

# Analysis on the Embodiment of Sichuan Han Folk Songs in the New Sichuan Opera High-pitched Tune Music

Taking “Bashan Xiucui”, “Jin Zi” and “Jiang Jie” as an Example

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**Abstract**—In the long process of development of Sichuan opera, it absorbs the elements of local folk music and culture, and presents the vocal art with local characteristics in Sichuan. From traditional Sichuan opera music to newly compiled Sichuan opera music, no matter in music creation, band composition or vocal singing, Sichuan opera music has been modernized. Whether it is traditional Sichuan opera music or newly compiled Sichuan opera music, it will be found that the creation of high-pitched Sichuan opera music is the majority, and the musical elements of Sichuan Han folk songs can often be heard in these high-pitched music. For example: Sichuan opera "Bashan Xiucui" prelude music on the use of Sichuan folk songs "Jianjian Shan" music melody; The tunes in Sichuan opera "Shangangye" are based on the musical elements of Sichuan folk song "Beier song" and so on. Taking some newly compiled Sichuan dramas as an example, the author analyzes the elements of Sichuan Han folk songs used in the creation of high-pitched tune music, and understands the modernization development of Sichuan opera high-pitched tune music.

**Keywords**—folk songs; Sichuan opera high-pitched tune; music

## I. INTRODUCTION

Teacher Peng Chaoyi said in "exploring the Music of Sichuan Opera": "the rich and colorful folk music (quyi, opera, instrumental music) is deeply rooted in folk songs. Sichuan opera has a deep blood relationship with Sichuan folk songs." Teacher Lu Yingkun also said in his book "High-Pitched and the Music of Sichuan Opera": "the exchange of high-pitched and folk music should be bidirectional, that is, mutual absorption and tolerance. Therefore, in Sichuan's high-pitched and Sichuan folk songs, rap, gongs and drums, and witchcraft music, part of the tone has become one. The combination of different sources and the absorption of folk music naturally means an artistic enrichment. "

Indeed, some of the musical fabrics in the traditional high-pitched music of Sichuan opera do absorb and complement each other with Sichuan folk songs. In the creation of modern Sichuan opera, in order to express local customs and characters more vividly and embody the unique features of Sichuan opera, modern composers are based on the local representative folk songs. Or the adaptation of the elements of folk songs into the

music creation of Sichuan opera, plus modern composition techniques, multi-voice and polyphonic techniques to add color to the high-pitched music Sichuan opera. The new Sichuan opera has the characteristics of incorporating folk songs into high-pitched music.

## II. A BRIEF INTRODUCTION OF HAN FOLK SONGS IN SICHUAN

Folk songs, that is, folk songs, come from the laboring people's labor, and go to the laboring people's life in all aspects, which is closely related to the working people's life. In ancient times, folk songs in the mountains, collective labor, has the command, the role of inspiration; in sacrifice, marriage and funeral, it acts as the "intermediary" to invite God and express his inner feelings, or in customs and festivals, it expresses people's expectations of life. Folk songs bear people's expectation of life and the sustenance of the highest belief in their hearts, which shows its importance. The earliest record of folk songs was the Guofeng in the Book of Shijing of the Zhou Dynasty. The folk songs of 15 countries from the beginning of Zhou Dynasty to the middle of Spring and Autumn period (the 11th century BC – the 6th century BC) are recorded. Through the accumulation of successive dynasties and the arrangement of later generations, the number of folk songs in our country is various and has its own characteristics.

The folk songs of our country are divided into two categories: one is Han folk songs, which include folk songs (general folk songs, pastoral folk songs, grazing folk songs), trumpets (handling, engineering, farming and fishing), and in minor (singing, ballad, time etc); One is minority folk songs, such as (Mongolian long tune and short tune, Kazakh solo and playing songs, Uygur love songs etc)<sup>1</sup>. According to this classification, Sichuan Han folk songs are divided into folk songs, trumpets, minor.

Sichuan Han folk songs: Sichuan Han folk songs high, long, free music, rhythm. The lyric is usually composed of seven words (e.g. "the Sun comes out of Joy") and the lyrics "the Sun

<sup>1</sup> Yuan Jingfang. Introduction to Chinese traditional Music [M]. Shanghai music publishing house.

comes out (Luoer) is happy (Oulangluo)", The lyric of "Big River rising Water and Wave Sand Island" lyrics: "the river rises water and waves the sand state, picks up (the) hemp pole downstream lost." Sometimes there are five clauses (e.g. "Sister (that) is more diligent, make a pair of flowers (uh) shoes." and others. In a lyric or in the sentence reading place, the contrast words are often added. (See "Table I")

TABLE I. SICHUAN HAN FOLK SONGS

Folk Song Type	Brief Introduction	Representative Track
(1) General folk song	General folk songs are the songs sung by laborers in the mountains or fields to express their feelings, to express their local characteristics and to express their feelings, which are relatively fixed and widely spread. The Han folk songs in Sichuan include god song, Luo er tune, pan song, back two song, high tune, roll board folk song and so on	"Picking grapes" (Divine song), "Follow the sun", "The Sun Comes Out of Joy" (Luo er tune), "A tall mountain with a tree locust" (Divine song), "It's hard to Get up the Hill with Your Back on Your Back." (Berer song), "Jianjian Shan", "Pomegranate Leaves and Patterns" (Pan song) etc. <sup>2</sup>
(2) Tian Yang folk song	Songs sung in farming, such as transplanting or planting, or collecting grass.	Weeding gong and drum, Transplanting Yangko, etc.

TABLE II. HAN NATIONALITY TRUMPETS IN SICHUAN:

Trumpets Type	Brief Introduction	Representative Trumpets
(1) Song for carrying	It is the laboring people who carry heavy loads through their own physical strength.	Carrying the work trumpets
(2) Song for engineering	Used in tamping, logging, etc.	Tamping trumpets, Upper beam trumpets, Logging trumpets
(3) Song for farming	The trumpets used by working peasants in farming.	Farming trumpets, Seedling transplanting trumpets
(4) Song for fishing vessel	It includes shipping, etc.	Chuanjiang trumpets, Tuojiang trumpets, River Crossing Boat Fu qu (Leshan) etc.
(5) Song for workshop	In the workshop production, workers cooperate with each other, improve efficiency, invigorate the singing trumpets.	Bamboo trumpets, Saltwater trumpets, Oil pressing trumpets

<sup>2</sup> Collection of Chinese Folk Songs, Sichuan Volume [M]. China ISBN Center Press. 1997. 12.

TABLE III. THE HAN NATIONALITY MINOR IN SICHUAN:

Type of Minor of the Han Nationality in Sichuan	Brief Introduction	Representative Track
Sing	Including children's songs, lullabies, hawking, and ritual chanting.	Bannv song, Peilang song, Hunjia song, Sang song, Kujia song, Zuogetang etc.
Ballad	Including complaints, love song, life song, Playful song	"Xiu hebao" etc.
Popular song, music, etc.	To be performed by professional or semi-professional artists in places where crowds gather, such as entertainment and rest, and provide entertainment and entertainment.	The moon bends to illuminate Kyushu, Meng Jiangnv modulation, Lantern modulation, Tea picking tone, Nanping minor etc.

<sup>3</sup>Sichuan has unique resources and a climate suitable for people to live in. In this rich natural conditions, the labor forms of the working people are more diverse, and the corresponding folk songs are abundant. In addition, after the Yuan Dynasty, the continuous immigration of "Huguang Filling Sichuan" into Sichuan, the local culture gathered here, more enriched the color of Sichuan folk songs, which is one of the reasons why Sichuan folk songs occupy an important position in Chinese folk songs. (See "Table II" and "Table III")

### III. TRADITIONAL HIGH-PITCHED TUNE MUSIC AND NEW SICHUAN OPERA HIGH-PITCHED TUNE MUSIC

The vocal part of Sichuan opera music includes: Kun, high-pitched tune, Hu Qin (Xipi, Er Huang), play (Bangzi), lantern opera. Among them, high-pitched tune is the most characteristic of Sichuan vocal art. The high-pitched tune of Sichuan opera originated from Yiyang tune near Qingyang qiang and Chu Di Qing Opera. On this basis it absorbed the local language folk songs quyi and other factors and formed a special voice with Sichuan characteristics. According to statistics, about 65% of the repertoire of Sichuan opera are of high-pitched tune.

#### A. Traditional Sichuan Opera with High-pitched Tune Music

After a long period of local transformation, the traditional high-pitched tune of Sichuan opera is characterized by "helping to beat and singing" (that is, helping to sing, percussion, and singing without accompaniment). The development of traditional high-pitched tune in the late Qing Dynasty and the early Ming Dynasty has been very mature, gongs and drums to help the festival, no orchestral accompaniment, the specific combination of the pieces classified, forming a programmatic ensemble music. Actors sing mono melody, its basic board type has [word], [second rate], [loose board], [shaking board], etc. Traditional Sichuan opera high-pitched tune music is the

<sup>3</sup> The classification and introduction of folk songs in this table refer to: Yuan Jingfang. Introduction to Chinese traditional Music [M]. Shanghai Music Publishing House.. Representative tracks refer to: Qin Zhenchuan. Study on the geography of Sichuan Han folk songs since modern times. [D]. Southwest University, 2017.

personnel responsible for percussion, for the male voice. In the 1950s, the music reformers of Sichuan opera divided the "gang" and "hit", and the form of the help tune was more abundant, the form of the help tune was innovated, there were the male voice tune, the female voice tune and the mixed chorus tune. In the high-pitched tune, the female voice band tune becomes a big bright spot in the Sichuan opera high-pitched tune.

On the variety of traditional high-pitched tune opera in Sichuan opera, such as "Liu Yinji", "Zhao Shiguer", "San Jizhang", "Pipaji", "Da Shen", "Qing Tan", "Ying Xiandian", "Si Fan", "Song Xing", "Fang You", "Bi Zhifuke", "Hong Meiji", "Zhai Hongmei" etc.

B. New Sichuan Opera High-pitched Tune Music

A new Sichuan opera is written by a playwright based on classical, modern themes, a new script of Sichuan opera, or other local dramas, which are called new Sichuan dramas. At the same time, a large number of composers graduated from professional colleges devoted themselves to the creation of Sichuan opera music. The composers of the new Sichuan opera draw lessons from Western polyphonic and harmonic composition techniques, and incorporate into folk songs and ballads that can show the culture of Sichuan characteristics, and knead the variant forms of these folk songs into the high-pitched tune music of Sichuan opera. Sichuan opera has produced more modern works than traditional opera. The new summary of its music is as follows: first, the enrichment and development of the vocal art (that is, the combination of songs and folk songs in the vocal music and the use of polyphonic techniques in the voice); Second, the breakthrough of rhythm and the development of board style, no longer stuck to the traditional stylized music rhythm, but also more or less learn from the plate chamber; Third, the enrichment and development of accompaniment and soundtrack<sup>4</sup>, the creation of a new Sichuan opera, such as "Jin Zi", "Bashan Xiucai", "Sishui Wei Lan", "Shan Gangye", "Suisui Chong Yang", "Yi Danda", "Yuhai Kuanglan", "Hong Yan", "Tan Jier" etc.

IV. THE ELEMENTS OF SICHUAN HAN FOLK SONGS REFLECTED IN THE NEW SICHUAN OPERA HIGH-PITCHED TUNE MUSIC

In the long-term evolution of Sichuan opera, a large number of Sichuan quyi (Yangqin, Qingyin, etc.), Chuanjiang trumpets, folk Yangko and other tune factors. In the new Sichuan opera, there are a lot of music materials of Sichuan Han folk songs, even folk song archetypes.

1. Bashan Xiucai, created by Sichuan playwright Wei Minglun on June 21, 1875, is a musical work of Sichuan opera with high-pitched tune characteristics. Sichuan Theatre performed this work, composer Li Tianxin in the prelude music using the melodic form of Jianjian Shan. "Jianjian Shan" is a folk song in Nanjiang County, Bazhong City. The lyrics describe the sad feelings of the peasants who suffered from

hunger and famine in the old society because of the bad natural and social political conditions.

The music of Jianjian Shan belongs to the form of high-pitched tune, and its tone has the characteristic of high intensity. It is a plume with a range of ten degrees in "Fig. 1".

尖 尖 山

1=G  $\frac{2}{4}$  稍慢 呼喊地

6 · 6̣ | 6̣̣̣ · | 6 · 5 | 3 - | 6 · 5 | 3 6 · | 6 · 5 | 3 - | 2̣ 3̣ 1 | 3 - | 1̣ 3̣ 1 | 6 - |

1. 尖尖山，二斗坪，包谷馍馍胀死人。弯弯路，密密林，  
2. 风里滚，雨里淋，一年到头累死人。年年苦，辈辈穷，  
3. 盼星星，盼月亮，盼着救星共产党。云要散，天要亮，

6̣ 1 | 6̣ 3 · | 6 · 5 | 3 - | 6̣ 6̣ 6̣ | 6̣ 6̣ | 6̣ 6̣ · | 5̣ 6̣ 5 | 3 - | 1̣ 3̣ 1 | 6 - ||

茅草棚棚 笆笆门。要想吃干饭（啥）万不能，万不能，  
老天整我 一家人。吃人的老天（啥）太不平，太不平。  
总有一天 见太阳。苦难的日子（啥）不久长，不久长。

Fig. 1. Music score of "Jianjian Shan".

Look again at the prelude to the Bashan Xiucai in "Fig. 2".

巴山秀才

1=G 4/4

1 1 - - | 0 0 0 5 | 5 3 3 6 5 - | 6 - - - | 6 5 3 0 0 0 | 6 5 4 3 2 3 0 |

翻 开 近 代 史 呦

6 - 1 - | 1 - 2 - | 2 5 - 3 | 3 - 0 0 | 0 0 0 6 | 6 - - - |

回 顾 旧 四 川

3 2 2 7 | 7 6 - 7 6 | 5 - 3 - | 6 - - - ||

Fig. 2. The prelude to the Bashan Xiucai (Composed by Fan Jing).

By comparing the melodies of the two segments, it can be seen that the two melodies belong to the same plume mode, and the range of the musical range of "Bashan Xiucai" is relatively wide, which is because the range of the high-pitched tune of Sichuan opera itself is wider than that of the folk songs.

The background of the writing of "Bashan Xiucai" is that farmers are suffering from disaster and hunger, so they ask the local government to open their stores and set aside grain. It can be seen that the folk song "Jianjian Shan" is similar to the people's living conditions as shown by "Bashan Xiucai". In addition, under the condition that Bazhong is adjacent to Dazhou, the composer expresses the living environment and living conditions of the laboring people with the musical elements of the folk song "Jianjian Shan", so that the music can be better integrated into the situation.

2. The children's rhyme of "Huangsihuangsi Ant" in the newly compiled Sichuan Opera "Gold", is a children's ballad of Sichuan. It has the characteristics of long mouth, sharp rhythm and simple melody as shown in "Fig. 3".

<sup>4</sup> Peng Chaoyi. The Breakthrough and Development of Modern Sichuan Opera for Traditional Music. 1988

金子

1 = bB 4/4

6̣ 2̣ 6̣ 2̣ 1̣ 1̣ | 0̣ 1̣ 1̣ 2̣ 2̣ 2̣ 6̣ 6̣ 6̣ 1̣ 1̣ 0̣ 0̣ |

黄丝黄丝蚂蚂 请你家公家婆来吃肉

1̣ 3̣ 1̣ 3̣ 1̣ 3̣ | 6̣ 2̣ 6̣ 2̣ 1̣ 1̣ | 1̣ 3̣ 1̣ 3̣ 1̣ 3̣ | 6̣ 2̣ 6̣ 2̣ 1̣ 1̣ ||

坐的坐的轿轿 骑的骑的马马

Fig. 3. Music score of "Gold".

The prototype of "Huangsihuangsi Ant" is the first line of the above. "Gold" is composed on the basis of ballads, adding new melodies and lyrics, reproducing gold, Jiao Da Xing and Qiu Hu spent their childhood together. Moreover, the composer will be the children's rhymes in the B Palace mode to use, it can be said to be the right!

3. "Jiang Jie" is adapted by Xi Mingzhen according to the novel "Hong yan", and "Jiang Jie", performed by Chongqing Sichuan Theatre, sings at the very beginning, "Oh, ho, Yangtze River flowing (ah), long (ah) long, whew, wave rolling far

away," Mountain group cliff (tiao), can't stop (oh), whew Hey shout ... " There has always been a Sichuan Han folk song, the Chuanjiang trumpets, as a backdrop. At the Chaotianmen dock in Chongqing, the boxes carried by several porters bear the words "USA", reflecting the plight of the porters along the river in Chongqing. At the same time, more out of the current social pain.

Music score example in "Fig. 4":

The beginning of the music on the use of Chongqing's local trumpets, it can be said to be straightforward. Music is also full of the feeling of modernization, so that the audience is fresh.

Such examples are numerous, such as the beginning of the fifth scene, "when the pear blossom," is the use of the "locust flower when to bloom" melody. And "Jilang Dan Xin" Jialing trumpets into the high-pitched tune qu [Erlang Shen], [Correct] help tune, through the development of the theme tone, very widely spread. There are still a lot of new Sichuan opera music works of this kind, not all of them here.

江姐

1 = bB 4/4

3̣ - | 3̣ 0̣ | 6̣ 1̣ | 1̣ 5̣ 3̣ | 3̣ - | 0̣ 6̣ | 1̣ 6̣ | 6̣ 0̣ |

吆 嘿 嘿 吆 嘿 嘿 嘿

6̣ 0̣ 1̣ 1̣ | 6̣ 0̣ 0̣ | 6̣ 0̣ 1̣ 1̣ | 6̣ 0̣ 0̣ |

嘿 嘿 嘿 嘿 嘿 嘿 嘿

3̣ 1̣ 5̣ | 1̣ 6̣ 6̣ 5̣ 3̣ | 5̣ 6̣ 5̣ 3̣ | 2̣ - | 0̣ 1̣ 5̣ 6̣ | 1̣ 1̣ 6̣ | 6̣ 5̣ 3̣ 5̣ 3̣ |

长 江 流 水 长 啊 又 长 吆 嘿 吆 嘿 波浪

( 6̣ 0̣ 1̣ 1̣ | 6̣ 0̣ 0̣ | 6̣ 0̣ 1̣ 1̣ | 6̣ 0̣ 0̣ | 6̣ 0̣ 1̣ 1̣ | 6̣ 0̣ 0̣ | 6̣ 0̣ 1̣ 1̣ |

嘿 嘿 嘿 嘿 嘿 嘿 嘿 嘿 嘿 嘿 嘿 嘿

3̣ 3̣ 3̣ 6̣ | 6̣ 5̣ 6̣ 5̣ 3̣ | 3̣ - | 0̣ 0̣ | 1̣ 1̣ 5̣ 5̣ | 6̣ 1̣ 6̣ | 6̣ 5̣ 3̣ 5̣ 3̣ |

滚 滚 向 远 方 喽 高 山 群 崖 喽

6̣ 0̣ 0̣ | 6̣ 0̣ 1̣ 1̣ | 6̣ 0̣ 0̣ | 6̣ 0̣ 1̣ 1̣ | 6̣ 0̣ 0̣ | 6̣ 0̣ 1̣ 1̣ |

嘿 嘿 嘿 嘿 嘿 嘿 嘿 嘿 嘿 嘿

3̣ 3̣ 3̣ 6̣ | 6̣ 5̣ 3̣ 0̣ | 1̣ 5̣ 1̣ 1̣ 6̣ | 6̣ 5̣ 3̣ 0̣ |

挡 不 住 吆 嘿 吆 嘿

6̣ 0̣ 0̣ | 6̣ 0̣ 1̣ 1̣ | 6̣ 0̣ 0̣ | 6̣ 0̣ 1̣ 1̣ |

嘿 嘿 嘿 嘿 嘿 嘿 嘿

Fig. 4. Music score of "Jiang Jie".

## V. CONCLUSION

There must be no doubt that folk songs came into being before operas. Sichuan opera is inextricably linked to Sichuan folk songs from beginning to end. When folk songs are incorporated into Sichuan opera music, the meaning of folk songs will become more profound. The combination of folk song elements and modern composition techniques is an added bonus to Sichuan opera music. High-pitched tune, is the most characteristic of Sichuan opera music, more representative in the development.

There are many historical and cultural reasons for the decline of Sichuan Opera, and the decline is only temporary. The times are developing, Sichuan opera in order to maintain vitality, continuous improvement, absorption. From the development of the new Sichuan opera high-pitched tune music, we can see her tolerance and the endoplasm of keeping pace with the times. In order to restore the glory of Sichuan opera, it is necessary for the later generation to carry on innovation and development under the premise of inheriting outstanding tradition.

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