

# The Two Inheritance Modes of Traditional Folk Music and Their Interactive Relationship

## A Case Study of Folk Inheritance and School Education of Nanyin in Quanzhou

Hui Zhou

Xiamen Institute of Software Technology  
Xiamen, China 361000

**Abstract**—The traditional folk music had its inheritance and development in a serious crisis. This paper makes field investigation and research on Quanzhou Nanyin Orchestra and the department of Nanyin in Quanzhou Normal University, and makes comparative analysis on the two different educational modes of "oral & psychic teaching" and the school education (refer to primary and secondary education and higher education) and their interactive relationship.

**Keywords**—*Quanzhou Nanyin; inheritance; interactive relationship*

### I. INTRODUCTION

Quanzhou Nanyin, was listed in the first batch of China's national intangible cultural heritage in May 2006, and was officially included in the world-class intangible cultural heritage in October 2009 it has a long history, carries forward the style of it in Tang and Song dynasties, embodies the essence of music in the Western Regions and the Central Plains, and is known as the living fossils of Chinese music. The research on it has important academic value for establishment of Chinese music system. While with the intensification of modern economic integration and under the impact of the diversity of people's lifestyles, Nanyin is now no longer favored by the people. With the fast development of high-tech products and people's life, Nanyin has a different inheritance mode from that in ancient time.

### II. NANYIN'S INHERITANCE IN THE NEW ERA

#### A. The Inheritance of Traditional Nanyin Orchestra

The Nanyin Orchestra is a mode of inheritance to develop Nanyin for hundreds of years. Under the leadership of the head of the orchestra, all the participants in Nanyin Orchestra are known Nanyin disciples, and they are called "chord friends" by each other. As long as a few "chord friends" meet together, they can form a Nanyin orchestra; at the beginning, no full-time teacher is appointed to be responsible for the guidance of Nanyin, and after the establishment of Nanyin orchestra, one of them "play orchestral music" to decide the "place" for collective performance. [1] The fixed form of inheritance and the strict teacher-student relationship become the important way to follow the Nanyin art form up to the present.

The oldest Nanyin Orchestra in Quanzhou should be Hujiang Yubin Club, which was set up in the period of Chongzheng RenShen year in the Ming Dynasty (AD 1632), formerly known as Shenglu Orchestra. At the beginning of the Qing Dynasty, Wu Zhi, one of the "five ables"[2] came from Shenlu, so it renamed as "Yuben Nanyin Club", and so far it has a history of 375 years. In the club, there reserved pipa: "split stone" of nearly three hundred years, which has not been finally recognized by the academy of Ming dynasty but the legend of "Playing nanyin before the emperor" and the "split stone" greatly encourage the people here to devote themselves to nanyin from generation to generation.

But with the economic integration today, the inheritance and development of Nanyin is unpromising.

The Anhui Yasong Nanyin club of Jinjiang City, was established in the 33rd year of Guangxu's reign in the Qing dynasty (1907), formerly known as "Yasong Xuan." after the founding of new china in 1949, it is renamed as Anhui Nanyin Club of Jinjiang County. The club has a total of 157 people, whose ages are shown as the following: "Table I"

TABLE I. AGES OF THE 157 PERSONS

<b>Under 18 years</b>	17 persons
<b>18-30 years</b>	8 persons
<b>30-40 years</b>	11 persons
<b>40-80 years</b>	121 persons

From this, we can see that the 40-80 aged group takes the majority in the club and becomes the main group; the 18-30 aged group is the least, only having 8 persons.[3] The Nanyin group is aging, and the young people who like Nanyin is less and less; this situation not only exists in this Nanyin club, and it has been general in the Nanyin Orchestra of Quanzhou.

#### B. The Inheritance in Compulsory Education

In the early 1990s, the Quanzhou government realized the importance to protect local art, the Quanzhou Municipal People's Government, the Bureau of Education, the Bureau of Culture have jointly issued the document "Notice on Holding the First Nanyin Singing Competition of Primary and Secondary School Students in Quanzhou City"; and then, the Quanzhou Bureau of Culture and the Bureau of Education issued another document "Opinion on Gradually Carrying out Nanyin Teaching of Music Curriculum in the Primary and

Secondary Schools in This City", which clearly stated that Nanyin course must be set in the higher grades of primary school and the first grade of junior high school. At the same time, the supporting "Nanyin Supplementary Textbook" for primary and secondary schools are also produced to facilitate the teaching. The textbooks contain song, song-circle (divertimento), music text (instrument music), as well as the common knowledge for students to learn the Gongche notation. Guided by the government, the public folk music artists made an active response, this mode of organization greatly promoted the popularity of Nanyin in primary and secondary education.

In order to better cooperate with the teaching practice, to stimulate the enthusiasm of teachers and students, the primary and secondary schools in Quanzhou held the first "Nanyin Singing competition" after the document was issued in 1990. The competition not only is a platform to show the Nanyin skills, but also the collective exhibition of Nanyin teaching achievements, which provides successors for the inheritance of Quanzhou Nanyin.

### *C. The Inheritance in Institutions of Higher Learning*

As early as the 1980s, Fujian art College Quanzhou campus opened the Nanyin class of six-year system and most of the first graduates were assigned to the local Nanyin clubs. Following it, Quanzhou Institute of Education, Huaqiao University, Zhangzhou Normal College successively opened Nanyin training class, Nanyuan delegacy, Nanyin Society. Quanzhou Art College also cultivated a number of junior college graduates of "3+2" system after the technical secondary school system. the Quanzhou government has officially decided to apply for "intangible cultural heritage" with the title of "Quanzhou Nanyin"; in this favorable conditions, Quanzhou Normal College opened the major course of Nanyin in 2003, and through the examination of this major, total 20 outstanding students from Quanzhou were been admitted in the first enrollment, and also applied for the master's degree awarding unit of Nanyin in 2011 and was officially approved for the pilot unit of "national special talent training project". The postgraduate education of Nanyin becomes the first approval project of master's degree for Quanzhou Normal College, which first promotes the traditional art into a master's degree among the colleges and universities in China. The establishment of Nanyin major in Quanzhou Normal College makes Nanyin in the folk inheritance mode included into the college system of high-level specialized talent cultivation, changing the single skill practice into a academic and professional study of broader perspective, so that the development and heritage of Nanyin has more forms.

## III. THE INTERACTION BETWEEN FOLK INHERITANCE AND SCHOOL'S MUSIC EDUCATION AND ITS INFLUENCE ON THE DEVELOPMENT OF NAYIN

### *A. The Systemic Subject Setting of Speciality Institutions of the System, the Multidisciplinary Arrangement of Assessment Agencies and Universities Provide Favorable Conditions for the Multi-Level Development and Scientific Research*

Folk music is introduced in the universities, where the training model is different from the ordinary music education and also different from the traditional cultivation of folk Nanyin artists. After largely accepting opinions and holding the Nanyin seminar for many times, all teachers of Art School of Quanzhou Normal College agreed that the training object of Nanyin major is the students who love the outstanding national culture and the Nanyin art. It is designed to train students to master the basic theory, basic knowledge and basic skills of discipline (especially Nanyin major), and to make them quantified for the music teaching in secondary schools, especially for the teachers, teaching research personnel and other talents in Nanyin teaching and research. [4]

Under the teaching system of the university, the teaching goal and the teaching plan of Nanyin completely changed the "oral & psychic teaching" method of traditional folk music club. The systematic and standardized teaching makes the Nanyin teaching more oriented and targeted. We keep and promote the Nanyin for its development, and at the same time, pay more attention to the exploration of its artistic and academic value. With the multidisciplinary setting in the school, we can combine Nanyin with a variety of disciplines and make a comparative study. The special cultural carrier of the university provides a platform of exchange for the development of Nanyin and its longitudinal academic research.

### *B. Folk Artists and the Experts of Quanzhou Nanyin Orchestra Are Still te Main Force to Ensure the Inheritance and Development of Nanyin in Nanyin Colleges*

The primary and secondary schools of Quanzhou City set up the Nanyin class and Quanzhou Normal College makes a smooth development of the department Nanyin, which is greatly supported by the Nanyin Orchestra. On the requirement for the features of Nanyin major, Quanzhou Normal College provided a special teacher force, different from the setting of general major. Only the basic theoretical course of musicology is taught by the teacher of the college, and the special course of Nanyin is taught by the experts of Nanyin circles in Quanzhou, and folk artists of Nanyin are employed to make field performance and guidance in the campus, which ensure the smooth operation of Nanyin course under the professional system of the college and objectively guarantee the quality of professional teaching.

### *C. The Establishment of Nanyuan Major in Colleges and Universities Make Nanyin Get A Perfect Development*

Teaching materials has a self-evident position and role in the teaching of professional college. Before the establishment

of the department of Nanyin in Quanzhou Normal College, the books of Nanyin are mainly few monographs such as the "Elementary Study on Fujian Nanyin" (published in 1989) edited Wang Yaohua and Liu Chunshu, the "Eternal Masterpiece" (published in 1996) compiled by Sun Xingqun and so on. After the establishment of the department of Nanyin in 2003, the only documents have not met the demand of teaching. In order to solve the existing problems of teaching materials, Quanzhou Normal College published total seven China Quanzhou Nanyin series of tutorials (including the tutorials of four major Nanyin-playing instruments, singing Tutorials, dialects tutorials, song-circle and music text tutorials) from shallow to deep levels and from easy to difficult levels according to the teaching status of more than three years; organize and standardize the existing music text; develop the handwritten Gongche notation into the fine modern prints, making musical text more accurate in its heritage, the reserve form of music text more standard.

It can be seen that the setting of Nanyin discipline has promoted the collation and compilation of teaching materials, and as the carrier to protect and carry forward Nanyin, the music text in the textbook has promoted the inheritance and development of the folk Nanyin.

*D. The Setting of Nanyin Major in Colleges and Universities, Inspires the Young Man Who Have Attainments and Love Nanyin to Engage in the Inheritance and Development of the Nanyin Art*

In the heritage of China's traditional music, the most critical link is the successor, and so does Nanyin. In the traditional Nanyin orchestra, music club is their spontaneous entertainment place. With the development and changes of society, in today's commodity economy and society, the first condition that restricts people's career choice is survival. With the sound and perfect education system in China, all ordinary primary and secondary education institutions require teachers have a recognizable undergraduate education. For a period after Nanyin just entered the primary and secondary schools, teachers are lack and its important reason is the constraints of educational background. The establishment of undergraduate and postgraduate education in colleges and universities has encouraged the young people who have expertise in Nanyin to engage in the spread of the Nanyin, and broadened their employment in the future, helpful for the recognition of modern work post assessment agencies for them, so as to greatly guarantee the cultivation and development of the reserve talents of Nanyin in the modern humanistic and social environment.

**IV. HOW TO DEAL WITH THE DIFFERENCE BETWEEN THE TWO WAYS OF INHERITANCE**

There are also some problems in the traditional music arrangement under the modern western education system. The traditional Chinese music education method is mainly "oral & psychic teaching", which embodies the characteristics of individuality, flexibility and diversity in the performance. In the Western music education mode, the standardized teaching and unified teaching method embody the collective, normative and uniform features. The differences between the two forms

of education are obvious, and how to weaken the difference between the two kinds of education, carry forward the advantages of modern education system, inherit and carry forward the Nanyin art will be the important issues of modern educators to face and deal with. Herein, I put forward my two points:

*A. To Play the Characteristics of Specialization of Colleges, Carry Forward the Personality Characteristics of Traditional Art*

The inheritance of traditional folk music club has been carried out in the form of "oral & psychic teaching, and learning by mind" between teachers and students, by which teachers offer personal performance to teach students so as to promote the cultivation of students for Nanyin sense; while the speciality colleges have higher professional level and they carry out the macro teaching philosophy of talent training mode, for example they enhance the analysis on music background, basic structure of music works and further musical form in the performance of Nanyin works, so as to improve the deep comprehension of student for the works and make them accomplish their learning task efficiently. However, for the traditional art form, Nanyin itself also has the "free, humanistic and improvisational" features, which provides inspiration for the cultivation of innovative Nanyin talent in teaching.

Music teaching in colleges and universities has to arrange the music form analysis course, so we can use Western music theory to analyze and dissect the works, but we may apply mechanically the western experience sometimes. Chinese and Western music both have their own music system that form in their unique music culture. Chinese music, especially Chinese traditional music has its style not completely separated from its language, literature (poesy), dance and so on; the music notation in China has never been as unified as the West, nor has the form of abstract mathematical symbols; [5] So, we can not directly and mechanically apply the Western theory and knowledge in our teaching, while we should have our definite object in view and teach students according the characteristics of traditional Chinese music (Nanyin), cultural background and student's endowment differences, to speed up the establishment of the basic music theory of traditional Chinese music and the analytic theory system, which will be a task of top priority!

*B. Cultivate Excellent Nanyin Teacher, Create A Cultural Atmosphere*

Nanyin experienced a thousand years of development, and today it is still full of charm, which is inseparable from the efforts of famous Nanyin teachers by generation after generation. For example, the famous artist Lin Xiangyu, who is fond of Nanyin in his childhood and comes to the fore in this adolescence, decides to abandon business for art in order to devote himself to the study and research of Nanyin; he has fine singing skill and spends more than half his life in engaging in teaching of Nanyin; in his sixty years of age, he compiles the "song-circle and music text of Nanyin" by dint of his teaching experience of many years; he cultivates a large number of outstanding talents of Nanyin, and plays an important role in the spread of Nanyin. These artists work hard and devote themselves to the cause of Nanyin, they are models of the

younger generation to learn and carry forward. Therefore, I believe that we should actively cultivate a number of excellent masters and teachers to influence more Nanyin lovers with their charisma and professional quality and to make the learners really devote themselves to Nanyin. I believe that this teaching will achieve good effects.

#### V. CONCLUSION

Under the guidelines with the economic construction as the core, we should continuously learn new cultural knowledge and adhere to the concept of multicultural education. That is, the education and development of each nation and each one should be based on the national culture; we should learn and carry forward our outstanding traditional culture, continuously strengthen our national "soft power of culture", so as to stand in the world. The folk inheritance mode and the modern school education heritage mode of Quanzhou Nanyin have their own advantages, they coexist with mutual interaction and have complementary influence, and each of them is an important part of Nanyin development in the new situation. Quanzhou Normal College sets up the Nanyin major and it becomes a bold attempt for the access of traditional folk art to the university, which proves the recognition and affirmation of the people of the ancient cultural city Quanzhou for their national art. In the future inheritance and development of Nanyin, we should learn from each other and make an eclectic combination. I hope that the paper provide a pattern and reference for the research on the development and inheritance mode of Fujian Nanyin in the new environment and for the preservation and inheritance of other excellent Chinese folk music culture.

#### REFERENCES

- [1] Wang Yaohua. *Fujian Traditional Music*. [M] Fuzhou: Fujian People's Publishing House .1993: 13.
- [2] In 1713, Wu Zhi, Chen Ning, Fu Ting, Hong Song and Li Yi from Quanzhou were called into the royal court for playing Nanyin to celebrate Emperor Kangxi's birthday of sixty years, the performance was loved by Kangxi and the tablet o" Playing nanyin before the emperor" is conferred to them, so the legend of "'five ables" comes down since then.
- [3] The age distribution data statistics is from the field study report of author in Jinjiang Anhai on August 27, 2015.
- [4] Wang Shan. Discussion on the Improvement of Quanzhou Nanyin Education. [J] *Education Review* .2004 (4): 73-75.
- [5] Guan Jianhua. *At the Turn of the Century - Chinese Music Education and World Music Education*. [M] Nanjing: Nanjing Normal University Press, 2002: 13.
- [6] Xue Yi Bing. *Behind the Appearance of Music*. [C] Shanghai: Shanghai Music Publishing House, 2004: 68.