



A Study of Xiao qu, a Vocal form in Qin'an County, Gansu Province, China

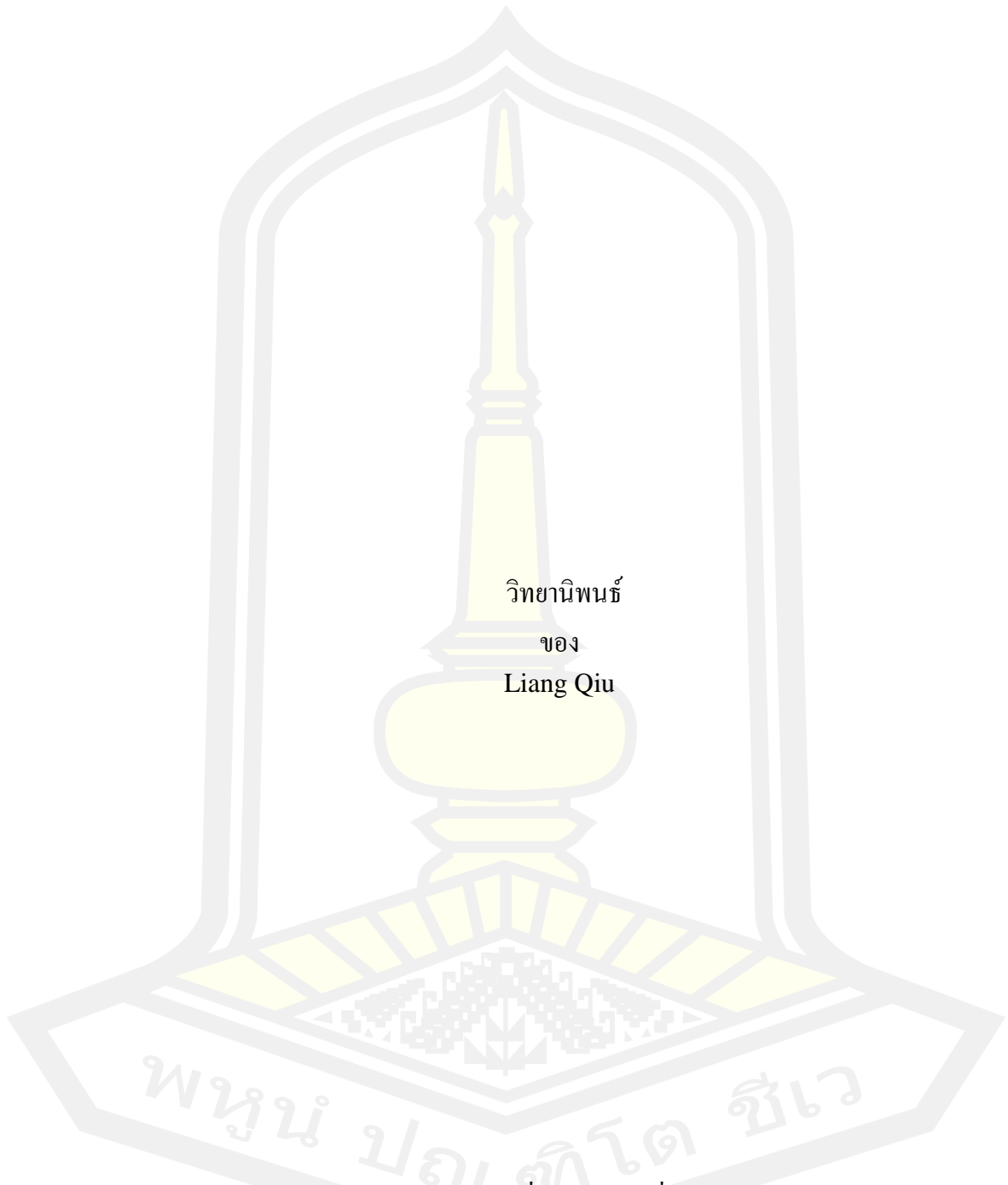
Liang Qiu

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music

April 2023

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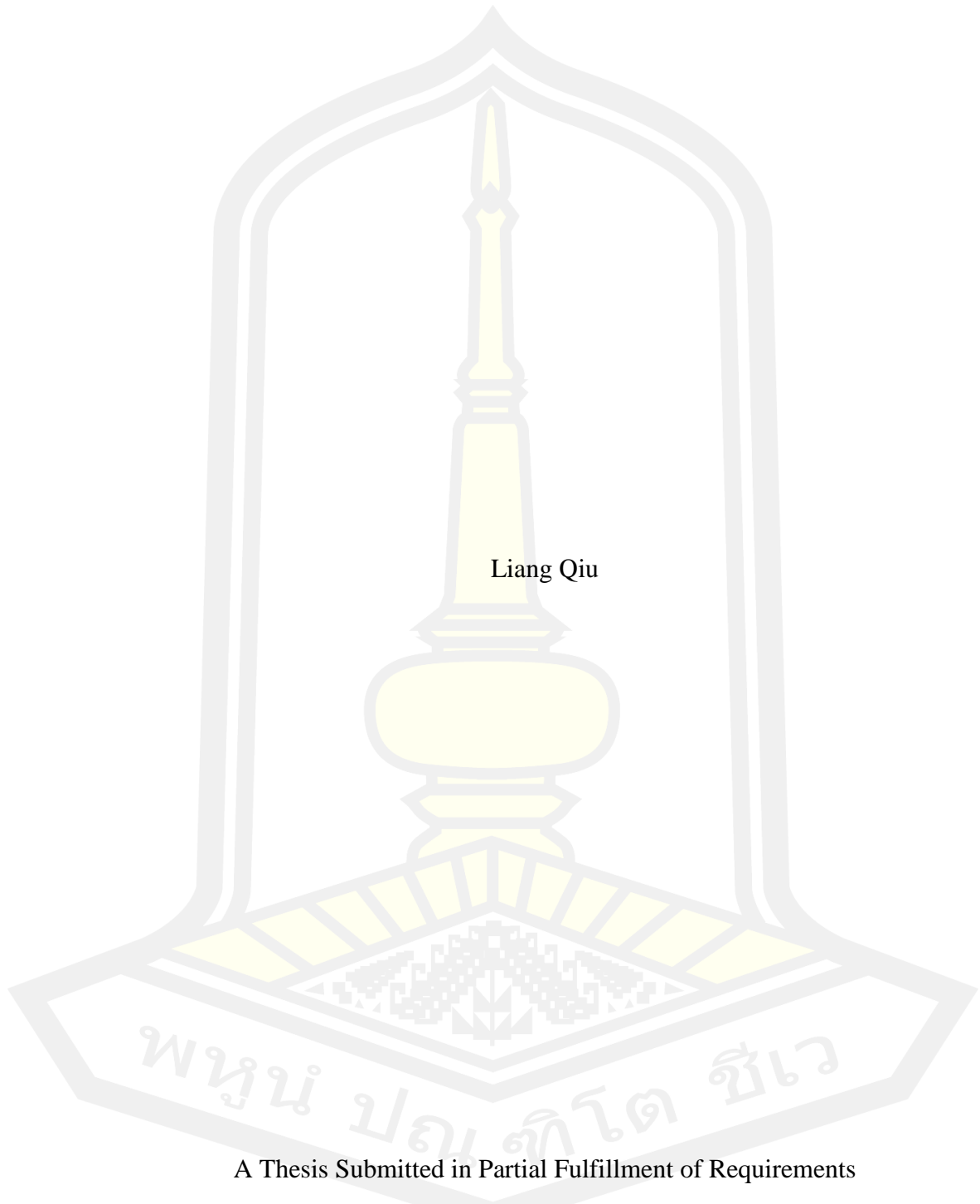


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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### ABSTRACT

The objectives of this dissertation were to: 1) Investigate the contemporary status of Qin'an Xiaoqu. 2) analyze the musical characteristics of Qin'an Xiaoqu. 3) guideline the transmission and preservation of Qin'an Xiaoqu. The qualitative research method is used. Many data are collected on the spot through interviews with key information providers in this field, and the collected data are classified and statistically analyzed. The results of a study show that:

1. The current situation in Qin'an Xiaoqu the researcher conducted research and analysis on six different topics. The development of Qin'an Xiaoqu is clear based on his recent achievements. The situation for artists does not appear to be promising. When the old artist retires, no one will be able to continue the transmission. If active preservation measures are not taken, Xiaoqu will perish. When the researcher entered the campus, community, military camp, and nursing home from Xiaoqu, he saw hope again. There has been progress, but there are still many issues to address.

2. According to data records and researchers' research, Qin'an Xiaoqu started in the Tang dynasty and continued through the Ming and Qing dynasties. The music has distinct characteristics that are influenced by its geographical location. It is classified into eleven types based on its pitching modes. The modes are rich and varied, and the tonic pitch is not strict. In many performances, a single person sings in two beats at medium speed. The lyrics are typically a mix of elegant and well-known sentence patterns. Melody has a high degree of freedom and randomness. The singer beats the rhythm with a "Shuaizi" and sings in Qin'an dialect with distinctive accompaniment.

3. The transmission and preservation of Qin'an Xiaoqu must raise people's awareness, make them aware of the problems that already exist, and develop reasonable strategies and steps for transmission and preservation based on the problems that already exist: documentation, preservation, transmission, dissemination, and protection.

Keyword : Qin'an Xiaoqu, Music characteristics, Contemporary status, Transmission,

Preservation



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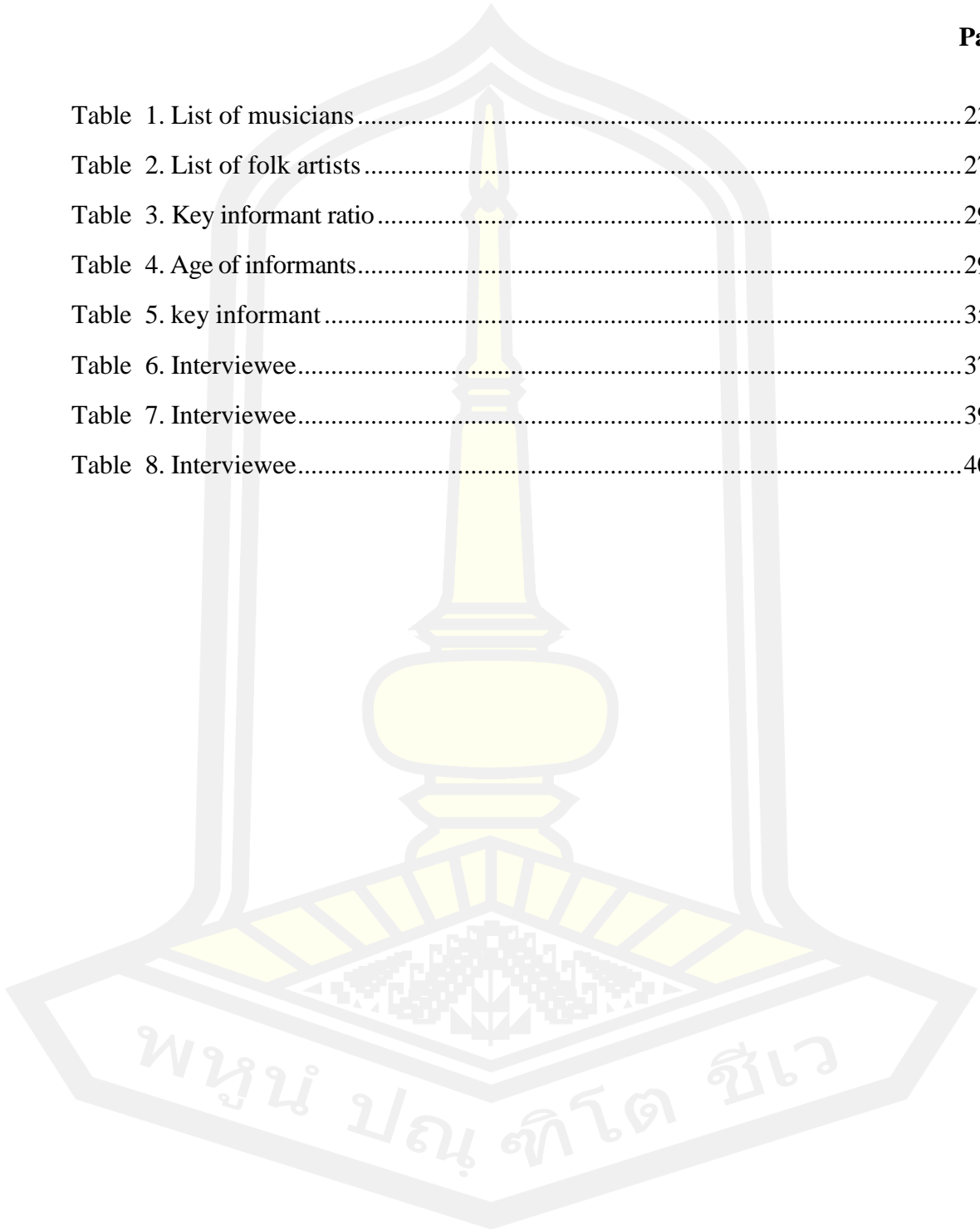
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# CHAPTER I

## INTRODUCTION

### 1. Background

Qin'an Xiaoqu is of popular music in Qin'an County, Tianshui City, Gansu Province. The formation and popularity of Qin'an Xiaoqu are mainly affected by the local geographical environment and language, and its development is relatively slow. (Xiaoqu is the unique folk music of Qin'an County, it belongs to Quyi, it's a kind of music that's all singing and no talking)

Xiaoqu expresses the thoughts and feelings of the working people with popular tunes and words. Usually, the Qin'an Xiaoqu is accompanied by one person with Sanxian and sung by one person. And the person who sings at the same time hits the rhythm with the percussion instrument "Shuaizi". "Shuaizi" is a kind of percussion instrument like touching a bell. Both the player and the singer sit and sing without any action performance. Under normal circumstances, Sanxian is the main accompaniment instrument of Xiaoqu, but there are also Erhu, dizi, dulcimer accompaniment, this situation is limited by the levels of players, in the past rarely used. Xiaoqu lovers often gather together in their spare time, sometimes three or five people, sometimes seven or eight people, or more than ten people, to play three strings and sing Xiaoqu together to amuse themselves. Compared with large-scale stage art, Qin'an Xiaoqu is simple in the form and easy to operate. Many of them are versatile, not only can sing the Xiaoqu will also accompany, Li Jiapu Village Mr. Gao Zhitang is such a person, is Qin'an contemporary Xiaoqu artists outstanding, the most powerful is his spare time also homemade Sanxian, it is said that he began to make Sanxian in 2000, has made more than ten. On the festive days of Chinese New Year and festivals, people who like to sing Qin'an Xiaoqu will gather in the streets, alleys, courtyards and other public places. On weekdays, they will gather to sing and play in the fields where they work, the yards at home or the kang head, and they are very happy. Many people who like Xiaoqu make Xiaoqu quickly become popular in life. When a family has a happy event, the people who sing Xiaoqu will come to the house to entertain and support the scene. In many places in Qin'an County, playing Shehuo

in the first month, Xiaoqu became an indispensable music used to connect the lion dance, land boat running, wax flower dance and other programs, and even in some places, Xiaoqu has replaced other performances, and become the main content of Shehuo. Qin'an Xiaoqu, with its precise musical structure, changeable rhythm, beautiful melody and broad and long phonology, has formed its unique elegant style.

From the formation of Qin'an Xiaoqu to the whole development process, following its historical origin and flow, the relative integrity of its Qupai, the richness of its content and the tacitness and delicacy of its tone, it does not seem to be created by a single person. It is probably a kind of Quyi talking and singing music that has already formed in other places, Due to some reason, it was introduced into Qin'an and gradually combined with the local folk music. At the same time, under the influence of the local dialect character tone, it gradually formed a new type of music with local characteristics. Its performance form, singing style, its performance form, the form of Qupai linkage, the structure of music singing and the format of lyrics have some artistic characteristics of Qupai art form in talking and singing art: there is no specific pattern of Qupai connection and composition in the repertoire. But relatively free, in addition to the single Qupai, It is usually any one of many Qupai or any one of the first and last two parts, cut for the beginning and the end of a piece of music composition, such as Qin'an Xiaoqu artists often said that the double month tone, double back palace, singing lyrics is a literary script written according to the musical style of specific Qupai, and it is a singing form of writing lyrics according to the cavity. Except for a few of five words, six words or seven words, the majority of Qupai singing words are uneven, commonly known as "long and short" miscellaneous style, the number of sentences in each Qupai form a certain format, the performance is simple and casual. It is said that this style of folk art in Northwest China was formed in the middle of Ming Dynasty and has a history of more than 500 years. During Daoguang and Xianfeng years in the first half of the 19th century, it was widely sung among the people and became most prosperous during the Republic of China period. In addition, the singing activities, which mainly take "sitting and singing" as the main form of performance, have been carried out on the stage, and some "Xiaoqu drama" programs have also been derived. On June 7, 2008, Qin'an Xiaoqu was approved by The State Council to be included in the "Second batch of National Intangible Cultural

Heritage List", with heritage number v-72. Qin'an Xiaoqu, is a traditional music sung in the local dialect of Qin'an. (Fang Huiqing, 2005)

Qin'an Xiaoqu was originally formed in Xingguo Town, Qin'an County, and later developed to Guojia, Yebao and other towns. It was widely sung in Xingguo, Guojia, Yebao and other towns, and later spread to Wangyao, Anfu, Xichuan and other towns and some surrounding counties and villages. By the 1950s, Qin'an Xiaoqu had spread to more than 280 villages in 6 towns and townships, and more than 40 kinds of commonly used melody were known. At that time in 1957, when Qin'an wax flower Dance participated in the second National Folk Artists' performance, the melody were borrowed from Qin'an Xiaoqu melody. (The website of tianshui people's government, 2013)

The traditional repertoire of Qin'an Xiaoqu is accumulated in different historical periods. In the 1960s and 1970s, Qin'an Xiaoqu was relegated to limbo and its development stagnated. Since the 1980s, the number of old artists and lovers of Qin'an Xiaoqu has been decreasing day by day. This valuable folk-art form in Northwest China is facing a crisis of survival and may die out at any time, it is in urgent need of rescue and preservation. As a young generation, we should try to think of ways, put forward some feasible ways to improve the Xiaoqu, and strive to promote the development of Xiaoqu, and carry forward to let more people know Qin'an Xiaoqu, like Qin'an Xiaoqu.

Qin'an Xiaoqu itself has a high artistic, literary, and mass character, and has a high research value for traditional ethnomusicology, anthropology, folklore, and aesthetics. The inheritance of Qin'an Xiaoqu mainly relies on oral transmission, but the aging of artists is serious, and many musicians are on the verge of extinction. However, due to economic factors, most elderly people are unwilling to provide valuable physical objects and materials of historical and cultural value for free, which is a major problem in the inheritance. Therefore, it is urgent to strengthen the preservation of China's transmission cultural heritage - Qin'an Xiaoqu.

Based on the above background, this dissertation will focus on the investigation of Qin'an Xiaoqu contemporary status Qin'an Xiaoqu musical characteristics, and Qin'an Xiaoqu transmission and preservation. Here the researcher will further study Qin'an Xiaoqu and explore its cultural value, find out the problems

in its development, and put forward reasonable guidance, so that Qin'an Xiaoqu can be better transmission and preservation in the future, and create more distinctive music.

## **2. Research Objectives**

- 2.1 To investigate the contemporary status of Qin 'an Xiaoqu.
- 2.2 To analyze the musical characteristics of Qin 'an Xiaoqu.
- 2.3 To guideline the transmission and preservation of Qin 'an Xiaoqu.

## **3. Research Questions**

- 3.1 What is the contemporary status of Qin 'an Xiaoqu?
- 3.2 What is the musical characteristics of Qin 'an Xiaoqu?
- 3.3 What are the guideline the transmission and preservation of Qin 'an Xiaoqu?

## **4. The importance of research**

- 4.1 Through investigate the contemporary status of Qin 'an Xiaoqu, people can better find the path of sustainable development.
- 4.2 Understand the musical characteristics of Qin'an Xiaoqu.
- 4.3 Through in-depth exploration of the guideline the transmission and preservation of Qin'an Xiaoqu, it is helpful to promote researchers to provide feasible suggestions for its development.

## **5. Definition of Terms**

### **5.1 Qin'an Xiaoqu**

The Qin'an Xiaoqu that the researcher studies are the local "old tune" singing in Qin'an, does not include "flower tune".

### **5.2 The contemporary status**

Contemporary status is the researcher's investigation from 1957 to 2022.

### **5.3 Musical characteristics of Qin'an Xiaoqu**



Musical characteristics of, it includes mode scale, mode tonality, melody, singing speed and rhythm, lyric form and dialect "pad word", accompaniment and accompaniment instrument, performance form and background words.

#### 5.4 "Shuaizi"

"Shuaizi" is a musical instrument that the singers of Qin'an Xiaoqu hold to meter the rhythm.

#### 5.5 Preservation and transmission

The preservation and transmission of Qin'an Xiaoqu refers to the conservation of Qin'an Xiaoqu.

### **6. Conceptual Framework**

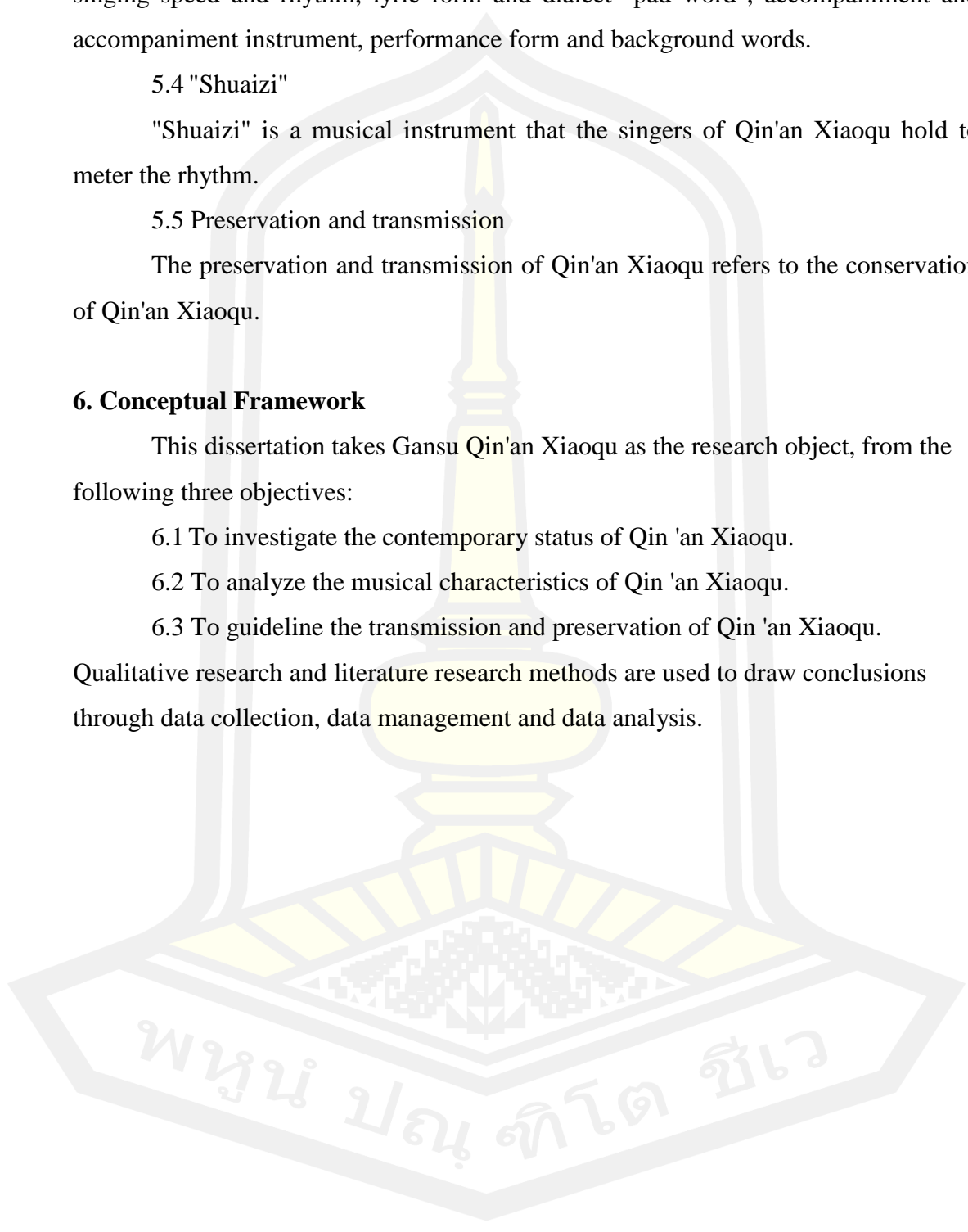
This dissertation takes Gansu Qin'an Xiaoqu as the research object, from the following three objectives:

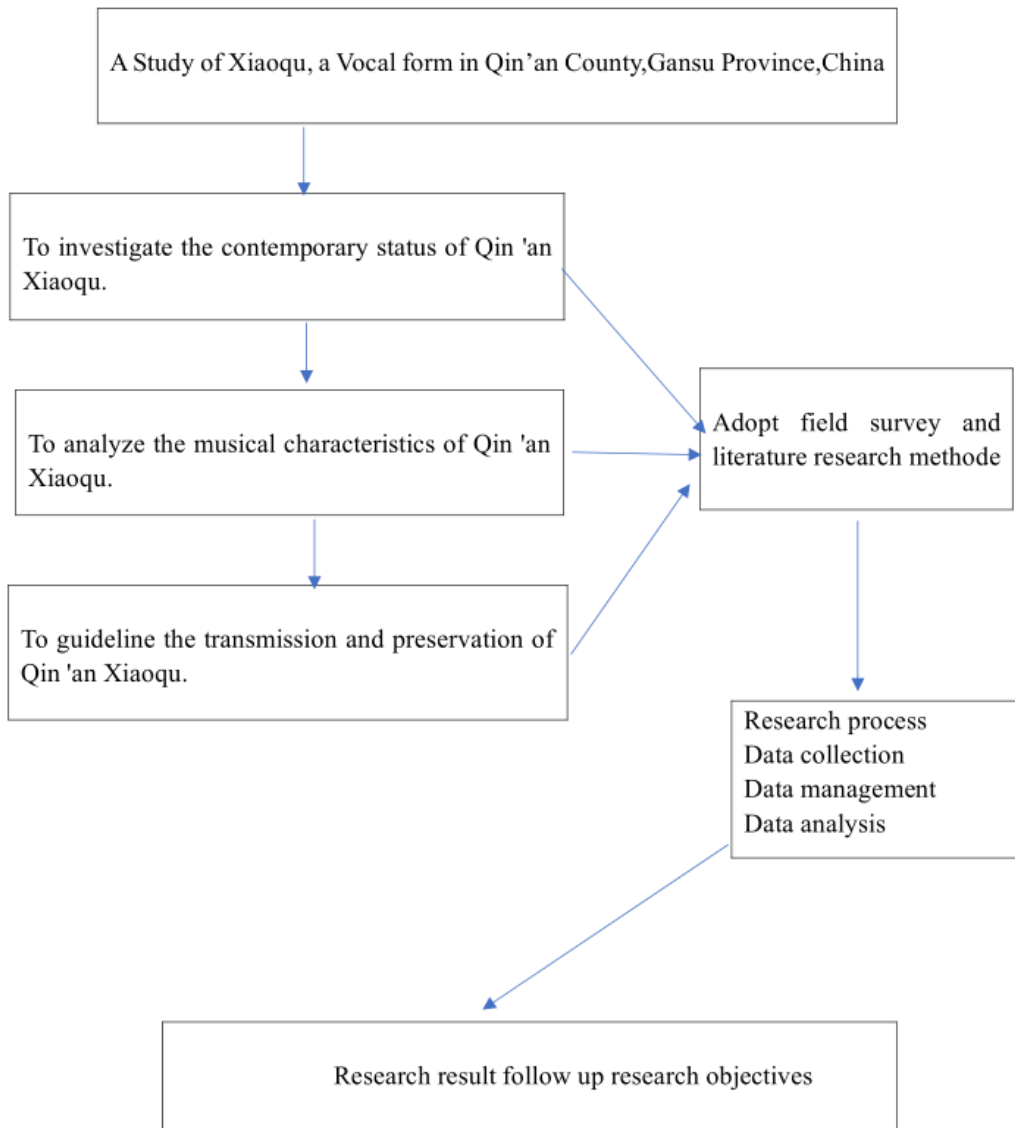
6.1 To investigate the contemporary status of Qin 'an Xiaoqu.

6.2 To analyze the musical characteristics of Qin 'an Xiaoqu.

6.3 To guideline the transmission and preservation of Qin 'an Xiaoqu.

Qualitative research and literature research methods are used to draw conclusions through data collection, data management and data analysis.





## **CHAPTER II**

### **LITERATURE REVIEW**

In this study, the researchers reviewed the literature related to Qin'an Xiaoqu and previous studies to obtain the most comprehensive information about this study, and the researchers reviewed the following topics:

1. Basic knowledge of Quyi.
2. The formation history and vocal singing of Qin'an Xiaoqu.
3. The modern situation and musical characteristics of Qin'an Xiaoqu.
4. The development, transmission and preservation of Qin'an Xiaoqu.
5. Overview of relevant theories in Qin'an Xiaoqu writing.
6. Foreign literature.

#### **1. Basic knowledge of Quyi**

##### 1.1 Chinese traditional vocal music Vol: Quyi music

Quyi is also called speaking and singing music, is a traditional Chinese art based on folk singing literature, which integrates singing literature, music and performance. Its music is closely related to language: the melody tone must obey the intonation of the words; The inflection in intonation and its rich expression means are the basis of the artistic expression of singing. Music is an important part of Quyi, including singing and musical accompaniment, and singing is the main component.

Quyi is not "acting stories", but "telling stories". In the narrative, of course, there are emotional expressions, but the performer always expresses his attitude in the third person, rather than in the person himself (the first person) to represent the story, so. The artistic expression of Quyi music mainly focuses on the expression of basic emotions and narration. It is objective in the process of plot development, and the emotional changes and contrasts are not as strong as those of traditional operas, and the amplitude of ups and downs is also small. Quyi is mainly divided into Pai Zi Qu, Tanci, Gu Qu, Qin Shu and Daoqing. The music system can be divided into: 1. Plate cavity: Based on a basic tune, the story is told through the speed of the plate, the tightness and width of the rhythm, the tonality and the change of the melody. Such

as: Jingyun dagu, Dongbei drum, Suzhou playing and singing and so on. 2. Qupai linkage: multiple Qupai are organically connected to express the story plot. Such as: Danxian, Qin'an Xiaoqu, Sichuan Qingyin. Etc. 3. Synthesis: The combination of board cavity and Qupai to express the story. Such as: Northeast Errenzhuan, Shanxi, Inner Mongolia Errentai, Shandong Qinshu and so on. There are many nationalities in China, and the Quyi music of each ethnic group presents various and colorful characteristics due to the differences in development history, geographical environment, national culture, language and rhyme, folk customs and folk customs.

Chinese Traditional Vocal Music Vol: Quyi Music is published by People's Music Publishing House on March 1, 2009. By combing and collecting the research on Chinese quyi music in the 20th century, the researcher can not only comprehensively show the numerous achievements of the research on Chinese Quyi music in the past hundred years, but also provide a rare opportunity for the editor to understand the development process of modern and contemporary Chinese Quyi music and learn the works of many scholars. There are more than 200 kinds of traditional Chinese Quyi, which can be roughly divided into three types: one is only spoken but not sung or only read but not sung, such as crosstalk and Allegro; The second kind is with speaking and singing, such as Suzhou Pingtan, Shanbei Story-telling and so on; The third kind is only sung but not spoken, such as single-string Pai Zi Qu, Sichuan Qingyin and so on. (Feng Guangyu L, 2009)

### 1.2 Gansu Vol of Chinese Quyi Annals

Gansu Vol is a major project supported by the National Social Science Foundation and a key project of national Art Science Planning sponsored by the Ministry of Culture, State Ethnic Affairs Commission and China Ballad Quyi Association. Gansu Vol undertaken by institute of Gansu province cultural department, provincial culture and art, this Vol is a Luo Yang, Xu feng compilation of local Chronicles, published a few days ago, the publication of this journal fill in several blanks of Gansu province art research, the compilation work for 20 years, the whole Vol of 1.09 million words, includes more than 100 sort of Quyi, Gansu local sort of Quyi 78 of them, There are 48 exotic strains that have influence in Gansu, and a batch of precious picture materials have also been collected. This record gives a detailed introduction to the Quyi events, venues, customs, forms, stage art, works,

figures and cultural relics of Quyi in Gansu history. According to Xu Feng, chief editor of "Chinese Quyi Records · Gansu Volume", the publication of this record filled the gaps in the history, texts, cultural relics and theories of Chinese Quyi in Tang Dynasty. Fill the blank of Gansu Quyi type history; It fills in the blank of folk folk-art theory and history of minority nationalities in Gansu.

It is also understood that in the compilation process, art researchers have been all over the province's 84 counties and districts, contacted more than 5,000 folk artists, and collected more than 20 million words of written materials. With the death of several art researchers and 39 contributors who participated in the editing work, as well as a number of old artists who were investigated, many historical materials recorded in Gansu Vol of Annals of Chinese Quyi have become the "swan song". It is the publication of such a monograph that provides the most solid and powerful reference for the study of Gansu Quyi, which is of great significance to the study of Quyi, and also becomes the basis for the preservation and transmission of local Quyi. (Luo Yang, X, 1999)

### 1.3 An Overview of Talking and singing Music in Western China

An Overview of Talking and singing Music in Western China was compiled by Zou Xuan and Yang Qinsheng and published by Dunhuang Literature and Art Publishing House in July 2003. The monograph introduces all the talking and singing music in western China, with a brief mention of Qin'an Xiaoqu, a brief introduction to the origin of Qin'an Xiaoqu, and some short examples of the songs. (Zou Xuan Y, 2003)

## **2. The formation history and vocal singing of Qin'an Xiaoqu**

### 2.1 Qin'an Xiaoqu Collection

This is the first collection of Qin'an Xiaoqu. The publication of this monograph has become the exclusive classical literature of Qin'an Xiaoqu, providing a basic guarantee for the development, research, preservation and transmission of Qin'an Xiaoqu. This monograph is mainly composed of three parts: Qupai and the remains of traditional songs, and Qin'an Xiaoqu. It collects forty traditional Qupai, two traditional songs, and four Modern Xiaoqu. According to the elegant, delicate and melodious characteristics of Qin'an Xiaoqu, this dissertation discusses the history

of the formation of " Qin'an Xiaoqu ". The types and performance forms of " Qin'an Xiaoqu ", the general situation of Qu card and the characteristics of the composition, and the melody of " Qin'an Xiaoqu ", the tuning method of the three-string instrument accompanying the scale, the singing speed and rhythm are briefly discussed. There are many "Qin'an Xiaoqu" Qu cards, but many of them have been lost, and some of them are in the hands of folk artists. Most of the familiar Qu cards are sorted out in this monograph. For example, Yue diao, Yue Wei, 4/6 Yue diao, back palace, back tail, single back palace, etc., the traditional repertoire remains mainly enjoy the spring scenery, Ci Mu Quan Xue. Qin 'an Xiaoqu plays are selected from Liang Shanbo and Zhu Yingtai, Huo Qing Lang and Cun Guan Lang Mai Qu, other six plays, which are mostly stories with relatively long length and many words.

This monograph aims at rescuing, excavating, sorting out, preservation, propagandizing and introducing excellent ethnic and folk traditional culture, so as to let more people know and understand Qin'an, promote foreign cultural exchanges, and build a major county with distinctive culture. " Qin'an Xiaoqu Collection" is a comprehensive and systematic introduction of Qin'an Xiaoqu collection, which includes musical scores and lyrics handed down from history, modern Qin'an Xiaoqu plays transplanted and created in the 1980s, and four newly created plays. This monograph is of great significance to the development of Qin'an Xiaoqu. The collection and collation set a good example for the younger generation and let the development of Qin'an Xiaoqu in the transmission. (Cao Rui M, 2003)

## 2.2 The History of Qin'an

The History of Qin'an is one of the sub-volumes of the Gansu History series. It was published by Gansu Culture Publishing House in 2008 and written by Wang Wenjie. The monograph is in the form historical story, popular and comprehensive reflection of Qin'an cultural history, historical sites, folk customs, local products, rumours anecdotal stories, achievements, is a history is any guide, to improve their service, contemporary benefit later generations in data monograph, is a very readable writing, has the very high historical data value. This monograph not only deepened the understanding of the people who grew up on this land, but also opened a window for people inside and outside the province, at home and abroad to understand Qin'an.

This monograph mainly tells the story of Gansu had a proud glory and prosperity. Gansu, which is located in the upper reaches of the Yellow River, has made important contributions to the gestation and development of Chinese civilization. There are countless things recorded in writing that have exerted a great influence on Chinese civilization. The ancestors of Zhou Dynasty originated in Jinghe River Valley and Longdong region. The ancestors of Qin Shi Huang, who swept through Liuhe and unified China, rose in the Tianshui area. Since the western Han dynasty Zhang Qian tong after the western regions, with the opening of the silk road, in Gansu province as the main channel of communication between Chinese and western culture. It also gave birth to a large number of outstanding figures, such as Li Guang, Zhao Chongguo, Jin Ribei, Dou Rong, Zhang Zhi, Wang Fu, Ma Chao, Jiang Wei and many other heroes. In the Wei, Jin, Southern and Northern Dynasties, as the Buddhist culture introduced into China entered a prosperous period, a number of ancient historic sites appeared along the main road of the Silk Road in Gansu Province. This is the Dunhuang Mogao Grottoes and Tianshui Maiji Mountain as the representative of many Buddhist grottoes. Entering the Sui and Tang Dynasties, Gansu's political, economic and cultural development reached a peak stage. (Wang Wenjie et al, 2008)

The history of Qin'an is closely related to the development of Qin'an Xiaoqu, which has important reference significance for the development history of Qin'an Xiaoqu.

### 2.3 The history and current situation of Qin'an Xiaoqu

The history and status quo of Qin'an Xiaoqu is music researchers focus on the hot issues, the representative of the dissertation have the Qin'an while historical origin and the present situation investigation, in this article based on the Qin'an Xiaoqu cultural background, Xiaoqu overview, the investigation of development and the historical origin and current situation, we can understand the development history of Xiaoqu, and the present situation is not optimistic, Researcher talked about the preservation measures given by the government, but did not put forward their own reasonable suggestions. (Wang Jing, 2009)

### **3. The modern situation and musical characteristics of Qin'an Xiaoqu.**

#### **3.1 A Study on Qin'an Xiaoqu**

This monograph is written by Fang Huiqing, associate professor of Music Department of Art College of Tianshui Normal University. It is compiled after the monograph "Qin'an Xiaoqu Collection", and the research is more specific and researcheritative. It further provides a more comprehensive and detailed guarantee for the preservation and transmission of Qin'an Xiaoqu. It mainly introduces Qin'an Xiaoqu from five aspects, the first is the brief introduction of Qin'an Xiaoqu from the formation and development of Qin'an Xiaoqu, artistic attributes, the main Qupai to do a detailed description, the excavation of Qupai is really a long journey, but fortunately, Researcher have mastered the first-hand information, Fortunately, what she collects and arranges are mostly popular and representative Qupai and minor Xiaoqu familiar and often sung by people, as well as different types of songs formed by the combination of different types of Qupai, namely the so-called major and middle tones. The second is to analyze the characteristics of Xiaoqu from the sentence pattern, lyrics, structure, singing and other aspects. The third is a detailed analysis from the Xiaoqu ontology to introduce its music characteristics, the fourth introduces the basic situation of some folk artists. The fifth edited a large number of representative works. The recording and sorting of these works took more than two years. During this period, the researcher visited most of the singers, performers and lovers of Qin'an Xiaoqu. From this, we can feel the energy spent by the researcher to write this monograph, as well as his love and perception of Qin'an Xiaoqu. This monograph can be said to be the researchery of Qin'an Xiaoqu, and what it tells is not discussed in other documents and works. Researcher think the compilation of this monograph brings a new direction for the study of Qin'an Xiaoqu, rather than just the collection of Qin'an Xiaoqu. The publication of this monograph has opened up a new starting point for the compilation of Qin'an Xiaoqu documents, opened up the diversity of the transmission and preservation of Qin'an Xiaoqu, and pointed out a new direction for the future study of Qin'an Xiaoqu. (Fang Huiqing, 2005) (Fang Huiqing, 2005)



### 3.2 Musical characteristics of Qin'an Xiaoqu

The comments Qin'an Xiaoqu in the form of musical mainly focus on the study of the characteristics of scale, tonality, melody, rhythm, accompaniment, singing and so on. From the horizontal and vertical, macro and micro, multi-angle and deep research on its music, summed up, classified, analyzed and summarized the composition of Qin'an Xiaoqu, Qupai connection rules, from which to explore its artistic rules, master its development context, in order to lay a theoretical foundation for its possible take-off. It provides a strong theoretical basis for transmission and preservation this intangible cultural heritage with local characteristics. Han Xiumin in "Intangible Cultural Heritage" the Analysis of Qin 'an Xiaoqu Fang Yin ", confirmed that the phrase "a soil and water nurture a person" is also applicable to folk music. The people of Qin 'an created the unique folk culture of Qin 'an, and these folk cultures are important cause of forming the Xiaoqu of Qin 'an. It is of great significance to inherit and protect the "intangible cultural heritage" culture to explore the singing style of Qin'an Xiaoqu. People have a deeper understanding of traditional Quyi and pay more and more attention to the transmission and preservation of traditional Quyi. The preservation transmission and excavation of the intangible culture of "Qin'an Xiaoqu" will not only be the responsibility of the government and musicians, but also the responsibility and obligation of every cultural researcher and cultural communicator. Ren Jie's Research on the Application of Local Music in Primary School Music Teaching -- Taking Qin'an Xiaoqu as an Example discusses the current situation of Qin'an Xiaoqu in the campus and the development of the Xiaoqu.

## **4. The development, preservation and transmission of Qin'an Xiaoqu.**

As of March 2022, there were more than 760 Dissertation on the preservation and transmission of intangible cultural heritage, but only 8 related to Qin'an Xiaoqu, according to the search of journal dissertation on CNKI and Wanfang database. Intangible cultural heritage is precious, has important research value, is also the true witness of history. preservation and making good use of intangible cultural heritage is of great significance to achieving sustainable economic and cultural development in an all-round and coordinated way. Intangible cultural heritage is inherited from generation to generation by people of all ethnic groups, Various forms of traditional

cultural expression and cultural space closely related to the life of the masses, the preservation of intangible cultural heritage can help people of all ethnic groups to absorb national spiritual nutrients. Cultural relics play an irreplaceable role. The preservation of intangible cultural heritage is to protect the historical foundation of the ideological and moral, scientific and cultural quality of the people of all ethnic groups. preservation intangible cultural heritage and maintaining the transmission of ethnic cultures are the prerequisite for connecting ethnic emotional ties, enhancing ethnic unity, safeguarding world cultural diversity and creativity, and promoting the common development of mankind.

Now more and more people are paying attention to the study of the transmission and preservation of Qin 'an Xiaoqu. As a folk talking and singing art in China, it has been paid more and more attention. Therefore, it is the responsibility and obligation of our young people to transmission and preservation Qin 'an Xiaoqu.

#### 4.1 Transmission and Development of Qin 'an Xiaoqu in the Modern Context.

Cui Qianqian and Chai Huixia, transmission and Development of Qin 'an Xiaoqu in the Modern Context, hope that with the joint efforts of governments at all levels and folk artists, they can formulate commendation and incentive policies for representative key informants of items listed in the intangible cultural heritage list. Qin'an Xiaoqu, a folk art formed under the rich cultural deposits, will be passed down from generation to generation and play a positive role in realizing the Chinese dream of the great rejuvenation of the Chinese nation. (Cui Qianqian, C, 2019)

#### 4.2 On How to transmission Chinese Traditional Culture in Primary School Music Teaching.

Xu Juanjuan and Zouyi ,On How to transmission Chinese Traditional Culture in Primary School Music Teaching, curriculum concept as the instruction, strengthen the national music teaching, let the student through national music, music culture to understand and love the motherland, helps to cultivate the students' patriotic feelings, understanding the richness and diversity of national music culture, broaden the students' aesthetic vision, Enhance the understanding, respect and love of the national culture, can also further strengthen the transmission and preservation of our traditional national folk music culture. (Xu Juanjuan, 2018)

## **5. Overview of Relevant Theories**

### **5.1 Anthropology theory**

Anthropology of music is a branch of anthropology, and at the same time provides vitality for the development of anthropology, becomes a relatively independent and distinctive research field. In fact, in order to adapt to the research work of unique objects, musical anthropology has explored many unique research theories and methods while learning from the whole anthropological theories and methods. Musical anthropology is a special application of anthropology in the field of musical research. Therefore, its basic theories and methods are mainly from anthropological theories and methods. From the perspective of basic theory, the development of musical anthropology is closely related to the development of anthropological theory, and the theoretical achievements and ideological renewal of anthropology will be reflected in the field of musical research. (Yu Renhao, 1997)

This theory is useful in the first chapter of the article. As a national intangible cultural heritage, Qin'an Xiaoqu belongs to music research in culture. With the development of music anthropology, anthropological theory is also developing.

### **5.2 Ethnomusicology theory**

Wu Guodong said in his research, Ethnomusicology is mainly a science of investigating and studying the ethnomusicology of countries and regions with different social systems and development levels to find out various laws related to music. Ethnomusicology belongs to a category of musicology and is closely related to ethnology and folklore. It involves investigating and studying the musical characteristics of different peoples, countries and regions, discussing the relationship of these music to geographical environment, history and other cultures, compiling ethnomusicology or regional musicology, and drawing some conclusions related to music. (Wu Guodong, 1997)

This theory is useful in every chapter of the dissertation, mainly in the third chapter of the dissertation, because Qin'an Xiaoqu belongs to the Han nationality region of China. It is a local talking and singing music in Qin'an County, Gansu Province. Its formation and development are inseparable from the local human, language and geographical environment.

### **5.3 Communication theory**

Music communication is a unique frontier subject. Music communication is based on the study of music communication. This shows that people begin to rationally understand music communication while they have some understanding of the phenomenon and culture of music communication. But this kind of music transmission phenomenon is not the narrow media phenomenon that we simply understand. The phenomenon of music transmission is broad, macroscopic and historical. The study of music communication is a new scientific thinking activity in the huge space of music culture, history and reality. Wang Sen, Yu Liangtian starts from the reality of musical communication, shows in the content of musical communication, the media and the audience of music, and the relevant social, historical, cultural, scientific and technological background, and finally points out the characteristics, the concept of the object of mutual relations and relevant law. (Wang Fang, 2008)

This theory is mainly used in the sixth chapter of the dissertation. Strengthening the transmission and preservation of Qin'an Xiaoqu mainly depends on scientific communication. Efficient communication can help the development of Qin'an Xiaoqu.

#### 5.4 Aesthetics theory

Music aesthetics is a basic theoretical discipline that studies the essence and internal rules of music from the height of music as a whole. Music aesthetics has close internal relations with general aesthetics, music technical theory, music history and music criticism. Moreover, the development and deepening of music aesthetics are often inseparable from the achievements in these fields. (Xiu Hailin L, 2002)

Music Aesthetics I mainly use in the fourth chapter of the article. The analysis of the music characteristics of the vocal singing of small songs cannot be separated from music aesthetics. The melody and rhythm cannot be separated from aesthetics.

#### 5.5 Sociological theory

Sociological theory is the crystallization of the thoughts of sociologists. Sociological theories have been developed for nearly 200 years, from Comte's positivism to Giddens' Structuration theory, as well as Yan Fu's Wild Speeches and Sun Liping's three Works as a Sound Course. During these 200 years, many sociologists have left behind a variety of ideas, some of which have formed distinct

schools. These ideas were compiled by later generations and formed the theory of sociology. (D. P. Johnson, 1988)

This theory is mainly used in the fifth chapter of the article. The results of the fifth chapter mainly come from social surveys, which are investigated from different groups and concluded through data analysis.

## **6. Foreign literature**

Wang Qi said in his dissertation *On the Core Arguments of Ethnomusicology and Musical Anthropology*, With the continuous development of China's modernization, national music plays a more and more important role in our daily life, and Chinese local composers regard it as indispensable for their own music creation. At this stage, the research on minority musicology and anthropology mainly focuses on the analysis of national instruments, folk songs and western cultural and artistic forms. One can mould people's mind, regulate their mental health and shape their personality image. Musicology is also known as the "fifth king". It is based on human culture and combined with other disciplines to form an independent scientific theoretical system, which plays a significant role in all aspects of society. At the same time, because of its strong practicality and wide adaptability, it has a great role in improving people's quality of life in the whole process. (Qi Wang, 2022)

Simon McKerrello said in his dissertation *Towards practice research in ethnomusicology* Ethnomusicological approaches to people making music can expand beyond understanding the values, culture and society of musical groups around the world, to encompass their musical and aesthetic values evidenced through performance in a more explicitly comparative and translational field. This work has already begun, certainly amongst a few ethnomusicologists who have been performing explicitly as part of their research trajectory, and as departments of English, Fine Art and Architecture have been doing for some time. It is now possible for us to think of the performative as part of the ethnomusicological pursuit, if, and only if, we are clear about how we evidence and discuss the key criteria of new knowledge and communicability of performance beyond the community of practice and across cultures in a translational ethnomusicology. (Simon McKerrell, 2022)

Stuart James said in his dissertation "What is Musicology"? Musicology' as a term, in its most non-specific sense, means: "the scholarly study of music. wherever it is found historically or geographically." Manfred Bukofzer believes this to be the briefest and least pretentious definition, but asserts that "the ultimate goal of musicology, like that of any other scholarly discipline, is understanding. Through understanding, music becomes a more intense aesthetic experience with wider and richer associations, greater sensual pleasure, and deepened spiritual satisfaction." Indeed, this is the standpoint of Paul Henry Lang who expresses in his collection of essays from the book *Musicology and Performance* that "the scholar must be able to translate into written words the zest he has in his own work. It is also his business to take the work of art from the sleep into which our conventional familiarity has thrown it, to restore to it the intensity of life which it burned in the spirit of its creation." In other words, the musicologist has a responsibility tied to their role: a responsibility that ultimately leads somewhere into the world of the music itself. (Stuart James, 2000)

Through the early literature collection and collation, a total of more than 20 academic journals and dissertation and 6 relevant academic monographs were collected. So far, there are only three master's theses related to Qin'an Xiaoqu and 20 journals, but no doctoral dissertation related to the subject have been found. There are not many researchers, so the data in this field are limited. There is very little international literature related to Qin'an Xiaoqu. Qin'an Xiaoqu, as a local folk art, is affected by language and region, and its development is relatively slow.

## **CHAPTER III**

### **RESEARCH METHODS**

This chapter mainly introduces the research scope and methods of Qin'an Xiaoqu. This part includes the following basic points:

1. Research scope
  - 1.1 Scope of content
  - 1.2 Scope of research site
  - 1.3 Survey Methods
  - 1.4 Key informants
  - 1.5 Interview Time
2. Research Process
  - 2.1 Research tools
  - 2.2 Data Collection
  - 2.3 Data Management
  - 2.4 Data analysis
  - 2.5 Research results prestation

#### **1. Research scope**

##### 1.1 The content

The content of this dissertation includes the analysis of the musical characteristics of Gansu Qin'an Xiaoqu, the contemporary status and transmission preservation of Qin'an Xiaoqu.

##### 1.2 Scope of research site

The Qin'an Xiaoqu studied by the researcher is in Qin'an County, Gansu Province, China. Gansu Province is located in the northwest of China, the special geographical environment has made Qin'an Xiaoqu.

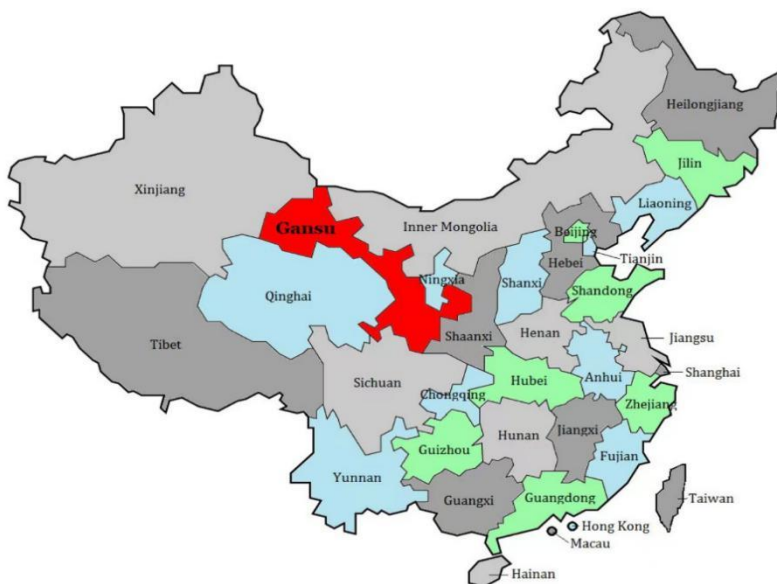


Figure 1. Map of Gansu Province, China

Source: <https://chinafolio.com/provinces/>

Guo Jia, Anfu, Yebao, Wang Yao, Xichuan and Xingguo in Qin'an County are the main distribution areas of Qin'an Xiaoqu and the birthplace of Qin'an Xiaoqu. Therefore, the researcher chooses these places as the research sites.



Figure 2. Map of Qin'an County, Gansu Province, China

Source: Qiu Liang (2022)



### 1.3 Survey Methods

#### 1.3.1 Method of ethnomusicology "Music study in cultural context"

The research of this dissertation will also follow the ethnomusicology method of "putting music in the cultural context in which it came into being". The formation of any musical phenomenon is closely related to its social and cultural background. This dissertation not only studies the singing and current situation of Qin'an Xiaoqu vocal music, but also puts forward strategic measures and reasonable suggestions according to the problems existing in the transmission and preservation of Qin'an Xiaoqu. This dissertation will study the development, singing, current situation, transmission and preservation of Qin'an Xiaoqu, so as to reach a more objective and reliable conclusion.

#### 1.3.2 Field investigation method

The research of this dissertation is mainly specific to a specific place, Qin 'an, a small society, in response to the research on "how Chinese traditional music exists in grassroots counties, how it develops under the background of The Times, and how it is improved for the audience". This article will draw on anthropology, communication, ethnomusicology, sociology and other relevant methods to conduct research. Based on field investigation, taking specific places as the research object, and using the interview methods of sociology and anthropology as reference, the vocal singing and current situation of traditional music in the county seat will be explained in depth. In addition, it also draws on the research methods of ethnomusicology and communication to study the local folk art and transmission of Qin 'an Xiaoqu. The researcher used the combination of personal specific interview and questionnaire distribution, and kept the interaction with the region in the research process, so as to avoid falling into the misunderstanding of "self-justified" and "taken for granted". Any theory is extracted from the specific research, this dissertation is mainly in the actual field investigation and text analysis process to find the answer.

In the study, the researcher insisted on periodic field work, conducted field work in October 2021, December 2021, February 2022, May 2022, July and August 2022, and interviewed the musicians and folk artists of Qin 'an Xiaoqu living here, as well as ordinary farmers, migrant workers and teachers. The researcher believes that

the research content can only be projected through a comprehensive investigation of the relationship between "one voice, one place, one person"

### 1.3.3 Methods of literature analysis

Using the method of literature analysis, this dissertation reviews the relevant literature of Qin 'an Xiaoqu culture, such as ancient books, local Chronicles, audio, essays and works. This dissertation discusses the vocal singing of Qin 'an Xiaoqu, investigates the current situation of Qin 'an Xiaoqu, and puts forward some suggestions for its better transmission and protection.

### 1.4 Key informants

The key informants research from two populations: 1) List of musicians 2) List of folk artists

The four-musicians selected for the research are mainly the musicians of intangible culture in Gansu Province. They've been learning ditties from Xiaoqu players and singers for at least 30 years, they have rich experience in singing and playing, in Qin 'an Xiaoqu vocal singing, playing and the transmission has great contribution, they will be a lot of it, mainly by oral tradition, most of these people have no culture, many don't understand the theoretical knowledge can't accurately record music of melody, this is an important reason why Qin'an Xiaoqu can't develop quickly. Now it is urgent for people who understand music and have higher academic attainments to join the Xiaoqu team, and provide a lot of data and information for the development of Xiaoqu in the future. Of course, their experience and accumulation provide great reference value for my dissertation writing.

Folk artists come from different industries. Most of them are retired teachers and hobby farmers. The artists selected by the researchers are all over 55 years old. They have a higher level of education and have certain economic capabilities.

## 1.4.1 List of musicians

Table 1. List of musicians

name	gender	ethnicity	age	duty
Cao Zhitang (高志堂)	male	Han	76	farmer
A Zhiping (安治平)	male	Han	60	farmer
Zhang Tianxi (张天喜)	male	Han	58	farmer
Cao Rong (高荣)	male	Han	77	farmer



Figure 3. Gao Zhitang  
Source: Qiu Liang (2022)

## (1) Gao Zhitang

Now 76 years old, farmer. Young due to poor family, did not go to school. Influenced by his father since childhood, he likes " Qin'an Xiaoqu " alone. For many

years, he played a very important role in the playing and singing of the Xiaoqu only by dictating his heart. He often exchanges skills with Qu friends and attaches great importance to the cultivation of young people. In 2006, he was awarded the intermediate title of folk practical talent QuYi singer.



Figure 4. An Zhiping  
Source: Qiu Liang (2022)

## (2) An Zhiping

Now 60 years old, farmer. Fourth generation of the Sanxian playing family. Since childhood, by the influence and teaching of his highly respected and respected father A Yangdong, coupled with a higher innate understanding and their own hard study, soon in the small music circle stood out, became the first Qin'an small music player. He often participated in various performances and activities. In his spare time, he often communicated and exchanged skills with fans of Xiaoqu. In 2005, he was appointed as a deputy senior professional title in Tianshui City rural practical talents title assessment. He died in October 2022.



Figure 5. Zhang Tianxi

Source: Qiu Liang (2022)

### (3) Zhang Tianxi

Now 58 years old, a native of Mamiao Village, Yebao Township, Qin'an County, has been farming at home since 1982 after graduation. At the beginning of 1990, He first heard Qin'an Xiaoqu sing. Knowing nothing about Xiaoqu, he involuntarily fell in love with ditties and joined in the singing of Xiaoqu. After the careful guidance and training of the three masters, he made great progress in singing and skills. Thanks to his constant exploration, thinking and singing practice, he had a more comprehensive understanding and unique understanding of Qin'an Xiaoqu.

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Figure 6. Gao Rong

Source: Qiu Liang (2022)

#### (4) Gao Rong

Now 77 years old, Gao Rong, a folk artist, proposed to become a mid-level singing and playing artist in 2007. He is a farmer in Anfu Village, Anfu Township, Qin'an County. He has a junior high school education. He began to learn how to play and sing Qin'an Xiaoqu from his father Gao Jingqing at the age of 15. In more than 40 years of playing career, gradually found out Sanxian in the intonation and playing skills of proficiency, to do it with ease.

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## 1.4.2 List of folk artists

Table 2. List of folk artists

<b>name</b>	<b>gender</b>	<b>ethnicity</b>	<b>age</b>	<b>duty</b>
Cai aiqin (蔡爱琴)	female	Han	60	Senior Associate Research Fellow
Yaochangde (姚常德)	male	Han	62	Senior researcher
Li chengji (李成吉)	male	Han	68	High school principal
Cai maotian (蔡茂田)	male	Han	63	Teacher
Huang ning (黄宁)	male	Han	63	Teacher
Qin xiding (秦喜定)	male	Han	58	Township head
Li xinzong (李新中)	male	Han	57	Civil servant
Wang chengxiang (王成祥)	male	Han	56	Peasant

1) Survey date

August 2021 to June 2022

2) Survey site

Qin'an County and its surrounding villages

3) Survey website

Qin'an

## 1.5 Interview Time

## 1.5.1 Stage 1

In August 2021, I began to visit Xiaoqu clubs established by folk artists in Qin'an County

In November 2021, I learned to sing Qin'an Xiaoqu with the president of the Xiaoqu club

In February 2022, he performed in Songpo with Xiaoqu Club

#### 1.5.2 Stage 2

In March 2022, he began to visit the two curators and senior researchers of the county Cultural Center

In early April 2022, he visited four provincial key informants

At the end of April 2022, watch the Peach Blossom Meeting hosted by Qin'an County (the only opportunity for Qin'an Xiaoqu singers to meet and communicate)

## 2. Research process

### 2.1 Research tool

The researchers of this dissertation mainly used questionnaires to investigate the understanding of Qin'an Xiaoqu by students inside and outside the clubs, and also used interviews and observation methods to further understand the musicians and folk artists. Museum and Qin'an County Cultural Center searched for Xiaoqu-related books and related materials, and used computers to make final statistics and analysis.

### 2.2 Data Collection

Researcher prepared two forms for my fieldwork. One is a record of interviews and the other is a record of observations. In both forms, I designed various questions, including the respondent's age, gender, singing. The form of Qin'an Xiaoqu performance, the language of singing, the occasion of singing, whether it is inherited or not, etc. Through interviews and observations, the historical and cultural heritage, rhythm, mode, interval and melody of Qin'an Xiaoqu are counted, so as to provide real data for the later research of this dissertation.

### 2.3 Data Management

#### 2.3.1 record

A total of more than 40 pieces of data were collected from the field survey, including about 40 Qupai and more than 60 musical scores collected from the county cultural centers, old folk artists and Xiaoqu lovers.



### 2.3.2 video

Including each field survey, the time is about 360 minutes; 10 representative pieces and 4 newly created pieces were recorded, lasting more than 60 minutes.

### 2.3.3 Related books (Cultural centers and libraries)

More than 30 books (in kind). (Part of the field trip, part of the cultural museum and library of Qin 'a County)

### 2.3.4 Record Qin'an Xiaoqu

Multiple Qin'an Xiaoqu were recorded (according to handwritten records).

### 2.3.5 Picture data

More than 600 photos (field trip photos, including people, event scene, lyric book, village environment photos)

### 2.3.6 Electronic data

## 2.4 Data Analysis

### 2.4.1 Key informant ratio

Table 3. Key informant ratio

gender	number of people
male	4
female	0

### 2.4.2 Age of informants

Table 4. Age of informants

Age	20 - 40	40 - 55	55 - 70	70 above
Informants	0	0	2	2

## 2.5 Research Results presentation

The research results were obtained through field visits, interviews, questionnaires, data analysis and other methods.

In this dissertation, the researcher will introduce 7 chapters

Chapter I: Introduction

Chapter II: Literature review

Chapter III: Research methods

Chapter IV: The contemporary status of Qin 'an Xiaoqu.

Chapter V: The musical characteristics of Qin 'an Xiaoqu.

Chapter VI: The transmission and preservation of Qin 'an Xiaoqu.

Chapter VII: Conclusions, discussions and recommendations



## CHAPTER IV

### The contemporary status of Qin 'an Xiaoqu.

In this chapter of the current situation of Qin 'an Xiaoqu, I mainly conducted an investigation from the following aspects through interviews and questionnaires:

1. Qin'an Xiaoqu's achievements in recent years.
2. Qin'an Xiaoqu artist.
3. Qin'an Xiaoqu enters the campus.
4. Qin'an Xiaoqu enters the community.
5. Qin'an Xiaoqu enters the barracks.
6. Qin'an Xiaoqu entered the nursing home.

#### 1. Qin'an Xiaoqu's achievements in recent years.

Qin'an Xiaoqu is a very typical and representative music in the national folk music culture. It has a distinct and unique style from the perspective of its script and its structure. It can be said that among Northwest folk music, it has the most elegant and delicate Jiangnan music characteristics, euphemistic and lingering drama music characteristics, relatively speaking, it lacks Northwest rough and unrestrained character. Qin'an Xiaoqu has a complete musical form, which is inseparable from the long-term creation of local literati and scholars, and also benefits from the hard work of some professional or non-professional musicians in collecting, sorting, excavating and researching it. It is directly related to work, and it is also closely related to the love, intentional protection, vigorous transmission and development of Qin'an Xiaoqu by the local people and local artists. Another reason is that due to the influence of Qin'an's geographical terrain, the mountainous areas have had inconvenient transportation since ancient times, and there are few people. It is not easy to introduce and spread other cultures and arts. The rich and authentic Qin'an's unique local rhyme is sung and spread.

With the great attention of the Qin'an County People's Government, the historical and cultural heritage of "Qin'an Xiaoqu" was able to appear on the stage in an upright manner, and the artists who sang the song were also respected. In the 1950s and 1960s, old artists Zhang Yaoting and Yan Tianci from the Xingguo area were invited to perform

in Lanzhou and Tianshui many times. The famous songs "Man Jianghong" and "Shang Yueguang " they sang together were well received by leaders at all levels and the general public. In the early 1980s, Wang Ruilin and An Yangdong, famous Xiaoqu singer, were invited by the city and county cultural units for many times to make recordings, which laid the foundation for the Xiaoqu to be upright and standardized. (Cai Aiqin, 2022)

In 1957, artists from Qin'an Town performed in Beijing. The wax flower dance accompanied by a small song won the second prize in the second National Folk-Art Watching Festival, and was invited to shoot the documentary "Wanzi Qianhong ".

After ten years of turmoil, Xiaoqu was not spared either. Since the Third Plenary Session of the Eleventh Central Committee of the Party, after active rescue and excavation, the dying Xiaoqu art has been reborn and has made great progress. In May 1977, Feng Bingsheng and other organizations excavated and sorted out Qin'an small song "Shuochang Qiliunian ", with Wang Yuanxi's lyrics and Chengguan Town amateur propaganda team performing. In 1979, the creators of Qin'an County Troupe successfully transplanted the large-scale traditional drama "Liang Shanbo with Zhu Yingtai", thus officially putting Qin'an Xiaoqu on the stage. In 1980, the play was widely acclaimed in the Tianshui area's creative program performance. In 1981, the County Cultural Center excavated and compiled two books, "Qin'an Folk Song Collection" and "Xiaoqu Collection". In 1982, Gansu Provincial Television Recording Center made a video of the play "The Loutaihui" performed by the county troupe, and called it "the flower bud that has not opened", which was broadcast on the Gansu TV station. Afterwards, under the guidance of Wang Ruilin and A Yangdong, famous Xiaoqu masters, the county theater troupe performed a large-scale drama "Shuang Zhuoji", which was loved by the general public and made the transplantation of Xiaoqu to a higher level.

In 1990, Zhang Chenglie, a teacher of Qin'an No. 2 Middle School, wrote lyrics, Li Desheng composed music, and accompanied by Qin'an Xiaoqu. The wax flower dance "Guiding the Way at the Third Plenary Session" participated in the Xijiao Art Festival held in Tianshui and the Tianshui Primary and Secondary School Students' Union Performance. Won the Outstanding Program Award.

In 1991, as artists paid more and more attention to Xiaoqu art, the Propaganda Department of the County Party Committee and the Cultural Bureau led the establishment of the "Qin'an County Quyi Association", which had 72 members at that

time. After the establishment of the association, it actively carried out various activities, extensively carried out urban and rural exchanges, exchanged ideas and research, unified and standardized the text mode of small songs, recorded audio tapes for famous folk artists, excavated and sorted out traditional repertoires, held folk art lectures, and cultivated and developed new members. At present, the county folk art team has been growing continuously, with many members and diverse genres, and the popularization and improvement of folk art has reached a higher level, entering a new stage of appearance. (Wang Fang, 2008)

In November 2003, "Qin'an Xiaoqu Collection" edited by Cao Rui and Ma Zhenhuan was published. In November 2005, "Qin'an Xiaoqu Research" edited by Ms. Fang Huiqing was published. At the same time, modern Xiaoqu such as "Yingying Kaohong", "Cunguan Langmanqu" and "Qingxi Xuezi" have also toured large and medium-sized cities such as Lanzhou and Tianshui, and have received unanimous praise from all sides.

From 2006 to 2019, Wang Tingchang, a lover of Qin'an Xiaoqu, composed Qin'an Xiaoqu "Tiemian Yushi an Weijun", Qin'an Xiaoqu "Lv ye Huichun" created by Cheng Guangping, and Qin'an Xiaoqu "Hexie Qin'an Xinjiayuan " created by Mr. Yao Changde, the former curator of the cultural center. " Xiaoqu drama "Shaji Zai e", "Cao Gen", "Qingxi Xuezi", "Sanyue Chunfeng", "Jiayuanhao", "Hui Feng Jinchui Xiajiawan", "Meng Yuan Zhonghua", "Gaike Kaifang Zai Yangfan" and many other works have participated in major competitions at the city, provincial and national levels, and have achieved very good results. Affected by the epidemic in recent years, many live performances have been forced to be cancelled. I believe that this year when the epidemic subsides, Qin'an Xiaoqu will attract many opportunities.

In recent years, under the promotion of the Qin'an County Cultural Center, the Qin'an Xiaoqu Association was established, with 16 branches, and 16 Qin'an Xiaoqu transmission training institutions were established. At present, there are more than 4,000 performers and singers of Qin'an Xiaoqu, including four representative musicians at the provincial level, six representative musicians at the municipal level, one deputy senior old-tune playing and singing artist, and 28 intermediate old-tune playing and singing artists. There are 18 members of the Music Association and 68 members of the Provincial Music Association. There are 516 members of Qin'an Xiaoqu Association,

and Qin'an Xiaoqu Theater has been built with a total investment of 39.7 million yuan and a construction area of 4950 square meters. In order to further carry forward Qin'an Xiaoqu, the County Cultural Center has organized more than 50 sets of audiotapes of classic songs by old artists, recorded more than 60 video albums of newly created award-winning songs and songs of old artists of various genres, and compiled a collection of Qin'an Xiaoqu. (Cai Anqin, 2022)

The achievements made in recent years are mainly based on the conclusions drawn from field investigations, reading dissertation, and interviews with Mr. Yao Changde, the former curator of the County Cultural Center, and his wife, Ms. Cai Aiqin. The two of them have made great contributions to the development of Qin'an Xiaoqu. Mr. Yao Changde has created many modern Xiaoqu, and his lover, Ms. Cai Aiqin, is a representative of Qin'an Xiaoqu singers.

Judging from the above achievements of Qin'an Xiaoqu, the development of Qin'an Xiaoqu is very optimistic. In just a few decades, from a small county that no one knows to an international stage, artists have been recognized for their innovation time and time again. It is also encouraged, and has greater motivation to develop Qin'an Xiaoqu, and has also won the understanding and love of more people across the country.

## **2. Qin'an Xiaoqu artist.**

The development and spread of Qin'an Xiaoqu to this day are inseparable from the enthusiasm and efforts of many famous folk artists and folk music lovers. Its spread does not come from professional singing groups or professional singers, but, like the transmission of folk music in many places, it is taught face-to-face, line by line, and passed down from generation to generation. For this reason, many artists have made a lot of efforts for it.

## 2.1 Investigation of the four-key informant

Table 5. key informant

Interviewee	Income Condition	Means of transmission	Students age	Study number of people	venue of performant	level of education
Gao Zhitang	5000 yuan per year	face to face teaching	5~81	Many people learn, but few sticks to it	family courtyard	no culture
Gao Rong	5000 yuan per year	face to face teaching	11~73	very little people	Training Institute	primary school culture
Zhang Tianxi	5000 yuan per year	face to face teaching	8~68	Many people learn, but few sticks to it	field	Junior high school culture
An Zhiping	5000 yuan per year	face to face teaching	23~75	many people	family courtyard	no culture

According to the key interviews with the four key informants, the researchers mainly focus on the current situation of apprenticeship, the number of people studying, whether their children are willing to learn, the age of the students, the current status of learning, the income of the musicians, the way of transmission, the occasion of performance, etc. After interviews, the four key informants said that there are many people studying with teachers, and their children are also willing to learn Qin'an Xiaoqu. There are children of a few years old and elderly people in their 80s. There are learners of all ages, but the number of people who persist in learning is very small. Most of these learners like Xiaoqu songs, regard singing Xiaoqu songs as their hobbies, and do not plan to engage in singing Xiaoqu songs professionally. Nowadays, young people are under a lot of pressure in life and have to go out to work to earn money in order to make a living, so they cannot have special the time to learn

ditties can only be learned through leisure time. Even the Xiaoqu lovers in various villages have no special time for learning, because they usually have to go to the fields to do farm work, and they can only sing Xiaoqu after the busy farming season is over. Learners at different stages have various reasons, they can't learn the singing of Xiaoqu systematically. The above situation is the biggest difficulty for transmission. Most Xiaoqu lovers sing in the fields or in family courtyards. Not many people can reach the performance level, and even fewer go to the stage to perform, and the learners have no confidence.

Regarding the income of the key informants, the four key informants said that the current national policy is very good. They are given a subsidy of 5,000 RMB a year, which was not available before. The state has also given a lot of financial support to the Qin'an County Government, but unfortunately the government did not really invest the money in the development of Xiaoqu, but used it in what they thought was more urgently needed. If the learners cannot receive funds from the country and the government, the learners do not have enough energy to study Qin'an Xiaoqu.

The four key informants work hard and are very willing to make their greatest contribution to the development of Qin'an Xiaoqu. They are full of expectations for the prospect of Qin'an Xiaoqu. They believe that the development of Qin'an Xiaoqu mainly depends on the new generation of young people. They have no culture and have to rely on years of experience to teach singing face to face, while young people can give full play to their advantages and use new methods such as electronic technology and new media to systematically learn and transmission.

They said that Qin'an Xiaoqu should be a special elective course in the school, so that students can be influenced by traditional culture from an early age, so as to better transmission and carry forward our local traditional music.



## 2.2 Investigations of the Director of the Cultural Center for Two Terms and a Senior Researcher

Table 6. Interviewee

Interviewee	Means of transmission	How to innovate	facing problems	Proposals
Yao Changde	face to face teaching	Lyrics and melodies combine pop elements	Aging is serious, personnel cannot continue to connect	Professional music learners join
Cai Aiqin	face to face teaching	Improve costumes, accompaniment and band organization	Singers cannot learn continuously	Learners can persist in learning for a long time
JiaYanrong	Multimedia Technology	Improving performance forms and venues	Weak awareness of transmission	Hope that the government will provide subsidies for learners

The researchers conducted interviews with the leaders of the Qin'an County Cultural Center for two terms and a senior researcher. They have a lot of credit for the rapid development of Qin'an Xiaoqu. Mr. Yao Changde and Ms. Cai Aiqin are husband and wife. They sang Qinqiang when they were young, and then began to learn to sing Xiaoqu. The two of them made great contributions to the later development of Xiaoqu. In order for Qin'an Xiaoqu to keep up with the development of the times and be liked by more young people, Mr. Yao Changde devoted himself to the study of the creation and compilation of ditties, and created works in line with this era from the lyrics of the works combined with the content of the new era. His works were presented on the stage by his

wife one by one. They represented Qin'an County to participate in various competitions at the county, city, provincial and national levels, and achieved very good results. The rapid development of Qin'an Xiaoqu is inseparable from them.

They said that Qin'an Xiaoqu is a very distinctive traditional folk music. They have a duty-bound responsibility for the development of Qin'an Xiaoqu, and they are also very willing to do their best for the development of Qin'an Xiaoqu. With the infiltration of foreign cultures, they believe that innovation is necessary, whether it is from the content of Qin'an Xiaoqu or the performance costumes, performance venues, performance forms, accompaniment instruments and band organization, only innovation can keep pace with the times.

They believe that there are many new opportunities for the development of Qin'an Xiaoqu, but they also face many problems. For example, few people can continue to learn Qin'an Xiaoqu, so they face the fact that no one can continue to spread it on the stage after they retire. Now the development of Xiaoqu mainly depends on participation. However, now no one except his wife can reach a professional singing level and participate in various competitions. This has led to the phenomenon that the transmission cannot be connected. If no one continues to sing Xiaoqu, Xiaoqu will gradually disappear. This is a very serious problem, and they do not want to see such a thing happen. Nowadays, there are many people who sing Xiaoqu but very few who sing well. Most of the learners regard them as hobbies. They sing Xiaoqu when they have time, and they don't when they don't have time. To get financial income, so they had to give up singing Xiaoqu. They especially hope that the government can introduce corresponding policies to encourage enthusiasts to keep learning.

Jia Yanrong, the curator of the cultural center, said that he hopes that the government can give financial support to learners, attract more music professional researchers to join the research team of Qin'an Xiaoqu, and accelerate the development of Qin'an Xiaoqu. The three interviewees believe that with the participation of professional music researchers and students of the younger generation, Qin'an Xiaoqu will have great prospects for development in the future. They are looking forward to it very much, looking forward to Qin'an Xiaoqu's future will get better and better.

## 2.3 Survey of folk artists

Table 7. Interviewee

Interviewee	Singing accuracy	Learning time	Expectations
Cai Miaotiao	Inaccurate	35 years	The government provides financial subsidies to folk artists
Huang Ning	Inaccurate	28 years	Hope to have more opportunities to perform
Qin Xiding	Inaccurate	33 years	Provide a better performance venue
Li Chengji	Inaccurate	33 years	The government provides financial subsidies to folk artists
Li Xinzong	Inaccurate	27 years	Folk artists receive due respect
Wang Chengxiang	Inaccurate	31 years	Xiaoqu develops and gets better and better

The researcher interviewed six folk artists, most of them are around 60 years old, most of them are teachers who are retired or about to retire, and there are also rural lovers near the county seat. They set up a small Xiaoqu club, the main organizer is Mr. Cai Maotian, who rented the venue at his own expense, mainly for those who love to sing Xiaoqu to have a fixed place. Their mentality is different from other people's. They mainly stick to their hobbies, and don't regard singing ditties as a source of income for their lives. Mr. Cai Maotian, a representative of folk artists, said that judging from the time it was circulated, there was Li Wenzan, a scholar in the late Qing Dynasty, who could sing, play and compose Qin'an Xiaoqu, as well as his apprentices Yan Tianci, Hu Saobao, A Dagon, Li Yaotian, etc. In the 1980s, the main representatives of Qin'an Xiaoqu were Wang Ruilin, Yue Shengkui, Fu Youxi, Gao Zhitang, Ma Shoude, Qiu Ruishan, Zheng Quande, etc. as well as the famous Sanxian accompaniment artists A Yangdong and Hou Genxi, etc. Today, in the 21st century, there are more fans and

singers of Qin'an Xiaoqu. The singers mainly include Cai Aiqin, Shao Zhenxin, Huang Ning, Wang Junsheng, Wang Chengxiang, Li Xinzhong, Qin Xiding, Wang Junquan and the famous Sanxian accompaniment artist A Zhiping (son of A Yangdong) and others. He is quite pleased with Qin'an Xiaoqu's development, and he is full of expectations for Xiaoqu's future.

Folk artist Huang Ning provided his personal opinion on the current situation of Qin'an Xiaoqu. He believes that the development is generally good, but there are also many bad phenomena. For example, in terms of the singing accuracy of Qin'an Xiaoqu, he believes that those who often participate in competition Ms. Cai Aiqin sang not the out-and-out Qin'an Xiaoqu, but the taste of Qinqiang. He believed that it should be transmission in the original flavor, which is more conducive to the authenticity of traditional music. His point of view has been controversial, which is related to the sub-genres of singing Xiaoqu now, and more to do with economic benefits. Such long-term disunity will cause difficulties in the transmission of Qin'an Xiaoqu.

According to folk artists, if Qin'an Xiaoqu wants to develop, it needs to solve the problem fundamentally, and it is necessary to strengthen the implementation of strategies and measures for the transmission and preservation of Qin'an Xiaoqu. The government should vigorously support folk artists, give them corresponding economic subsidies, and encourage them to contribute to the transmission of Qin'an Xiaoqu unreservedly.

#### 2.4 Survey of Ordinary Residents

Table 8. Interviewee

Interviewee	Learning method	Interest	Interested people	Education level
Local residents	face to face learning	There are many people who are interested	mostly elderly	Many learners have low levels of literacy
Foreign workers	learning through media	not interested	very few young people	generally high level of education

From the sample survey of ordinary residents, the researcher learned that whether they are local residents or migrant workers, most of them are not interested in Qin'an Xiaoqu, and only a few people are willing to learn. Generally, the audience of Qin'an Xiaoqu is relatively old. Most of the young people are influenced by popular music, and they are not interested in the local folk music Qin'an Xiaoqu, so very few young people are willing to learn it.

Many ordinary residents don't know the culture and current situation of Qin'an Xiaoqu. They just listen to it in some performance venues when they have time, and some people learn about it through TV, media and other channels. Different, they have different views on the research value of Qin'an Xiaoqu. Those with high education level think that it is very necessary to study Qin'an Xiaoqu, which has high research value, while those with low education level think it is not worth learning and has no meaning. According to the surveys of different groups, from the point of view of different groups, their understanding has a great relationship with their cultural level.

The researcher mainly selected some main representatives of Qin'an Xiaoqu for interviews. From their interviews, the researcher learned that most of the singing artists of Qin'an Xiaoqu were farmers with low education levels, and retired people from other industries. Most of them are taught face-to-face by the key informants in their spare time, and most of them do not understand music scores.

Qin'an Xiaoqu is currently facing a great difficulty in its development because there are no linkers. They say that there are many people who study, but few can persist. Most of them are just for entertainment to enrich their lives. There is no systematic study time, and there is no subsidy for expenses. This is the main reason for unwillingness to persist in learning. The age of the learners ranges from a few years old to 80 years old, with a large age gap. These musicians let their children learn as much as possible. They don't want to see Qin'an Xiaoqu decline, so as long as someone learns it, they are very willing to pass it on. The real situation researchers of these artists mainly conduct investigations through interviews and questionnaires to draw corresponding conclusions.

### 3. Qin'an Xiaoqu enters the campus.

As a traditional folk music in Northwest China, Qin'an Xiaoqu has been developing in a bumpy way, but with the joint efforts of those great Qin'an Xiaoqu artists and Qin'an Xiaoqu Class Club, Qin'an is still developing tenaciously to this day. The researcher chooses a primary school in the city—Qin'an County No. 2 Primary School, a rural primary school—Xichuan Central Primary School, conducted the investigation. Qin'an County No. 2 Primary School is the first school in Qin'an County to introduce Qin'an Xiaoqu into the campus. It was first introduced in the form of a club in 2017. In 2018, Xichuan Central Primary School also introduced Xiaoqu into the campus. The number of Qin'an No. 2 Primary School participating in the Xiaoqu club There are 48 people, and Xichuan Central Primary School has 46 people participating in the Xiaoqu Club, all of which are taught by Cai Aiqin, a senior researcher of Qin'an Xiaoqu in the county cultural center. Guaranteed two lessons per week, and study in a designated classroom. Although the singing content has not yet been developed into a school-based curriculum, Teacher Cai has also summed up some songs that are conducive to the physical and mental development of students, such as "Shang Yueguang", "Ge Jiucui", and "Meng Jiangnu", and learning them step by step.

In order to further understand the transmission of Qin'an Xiaoqu in local primary schools, the researcher conducted relevant interviews and surveys with the leaders and music teachers of the two schools. Then, the on-the-spot investigation was carried out on the students inside and outside the associations of the two schools, the teaching content and teaching methods were observed, and the current status of Qin'an Xiaoqu in the school was analyzed through questionnaires and interviews.



Figure 7. Xiaoqu enters the campus.

Source: Qiu Liang (2022)

### 3.1 Investigations by the leaders of the two schools

The leaders of Qin'an County No. 2 Primary School and Xichuan Central Primary School agreed that it is very necessary for Qin'an Xiaoqu to enter the campus. First of all, in today's rapid social development, traditional folk music is far away for children who are influenced by modern ideas, if they no longer pay attention to the transmission of traditional culture, the excellent traditional culture will face a great crisis. Students are the main force for future transmission, so the opening of the course is of great significance to the transmission and development of Qin'an Xiaoqu. They also said that they had no conditions to study at that time, and now they are happy to provide such a learning environment for students, to nurture students to be good successors, so as to enrich students' campus cultural life and spiritual world.

The leaders of the two schools expressed their support for the opening of the Xiaoqu course, but also talked about the difficulty of opening it. They believed that there is not enough teaching staff at present. The current teaching is to invite the senior researcher of the county cultural center, Ms. Cai Aiqin, and they hope to train the school's music teachers in the future.

### 3.2 Survey of music teachers in two schools

The researcher conducted interviews with the music teachers of the two schools, mainly concerning the part of opera in the teaching materials, how to teach it and the understanding of Xiaoqu in detail. They think that when it comes to the part

of opera, it will inevitably expand to the local folk tradition Music - Qin'an Xiaoqu. Although they have not received systematic professional training, music teachers in the city center and rural music teachers have different understanding of Xiaoqu, which has something to do with their environment. The music teachers of the two schools involved local traditional music in their teaching, and played relevant wonderful clips for students to appreciate, so as to improve students' aesthetic accomplishment.

The music teachers of the two schools said: If they have time, they are very willing to learn Qin'an Xiaoqu systematically, and combine it flexibly in the classroom to transmission on Qin'an Xiaoqu. They think this is a very meaningful thing.

### 3.3 The situation of students in the clubs of the two schools

The situation of the students in the clubs of the two schools, the researcher mainly through the distribution of questionnaires and interviews, there are 48 people in the second elementary school clubs in Qin'an County, 48 copies of the questionnaire were distributed, 46 people in the Xichuan Central Primary School clubs, 46 copies of the questionnaire were distributed, The content of the questionnaire involves which kind of traditional Chinese opera they know more about, their recognition of opera entering the campus, what channels they mainly use to learn about Qin'an Xiaoqu, what form they learn Qin'an Xiaoqu, and what aspect of Qin'an Xiaoqu do they want to know more about, singing or accompaniment , Can you sing one or more Xiaoqu , Are you interested traditional culture related to Qin'an Xiaoqu, Are you willing to be a disseminator of Xiaoqu, and are you willing to continue learning Qin'an Xiaoqu after graduation.

Qin'an County No. 2 Primary School took back 48 questionnaires, and Xichuan Central Primary School took back 46 questionnaires. It can be seen from the returned questionnaires that the students of Qin'an County No. 2 Primary School and Xichuan Central Primary School answered the above questions differently. The two schools Among the four types of opera mentioned in traditional Chinese opera, most of the students chose Qin'an Xiaoqu, followed by Peking Opera. The attitudes of the two schools are different as to whether it is necessary for traditional opera to enter the campus. Most students of Qin'an County No. 2 Primary School think it is necessary,



while most students of Xichuan Central Primary School maintain a neutral attitude. The students of Qin'an County No. 2 Primary School know Qin'an Xiaoqu mainly through clubs, while the students of Xichuan Central Primary School mainly learn about Qin'an Xiaoqu through their families and music classes. They all hope to learn Qin'an Xiaoqu through clubs and music classes, so as to learn the essence. Singing is the main thing, supplemented by stories and content. Through learning, most of the students in the two schools can sing one to two Xiaoqu, and a few can sing three to four Xiaoqu. By learning the traditional culture related to Qin'an Xiaoqu, they can not only learn to sing but also understand historical stories through learning Xiaoqu. The students in the clubs of the school said that they would be very willing to be a transmission of Qin'an Xiaoqu if they had the opportunity, and they would also like to continue their studies after graduation. Of course, there were some who were unwilling, only a few of them.

From the interviews, the researcher learned that the students of the two schools encountered difficulties in the process of learning Xiaoqu: limited learning time, many singing inaccurate, and little practice time so they couldn't get along with the accompaniment. The reason for hindering the development of Qin'an Xiaoqu is that there are limited activities in the school, less publicity, and the prevalence of popular music, the researcher thinks that it is very necessary for Qin'an Xiaoqu to enter the campus.

#### 3.4 The situation of students outside the clubs of the two schools

The researcher surveyed the situation of students outside the clubs of the two schools through questionnaires and interviews. Qin'an County No. 2 Primary School sampled 80 people outside the clubs and distributed 80 questionnaires. Xichuan Central Primary School sampled 80 people outside the clubs and distributed 80 questionnaires. The content of the questionnaire involves which kind of traditional Chinese opera they know more about, their recognition of opera entering the campus, what channels they mainly use to learn about Qin'an Xiaoqu, what form they learn Qin'an Xiaoqu, and what aspect of Qin'an Xiaoqu do they want to know more about, singing or accompaniment, Can you sing one or more Xiaoqu, Are you interested traditional culture related to Qin'an Xiaoqu, Are you willing to be a disseminator of Xiaoqu, and are you willing to continue learning Qin'an Xiaoqu after graduation.

Qin'an County No. 2 Primary School took back 80 questionnaires, and Xichuan Central Primary School took back 80 questionnaires. It can be seen from the returned questionnaires that the students of Qin'an County No. 2 Primary School and Xichuan Central Primary School have different answers to the above questions. Students from the two schools are familiar with the four traditional Chinese operas, Peking Opera, Kunqu Opera, Qin'an Xiaoqu, and Qinqiang. The most popular one is Qin'an Xiaoqu, followed by Qinqiang. Is it necessary for traditional opera to enter the campus? Students outside the two school clubs answered in the affirmative. What channels do they mainly use to learn about Qin'an Xiaoqu? The students of Qin'an County No. 2 Primary School said they mainly learned about Qin'an Xiaoqu through TV and the Internet, while the students of Xichuan Central Primary School mainly relied on the influence of their family members. The channels they learned about were quite different. It may be the result of the urbanization process. In terms of how students want to learn Qin'an Xiaoqu at school, most of the students in Qin'an County No. 2 Primary School choose school activities and music classes, while most of the students in Xichuan Central Primary School choose clubs, accounting for more than half of the total number. Most of the students in the two schools liked Qin'an Xiaoqu, but they gave different explanations why they didn't join the club. The students of Qin'an County No. 2 Primary School said that the number of people participating in the club was limited and there was no quota. Xichuan Central Primary School said it was mainly because of participating in other clubs.

Regarding the part that likes Qin'an Xiaoqu, the students outside the clubs of the two schools all agree that it is singing, although the number of people is different. They all not hope to learn in music class, If you have to learn, Xichuan Central Primary School hopes to learn systematically from stories to singing. Most of the students in Qin'an County No. 2 Primary School chose to listen to the teacher's lecture and singing.

From the above surveys and interviews, it can be seen that, first of all, students in urban schools and students in rural schools are different in terms of the artistic atmosphere and understanding of Qin'an Xiaoqu, and urban students seldom come into contact with Qin'an Xiaoqu in their daily lives. Most of them are on TV and the Internet, so naturally they don't know much, and with the popularity of pop music,

students rarely take the initiative to understand this kind of music that is far away from their lives. In rural areas, the learning atmosphere is better than in cities. Many family members like Qin 'an Xiaoqu, and there are temple fairs every year. Although some music teachers are amateurs, they also know a little about Qin 'an Xiaoqu, so Qin 'an Xiaoqu is more accepted in rural schools. Secondly, whether it is at the leadership level, teacher level, or student level, most people think that it is necessary for "traditional opera" to enter the campus. This shows that no matter how far our current life is from "traditional opera", everyone still approves of such activities ideologically, which will reduce a lot of resistance in the process of promoting Qin 'an Xiaoqu to campus in the future. Few students outside the association are interested in Xiaoqu, because they feel that Xiaoqu is outdated and can't keep up with the trend of the times. In fact, this is necessarily related to the impact of pop music.

From the above detailed investigation and analysis of Qin 'an Xiaoqu entering the campus, we can see that the current situation of Qin 'an Xiaoqu is not optimistic. School students are the main force for the development and transmission of Xiaoqu in the future, so we must pay attention to the development of Qin 'an Xiaoqu in schools.

#### 4. Qin'an Xiaoqu enters the community



Figure 8. Xiaoqu enters the community

Source: Qiu Liang (2022)

In order to enrich the cultural life of the community, improve community residents' understanding of excellent intangible cultural heritage, and enable intangible cultural heritage to take root in the community, the Qin 'an County Cultural Center often organizes personnel to carry out the "intangible cultural heritage into the community, cultural transmission forever" activities, Invite county senior researcher Mr. Cai Aiqin to give lectures, lead the performance team to sing Xiaoqu, promote Qin 'an Xiaoqu, let more community members understand Qin 'an Xiaoqu, and like our local traditional culture.

Such activities have invigorated the spiritual and cultural life of residents in the jurisdiction and promoted communication among residents. The entry of "intangible cultural heritage" into the community can enable community residents to understand "intangible cultural heritage" items and learn "intangible cultural heritage" knowledge, making the original "high-cold" "The "intangible cultural heritage" is more down-to-earth, so as to cultivate residents' awareness of preservation and transmission the "intangible cultural heritage"

The fact that Qin 'an Xiaoqu has entered the community is very good, which is conducive to every resident's close understanding of Qin 'an Xiaoqu, so as to carry forward.

### 5. Qin'an Xiaoqu enters the barracks



Figure 9. Xiaoqu enters the barracks.

Source: Qiu Liang (2022)

Now the Qin'an County Government and the Qin'an County Cultural Center have held many "intangible cultural heritage " Qin 'an Xiaoqu to enter the military camp, with the purpose of creating a strong atmosphere for the whole society to participate, pay attention to and preservation the transmission of excellent traditional culture.

The Qin'an County Cultural Center will regularly arrange for key informants of Qin 'an Xiaoqu to enter the barracks to study and communicate with officers and soldiers. This is not only a unique spiritual and cultural feast, but also a unique traditional cultural education. While enriching the cultural life of the military camp, it also allows the officers and soldiers to fully feel the charm of traditional Chinese culture and enhances the artistic aesthetics of the officers and soldiers. The activities of traditional cultural intangible cultural heritage items entering the military camp not only broadened the horizons of officers and soldiers, but also cultivated their sentiments, stimulated their pursuit of art, enlivened their amateur cultural life, and further enhanced the friendship between soldiers and civilians. The leaders of the military camp attach great importance to the work of mutual support and joint construction, and carry out cultural activities in the military camp and grassroots activities on a regular basis, so as to continuously consolidate and develop the good situation of military-government military-civilian unity. Enrich the cultural life of the barracks with elegant art forms, let the troops stationed in the area share the achievements of the cultural development of the station, and let the officers and soldiers of the troops be inspired and deeply moved. At the same time, it also expands the popularity of Qin 'an Xiaoqu, so that more and more people will understand Qin 'an Xiaoqu and like Qin 'an Xiaoqu.

## 6. Qin'an Xiaoqu entered the nursing home



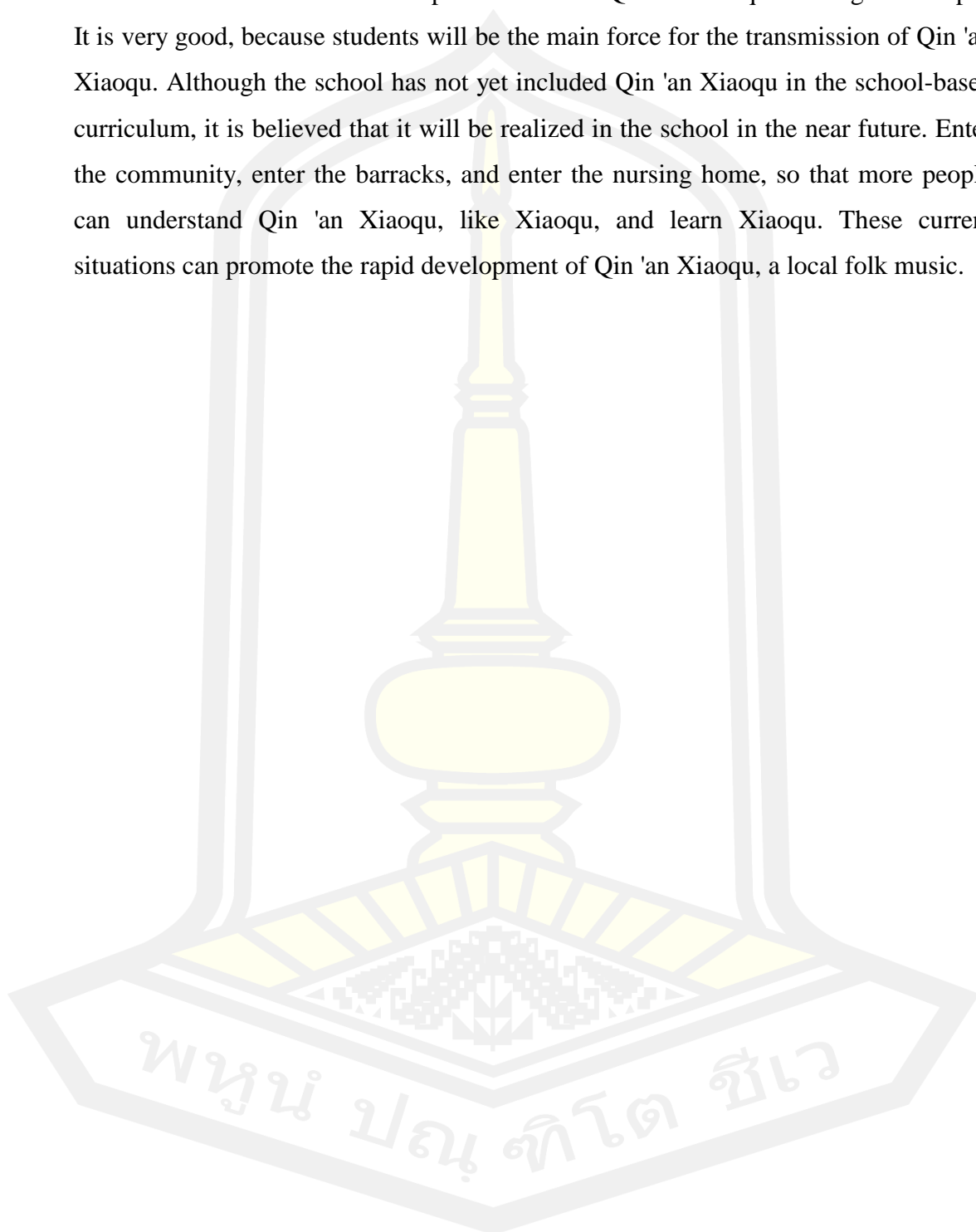
Figure 10. Xiaoqu entered the nursing home

Source: Qiu Liang (2022)

The Double Ninth Festival is a traditional festival that respects and loves the elderly. With the strong support of the Qin 'an County Government, the intangible cultural heritage "Qin 'an Xiaoqu" team of the County Cultural Center will hold activities on the Double Ninth Festival every year, mainly to bring joy to the elderly and let them have something to support and enjoy themselves when they grow old. Considering the old people's love for traditional culture and their understanding of Chinese folk art, a special arrangement was made for the performance to enter the nursing home. The director of the nursing home also hoped that they could learn about the transmission of intangible cultural heritage and get psychological comfort by watching the performance of traditional Chinese culture. The dean said that the nursing home usually holds many colorful activities, such as organizing the elderly to do exercises, singing and dancing, watching movies every day, holding various performances in the theater of the nursing home, and cooperating with social volunteers so that the elderly can enjoy themselves Create a happy and beautiful environment in your later years. But the old people still like the singing of the local music Qin 'an Xiaoqu most.

Judging from the achievements of Qin 'an Xiaoqu this year, the development situation is relatively optimistic. Judging from the survey results of artists, the

development will face great difficulties, such as the aging of artists and the inability of continuous learners. From the phenomenon of Qin 'an Xiaoqu entering the campus It is very good, because students will be the main force for the transmission of Qin 'an Xiaoqu. Although the school has not yet included Qin 'an Xiaoqu in the school-based curriculum, it is believed that it will be realized in the school in the near future. Enter the community, enter the barracks, and enter the nursing home, so that more people can understand Qin 'an Xiaoqu, like Xiaoqu, and learn Xiaoqu. These current situations can promote the rapid development of Qin 'an Xiaoqu, a local folk music.



## CHAPTER V

### The musical characteristics of Qin 'an Xiaoqu.

This chapter mainly investigates and studies the of Qin'an Xiaoqu from two aspects:

1. The Formation History of "Qin'an Xiaoqu".
2. The musical characteristics of Qin'an Xiaoqu.

#### 1. The Formation History of "Qin'an Xiaoqu".

The singing of Qin'an Xiaoqu has a long history and profound cultural connotation. However, the specific formation history and historical records are limited. According to the oral tradition and relevant materials of old folk artists, it is said that it was formed in the Tang Dynasty and prevailed in the Ming and Qing Dynasties. With a history of more than 1000 years, it has been called "China's Four Great Elegant Songs" together with Nanyin, Jingyun and Lanzhou Guzi, which has high historical and artistic value. "The birth of Qin'an Xiaoqu is related to Hu Zanzong, a famous scholar in Qin'an. According to the New General Annals of Gansu, Hu Zanzong's stepmother treated him very severely when he was young. When he studied late at night, he didn't even give him lamp oil, and his sister accompanied him to study with an oil lamp in her mouth. In the Twelve years of the reign of Emperor Hongzhi of the Ming Dynasty (1499), Hu Zanzong, at the age of 19, first created the "Four Six Yue Diao" "Yu Wan Tuo Bai", which is still popular today and has become the founder of Qin'an Xiaoqu. After Hu Zanzong became an official, he "comforted Sui and safeguarded, and the people relied on Su", "opened Xiaoqu weirs, and irrigated the people's fields", "treated the people with integrity", "was able to be competent", and "opened a pavilion to write books" after he was removed from office, and wrote poems and calligraphy. His achievements in life are inseparable from the great sister behind him. The reason why Qin'an Xiaoqu has won the love of Qin'an people from generation to generation is precisely because there is such a scholar with lofty character and his sister who is equally profound and righteous behind it.



During the reign of Jiaqing in the Qing Dynasty, the lyrics of Zhang Sicheng, a Hanlin from Qin'an (see the Annals of Qin'an County), "Da Dengke" and "Xiao Dengke" were written by Zhang Sicheng, a Hanlin from Qin'an (a native of Qin'an), and his concubine, Miss Hong, after returning to their hometown in the 18th year of Daoguang in the Qing Dynasty. Xue Wenyan recorded in the article "Elegant, Delicate, melodious and euphemistic Qin'an Xiaoqu": "In 1987, Mr. Liu Shengzu (who was 80 years old at that time) said that before the " Cultural Revolution ", he had seen the manuscripts of Zhaojun Hefan and Sanqing Maoan by Zhang Sicheng in his collection at the home of the late old man, Mr. In the same year, Fu Youxi (68 years old at that time), an artist of An Fuxiang Xiaoqu in Qin'an, said that his family's history of singing Xiaoqu had been passed down to four generations in his generation. He began to sing songs by his great grandfather Fu Qianer (born in Xianfeng, Qing Dynasty), and learned from the nearby Master Cai Si (paying tribute in the Qing Dynasty) in Guangxu, Qing Dynasty; Zhou Liaoyue, a farmer of Li Fort in Xichuan, Qin'an, said that Li Fort's Xiaoqu was handed down by Cheng Yuancheng, the second young master, during the reign of Guangxu in the Qing Dynasty; Sun Zhijie, a native of Diaowan, Qin'an County and the former curator of the Cultural Museum, had a grandfather and father who both sang songs. His grandfather was born in the Tongzhi period of the Qing Dynasty. According to the memories of old folk artists, in the late Qing Dynasty, the "Meihu Opera" in Shaanxi was first introduced from Shaanxi to Lanzhou, Gansu, and then from Lanzhou to Qin'an, where it was "settled". Artists call this foreign eyebrow tune "Huadiao". They called the original Qin'an Xiaoqu "old tune". From the perspective of the lyrics and music format, music form, mode and Xiaoqu characteristics of Huadiao, it also clearly retains the basic features of Shaanxi Meihu Diao. However, in the process of spreading, due to the influence of dialects and local folk songs, the Xiaoqu changed slightly, and some people called it "Tumeihu". Counties around Qin'an and even many counties and districts in Gansu have this exotic "Meihu tune", which is generally called "Xiaoqu" locally. The structure of " Qin'an Xiaoqu " is rigorous, which is completely based on the creation form of Yuan Opera. However, the characters are relatively more elegant, the melody rhythm is cadenced, the Xiaoqu is melodious and euphemistic, and the rhetoric is elegant and elegant. Mr. Li Rulun, a famous poet in Yangcheng poetry circle, listened

to the "Ya Xian Ci Mu" jointly sung by Wang Ruilin and A Yangdong, and he was filled with emotion and highly praised that Qin'an Xiaoqu "has the beauty of Kun Opera". (Fang Huiqing L, 2009)

The Qin'an Xiaoqu studied by the researchers is a local "old tune" singing that originated in Qin'an, excluding "flower tune". To sum up, Qin'an Xiaoqu (old tune) had developed and matured at least in the mid and late Ming Dynasty, and entered a prosperous period by the Qing Dynasty. The Ming and Qing dynasties were a period when folk rap music flourished in China. Folk words and phrases were very popular, and the style of writing by literati was very strong. The development and popularity of Qin'an Xiaoqu coincided with the cultural and historical environment of the country at that time. The existing traditional repertoire of Qin'an Xiaoqu includes more than 160 pieces, such as "Huang Jia Chu Gu", "Zhong Tai Zeng Chai", "Qiu Lian Jian Chai", "Ya Xian Ci Mu", "Lu Hua Ji", "Xi Mu Dan", "Bo Ya Fu Qin", "Man Jiang Hong", "Gan Chuan", and "Ci Cao".

The reason why Qin'an Xiaoqu has been popular so far is that it has historical and cultural value, entertainment and appreciation value, and cognitive research value. Qin'an County has a long history. It has nurtured the world-renowned Dadiwan culture, and is one of the important birthplaces of the ancient civilization of the Chinese nation. The folk-art heritage and cultural heritage are very rich and distinctive. It is in this environment that Qin'an Xiaoqu was born, spread, and developed. Its inheritance is of great significance for carrying forward the historical traditions of Qin'an and enhancing the cultural heritage of the region. As a popular folk art, Qin'an Xiaoqu has been widely spread in the county, especially in six townships such as Xingguo, Xichuan, Guojia, and Yebao in history. It is popular in the fields, or played and sung in the streets and farmyards. It is a unique way for local people to entertain themselves after work and exchange emotions with family and friends. It is a common practice for both young and old people to sing. Qin'an Xiaoqu is an important carrier and means for Qin'an people to express their love, hatred, and emotions. Its unique singing form and content contain the aesthetic tastes, spiritual beliefs, and value orientations of the Qin'an people, and reflect the special pursuit of local people in terms of clothing, food, housing, and transportation. It has unique value as research materials for anthropology, folklore, and aesthetics.

## 2. Musical characteristics of Qin'an Xiaoqu.

### 2.1 The characteristics of the mode pitch set of Qin 'an Xiaoqu

There are now more than 40 Qupai in Qin'an Xiaoqu, which can be divided into the following eleven categories according to the different mode pitch set.

(1) C pentatonic (C, D, E, G, A,) This type of mode is seldom used, and there is only one " Yue Diao Wei " at the end of the track. For example: [Yue Diao Wei] Da Jian Chai, Figure 7.

乳 娘 那 乳 娘 那, 收 拾 镰  
 ru niang na ru niang na, shou shi lian

刀 麻 绳, 早 早 回 程。 (哎)  
 dao ma sheng, zao zao hui cheng。 ai

Figure 11. Yue Diao Wei, Da Jian Chai

Source: Liang Qiu

Main idea of lyrics:

Mother who suckles for me, pack up the sickle and hemp rope and go back to the city early. hey

(2) C pentatonic (C, D, E, G, A, including F). Qupai belonging to this type of mode includes [Shang Yue Guang]. For example: Shang Yue Guang (Yangzhou Song) Figure 8.

八 (哎)  
ba (ai)

月 (哎) 哟 哎  
yue (ai) you ai

哟)  
you)

十 (哎) 哟) 五  
shi (ai) you) wu

赏 (哎) 月 (哎) 哎  
shang (ai) yue (ai) ai

Figure 12. Shang Yue Guang, Yangzhou Song

Source: Liang Qiu

Main idea of lyrics:

Admire the moon on the Mid-Autumn Festival.

(3) C pentatonic (C, D, E, G, A, including F, Bb) Qupai belonging to this type of mode includes [Gou Paizi], [Ku Diao Gou Pai zi], [Cha'er Xiaoqu], [Man Gua Fu], [Da Lian Jia] and [Back the Palace Tail]. For example: [Ku Diao Gou Pai zi] Shen Su San, Figure 9.

$\text{♩} = 88$

2 3 4 5

6 7 8 9 10 11 12

公子 一 见 苏 三  
gong zi yi jian su san  
浑 身 衣 衫 破 烂  
hun shen yi san po lan  
公 子 强 打 精 神  
gong zi qiang da jing shen

13 14 15 16 17 18 19 20 21

(哟) 珠 泪 点 点 不 干 (哟) , 叫 苏  
(you) zhu lei dian dian bu gan (you), jiao su  
(哟) 容 貌 不 如 从 前 (哟) ,  
(you) rong mao bu ru cong qian (you),  
(哟) 用 扇 遮 着 脸 面 (哟) ,  
(you) yong shan zhe zhe lian mian (you),

22 23 24 25 26 27

三 (哎 哟)  
san (ai you)

28 29 30 31 32 33 34 35

往 上 跪 (哎  
wang shang gui (ai

36 37 38 39 40 41 42

哟) , 往 上 跪 把 真 情 实 话 讲  
(you), wang shang gui ba zhen qing shi hua jiang

43 44 1. 45 46 47 48 2.

一 遍 遍 (呀  
yi bian bian (ya

49 50 51 52 53 54

啊) 。  
a)。

Figure 13. Ku Diao Gou Pai zi, Shen Su San

Source: Liang Qiu

Main idea of lyrics:

As soon as he saw Su San, his tears kept flowing. He asked Su San to kneel down and tell the truth!

His clothes were shabby and his appearance was not as good as before. He asked Su San to kneel down and tell the truth.

The young master forced himself to cover his face with a fan and told Su San to kneel down and tell the truth!

(4) C pentatonic ( D, E, G, A, C,) Qupai [Shang Shu Yue] and [Jing Nanfang] belong to this type of mode. For example: [Shang Shu Yue] Da Jian Chai, Figure 10.

2 3 4 5

6 7 8 9 10 11 12 13

大 叫 相 公 (的)  
da jiao xiang gong (de)

14 15 16 17 18 19 20 21

休 要 走, 我 姑 娘 还 要  
xiu yao zou, wo gu niang hai yao

22 23 24 25 26 27

问 分 明。  
wen fen ming。

Figure 14. Shang Shu Yue, Da Jian Chai

Source: Liang Qiu

Main idea of lyrics:

Tell your husband not to leave, my girl has to ask clearly.

(5) C pentatonic (A, C, D, E, G, including F) Qupai belonging to this type of mode include "Da Five Geng", "Hun Jiang Long" and "Jiang Ye Xiang". For example: [Jiang Ye Xiang] Ya Xian Ci Mu, Figure 11.

The musical score is written in treble clef with a 2/4 time signature. It consists of three staves of music. The first staff contains measures 2 through 8. The second staff contains measures 9 through 13, with lyrics underneath: 哭 两 声 (ku liang sheng) and 杀 人 的 皇 (sha ren de huang). The third staff contains measures 14 through 17, with the lyric 天 (tian,). The melody is composed of notes from the C pentatonic scale (A, C, D, E, G, including F).

Figure 15. Jiang Ye Xiang, Ya Xian Ci Mu

Source: Liang Qiu

Main idea of lyrics:

The emperor who cries and complains and kills indiscriminately.

(6) C pentatonic (D, E, G, A, C, including B) Qupai belonging to this type of mode is Manjianghong. Figure 12.

The musical score is written in treble clef with a 2/4 time signature. It consists of two staves of music. The first staff contains measures 2 through 5, with lyrics underneath: 长 生 不 (chang sheng bu), (哎) (ai), 老 丹, (lao dan), (哎 哎 (ai ai). The second staff contains measures 6 through 10, with lyrics underneath: 哟 哎) 手 捧 上 玉 花 篮 (you ai) shou peng shang yu hua lan. The melody is composed of notes from the C pentatonic scale (D, E, G, A, C, including B).

Figure 16. Man Jiang Hong

Source: Liang Qiu

Main idea of lyrics:

The elixir of immortality, Ai! Put it in the basket made of jade.

(7) C pentatonic (G, A, C, D, E) From the perspective of musical structure, the tunes with typical modes are short and small from the perspective of musical style, with simple and lively melody and bright colors of modes. Qupai [Yue Diaotou] (1, 2) belongs to this mode. In Qin'an Xiaoqu, the most frequently used number is "Yue Diao", that is, the majority of the songs are sung with "Yue Diao" as the main tune. The number of such tunes are "Lianhua Diao", "Shuanglianhua", "Taiping Nian" and "Ge Jiu Cai",

Figure 13.

相 公 名 来 相 公 姓,  
xiang gong ming lai xiang gong xing,

相 公 家 住 在 何 村?  
xiang gong jia zhu zai he cun?

Figure 17. Shuang Lian Hua

Source: Liang Qiu (2022)

Main idea of lyrics:

My husband, what's your family name? What's it called? Which village do you live in?

(8) C pentatonic (G, A, C, D, E, including F) The tunes of this type include [Xiaowugeng], [Dieluo], [Gangdiao], [Qunzi Diao] and [Ganchuan Diao], Figure 14.



蛟 龙 (的) 困 (哎)  
jiao long (de) kun (ai)

困 (呀) 困 沙 滩。  
kun (ya) kun sha tan。

Figure 18. Qun Zi Diao

Source: Liang Qiu

Main idea of lyrics:

Jiaolong is controlled on the beach.

(9) C pentatonic (G, A, C, D, E, including B) Qupai belonging to this type of mode includes "Ma Tou Diao", Figure 15.

咿 呀 哎 啊 哎 哟 哎) 薄  
yi ya ai a ai you ai) bo

命 女 娇 娥。(哎 哎 哟)  
ming nv jiao e。(ai ai you)

Figure 19. Ma Tou Diao

Source: Liang Qiu

Main idea of lyrics:

Alas, alas, a girl whose life is short.

(10) C pentatonic (G, A, C, D, E, including B, F) Qupai [Bei Gong] is a typical and representative mode of this kind.



Figure 20. Bei Gong

Source: Liang Qiu

This mode is very distinctive. Because of the colorful seven Xiaoqus that often appear in the melody, it forms a specific style of this mode. It is good at expressing the deep and dignified emotions and emotions of the characters in the story, forming a sharp contrast with the bright and clear Xiaoqu of Qupai [Yuediao]. The number of songs with [Beigong] as the main tune is the same as that with [Yuediao] as the main tune last time. Because they often show tragic historical stories or the sadness and sadness of the characters in the play, the two forms different styles in terms of emotional expression and color contrast, such as the songs Yaxian Ci Mu and Zhaojun Going Out of the Fortress. From the perspective of music structure, [Bei Gong] is slightly larger than [Yuediao]. There are also "three bends", "three characters", "subordinate music" and "music one music" that belong to this type of mode.

(11) C pentatonic (A, C, D, E, G) Qupai [Yi Chuan Lin] belongs to this mode, Figure 17.



Figure 21. Yi Chuan Lin

Source: Liang Qiu

Its musical structure is a little like the form of the stanza in folk songs. The first two sentences are sung four times repeatedly, but the melody of each paragraph changes the individual sounds, which are mainly changed according to the needs of the lyrics and dialects. For example, the word "horse" in the second paragraph of the libretto "Red Rabbit Horse" should be "Shangsheng" according to the melody, but it is changed to "Qusheng", which conforms to the dialect Xiaoqu of the word. There is also the word "pendulum" in the fourth paragraph "swaying", which also changes the melody due to the dialect. This phenomenon of changing the melody due to the Xiaoqu of words can be seen in many music examples. At the same time, Qupai [a string of bells] is also different from other Qupai in terms of meter and rhythm. The meter is four two meters, and the rhythm is more regular, especially the first and second phrases, which are very march style. Qupai belonging to this mode include Dangdiao, Daoyin and Chanyin.

It can be seen from the above classification of mode pitch set that the mode pitch set of Qin'an Xiaoqu have the following characteristics: First, there are only "Gong, Shang, Zhi and Yu" modes, but no "Jiao" mode; Secondly, the above modes, the Gong mode is seldom used, while the Zhi mode is more. Among the nearly 40 tunes, there are more than 10 Zhi mode tunes. This may be related to the long-term influence and exposure of the people in the northwest region to local operas and folk songs, such as Qin Qiang and Meihu Opera. From an auditory perspective, Zhi mode is more suitable for the aesthetic requirements of the local people; The third is that in addition to the commonly used pentatonic pitch set, there are also rich comprehensive mode pitch set. (Fang Huiqing, 2005)

## 2.2 The characteristics of the mode tonality of Qin'an Xiaoqu

The so-called mode tonality, which is also called "Gong tune" in ancient music works, not only includes the significance of the tonic pitch, but also includes the relationship between the tonic and the Xiaoqu sequence. There is an inseparable relationship between the two. The characteristics of the mode tonality of Qin'an Xiaoqu are firstly manifested in its rich and varied modes, but the melody has a strong degree of freedom and randomness, and is not strict with the pitch of the tonic. As far as folk music itself is concerned, it does not have clear requirements and strict regulations on the pitch of the main Xiaoqu of the mode, like the songs for artistic

creation and the song textbooks officially published by colleges and other institutions, but rather depends on the actual voice conditions of the singer and the actual accompaniment conditions, which is more casual. If some singers have a loud and clear voice, the set keynote pitch will be high, and some singers have a deep, rich voice or a short range of voice, so the set keynote pitch may be low. Therefore, it is accurate to say that in this kind of speak and sing music, the tonic can be determined according to the actual situation of the singing. In addition, we have seen the rich expression and diverse characteristics of the mode and tonality of Qin'an Xiaoqu from the mode and pitch set of the Xiaoqu. In combination with its mode and tonality, it is a five Xiaoqu system, a comprehensive mode based on the five Xiaoqu pitch set, with six Xiaoqus and seven Xiaoqus interspersed. This advantage is also highlighted in the progress and development of the melody. On the one hand, while repeatedly emphasizing the main Xiaoqu and clarifying the main mode with various concise techniques, on the other hand, it continuously uses the comprehensive mode to break through the main mode. There is unity in this development, the melodic creation techniques that are changing in the development greatly enrich the tonal color, and at the same time constantly give new ideas to the melody, so as to achieve the effect that people cannot be tired of listening, the more they listen, the more interesting they are, the more emotional expression is rich, and singing is easy to put into practice.

### 2.3 Melodic characteristics of Qin'an Xiaoqu

2.3.1 There are two types of structural division of phrases and passages: square symmetry and not square asymmetry. Two different structural division methods commonly exist in many Qupai, such as the first passage of Qupai "Bei Gong": Figure 18.

พหุบุ ปณุ ทิโต ชีเว

(1-3bar)

江 水 (哎)  
jiang shui (ai)

(4-7bar)

滔 滔 往 (哎)  
tao tao wang (ai)

(8-10bar)

东 (呀 安 哟 安) 转 (哟  
dong (ya an you an) zhuan (you

(11-13bar)

哎 哟)  
ai you)

Figure 22. Bei Gong

Source: Liang Qiu

Main idea of lyrics:

The water in the river flows continuously eastward!

Apart from the introductory sentences (1~3 bars), there are actually only three phrases, forming an asymmetrical and irregular passage. However, the division unit of each phrase is symmetrical: the first phrase (4~7 bars) has two sections, each section is two bars, and each section has a pause at the second meter of the second section, forming a phrase with symmetrical section structure: the second phrase (8~10

bars) and the third phrase (11~13 bars) also have two sections, each section is a section and a half, and the division of the two phrases is also symmetrical; However, the first sentence is that two bars are a section, and the second and third sentences are that one bar and a half are a section, which forms the asymmetry between sentences. This kind of diversity in the division of musical structure also shows a complex combination of unity and contrast, which makes the musical structure itself have lingering and profound expression significance.

2.3.2 There are also two types of melodies. One is that there are few ups and downs, few tunes, more direct sound progress, and a few pitches. It is a simple and lively melody type in the music of "Qin'an Xiaoqu", which is often used to express narrative aria. The other is the melody with strong lyricism, or also called the melody with aria. In a wide range, it is characterized by rising and falling from time to time, seemingly breaking, lingering and circuitous. It is the most lyrical melody type in the Xiaoqu music. For example, the first piece of music of Qupai's "Da Wu Geng": Figure 19.

Figure 23. Da Wu Geng

Source: Liang Qiu

Main idea of lyrics:

Every night from seven to nine o'clock, the drums are metering, metering and metering, alas!

The melody in the middle range starts from the D sound in the middle range, and quickly ascends like a mountain peak, crosses to the highest D, and then slowly detours down to the lowest C. The entire range is as follows: Figure 20.

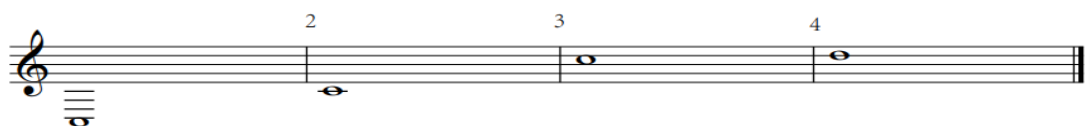


Figure 24. Da Wu Geng

Source: Liang Qiu

In a structural unit, with such a wide range, such a long and large melody can be dragged out, which shows the richness and maturity of the melodic method.

The concise and lively narration and the lingering and circuitous lyricism form the integrity and fullness of the melody expression means of "Qin'an Xiaoqu" from two different aspects.

2.3.3 The free and diversified rhythm combination of melody forms the unique musical charm of "Qin'an Xiaoqu", Figure 21.



Figure 25. Si Liu Yue Diao

Source: Liang Qiu

There are also two kinds of rhythm combinations of "Qin'an Xiaoqu", one is common in many music, which forms a fixed rhythm type based on the alternation of strong and weak meters, and organizes the melody through periodic cycles of this rhythm type. The other is the unique rhythm type of "Qin'an Xiaoqu". Its rhythm is mostly loose, which is composed of free combinations. It does not emphasize the

rhythm cycle law of alternating strength and weakness, nor does it have any repetitive rhythm combination type. In a music paragraph, no bar can have the same rhythm combination, for example, the first paragraph (the first eight bars) of "Si Liu Yuediao", the first sentence (the first four bars) of "Sandaoman", and the first paragraph (the first five sentences) of "Bei Gong" are all like this.

The second way can make people feel the lyricism and unique charm of "Qin'an Xiaoqu" in rhythm combination.

2.3.4 The four and five degree up and down jump is one of the prominent pronunciations of the music of "Qin'an Xiaoqu", which has prominently displayed the musical vocabulary with it as the core in many melodic, such as: Figure 22.



Figure 26. Melody Features

Source: Liang Qiu



#### 2.4 The singing speed and meter of Qin'an Xiaoqu

No matter what aria is sung, how many tunes are included in it, or what mood is expressed, the singing speed of "Qin'an Xiaoqu" is generally maintained at a moderate speed of 76~88 meters per minute. In some cases, the slowest is not less than 60 meters per minute, and the fastest is not more than 96 meters per minute.

According to the rhythm law of strong and weak ups and downs when the artists sing, "Qin'an Xiaoqu" is mainly composed of 4/4 and 2/4 meters. In some passages, 1/4 or 2/4 meters are occasionally added briefly.

#### 2.5 The lyrics form of Qin'an Xiaoqu and the distinctive dialect "pad words"

The lyrics of the "Qin'an Xiaoqu" have a wide range of forms, including the six character and seven-character sentence patterns with square structure, and the long and short sentence patterns of the "Cipai" pattern with irregular structure, different number of words, and different lengths.

"Ci Cao", "Yi Chuan Ling") Six-character sentence pattern with six characters as the main character:

yan yue dao shi bao dao  
huo guang qi wai tai gao  
she tu ma han sheng jiao  
dao jian tiao qi da hong pao

Main idea of lyrics:

Yanyue Sabre is a precious sabre,

The fire is too high.

Red Hare shouted,

The point of the knife raises the big red robe

Lu Hua Ji and Psalms) Seven-character sentence pattern:

Min gong jian mian bu nai fan  
ma sheng gong zi ni ting yan  
ni xiong di er ren dou chuan mian  
pian ni wei he bu nai hai  
shou zhi pi bian wang xia zhu  
duo duo lu hua piao mian qian

Main idea of lyrics:

Min Gong was impatient when he met,  
 You listen to me, young master,  
 Both of your brothers wear cotton,  
 Why don't you stand cold?  
 meter down with a whip,  
 Flowers of reeds float in front of me.

"Shang chun jing", "bei gong "Long and short sentences:

yun tan feng qing jin wu tian,  
 mang ba qin tong huan jin qian,  
 ni yu wo shou shi shu xiang he qin jian,  
 lu guo li hua yuan,  
 ren zui xing hua tian,  
 za er ren bang hua sui liu guo qian chuan

Main idea of lyrics:

The clouds talk about the wind gently,  
 Hurry to call the zither boy near,  
 You and I pack the bookcase, the piano and the sword.  
 Passing Pear Garden,  
 People intoxicated with apricot blossoms,  
 We went across Qianchuan with the willows and flowers.

"Shang chun jing", "San dao man ":

bi cui jie yuan tian,  
 shan shui jin xiang lian,  
 bai hua bian di bai niao nao sheng xuan,  
 cai lian chuan,  
 jie er nao si xian.

Main idea of lyrics:

Jade meets the sky,  
 The mountains and rivers are closely connected,  
 Flowers everywhere and birds make noises,  
 Lotus picking boats,  
 The sister makes a scene.

These lyrics are consistent with the form of Qupai, which has a harmonious rhythm and sonorous rhythm. The lyrics of Qin'an Xiaoqu were mostly composed by literati and refined scholars, and were sung by folk artists and spread among the people. Because of this cultural background, the style of the lyrics is characterized by the combination of refined and popular and poetry. There is no record of music score, which is oral. Because most of the artists have low cultural level, there is a phenomenon of misinterpretation or arbitrary deletion in the process of spreading. In this way, it will inevitably lead to some phenomena such as rough lyrics and wrong meaning of words. (Cao Rui, M,2003)

The lining words in the lyrics of "Qin'an Xiaoqu", in addition to the common lining words such as "Ou", " Yo" and "Ya", the dialect word "lining" is very distinctive, such as:

yi geng li (ya de) zheng lang du sheng xian,  
li ya xian(de)yi pang an xi huan.

Main idea of lyrics:

In Yigengli (Ya), Zheng Lang read sages,  
Li Yaxian likes it secretly.

These padding words add an active sense of rhythm to words.

"Qin'an Xiaoqu" is a relatively complete and mature genre, but there are also some deficiencies that need to be gradually improved in the future practice. With the attention of the Qin'an County Party Committee and the county government, and through the efforts of the Qin'an County Opera Troupe, Qin'an Xiaoqu was transplanted into a large-pitch set drama, Liang Shanbo and Zhu Yingtai, in 1979. It was grandly put on the stage and participated in the local drama tuning, which was welcomed by experts and the general public. It played a certain role in the promotion and development of "Qin'an Xiaoqu".

## 2.6 Qin'an Xiaoqu accompaniment and accompanying instruments

Accompaniment is an indispensable and important part of Qin'an Xiaoqu music. The accompaniment of Qin'an Xiaoqu has its own stress and characteristics, both in playing the main melody and in the accompaniment method of singing. In the creation of the music art of Xiaoqu, the accompaniment sets off the aria. In terms of

strengthening the musical expression of aria, it plays an active and irreplaceable role in running through the musical structure and jointly shaping a complete artistic image. However, due to the fact that Quyi music itself "has its own set rules, but has no set score", both singing and accompaniment have strong improvisation and randomness. However, in spite of this, the relationship between the accompanist and the singer is always like that between "red flowers and green leaves" and "zither players", which plays an indispensable role in supporting each other, complementing each other or leading each other.

The accompaniment of Qin'an Xiaoqu can be divided into two parts: prelude music and vocal music. The board music is accompanied by prelude, which is what artists customarily call "casual", referring to the prelude music played in front of each tune, such as: Figure 23.



Figure 27. Huang Jia Chu Gu

Source: Liang Qiu

This piece of music has a certain degree of tradition and relative independence, with a meter of 2/4. It is a regular and complete pentatonic mode, and its speed is slightly faster than the melody of Qupai music. The main function and function of this melody is to unify the mode and tonality between the tunes in each track. Its other importance is also reflected in the role of "string", that is, in any piece of music, no matter how many pieces of music are linked, no matter whether the modes between the pieces are the same or not, it should be connected by the palace style which is clearly used to half stop, so as to always emphasize the main Xiaoqu of a piece of music, and maintain a better connection and echo between the pieces.

Secondly, there is "interlude through the door" between sentences and in sentences. The expression form of interlude "Guomen" in the phrase is different, most

of them are shorter, some sentences are longer, but no matter what form, their music materials are all taken from "prelude" Guomen ", and the Xiaoqu style is harmonious and unified with" prelude "Guomen". Not only that, these "interludes", which are no longer long or short, also form a transitional section and phrase in an unstable way, which not only further exaggerates the original tune (the previous phrase), but also makes necessary preparations to carry on the next sentence, mainly in the sections or discontinuities of the aria, so as to unify the musical style of the Xiaoqu and emphasize the role of rap of the whole tune. At the same time, Give the singer a "breath" to make the whole singing more coherent, more compact and complete. These "interlude music" can be one Xiaoqu or several Xiaoqus, either in the middle of a sentence or at the end of a sentence. There is a certain rule for "interlude", that is, no matter what the ending Xiaoqu is in any piece of music, no matter what the ending Xiaoqu of any paragraph and sentence in this piece of music, the interlude must return to the "5" or "1" Xiaoqu at the end of the interlude. For example: Figure 24.



Figure 28. Cut scene music

Source: Liang Qiu

The music played at the end often plays a finishing touch on the music atmosphere.

There are also some rules and methods about the accompaniment of singing. For example, the accompaniment method, which is the most widely used in the tunes with strong melody. In addition, there is a simplified method of accompaniment, which can make a variety of vocals heard more clearly. On the contrary, adding flower accompaniment on the basis of a simpler aria can also enhance the expressiveness of the aria. Because the Qupai music of Qin'an Xiaoqu has a lot of melodies, it is often effective to use flower accompaniment when there are fewer notes and more melodies, which is also one of the commonly used accompaniment techniques.

The accompaniment function of Qin'an Xiaoqu is not only to "create atmosphere and set off feelings", but also has many functions and functions. For example, the prelude music should give the singer the appropriate "size" and tonal level, the accompaniment should follow the tune with "string bending" and "point".

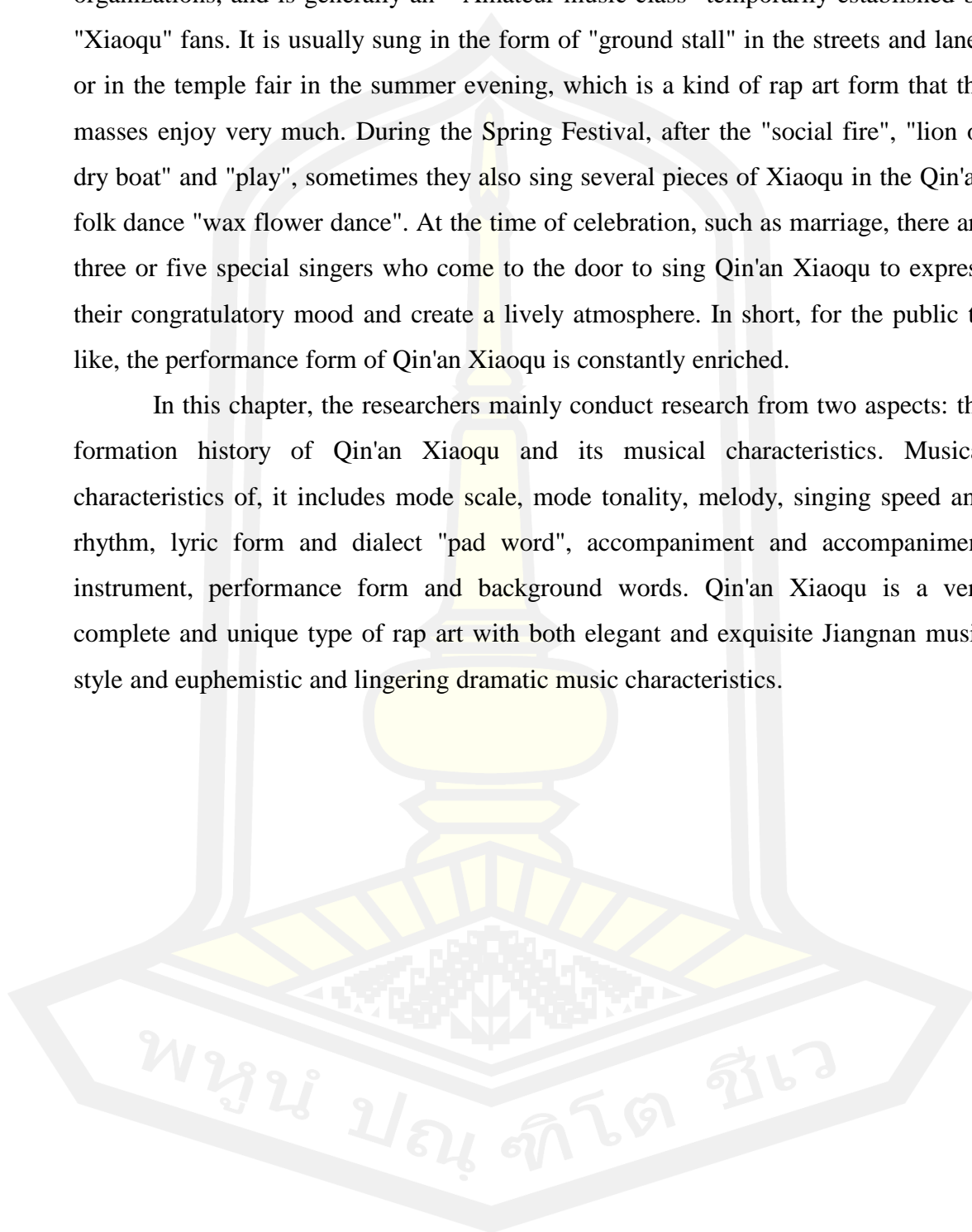
Accompanying musical instrument: the singing accompaniment of Qin'an Xiaoqu is usually accompanied by only "three strings of middle Xiaoqu". In addition, the singer himself holds a "Shuaizi" to meter the rhythm and play the role of unifying the rhythm with the accompanist. There are also cases where "bands" are used. For example, in large-pitch set performances at festivals, the three stringed instruments will be used as the main instrument, and then the erhu, dulcimer, flute and other instruments will be used.

### 2.7 Performance form of Qin'an Xiaoqu

"Most of the performances of Qin'an Xiaoqu are performed by one person, with the singer holding the "Shuaizi" copper, metering the rhythm, only singing, no white, and singing in Qin'an dialect. The content of the libretto includes the explanation of the characters before their appearance, the description of the scene, the appearance of the characters or their emotions, the dialogue of the characters on the scene, the monologue of the characters, the narration of a story or the comment on an event, etc. In addition to the singer who meters "Shuaizi", another person accompanies the tune with three strings. With the development of singing practice, in addition to three accompaniment instruments, banhu, erhu, etc. have also been added.

"Qin'an Xiaoqu" has no professional artists or professional performance organizations, and is generally an "Amateur music class" temporarily established by "Xiaoqu" fans. It is usually sung in the form of "ground stall" in the streets and lanes or in the temple fair in the summer evening, which is a kind of rap art form that the masses enjoy very much. During the Spring Festival, after the "social fire", "lion or dry boat" and "play", sometimes they also sing several pieces of Xiaoqu in the Qin'an folk dance "wax flower dance". At the time of celebration, such as marriage, there are three or five special singers who come to the door to sing Qin'an Xiaoqu to express their congratulatory mood and create a lively atmosphere. In short, for the public to like, the performance form of Qin'an Xiaoqu is constantly enriched.

In this chapter, the researchers mainly conduct research from two aspects: the formation history of Qin'an Xiaoqu and its musical characteristics. Musical characteristics of, it includes mode scale, mode tonality, melody, singing speed and rhythm, lyric form and dialect "pad word", accompaniment and accompaniment instrument, performance form and background words. Qin'an Xiaoqu is a very complete and unique type of rap art with both elegant and exquisite Jiangnan music style and euphemistic and lingering dramatic music characteristics.



## **CHAPTER VI**

### **The transmission and preservation.**

In this chapter, the researcher conducted research from the following three aspects:

1. The Importance of the preservation of Qin 'an Xiaoqu
2. Problems in the transmission and preservation of Qin 'an Xiaoqu
3. Strategies and measures for transmission and preservation of Qin'an Xiaoqu

#### **1. The Importance of the preservation of Qin'an Xiaoqu**

##### **1.1 Historical significance**

Qin 'an Xiaoqu in Gansu Province of China belongs to the intangible cultural heritage of music. Qin 'an Xiaoqu contains the history and culture of a region and a nation. According to the development in different historical periods, talking and singing music of a large nation is concentrated in the intangible cultural heritage of music, which fully demonstrates the regional characteristics of the region. Specifically, the analysis of the music style, music lyrics and other elements of the preserved intangible cultural heritage of music can better perceive the people's way of thinking, values, emotional attitudes, etc. in a specific historical environment. At the same time, the vast majority of musical intangible cultural heritage has been passed down through oral and heart teaching, which is a simple way to guide the public to face up to history and provide the people with an objective understanding of history and a correct analysis of historical phenomena.

##### **1.2 Cultural significance**

Qin 'an Xiaoqu, a musical intangible cultural heritage in Gansu Province, China, is of cultural significance. It is also the product of the precipitation of cultural elements in the process of historical and social changes. It contains many rich historical and cultural resources and reflects the spiritual quality of a nation to the greatest extent. Qin 'an Xiaoqu contains the cultural elements of the group and presents the historical development track of a region and a nation in an original way, which has high cultural value. In the process of cultural integration and collision,



musical intangible cultural heritage will be in a state of mutual integration, which will positively promote the development of cultural diversity. Therefore, whether a country or a nation, its cultural self-confidence is based on its own cultural identity, which requires everyone to actively protect, promote and inherit traditional culture.

### 1.3 Spiritual significance

Qin 'an Xiaoqu, a musical intangible cultural heritage in Gansu, China, is an important part of the traditional culture of the Chinese nation and meets the spiritual entertainment needs of the masses. In the days of hard struggle, Qin 'an Xiaoqu, with its unique charm, inspired the masses of the people from the spiritual level, and promoted the development of history and culture to a certain extent. All sectors of society should attach importance to the intangible cultural heritage of music and actively participate in the transmission and preservation of the intangible cultural heritage of music. The analysis of the customs, ways of thinking, and values contained in the intangible cultural heritage of music can narrow the distance between people of all ethnic groups, pool national strength, and strengthen people's sense of national identity. (Zhu Feng, 2022)

## **2. Problems in the transmission and preservation of Qin 'an Xiaoqu**

### 2.1 Weak awareness of transmission and preservation

In recent years, the state and local government departments have been paying more attention to intangible cultural heritage and music culture, and giving strong support to the preservation of intangible cultural heritage. However, the problem of insufficient implementation has gradually emerged, especially in the remote area of Qin 'an. Due to insufficient publicity, the residents of Qin 'an, a remote area, lack the awareness of protecting the intangible cultural heritage of Qin 'an Xiaoqu, and are in a passive position for a long time, the preservation work is faced with serious problems. The local people do not attach importance to folk music. They believe that the preservation of intangible cultural heritage is the work of government departments. In addition, the poor living conditions make it difficult to actively participate in the preservation of intangible cultural heritage Qin 'an Xiaoqu to maintain their own livelihoods. Only a few people recognize the intangible cultural heritage and the transmission of music culture, and actively participate in the transmission of music

culture, can they provide a mass basis for monitoring the preservation of intangible cultural heritage and music culture, so that the transmission of folk music can achieve real and reliable results.

### 2.2 Shortage of preservation funds

Qin 'an County is one of the poverty-stricken counties in China. Although its development is getting better and better, its economic level is far behind that of other regions. In this case, Qin 'an County lacks sufficient financial support in the survey, preservation and transmission of intangible cultural heritage, the county-level financial support is insufficient, the supporting infrastructure is not perfect, and few intangible cultural heritage preservation activities are organized. Due to insufficient government support, the overall salary and treatment level of the preservation and transmission personnel is not high, and the income is generally low, it is difficult to attract more young backbone talents to invest in the preservation and transmission of intangible cultural heritage.

### 2.3 Inheritor fault

The preservation and transmission of the regional characteristic culture of Qin 'an Xiaoqu can't be separated from the support of the government, musicians and fans of Xiaoqu. However, due to the generally low level of local economy and low per capita income, a large number of musicians not only do other jobs but also undertake the transmission of Xiaoqu. Some skilled talents have switched to other industries in order to live. Qin 'an Xiaoqu is an important part of Qin 'an culture. Although it is popular in the county and has been handed down from generation to generation, due to the accelerating urbanization process, a large number of people go out to work, and fewer people are willing to participate in the regional cultural heritage, so the intangible cultural heritage has been on the verge of being lost. In addition, under the impact of the new cultural trend, many intangible cultural heritages originating from the folk have been lost in large quantities. In foreign exchanges, many young people have more respect for modern civilization, but lack of interest in folk traditions, leading to a more serious fault in the transmission of local traditional music and culture in Qin 'an.

The transmission of Qin 'an Xiaoqu mainly takes two forms, namely, group transmission and individual transmission. The number of old artists inherited by Qin

'an Xiaoqu gradually decreased, the average age was too high, and the gender imbalance between men and women left no successors. Many Qupai faces the situation of disappearance. Without musicians, the transmission of Qin 'an Xiaoqu will be interrupted, and the special effects and tracks will disappear one after another.

#### 2.4 Deterioration of music cultural environment

Folk music has been handed down from generation to generation in a diversified social production and folk culture. The preservation of Qin 'an Xiaoqu is closely related to the people of Qin 'an. Due to the development of the national economy and the influx of foreign cultures, more and more young people go out to work. The social atmosphere in ethnic areas is gradually changing. The living customs are gradually replaced by modern life concepts and consciousness, and the folk foundation of Qin 'an Xiaoqu is gradually replaced, as a result, folk music gradually disappeared. Under the impact of foreign cultures, young people have become more and more monotonous in their appreciation of music, which makes them lose interest in Qin 'an Xiaoqu culture and seriously persecutes the survival of intangible cultural heritage music culture. (Wang Hong, 2020)

#### 2.5 The interest in learning Qin 'an Xiaoqu is not high, and the enthusiasm and initiative of learning are lacking

Folk music is influenced by pop music. The young generation has less and less interest in learning Qin 'an Xiaoqu. They believe that learning Qin 'an Xiaoqu is useless and they cannot earn money to improve their living conditions. Qin 'an Xiaoqu is just a way for people to amuse themselves in the courtyard during the leisure time, and it is not protected and inherited as a culture.

#### 2.6 Complete cycle cannot be formed in school education

In the school education transmission of Qin 'an Xiaoqu, the biggest problem is that it can't form a complete education cycle in its teaching process. This kind of teaching phenomenon is common in schools all over the country. "Gu Mingyuan" believes that the education cycle is the time limit required to achieve a certain educational purpose and train educational objects. Different training objectives and education methods have different periods. The cycle of training secondary professional talents takes about 9 to 12 years: the cycle of training senior professional talents takes about 15 to 20 years from each primary school to college graduation or

higher degree. Compared with this kind of temporary compulsory teaching, it is impossible to form a spiral of teaching and learning in a teaching cycle, to achieve student-centered and output oriented teaching quality assurance, nor to form the effectiveness of training objectives, the adaptability of social needs, the support of teachers and conditions, the effectiveness of quality assurance operation, and the satisfaction of students.

#### 2.7 There is a trend to restate reporting management lightly

In the process of protecting Qin 'an Xiaoqu, there was a problem of attaching importance to the declaration and belittling the management. When applying for projects, the government departments and various relevant institutions attached great importance and invested a lot of material and financial support. Many intangible cultural heritage projects were declared, but the preservation of intangible cultural heritage, music and culture, was ignored, and it was difficult to achieve ideal results. In particular, Qin'an County is economically backward. Due to the lack of preservation funds, it faces more serious problems in the implementation of protection. After the application of intangible cultural heritage music projects supported by government departments, they can drive the development of local economy, obtain national financial subsidies, promote the economic benefits of real estate industry, promote the development of tourism industry, and bring many benefits to the local area. The government departments put more energy on economic development, so that the energy allocated for the preservation of intangible materialized heritage culture is too little to achieve the desired preservation effect. At the same time, the preservation of intangible materialized heritage Qin 'an Xiaoqu does not have quantitative indicators, which is difficult to be used as a standard to evaluate the performance of government departments, let alone to urge government departments to improve protection. (Zhu Feng, 2022)

#### 2.8 The system is not perfect enough, and the cultural level of the communication population is low

At present, the system for the preservation of Qin 'an Xiaoqu is not perfect. Although the state and the government attach great importance to the preservation and transmission of intangible cultural heritage Qin 'an Xiaoqu, there are few professional singing teams with complex personnel, involving cultural centers, musicians, folk

Xiaoqu clubs, individual enthusiasts and other groups. It is difficult to organize, so it is difficult to establish a complete system for effective management in a short time. Qin'an Xiaoqu is mainly spread by these groups. In the field survey, it was found that these groups generally have low cultural level and can only be passed on through traditional oral and heart teaching, so that people can't be flexible in the process of singing and playing.

### **3. Strategies and measures for transmission and preservation of Qin 'an Xiaoqu**

#### **3.1 Documentation**

The preservation of intangible cultural heritage archives plays an important role in the transmission and innovation of intangible cultural heritage. We must cultivate professional intangible cultural heritage archives talents. There is a general lack of professional archives management talents in intangible cultural heritage preservation centers around the country, and professional archives departments are difficult to participate in the work of intangible cultural heritage archives, resulting in the duplication of construction and low sharing of intangible cultural heritage archives scattered in various departments. Therefore, we should start from the basic information of the project, relevant customs information, artistic characteristics information, information on the production of accompaniment instruments, representative works information, etc, researcher will strengthen the construction of intangible cultural heritage archives, unify filing standards, formulate coordination policies, and strengthen the census and assessment of intangible cultural heritage archives.

#### **3.2 Preservation**

Although Qin 'an is rich in intangible cultural heritage, the preservation of intangible cultural heritage archives has not received enough attention, especially the cultural researcherities above the county level responsible for the preservation of intangible cultural heritage of Qin 'an Xiaoqu. Due to the imperfect preservation mechanism of intangible cultural heritage archives, loopholes in the details of intangible cultural heritage archives protection, lack of technical support for long-term preservation and dissemination, and other reasons, some precious original intangible cultural heritage archives have been damaged, lost or even disappeared,

and the preserved intangible cultural heritage archives have been kept for a long time, hidden but not used, without giving play to their cultural heritage value. (Jia Diya, 2018)

### 3.3 Transmission

#### 3.3.1 School education transmission

In order to make the "intangible cultural heritage" take root in the campus better, we use publicity windows, campus websites, campus radio, school news dissertations and other publicity media to publicize intangible cultural heritage, so that all teachers and students in the school fully understand the importance and necessity of intangible cultural heritage transmission, help students deeply understand the rich connotation of "intangible cultural heritage", and establish correct values, cultural views, and artistic views. Through the development of transmission activities, improve the ability of students to sing and perform Qin 'an Xiaoqu. Since the founding of the Xiaoqu Association, many students have learned to sing Qin 'an Xiaoqu. They successively participated in various performance activities, so that students not only showed themselves, but also created a brand for the school, and let students feel the fun of participating in transmission activities.

In short, education is not an overnight process. Education that returns to nature and inherits national culture is more conducive to education. As a unique cultural and artistic form, Qin 'an Xiaoqu is a new teaching content that allows students to learn traditional culture, feel cultural charm and improve their own quality. In the future, we will continue to take "inheriting traditional culture and improving students' core literacy" as the development goal of the school, make unremitting efforts and forge ahead to carry forward the characteristic curriculum of Qin 'an Xiaoqu.

#### 3.3.2 Family education transmission

Intangible cultural heritage is not only the lifeblood of a nation, but also the essence of traditional culture with a long history. To make children fall in love with Qin 'an Xiaoqu, an intangible cultural heritage, not only needs the guidance of relevant departments, but also needs the support of policies and school education. The role of family education cannot be underestimated. Because the intangible materialization heritage of Qin 'an Xiaoqu originates from people's daily life and daily

needs, it has been running through our daily life, bringing convenience and fun to life, and also making it reflected and inherited in the daily life of thousands of families. Parents should not only let their children receive the influence of traditional culture, but also lead them to touch Qin 'an Xiaoqu and feel the traditional culture, so that the fresh cultural heritage can take root in their hearts.

### 3.3.3 Social education transmission

Social education transmission generally refers to the transmission beyond school education transmission and family education transmission. It plays a very important role in its music and culture transmission. The main force for the preservation and transmission of Qin 'an Xiaoqu comes from the people's willingness. Therefore, in carrying out the work of non-minor music protection, the workers of Qin 'an minor music should respect the masses, be close to the masses, guide the masses, rely on the masses, connect with the needs of the masses, serve the masses, truly become the confidante and intimate person of the masses, give full play to the power of the masses, and better protect and enhance the vitality of Qin 'an Xiaoqu music.

### 3.4 Dissemination

By means of festival activities, performances, observation, training, professional seminars and other forms, through mass media and Internet publicity, we can deepen the public's understanding of the heritage and promote social sharing. Encourage the editing of children's books with intangible cultural heritage, popularize the optional textbooks for nine-year compulsory education, broaden students' cultural vision, and understand and promote the traditional and excellent folk music culture from democratic, harmonious and loose music classes.

### 3.5 Protection

#### 3.5.1 Institutional support for musicians

##### 1) Subsidy for musicians

The root of protecting Qin 'an Xiaoqu lies in the musicians of Qin 'an Xiaoqu, keep them healthy and prolong their life, It's the main thing right now, especially the preservation of folk music, which needs to rely on the professional skills of the musicians to further promote cultural heritage. By actively building the team of musicians, government can gradually realize the transformation of

specialization and vitality. First of all, government need to provide financial support. The government needs to provide classified subsidies to those who participate in the transmission of Qin'an Xiaoqu, such as provincial musicians, folk artists, and social participants, etc. Different amounts of subsidies are given according to the size of the role played. As the core carrier of intangible cultural heritage music culture transmission, musicians are required to have a certain economic foundation to promote intangible cultural heritage music culture .Therefore, we need to give strong support to the musicians in terms of their living security, provide them with social security, living subsidies, etc, and ensure their basic material needs, so that the musicians can focus more on the preservation of Qin 'an Xiaoqu and achieve the transmission of Qin 'an Xiaoqu. In addition, the musicians who selflessly share the performance skills of family music with the public need to be given economic subsidies to show their social value and promote the development of folk music culture.

#### 2) Regular physical examination for musicians

The transmission of Qin 'an Xiaoqu mainly lies in the preservation of musicians. Then we must pay attention to the health of musicians, and regularly give them physical examination, the musicians should be given no less than 2,000 yuan a year to have a full-body examination in a first-class hospital. so that they can feel the care of the state and government departments, ensure a good attitude, only a healthy body can do more work for inheritance.

#### 3) Professional title evaluation of musicians

Professional titles are not only the performance of one's ability, but also sometimes related to the researcherity in work. The evaluation of professional titles can also play a role in supervising the progress of young people. Because in the whole review process, there are both professional knowledge assessment and practical contribution review, which requires everyone to be strict with themselves in the daily work process, constantly improve the scientific research level and professional quality, and really live and learn. Moreover, the level of professional titles is directly related to the level of income. From this, we can see that the significance of professional titles for musicians of Qin 'an Xiaoqu cannot be underestimated.



3.5.2 Protect the transmission team, and regularly participates in performances.

The preservation and transmission organization team is also important. We should vigorously cultivate the new generation of musicians. We need to pay attention to the talent reserve of professional music colleges. Intangible cultural heritage music culture not only includes music performance art, but also includes folk customs, folk culture and traditional culture. We need to constantly expand the new generation of musicians to promote the transmission and preservation of Qin 'an Xiaoqu. For example, to build music intangible cultural heritage specialty in various music colleges, employ intangible cultural heritage musicians as teachers, spread music skills to college students, and provide talent support for the transmission of intangible cultural heritage music culture. Finally, in order to attract more young people to participate in the transmission of Qin 'an Xiaoqu, it is necessary to establish a nationwide training organization to attract more talented and interested young people to participate in the transmission of intangible cultural heritage Qin 'an Xiaoqu.

With the development of society and the country's emphasis on cultural industry, the transmission and preservation of Qin 'an Xiaoqu, the intangible cultural heritage of traditional music in Gansu Province, has ushered in a development opportunity, but there are also some problems. After a comprehensive field investigation and analysis, researcher found problems in the transmission of Qin 'an Xiaoqu, and put forward some strategic measures, hoping to better promote the transmission and preservation of the intangible cultural heritage of traditional music in Gansu Province—Qin 'an Xiaoqu. In this chapter, researcher will mainly apply communication, ethnomusicology and sociology to research.

To sum up, the intangible cultural heritage of folk music -Qin 'an Xiaoqu is the precious spiritual civilization wealth of Qin 'an people, which has important historical, cultural and spiritual significance. The development of Qin' an Xiaoqu can be seen, but there are still many problems in the preservation and transmission of Qin 'an Xiaoqu, such as weak awareness of transmission and protection, shortage of preservation funds, fault of musicians, deterioration of music and cultural environment, low interest in learning, lack of enthusiasm and initiative in learning, failure to form a complete cycle in school education, the trend of reiterating the

neglect of management, inadequate system, and low level of cultural communication among people, The researcher puts forward strategic measures from five aspects: documentation, preservation ,transmission, dissemination and protection.



## CHAPTER VII

### Conclusions, discussions and Suggestions.

#### 1. Conclusions

In this study, there are three objectives:

- 1) To investigate the contemporary status of Qin 'an Xiaoqu.
- 2) To analyze the musical characteristics of Qin 'an Xiaoqu.
- 3) To guideline the transmission and preservation of Qin 'an Xiaoqu.

Based on the methods of field research and interviews, a lot of data has been collected, analyzed, and collated. The research results can be summarized as follows:

1.1 The current situation of Qin 'an Xiaoqu. The researcher mainly made investigation and analysis from six aspects. Judging from the achievements of Xiaoqu in recent years, the development of Qin 'an Xiaoqu is obvious. Judging from the situation of artists, it is not optimistic. No one can continue the transmission when the old artist retires. If active measures are not taken to preservation Xiaoqu, Xiaoqu will face disappearance. The researcher saw hope again when he entered the campus, the community, the military camp, and the nursing home from Xiaoqu. Generally speaking, there has been development but there are still many problems.

1.2 According to data records and researchers' research, Qin 'an Xiaoqu was formed in the Tang Dynasty and prevailed in the Ming and Qing Dynasties. Affected by its region, the music has distinct characteristics. According to its different mode pitch set, it can be divided into eleven types. The modes are rich and diverse, tonic pitch is not strict. Singing at a medium speed, mainly in two beats, the lyrics are mostly a combination of elegant and popular, with various sentence patterns, and most of the performances are sung by one person. Melody has a strong degree of freedom and randomness. The singer beats the rhythm with a "Shuaizi" and sings in Qin'an dialect with distinctive accompaniment.

1.3 The transmission and preservation of Qin 'an Xiaoqu must raise people's awareness, realize the existing problems, and put forward reasonable transmission and preservation strategies and measures according to the existing problems.

1.Documentation 2. Preservation 3. Transmission 4. Dissemination 5. Protection.

## 2. Discussion

The research results on the contemporary status, musical characteristics, and preservation of Qin 'an Xiaoqu are consistent with previous studies on the topic. The researcher used field research and interviews to collect data and analyze it. The results showed that while there has been some development of Qin 'an Xiaoqu in recent years, there are still many challenges to its transmission and preservation.

Regarding the contemporary status of Qin 'an Xiaoqu, the researcher found that while there have been some recent achievements in its development, there are challenges in preserving the art form. This finding is consistent with the previous study by Lu (2018) which also found that while there has been some government support for preserving and promoting the art form, there is a lack of younger generations willing to learn and perform it. The researcher also found that there is hope for the preservation of Qin 'an Xiaoqu in settings such as campuses, communities, military camps, and nursing homes. This finding is consistent with the previous study by Chen (2019) which found that cultural institutions such as museums and schools can play a critical role in promoting and preserving traditional Chinese music.

Regarding the musical characteristics of Qin 'an Xiaoqu, the researcher found that it has a rich and diverse set of modes, with a not strict tonic pitch. Singing is mainly in two beats, and the lyrics are a combination of elegant and popular with various sentence patterns. The melody has a strong degree of freedom and randomness. This finding is consistent with the previous study by Wu Guodong (1997) which also found that Qin 'an Xiaoqu has a unique set of modes and that the melody has a strong degree of improvisation.

Regarding the preservation of Qin 'an Xiaoqu, the researcher found that it is crucial to raise people's awareness of the existing problems and to put forward reasonable preservation strategies and measures. This finding is consistent with the previous study by Yu (2020) which found that preservation efforts must be focused on increasing public awareness and promoting the art form through performances, education, and cultural tourism.

In conclusion, the researcher's findings on the contemporary status, musical characteristics, and preservation of Qin'an Xiaoqu are consistent with previous studies on the topic. The study highlights the challenges to the preservation of traditional Chinese music and the need for continued efforts to promote and preserve Qin'an Xiaoqu for future generations.

### **3. Suggestions**

Based on the research results presented, the following suggestions can be made for the use of the findings and for further research:

3.1 Use the research findings to promote the awareness of Qin'an Xiaoqu and its preservation: The research findings reveal the current status of Qin'an Xiaoqu, its musical characteristics, and the challenges it faces in terms of transmission and preservation. This information can be used to raise awareness about the importance of preserving this traditional music genre and to develop strategies for its transmission to future generations.

3.2 Conduct further research to explore the social and cultural significance of Qin'an Xiaoqu: While this research provides valuable insights into the musical characteristics of Qin'an Xiaoqu and its current situation, further research is needed to explore its social and cultural significance. Such research could shed light on the role of Qin'an Xiaoqu in the cultural identity of the local community and its impact on broader Chinese culture.

3.3 Explore the potential of technology for the preservation and dissemination of Qin'an Xiaoqu: With the advancement of technology, there may be new opportunities for the preservation and dissemination of Qin'an Xiaoqu. For example, the creation of online resources such as video recordings and instructional materials can help to promote the transmission of this traditional music genre.

3.4 Encourage collaboration between musicians and researchers to promote the preservation of Qin'an Xiaoqu: Collaboration between musicians who perform Qin'an Xiaoqu and researchers who study it can be mutually beneficial. Musicians can provide insights into the practical aspects of performing and transmitting the music, while researchers can help to document and analyze the musical characteristics of Qin'an Xiaoqu.

In conclusion, the research findings on Qin'an Xiaoqu provide valuable insights into the current situation, musical characteristics, and challenges facing this traditional music genre. These findings can be used to promote its preservation and transmission to future generations. Further research is needed to explore the social and cultural significance of Qin'an Xiaoqu and to explore new opportunities for its preservation and dissemination. Collaboration between musicians and researchers can be an effective way to promote the preservation of Qin'an Xiaoqu.



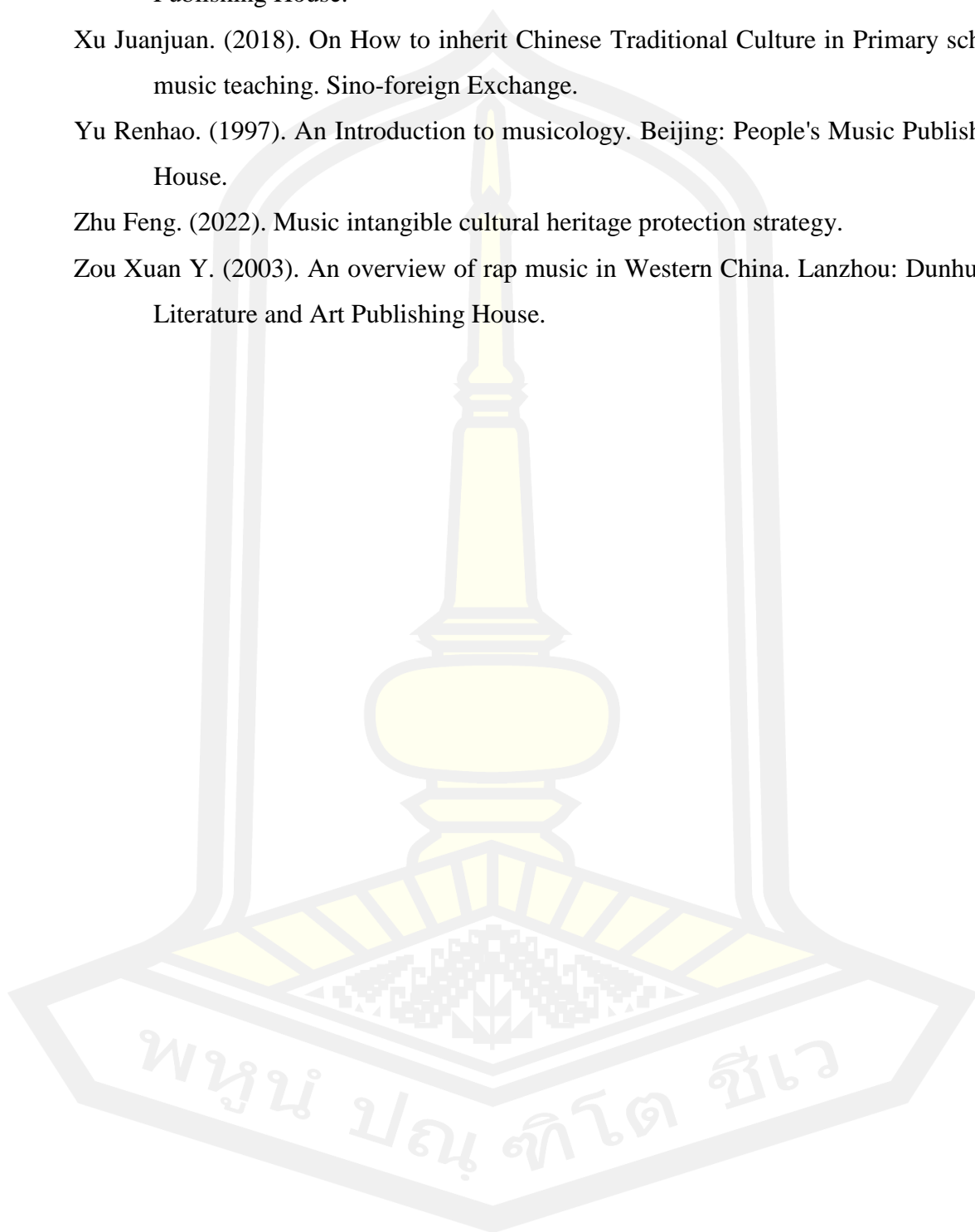
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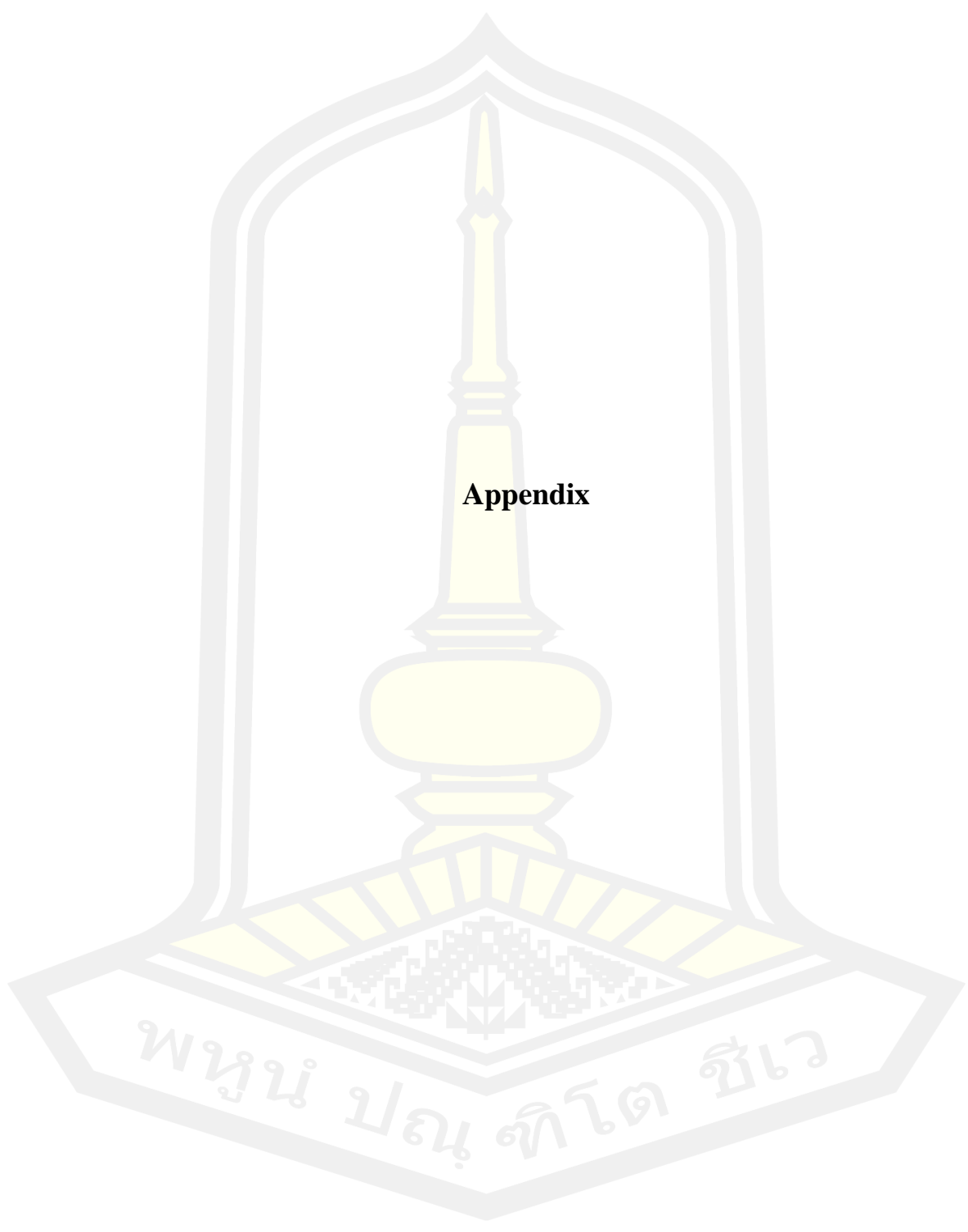
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**Appendix**



พหุจน์ ปณฺฑิต วิทยา

## Appendix 1

Interviews with transmission (Gao Zhitang, An Zhiping, Zhang Tianxi, Gao rong)



Gao Zhitang (高志堂)	1. What is the current situation of apprenticeship?
	2. How many people study now?
	3. Are the children willing to learn?
	4. How old are the oldest and youngest apprentices?
	5. What is the current status of apprenticeship learning?

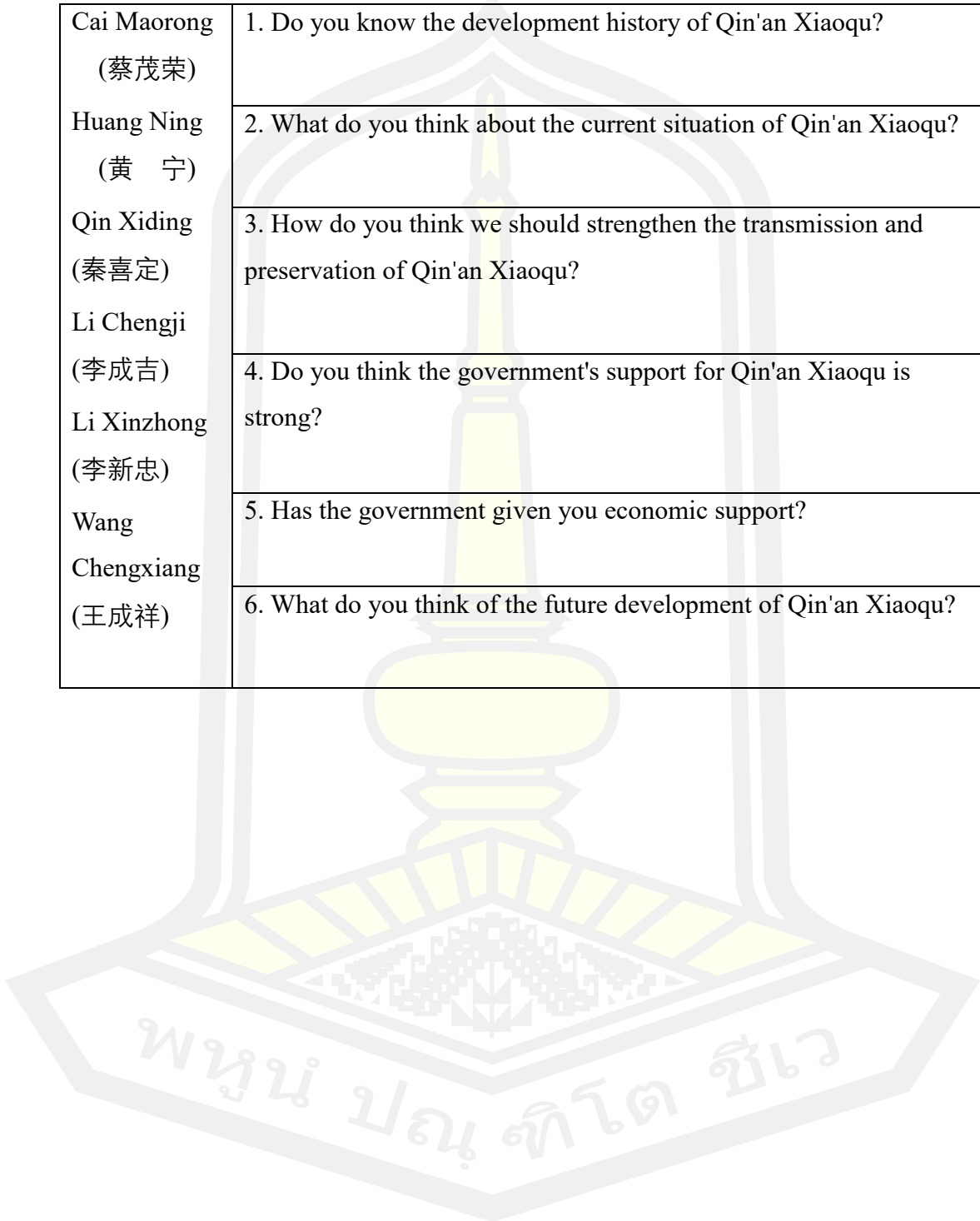
An Zhiping (安治平)	6. What is your income?
	7. What are the difficulties in developing transmission?
	8. What is the general way of transmission?
	9. On what occasions do you mainly perform?
	10. Are there many opportunities to go out and perform?
Zhang Tianxi (张天喜)	11. How many Qupai do you know? Is it all sung now?
	12. Do you know about the production of Sanxian, an accompaniment instrument?
	13. What do you think of this intangible cultural heritage?
	14. Who do you think the future development mainly depends on?
Gao rong (高荣)	15. What do you think is the biggest contradiction affecting the development of Xiaoqu?



## Appendix 2

Interviews with Folk Artists (Cai Maorong, Huang Ning, etc.)

Cai Maorong (蔡茂荣)	1. Do you know the development history of Qin'an Xiaoqu?
Huang Ning (黄宁)	2. What do you think about the current situation of Qin'an Xiaoqu?
Qin Xiding (秦喜定)	3. How do you think we should strengthen the transmission and preservation of Qin'an Xiaoqu?
Li Chengji (李成吉)	4. Do you think the government's support for Qin'an Xiaoqu is strong?
Li Xinzong (李新忠)	5. Has the government given you economic support?
Wang Chengxiang (王成祥)	6. What do you think of the future development of Qin'an Xiaoqu?



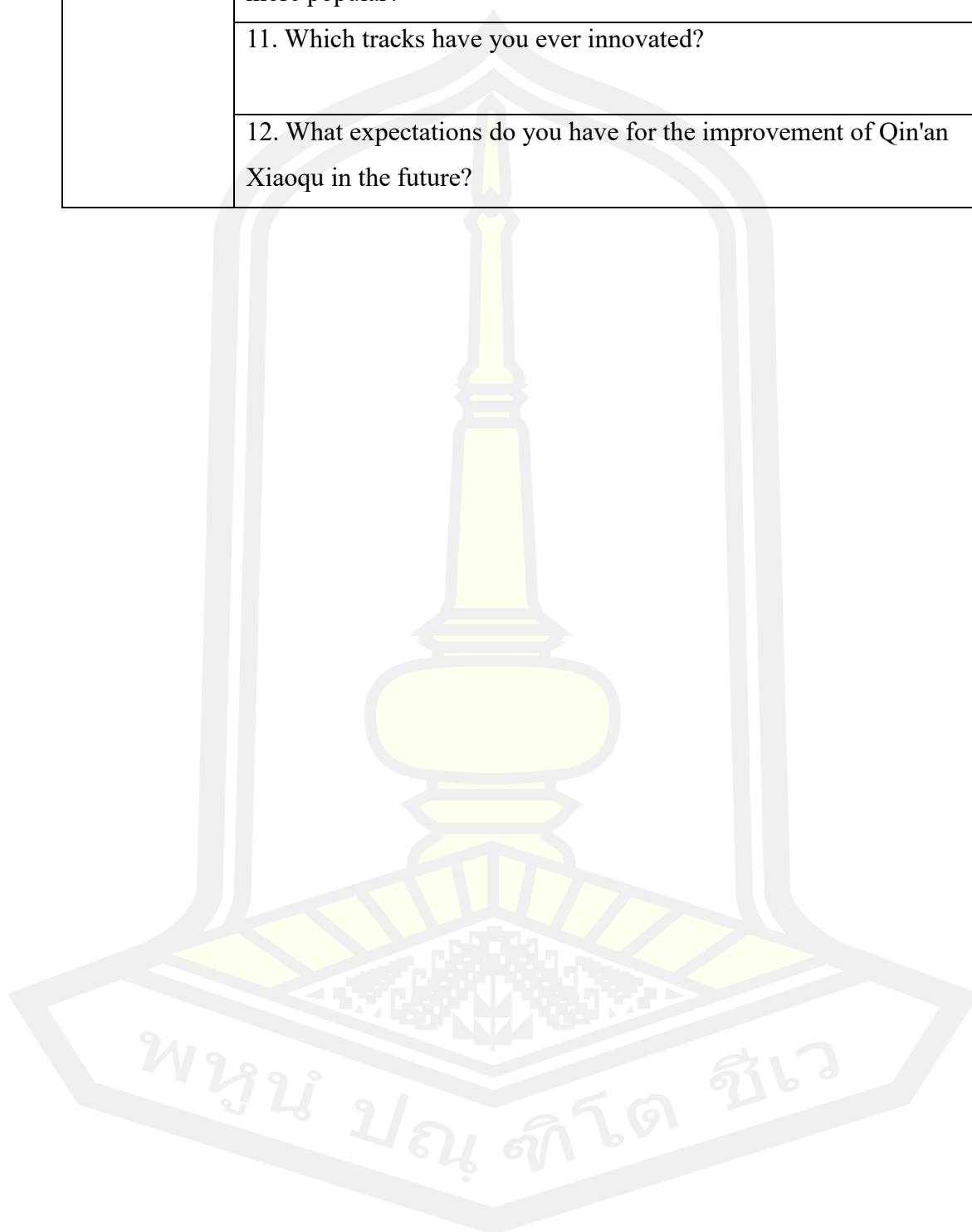
### Appendix 3

Official interview: (Two directors of the cultural center, senior researcher.)



Yao Changde (姚常德)	1. What is your opinion on inheriting and carrying forward Qin'an Xiaoqu culture?
Cai Aiqin (蔡爱琴)	2. What kind of culture do you think is a unique culture? Is it Qin'an Xiaoqu?
	3. With the infiltration of foreign cultures, what do you think can be done to make the development of Qin'an Xiaoqu culture faster and more efficient?
	4. What do you think is the biggest problem and difficulty in the current development of Qin'an Xiaoqu?
Jia Yanrong (贾颜荣)	5. What do you think are the problems faced by the transmission of Qin'an Xiaoqu?
	6. What do you think about the future of Qin'an Xiaoqu?
Jia Yanrong (贾颜荣)	7. Under normal circumstances, there are several Sanxian accompaniment in Qin'an Qin'an Xiaoqu. What are its characteristics?
	8. How many strings does Sanxian have and how to play it? Why choose sanxian accompaniment?
	9. What do you think is the best way to inherit in the future?

	10. How do you think Qin'an Xiaoqu can be improved to make it more popular?
	11. Which tracks have you ever innovated?
	12. What expectations do you have for the improvement of Qin'an Xiaoqu in the future?



## Appendix 4

Questionnaire survey of Qin'an Xiaoqu (about ordinary residents of Qin'an)

Questionnaires issued: 80	Take back questionnaire: 80
1. What is your gender? A: male B: Female	
2. What is your age? A: Under the age of eighteen B: eighteen - forty years old C: over forty 3. What is your identity? A: foreign tourists B: Foreign workers C: local residents	
4: Are you interested in Qin'an culture? A: very interested B: General C: Not interested at all	
5. Do you listen to Qin'an little song? A: often listen B: Occasionally C: Never heard of it	
6. Are you interested in Qin'an Xiaoqu? A: very interested B: General C: Not interested at all	



<p>7. Have you ever sung Qin'an Xiaoqu?</p> <p>A: I sang many times</p> <p>B: Occasionally sing</p> <p>C: never sang</p>
<p>8. If you are invited to sing Qin'an Xiaoqu, will you go?</p> <p>A: Very willing to go</p> <p>B: Maybe</p> <p>C: unwilling</p>
<p>9. If you have the opportunity to learn to sing Qin'an Xiaoqu, would you like to learn it?</p> <p>A: I am very willing, I like Qin'an Xiaoqu very much</p> <p>B: Yes, I will study when I have time</p> <p>C: I don't want to at all, I don't like Qin'an Xiaoqu</p>
<p>10. Do you know any Qin'an Xiaoqu?</p> <p>A: "Yu Wan Tuo Pa"/"Xiao Dengke"</p> <p>B: "Bai Baoxiang"/"Bo Ya Fu Qin"</p> <p>C: "Zhao Jun He Fan"</p> <p>D: other</p>
<p>11. Who is the famous singer of Qin'an Xiaoqu that you know?</p> <p>A: Gao Zhitang</p> <p>B: An Zhiping</p> <p>C: Zhang Tianxi</p> <p>D: other singers</p>
<p>12. Do you know Qin'an Xiaoqu culture?</p> <p>A: I understand very well</p> <p>B: General</p>

C: don't understand at all
13. How did you get to know Qin'an Xiaoqu culture? A: Parents and elders B: Electronic media publicity C: Folklore books D: other
14. Do you know the development status of Qin'an Xiaoqu culture? A: very understanding B: Basic understanding C: understand D: don't understand
15. What do you know about the development status of Qin'an Xiaoqu culture? A: Very well protected B: Average, not very good C: not good, started to decline
16. Do you think it is necessary to protect the current Qin'an Xiaoqu culture? A: It is very necessary B: Necessary C: no need
17. Are you willing to take the responsibility of protecting Qin'an Xiaoqu culture? A: very honored B: Duty to protect C: I don't want to take this responsibility
18. Has the local government carried out activities related to Qin'an Xiaoqu culture?

- A: Often
- B: Occasionally
- C: not developed
- D: don't know

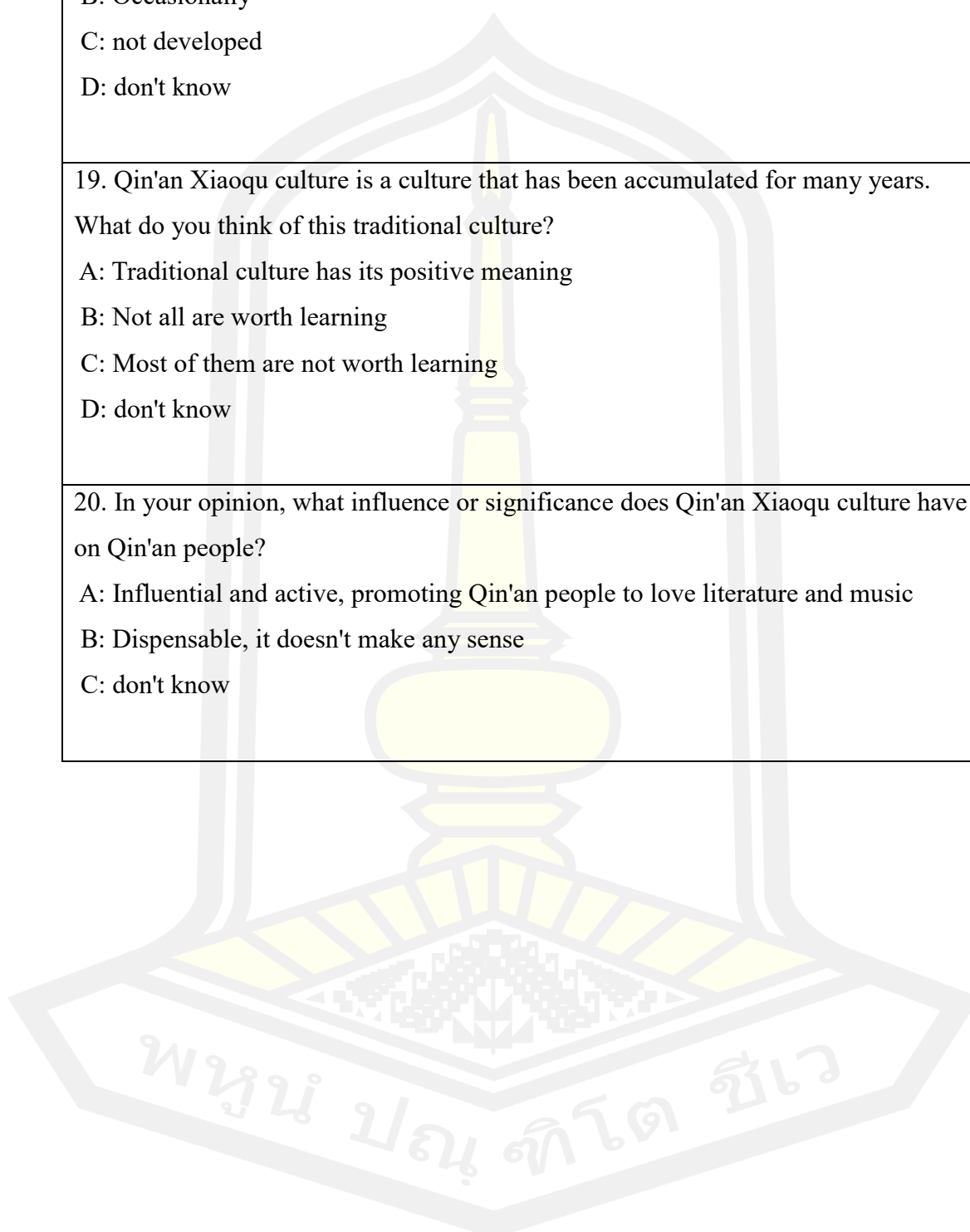
19. Qin'an Xiaoqu culture is a culture that has been accumulated for many years.

What do you think of this traditional culture?

- A: Traditional culture has its positive meaning
- B: Not all are worth learning
- C: Most of them are not worth learning
- D: don't know

20. In your opinion, what influence or significance does Qin'an Xiaoqu culture have on Qin'an people?

- A: Influential and active, promoting Qin'an people to love literature and music
- B: Dispensable, it doesn't make any sense
- C: don't know



## Appendix 5

### Interview Questions of School Leaders and School Music Teachers

(1) Leadership interview questions:	What do you think of the current Qin'an Xiaoqu entering the campus activities, and the impact on the school after promoting Xiaoqu to enter the campus?
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(2) Interview survey questions of music teachers in two schools	1: When it comes to the part of quyin in the teaching materials, how do you teach?
	2: Will you contact Qin'an Xiaoqu in the teaching process of Quyin class?
	3: How much do you know about Qin'an Xiaoqu?
	4: In your opinion, how to better combine Qin'an Xiaoqu with music classroom?
	5: Are you willing to apply Qin'an Xiaoqu to music teaching after participating in the systematic study of Qin'an Xiaoqu?



## Appendix 6

### Student Questionnaire and Interview Questions in the Clubs

#### Basic Information:

Your school: \_\_\_\_\_

1. What is your school category ()?

- A. Elementary school
- B. Junior high school
- C. Senior high school
- D. Complete middle school

2. Where is your school located in ()?

- A. County town
- B. Rural area

nationality: \_\_\_\_\_

Time to fill out the form: \_\_\_\_\_

#### Clubs questionnaire survey:

Clubs student	1. Regarding the following traditional Chinese operas A. Shandong Kuaishu B. Jingyun Dagu C. Qin'an Xiaoqu D. Errenzhuan
	2. In recent years, the state has advocated the introduction of traditional Chinese folk art into campuses. Do you think it is necessary? A. Very necessary B. Necessary C. General D. Not necessary
	3. What channels do you mainly use to learn about Qin'an Xiaoqu:

	<p>A. Club B. Family C. Music class D. Others</p> <p>4. In what form do you want to learn Qin'an Xiaoqu in school: A. Club B. Music class C. School activities D. Others</p>
	<p>5. If Qin'an Xiaoqu is involved in music class, which aspect of Qin'an Xiaoqu do you want to know more about: A. tune B. story content C. clothing, action D. others</p>
	<p>6. After a period of study, you will be able to sing a few Qin'an Xiaoqu: A, 0 B, 1-2 C, 3-4 D, 5 or more</p>
	<p>7. By learning Qin'an Xiaoqu, which part of the following traditional culture related to Qin'an Xiaoqu has a deeper understanding: A. Literary techniques B. Historical stories C. Tunes structure D. Others</p>
	<p>8. If given the opportunity, would you like to be a disseminator of Qin'an Xiaoqu: A, very willing B, willing C, not sure D, unwilling</p>
	<p>9. Are you willing to continue learning Qin'an Xiaoqu after graduation: A, very willing B, willing C, not sure D, unwilling</p>

#### Interview questions of students in Qin'an Xiaoqu Clubs

Clubs student	1: What difficulties do you think there are in the study of the current Qin'an Xiaoqu club:
	2: What do you think are the main reasons hindering the large-scale promotion of Qin'an Xiaoqu:

## Appendix 7

### Student Questionnaire and Interview Questions in the Non- Clubs

#### Basic Information:

Your school: \_\_\_\_\_

1. What is your school category ()?

- A. Elementary school
- B. Junior high school
- C. Senior high school
- D. Complete middle school

2. Where is your school located in ()?

- A. County town
- B. Rural area

nationality: \_\_\_\_\_

Time to fill out the form: \_\_\_\_\_

#### Non-Clubs questionnaire survey:

	<p>1. Regarding the following traditional Chinese folk arts, which one do you know more about:</p> <p>A. Shandong Kuaishu B. Jingyun Dagu C. Qin'an Xiaoqu D. Errenzhuang</p>
	<p>2. In recent years, the state has advocated the introduction of traditional Chinese folk art into campuses, Do you think it is necessary?</p> <p>A. Very necessary B. Necessary C. General D. Not necessary</p>
	<p>3. What channels have you mainly learned about Qin'an Xiaoqu:</p> <p>A. Family B. TV, Internet C. Music class D. Others</p>
	<p>4. In what form do you want to learn Qin'an Xiaoqu in school:</p> <p>A. Club B. Music class C. School activities D. Others</p>

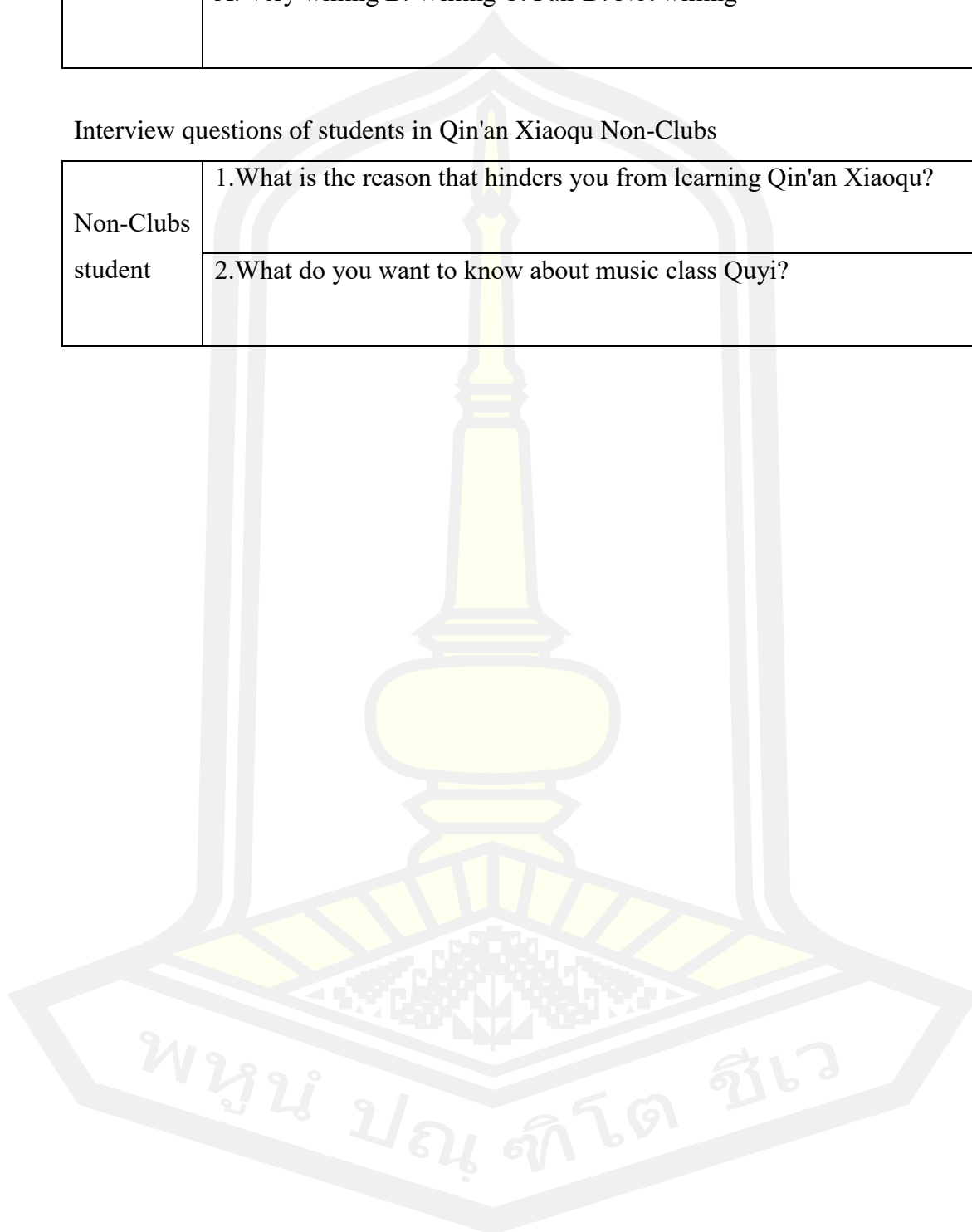
Non-Clubs student	5. Do you like Qin'an Xiaoqu: (I like to fill in questions 6-10, but I don't like to fill in questions 11-15) A. like B. don't like
	6. Why did you not join the club: A. The number of clubs is limited B. Interested in another clubs C. There is a lot of pressure to study D. Others
	7. What part of Qin'an Xiaoqu do you like: A. tune B. story content C. clothing, action D. others
	8. Do you want to learn this knowledge in music class: A. Very much hope B. Hope C. Generally, D. Not hope
	9. If Qin'an Xiaoqu enters the music class, which way do you want to learn: A. Just listen to the teacher and sing B. Learn interactively with the teacher C. Only learn by singing D. Systematic learning from story background to singing and action
	10. What kind of music do you want to learn in music class: A. Contents in textbooks B. Popular music C. Other traditional Chinese music or folk-art D. Others
	11. Have you heard of Qin'an Xiaoqu: A. Very familiar B. Relatively familiar C. General D. Don't know
	12. What is the main reason why I don't like Qin'an Xiaoqu: A. Can't understand B. Outdated C. The story is long and time-consuming D. Others



	13. Would you like to learn about Qin'an Xiaoqu in music class: A. Very willing B. Willing C. Fair D. Not willing
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Interview questions of students in Qin'an Xiaoqu Non-Clubs

Non-Clubs student	1.What is the reason that hinders you from learning Qin'an Xiaoqu?
	2.What do you want to know about music class Quyi?



## BIOGRAPHY

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