Aesthetic analysis of Si Chan Qing Yin Music

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Abstract

This study aims to investigate and evaluate the musical analysis and artistic significance of Qingyin in Sichuan since the establishment of the People's Republic of China in 1949. The study aims to achieve two objectives: 1) To examine the music of Qingyin in Sichuan, and 2) To analyze the aesthetic value of Qingyin in Sichuan. The findings indicate that the features of Qingyin music in Sichuan since 1949 are rooted in regional folk songs and melodies, incorporating traditional tunes from various parts of the country. This art form combines techniques from opera performances and contemporary vocal skills, while also preserving the stylized Qupai style of Chinese folk art, including Bancavity, couplets, singles, and other established genres. As a result, it has evolved into a distinctive and unique artistic expression in Sichuan. Sichuan Qingyin performs in the Sichuan dialect. The majority of the singing content is around folk tales that are well-known among

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the general populace, capturing the essence of everyday life. By conducting a statistical analysis of empirical research data, this proposal aims to outline how Sichuan Qingyin can effectively adapt to the current era and cater to its audience. It explores the internal self-sustaining capabilities and external developmental support of Sichuan Qingyin and presents a set of practical recommendations and innovative ideas to facilitate the inheritance and growth of this cultural heritage.

Keywords: Aesthetic Analysis, Si Chuan QingYin, Music

Introduction

"Sichuan Qingyin" is a folk art with a long history and tradition. There is no exact record of when it originated. China has had this type of joint music form since the Northern Song Dynasty.

In the past, Sichuan Qingyin did not go by this name. In the past, the singer would hold the musical instrument "Yueqin," known as "Singing Yueqin." People often refer to the accompaniment instrument "pipa" as "singing pipa," and Sichuan Qingyin as the "singing sea and lake." Because of the early social turmoil, many artists made a living by wandering the rivers and lakes. During the peak of Sichuan Qingyin's growth, people sang "Yueqin" in the streets and alleys, and teahouses and hotels were bustling with patrons. This demonstrates Qingyin's popularity and influence at the time.

According to records, Changzhuan in the Song Dynasty was the predecessor of Qingyin, which had a significant influence on the structure of Qingyin in Sichuan. Some singers followed the trading ships along the river and sang. After a considerable amount of time, the singers arranged some Sichuan folk historical and

cultural stories in beautiful tunes, and eventually sang in dialect, creating the initial prototype of Sichuan Qingyin. It was officially named "Sichuan Qingin" after the People' Republic of China was founded. In 1956, Mr. Li Yueqiu, a master of Qingyin, won a gold medal with Sichuan Qingyin classics at the Moscow World Youth Festival on behalf of China, which greatly promoted Sichuan Qingyin's development. Initially, Sichuan Qingyin was primarily sung in teahouses, with the singers performing while seated. Later, Qingyin entered the theater to perform, then changed to standing and singing. Qingyin transitioned from sitting to standing singing. To follow the music's rhythm, the singer uses the coordination of "hands, eyes, body, method, and steps." The singer gradually transitioned from sitting to standing while singing. Deng Bixia, a performing artist from Chongqing Qingyin, is the first person in Sichuan Qingyin to "change from sitting singing to standing singing."

The country and the government did not value Sichuan Qingyin until 2008, when they rated it as the "second batch of intangible cultural heritage". Since then, it has come back into the public's view.

Finally, Sichuan Qingyin is an intangible cultural heritage protection project in Sichuan Province.The development and inheritance of Sichuan Qingyin face numerous challenges and difficulties. Contemporary society boasts a developed economy and a diverse entertainment culture. Over time, modern entertainment gradually draws people in. Music surrounds us, gradually erasing the charm of Tiao's traditional folk art. We often talk about cultural inheritance; how do you inherit it? Who will inherit it? But it is a problem.

Therefore, this study aims to analyze the music of Sichuan Qingyin, excavate and reproduce its beauty, with the goal of arousing people's attention to the inheritance, protection, and development of Sichuan Qingyin. Simultaneously, the author conducts hands-on research to explore the current perception of Sichuan Qingyin among modern people. Through the results of his research, he is able to explore the path of inheritance and development, and provide some reference ideas for the future development of Sichuan Qingyin.

Objective of Research

1. To analyze the music of Sichuan QingYin.

2. To analyze the aesthetic value of Sichuan QingYin.

Scope of Research

1. Time Range: Since 1949, Sichuan Qingyin's music has been

2. Location range: Sichuan Qingyin's music in Sichuan Province

3. Content range: Qingyin's musical and aesthetic value in Sichuan

**Definition of research terminology**

Qingyin since 1949 refers to the Sichuan Qingyin music that has been developed over the past 74 years since the founding of New China in 1949. The development of Sichuan Qingyin dates back hundreds of years to the Qianlong period of the Qing Dynasty. Due to historical development factors and the limitations of Qingyin's inheritance model, which relies on masters leading apprentices and word of mouth, the **preservation of music cannot be considered.** Since the founding of New China in 1949, Sichuan Qingyin's music development has gradually become standardized, and music has changed

from oral traditions to standardized notation records. The music writing method also has its own unique musical structure and mode scale.

Music analysis: As a unique performing art, Sichuan Qingyin has a unique value. Music analysis mainly analyses Sichuan Qingyin's music by analyzing its musical structure, mode rotation, mode scale, accompaniment, and singing system.

Aesthetic value: Sichuan Qingyin is a traditional folk art with a strong taste in Sichuan. It absorbs traditional Chinese ditties, folk ditties, and folk songs into music. After a hundred years of singing and fusion by Sichuan artists, it has gradually developed into a music style with Sichuan characteristics. Excavate Sichuan Qingyin's singing, libretto, language, and expression form from the singing system to analyze the performance beauty of Sichuan Qingyin.

Research Conceptual Framework
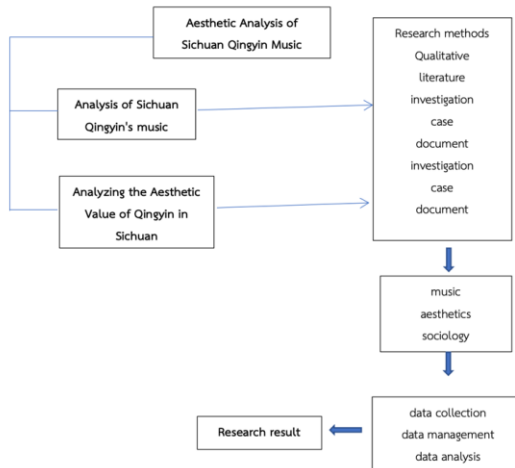
Research Methodology

1. Qualitative

This research mainly adopts the method of combining quantitative research and qualitative research. Quantitative research and qualitative research are two opposite research paradigms in the social sciences. There are obvious differences in research objectives and methods between the two. Quantitative research focuses on quantitative aspects. Qualitative research focuses on material aspects. Quantitative research is based on actual data obtained from surveys, whereas quantitative meaning is based on measurement with digital tools. Qualitative

research is based on a wealth of historical facts and lived-experience data. The main methods of qualitative research are multi-person group interviews, detailed interviews, videos, and so on. The term hybrid approach refers to research methods that enable system integration, also known as "hybridization." "Quantitative and qualitative data can be integrated into a single survey or incorporated into a continuous survey program." This approach's basic premise is that integration allows for greater integrity and synergy.

2. Interview

An interview is a face-to-face oral conversation. The researcher lists relevant questions according to his own research objectives. According to the recipient's answer, Collect and sort out detailed, objective, and accurate relevant information. Interviews include both formal and informal interviews, group interviews, and individual interviews.

3. Observation

According to their own research goals, researchers use the most direct senses to capture relevant information about the research objects.Researchers document the

characteristics of the observed object using various methods such as notes, audio recordings, and video recordings. There are various ways of observing. Finally, relevant data information is obtained.

4. Literature method

Literature review (some schools directly refer to the current research status at home and abroad) is the basic facts and basic viewpoints of several articles from similar courses that researchers have read, sorted out, mastered, comprehensively analyzed, and evaluated after reading a certain topic in advance. The style of a literature review differs from that of research papers, as it is composed of various methods and techniques. The literature review should generally include the historical status of domestic and foreign research on this topic, the main theoretical viewpoints and nuclear technologies at this stage, the main direction of this topic, the main problems to be solved, and the development trends of this topic. A literature review is about linking new findings to previous results. Define the research question, limit the scope, determine the framework, and evaluate the research method. Explain the development process and research direction of the selected topic in the corresponding

subject field and make some progress, or adopt the current self-developed technology and make improvements, and explain the significance of the research.

5. Fieldwork method

The sociological concept of fieldwork, known as fieldwork in English and field investigation or field research in Chinese, first emerged. The field research discussed here involves conducting on-the-spot research in the area where the object of study is located, observing their social structure, lifestyle, and communication methods, and conducting interviews to gather their perspectives. Therefore, the research field, also referred to as the "field" of research, is where the researchers will conduct their observations and interviews. How do I do fieldwork?

5.1 First, understand the general social etiquette and taboos in the area.

5.2 Follow the example of the Romans and show respect for the locals.

5.3 Pay attention to the design of your personal image Observe carefully.

Taking field notes every day is the norm for most anthropological and ethnological fieldwork. In my opinion, it's important to not only take field notes but also to organize

them while conducting the investigation. This way, you can identify which aspects of the investigation are insufficient and supplement them at any time. When I was investigating in Xinjiang, I usually recorded interviews during the day and sorted out the tapes at night.

Result

In this article's research, the author has carried out a detailed interpretation of Sichuan Qingyin's musical Form structure characteristics,mode characteristic, ccompaniment, singing system, and language characteristic through qualitative research, interviews, observation, literature method, and field investigation method. Concluded as follows:.

1. To analyze the music of Sichuan QingYin

1.1 The musical form structure of Sichuan Qingyin is rooted in folk ditties and folk song prototypes, exhibiting a fixed and stylized structure, which includes couplet style, single style, banqiang style, and qupai style. This basic structure serves as the foundation upon which the composition rests. During the Sichuan Qing Dynasty, individuals could compose these musical forms and structures independently, link them together, or further develop them to create a song. Compared to the

international music structure, Sichuan Qingyin's music structure bears a striking resemblance to other Chinese folk arts, characterized by their diversity and inseparability. It is intended to be based on folk dances and local folk songs. developed above. Has a fixed genre structure.

1.2 The characteristics of the Sichuan Qingyin mode are described. The traditional Chinese pentatonic scale is used in Sichuan Qingyin: Gong, Shang, Jiao, Zi, and Yu. You can alter the pronunciation based on this foundation. As a result, the Qingyin mode in Sichuan has the characteristics of stability and harmony that are unique to the Chinese mode scale. Folk ditties and local folk songs form the majority of the repertoire, resulting in a harmonious and catchy mode and scale. It is convenient for the public to sing.

For Sichuan Qingyin, there are two primary types of accompaniments: percussion drums and boards. The other category is traditional Chinese national musical instruments, such as strings, pipa, hu, and qin. The word "companion" reflects the role of accompaniment in unvoiced sounds. Mainly singing.

The singing of Sichuan Qingyin is the main part of Sichuan Qingyin. The singing combines the essence of modern vocal music with traditional folk art. It is a one-

of-a-kind form of artistic performance that uses the Sichuan dialect as the main language.

2. To analyze the aesthetic value of Sichuan QingYin.

In the previous chapter, this paper explains the aesthetic value of Sichuan Qingyin from the perspectives of Sichuan Qingyin's music, artists, and audiences. We conducted field investigations, observed, collected, and sorted relevant data from the people in Bazhong City, Sichuan Province, the "Hometown of Chinese Quyi," using questionnaires. We conducted an interview and dialogue with Shi Min, who is the third generation inheritor of the Sichuan Qingyin "Li School." Concluded as follows:.

Content: Sichuan Qingyin's libretto is mostly based on folk stories and folklore. These widely circulated and well-known stories are the link between Sichuan Qingyin and the audience, who have similar aesthetics and emotional resonance. Sichuan Qingyin, accompanied by traditional Chinese folk instruments, absorbs the essence of Quyi, constantly improves its own performance form, and optimizes its performance to suit the aesthetics of the audience and the market.

This approach aims to propel Sichuan Qingyin's performance to a broader platform.

Sichuan Qingyin's genre and melody motives are derived from folk minors and folk songs. Sichuan people have passed down these melodies and librettos from generation to generation, making them accessible to all ages. Sichuan Qingyin's performance and melody are in line with the audience's aesthetics and expectations. Make it simple for the audience to accept the artist's performance. This "familiarity" is also Sichuan's greatest advantage in terms of Qing inheritance. The audience can only firmly grasp the aesthetics when art originates from and returns to the people.

Discussion

Research reveals that Sichuan Qingyin's music is a comprehensive performance art that utilizes folk ditties and folk songs as its original materials. It takes the form of folk art (rap style), is performed in the Sichuan dialect, and is accompanied by traditional Chinese musical instruments. The music adheres to a fixed musical structure and genre, with most melodies crafted using the Chinese pentatonic scale. The libretto's content is close to ordinary people's lives, and most of

it is based on folk stories and legends. He has continuously accumulated, sung, and formed his unique art form over hundreds of years, while also accumulating audiences from generation to generation.

Regarding its aesthetic value, the author provided a detailed explanation of Sichuan Qingyin's aesthetics from the perspectives of Sichuan Qingyin's music characteristics, the artist's perspective, and the audience's perspective. Different from other previous studies, the author used interviews and field surveys to explore how Sichuan Qingyin's music should adapt to contemporary society from the perspective of the inheritors of Sichuan Qingyin and the audience, using actual survey data as support. The author explores the value of Sichuan Qingyin based on people's aesthetics and actual data results. Based on a comparison between previous research and this study, the author will explore the value of Sichuan Qingyin from the following perspectives:

1.1 Reflection of economic value

The economy is the backbone of culture. Consumption is the main component of human social and economic activities, as well as one of the basic living conditions for social survivalTwo major themes divide

consumption: personal consumption and social public consumption, with personal consumption encompassing both material and cultural aspects. " Since Sichuan Qingyin's inception, it has closely tracked the growth of the commercial economy, aligning with the cultural consumption category of appreciating art and indulging in leisure activities. Therefore, it implies uniqueness at the beginning of its formation. The economic value. Nowadays, as economic development and social living standards continue to improve, people's demand for cultural consumption will also increase.

Sichuan Qingyin is a significant folk tourism resource. Nowadays, the proportions of the tourism economy and the knowledge economy are gradually increasing. To attract tourists, various places not only promote natural scenery and major scenic spots, but also emphasize cultural diversity as the focal point of the travel experience. Sichuan Qingyin, one of the Sichuan folk cultural tourism resources, is a combination of leisure and knowledge that is interesting, fun, and highly ornamental. It can provide tourists with a distinct experience of the water and is a unique folk tourism resource. This type of cultural consumption determines that it is full of economic value in the present. Moreover,

since its inception, it has relied on performances to obtain economic benefits and maintain its own development.

1.2 The social value of Sichuan Qingyin

Sichuan voiceless rap is a popular form of leisure and entertainment. Since its inception, Sichuan voiceless rap has served as a cultural form of entertainment. It is a popular culture that roams the streets and incorporates folk literature. In terms of form, it adds folk percussion and playing instruments as accompaniment, making the rap performance more appreciative while meeting the audience's aesthetic and entertainment needs. In terms of content, it not only resonates with real life, but also provides children with beauty, inspiration for an ideal life, and enhances their emotional state. Therefore, it has the potential to become a cultural activity that the public finds appealing. promote gender equality.

Since Sichuan Qingyin's inception, female characters have portrayed the lead singer, while some songs feature male characters.The duet gained a new role in 1958 when Yibin "Song Reform Association" artist Wang Chunzhao (1925–1978) sang the Sichuan Qingyin song "Singing Hero Huang Jiguang," becoming the first male singer to break through the silence. However, the

fundamental status of female lead singers remained unchanged. Therefore, we can observe a certain stability in women's professional status.

Music serves the purpose of convincing and illuminating. People have always regarded music as an important function of self-cultivation and character cultivation. Many folk art performances have incorporated themes of patriotism, love for the people, fighting violence, and aiding the weak, elevating the cultural function of traditional music towards "goodness and beauty" and "true beauty." The unity of truth, goodness, and beauty is the core value of Chinese art,

and it is also the aesthetic concept that Chinese folk music has always respected. One of the streams, Sichuan Qingyin, should also convey ideas and concepts. In the song "Momei Going to the Street," from the perspective of "Momei," the incident of meeting the same person on the street serves as a connection point, recalling past grievances and transferring the current attitude towards others. Using character descriptions and the recording method of comparing the past and the present, the song aims to publicize and educate people to change bad habits, learn from good role models, and achieve the function of persuading people to follow common rules

and live in harmony The song "Chinese Medicine" also emphasizes the importance of exercising caution and taking simple steps to improve people's lives. Understanding integrity and shame brings peace of mind, and there are no flaws in dealing with people in the world. There are lilies in the neighborhood." The song is based on traditional Chinese medicine titles and uses the meanings "careful grass" and "Wujia skin" as a pun. It uses popular and straightforward language to explain the way people think and achieve subtle persuasion. Youth Voiceless artist Ren Ping sang this song and won the "Performance Award" in the 7th Chinese Folk Art Peony Award Competition in 2012, providing a high-quality model for the innovation of silencers in Sichuan today.

Recommendations

    1.   **Diversification of the media**

Rap culture is a kind of music art, and a large audience is an important guarantee for its survival and development. We must use online communication channels in the era of mass media to enhance communication and understanding with the outside world. However, in its role as an information media system, the Internet also has the potential to weaken

the connection between people's true feelings, a crucial and indispensable aspect of communication. Sichuan Qingyin, taking this as a lesson, divides the media into two channels: online and offline. The first step involves establishing a regional audio-visual website or client for rap art. The tangible connection between the mobile terminal and people provides an invisible link for the spread of rap culture. Communication is social, an umbrella for different types of human relationships. This ranges from intimate contact within individuals, to interactions within families and neighborhoods, to communication across rivers and seas through electronic media. These invisible connections between people and the people that surround the land create a place for people to share culture and interact with each other. For example, Mr. Yang Huazhen, the representative inheritor of national intangible cultural heritage in Tibetan weaving and cross-stitch embroidery in Sichuan, learned to use the "Douyin" network platform to disseminate intangible cultural heritage. By understanding the psychology of consumers and young people, analyzing market operations, and gradually adapting to the changing times, Mr. Yang Huazhen promotes intangible cultural heritage experience courses, enabling more

people to understand traditional culture and skills. This provides a learning path for Sichuan Qingyin's communication channels.

The second step is to enhance the visibility of offline performance venues. Use the information available on major websites today to promote offline performance information through public accounts, video accounts, and other channels, thereby increasing audience interest. Human beings are social animals, and interpersonal relationships are the main source of personal emotions. Close contact and face-to-face communication between people may increase physical and mental resonance and leave a lasting impression. Watching a show with real dedication in offline venues, such as teahouses and theaters, may give you a greater feeling than watching it ten times online. For example, Sichuan Qingyin set up an "experience base" at the Daci Yayun Teahouse in the Daci Temple Community on July 7, 2020. From Monday to Friday, local young and middle-aged artists, intangible cultural heritage inheritors, and professional technicians gather here. Carry out public cultural service activities. Tourists only need to pay for a cup of tea, and they can learn folk art for free in the morning and watch performances for free in the afternoon, truly embracing

the intangible legacy that "there are theaters every day, performances every week, performances every month, and lectures every season." Next are promotional and performance events.

2. Inheritance subjects continue to innovate in social changes

We pass on one end of the inheritance, while we inherit the other. Biography is primarily concerned with inheritance. In contemporary folk art, exclusive performances are not only about the performer but also about the creator. The content's sophistication has a significant impact on the development of art. The auNot only does the audience focus on external forms like stage layout, but they also increasingly appreciate the literary quality of the content and increasingly value the creative personality and unique style. aging the development of different creative personalities, styles, and genres is an indispensable condition for promoting the prosperity of opera creation.

Classics endure time's polishing and tempering, reviving classics, folk stories, and traditional repertoires; in other words, modern consciousness enhances the traditional content's theme and transforms the text's meaning. Innovative methods include reinterpreting and

explaining classics, as well as developing the spiritual value of the original characters. On the other hand, if you want to create classic works, you need to constantly hone the text, broaden your creative horizons, and bring your works into line with contemporary literary creation. Pay attention to the appreciation requirements of the audience, strive to be simple to understand, from the shallower to the deeper, and then gradually develop to adapt to the audience whose appreciation level is constantly improving. Therefore, creators of different genres should learn from each other to strengthen their own characteristics and absorb others' strengths in order to enrich themselves.

For performers, it is indeed relatively difficult to express modern life in the form of rap compared with other art forms of the same type. There are certain contradictions and conflicts in the fast-paced, diverse, and rich features of life. However, this does not mean we should abandon the concept of change. The ancients said that "if you are poor, you will change, and if you change, you will be successful." To put it another way, tradition serves as the foundation for some innovations and creations.

3. Multiple needs matching of inheritance objects

According to the age standard, the author divides the audience into three major groups: old, middle-aged, and young. Based on the media through which the audience obtains information, the audience is primarily divided into two categories: online and offline, although there are differences between the two. In order to achieve the desired transformation, some individuals may engage in both online and offline ACTi Depending on the audience's structure, investigate potential innovative paths and offer suggestions for future advancement and growthitance and development.

The term "youth group" primarily refers to student groups ranging from elementary school to university. For these audiences, the primary venue for their activities is the school. Local culture is inherited through a social fluidization phenomenon, primarily through daily communication. This intergenerational inheritance relationship is deeply ingrained in the social integrity of teachers, classmates, and family members. Learning plays a crucial role in their lives, and the content of creation must align closely with the students' learning For primary and middle school audiences,

general education methods such as introducing Qingyin to the campus, conducting Qingyin lectures, and organizing Qingyin public welfare performances are effective ways to introduce Sichuan Qingyin culture to the audience from an early age, fostering a subtle influence, and providing assistance. re assistants. Increasing their interest in Qingyin art and expanding the scope of inheritance will not only help to cultivate lovers of literature and art but also help to discover and select suitable talents. For college students, they have the autonomy to choose majors, minimize the dislocation education that they want to learn but cannot learn, increase the proportion of local music courses, form a mature and complete teaching system, and improve the supporting measures for professional art college education and employment. We urgently need to solve these problems.

During the intangible cultural heritage activities on campus, Teacher Tian Linping composed several repertoires for elementary school students, including "Sichuan Qingyin Masters," a lively tune that incorporates the skill of playing the tongue to pique students' interest and preserve traditional culture. Later, I created "Looking for Parents to Come Home Early" in response to the

psychological needs of neglected children in rural areas, with the aim of drawing attention to the physical and mental health of children. Teacher Tian also adapted a nursery rhyme, using traditional tune cards: "Fat children are chubby, riding a horse in Chengdu, Chengdu is like a baby, fat children ride white horses, white horses jump high, fat children play Guan Dao, Guan Dao is round, The obese infant consumes soup from the garden; the soup has a pleasant taste; the obese infant consumes an ample amount; they savor the sweet, glutinous rice balls; they devour three large bowls." Create a song suitable for children's age, "Fat Baby Song," which is lively and interesting, especially when the child utters phrases such as "Fat surname, go to Chengdu" and "My stomach is going to burst" in their own words. This song truly captures the innocence and loveliness of children, as well as the joy from their hearts.

The middle-aged group primarily encompasses the working population, including office workers. Regardless of their working hours, they mainly focus on rest days and holidays as the main transmission and reception times. Creations with themes close to life, leisure, and entertainment should account for an important proportion. They find themselves in a challenging situation

where they not only miss out on the chance to share their childhood culture, but also struggle to find the time and energy to re-engage with their hobbies. However, as the main owners of the economy and the driving force behind cultural consumption, they may not only invest heavily in cultural and educational resources to encourage young people in their families to pay attention to voiceless culture, but they may also be willing to invest the corresponding time and resources to care for elderly members of their family who may be less familiar with voiceless culture. Under their influence, they increase their own interests, thus promoting the consumption of voiceless culture. Mr. Tian created "Comfortable Chengdu," showcasing new aspects of Chengdu from the perspectives of history, tourist attractions, and economic development.

For the elderly audience, the term primarily refers to those who are nearing retirement or are already retired at home, and their preference for voiceless sounds is evident. As a result, they represent a sizable demographic that is well-versed in the classic repertoire of Muffler 1. Their strong foundational skills should serve as the primary attraction for them. Their approval can be won through the wonderful interpretation of old songs

and the new singing of those same songs. While creating new tracks, we must not forget the existence of old audiences. As time progresses, we must slow down and wait for those who have fallen behind.

Therefore, in the face of the social needs of different groups of people, as the performance time and venue change, the performance subject should adjust the performance content according to the performance object and strive to meet the taste of the public car, and the performance behavior will change accordingly with the performance occasion. Both the music style and performance form should remain consistent. As Teacher Tian Linping instructed, "Sing which song for which occasion?"

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