



Shifan Music Troupe in Putian, Fujian, China

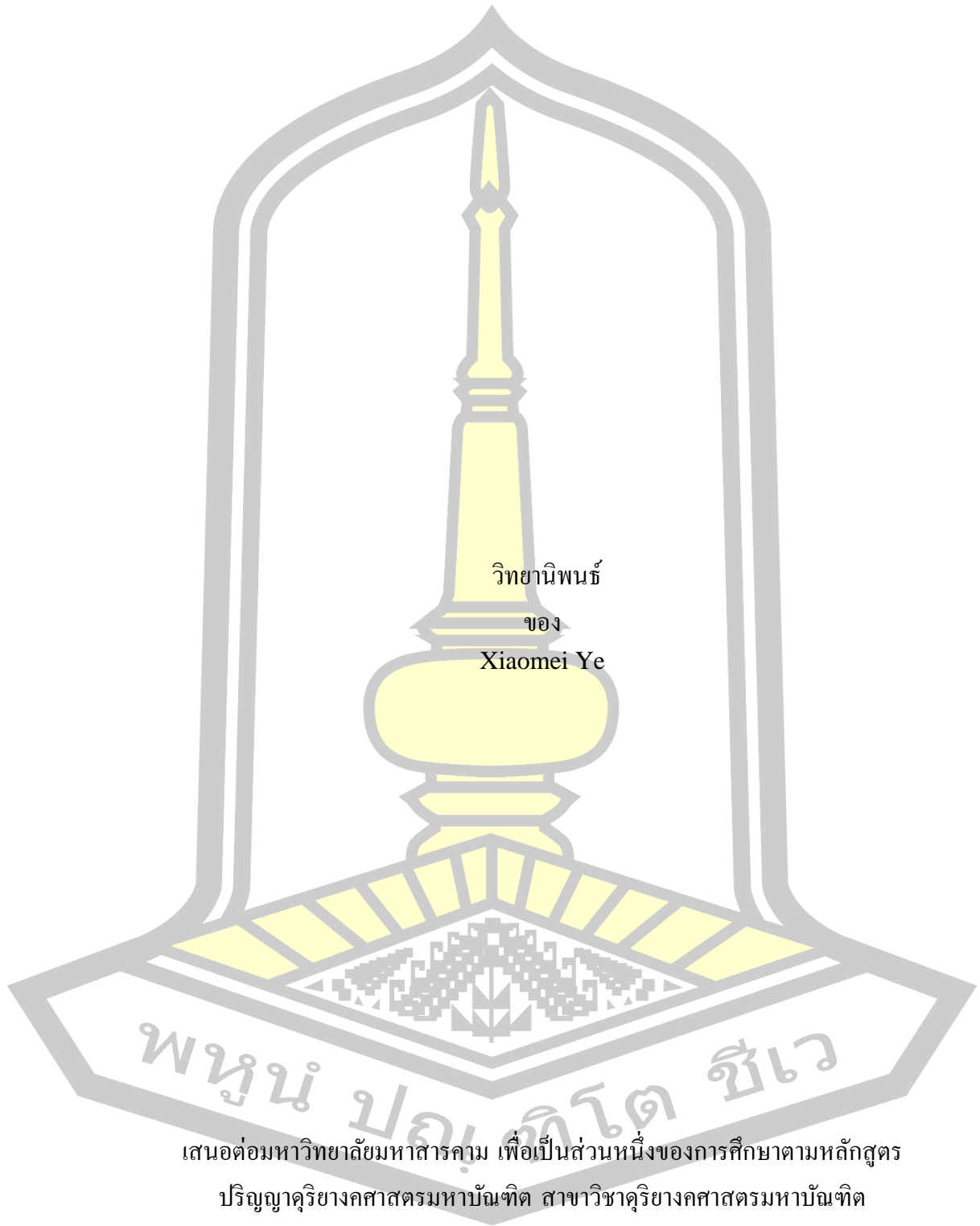
Xiaomei Ye

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

August 2023

Copyright of Mahasarakham University

วงดนตรีสีฟานในเมืองผู่เถียน มณฑลฝูเจี้ยน ประเทศจีน

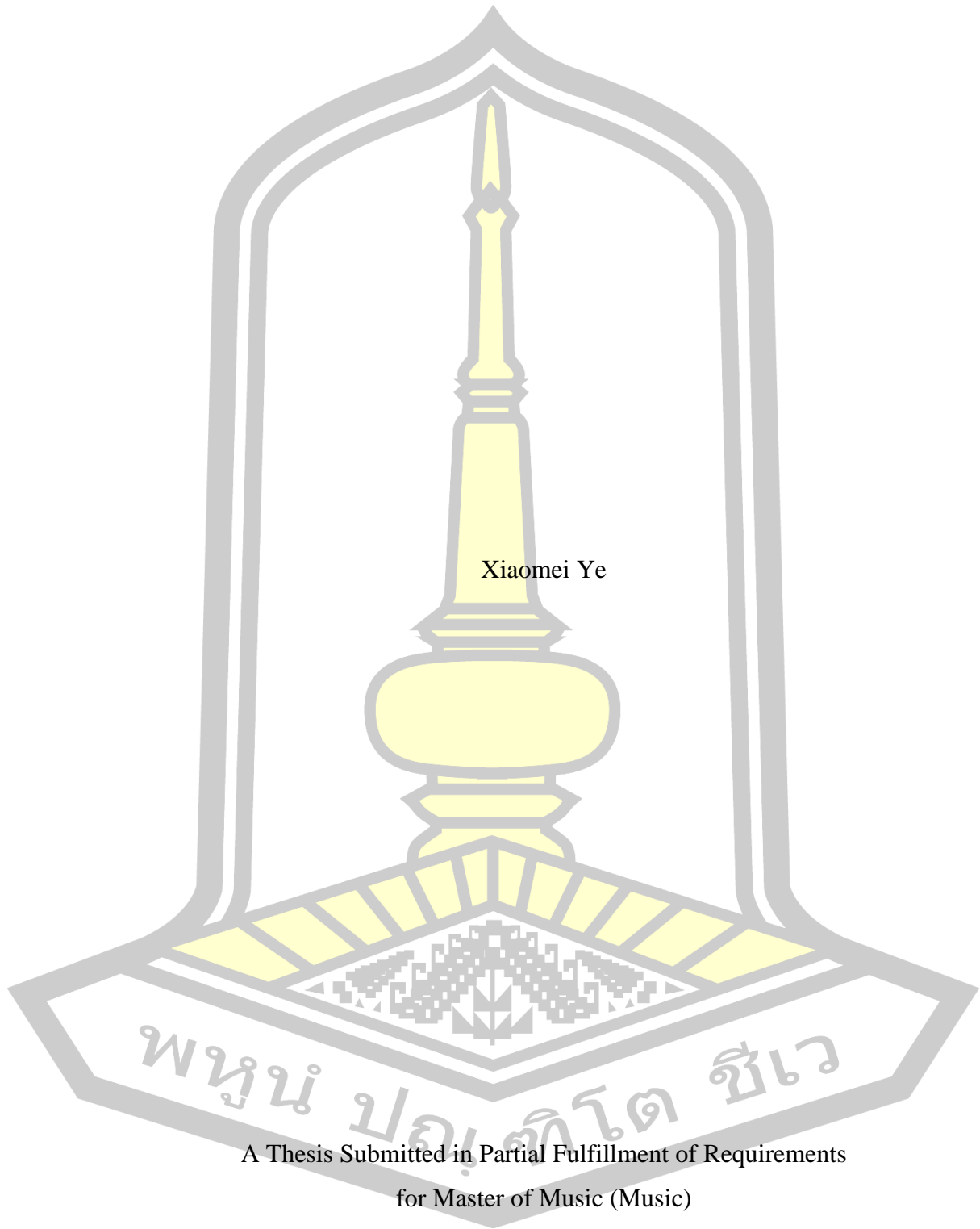


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาตรีศึกษาศาสตรมหาบัณฑิต สาขาวิชาศึกษาศาสตรมหาบัณฑิต

สิงหาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Shifan Music Troupe in Putian, Fujian, China



Xiaomei Ye

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Music (Music)

August 2023

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Xiaomei Ye , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Advisor

(Asst. Prof. Jareunchai Chonpairot ,
Ph.D.)

Committee

(Assoc. Prof. Jatuporn Seemong ,
Ph.D.)

Committee

(Thanaporn Bhengsri , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Music Music

(Asst. Prof. Khomkrit Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

พหุ มั น ภั ท โ ต ชี เว

TITLE Shifan Music Troupe in Putian, Fujian, China
AUTHOR Xiaomei Ye
ADVISORS Assistant Professor Jarernchai Chonpairot , Ph.D.
DEGREE Master of Music **MAJOR** Music
UNIVERSITY Mahasarakham **YEAR** 2023
University

ABSTRACT

This research, Shifan Music Troupe in Putian, Fujian, China, was a qualitative research, aiming at: 1) investigating the contemporary status of Shifan music troupe in Putian, Fujian, China; and 2) an analysis of the elements of Shifan music troupe in Putian, Fujian, China. Written document and field data were collected; whereas field data were obtained through observations and interviews. Data then were checked for their validity and analyzed in accordance with its given objectives.

The results of the research were as followed: 1) In terms of the contemporary status of Shifan in Putian, Fujian, China, it consisted of its current practices; its adaptation and its transmission methods; 2) On the analysis of the elements of Shifan music troupe, they were musical instruments; types of Shifan music ensemble; and its music repertoires.

Keyword : Shifan music troupe, Contemporary status, Analysis of Shifan music troupe

พหุบัณฑิต ชีเว

ACKNOWLEDGEMENTS

Time flies, and in the blink of an eye, my graduate studies are about to come to an end. Here, I would like to express my gratitude to my thesis supervisor, Associate Professor Jarernchai Chonpairot, Associate Professor Dr. Jarernchai Chonpairot put forward guidance and suggestions on the research direction of my paper, pointed out the difficulties and questions I met in the process of writing the paper in a timely and detailed manner, put forward many helpful suggestions for improvement, and invested a lot of time and energy.

Secondly, I would like to thank my dear dean Dr. Khomkrich for your valuable advice on my thesis and for giving me the inspiration to write my thesis when I was confused. In addition, I would like to thank my friends and classmates for their great support and help in the preparation of this paper, which has brought me a lot of inspiration. I would also like to thank the authors in the references. Through their research papers, I had a good starting point for my research topic.

Finally, I would like to thank the professors of the thesis defense committee for their hard work. My heartfelt thanks to my family, friends and classmates. It is with your encouragement and support that I can finish this paper successfully. Thank you

Xiaomei Ye

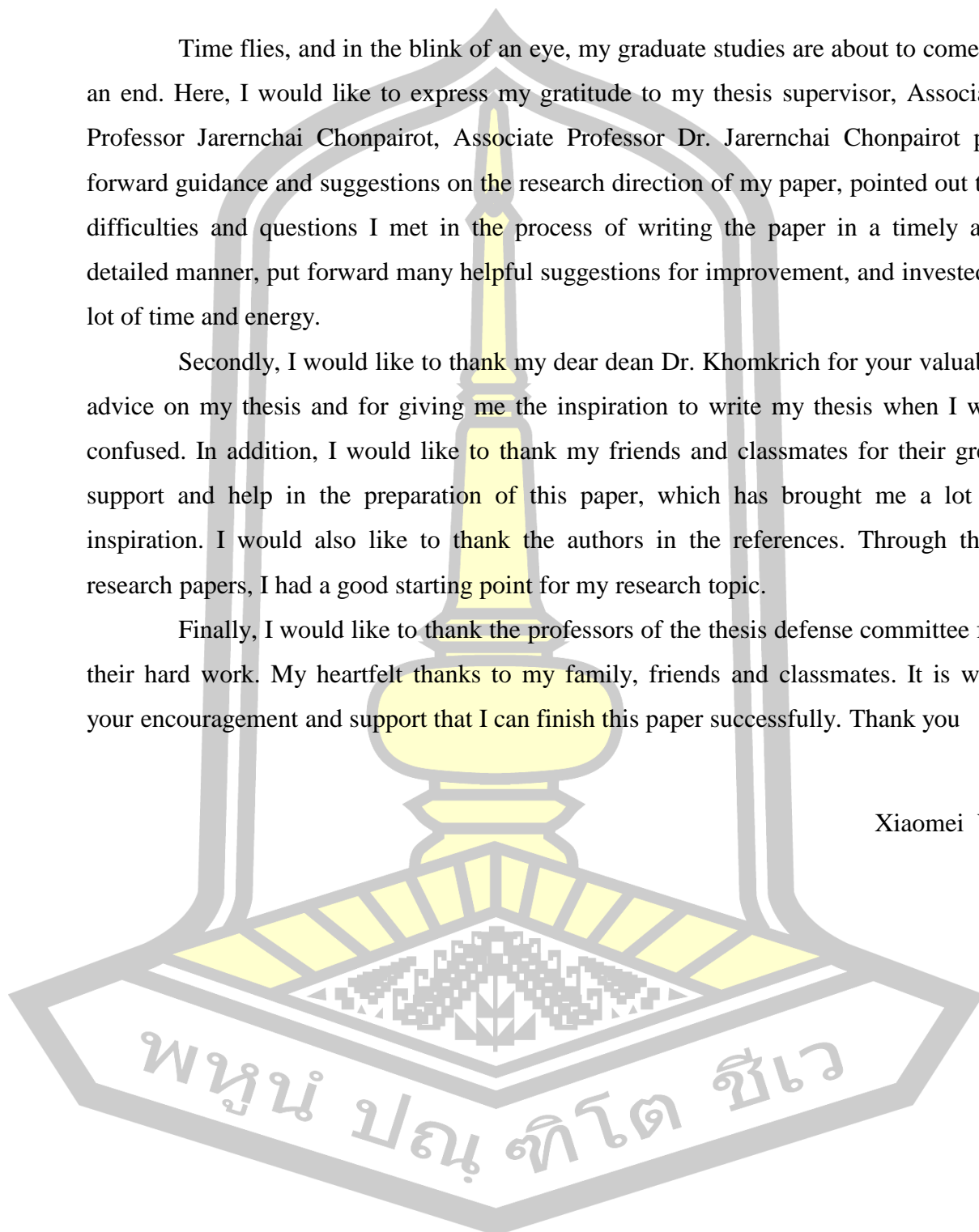
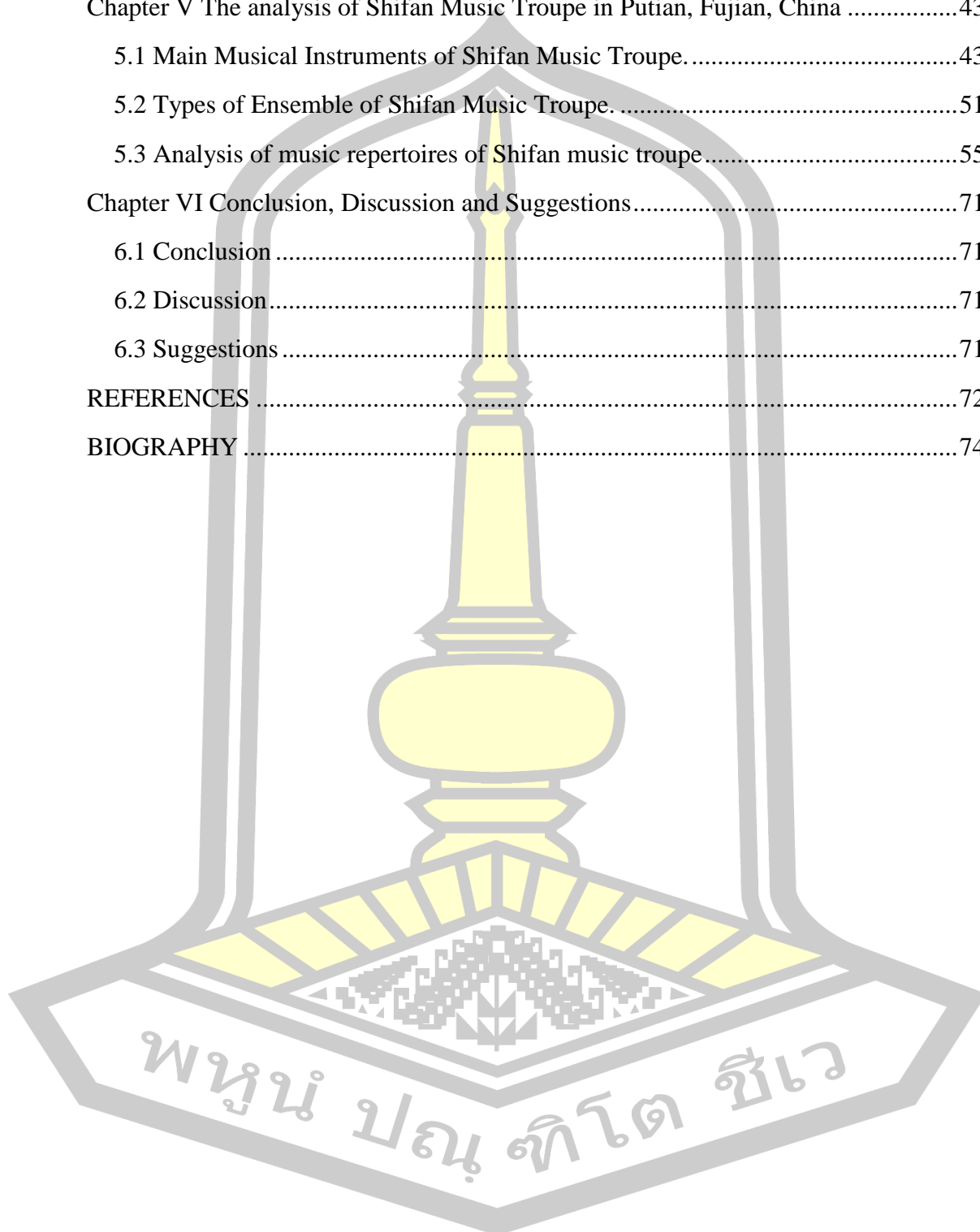


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES	H
Chapter I Introduction.....	1
1.1 Statement of the Problem.....	1
1.2 Research Objectives.....	2
1.3 Research Questions.....	3
1.4 Importance of Research	3
1.5 Definition of Terms	3
1.6 Conceptual Framework.....	3
Chapter II Literature Reviews.....	5
2.1 Historical Aspects of Putian City, Fujian Province, China	5
2.2 Historical evolution of Putian "Shifan" music.....	7
2.3 Basic Knowledge of Putian Shifan Music	11
2.4 Putian Shifan Music Society.....	12
2.5 Theories used in the research Western music theory on Basic Elements of Music	18
2.6 Related Researches	20
Chapter III Research Methodology.....	26
3.1 Research Scope	26
3.2 Research process.....	27
Chapter IV Investigate contemporary status of Shifan Music Troupe in Putian, Fujian, China.....	34
4.1 The Current Practices of Shifan music in Putian, Fujian, China;.....	34
4.2 The Adaptation of Shifan Music in in Putian, Fujian, China	37

4.3 The transmission method of Shifan music in Putian, Fujian, China.....	38
Chapter V The analysis of Shifan Music Troupe in Putian, Fujian, China	43
5.1 Main Musical Instruments of Shifan Music Troupe.....	43
5.2 Types of Ensemble of Shifan Music Troupe.	51
5.3 Analysis of music repertoires of Shifan music troupe.....	55
Chapter VI Conclusion, Discussion and Suggestions.....	71
6.1 Conclusion	71
6.2 Discussion.....	71
6.3 Suggestions	71
REFERENCES	72
BIOGRAPHY	74



LIST OF FIGURES

	Page
Figure 1. Putian "Shifan" Music "Huangshi Huiyang Shiyin" Orchestra Performance	9
Figure 2. Map of Putian county	26
Figure 3. Xu Xiaodong	28
Figure 4. Huang Fuan	29
Figure 5. Li Weiquan	30
Figure 6. Chen Hairong.....	30
Figure 7. Xu Lixian,.....	31
Figure 8. Hu longxin	32
Figure 9. Activity Map of "Pinghaiwei.....	35
Figure 10. Putian Mazu Temple Fair God Driving Cruise Activity Chart	36
Figure 11. Putian City Community Square "Shifan" Music Lovers' Performan	38
Figure 12. Yunluo	44
Figure 13. Tanban	45
Figure 14. Piaodi.....	45
Figure 15. Xiao	46
Figure 16. Sihu.....	47
Figure 17. Wanhu.....	47
Figure 18. Laohu.....	48
Figure 19. Wenzhenqin.....	49
Figure 20. Bajiaoqin.....	49
Figure 21. Sanxian	50
Figure 22. Instrumental arrangement.....	52
Figure 23. Performance Formation	53
Figure 24. Putian "Shifan" Music "Xingzuo" Performance Form Chart	54
Figure 25. Putian "Shifan" Music "Sitting" Performance Form Chart	54
Figure 26. Music score for the work“Tonghong Hao”	55

Figure 27. Shifan music "Tong Ren Hao"	56
Figure 28. Shifan music "Tong Ren Hao"	57
Figure 29. Shifan music "Tong Ren Hao"	57
Figure 30. Shifan music "Tong Ren Hao"	57
Figure 31. Shifan music "Tong Ren Hao"	58
Figure 32. Shifan music "Tong Ren Hao"	59
Figure 33. Shifan music "Tong Ren Hao"	60
Figure 34. Shifan music "Tong Ren Hao"	61
Figure 35. Shifan music "Tong Ren Hao"	62
Figure 36. Shifan music "Tong Ren Hao"	63
Figure 37. Shifan music "Tong Ren Hao"	63
Figure 38. Shifan music "Tong Ren Hao"	63
Figure 39. Shifan music "Tong Ren Hao"	64
Figure 40. Shifan music "Tong Ren Hao"	64
Figure 41. Shifan music "Tong Ren Hao"	66
Figure 42. Shifan music "Tong Ren Hao"	66
Figure 43. Shifan music "Tong Ren Hao"	67
Figure 44. Shifan music "Tong Ren Hao"	67
Figure 45. Shifan music "Tong Ren Hao"	68
Figure 46. Shifan music "Tong Ren Hao"	68
Figure 47. Shifan music "Tong Ren Hao"	69
Figure 48. Shifan music "Tong Ren Hao"	69
Figure 49. Shifan music "Tong Ren Hao"	70

พหุมนุ ปณ กิโต ชีเว

Chapter I

Introduction

1.1 Statement of the Problem

Putian Shifan Music, commonly known as Shiyin Music. With a strong local atmosphere and ethnic music characteristics, it is highly attractive and deeply loved by the people of Putian and fellow villagers outside. Putian Shifan Music still retains a number of ancient traditional instruments, Putian opera cards, and folk music cards to this day. Among them, Huangshi Huiyang Shiyin and Hanjiang Wen Shiyin are listed as national intangible cultural heritage projects in China, and even within the scope of folk music in China, they have considerable influence. However, after entering the year 2000, the inheritance and protection of the art of Shifan music is a prominent issue. This article mainly investigates and studies the contemporary status of Putian Shifan music, as well as analyzes and studies the elements of Putian Shifan music. In order to better inherit and protect this national level intangible cultural heritage in China, and also provide reference and basis for scholars who later studied the music of Shifan.

Fujian Province is located in the southeast of China, $115^{\circ} 50'$ to $120^{\circ} 40'$ e and $23^{\circ} 33'$ to $28^{\circ} 20'$ n. The province borders on Zhejiang Province, Jiangxi Province and Guangdong Province, and faces Taiwan island across the Taiwan Strait in the East. The area is 124000 square kilometers, 39.73 million people, and the climate is subtropical monsoon climate. (Fu Xiang,2007)

Putian City is located in the central coastal area of Fujian Province, with latitude of $25^{\circ} 27'$ to $225^{\circ} 45'$ north, longitude of $119^{\circ} 00'$ to $119^{\circ} 008'$ East, Fuzhou City in the north and southwest Quanzhou, southeast across the Taiwan Strait and Taiwan. The city covers an area of 4131 square kilometers, belonging to subtropical humid monsoon climate. (Li Shengrong,2001)

The folk music of Putian has a long history. It became popular around the Ming and Qing Dynasties, mainly in Putian. Shifan, also known as Shifan, is a popular folk music form in Putian, Fujian Province, which is mainly composed of silk strings and wind instruments. However, in Putian, there is not only a great variety of

music, but also a unique variety of musical instruments, which make up the unique folk music of Putian. The Putian Shifan music developed into two periods, according to the research of local experts, in the middle of the Qing Dynasty, the original instruments used for ten notes were Sheng, Xiao, Qu di (commonly known as; Piao di), Wanhu, Laohu, Pipa, Sanxian, Bajiaoqin, Danpigu, Tanban and Yunluo. (Ye Mingsheng. 2007)

Shifan Music not only has the roughness of northern music, but also has the elegance of southern Sizhu. Its melody slow, the Timbre Quaint; sonorous, the timbre sharp. The basic characteristics of Shifan music in melody are the embellishment of Melody, the addition of flowers and the emphasis on interjection to be beat, the basic features in performance are the simple spit and slide playing of Dizi, the short bow tone playing of stringed instruments, and the emphasis on three, five, seven rhythm playing of plucked instruments. Another feature is that it can be played while sitting or standing. In the line when often is the bow method unification, the step is neat, the rhythm is quick. Bayue also has two forms of performance, gongs and drums to siping grass, three discord, drum, seven, sub-chui-based, the main feature is gongs and drums infiltration into the singing, Sometimes Wenyue is highlighted, sometimes May is highlighted, and sometimes Wenyue and May are together. (Weng Xin. 2004)

Putian Shifan music is the intangible cultural heritage of Fujian Province, and it is also a popular music form in Fujian that mainly uses silk, bamboo and wind instruments. However, the Shifan music in Putian is not only used in music and instruments. The unique forms and types constitute music with unique Putian folk characteristics. Based on the unique style of Putian Shifan music, this article will investigate the characteristics of Putian Shifan music and analyze the melody of Shifan music as two research goals as the starting point, aiming to study the current situation, inheritance and development of Putian Shifan music. The melody of Putian Shifan not only has classical beauty, but also has the local characteristics of Putian in the shape of musical instruments.

1.2 Research Objectives

1.2.1 To investigate contemporary status of Shifan music in Putian, Fujian, China

1.2.2 To analyze elements of Shifan Music Troupe in Putian, Fujian, China

1.3 Research Questions

1.3.1 What is the contemporary status quo of Shifan Orchestra in Putian City, Fujian Province, China?

1.3.2 What are the elements of Shifan music troupe in Putian City, Fujian Province

1.4 Importance of Research

1.4.1 We learn about the contemporary situation of Putian Shifan Music Orchestra.

1.4.2 We learn about the elements of Putian Shifan music.

1.4.3 The the research work can be used for referemce in the future...

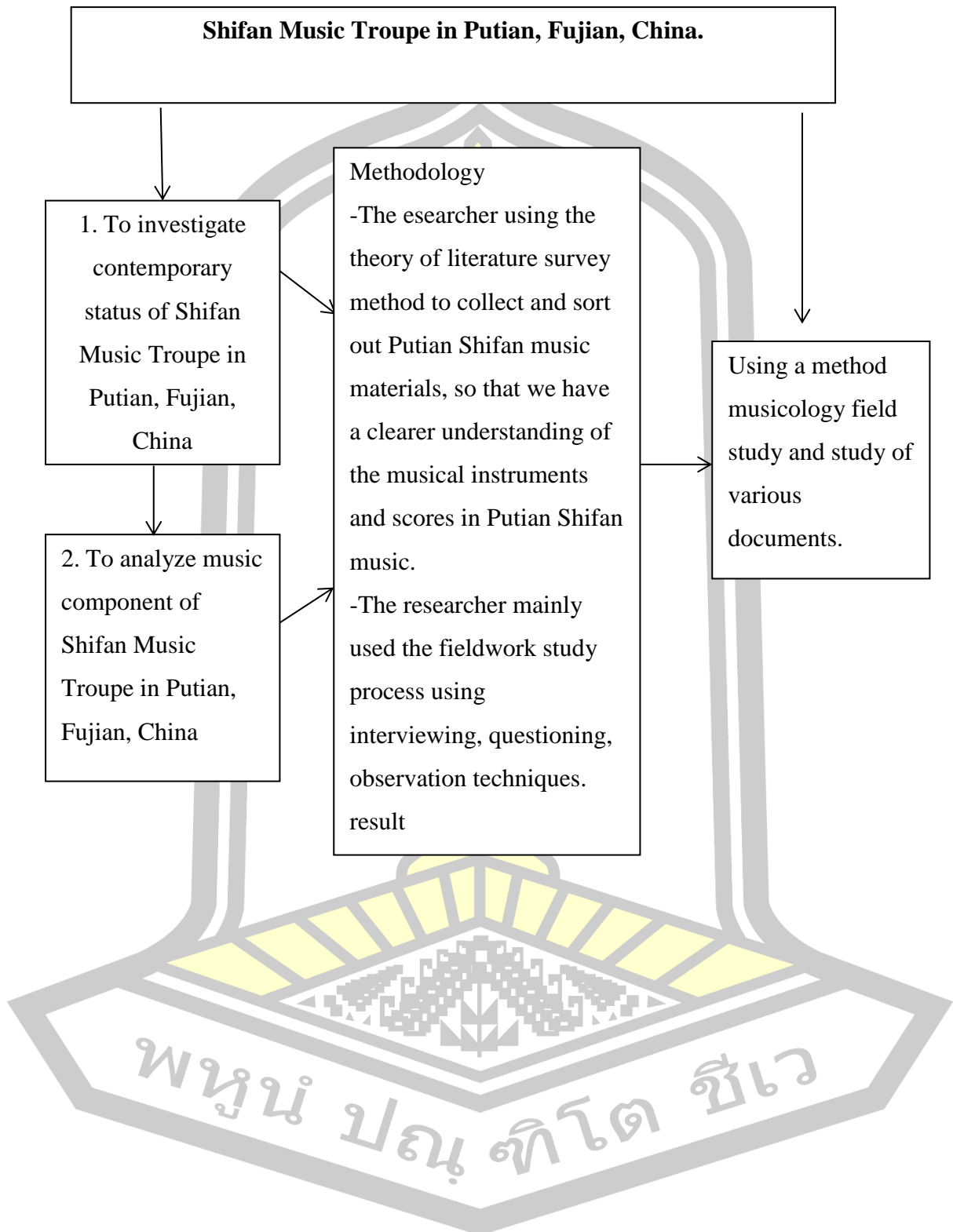
1.5 Definition of Terms

1.5.1 Contemporary status means: current practices of Shi.fan music ; the adaptation of Shifan music; and the transmission of Shifan music troupe.elements of Shifan music troupe .

1.5.2 The analysis of Shifan Music Troué means main musical instruments; types of ensemble; and the analysis of musicer repertoires of Shifan music troupe.

1.6 Conceptual Framework

This article takes Shifan music in Putian City as the research object. The data is mainly obtained through four research methods: analysis, interview, investigation and literature. Through musicology, historical musicology and organic theory to explain the historical development of Shifan music in Putian City, analyze the scores of Shifan music in Putian, and sort out the characteristics of Shifan music.



Chapter II

Literature Reviews

This chapter reviews the relevant literature on Shifan music to obtain the most comprehensive information available for this study. Researchers reviewed it based on the theme and objectives.

- 2.1 Historical aspect of Putian City, Fujian Province, China
- 2.2 Historical evolution of Putian "Shifan" music
- 2.3 Basic Knowledge of Putian Shifan Music
- 2.4 Putian Shifan Music Society
- 2.5 Theories used in the research
- 2.6 Related Researches

2.1 Historical Aspects of Putian City, Fujian Province, China

2.1.1 City history

As early as 5000 years ago in the Neolithic Age, human activities existed in Putian. Before the Northern and Southern Dynasties, there was no establishment at or above the county level in the territory. In the second year of Chen Guangda of the Southern Dynasties (568), Nan'an County was established in Putian County, and the county was soon removed. Putian County was established in the 9th year of Emperor Kaihuang of Sui Dynasty (589), and it was soon abolished. In the fifth year of Tang Wude (622), Putian County was re-established and belonged to Fengzhou (the state governed today's Fengzhou in Nan'an). In the second year of Shengli (699), Qingyuan County was established in the western part of Putian County. In the first year of Tianbao (742), Qingyuan County was renamed Xianyou County, and both Putian and Xianyou counties belonged to Qingyuan County (the prefecture is now Quanzhou). Before the Northern and Southern Dynasties, there was no establishment at or above the county level in the territory. In the fourth year of Taiping Xingguo in the Northern Song Dynasty (979), Emperor Taizong of the Song Dynasty used Putian, Xianyou, Yongfu (now Yongtai), and Fuqing as part of the four counties to set up Xinghua County (administered in Youyang Town, Xianyou County), and set it in its place.

Taiping Army was built. In the second year of Deyou in the Southern Song Dynasty (1276), Emperor Gong descended the Yuan Dynasty in Lin'an (now Hangzhou). In May of the same year, Yi Wang Zhao came to the throne in Fuzhou, as Duanzong, changed Yuan Jingyan, promoted Fuzhou to Fu 'an Prefecture and designated it as the capital of travel. In the second year of Jingyan (1277), Xinghua Army City was lost and regained. Duanzong Zhao changed Xinghua Army to Xing'an Prefecture, so Putian City was also known as "Xing'an".

In the second year of Hongwu in the Ming Dynasty (1369), Xinghua Road was renamed Xinghua Mansion, which was subordinate to Fujian Xingzhongshu Province. In the fourteenth year of Yuan Dynasty to Yuan Dynasty (1277), the Yuan army fell into Xing'an Zhou City. In the Yuan Dynasty, the local government set up a book province. On January 1, the first year of the Republic of China (1912), the Republic of China was established, and the era of the Republic of China was used. In the second year of the Republic of China (1913), Xinghua Prefecture was abolished, and Putian and Xianyou counties were under the jurisdiction of Nanludao in Fujian Province. In January of the 23rd year of the Republic of China (1936), the "Fujian Incident" of the 19th Route Army failed. In February, the Fujian Provincial Government established the Fourth Inspectorate Office of Administrative Commissioners in Xianyou County, which governs Putian, Xianyou, Yongchun, Dehua, Datian, and Huai'an counties. (Britannica Encyclopedia, 2022)

On October 1, 1949, the People's Republic of China was established. Fujian Province was divided into 8 special districts and two cities, Fuzhou and Xiamen. Putian and Xianyou counties belong to the Fifth Administrative Inspection District of Fujian Province (based in Quanzhou). On September 9, 1983, the State Council approved the establishment of Putian City, and analyzed the Chengxiang Town and Suburban Communes in Putian County to establish the Chengxiang District, and analyzed the Hanjiang Town and Hanjiang Communes in Putian County to establish the Hanjiang District. Putian City is a provincial prefecture level. The city has jurisdiction over Putian and Xianyou counties and Chengxiang and Hanjiang districts. On February 1, 2002, the State Council approved the adjustment of some administrative divisions of Putian City, abolished Putian County, and established Licheng District and Xiuyu District. The municipality has Chengxiang District,

Hanjiang District, Licheng District, Xiuyu District and Xianyou County under its jurisdiction. (Putian City, Fujian Province Local History Compilation Committee. Putian City Chronicles[M]. Beijing: Fangzhi Publishing House, 2001.11: 123-128.)

2.1.2 Geography

Putian City is located in the central part of the coast of Fujian, between 24°59'-25°46' north latitude and 118°27'-119°56' east longitude. It borders the Taiwan Strait in the southeast, Fuqing City in Fuzhou City in the northeast, Yongchun County, Nan'an City, Luojiang District and Quangang District in Quanzhou City in the southwest, Dehua County in Quanzhou City and Yongtai County in Fuzhou City in the northwest. It is 122.4 kilometers long from east to west and 80.5 kilometers wide from north to south. [11] The city has a land area of 4,200 square kilometers and a sea area of 11,000 square kilometers. (Putian City, Fujian Province Local History Compilation Committee. Putian City Chronicles[M]. Beijing: Fangzhi Publishing House, 2001.11: 123-128.)

2.1.3 Social environment

Putian, known as "Xinghua" in ancient times, also known as "Puyang" and "Puxian" [1], Fujian Province governs a prefecture-level city, located in the middle of Fujian [89], the territory is high in the northwest and low in the southeast, with a saddle cross-section It is located on the northern edge of the Tropic of Cancer and is close to the ocean in the east. It has a typical subtropical maritime monsoon climate; it has jurisdiction over four districts and one county (Licheng District, Chengxiang District, Hanjiang District, Xiuyu District, Xianyou County) [41], The land area is 4,200 square kilometers [41], and the sea area is 11,000 square kilometers [41]. According to the seventh census data, as of 0:00 on November 1, 2020, the permanent population of Putian City was 3.210714 million. (Weng Xin, 2010)

2.2 Historical evolution of Putian "Shifan" music

Fujian culture, as a part of the ancient Baiyue culture, was formed relatively later than the Central Plains culture and was constantly influenced by the Central Plains culture. Therefore, its own development context was not clear before the establishment of Minzhong County in the Qin Dynasty, and so was Putian; Since the Qin and Han dynasties, there have been traces of the Minyue people living here and

building their own culture. At the same time, affected by the disputes and wars in the Central Plains, there are often immigrants from the north who come here; Until the end of the Southern Song Dynasty, after the integration of the subject and object cultures, the original features of Fujian culture today were presented. The closed geographical environment of Putian due to the mountainous border and the crisscross zone of Fuzhou and Quanzhou, the two major cultural centers, have gradually formed the individual cultural characteristics different from the overall style of Fujian culture, making it an ideal area for storing traditional music. (Li Yuehong, 1996)

Putian "Shifan" music is the life interest and spiritual support of the local people, the source of regional cultural renaissance and the overall sustainable development of regional culture, and has an important value and role in inheriting the spirit of national folk music. "Shifan" music inherits the essence of the local life culture and national spirit. As the historical witness of the formation process of Putian music culture, as the living remains of the local precious historical culture and spiritual emotion, it still shows its importance today with its close connection with the survival and development of people in various regions. Its significance and value will become more and more important with the passage of time.

Putian "Shifan" music, also known as "Shiyin", is a comprehensive folk art that integrates instrumental music, vocal music and performance. Because the performance is composed of ten instruments, it is so named. It is a traditional folk music throughout Putian City, Fujian Province (formerly Putian and Xianyou counties). It is divided into "Wen Shifan" and "Wu Shifan". "Shifan" music is very common in Putian, and almost every village has a "Shifan" performance team. According to the statistics of Putian Culture Department, there are 1260 "ten fan" music clubs in the city. The "Shifan" music has a wide range of applications, and has almost penetrated into Putian social activities and all levels of people's life. The performance of the "Shifan" music team can be seen in folk events such as festivals, temples, festivals, after dinner, celebrations, rallies and competitions. According to the evolution and historical records of the "Shifan" music performance, Putian "Shifan" music began to sprout and originate in the Southern Song Dynasty (1127-1279 AD), gradually formed and developed in the Yuan and Ming Dynasties (1271-1644 AD), fully developed and matured in the Qing Dynasty (1636-1912 AD), and

was widely used in various folk activities and entertainment performances in Putian, At present, it has been included in one of the first national intangible cultural heritage expansion lists.



Figure 1. Putian "Shifan" Music "Huangshi Huiyang Shiyin" Orchestra Performance
Source:Ye Xiaomei

Putian "Shifan" music performance art originated in the Southern Song Dynasty (1127-1279 AD). Liu Kezhuang, a poet of Putian in the Southern Song Dynasty, wrote in a poem that "accompany the team to go out of the mountains with pepper, in order to have Wu songs mixed with Chu songs. The chrysanthemum is like yesterday, and you should watch the soup cake for three dynasties" [Liu Minsheng. (2006). *Fujian Ancient Folk Activities and Theatre Performance Theory*. Drama Art (06), 80-85.] (Liu Minsheng, 2006). The "Three Dynasties" in the poem refers to the ceremony held within one week after the birth of the child. This poem vividly depicts the lively scene of the singing band going to celebrate the "Three Dynasties" activity in Putian folk custom. It can be seen that there were instrumental music performing bands in Putian folk in the Song Dynasty, which not only played and sang local Wu songs, but also folk songs introduced from Chu, indicating that the music at that time was very popular. In addition, according to literature research, Putian's "Shifan" music culture in the Song Dynasty was relatively developed, and the imperial examination was in its heyday. Many people stayed outside as officials. Some of them were good at music and some were good at singing and dancing. When they returned to their hometown in old age, they set up more family music for self-entertainment, widely absorbed the essence of music elements from "Wu Ge", "Chu ballads" and other regions, and promoted Putian's "Shifan" music performance art. It can be seen that at

this time, in the event of Putian folk activities, there has been a "ten times" music performance, and the performance style and form of music art has gradually formed.

The Yuan Dynasty (1271-1368 A.D.) and the Ming Dynasty (1368-1644 A.D.) were the formation and development periods of Putian's "Shifan" music. According to the analysis of literature records, the "History of the Yuan Dynasty · Records of Rites and Music" stated that the "Shifan Team" would gather in the "Shifan Room" during the slack season or after dinner every day, drinking tea first, then blowing, pulling and playing, both for leisure and entertainment. Every year on the Lantern Festival night and the village temple god's birthday, a feast is held to celebrate the festival, and the "Shifan Team" is invited to play. The invited "Shifan Team" can come to the banquet to play some songs from 8:00 to 12:00 in the evening. On the night of the Mid-Autumn Festival, the "Shifan Team" went boating on the river and played music to celebrate. [Introduction to National Intangible Cultural Heritage. (2022). Puxian Ten Tones and Eight Music. *Xinsheng Songs* (01), 47-48.] (Introduction to National Intangible Cultural Heritage, 2022). In the Jiajing period of the Ming Dynasty (1522-1566 AD), Huangshi Town of Putian County rebuilt the "Beichen Palace" and "Gucheng Palace" in Houzhu Village and Dongzhu Village. According to folk legend, on the 15th day of the third month of the lunar calendar, Nuo activities are held every year. People from Putian, Xianyou, Fuqing, Pingtan and other counties will bring the "Shifan" class to invite incense. At most, there were more than 170 "Shifan" classes singing (playing) on stream boats, and each "Shifan" class also took turns to sing (playing) in front of the Bodhisattva Hall in the two palaces and compete on the stage. [Tu Yingying. (2009). *Investigation and Research on Putian Shiyin* (Master's Thesis, Xiamen University)

It can be seen that Putian "Shifan" music has been widely used at this time, and the performance form has gradually developed and matured. By the Qing Dynasty (1636-1912), Putian "Shifan" had appeared in the art of two schools, namely, Nanyang and Beiyang. The development of art has also become more colorful. The Annals of Putian County recorded that in the 32nd year of Guangxu Period of the Qing Dynasty, Putian theatrical troupes and the folk jointly held the "Wang Mu Shifan Competition", and more than 100 "Shifan" music clubs participated.

Since the founding of the People's Republic of China in 1949, Putian's "Shifan" music has been carried forward continuously. It has participated in national performances and carried out cultural exchanges abroad, which has aroused warm reactions internationally. A large number of music works have won provincial and national awards. Putian has therefore been awarded the honor of "National Folk Music Town" by the Ministry of Culture. On December 3, 2014, Putian "Shifan" music was approved by the State Council to be included in the fourth batch of national intangible cultural heritage list.

To sum up, since the population of Putian, Fujian Province, has mainly moved from all parts of the country to live with local aborigines, it has brought local folk culture with different regional colors. After blending with each other, it has formed folk culture and art with "Putian" characteristics, and has made the unique coastal Putian music culture enjoy a high reputation in the country. Among them, the "Shifan" music, which has an important position in Putian, is based on the continuous development and formation of this multicultural culture, and continues with sound, image and skills as the means of expression, and the transmission of body and mouth as the cultural chain. It is a "living" folk culture, and also a comprehensive music art with local regional characteristics created and developed by the local people in the process of its historical development.

2.3 Basic Knowledge of Putian Shifan Music

"Shiyin", commonly known as "Shifan", is a comprehensive art of instrumental music, vocal music, and performance. It is named after the ensemble of ten instruments. It is divided into "Wen Shifan" and "Wu Shifan", depending on the region. The instruments used are also different.

In Putian County, the ten musical instruments used in "Wen Shi Fan" are Danpi, Tanban, Yun Gong, Xiqin, Sihu, Chihu, Sanxian, Bajiaoqin, Jiu Xian Qin, Sudi, in Xianyou County, "Wen Shifan" The ten musical instruments used in "Ten Yin" are pipa, sanxian, sheng, Changdi, Laohu, erhu, zheng, Kuaiban, Yunluo, etc. "WenShifan" is not popular in many areas. In Hanjiang, there are only two villages, Tangtou and Duotou. Until the 1950s, there were only 25 songs such as "Flying in the Clouds". In 1962, the Duotou "Wen Shifan" team participated in the Jinjiang area

music viewing concert. The ancient musical instrument used by Zheng attracted the attention of the music industry. The zither shaped like a rattan patent leather pillow, so it is also called "pillow piano". Later, through the exploration of Putian County musicians, it was transformed into a musical instrument that can pull, play, twist and pluck, and renamed it "Wen Zhenqin" ". The musical instruments used in "Wu Shifan" are Changdi, Banhu, Sihu, Erhu, Chihu, Zhonghu, Gonghu, Sanxian, Bajiaoqin, and Yungong. Commonly used tunes include "Beitai makeup", "Litchi Tower", "Fenghezi", "Shangxiaolou", "Pipa Ci", "General Order", "Guoshanhu", "Loutaihui" and so on.

The basic characteristics of the changes in the tune of "Ten Tones" are the melody and accents and the emphasis on stopping and waiting to be beat; the basic characteristics of the performance are the single spit and portamento playing of the Changdi, the short bow stop playing of the stringed instrument, and plucking. The instrument emphasizes the "three, five, seven" rhythm pattern. Another feature is that it can be played both sitting and playing. In line performance, the bowing method is unified, the pace is neat, and the rhythm is bright. (Weng Xin, 2010)

2.4 Putian Shifan Music Society

From the perspective of cultural history, Putian is located in a high cultural area. Although musicologists hold objections to the term "high culture", with the current controversy over the term "high culture" in musicology, we might as well use this theory to explain the evolution of Putian civilization and examine why it was chosen. The form of music rather than song. This civilization mainly includes two aspects: economic and cultural level.

Although Putian is in a remote area of the Haijiang River, its economy is relatively developed. Its natural landforms and warm and humid climate have endowed Putian people with rich products. The diverse topographical features make its economic form a comprehensive agricultural and commercial type, and it can basically be self-sufficient. But even though Putian is not a barren state, it is not a land of natural treasures, such as the Mulan Creek, which irrigates fertile fields, which was flooded every year before the Mulanpi was built in the Song Dynasty. As a relatively closed small society, its economic development also has man-made factors,

that is, it depends on the dual personality of Putian people. This dual character can be summarized as strong but not aggressive, Confucian but not corrupt. As Putian's so-called main household residents already have quite a number of Wu and Yue immigrants. They have resisted the imperial court many times and later accepted immigrants from the Central Plains. Therefore, the overall immigration psychological characteristics of Putian people are very obvious, that is, self-reliance and good at all kinds of Fight against disadvantages. It is worth mentioning that the situation of the immigrants in Putian does not seem to follow the same law as the situation where the Hakkas can only occupy the poorer mountain ridges. Wu Zhu is the royal family of Wu and Yue, the first people from the Central Plains to enter Putian are not ordinary people, and the immigrants have a certain scale, so immigrants are not in a subordinate position, and their civilization has penetrated. Although immigrants are generally obsessed with tradition, they seem to understand the importance of survival better, so Putian people are less pedantic in their elegance.

Since the Tang Dynasty, Putian people have been willing to set up schools (see the first part of Putian's long-standing school examination and school style). Music classes were set up in the middle schools before the founding of the People's Republic of China, which were taught by specialized music teachers. Music teachers are both cultural and proficient in music, and often become organizers of folk music. This is not the case with music alone. As discussed in Chapter 1, the cultural admiration of the traditional scholar-officials of the Central Plains prevails in Putian folks. Therefore, other cultural and artistic forms, such as painting, calligraphy, publishing, and engraving, have been very popular. The rhyme remains so far. Mr. Huang Xiangpeng attributed the high cultural characteristics of traditional Chinese music to music that can identify the original appearance; strong specialization; and its retained historical information can be used for tune textual research in three aspects. The author believes that Putian's "Wen Shi Fan" has obvious characteristics in these aspects.

Putian has many mountains and close to the sea. When there are folk songs and fishermen's songs, in fact Putian folk songs are extremely underdeveloped. There is only one kind of song called "Banggudong" that blind people sing when begging. However, instrumental ensemble forms that require higher skills include "Wen Shi

Fan", "Shi Fan", "Ba yue", "Da Gu Chu", "Che Gu", etc., as well as their own opera "Pu Xian Opera". The high culture formed by ethnic migration in history, including complicated musical traditions, made Putian people reluctant to choose simple musical forms. At the same time, economic conditions make this desire a reality. Abundant products provide enough musical instrument materials, and adequate clothing and food ensure the inheritance of music species. (Li Yuehong. 1996)

2.4.1 Putian Religious Culture and Shifan Music

The music concept of Putian people has a highly aesthetic value orientation. The spread of a music genre must have its existence inevitability, that is to say, music should reflect the value of its existence in people's lives, but its function is not reflected at a lower level, that is, to obtain food and clothing, but It enriches the spiritual life of Putian people and improves people's quality of life. The difference between the front and the back is almost 20% and 80%.

There is no doubt that the performances of "Shifan" and "Eight Music" are often due to folk customs. However, if we carefully examine the relationship with various specific rituals, we can find an interesting problem, that is, it can be said that the relationship with folk customs is not tight. For example, the most noticeable thing in sacrificial activities is folk music, but it is the special sacrificial music that is closely related to the ceremony.

Putian, as an ancient cultural city, has a strong heritage in the Central Plains, and various sacrificial ceremonies, music and dance are available. The "Kangxi Chronicles" of the Qing Dynasty contained the musical instruments used in Putian: Mo, Yinggu, Tangu, Boshou, Changdi, Xiao, Chime, Chime, Sheng, Qin, Se, Xun, Pipe, Banner. Xianyou uses mao, big bell, bell, chime, song bell, chime, chime, song chime, piano, ser, phoenix Changdi, hole Changdi, dragon Changdi, double pipe, sheng, Xun, drum, hanging drum, ding drum, foot Drums, drums, strokes, tambourines, phase drums, wooden duo. The dancers are banners, Zhai, Qian, Qi. It is worth noting that there is a "press" after the [Musical Instruments] article in Xianyou County Chronicles: "Musical instruments have been burned out since the mutiny. The sacrifice of the two dings, the playing of silk and bamboo, only the local music. Enter the temple to hear music. Zhiqie to restore the ancients, Gongxuan Chiku, dare to say too often." This article is the only mention of folk music in the historical materials I

have read, that is, the words "playing silk and blowing bamboo" and "earth tone". Since I failed to make a detailed investigation of the sacrificial music, I don't know when the "mutiny" was made, but it is certain from this text that "Shifan" and "Eight Music" are only used as sacrificial music in specific ceremonies. alternatives.

The sacrificial music is matched with the twelve rhythms in December. It is divided into welcoming gods, first offerings, Asian offerings, final offerings, withdrawing food, and gifting to the gods. There are certain rules for the rules and the matching lyrics, and it is more convenient to change the tune into Two tunes and memorials are too common. Although folk music has strict palace tunes, its repertoire can also be divided into joy, sadness, etc., but after all, it is not designed for rituals. "Le, Zhiqie retro" regret. However, for "Shifan" and "Bale", they have maintained their relative independence. In other words, once you leave the ceremony, you can still develop on its own. The dissociation state with folk customs allows it to continue to spread as it is or in a mutated form today when various rituals have been cancelled. (Li Yuehong, 1996)

2.4.2 Putian Opera Performance and Shifan Music

Both Puxian opera and "Shi Fan Ba Yue" are popular in Puxian and are deeply loved by the people. They are traditional music with a long history. The two have formed their own unique artistic charms, and there are individual differences in the form of artistic expression, but they also have a continuous, common artistic and interactive relationship. Puxian Opera, formerly known as Xinghua Opera, is the opera with the longest history, the richest repertoire, and the most distinctive performing arts in Fujian Province. It is one of the oldest operas and one of the oldest operas in my country. Known as "the living fossil of Song and Yuan Nanxi opera" and "the relic of Nanxi opera", it is famous all over the world.

Puxian Opera originated in the Tang Dynasty, formed in the Song Dynasty, and matured in the middle of the Ming Dynasty. With a history of more than 900 years, it is popular in the Xinghua dialect area of Putian County and Xianyou County in Fujian Province and neighboring Hui'an, Fuqing, Yongtai and other counties. Quite quaint and lyrical, Puxian Opera has a profound musical tradition and a strong singing voice. There are still a large number of Nanxi music relics in the Song and Yuan Dynasties. It is composed of Puxian folk songs, slang, "ten tones and eight songs",

Buddhist songs, Song and Yuan poems, Daqu songs and dances, etc. Singing in dialect is a kind of Ah sound with strong local color and flavor.

The musical instruments of early Puxian opera were very simple. Like Song Yuan Southern Opera, there are only gongs, drums, and flutes. The drum is a big drum, and the gong is a sand gong. Gongs and drums were played on the stage. There are more than 300 kinds of gongs and drums, and the rules are strict. The long embankment is called the embankment, and there are two types: the reed embankment and the plum blossom embankment. Reed flute, also known as head pipe, is a unique wind instrument in Puxian Opera. It is a unique wind instrument in Puxian Opera. Plum blossom, also known as Suona, is also the main musical instrument of Puxian Opera. There are many Puxian operas, with more than 1,000 operas in existence. The music, singing and dancing "collect the essence of ancient Tang music, leave behind the neon clothes and feather clothes, collect the collections of palaces and halls, and collect the tunes of mountain villages". It retains a wealth of Tang and Song Daqu, Gunan Opera and traditional tunes, which are rare in national operas. Puxian opera arias, commonly known as "three hundred and six major titles and seven hundred and twenty-two minor titles" in past dynasties. The big topic is a multi-paragraph lyric song card with more words but few words, and the small topic is a narrative song card with more words and few words. There is a stack head and tail in the middle of the stack). Among them, there are more than 20 songs related to Tang and Song Dynasties, such as "Liangzhou Preface", "Jianhuanglong", "Klang Ganzhou", and a large number of rare Nanxi ancient operas are preserved. "Big Question" is euphemistic and lingering, suitable for lyricism. Such as "Falling the Yellow Dragon", "Xiangnu Xia" and so on. Different from the implicit lyrical method of "Xing" in literati opera, Puxian opera usually expresses emotions closely in the form of "Fu", and uses the participle of the narrative of sword and white to express the plot aesthetics of folk opera. taste. For example, "Biejiangtou" is a narration in lyricism, and "Guluntai" is a lyric in narration.

The lyricism of Puxian opera is often connected with the plot, which is similar to the lyrical way of the Su school love drama in the early Qing Dynasty. At the same time, the cascading rules of Qupai, the form of singing, and the main accompaniment instruments are all obviously derived from Song and Yuan Nanxi Opera. Zhenzhen

(Guan), the oldest and most unique musical instrument in Puxian Opera, was used to accompany Yanyue and Song Ci in the Tang Dynasty. It was the most important musical instrument in early Southern Opera. It is the most important symbol of the traditional music of early Southern Opera and Puxian Opera. The music of Puxian Opera originated from the witchcraft of the ancestors, the Baixi Opera of the Tang Dynasty and local music, singing and dancing. It has preserved a large number of ancient operas, ancient music singing,

2.4.3 Chinese folk culture and Shifan music

Nowadays, in rural areas, most of the cultural people who understand the "Shifan Ba Le" and Quyin are the literary talents cultivated by the older generation due to work or publicity needs. Most of the current and growing rural people are left-behind old people at home. These old artists who understand the "10 Fans and Eight Music" of Sun Tzu have no time to engage in activities. Only during the Spring Festival, Lantern Festival, the birthday of the Bodhisattva in the Qingming Palace and the festive days when the villagers have time to engage in activities. The importance of the construction of a cultural team of "Shifan and Eight Music" In recent years, Putian City has used the antique "Shifan and Eight Music" familiar to the common people as a propaganda carrier. Homeland, etc., with big drums that the masses love to hear, sing three sentences and a half Puxian operas, perform the repertoire easy to understand, diverse and lively, with local characteristics, such as "Integrity culture into the family) "Family planning is good) "Mother and Child Tears" "Quit Gambling) "Can't Escape the Law Net", "Take a Crossing", (Shuangfeifeng in Mountain Village" (Everyone in the safe family praises), "Rejecting Cults into the Family", (Mazuxiang) "Happy Birthday Songs" (Learning the "Three Character Classics") Neighborhood Harmony) and other programs, Lao Bai Xing understands and understands it is well-loved and praised by leaders at all levels and the people of the community. It has a good publicity effect and enriches the cultural life of the countryside. Continuously improve the ideology, culture and morality of the peasants through the promotion of rural culture, rebuild the rural Jingkun homes, enrich the rural cultural life, and form a social atmosphere that advocates civilization, science, and health. (Wen Tianren, 2013)

2.5 Theories used in the research Western music theory on Basic Elements of Music

Basic elements of music include: rhythm, dynamics, melody, harmony, tone color, texture, and form.

Rhythm consists of duration, tempo, and meter.

Dynamics means level of loudness of performance.

Melody is the linear organisational presentation of pitch.

Harmony is the verticalization of pitch. Harmony can be dissonance or consonance.

Tone color or timbre is a tone color or ton characteristic of sound of different sources, such as from male or female voice or from different musical instruments.

Texture refers to the number of individual musical lines and the relationship these lines have to one and other. Three types of textures include ---monophonic texture, homophonic texture, polyphonic, and imitative texture.

Musical styles of Western classical music include: Middle Ages style, Renaissance style, Baroque style, Classic style, Romantic style, and modern style.

Musical form. Basic forms include---strophic form, through-composed form, binary form, and ternary form.

Elements of Music

(chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://wmich.edu/mus-gened/mus150/Ch1-elements.pdf)

Aesthetics Theory

Aesthetics is broader in scope than the philosophy of art, which comprises one of its branches. It deals not only with the nature and value of the arts but also with those responses to natural objects that find expression in the language of the beautiful and the ugly. A problem is encountered at the outset, however, for terms such as *beautiful* and *ugly* seem too vague in their application and too subjective in their meaning to divide the world successfully into those things that do, and those that do not, exemplify them. Almost anything might be seen as beautiful by someone or from some point of view, and different people apply the word to quite disparate objects for reasons that often seem to have little or nothing in common. It may be that there is some single underlying belief that motivates all of

their judgments. It may also be, however, that the term *beautiful* has no sense except as the expression of an attitude, which is in turn attached by different people to quite different states of affairs.

Sociological Theories.

(<https://www.britannica.com/topic/sociology>)

Functionalist Perspective

The functionalist perspective is a more traditional example of macro-sociology. It has a heavy emphasis on the interconnected relationships between various systems within society. In other words, it tends to be more concerned with how part and whole influence each other. And those parts have to cooperate and work together in order to keep society in a state of balance.

Conflict Perspective

While functionalism shows us a cooperative picture of society, the conflict perspective looks at society as being composed of groups with their own distinct interests. This theory originates from Karl Marx, who viewed human society as undergoing a series of different stages of economic development.

Social Exchange Theory

Social exchange theory is a concept established on the concept that a relationship between two people is created through a process of cost-benefit analysis.

Social Learning Theory

Social learning theory suggests that social behavior is learned by observing and imitating the behavior of others.

Functionalism

Functionalism is a structural consensus theory which argues that social institutions generally perform positive functions such as maintaining value consensus and social order. Key Functionalist theorists include Emile Durkheim (1858 – 1917) and Talcott Parsons (1902 -1979).

Social Evolution

Functionalists believe in social evolution rather than revolution. Functionalists recognised that societies changed over time and that some societies evolve to become more complex than more primitive societies.

Ethnomusicology Method

Ethnomusicology is the investigation and study of how the members of a nation (individual or group) construct, use, disseminate and develop this music according to their own cultural traditions to understand the basic characteristics, survival rules and national cultural characteristics of related music. Through the application of ethnomusicology theories and methods, research the historical development and current situation of Putian Shifan music, as well as the cultural value behind Putian Shifan music. (Wu Guodong, 1997)

Music Analysis Method

Musicological analysis is a high-level, comprehensive professional analysis; it not only examines the artistic style, language and aesthetic characteristics of musical works, but also reveals the social and historical content of musical works, and makes historical and realistic results. The value judgment of music, and the two should be merged together, so as to form a high-level understanding of the whole of music works. (Chen Hongduo, 2008)

2.6 Related Researches

The Sustainable Development of Shifan Music from the Perspective of Folk Culture "is published in the magazine" Music Life ". This article uses the method of usicology to study the ten fan music that has been widely circulated for nearly three hundred years. Shifan music often appears during weddings and funerals. The traditional instruments of Shifan music mainly include ten types, including flute, douguan, coconut lake, cloud gong, etc. Subsequently, music such as sheng and muyu were added. The performance forms of Shifan music are divided into sitting and walking instruments, which are very ancient and mainly used in folk activities such as welcoming gods, mourning and wedding ceremonies, and family banquets. Shifan music is a traditional music that has been deeply rooted in history and has been passed

down for a long time. And put forward my own opinions on the sustainable development of Shifan Music. (Chen Xize, 2021)

This article is published in the magazine "Shanghai Conservatory of Music", titled "Investigation and Research on Ten Music in the Middle and Lower Reaches of the Minjiang River". This article mainly discusses the historical origins, band organization, and music style of Shifan music. This article focuses on the "Shifan Music" that has been passed down in the middle and lower reaches of the Minjiang River. As a type of instrumental ensemble music that combines percussion and silk and bamboo music, it is mainly used in folk activities such as welcoming gods, mourning lotus ceremonies, and folk festivals. The author seeks a breakthrough from both field research and pretext materials, focusing on the survival status of "Shifan Music" in the region. The author analyzes the overall characteristics of "Shifan Music" through the existing musicians, instruments, and music, and puts forward his own views on the inheritance of "Shifan Music". (Hu Meng, 2020)

Analysis of the Inheritance and Protection of Putian Folk Music "Ten Tones and Eight Music" is a paper published by young writers. The author proposes the inheritance and gradual disappearance of many issues related to folk music, such as the significant impact of global modernization on traditional culture in China, the deteriorating living environment of folk music, the significant impact on the protection and dissemination of traditional music culture, and the gradual disappearance of many folk music. From the perspective of Putian folk music "Ten Tones and Eight Music", the importance of protecting folk music has aroused people's protection and attention to folk music. (Xiao Haiying, 2014)

On the Current Situation and Countermeasures of Cultural Construction of "Ten Tones" and "Eight Music". This article is published in the magazine 'Music Time and Space'. The article takes the current situation of "Ten Tones and Eight Music" as the starting point, introduces the origin and current situation of "Ten Tones and Eight Music", taking Daitou Town as an example, and puts forward substantive suggestions and countermeasures for the future construction of the "Ten Tones and Eight Music" cultural team. (Weng Tianren, 2013)

Field research of Putian's "Ten Sounds and Eight Music" - Concurrently on the Prosperity and Development of Putian's Unique Culture in Fujian Province. This

article is published in the magazine "Popular Literature and Art". The article provides a detailed introduction to what "Ten Tone Eight Music" and "Ten Tone Eight Month Music" are. The social status of 'Le'. However, since the reform and opening up, due to the influence of various cultures, the younger generation may pursue popular music or become obsessed with online culture. Traditional music is facing losses. Protecting and developing Putian's unique folk music is particularly important. Investigate and study the changes, current situation, and future development of music, with the aim of promoting further development of music. (Weng Xin, 2010)

A Brief Discussion on the Puxian Folk Musical Instruments in Putian's "Wen Shi Yin", this article is published in the magazine "Academy Education". Wen Shifan has a long history in Putian, Fujian, and is closely related to the lives of the local people. This article introduces the unique musical instruments in Puxian, such as the pillow qin and octagonal qin, as well as the introduction and introduction of these instruments. Usage during performance period. These instruments are the most important factors in the formation of the top ten music teams and have always influenced the development direction of traditional music in Putian. Both in terms of timbre and form, they are worth studying. (Lin Yinan, 2019)

Research on Hu Qin Musical Instruments in Putian Cultural District, Fujian Province. This article was published in the magazine "Fujian Normal University". By using methods such as literature search, on-site investigation, and artistic practice experience, combined with linguistic research results, the Hu Qin instrument in Putian Cultural District, Fujian Province was studied. Firstly, it describes the shape of Putian Huqin instruments and appreciates Putian folk aesthetics from the decorative images of instruments filled with a strong cultural atmosphere. Secondly, after marking the tuning of Putian Huqin instruments based on the notes of the tone groups, the influence of different tuning on the formation of music style was further explored; And combined with practice, an in-depth analysis was conducted on the "vocalization" of Putian Huqin instruments. Thirdly, on the basis of collecting and organizing the profiles of inheritors, the "inheritance methods" and "cultivation methods" for the production and performance of Putian Huqin instruments, as well as the "artistic literacy" and "cultural knowledge" of producers and performers, were revealed. Some common characteristics; At the same time, analyzing the data also

helps us understand the organization, economic status, and communication methods of the inheritors of Putian folk bands. Finally, explore the regional characteristics of Putian Huqin instruments and consider the reasons for their emergence. (Lian Yiping, 2013)

The current research status of local string instruments in Putian "is published in the magazine" *Music Grand View* ". This article mainly elaborates on the current situation of characteristic Putian local string instruments. These instruments play an important role in Putian folk music. This article summarizes the existing relevant literature and points out the shortcomings of the research on Putian local plucked string instruments, as well as the opinions and expectations for these instruments. (Lian Yiping, Xu Yezhen, 2012)

On the Relationship between Puxian Opera Music and "Ten Tones and Eight Music". A Preliminary Study on the Construction and Development of the Hometown of Chinese Folk Culture and Art, published by Beijing Social Circle Cultural Development Co., Ltd. This article mainly explores the relationship between Ten Tones and Eight Music and Puxian Opera Music. The two have similarities in performance art, both of which are traditional music forms that have a long history and are deeply loved by the people. Both have their own unique artistic expression and have a certain connection. (Zheng Jian, 2010)

The article "Ten Tones and Eight Music" Sings the New Voice of Ping An Xianyou "is published in the magazine" *Central Legal Daily* ". This article mainly describes the application of Ten Tones and Eight Music in rural propaganda. In recent years, Xianyou County, Putian City, Fujian Province has actively innovated the carrier of safety construction publicity and education, delved into rural areas and communities, and sang the new sound of safety Xianyou with the familiar "ten notes and eight music" of the people. (Guo Hongpeng, Chen Xiaoping, 2010)

A Preliminary Study on the Music and Cultural Connotation in the Folk Activities of Hanjiang Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival) was published in the magazine of Fujian Normal University. This article mainly discusses the application of the "Ten Notes and Eight Music" in the annual Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival), which is also the general Yuanxiao (Filled round balls made of glutinous

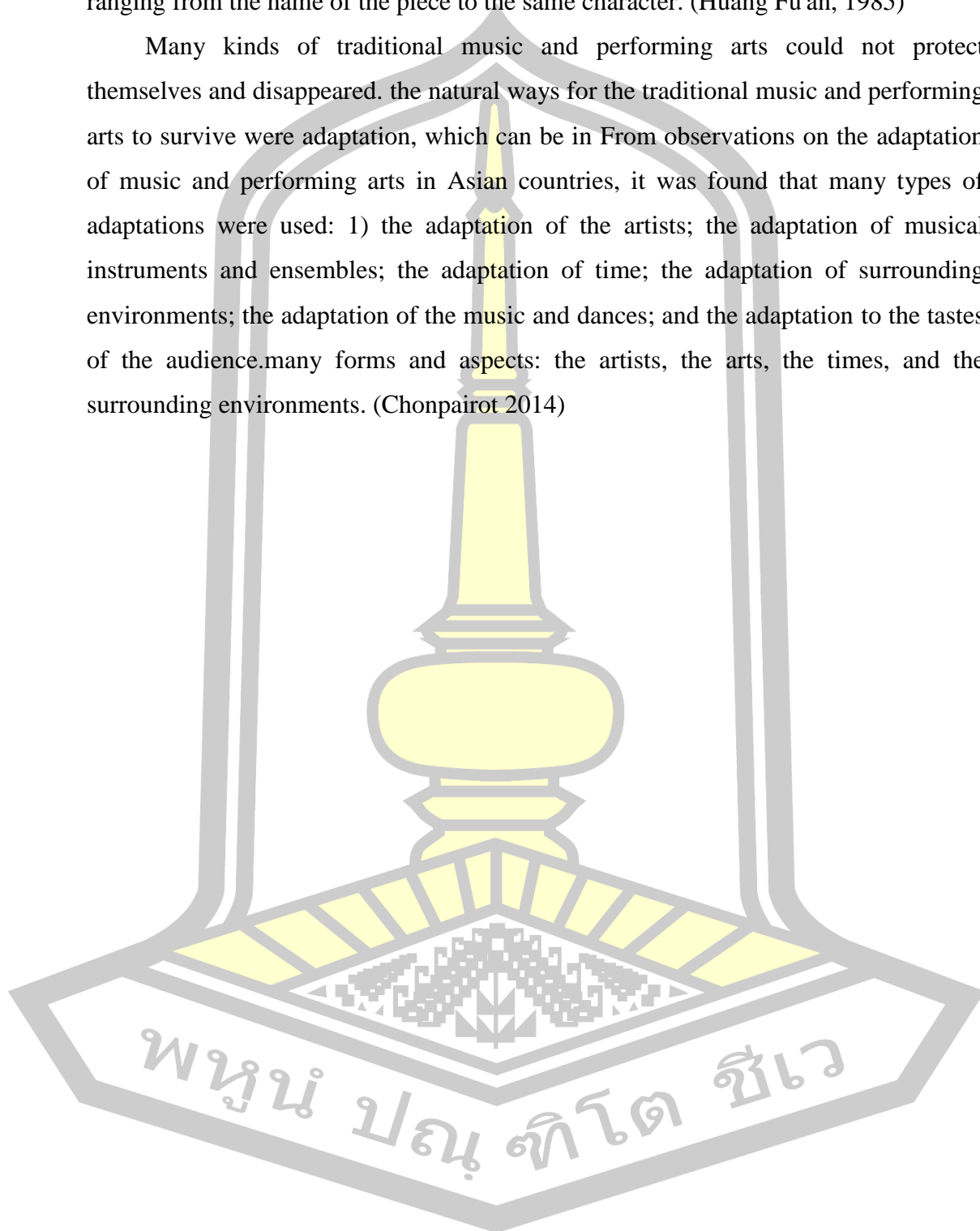
rice-flour for Lantern Festival) of the Hanjiang people. The folk activities here are unique, especially the ancient folk music that is passed down. It relies on a wide range of folk types in the Puxian area, and each unique folk cultural activity combines the inherent characteristics of traditional Chinese culture, which is representative. This article uses the case study method of ethnomusicology to conduct a detailed analysis of the observation strips of car drum performances, ten music, and performing Xie Shen based on on-site investigations. These music have periodicity and ethnicity, The characteristics of mass, city, comprehensiveness, inheritance, landscape change, and practicality are summarized through research. It can be concluded that the activities of people providing cultural heritage are an important channel for inheriting Chinese culture and art, and Puxian folk music has formed a dependency on folk customs through the emergence and development of folk activities. (Lin Ximan, 2007)

The article "Investigation and Research on Pillow Qin Music in Putian, Fujian" is published in the magazine "Fujian Normal University". The author used four research methods: literature review, interview, investigation, and historical analysis to study the pillow qin music in Putian area. This article mainly focuses on a living fossil musical instrument from Putian, the "Wen pillow qin", This instrument is locally known as the "Pillow Qin". It is the main instrument of the local "Wen Shi Yin" (named after ten people playing ten pieces of music) music. After the Cultural Revolution, local musician Mr. Huang Fu'an successfully improved the pillow Qin, and the improved head qin was called the "Wen pillow Qin" and obtained a national patent. The Wen pillow Qin performance committee has rich skills and strong musical expression. (Chen Minling, 2009)

Wen pillow qin ", this article is published in the magazine " Musical Instruments ". This article mainly discusses the origin and sound characteristics of the Wen pillow qin. The Wen Pillow Qin, commonly known as the "Pillow Qin", is named after its shape resembling a pillow. It is a type of musical instrument among the Tian Wen Ten Tones. The Wen Ten Tones have been passed down in places such as Hanjiang in Putian, Fujian, and have a history of over 200 years to this day. Used in the band "Wen Shi Yin". How many original qupai pieces have survived from the examination to the early years of the Ming Dynasty, with over 20 remaining. They

have short and long melodies, slow melodies, and low, ancient and elegant tones, ranging from the name of the piece to the same character. (Huang Fu'an, 1985)

Many kinds of traditional music and performing arts could not protect themselves and disappeared. the natural ways for the traditional music and performing arts to survive were adaptation, which can be in From observations on the adaptation of music and performing arts in Asian countries, it was found that many types of adaptations were used: 1) the adaptation of the artists; the adaptation of musical instruments and ensembles; the adaptation of time; the adaptation of surrounding environments; the adaptation of the music and dances; and the adaptation to the tastes of the audience.many forms and aspects: the artists, the arts, the times, and the surrounding environments. (Chonpairot 2014)



Chapter III

Research Methodology

3.1 Research Scope

This research selects Putian City, Fujian Province as the research area for the theme of "Shifan Music". Since this area is the birthplace of Shifan Music, the author chose key informants as my research clues. So, the process I used is as follows.

3.1.1 Scope of content

The scope of the research content This content includes investigating the current situation of Shifan music in Putian City and analyzing the musical composition of Putian Shifan music.

3.1.2 Scope of research site

My site was Putian County, Fujian Province, China



Figure 2. Map of Putian county

Source:Retrieved: from (<http://www.onegreen.net/maps/m/fujian.htm>)

September 15 March 2021

3.1.3 Scope of time

I will study from October 1, 2021 to January 2022

3.1.4 Methodology

- The researcher using the theory of literature survey method to collect and sort out Putian Shifan music materials, so that we have a clearer understanding of the musical instruments and scores in Putian Shifan music.

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

3.2 Research process

3.2.1 Selection site and key informant

3.2.1.1 Reseach site: Putian city, Fujian province,China

The reason:

The popularity of Putian folk ten-tones has a long history. It has been popular during the Ming and Qing Dynasties, and it is mainly popular in Putian and Xianyou.

3.2.1.2 Key informants :

Criteria for selecting key informants

Huang Dandan, the inheritor of Chinese intangible culture, provides the following four criteria for selecting key whistle blowers:

- 1) They are inheritors of intangible cultural heritage.
- 2) They are very experienced folk musicians in Putian City.
- 3) Having a very unique perspective on Shifan music
- 4) Make tremendous contributions to the development and inheritance of

the Shifan music industry in Putian City

Based on the above screening criteria, the key informants I have selected are Xu Xiaodong and Huang Fu'an. Because they are the most outstanding representatives among key informants.

Xu Xiaodong

The criteria for selecting the key informant are: he is now the fifth-generation inheritor of the Wenshi Fan since the Qing Dynasty. In November 2010, Xu Xiaodong was approved by the Putian Municipal People's Government as a representative inheritor of the second batch of intangible cultural heritage protection projects in Putian City, including the Wenshi Fan. In order to pass on the wonderful folk music of the ancient Wenshi Fan from generation to generation, Xu Xiaodong

carefully planned and directed the shooting of the Wenshi Fan themed music film (45 minutes in length) and the Wenshi Fan introduction audio-visual material film (6 minutes in length). Production has caused a greater response in society. In 2010, he wrote over 10 articles for the "Series of Chinese Music and Cultural Relics" (Fujian Volume). Some ancient musical instruments from Hanjiang Wenshifang have been published. It has played an extremely rare role in the research and inheritance of Puxian ancient music.



Figure 3. Xu Xiaodong

Source: Ye Xiaomei

Huang Fuan

- 1) He is a folk musician in Putian area.
- 2) He is the inheritor of Shifan music.
- 3) He not only plays various instruments in Shifan music, but also makes related instruments.
- 4) He has unique insights into Putian Shifan music.
- 5) In 1992, Huang Fuan brought "Wen Zhenqin" to Japan to perform as a member of the Fujian Provincial Cultural and Art Exchange Troupe.

6) In 1993, Huang Fuan and his "Wen Zhenqin" were invited by China Central Television to participate in the "Tang Music and Dance Night Party" in Beijing and recorded the topic.

7) In 1993, the feature film "Huang Fuan and His Wen Zhenqin" was broadcast by Huanghe TV Station.



Figure 4. Huang Fuan

Source: Ye Xiaomei

3.2.1.3 Key informants:

criteria for selecting key informants

- 1) Understand and love Tenfan music
- 2) They are currently engaged in music work.
- 3) Proficient in playing Shifan instruments
- 4) They have profound and unique insights into Shifan music.

Based on the above screening criteria, the key informants I have selected are Li Wei-quan and Chen Hairong. Because they are the most outstanding representatives among key informants.

Li Wei-quan

He is a Shifan music lover who grew up in Hanjiang, Putian, where there is a strong culture and atmosphere of Shifan music. He often participates in performances and performances of local Shifan music, and has become a skilled performer. So, I chose him as my informant.



Figure 5. Li Weiquan

Source: Ye Xiaomei

Chen Hairong

She graduated from Putian Art School. She is engaged in the accompaniment of Puxian Opera. She has won many performance awards, but she also loves Putian Shifan music very much. She is good at playing flute.



Figure 6. Chen Hairong

Source: Ye Xiaomei

3.2.1.4 Key informants:

criteria for selecting key informants

- 1) They love ten types of music
- 2) They have a certain understanding of Putian Shifan music

Based on the above screening criteria, the key informants I selected are Xu Lixian and Hu Longxin.

Xu Lixian,

He is a lover of Putian folk music. He is very fond of singing and playing Shifan music, and has his own style.



Figure 7. Xu Lixian,

Source: Ye Xiaomei

Hu longxin

He is a lover of Putian folk music and culture, and he has a deep understanding of Putian's history and culture. He has unique insights into the lyrics writing of Putian folk music.

พหุมนุ ปณู ทิโต ชีเว



Figure 8. Hu longxin

Source: Ye Xiaomei

3.2.2 Research equipment

3.2.2.1 Voice recorder: Record information about the interview.

3.2.2.2 Camera: Record information about the observation.

3.2.2.3 Ruler: used to measure musical instruments.

3.2.2.4 Laptop: Store photos and videos, record text and information.

3.2.3 Research Tools

The research tools used in this article mainly include interviews and observations. In order to obtain research data, researchers designed questionnaires and corresponding interview and observation forms based on the research subjects.

- 1) Bring it to the advisor to examine.
- 2) Be modified according to advisor editing.
- 3) Send it to an expert for inspection before using
- 4) Modified according to specialist advice before being used in the fieldwork.

3.2.4 Data collecting

Data Collecting in documentation and related research according to the following topic as:

- 1) History ,Background, of Shifan Music in Putian
- 2) General Knowledge of Shifan Music in Putian
- 3) Fieldwork
- 4) Using photography, recording, and rulers

Fieldwork

- 1) Conversation method
- 2) Observation method

3.2.5 Data analysis

The author takes all the data and score information of Shifan Music as the core of the research, and uses the concepts and theories of musicology to proceed.

1) I In the first goal, the author will collect collected data and use descriptive analysis methods to analyze the characteristics of instruments used in Shifan music.

2) For the second objective, the author will analyze the melody of Putian Shifan music by using musical structure, melody characteristics, and scale characteristics.

3.2.6 Presentation

Report through thesis defense and publish in international journals. In this article, the researchers are divided into six chapters:

- 1) Chapter I Introduction
- 2) Chapter II Review Literature
- 3) Chapter III Research Methodology
- 4) Chapter IV investigate contemporary status of Shifan Music Troupe in Putian, Fujian, China
- 5) Chapter V The analyze of Shifan Music Troupe in Putian, Fujian, China
- 6) Chapter VI Conclusion, Discussion and Suggestions

พหุบัณฑิต ชีเว

Chapter IV

Investigate contemporary status of Shifan Music Troupe in Putian, Fujian, China

This chapter includes the following headings:

- 1) The current practices of Shifan music in Putian, Fujian, China;
- 2) The adaptation of Shifan music in Putian, Fujian, China;
- 3) The transmission method of Shifan music in Putian, Fujian, China.

4.1 The Current Practices of Shifan music in Putian, Fujian, China;

The organizational form of Putian "Shifan" music was originally amateur. Most of its members were urban residents and farmers in rural areas. There were also a small number of literati, that is, the music-loving literati, intellectuals, political and religious circles, business circles and other people. In the early days, Putian "Shifan" music performance was purely for entertainment, and the performer did not pay any remuneration. With the increasingly widespread use of "Shifan" music in social activities, it was gradually employed by money for lantern festival temple fairs, auspicious celebrations, weddings and funerals and other activities.

Through literature review and long-term field interviews, this research topic summarizes and demonstrates the four main scenes of Putian traditional "Shifan" music, namely temple fair folk activities, traditional ancestor worship ceremony, traditional funeral ceremony and mass entertainment activities.

The Application of Contemporary Putian Shifan Music in Temple Fairs

Cihai explains that "temple fair" is also called "temple market". It already existed in the Tang Dynasty (618-907). "temple fair" was held on a temple festival or a specified date, usually in or near a temple, so it is called "temple fair". In the early period of the folk custom activities of the temple fair, people mainly offered sacrifices to ancestors and natural gods. In the process of offering sacrifices to ancestors and natural gods, people gathered together and collectively carried out some activities, such as offering offerings, playing music, and holding ceremonies. [Fu Gongzhen, Sun Dan. (2013).

"The Historical Origin and Cultural Connotation of the Temple Fair", Xi'an Daily, February 6, 2013. Li] (Fu Gongzhen, Sun Dan, 2013)

Putian is a multi-belief area. There are many folk temples in Putian, and each village community worships different deities and bodhisattvas. There is a local saying that "every village has a temple, and no temple can make a village". Each village also has its own "Shifan" music band. Villagers usually gather in the temple to carry out chat, entertainment, music performance and other activities during the slack season, and "Shifan" music performance is an indispensable part of it.



Figure 9. Activity Map of "Pinghaiwei City God" Parade Temple Fair in Putian, Fujian
Source: Ye Xiaomei

Putian is famous for its "famous state of literature", with excellent cultural traditions and good cultural environment, a large number of artists and a solid music foundation. For hundreds of years, in Putian, temple fairs of different scales have been held in and around the local temples on major festivals. During the temple fairs, villagers will invite their relatives and friends to come to gather, visit the temple fairs, watch performances, and eat theatrical feasts. Especially at the Lantern Festival, which is the most important festival for the people, the villagers will invite these Bodhisattvas enshrined in the temple out of the temple and carry out the "parade" ceremony to the whole village, so as to protect the villagers in the new year in good weather, peace and

well-being. In some villages and communities, there is also a "Zoutou" ceremony. ("Zoutou" refers to Puxian dialect, which means the Lantern Festival. A family leads the whole village to perform the Lantern Festival god worship ceremony.) Every year, the family that turns to "Zoutou" invites the "Shifan" class to play at home to increase the atmosphere. In the process of "wandering god", there are always "Shifan", dragon dance, lion dance and other performances. (Qin Cong, 2011).

For example, Putian Mazu Temple Fair, the most famous temple fair in Putian, is a traditional folk festival integrating folk art, religious belief, culture and art. Specific festivals and major sacrificial activities related to Mazu belief are an important part of Mazu culture, which are generally held on Mazu's birthday, Mazu's Ascension Day, the Lantern Festival and other festivals every year. Among them, the main contents of Mazu Temple Fair include performing to reward gods, singing and dancing performances, dressing frame stepping on the street, raising flags and hanging lanterns, martial arts acrobatics, and god driving parade. "Shifan" band is often behind the noble Mazu God in the "Makeup Frame Step on the Street" team, which shows that its music has a high position in the people's hearts.



Figure 10. Putian Mazu Temple Fair God Driving Cruise Activity Chart

Source: Ye Xiaomei

It can be seen from the above activities that the temple fair has gradually evolved into a social entertainment festival along with the religious sacrificial temple fair festival, in which "Shifan" music performance is an indispensable music activity during the temple fair.

4.2 The Adaptation of Shifan Music in Putian, Fujian, China

Putian "Shifan" music in Putian, in addition to participating in the ritual and custom activities of the God Greeting Games, also often creates momentum for some weddings and funerals, such as relocation, birthday celebration, marriage, opening, etc., to add a ritual atmosphere. Usually, the host of these events hopes to create a grand scale and grand scenes to create momentum for himself, so as to form a greater influence. At this time, "Shifan" music performance has become an indispensable program.

Among them, it is most obvious in the ancestor worship ceremony. Chinese people have a tradition of worshipping their ancestors during the Spring Festival and the Holidays. Similarly, sacrificing ancestors has always been a grand folk activity in Putian. The etiquette and customs of Putian villages are different, so the forms of ancestor worship are also different. Among them, the sacrifice activity with the family as the main body is one of the most important contents.

This kind of large-scale sacrificial activity is similar to the procedure of "wandering gods" during the temple fair. Naturally, there will be a "Shifan" band. The "Shifan" band is located behind the main sacrifice. Different from the previous temple fairs, the "Shifan" music can be played in two ways: outdoor playing and indoor sitting. However, due to the seriousness of ancestor worship activities, Therefore, the only form of performance on ancestor worship activities is indoor sitting performance.

The Application of Contemporary Putian Shifan Music in Traditional Funeral Ceremonies

All ethnic groups in the world have their own funeral customs. After the author's investigation, many places in Putian still retain traditional funeral customs. The local "Shifan" band will also be invited to the funeral ceremony held after the death of family members. During the process, the funeral "parade" ceremony will be held, which is usually held in the daytime. The whole ceremony is usually held in the morning or afternoon, and the time is about 3 to 4 hours, the "Shifan" band "patrolled the village or street with the whole funeral ceremony team. The music and artistic style played in the funeral ceremony were basically the same as those played in the temple fair.

Contemporary Putian Shifan Music in Mass Entertainment Activities

The "Shifan" bands used for stage performances are mainly concentrated in urban areas, and these "Shifan" bands are generally non-profit organizations of self-

entertainment type. Members of these bands rely on their own interests to organize rehearsals and performances together, with the main purpose of self-entertainment. Because they do not participate in folk activities, such as temple fairs, parade and other ceremonies, there is no music requirements in the ceremony, so their performance form is basically stage sitting. Different from the ritual function of "Shifan" music used in ceremonies, the artistic performance of stage entertainment emphasizes more aesthetic functions of "Shifan" music.

At present, Putian's "Shifan" music troupe can be said to be everywhere. The orchestra can be found in all districts, counties, villages, communities, neighborhood committees, and even the residential area where the author lives. Every night, there will be a group of middle-aged and old people who like "Shifan" music. They gather in the square of the residential area to perform the "Shifan" music playing, playing, and singing, which is quite lively, and also forms a unique cultural landscape in the residential area. In Putian Municipal Plaza, "Shifan" music is also an indispensable program in the music and cultural activities every Friday evening. In addition, the relevant departments of the municipal government also often organize literature and art to go to the countryside to deliver various "Shifan" musical instrument performances to villagers in remote areas.



Figure 11. Putian City Community Square "Shifan" Music Lovers' Performan

Source: Ye Xiaomei

4.3 The transmission method of Shifan music in Putian, Fujian, China.

It can be seen from the above that Putian "Shifan" music is the essence and cultural concept of national folk thought accumulated in the long-term production, labor and life practice. Its music humanistic spirit contains the values, psychological

structure, interests, emotions and other group consciousness of the local people. It is the soul of the local humanistic spirit and the essence and core of the local culture. According to the documents and oral materials obtained at present, the early practice of "Shifan" music, which is popular and developed in "Putian" area, is mainly used in "wandering gods", "weddings and funerals" and "sacrifices" and other related occasions.

Putian "Shifan", as a folk music, its inheritance mode is affected by the historical and cultural background, and it presents diversified inheritance status and missionary methods in different development times. Through the analysis of the quality structure and transmission methods of the "Shifan" music in Putian, this study makes everyone realize that the formation of the "Shifan" music style and the generation of higher skills in music performance are inextricably linked with the way and characteristics of their inheritance. At the same time, on the other hand, it is also helpful for everyone to understand the organizational structure, economic status, and communication and connection between the inheritors of the "Shifan" band in Putian.

Putian "Shifan" music club professor and music hall inheritance

"Music Club" and "Music Hall" are the organizations of Putian "Shifan" music inheritance and collective learning. The "Shifan" music club is mainly to train performers of Shifan music performance and instrumental music performance. The "Music Hall" is also mainly to train the actors of "Shifan" and "Bayue". It is reported that from the end of the reign of Emperor Guangxu of the Qing Dynasty to the founding of the People's Republic of China, the music halls for training "Ten Fans" music were generally organized by voluntary fund-raising, and each hall took 40 days as a teaching cycle. People with certain economic conditions can study two or three halls in a row. However, apprentices generally can participate in folk activities after learning the first and second hall. After learning the first hall, they can perform in the village. After the performance, the master can get one to three loads of rice as a reward. The master's accommodation during the teaching period is managed by the students, and each person will pack one day, and it will take turns until the end of the hall period. (Lian Yiping, 2013)

During the investigation and research in Putian, Fujian Province, this research found that before the 1970s, every village in Putian had its own Shipan Music Club,

and had its own fixed rehearsal venue. Sometimes rehearsal performances were also performed in the village temples. Because the development of folk music is affected by its own cultural background factors, most of the folk "Shifan" music artists are not highly educated, and most of them cannot reach the ability of literacy and spectrum recognition, and can only learn by the oral scale of the master in the music club. The "Shifan" music club's teaching mode is generally the experienced master in the music club, who teaches the young apprentices who are interested in Shifan music through oral and heart-to-heart teaching, Because the experienced teachers Fu are basically able to master every instrument, so the apprentices are also basically learning every instrument. This way of inheritance enables performers to have the diversity and diversity of music performance in their long-term practice.

Since the reform and opening up in 1978, with the impact of foreign culture, due to the disappearance of rehearsal venues and the reduction of folk activities, the demand for using Shifan music has decreased, and the folk artists who specialized in learning Shifan music for a living have gradually declined, and the time for everyone to learn and enjoy Shifan music has also been decreasing. According to the author, the inheritance of the current Shifan music is basically in the event that the Shifan band is needed. The apprentice performers generally come to the performance place to learn in advance. Sometimes, the master will correct and give guidance during the wandering. In addition, the common phenomenon in modern rural society is that young workers earn money outside, and most of the people who stay at home are old people or women and children. Folk activities still have a demand for Shifan bands, so at this time, the team learning Shifan music gradually joined many women, which solved the problem of Shifan music inheritance fault on the one hand, On the other hand, the labor services obtained by women participating in the performance of the band also provide corresponding subsidies for the family's economy.

Putian "Shifan" family inheritance and private art teaching

The family inheritance of Putian "Shifan" musical instrument learning refers to the transfer of skills to the younger generation by the elders with patriarchal or foreign relatives. For example, Chen Jiucheng, Chen Bajin and Chen Jinfu in Houyang Village of Huangshi Town have inherited the various piano making skills of "Shifan" music and the performance of "Shifan" in Huiyang Village of Huangshi for

several generations. These are mainly passed down from generation to generation through family inheritance. This kind of inheritance within the patriarchal or alien relationship is one of the main ways to inherit the early "Shifan" music performance in Putian area. During the investigation, the author found that, especially in the "ten times" study in Huiyang Village, Huangshi, the cultivation of apprentices by the master was not the teaching of single instrument skills. In the teaching process, everyone should improve their understanding of the rules of using different instruments by mastering multiple instrument skills, and within the specified period, determine which instrument they play in the band according to the degree of the apprentice's mastery of the instrument. Such teaching enables students to better understand how to cooperate with the band and enhance the tacit understanding of music performance when performing.

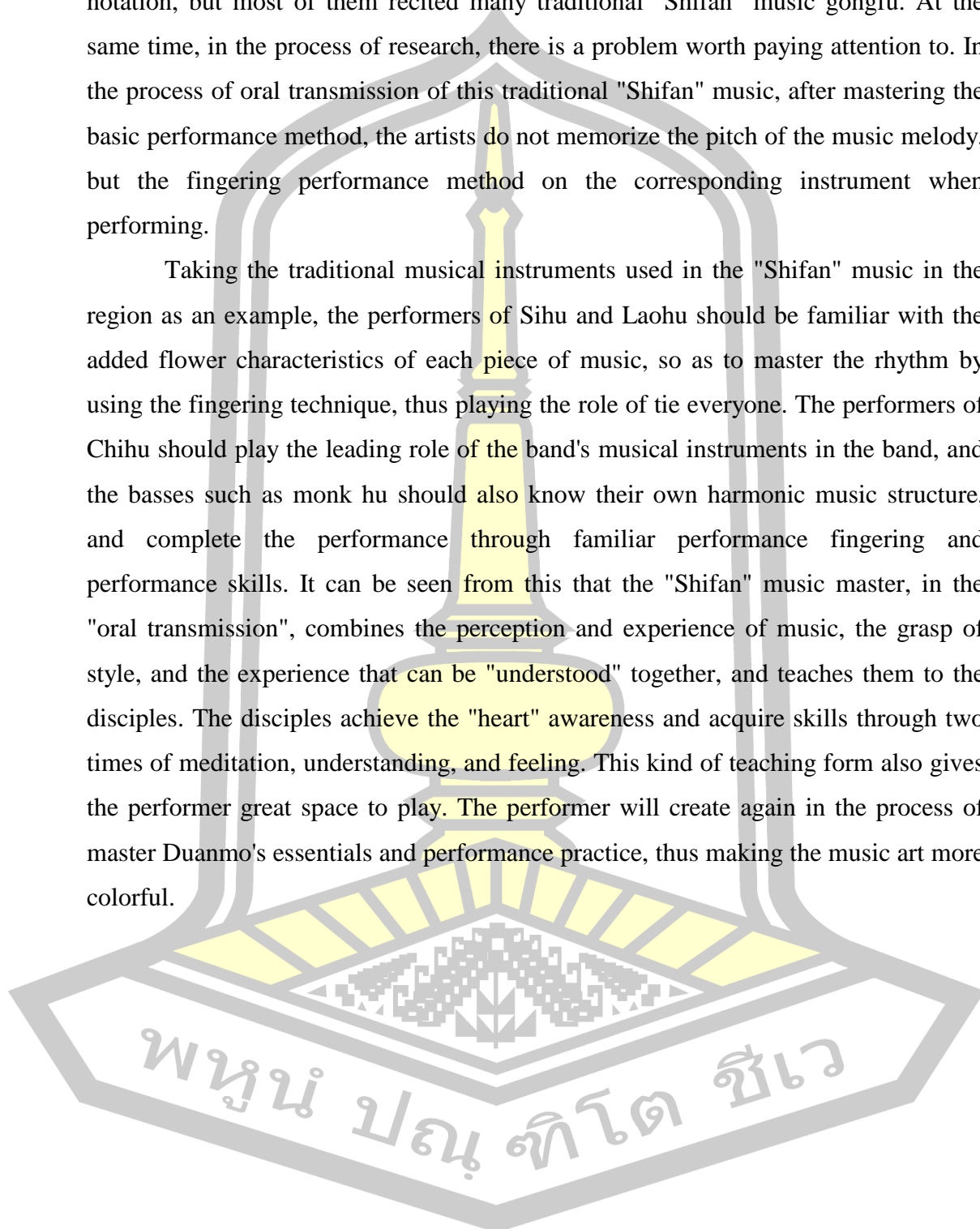
Putian "Shifan" music inheritance method also has the word "teach art privately", which mainly means that apprentices worship famous teachers or teachers find talented people to teach art for free, and exchange and learn from each other one-to-one, which is a typical elite education mode. This inheritance method has cultivated more excellent performers. The teacher who teaches art privately is not to teach for the sake of economy, but mainly takes promoting the backward as his duty. The situation of the students who are taught can also be divided into two types. One is that the family is financially poor, and the talent is intelligent, which is considered by the teacher as a person with great musical talent; The other is that the family has good economic conditions. Ask the master to take classes at his own home or one-on-one classes at the master's home. Even if they have ordinary talents, they can achieve something through the targeted training and their own efforts of the master the day after tomorrow. Therefore, private art teaching has improved the overall strength of "Shifan" music performance to a certain extent.

Putian "Shifan" oral and written transmission

The teaching method of "oral instruction" is one of the common forms of traditional Chinese music inheritance. Because the cultural level of the inheritors of Putian "Shifan" music is uneven, most of them focus on the accumulation of actual performance experience, and this experience in the folk does not rely on written records, showing obvious characteristics of oral transmission. When the author

interviewed several old local artists in Putian, he found that they did not know the notation, but most of them recited many traditional "Shifan" music gongfu. At the same time, in the process of research, there is a problem worth paying attention to. In the process of oral transmission of this traditional "Shifan" music, after mastering the basic performance method, the artists do not memorize the pitch of the music melody, but the fingering performance method on the corresponding instrument when performing.

Taking the traditional musical instruments used in the "Shifan" music in the region as an example, the performers of Sihou and Laohu should be familiar with the added flower characteristics of each piece of music, so as to master the rhythm by using the fingering technique, thus playing the role of tie everyone. The performers of Chihu should play the leading role of the band's musical instruments in the band, and the basses such as monk hu should also know their own harmonic music structure, and complete the performance through familiar performance fingering and performance skills. It can be seen from this that the "Shifan" music master, in the "oral transmission", combines the perception and experience of music, the grasp of style, and the experience that can be "understood" together, and teaches them to the disciples. The disciples achieve the "heart" awareness and acquire skills through two times of meditation, understanding, and feeling. This kind of teaching form also gives the performer great space to play. The performer will create again in the process of master Duanmo's essentials and performance practice, thus making the music art more colorful.



Chapter V

The analysis of Shifan Music Troupe in Putian, Fujian, China

In this chapter, the author applies the method of musicology to analyze and elaborate on the instruments used in Putian "Shifan" music, the band combination form of Putian "Shifan" music, the types of Putian "Shifan" music, and the music of Putian "Shifan" music. Then, from the perspective of instrumental studies, the instrument and band combination forms of Putian "Shifan" music were analyzed, and the music of Putian "Shifan" was deeply analyzed from the perspective of melodology.

5.1 Main Musical Instruments of Shifan Music Troupe.

5.2 Types of Ensemble of Shifan Music Troupe.

5.3 An Analysis of Music Repertoires of Shifan Music Troupe.

5.1 Main Musical Instruments of Shifan Music Troupe.

kinds of musical instruments used in the traditional "Shifan" music in Putian, which are composed of Si Hu, chihu, Laohu, San Xian, Ba Jiaoqin, Dizi and Yunluo. Among them, there are 2 Si Hu, 2 chihu, 2 Dizi, and 1 other musical instrument, which are combined into "Shifan", that is, "Shiyin". Referring to the combination form of musical instruments, it can be divided into two categories: "Wen Shifan" and "Wu Shifan".

"Wen Shifan": The band usually consists of 10 people in a team. The musical instruments used are: Zhen Touqin, Wanhu, Si Xianhu, Su Di(xiao), chihu, laohu, nanpa, Ba Jiaoqin, San Xian, Tan Ban, Dan Pigu, Yun Luo, etc. The main musical instrument "Zhen Touqin" is known as a stringed instrument left in the Tang Dynasty, and is known as the "living fossil of folk musical instruments". "Wushifan": the instruments used are Hen Di, banhu, sihu, erhu, chihu, zhonghu, gonghu, sanxian, octagonal qin, Yun Luo, etc. The playing method of modern "Wushifan" has been greatly reformed. Most of the instruments are: 2 Dizi, 1 sihu, 3 chihu, 1 laohu, 1 Ba Jiaoqin, 1 small sanxian, and 1 Yun Luo.

Due to the different popular regions, the instrument configuration, performance style and band organization of "Wen Shifan" and "Wu Shifan" are different, so the names of instruments are also very different, but in fact, the types of instruments are much the same. Based on the investigation and sorting of the "Shifan" musical instruments in Putian and the oral materials of local artists such as Xu Xiaodong and Huang Fu 'an, the band configuration of traditional "Shifan" music is mainly divided into four categories according to the playing methods.

The first is percussion instruments: Yungong and Tanban.

Yunluo is the most widely used, with different tones, ranging from high to low, with a diameter of 8.5 centimeters on each side. The main singer is the "Yunluo" performer, and the drummer also serves as the accompanist.



Figure 12. Yunluo
Source: Ye Xiaomei

Tanban is determined by the size, shape, and density of the board, and its volume can be adjusted based on the strength and frequency of the player's blows, rather than a fixed pitch. The slightly smaller three boards in the middle are 26 centimeters to 30 centimeters long, 8 centimeters wide, and 2 centimeters thick, while the slightly larger two boards on the outer side are 30 centimeters to 34 centimeters long, 10 centimeters wide, and 3 centimeters thick. Both ends of each board and the

outer sides of the two boards on the outer side are semi circular and made of lychee wood.



Figure 13. Tanban

Source: Ye Xiaomei

The second is wind instruments: bamboo flute and xiao.

The " Piaodi", also known as the " Piaodi " in the Puxian region, is named "Piaodi" because its timbre always floats at the top of the music. Its crisp, high pitched, and loud sound is a high musical instrument in the band, with a length of 34 centimeters, made of bamboo.



Figure 14. Piaodi

Source: Ye Xiaomei

The "Xiao" flute has a soft tone, deep bass, and the most distinctive weak notes. It is good at expressing long, delicate, and elegant music. It has a total length of 70-78 centimeters and is in G key, with three types of holes, 6, 7, and 8, made of bamboo.



Figure 15. Xiao

Source: Ye Xiaomei

The third is the plucked string instruments: Sihou, Wanhui, and Laohu.

The "Sihou" is a unique main instrument in the "Shifan" music band, belonging to the high musical instrument category. It is 65 cm in length and has a 1=F chord. It is a wooden instrument.

พหุมนุ ปณู ทิโต ชีเว



Figure 16. Sihu

Source: Ye Xiaomei

The "Wanhu" is also one of the main instruments, with a particularly bright tone. It belongs to the Chinese musical instrument, with a length of 70 centimeters and a 1=F chord. It is a wooden instrument.



Figure 17. Wanhu

Source: Ye Xiaomei

“Laohu” , commonly known as "antiphonic" or "inverted", has varying levels of volume in harmony, a length of 65 centimeters, and a tuning of 1 or 5. It is a wooden instrument.



Figure 18. Laohu
Source: Ye Xiaomei

The fourth is plucked musical instruments: Wenzhunqin, Ba Jiaoqin and Xiao Sanxian.

The "Wenzhenqin", also known as "Zhen", is the main musical instrument of the "Wen Ten Fan" in Putian during the Tang Dynasty (618-907 AD). It evolved from the remains of the "Zheng" and is known as the "Zhen". Zhen "is also known as" pillow qin "because it resembles a pillow. The tone is soft and elegant, maintaining its unique features, and has a wide range. Length 86cm, width 17cm, height 6cm, board length 54cm, eleven strings. Made of wood.



Figure 19. Wenzhenqin

Source: Ye Xiaomei

The “Bajiaoqin” has a crisp volume and a length of 95 centimeters, with a wooden nail shaped box shaped surface. The speaker is octagonal, and each frame is adorned with exquisite landscape character carvings. There are two strings on the two axes of the qin, with engraved patterns on the axes, such as plum blossoms and dragons, totaling twelve pieces. It is a single stringed instrument with a tuning of 1=5 flat notes, made of wood.



Figure 20. Bajiaoqin

Source: Ye Xiaomei

The "Xiaosanxian" is a high pitched, pointed instrument with a length of 90 centimeters, a long handle, and two skinned sides. It is the only instrument among the "Shifan" instruments that has a skin, with three shafts but only one string. It is a single stringed instrument, with a tuning of 1=5 notes with an E flat.



Figure 21. Sanxian
Source: Ye Xiaomei

From the perspective of the production process of "Shifan" musical instruments, the traditional production process of Puxian "Shifan" eight musical instruments also belongs to intangible cultural heritage. The materials are mostly longan wood, boxwood, nanmu, acacia bamboo and wutong wood. First, saw all kinds of materials into various specifications according to their dimensions, and put them in a ventilated place to dry in the shade. Then they are made into hu columns, hu barrels, piano shafts and tung boards respectively, and then they are combined and assembled through the procedures of grinding, hollowing and drilling. The external part of the instrument should be polished with sandpaper, and then painted in layers. From the decorative carvings on the characteristic musical instruments of Putian's "Shifan" music, it fully reflects Putian's simple and unsophisticated cultural atmosphere and the aesthetic appreciation of the local people. Most musical instruments are carved with plum blossom, pine and bamboo, lotus, dragon and phoenix and other patterns. The plum blossom symbolizes the spirit of fearing no difficulties and striving hard; Pine and bamboo symbolize perseverance; Lotus symbolizes simple and elegant feelings; The dragon and phoenix symbolize the yearning and worship of Puxian people for

God. [Zheng Qinghe. (2016). Ten Sounds and Eight Music in Puxian, Taiwan Strait Literature and Art Publishing House, 6-8 pages.] (Zheng Qinghe, 2016)

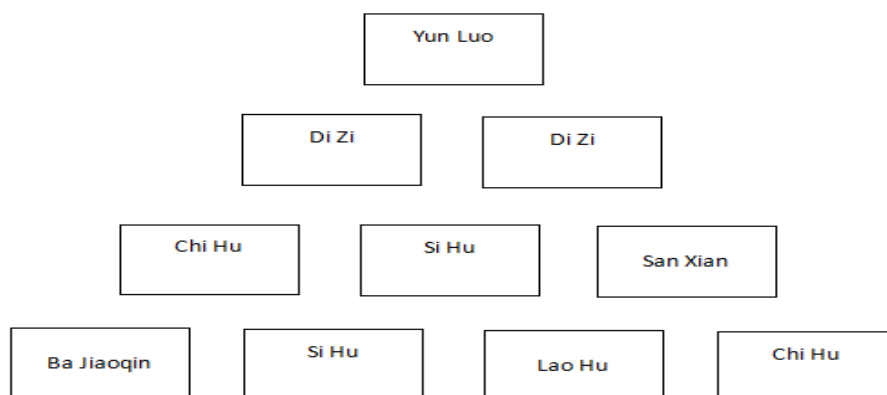
Many musical instruments still remain in the Tang Dynasty (618-907 AD). The shape of the head of the piano in the palace band, the string axis, the wall of the piano, the column head, and the sea floor are finely carved. There are many patterns, such as landscapes, flowers and birds, character myths, pine, bamboo, plum, and so on. Among them, the "Ba Jiaoqin" and "three stringed zither" walls are particularly diligent and particular, often with triple through carving and glass inlay. The capitals of "Sihu" and "Sanxian" are made of horseshoe crab fans and tails, and the heads and tails of shrimp are shaped with exquisite carving. The exquisite workmanship is amazing, which also reflects the alternate integration of Putian inland culture and coastal culture.

5.2 Types of Ensemble of Shifan Music Troupe.

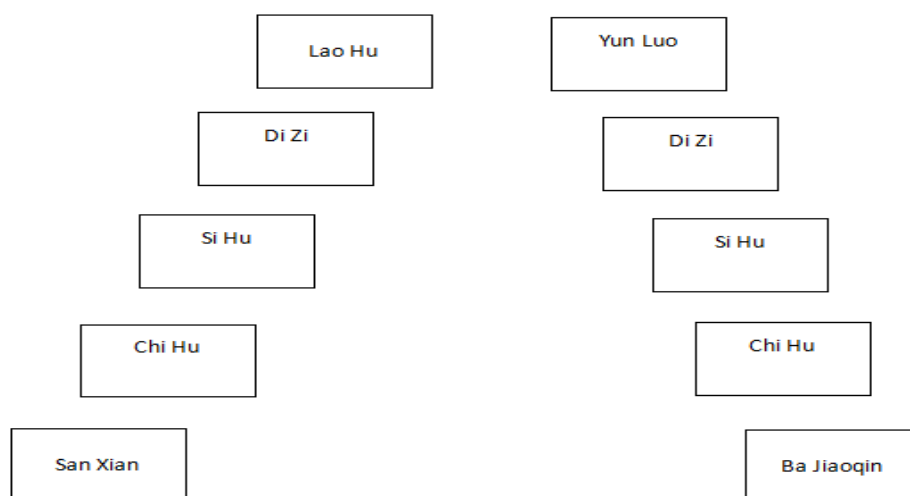
Putian "Shifan" music is a traditional music widely spread in Putian. It has a long history and has become a folk cultural phenomenon and custom. It is popular folk music. "Shifan" music is a comprehensive art of musical instrument, vocal music and performance. The early Putian "Shifan" music was divided by the number of musical instruments, but after the 1930s, it was not divided by the number of musical instruments, but by the number of people. According to the place of music performance, the combination forms and basic performance forms of "Shifan" musical instruments include indoor sitting, indoor standing and outdoor walking.

"Sitting" is a static way of performing indoors. It is usually performed in a hall meeting, with delicate style and outstanding strength. In the form of sitting performance, the host will invite the "Shifan" music band to play in the other courtyard, hall or gate of his home in the festive festival. In this case, it is sitting performance. The arrangement of sitting is relatively free, but if there is a pillow piano, the pillow piano should be in the middle, the clapper should sit beside the pillow piano, and other instruments should be arranged in turn. With the wide spread of Shifan music and the concern and love of the masses, the use of Shifan music has gradually expanded, and it is more artistic to perform on a fixed stage or auditorium.

According to the area and space of the performance place, there are two specific arrangements of "sitting" playing instruments, as shown in the following figure.



This is the second arrangement of instruments.



This is the first arrangement of musical instruments.

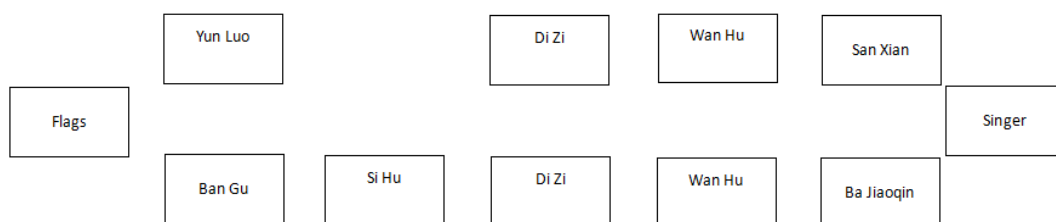
Figure 22. Instrumental arrangement

Source: Ye Xiaomei

The performance form of "Xingzuo" is often performed in traditional folk activities, which is closely related to festival activities. The "Shifan" music performance walking in the rural streets pays great attention to the warm atmosphere of the scene. For example, when holding a large-scale welcome match or funeral ceremony, the "Shifan" band mainly uses the form of line playing when "stepping on the street" with the parade team. The main role of the "Shifan" band is to play up the

atmosphere of the activity, so the style is rough, the strength is strong, and the music atmosphere is strong.

The performance form of "standing" is mainly used in the "wandering gods" activity of the God Greeting Competition. There is often a period of preparation before the statue is carried out of the temple. At this time, the "Shifan" band formed a standing team indoors, whose position is consistent with that of outdoor playing. The specific performance form is shown in the figure.



This is the composition of the marching band at night and the arrangement of the instruments.



This is the composition of the marching band at night and the arrangement of the instruments.

Figure 23. Performance Formation

Source: Ye Xiaomei

To sum up the form of performance and the arrangement of instrumental music, we can see that in terms of band position, there are front hall and back hall according to the orientation. When sitting indoors, silk and bamboo music is in front, while percussion music is behind; For indoor standing and outdoor line playing, percussion music comes first and silk and bamboo music comes second. In the use of musical instruments, artists can be divided into "left handedness" and "right handedness". "Zuobao" refers to the leading instrument, which mainly plays the role of conducting and mastering the playing speed of the music. "Youba" instruments generally follow the instructions of "Zuobao" instruments. The percussion instruments

generally use drums as the "left handedness", the "Shifan" band, which does not use clear drums, uses gongs as the "left handedness" of percussion, and the bamboo instruments use Dizi as the "left handedness". According to the instruments used in the "Shifan" music and related oral materials recorded in the literature, the above diagram is the diagram of the playing position when the "Shifan" band is fully organized.



Figure 24. Putian "Shifan" Music "Xingzuo" Performance Form Chart

Source: Ye Xiaomei



Figure 25. Putian "Shifan" Music "Sitting" Performance Form Chart

Source: Ye Xiaomei

5.3 Analysis of music repertoires of Shifan music troupe

After conducting an overall summary and analysis of the music of Shifan, we will enter the analysis of musical entities in order to truly experience the impact of traditional music that has emerged since the Han and Tang dynasties from specific musical examples. This section will conduct a comprehensive analysis of the music score from six aspects: music theme, image, rhythm, form, and tonality.

Tong Ren Hao
《 同仁好 》

Weng Wenhan chuan
Zheng Qinghe zhenli

nan _____ feng _____ xu _____ lai_ hao_ qing

5
liang _____ yin _____ ye _____ za _____ ting _____ rao _____

9
_ shui jiao_ hao ta_ tiao _____ chuan lai _____

13
huai _____ jiao _____ gan jian xu_ xin_ yue_ fen_ wai_ ming _____

17
_ yi_ zhen_ feng_ da_ shui liang _____ liang _____ jing xing _____

22
chi _____ tang kun _____ yuan _____ yang _____ chuan lai _____

26
yi_ shang jin_ dai liang_ hua _____ xiang _____ chuan lai_ yi_ shang _____

30
jin_ dai_ liang hua _____ xiang _____

Figure 26. Music score for the work “Tonghong Hao”

Source: Ye Xiaomei

Analysis of the Presentation of the Music Theme in the Score "Tong Ren Hao"

"Theme is a common concept of music theory. It is generally believed that this concept originated from the proposition in ancient Greece and is related to the methods of 'creativity' (i.e. how to establish a theme) and 'processing' (i.e. how to debate around the established theme). This concept has different titles and meanings in different periods and documents." (Peng Zhimin, 1997)

Therefore, the theme is related to the theme of music development. This kind of music theme comes from the music works itself, but it has a distinct image and meaning. His character is clear, comprehensive and flexible. From the perspective of the song "Dear Colleagues", its theme sentence is the first sentence, and other sentences are derived from it, which are more or less related to it:



Figure 27. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

From this theme sentence, we can see that the lyrics of the whole song are Zhuji, short and concise, while the music is mostly in the form of octets. This is particularly in line with the image color of the person in the song, who is "lazy and tired of dressing up". With a few numbers to many notes, plus the "Yong Lan Juan Shu Zhuang", it has a lingering feeling.

The theme sentence starts with the micro tone of the traditional national mode and ends with the commercial tone, forming a harmonious pure fifth relationship between the beginning and the end. In addition, the use of the traditional pentatonic scale, which is just the beginning, uses all the pentatonic scales, adding to the charm of national music.

The tenor of the theme sentence appears in the second half of the fifth beat. In this small unit, it is very close to the golden point, pushing the emotion of the whole theme sentence to a climax. Unconsciously, the creator is in line with the basic law of music.

The theme sentence is like a line, interspersed in the whole song. After its presentation, there are various variations, such as adding flowers, changing sound areas, or developing rhythm, as shown below:

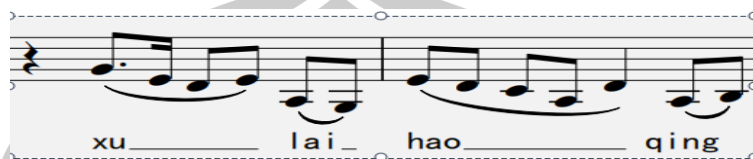


Figure 28. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Compared with the topic sentence, the beginning of this sentence is the same, but the rhythm has been compressed, and the notes have also changed significantly. However, the whole sentence sounds familiar, because the number of sounds at the beginning and end are the same as the first sentence, which strengthens the close connection between the two sentences.

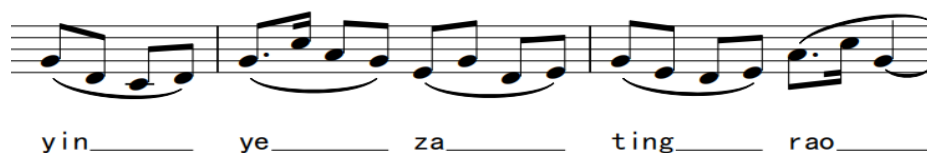


Figure 29. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Compared with the above sentence, this sentence is more complete in presenting the theme. It uses the beginning and climax of the theme sentence, and presents it repeatedly, pushing the music to the climax again and again.



Figure 30. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

From the above example, we can still see the shadow of the theme sentence, especially the pure five-degree relationship between the beginning and the end, which plays a special role in people's audio-visual experience. Although the order of many notes has changed, there are still impressions and shadows of the theme in it. This vague and indistinct effect is exactly the impression and soul of music. In addition, there are other phrases, which are also the extension of the theme sentence, which will not be listed here.

Analysis of the Image of Music Performance in the Music Score "Tong Ren Hao"

The image of music is the artistic style that music shows when describing a certain emotion, scene or process. This artistic style can make some association in the listener's heart. Music can produce such feelings because of the empathy between music and human soul.

From the above concept, we can see that music image is the inevitable result of music development. Just like literary works, especially novels and plays, it is through the display of the process to shape one image after another, so as to convey the author's views. Music and literature are interlinked, but compared with the literal expression of literature, the expression form of musical notes is more abstract. Because words can be intuitively transformed into human consciousness, but music needs to be spread out in time, and through human hearing, act on human consciousness, and then through the reconstruction of thought, it can cause soul resonance in human heart.

However, compared with pure instrumental music, vocal music works are easier to grasp. "Tong Ren Hao" is a vocal music work with melody and lyrics. The combination of lyrics and allusions makes the music image on the paper.



Figure 31. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

China has a subtropical monsoon climate. In winter, the mainland is extremely cold, especially in the northwest region, which is icebound for thousands of miles and snowy for thousands of miles. Therefore, in winter, the air is dusty, the land pressure is high, the sea pressure is low, and the air flows from the land to the sea, forming a northwest wind. In summer, the mainland is generally hot and the air rises, resulting in a low-pressure zone. On the contrary, the sea is relatively cold and the air sinks, forming a low pressure. Therefore, the air blows from the sea to the land, forming a southeast wind.

In the lyrics, the "south wind" is caused by the southeast wind in the monsoon. In the hot summer, there is a southerly wind blowing, which is quite cool. It is a gift from heaven. Moreover, the south wind is not a typhoon, but a "gentle" wind, which makes people feel tired and lazy. The first sentence outlines the happy image of the whole song. Who will appear in such weather? Or, who do you expect to appear? Is it a tough guy or a delicate and charming woman?



Figure 32. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

I don't think that a woman in the south of the Yangtze River who is not "as graceful as a swan and as graceful as a dragon" is worthy of the gentle south wind and the cool water in the pond. The graceful woman walked slowly by the lotus pond to enjoy the rare cool in summer. Suddenly, a gust of wind blew, bringing cool water to the pond, but also woke up the mandarin ducks in the pond. Perhaps, she is also thinking, who will share this wonderful day with me tonight?



Figure 33. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

However, whether there is a good mate or not, the woman has taken the lotus fragrance from the pool. The breeze not only woke the mandarin ducks, but also "said the clothes were full of lotus fragrance."

From the perspective of the combination of words and music, the theme of the music is consistent, and the whole music is carefully and closely woven. In terms of words, the elegant diction of the music, combined with the unique local tone, makes the lyrics quite local.

Chinese poems and songs pay special attention to rhyme, which is caused by the characteristics of Chinese language. In his words, because of his own tone, there is rhythm and rhythm in particular. If we break the natural law of Chinese language, even if the lyrics are more beautiful and sublimated, their expressive power will be greatly reduced. We can see how the rhyme in Chinese poetry is reflected by watching the music "Hello to You", as shown in the following figure:

พหุมนุ ปณุกีโต ชีเว

— yi_ zhen_ feng_ da_shui liang_ liang_ jing xing_

chi_ tang_ kun_ yuan_ yang_ chuan lai_

yi_ shang jin_dai liang_ hua_ xiang_ chuan lai_ yi_ shang_

jin_dai_ liang hua_ xiang_

Figure 34. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

From the music score, we can see that the "Liang", "Yang", "Shang", and "Xiang" of the lyrics are all written with ang rhyme, which makes the whole music sing in a well-arranged way and perfectly matched with the melody of the song, which is a vivid expression of traditional Chinese songs.

An Analysis of the Melody Trend of the Music Score "Dear Colleagues"

The melody in music is very important. For a piece of music, people often remember its melody. Even if the lyrics are forgotten, the melody still reverberates in my mind.

As for melody, we have many familiar sayings, such as melody is the soul of music, which can touch the deepest part of people's heart, such as crying, such as resentment, such as admiration; Another example is the sound of music flowing horizontally, which spreads out in time, expands in space, and extends in people's hearts; Another example is that music is the direct embodiment of human's inner feelings. Through music, we can touch the composer's feelings, even his soul. In any case, these views show the great significance of music melody.

From the theme analysis section, we have analyzed the control of the theme of the song over the whole song. On the original basis, we further analyze the melody form of the music.

Generally speaking, the music will form a wavy melody. According to people's musical psychology, a single and flat melody is easy to make people boring, or keep the tone, or continue to move in the same direction from high to low, which is not in line with people's aesthetic sense of hearing. In terms of human hearing, melody needs to be high and low, which conforms to the law of conflict and resolution. At the same time, music and sound can't be abrupt in the past, otherwise people's psychology is hard to bear, so there is no sense of music beauty.



Figure 35. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Obviously, the theme sentence is a wavy melody, which starts with a symbol and moves around it. Until the second section, under the foreshadowing of the symbolic tone, it suddenly rose to the palace tone, and almost followed the natural order of the national pentatonic scale, until the Shang tone, mixed with the symbolic tone. It can be said that the whole theme sentence runs through it with the symbolic sound, and the palace sound as the peak, forming a complete musical expression.

With the melody form of the theme sentence as the introduction, other phrases follow this rule. A good beginning is half the way to success, and a good theme sentence is the guarantee of a good song. We can see such melody patterns in the following phrases.



Figure 36. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

On the whole, the music scores shown in are two similar phrases. Although the note changes greatly, the most characteristic opening note has not changed, and the palace note of the highest note has always been there, and the penetration effect of the sign is also there. Therefore, the two sentences are like twin brothers. Its connection with the theme is also very obvious. Of course, the two phrases here are also wavy melodic lines.



Figure 37. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Similar to the theme sentence, the melody here also runs through with symbolic sound. Although the highest tone is the commercial tone and is at the golden point, it is still close to the melody of the theme sentence. Although far away, it is still a family. Similarly, the melody here is also wavy. Compared with the theme sentence, the notes here are more dense, which is more like the arrival of the climax of the music.



Figure 38. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

The melody shown above is quite characteristic. Unlike other melodies, it is a wavy melody, but more like a diagonal development. Starting from the highest voice, it is like a waterfall pouring down thousands of miles. Although the sign goes up at the end and forms a pure fourth with the reciprocal quotient, it still can't erase this feeling. In fact, this sentence is still not free from the control of the theme sentence. It is just a link of greater music change. From the perspective of the music as a whole:



Figure 39. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

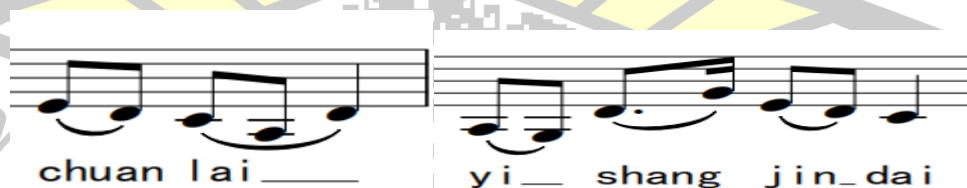
Combined with the preceding phrase, it is still a wavy melody. The word "Jing" and the last sound of "Liang" in front form an octave jump, which really shows the style of "Jing" vividly. This is really a miracle.



Figure 40. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Comparing this phrase with the previous one, we can find the similarities:



It has to be said that the author of the song "Hello to My Colleagues" is a good hand at using melody. In other words, the most simple and intuitive music emotion of the people is the ultimate touchstone and sharpening stone. Through their efforts, they created such a hard-working music.

Analysis of the Types of Rhythm in the Music Score "Tong Ren Hao"

From the perspective of music history, among the primitive ancestors, rhythm first appeared, not other elements of music. In the work and hunting of primitive ancestors, their marching sounds and their vocals formed a rhythm of different lengths, often bringing unexpected effects to their lives and operations.

From now on, rhythm is the most independent and lively thing in music. A song can have no pitch, but it can't have no rhythm. Moreover, when music unfolds in time, it has to be related to rhythm. Moreover, the motivation of a piece of work, and the music thought that runs through the whole piece of music, cannot form effective construction without rhythm. This is just as Li Jiti said: "Rhythm sometimes has a relatively independent performance function, that is, rhythm is mainly not combined with melody lines, but with various sounds and timbres to complete the expression of music. In many regions such as Africa and Asia, there are a large number of percussion music or music passages mainly composed of rhythmic language. For example, gongs and drums in Chinese opera music." (Li Jiti, 2003)

In this way, when music moves in time, it forms rhythm, and the rhythm can be seen in different time units. Only notes can't work. Without rhythm, these notes have no bones and can't bear the weight of music soul. Therefore, we say that among the many elements of music, pitch is the basic material composition of music, and rhythm can determine the character and characteristics of music works; It shapes the character of music like flying sand and moving stones that shape the landscape.

What kind of rhythm form is there in the music work "Dear Colleagues"? After analyzing the melody, we analyze the rhythm.

First of all, what we see is the regular basic rhythm. The rhythm pattern we use now often adopts the dichotomy rhythm pattern, that is, the division pattern of the whole note, the second note, the quarter note, the eighth note, the sixteenth note and the thirty-second note. The division of Chinese music coincides with this pattern. However, in the western music tradition, before the occurrence of quantitative notation, there was another mode, namely the note division mode of the trisection method. This pattern is compatible with church music, because church musicians think this three-part pattern is the most perfect. Today, this three-part mode has gradually left the special division of triplets, and the dichotomy mode has occupied

the mainstream. Chinese music tradition is rarely in harmony with Western holy music, so it is often divided by dichotomy.

In the piece "Good Friends", the basic division mode of dichotomy is fully embodied. Such as the presentation of full-note rhythm mode:

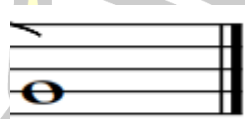


Figure 41. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

The rhythm pattern of the whole note only appears at the end of the song, and the whole song is rarely used, which means that the music is mainly composed of fast notes, and there is little long rest in the middle. Then look at the presentation of the rhythmic pattern of the dichotomous note:

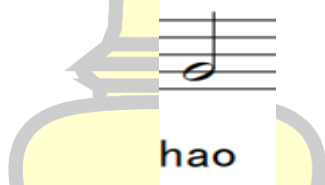


Figure 42. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Similarly, the rhythm of this kind of bisexual note appears seven times in the whole song (including a cross bar bisexual note), which is the place for breathing and rest in the middle of the music. Although the duration of the dichotomous note is not long, it is not used much in the whole song, indicating that the rhythm of this song is fast. Let's look at the presentation of the quarter note rhythm mode:





gan

Figure 43. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Similarly, the rhythm of this kind of bisexual note appears seven times in the whole song (including a cross bar bisexual note), which is the place for breathing and rest in the middle of the Music. Although the duration of the dichotomous note is not long, it is not used much in the whole song, indicating that the rhythm of this song is fast. Let's look at the presentation of the quarter note rhythm mode



liang

Figure 44. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

The quarter note appears 16 times in the whole song, which is a little more than the quarter note, but still not dominant. The dominant is the octave note. Let's look at the presentation of the octave rhythm pattern:





Figure 45. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Other genealogies will not be listed here. It is clear that the octave is dominant. In addition, as a comparison of notes, quarter notes and quarter notes, so many octaves are used, which makes the whole song feel like a medium or fast progress. Perhaps, this can better show the beautiful mood of the people walking by the lotus pond on a cool summer night.

Secondly, in addition to the regular dichotomy, we also found the use of punctuated notes in the music. The punctuation note breaks the regular basic note pattern and gives the music the impetus to move forward. For example, the rhythm used in the first beat of the word "wind":

Figure 46 shows four lines of musical notation. The first line has the lyrics 'feng', the second line 'ta tiao', the third line 'yi shang', and the fourth line 'jin dai liang hua xiang'. The notes are quarter notes and eighth notes, with some beamed together. There is a watermark in the background that reads 'พูน ชิว'.

Figure 46 Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

This rhythm is used in 23 places in the music, which is higher than the use rate of quarter notes, but it will not destroy the music atmosphere constructed by octaves. In this way, under the thick and solid basic structure division, plus the use of a beat with a rhythm, the music is both stable and has forward momentum.

Analysis of the tonal characteristics of the score "Tong Ren Hao"

The term tonality was first coined by Joseph Fittis, a Belgian music theorist in the middle of the 19th century. Literally, 'tonality' is very close to 'tonic'. In contrast, we can find that the former only omits a syllable on the basis of the latter. The essence of tonality lies in the affirmation of the tonic. The tonic is like the center of gravity. It is a static point. The movement of music will start from it and return to it. A large number of music works and their tonality are generated or established by this cycle. [Peng Zhimin (1997). *Basic Course of Music Analysis*. Beijing: People's Music Press, 246.] (Peng Zhimin, 1997)

From the perspective of the music "Good Friends", the whole music is carried out around a major tone, which is the symbol of the pentatonic scale. Moreover, the whole song also ends with a symbolic tone:



Figure 47. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Therefore, we can make a judgment that this piece of music is of national characteristics. Then look at the title of the song:

Tong Ren Hao

(mon-ly known as Xin xian, al-so known as-Nan-Fen)

Weng Wenhan chuan
Zheng Qinghe zhenli

Figure 48. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

Since $1=F$, the symbol is C, so this is a music of national mode with C symbol. But is it five, six or seven tones? This depends on the use of partial tones in the music.



Figure 49. Shifan music "Tong Ren Hao"

Source: Ye Xiaomei

There are partial tone, clear angle and variable palace in the music, so this is the national seven-tone mode, in which the clear music scale is used. Therefore, we say that the mode and tonality of the music "Tong Ren Hao" is the national seven-tone C-mode.

Through the analysis of the music theme, music image, music melody, music rhythm and mode tonality of the music, we can see the achievement of the work " Tong Ren Hao ". Both from the expression of the music theme and the rhythm of the lyrics, the expression charm of the music is tightly held: the cool breeze in the south in the hot summer brings a beautiful paradise into the moonlight of the lotus pond. This is not only the classic representative work of Shifan music, but also the classic representative work of Chinese national music. In other words, although this is only a grain of dust in the vast Chinese folk music, it reflects the brilliance of its overall spirit and outlook. The study of Shifan music should continue, and should go deeper into other music, including published music, as well as those that are not included in the book and widely circulated among the people, and really enter the countryside and feel the charm of Shifan music.

พหุมนุ ปณู ทิโต ชีเว

Chapter VI

Conclusion, Discussion and Suggestions

6.1 Conclusion

6.1.1 In terms of contemporary status of Shifan music, in Putiam, Fujian, China, it was found that: current practices were ---music performances were held in many occasions and many forms, such as music for temple, music for rituals, music for seasons and music for celebrations. On the adaptation of music Western music was adopted and adapted in accordance to local tastes. For its transmissions On She fol song transmission method, songs were taught in the family, by the community, and in school. System.

6.1.2 In terms of the analysis of Shifan music troupe, these were included: main musical instruments were lutes, zithers, wood wind, single gong, and clappers; types of ensemble consisted of sitting and walking ensembles; and the analysis involved it included music theme, image, rhythm, form, and tonality

6.2 Discussion

Most past research were dealt with the components of Shifan music, but this research dealt with its changes to adapt itself to please the tastes of modern audiences and technology.

6.3 Suggestions

6.3.1 Suggestion for the use of research work

Schools and colleges should apply the results of this research work to use in their teachings.

6.3.2 Suggestion for future researches.

Life and works of famous Shifan folk singer of Shifan folk music;

Life and works of famous Shifan folk song writer.

REFERENCES

- Britannica Encyclopedia. (2022). "Aesthetics". [https:// www.britannica.com/ topic/ aesthetics](https://www.britannica.com/topic/aesthetics).
- Britannica Encyclopedia. (2022) "Sociological Theories. ([https://www. britannica.com / topic /sociology](https://www.britannica.com/topic/sociology)).
- Chen Minling. (2009). "Investigation and Research on Pillow Qin Music in Putian, Fujian." Fujian Normal University
- Chonpairot, Jareernchai. (2014). "Adaptation: A Natural Treatment for the Survival of Traditional Music and Performing Arts", in *Music and Culture, College of Music, Mahasarakham University Journal*. The 8th Year, Volume 1, January-March. Special Issue: The 18th International Conference of the Asia-Pacific Society for Ethnomusicology. College of Music, Mahasarakham University. January 7-10, pp. 291-294.
- Guan Ding. (1983). "The Prototype of Japanese Gaga Music Recorded in Chinese Documents." *Journal of Guangzhou Conservatory of Music*
- Huang Limin. (2009). "The Mathematical Background of Scales and Temperaments." *Journal of Wuhan Conservatory of Music*
- Li Fangyuan. (2018). "Song Dynasty Music Theory" Compilation: On Music Performance. *Music Culture Research*
- Lian Yiping. (2012). "A Preliminary Study on the Characteristics and Causes of Huqin Musical Instruments in Huangshi Town, Putian City in the 21st Century." *Voice of the Yellow River*.
- Lian Yiping. (2012). "The Research Status of Putian Local Stringed Instruments." *Music Grand View*
- Lian Yiping. (2013). "Study on Huqin Musical Instruments in the Putian Cultural District of Fujian." Fujian Normal University
- Lin Feifei. (2013). "Study on the Forms of Music and Art Expression in the Folk Cultural Activities of Mazu in Putian-Taking the Folk Cultural Activities of Sea Worship to Mazu in Xianliang Port as an Example". *Wuhan University of Technology*
- Lin Ximan. (2007). "A Preliminary Study of Music and Cultural Connotations in the

- Folk Activities of the Hanjiang Lantern Festival." Fujian Normal University
- Lin Yinan. (2019). "A Brief Talk on Putian's Folk Musical Instruments in the "Ten Yin" of Putian. Academy Education
- Weng Tianren. (2013). "A Brief Talk on the Current Situation and Countermeasures of the Cultural Construction of "Ten Tones" and "Eight Music". Music time and space
- Weng Xin. (2010). "Field Investigation on Putian's "Ten Tones and Eight Music"-Also on the Prosperity and Development of the Unique Culture of Putian, Fujian." Popular literature
- Xiao Haiying. (2014). "Analysis of the Inheritance and Protection of Putian Folk Music "Ten Tones and Eight Music". Young writer
- Xie Fang. (2021). "Pu Xian Shi Yin Ba Le and Mazu Belief and Culture International Brand Integration Research." Journal of Guangxi Normal University for Nationalities
- Ye Mingsheng. (2007). "Study on the Culture Ecology of Puxian Drama." Xiamen University Press
- Zheng Jian. (2010). "On the Relationship between Puxian Opera Music and "Ten Tones and Eight Music". On the Construction and Development of the Hometown of Chinese Folk Culture and Art
- Zheng Shangxian. (2006). "Puxian Opera History". China Drama Publishing House
- Zhu Yongzhen. (2017). "The Strategy of "Ten Tones and Eight Music" Integrating Music Appreciation in Kindergartens." Teacher



พหุณฺ์ ปณฺุ ทิโต ชีเว

BIOGRAPHY

NAME	Xiaomei Ye
DATE OF BIRTH	August 25, 1992
PLACE OF BIRTH	Putian City, Fujian Province, China
ADDRESS	Putian City, Fujian Province, China
POSITION	Student
EDUCATION	2011-2015 (B.A.) Bachelor's degree in Music Education Held at the Sunshine College of Fuzhou University 2020-2023 (M.M.) Master of Philosophy in Musicology(Master), Masarakham University

