The Libretto Literature of Sichuan Dulcimer

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Abstract: Sichuan dulcimer is an important part of Chinese folk art. Also belonging to the intangible cultural heritage of China, the dulcimer art of Sichuan, born and growing on the land with a long history and culture, has made great contributions to the construction of spiritual civilization and the inheritance of Bashu culture. Among them, Sichuan Dulcimer has a strong literary nature. Its lyrics are refined and refined with allusions. Its rhyming verses are combined with shuobai, and both refined and popular tastes are appreciated. This paper discusses the two parts of the dulcimer of Sichuan, namely the Word of this type and the structure of the lyrics.

Keywords: Sichuan dulcimer; The libretto literature; The lyrics structure
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Dulcimer of Sichuan province is one of the representative forms of traditional folk art. It is popular among literati for its strong musical character, rich characters and numerous three kingdoms operas. It is composed of The perfor-

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mance is given by five actors/actresses who play the five Musical Instruments, that is, of dulcimer, three-stringed qin, hu qin, drum and board respectively, and playing the roles of Sheng, Dan, Jing, Mo and Chou respectively. The stories in Three Kingdoms stories and folk stories in “Ba Shu culture” are told through speaking, singing and playing. Now also has the leading role to stand to sing, the supporting role to sit to sing the form. Its beautiful singing, strong flavor, known as “elegant fragrant orchid.” Sichuan dulcimer as bashu area unique folk culture and art, is hereditary, KouChuanXinShou “rheologic” cultural heritage, we called the national memory of figure. It in August 2006 was rated as “the first batch of intangible cultural heritage representative work of sichuan provincial”, in 2008 China’s second batch of state-level non-material cultural heritage list. Meanwhile, Sichuan dulcimer is one of the four major schools of dulcimer in China.

1. The Type of Libretto

The lyric of the Dulcimer of Sichuan is alluded to the classics, the rhetoric is luxuriant, the melody has strong literariness and history. Its content of rap the beginning and end of the narrative mode for the third person, is mostly depicting scenes and metasomatic background, can also be free from the role, to join the narrator, to foil atmosphere, and the first person USES mostly the middle, the actors through play and sing, facial expression and spoke to shape characters, elicits emotions, etc., so she distinguished from drama, no clothing, makeup look to distinguish and interpretation, but sit “related”, telling the story of incisively and vividly. Therefore, the content of the text is particularly prominent and important.

(I) The contents of the script

Sichuan dulcimer numerous traditional repertoire, there are more than three hundred kinds, such as “the wind pavilion”, “pipa”, and “white rabbit”, “the west chamber” and “filial piety”, “jade dragonfly” and “white snake”, which is called big plays, “the white snake”, for one, the following is divided into “water manjin hill”, “shi Lin offering tower”, consigned banishment, hit the tao Lin, “the view, let into the lane”, “qiantang rain”, “bed boat borrow the umbrella”, “broken bridge meet, the theft of ganoderma lucidum,” zhenjiang shop “, “taking wives TengWang” and so on 11 fold, each ten percent is independent of a story. In addition to the big plays, there are similar pieces with independent plots in the repertoire of The Sichuan dulcimento, such as Bai Di Tuo Gu and ChuDaohuanji, which we call single fold plays. In many big plays similar to “Yuzanji” contains minor (Lianpai qu)” Chen Gu Catch Pan”, other for the big tone (plate cavity).
(2) **Handwritten script**

There are many scripts of Sichuan dulcimer, according to the journal of chengdu throughout recorded the song already has more than one hundred, part of the song of the spread so far, more than for the manuscripts, one kind is from and the hand of love letters of dulcimer, at the end of the qing dynasty called “amateur”, “play”, which made up seventy percent playlet drama “wind pavilion” is from the qing dynasty Huang Jian to celebrities, according to the history of sichuan drama proliferation Feng Shudan recorded: Mr Huang together write a young music of Sichuan dulcimer 26 fold, first gift sent north, north sent from weak to strong, gradually converge to the north and the south wing of the points. Then chengdu dulcimer had “Huangben” sung, refreshing, the audience is much. In addition to “focus”, “zhan”, etc., the class will just wait after the literati amateur of research in the lyrics and songs with corrections, will also create some new songs, not only records and creating the yangqin lyrics, but also retain the time value of calligraphy, letters on the left on this piece of block letters, running script, song typeface, cursive script and so on to future generations left a valuable literary value. Of course, in the arrangement of the later edition, the essays and some flowing cursive script due to the old age, because some calligraphy can not be recognized, also brought some inconvenience to the inheritance work. Such as the beauty of the above words and calligraphy, presumably this is one of the reasons why the Dulcimer of Sichuan is called “elegant music”.

The second type of manuscript has to mention the Cihuitang. According to the “Annals of Huayang County”, cihuitang was a large-scale charity organization established in the middle period of qing Dynasty. The church was originally equipped with a children’s education home, and had always been adopting the children, teaching fortune-telling, telling books and singing Musical Instruments under the guidance of a teacher, peddling along the street and doing business like beggars. So hungry, so naked, so begging your ears all day long. Cihuitang has established a strict system of four years of study. Those with good grades can stay and teach after graduation, such as Hong Fengci and Zhang Dazzhang, who graduated in their first term. During the study period, students also participate in some “hall” performances. Two-tenths of the income is set aside as provident fund. After deducting the expenses of clothing and musical instrument repair, the rest is kept in the house and deposited in the trade house or bank for interest. When the blind children left after graduation, all the amount to pay me, so that they have settled down after the capital, no longer on the streets. To learn that a lot of old actor is also are generally invisible to the eye, also took their cue from traditionally KouChuanXinShou teaching way, their each program, are deeply to class in their heart, tap to play, the
openings into the cavity, in the later teaching, with the founding of new China and
the change of the audience, the students basic can read, so he will be the teacher for
the blind lyrics comes down, then left just wait. In addition, there are lithographic,
mimeographed and other different forms.

2. The Structure of the Lyrics

On the other hand, the melody pitch is not recorded in the traditional music,
but mainly recorded in the lyrics, with the name of the qupai and the name of the
board. The sichuan dulcimer can be divided into “qiyan” style and “zayan” style.

The “qiyan” style usually appears in the major of dulcimer. lyrics is common-
ly antithesis neat sentence structure, with sichuan regional cultural characteristics
will be by way of narrative prose and verse of organic integration, and form the
seven words, arranged in 223, or 334 ten words features lyrics, arrangement is neat,
and lyrics be clear at a glance. The libretto of the major album is generally after the
or the six board or the nine board: “baoban -- the fixed poem -- role introduction --
singing -- saying -- singing – saying…… – “Daqiang”. “zayan” style is mostly
combined with the “yue”tune. It is composed of a number of tunes, and it can also
add serif flexibly according to the needs of the singer to beautify the melody. This
kind of lyrics are completely different from those in major. They are composed of
long and short words, and most of them are irregular sentences or four-sentence
sentences. There are not many say of them, and there is no strict sentence layout
and different forms. In the Sichuan dulcimer, the “da” tune is the majority, but the
“yue” tune is less.

3. Sichuan Dulcimer in the Three Countries Story Rap Literature

The rap literature of The Three Kingdoms refers to the rap literature that takes
the history and characters of The Three Kingdoms period as the subject mat-
ter. Together with the novel Romance of The Three Kingdoms, the historical book
Chronicles of The Three Kingdoms and the drama of The Three Kingdoms, the rap
literature of The Three Kingdoms has become a parallel cultural phenomenon in
the history of the evolution of The Three Kingdoms, constituting the miracle of the
“Three Kingdoms culture” phenomenon. It is not a culture confined to a specific
period, but a comprehensive culture based on the history of The Three Kingdoms
period, the spread and evolution of the stories of The Three Kingdoms and the spir-
it of The Three Kingdoms, and the Romance of The Three Kingdoms and its deriv-
vations.
Throughout the vocal of Quyi repertoire, depicting The Three Kingdoms countless, in our song to sing in the music, although there are many sort of quyi according to The Three Kingdoms to track the plait, such as yangzhou qing song “game hua-rong-dao”, Jinyun big drum in the “grass boat borrow arrow” and so on, but they are a single independent existence, the sichuan dulcimer is very unique, it’s three Kingdoms are four word for name, and each play are both independent and coherent.

For example, “Big lian huan” can be divided into “ Burning red Cliff”, “A War of Tongues among Scholars”, “Huarong Blocks Cao”, “Zhou Yu fights Gai”, “Pang Tong xian Huan”, “Yidu Ren Cao”, “A Grass Boat borrows arrows”, “Borrowing wind to chase a Boat”, “Asking Crime and Gong Gong”, “Wise Attack on Sun Quan”, “Wisdom Challenge Zhou Yu” and “Que Ze zha xiang”. The “Small lian huan” is divided into “Three Wars of Lu Bu”, “Da yan Dong Zhuo”, “Lu Bu for a banquet”, “Gong Gong Scolding Cao”, “Hang Cloth to close Liao”, “Shu zhuang duo zai”, “Give huan Worship the moon”. Mr. Jiang Shouwen once collected 68 yangqin songs of The Three Kingdoms and “Romance of The Three Kingdoms” contrast, found that the former from “Friendship in Peach Garden” straight to “Killing the family and telling temple”, Liu Bei, Guan Yu, Zhang Fei and Zhuge Liang as the main line to sing the whole “Romance of The Three Kingdoms” story. Among them, although the three songs of “Sun’s Mother”, “Sun’s Sacrifice to The River” and “Dong Zhuo’s Dream” cannot be found corresponding to “Romance of The Three Kingdoms”, the story is still described in “Romance of The Three Kingdoms”.

4. Summary

Dulcimer of Sichuan is a traditional and profound performing art in Bashu area. It has the narration of speaking, singing and playing. It integrates music and literature. The songs and bibliography on which the musical performance is based are her important carrier, which embodies the literary nature of the Dulcimer of Sichuan, and also includes the texts formed by the artists in order to inherit and develop the oral performances consciously. Nourished by the Dulcimer of Sichuan, these texts have become an important part of the tradition of Chinese narrative literature. Sichuan dulcimer literariness is based on an eye for beauty, excavation, in the heart of the world through the historical figures of the localization of its identity construction, and the characters of moral judgments, build a true and false, false or true phase, the but again meet certain areas and certain age crowd psychological cluster of historical figures, he is relying on the moral sense and empathy to under-
stand the history of the different characters and interpret the social way of various kinds of historical phenomenon. It is not so much that we know the history and specific characters through the Dulcimer of Sichuan, as that generation after generation of dulcimer of Sichuan identify themselves with the truth and seek for the pure beauty of human nature by interpreting the history.

Works Cited