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SICHUAN QINGYIN PERFORMANCE IN CHINA, THE TRANSMISSION PROCESS

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Abstract

This study is “Sichuan Qingyin Performance in China; The Transmission Process, Obstruction and Way to Resolve”. The study employed the qualitative research methodology of ethnomusicology. The objectives were to 1) Investigate the development of Sichuan Qingyin performance in China. 2) Examine the transmission process of Sichuan Qingyin performance in Sichuan and Chongqing, China. Based on the study findings, 1) Sichuan Qingyin is closely related to ancient Chinese Quyi art. The sources of Sichuan Qingyin are complex. Sichuan Qingyin was formed roughly during the early Qing Dynasty. From the late Qing Dynasty to the early years of the Republic of China, Sichuan Qingyin flourished. During this period, the performances of Sichuan Qingyin were very popular in the streets of Sichuan and Chongqing. Sichuan Qingyin has developed significantly since the People's Republic of China was founded. Due to changes in the times, Sichuan Qingyin is being squeezed by other art forms, so the present state of affairs is not optimistic. 2) Today, the transmission process consists mainly of school education and professional performance groups. There are many obstacles to contemporary Sichuan Qingyin, such as a lack of performance venues, a loss of audiences, and an absence of newly composed works; this study outlines corresponding measures and recommendations.

Keywords: Development, Transmission process, Qingyin, China

1. Introduction

Sichuan Qingyin performance art is a traditional Chinese folk art that combines dialogue with singing. It used to be very popular in China's Sichuan and Chongqing areas. It formed in the late 18th century. It is the product of the long-term integration of Chinese north-south culture, Sichuan dialect, opera singing, and folk tales.

One of Sichuan's finest Chinese folk arts, Sichuan Qingyin was developed during the mid-Qing Dynasty (AD1771-1799). It was the product of the long-term integration and collision of Chinese northern and southern culture, the Sichuan language, opera tune, and folk stories. It was once popular among women and children on the streets and flourished for a time. Throughout the performance, left-hand percussion and right-hand percussion are used. It is an influential part of Sichuan and even Chinese traditional art. In 2008, it was awarded the second



batch of national intangible cultural heritage in China (Yang, et.al., 2022). With the continuous progress of society, the aesthetic value of the audience is also changing. In order to adapt to this trend, Sichuan Qingyin should continue to innovate and make breakthroughs while retaining its own distinctive artistic characteristics. Its content and form should conform to the aesthetic requirements of contemporary people, conform to the changes and development of contemporary culture, and conform to the aesthetic tastes of current audiences. Sichuan Qingyin should continue to be loved by the masses, and its performance should be further improved and the singing style of the works should be enriched in singing.

Chongqing and Sichuan are the birthplaces of Sichuan Qingyin, which used to be the most popular traditional folk-art form in this region decades ago. Most of China's outstanding Sichuan Qingyin artists and professional groups are located in Chongqing and Sichuan. In addition, researchers and research institutions on Sichuan Qingyin are mainly based in Chongqing and Sichuan. Therefore, this study chooses Chongqing as the main research area. Researchers can obtain reliable and detailed information by studying the development of Sichuan Qingyin in Chongqing, and how to transmission to new young generations

2. Research objectives

2.1 To investigate the development of Sichuan Qingyin performance in China.

2.2 To examine the role, transmission process, obstruction and way to resolve of Sichuan Qingyin performance in China.

3. Review literature

Chongqing is located in the southwest of inland China and the upper reaches of the Yangtze River. Covering an area of 82400 square kilometers, it has jurisdiction over 38 districts and counties (26 districts, 8 counties and 4 autonomous counties). The permanent resident population is 32.054 million, and the urbanization rate is 69.46%. The population is mainly Han, and the ethnic minorities mainly include Tujia and Miao. Chongqing is a unique "mountain city and river city". The landform is mainly hills and mountains, of which mountains account for 76%; The Yangtze River crosses the whole territory, with a flow of 691 kilometers, and intersects with Jialing River, Wujiang River and other rivers. Rich in tourism resources, there are magnificent landscapes such as the Three Gorges of the Yangtze River, the Dazu stone carvings of the world cultural heritage, the world natural heritage Wulong karst and Nanchuan Jinfoshan. (Zhou, et.al., 2022).



Figure 1. Map of Chongqing city

Source: <https://chinafolio.com/provinces/chongqing-municipality>

Sichuan Qingyin is Quyi performance Arts form that spreads in Sichuan and Chongqing, China. It probably appeared in the Kangxi period (AD1771-1799) of the Qing Dynasty in China. The source of Sichuan Qingyin is mainly formed after folk songs from the lower reaches of the Yangtze River were introduced into Sichuan and combined with the development of local folk music. At first, the main accompaniment instrument was "Yueqin", so it was also called "singing Yueqin". In the 1830s, it was renamed "Qingyin". Most of the performers are one person. At first, they sit and sing, but later they stand and sing. The performer plays the board with his left hand and the bamboo drum with his right hand. The pipa is the main accompaniment instrument. The tunes of music can be divided into the single form, and the suite form, some of which are mainly narrative and some of which are mainly lyrical.

The music of Sichuan Qingyin belongs to storytelling-singing arts, which can also be said to be one of the "Qupai " music in China. Its entire musical wealth is very much, including independent tunes absorbed from ancient and modern North and south, China. It is like a melting pot, no matter the southern accent and Northern melody or the tunes with different flavors, it will melt immediately and become Sichuan Qingyin's own style. Therefore, its music not only has a broad absorption area, but also has strong melting power. The two are interdependent and cannot be short of one. Because the absorption area is not wide, there is no strong melting and smelting force. On the contrary, the stronger the melting and smelting force is, the wider the absorption area can be guaranteed. (Zhang, 2019).

As for its singing form, with the transformation of people's material life, it also continues to change. Before 1902, Sichuan Qingyin was mainly sold along the streets. At this time, it has no fixed singing form. Generally, a male teacher carries a Yueqin or erhu, followed by a woman (singer), who sings along the hotel and the street. After entering the teahouse and listing for singing, the Qingyin artists will rent four to five to ten people, and the singing on demand system will be implemented. It is in the form of a small platform on one side of the teahouse, with a long table on it, the lead singer (mainly the female horn) sitting in the middle, and the male teacher (piece player) sitting on the left and right or behind, forming a semicircle. This form is still preserved in some teahouses. (Hu, 2019; Wei, 2020; Li, 2020).

According to the author's research on "Sichuan Qingyin" for many years and a large number of existing "Qingyin" songs, lyrics, and Qupai, it is shown that Sichuan Qingyin was mainly introduced into Sichuan with the "Mei Hu ", which is popular in rural Shaanxi Province, and it incorporates folk songs, Sichuan opera music, repertoires, and Jiangnan Xiaoqu since the Ming and Qing Dynasties. In the long-term circulation, it gradually integrates to form a folk art with the characteristics of Sichuan language and dialect. (Shouwen, 2009).

The development of Sichuan Qingyin has never left the innovation of singing methods. Yangzhou Qingqu, Suzhou Tanci, Jingyun Dagu and other types of music have played an important role in the development of Sichuan Qingyin. In recent years, the Sichuan Qingyin tune represented by the "Haha singing" has been well developed, which is mainly reflected in the combination of traditional singing and Western vocal vocalization methods. Bel Canto, vocal position, vocal control, use of breath, and resonance techniques have been used for reference and appropriate use in Sichuan Qingyin, which not only effectively solves the wide range and persistence of Sichuan Qingyin, but also demonstrates the inclusiveness of Sichuan Qingyin art. Effectively improve the temperament effect of Sichuan Qingyin. In the future, it is necessary to absorb and learn from the advantages of various music arts in singing methods, continuously enrich the Sichuan Qingyin singing methods, and enhance the singing effect. (Lian, 2020)



4. Methodology

The researcher used a qualitative study process, mainly used the fieldwork study process using interviewing, questioning, observation techniques.

4.1 Key informants

4.1.1 Ms. Li Jingming, was born in 1943 and is a native of Chongqing. Ms. Li is an actor of the Chongqing troupe of ballad singers. She has been performing Sichuan Qingyin for more than 60 years. Ms. Li Jingming is not only an experienced performing artist; she has also taught many students studying Sichuan Qingyin. In 2011, she was designated by the Chinese government as the transmitter of Sichuan Qingyin 's intangible cultural heritage.



Figure 2. Ms. Li Jingming is teaching students

4.1.2 Ms. Wang Jie, is a young Sichuan Qingyin performer. When she was a teenager, she studied vocal music in an art school in Chongqing, and after graduation she entered the Chongqing Folk art Troupe and became an actor. After, Ms. Wang Jie began to study Sichuan Qingyin and became a student of the famous artist Ms. Li Jingming. She has won awards in many national competitions and performances in China. In 2012, she performed in Malaysia as a member of the Chinese delegation. In March 2013, she performed Sichuan Qingyin in Britain.



Figure 3. Ms. Wang Jie is performing Sichuan Qingyin

4.2 Research tools

The research tools of this dissertation include questionnaire and interview outline. The questionnaire is mainly to collect various data for research, the interview outline can better assist the depth and comprehensiveness of the interview.

4.3 Data collecting

There are two main forms of data collection. First, the researcher will collect existing research results through the library and China's researcheritative CNKI (China National Knowledge Infrastructure), and sort and analyze them. Second, through fieldwork, we will investigate the troupes and artists performing Sichuan Qingyin, record their performances and interview them.

5. Results

5.1 The development of Sichuan Qingyin performance in China

5.1.1 Development of lyrics.

As the times are changing, the aesthetics of the audience has changed, and the language, music and stage art of performing art have developed greatly. The way of composing lyrics according to the tone of Sichuan Qingyin repertoire can not adapt. The lyrics of the newly created program have a higher degree of freedom than those of previous works. On the basis of traditional lyrics, they generally do not stick to the original word lattice; The composer gradually developed to follow the content of the lyrics, choose the Qingyin tune as the keynote, reorganize the melody and arrange the music.

5.1.2 Development of music.

Choose the tone according to the lyrics and Choose the sentences of the tune and compose them into a suite. Most of the new Sichuan Qingyin works are arranged on the basis of traditional Qupai. For example, "cuckoo cooing" is based on "flower tune", and "barefoot doctor crossing the mountain" is based on the combination of "little peach tone" and "makeup stage tone", etc. The mode, beat, rhythm and melody have been changed, and many new musical elements have been integrated. It has also highlighted and developed the characteristics of Sichuan Qingyin, such as "ha ha tunes" and "Alveolar trilland" formed 100 new tunes.

5.1.3 Development of accompaniment.

With the development of Sichuan Qingyin tune, accompanying music and accompanying instruments have changed and strengthened accordingly. For the Sichuan Qingyin programs performed by the troupe, a combination of multiple musical instruments is generally selected according to the program content and melody to form a harmonic symphony, which greatly adds color to the program.

5.1.4 Development of performance.

First, the quality of actors has been improved. In the old times, Sichuan Qingyin artists were mostly poor, had no chance to go to school and lacked cultural literacy. After the founding of the people's Republic of China, great changes have taken place in the practitioners of Sichuan Qingyin. Secondly, the content of the performance has been updated. The most prominent feature of the performance is that the newly created works account for the majority. These works are more ideological and artistic. Third, the performance combines the use of technological means. With the development of the times and the changes in the audience's



aesthetic concepts, many scientific and technological methods have been used in the production and performance of programs, and modern fashion elements have been added. Such as lighting, scenery, audio, video, etc., They make the performance more dazzling and charming. Fourth, the actors increased their performance skills.

Because the audience's aesthetic taste is no longer satisfied with only auditory art and needs visual art, Sichuan Qingyin artists have gradually added more body performances from the sitting performance mode. At the same time, various folk art troupes and art schools have also added body training courses when training new Qingyin artists.

5.2 The transmission process of Sichuan Qingyin performance in Sichuan and Chongqing, China

5.2.1 Past transmission process.

The recorded transmission can be traced back to the late Qing Dynasty. From this period, the Sichuan Qingyin in Chongqing was already quite large. At that time, the main method of transmission was the family-style troupe. The so-called "family-style troupe" was a family-based troupe that taught and performed at the same time by means of family transmission, adoption of volunteer daughters, or apprenticeship. In the late Qing Dynasty, Peng Guoan and Wen Xingfa found that the Sichuan Qingyin performance in smoke houses, pubs and teahouses was doing very well, so they started to adopt some girls and send them to learn Sichuan Qingyin, and set up the first Qingyin troupe in Chongqing. Since then, such family-based troupes have flourished in the Chongqing area, which include masters who specialize in teaching, as well as children of poor families who join as "adopted daughters". The students of the family-style troupe collectively learn Qingyin from the master, usually many people sitting in a circle, the master taught a sentence, the apprentice sang a sentence, there is no score, all rely on memory, learning during the day, and earn money through performances at night. During the Republican era, the most popular family-style troupes were the Chen family (Chongqing), the Liu family (Hechuan), the Liao family (Suining), the Wen family (Chongqing), the Luo family, the Wen family, and so on. The emergence of these troupes led to a boom in Sichuan Qingyin in Chongqing at that time.

5.2.2 Contemporary transmission processes.

After the founding of the People's Republic of China in 1949, China's society has produced tremendous changes. As a result, the mode of transmission of Sichuan Qingyin has also changed greatly. Both the performance and transmission of Sichuan Qingyin changed from a free state of folklore to a government-managed one.

Institutional reform of performing groups. Previously scattered artists organized into performance groups, small combinations of freelance and class into a troupe staff, easy to manage, and the implementation of the wage system. In January 1950, under the leadership of the government, a Xinrong Shuyuan was established in Chengdu, Sichuan. Chongqing and the eastern part of Sichuan also began the transformation from individual family-style troupes to collective organizations. The Hechuan County Cultural Center in Chongqing established as many as 9 different kinds of Quyi troupes in 1950 in the Chongqing area. In these troupes, Sichuan Qingyin was an essential part of the performance. Such a system has largely continued into the current.

With the support of the government, the art of Qingyin has been passed down in two main ways: 1) school education and 2) professional troupes to train purveyors. School education is more systematic, standardized and specialized, which effectively contributes to the enhancement and high-quality transmission of the art of Qingyin in Sichuan. For example, the Cultural Bureau of Chengdu, Sichuan Province, has set up a specialized class in the Chengdu

Theatre School to train young literary artists in Qingyin. Through long-term, systematic professional education, this model has produced many artists and created a number of beautiful repertoire, performance forms, and singing methods that meet the characteristics of the new era and people's aesthetic needs. The professional troupe's model of training disseminators approximates the traditional master-teaching-apprentice model; for example, Ms. Li Jingming, the key informant in this study, was the teacher of Ms. Wang Jie, another key informant. Although this mode of transmission is similar to the traditional one, the way of transmitting Sichuan Qingyin has changed considerably, and although it is still mainly transmitted orally, it is not a starting point to make a living, but a work, a career.

In recent years, the influence of Sichuan Qingyin has gradually declined and the audience is getting smaller and smaller. The governments of Sichuan Province and Chongqing are actively promoting the entry of Sichuan Qingyin into primary and secondary schools as well as universities. Chengdu, Sichuan, in particular, has promoted Sichuan Qingyin on its campuses with some success and results. Only if more young people understand and love Sichuan Qingyin will its transmission continue.

6. Discussion and Conclusions

According to the above viewpoints, I classify the sources of "Sichuan Qingyin" as three aspects: from Xiaoqu of Ming Dynasty and Qing Dynasty; From Chinese folk songs; From traditional Chinese opera.

6.1 From Xiaoqu of Ming Dynasty and Qing Dynasty

Sichuan Qingyin was always called "singing Xiaoqu" before it was officially named. One of the sources of Sichuan Qingyin is Sichuan Xiaoqu from the Ming and Qing Dynasties. Sichuan Qingyin has a long history. It is the continuation of the types of folk arts dominated by singing in Sichuan in previous dynasties. Various elements of ancient Chinese Quyi art can be seen in Sichuan Qingyin (Xiang, 2019).

6.2 From Chinese folk songs

The folk songs can be regarded as the foundation and source of all Chinese traditional music. Sichuan has profound cultural heritage and rich folk tunes. (Jiang, 2018). Folk songs have existed in Sichuan since ancient times. As early as the 5th century BC, folk songs were very popular in Sichuan.

Chinese traditional music in the past dynasties has constantly absorbed folk tunes in the process of development to promote its own development (Gao, et.al., 2021). On the one hand, Sichuan Qingyin passed on the Xiaoqu tradition of the Ming and Qing Dynasties, on the other hand, it absorbed a large number of local and popular folk tunes and changed them, which also promoted its continuous reform and development. From the existing Qingyin in Sichuan materials, we can see that the names and forms of a large number of works are the same or similar to folk songs all over the country, and we can also see their evolution process.

6.3 From traditional Chinese opera

Sichuan Qingyin continues to learn from and introduce similar elements of Chinese opera, and changes them into its own content. The Fanxipi tune, Han tune and other tunes in Sichuan Qingyin are formed by learning from and introducing the reform and development of tunes in Sichuan Opera and Han Opera. Many lyrics are also transplanted or adapted from the script of Sichuan Opera (Yating, et.al., 2022; Hong, 2020).



In another case, there are several pieces of Sichuan Qingyin's works that can be found in Hubei Xiaoqu. Compared with the same or similar lyrics and songs, but singing is already the style of Sichuan dialect accent and Sichuan Qingyin. See the second episode of Hubei rap music integration (1986 Edition) for the detailed list of Hubei Xiaoqu repertoire, lyrics and songs.

Sichuan Qingyin needs to be changed from the form of performance and the composition of works. In fact, there has been a turning point and important change in the performance form of Sichuan Qingyin, that is, to change sitting singing to standing singing. However, due to social development and lifestyle changes, few people go into teahouses and small theater to enjoy Sichuan Qingyin performances as before. Although there are still teahouses all over Sichuan, Sichuan Qingyin can no longer be seen. Most of them spend their time drinking tea, chatting, playing cards and playing mahjong in there.

Sichuan Qingyin performance is now not only in the theater or Quyi stage (Wang, 2018). Most modern people are used to watching literary and artistic performances through mobile phones, television or computers. Then the presentation of Sichuan Qingyin performance stage effects should also be diversified. For example, by science and technology, add LED large screen or electrical and optical elements to make the stage more colorful. Or add dancers to the performance. In the past, Sichuan Qingyin performance was singing while playing the board (Jian, et.al., 2021). Now we can cooperate with the dance to reflect the artistic conception of the song, and even change from solo to ensemble, chorus, duet, etc. And the articulation, gestures and gestures with the feeling of the past can no longer be copied intact. Actually, these formal changes do not mean that we do not need to pay attention to the embodiment of content. The innovation of Sichuan Qingyin music is also very important. It should not only reflect the life interest of modern people, but also fit the performance form of Sichuan Qingyin art. We can use the composition theory of modern music for reference to edit some traditional tracks, so as to make the old tracks glow with new vitality in terms of musical form, melody, lyrics and so on. Success lies in innovation. There is no fixed model for the development of Sichuan Qingyin, and there is no previous experience. Therefore, this generation of Sichuan Qingyin artists can only practice and summarize, so as to find a better development path for Sichuan Qingyin.

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