The Traditional Chinese Dulcimer of Sichuan "Wu Fang" Art

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Abstract: In Sichuan Province of China, there is an art known as the oratorio in Qu Yi. It is called Sichuan Dulcimer. As an important carrier of Chinese Ba Shu culture, this art is composed of different characters singing while sitting, shaping images through voices and telling stories of historical times. It is also a rare art form in which actors play and sing by themselves. This article mainly from the Sichuan dulcimer “five roles” tradition and its spiritual connotation carries on the elaboration. (The “Wu Fang” in the title of this paper especially refers to the five roles composed of the Sichuan dulcimer, an art form of speaking and singing. So the “Wu Fang” in this paper is replaced by the “five roles”.

Keywords: China folk arts; Quyi of china; Sichuan dulcimer “five roles” art

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Sichuan dulcimer, accumulate for a hundred years, in the vast folk music culture of the Chinese nation had experienced “singing dulcimer famous, New Year’s juggling all over Chengdu. We found that the human from the emergence of lan-

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Language to word formation has experienced one hundred thousand years, and spread from text to the emergence of the printing is about four thousand years or so, move the telecommunications transmission over one thousand two hundred, then spread into the interaction is only more than one hundred years, from the rapid development of electronic media to today’s rapid spread of network and only after decades. It is not difficult to see that the development shows a trend of increasing capacity and convergence, but the interval is getting shorter and shorter. During this period, the means of communication for the survival of traditional culture were eliminated, and many species of traditional culture were forced to be marginalized rapidly. If we follow this natural selection method, many valuable traditional cultures will no longer exist in the near future. The loss of these traditional foundations will also deeply restrict the development and prosperity of modern civilization. Therefore, no matter how The Times develop, we can selectively accept the new development brought by technology and progress to traditional art, but it is crucial to restore and preserve the original appearance of an art. Sichuan Qu Yi, in the current electronic music, “Qu Yi” stage, the discrimination of all kinds of music seems not high, the original local characteristics and charm gradually lost. Sichuan dulcimer, as one of the national intangible cultural heritage music representatives in Sichuan folk art, must be known to the public its “five roles” traditional art form.

1. The “Five Roles” Tradition of Sichuan Dulcimer

We can feel the Sichuan dulcimer from “Jincheng Zhu Zhi Ci” in Qing Dynasty. The Sichuan dulcimer, which is characterized by standing singing, experienced the development of five art forms and formed an art form of sitting singing in the early years of Dao Guang. The singing style of traditional Sichuan dulcimer music can be divided into the major and the month, the material of the major can be divided into the plate cavity and the single melody, and the month is the joint melody. Sichuan dulcimer has a variety of modes. The melody in major is changed by means of sweet, flat, bitter, and different tunes. The monthly tone is achieved by “back-work” technique: changing the tone, avoiding the lack of color changes in the music caused by the whole set of songs using the same tone. The Qu Pai of Sichuan dulcimer can be divided into Qu Pai of major: Monotone (including its derivative Qu Pai fast [Yizi], [second-rate], [Sanban], [Langyan Sanban]) and rudder (divided into [Male rudder], [female rudder] and [Xiangyang rudder]). There are a large number of single tunes, such as [Manjianghong], [charming in spring], [Lao lotus], etc., which are dedicated to the creation of songs, according to the needs of the “tailored”.
(1) The meaning of five roles

What is the five roles tradition? The author thinks that from the perspective of the traditional performance form of this art, it includes the accompaniment instruments of each of the five performers who never leave their hands, and represent different five roles of Sheng, Dan, Jing, Mo, Chou. According to Fu Bing, the inherator of the intangible cultural heritage of Dulcimer in Sichuan province, in the late Qing Dynasty and early Ming Dynasty, when artists began to hang colorful CARDS in front of their doors, they formed their own fixed five-way pattern unconsciously. For example, Mr. Liang Youguang’s “Liuhe Tang” and Mr. Lei Zi-yun’s “Laiyi Tang”, each team has its own fixed five people. Since they “join the team”, they will not go to other places to gather together. He added: ‘The five roles’ is just a historical process, on which we continue to inherit and explore; It not only retains its style and charm, but also makes continuous improvement and selection like the predecessors, which has become the “five roles” of Sichuan dulcimer. Artists “throw what eat what”, various Musical Instruments, each can at least three, keep improving to fill the vacancy of “Five”, so that the overall perfect five show in front of the world; This is an important issue in the current inheritance work! Only singing, not playing or accompaniment, is the tragedy of reality inheritance. I hope all circles can make more contributions to the work of intangible cultural heritage.

Fu Bing behind the mention of the “five roles” musical instrument performance form is relatively fixed, at that time according to the structure of each instrument and the sound of the band, artists are constantly changing through long-term practice and finally decided the rehearsal, such as small urheen timbre than other Musical Instruments are more bright and sharp, place in the back, its outstanding tone will be weakened from the space and soft and into Sichuan dulcimer music: Dulcimer, It can be seen from the above content that the dulcimer is always in the front row and the center of the stage in the arrangement of the performance forms of The Dulcimer in Sichuan, which shows the importance of the dulcimer in the whole band. Its existence and application make the dulcimer of Sichuan deserve its name. This is also why the name of this art is called Sichuan dulcimer. Below are the forms of the five instruments and the characteristics of their accompaniment: Dulcimer, as the main instrument in the accompaniment of Dulcimer of Sichuan, compares dulcimer of Sichuan to a whole adult, it is just like the skeleton of the body, playing the role of supporting, controlling and directing the melody of dulcimer in serving the singing. According to tradition, sichuan dulcimer used in yangqin for sichuan a harp, he trapezoid shaped, smaller, there are two pi-
ano code, each row seven phoneme, longitudinal sophomore at lateral pure five degrees of seven sound order “five longitudinal cross two” arrangement, using a taut brass, sichuan instrument don’t like modern yangqin can pass the ball around the drive to adjust the up and down of the overall pitch, according to Fu Bing memories, sichuan instrument at that time to the single string, occasionally, the teachers will use the tuning the bottom on the right order of the rap for adjustment, in order to achieve uniform pitch. Dulcimer is more flexible in the accompaniment technique, in the second part will focus on its accompaniment art.

1) Percussion instrument
The drum, is the traditional name for the various sandalwood and drum combinations, Together with three other percussion pieces from China, they form percussion ensemble of the Sichuan dulcimer, and the drum is essential, The use of the other three percussion instruments depends on the specific repertoire. These different performance of the percussion combination makes the Sichuan dulcimer unique accompaniment, plays the control rhythm speed and the board type change function, grasps the whole Sichuan dulcimer music progress speed change and the rhythm. If the dulcimer is compared to the skeleton, then the drum is like the skin and the eye.

2) Small three-stringed
The timbre is strong and dynamic, bright and vigorous, and has certain penetrating power. Make up for the dulcimer thin and its main playing skills to play, dial, hook, pick, lifted, break up, up and down glide, 3-component dynamometer, three-stringed mainly through the particularity of accompaniment and singing ensemble instrument, foil singing together with other instruments, the desirable tone color contrast, the effect of the accompaniment melody is basically repeat yangqin parts, with a small three flattering playing techniques, add flowers to melody with clearance, to form a sound effect of polyphony. Therefore, the three strings are compared to the gallbladder, because bile plays the role of digestion, just as the three strings play the role of connecting and binding other accompaniment melodies in the accompaniment.

3) Xiaohu qin
Xiaohu qin and Jinhu similar, slightly small cylinder, dulcimer accompaniment is an important auxiliary instruments. She has a special sound and clear timbre, which ranks second only to the dulcimer in several accompanying instruments. When it comes to accompaniment, the xiaohu part mostly appears in the passage and is often used for drawling as the filling part. Its rhythmic shape is simpler than the dulcimer. Because he played in the same way, his bass was turned up by octaves, just enough to form a harmonious fifth or octave with the other instruments.
4) Wanwan jean

Wanwan jean of sound soft color, very suitable for dulcimer accompaniment, the piano difference is to use woodiness or gourd as material, using a plant extract adhesive produced by sichuan title, because very few people will do and replaced by erhu, erhu timbre is smooth and bright, he continued pronunciation, can make the dulcimer TuoQiang is thin sound replenished and polishing, the urheen and erhu are bowed stringed instrument, essential in yangqin accompaniment.

(2) Dulcimer as the dominant accompaniment art

As the main accompaniment instrument of Dulcimer of Sichuan, the shape and shape of dulcimer changes with the improvement of dulcimer instrument itself. The earliest dulcimer used to accompany books was a seven-tone dulcimer with two bar codes, which was similar to the dulcimer introduced into China at the beginning. It was used as an accompaniment instrument in operas and rap at that time. Until the 1980s, the dulcimer used in Sichuan was mostly three-row code variable dulcimer. The dulcimer is by our country famous instrument reformers Mr Yang Ming unexpectedly in 1959 to develop together, belong to “transfer” yangqin, on the basis of the original volume is increased, the sound box expansion, making the volume increase, it is smaller than the original yangqin added a row of jean yards, phoneme increases, can transfer small scope, the “transfer” yangqin at the time of the artists are widely used in the traditional genre and the dulcimer music change history, is of great significance. In the 1990s, Mr. Yang Jingming reformed the dulcimer model 401, which could complete the free tuning, with a larger volume and wider range, and a melodious and pure timbre. Dulcimer, as the most important plucked instrument in the folk music at that time, became a popular major in many professional colleges and art colleges, and was also widely used in performing groups such as art troupes. The new 402 dulcimer is a relatively mature dulcimer of current reform, its range can reach 4 octaves above, the appearance is generous, the volume is larger, and the timbre is clear and bright, plump and round. Thus it can be seen that the evolution of dulcimer in Sichuan is synchronous with the development history of dulcimer reform, so is the application of dulcimer in Sichuan.

In the Dulcimer of Sichuan, dulcimer, as the main member, is in the commanding position, plays the decisive role. He conducted the beginning and end of the rap, including the interlude and the overboard during the performance. At the same time, it plays the backbone role of the main melody and fancy melody, while the xiaosanxian and Xiaohu with bright and penetrating sound play the role of highlighting the melody in the dense melody. And the soft timbre of the Erhu just decorated the dulcimer, three strings, Hu qin timbre. The dulcimer leads the whole
band and this combination gives sichuan dulcimer music its unique sound effects. First of all, starting from the dulcimer instrument itself: the larger shape, long and narrow and trapezoidal, gives the audience a steady and dignified visual experience. Among them, the longer distance between the harp code increases the effective length of the vocal string, increases the accuracy of the string striking and reduces the difficulty of playing. Secondly, the steel string used in the high-pitch dulcimer makes the timbre clear and bright, while the thick wound string used in the middle-and low-pitch dulcimer has the feature of rich and mellow timbre. Again, used to strike the strings of a harp bamboo, generally USES the sichuan old whangee, qin bamboo head wide strike and don’t stick the rubber, velvet, qin bamboo short and hard, these hardware conditions make the harp in the process of deductive sichuan dulcimer, played a decisive role, especially the aggressive play fast, played a forceful, bright and crisp artistic effect, these artistic characteristics are very apt rap feature of sichuan dulcimer. On the other hand, the dulcimer’s flexible playing technique and rich individual playing skill are also inseparable in the interpretation of the Dulcimer of Sichuan. Dulcimer in addition to a single sound techniques, such as bamboo, JiZhu, round and more special technique using in sichuan dulcimer: 1. The pressure bamboo sound: the techniques of his piano skills are playing bamboo flat head pressure on the strings, manufacturing is similar to the noise of reverberation effect, usually played by the wheels or quickly play, foil the sichuan dulcimer needs strong tension effect.2. Pause: The first is to terminate the lingering sound of the string through the bamboo head, and the second is to stop it by hand according to the time requirements of Sichuan dulcimer music. Create a sense of pause, enhance the singing effect of sichuan dulcimer.3. Playing wheel: also known as gollum, because of the sound of a series of “gollum” during playing. When the string is struck, the thumb is pressed down and the center is pointed to the palm. This produces elasticity and enables the bamboo head of the violin to play continuously on the string.4. Wave bamboo: A continuous purr. The bamboo transport method is the same as that of the spring wheel, but it is made by pressing the bamboo continuously and quickly on the original basis. It reflects the sharp, rough and powerful musical characteristics and is the most representative performing technique of the Sichuan dulcimer. In addition, from the perspective of dulcimer accompaniment techniques, it can be divided into the following forms of accompaniment: 1. Accompanied by the melody: dulcimer accompanied with the melody of the live singing, plus some skills to enrich the melody, is the most commonly used way of accompaniment. For example, “add flowers”, “Qi Zhu” and other techniques are used in tense and exciting or cheerful jumping music. “Arpeggio”, “arpeggio” and “arpeggio” are used in paragraphs with strong narrative or soft lyric.
Accompaniment with the cavity is mainly to fill the melody content, enrich the accompaniment shape and beautify the singing role. In the process of the accompaniment with the cavity, it is necessary to avoid becoming too dominant. The accompaniment technique should not be too luxuriant, but it should not be too unified to make the melody appear monotonous and destroy the singer’s mood.

2. Filling accompaniment: This kind of accompaniment is to connect and fill musical positions such as “passing”, “drawling”, or when the singing stops, connecting the emotions between different tunes or the starting and ending of different tunes. Broken chords, arpeggios, or modular repetitions are often used in lyrical passages. But in the intense allegro, it is often the way of “playing tight and slow singing”, using the fast melody to move to render the music mood, enrich the music effect, so that the music rhythm gradually compact; Yangqin accompaniment of dulcimer in sichuan is the most important part is used to play with the door between cohesive paragraph, we can call JieQiang rhyme, how this part in music longer appropriate to join fluctuation period, requires yangqin players have the quality of the certain material accumulation and the basic skills are solid, both use broken chord arpeggio, need to be weighed, can proper use of octave or interval “doubles”, clever new type with different rhythm, enhance the melody rhythm sex, avoid simply repeat or conventional broken chord melody.

3. Foil accompaniment: Sichuan dulcimer is mainly rap. In the process of “speaking” by the singer, some melodic foil and embellishment are appropriately added to make the music not so monotonous. Or use the dulcimer some special techniques to render the sichuan dulcimer needs the specific environment. Dulcimer USES “fixed tone shape”, rapid decomposition of chords and wheel tone, etc., or USES the change of high rhythm to create a better artistic atmosphere for the tune and singing of Dulcimer of Sichuan.

2. The Core Spirit of the Traditional “Five Roles” Dulcimer

Sichuan dulcimer Kang Xianhong inheritance people about when they attends the thrilled when autumn festival in Paris, France in 1986, his “jinjiang district, jie” invited to show sichuan dulcimer to France for the first time on behalf of the Asian countries, at that time if it weren’t for the unity of the five people, a people don’t fall in order to complete the sichuan dulcimer five roles of art form is presented to foreign audiences, the foreign media can’t comprehensive understanding to our tradition and feel the charm of dulcimer. At that time, the performance was recognized by foreign audiences and reported as authentic art locally. Kang Xianhong also for another example, there is a famous sanda ballad artist boqing li invited Kang
Xianhong and halls is the performance of the team to boqing li, but because of funding problems, boqing li can put forward to two people less, the Kang Xianhong resolutely refused boqing li on the spot and said: “either you asked us to five, or don’t please, a sichuan dulcimer is five people, one less all not line!” The author immediately asked jokingly, if a change of characters less of the play? Kang xianhong said, “This is not a matter of drama, this is our tradition, this is the rules of our profession, and more because it is our master at that time, Zhang Da Zhang is teaching us so, I am sure I will follow Zhang Da Zhang’s instruction. Speaking of the teacher, Kang recalled: In the early 1950s, Li Decai invited my teacher zhang Da Zhang to perform with them in Beijing. Zhang da Zhang asked, “If I leave, what will they eat?” Because Kang Xianhong’s teacher is Zhang Da Zhang, a representative of the “Tang School” of Sichuan dulcimer, who is good at singing with painted faces and old students and enjoys a good reputation in the circle. And Teacher Li Decai was a very popular sichuan dulcide artist at that time who was good at dan-jiao singing. He wanted to invite Teacher Zhang Da Zhang to cooperate with him and give him a very high reward, but Teacher Zhang Da Zhang thought that his original “five roles” was indispensable. If the “five” in The teacher Zhang Da zhang left, the remaining four people will not “five” traditional form, also one less person can not perform on stage, which is equivalent to breaking the remaining four people’s rations, so Zhan g Da Zhang teacher refused the invitation of The teacher Li Decai.

Fu Bing, another Sichuan dulcimer, learned that the Dulcimer of Sichuan has always had the practice of “eating raw, eating denier”. That is, no matter who is invited to the concert today and who is the lead singer, the remuneration is evenly distributed after the performance. There’s no extra charge for who gets picked for a role and who sings a big play, because all five actors have the tacit understanding to support and support each other, knowing that this is the only way to unite the team and go further.

Lin Dechuan, Li’s big apprentice, also mentioned that At that time, Li had a great reputation and was often invited to attend church meetings. However, Li was always equally rewarded. After singing the dulcide, he would invite the other four teammates to have a meal, chat and play together. So his team is very united. Asked why this was the case, Mr. Li said, “It’s only natural that our master taught me this way.”

The author believes that the “five roles” of the Dulcimer of Sichuan is not only a form of band, but also a core spirit, a power of inheriting and sustainable development, which contains the expectations of the older generation for the dulcimer of Sichuan, and also shows the team spirit in our traditional Chinese culture.
Works Cited


