

A Fisherman's Persistence in Nanyin: A Study of Chen Chongshan's Oral History

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ABSTRACT

Based on the method of oral history, this paper deeply discusses Chen Chongshan's persistence and inheritance of art as a fisherman. Through interviews and oral materials, this paper aims to restore Chen Chongshan's personal experience of learning, his role and contribution in the inheritance of, and the value and significance of art in contemporary society. Through Chen Chongshan's oral account, this paper reveals the vivid practice of as an intangible cultural heritage in folk inheritance, and provides a valuable case study for the protection and inheritance of art.

KEYWORDS

Chen Chongshan; oral history; Jimei Nanyin Club; intangible cultural heritage

As the world's intangible cultural heritage, the oral history of Fujian musicians has become a prescribed action for the protection of "intangible cultural heritage". After 2000, the use of oral history methods in China to study music issues has gradually gained recognition and widespread attention in the theoretical and practical exploration. In particular, in September 2014, the "First National Symposium on Oral History of Music" was held in Beijing, opening a new chapter in the study of oral history of music in China. In the past 20 years, Chinese scholars have made a lot of explorations on the theory and practice of music oral history: for example, in 2015, Shan Jianxin published "On the Concept, Nature and Methods of Music Oral History", which is the first article in China to discuss the theory and method of "music oral history", which has certain academic significance for improving the development of the discipline of "music oral history"; Case studies are also emerging, such as Qiao Jianzhong's "Wang: An Old Farmer's Oral History of Guarding a Folk Music Society for 28 Years", Yang Xiao's "Oral History of Shuzhong Qin", and Qi Kun's "Subversion or Continuation: An Oral and Documentary Study on the Changes of the Huizhou Music Class.....

Focusing on the oral history of, there are studies on music clubs and pavilions from the perspective of ecology and inheritance mechanisms, as well as narratives on the life history of musicians. For example, on the other side of the Taiwan Strait, Li Guojun wrote "The Life History of the Jade Dongxiao Flute and the Life of Cai Tianmu of Nanyin Qisu", Lu Hammerkuan's "The Life History of Zhang Hongming: Music from a Distant Place", and the mainland also has a new series of Chen Yanting's "Su Tongmou and ", Chen Yu's "On the Historical Contribution of Su Tongmou to Art in the 21st Century", Zeng Xianlin's "Oral History of Fujian-Taiwan ", and Chen Minhong's "Peach String Orchestra - Into ". These research texts and oral materials can provide general research use, can reinterpret a certain person or event, and can extract and preserve the memory of historical people or events, and have also become a memorandum for the study of culture.

According to the general common sense logic, the selection of oral history research subjects needs to be typical and representative, which is the most basic and important matter, and it is

necessary to explain the convergence points and aspects of the interview subjects, interview projects and the development of oral history disciplines in order to meet the goal of the research content. There are many musicians, troupes, and pavilions at home and abroad, and it is necessary to sort out how to grasp the representativeness, comprehensiveness, and rationality of the research objects. As a "living fossil of music", has been passed down to the folk from the attributes of court music and has been preserved in the land of southern Fujian and overseas, and has typical folk music attributes. Referring to the reality, some of the Southern musicians and music societies in the system have embarked on the road of professional development, which has naturally attracted the attention and research of the academic community, and the development and ecology of the non-institutional Southern musicians who still exist according to the attributes of folk music should also be worthy of attention, so as to comprehensively sort out and grasp the real state of the oral accounts of Southern musicians.

In view of this, the object of this interview is Mr. Chen Chongshan, the third-generation inheritor of the Xiamen Jimei Nanyin Club, Mr. Chen Chongshan is a fisherman with only a third-grade education level in primary school, and has been associated with almost all his life.

1 Chen Chongshan's persistence and history

In the depths of the Taisha Shrine, the residence of the Chen clan (represented by Tan Kah Kee) in Jimei Village, Xiamen, the sound of the string orchestra exudes a rich ancient rhyme, nourishing the spirit and culture of the community. Along the winding bluestone alleys, into the central area of the Taisha where traditional Minnan ancient houses and modern buildings overlap, the Jimei Southern Music Society is impressive. Here, the author met Mr. Chen Chongshan, the inheritor of 's intangible heritage in Jimei District, who told the story of his relationship with in his non-standard Mandarin due to an appointment in advance.



Figure 1 Chen Chongshan



Figure 2 Jimei Nanyin Club

Interview: Can you talk about how you met Nanyin, loved Nanyin, and accepted to learn Nanyin?

Chen: I was born in 1948 in Jimei Taisha, which is the residence of the Chen clan, which was originally under the jurisdiction of Tong'an County, Quanzhou Prefecture. According to records, in 1913, Chen Huotan, a shipbuilder from Quanzhou, built ships on the coast of Jimei for a long time, and played and sang under the banyan tree in Jimei Dutoujiao in his spare time. Driven by Chen Huotan, there were more people involved, so they moved Nanyin to Jimei Dutou Zucuo and set up Jimei Nanyin Hall. Since then, Nanyin has developed in Taisha.

I started learning Nanyin at the age of 14 because I liked singing and didn't like reading, so I only went to school for 3 years and then stopped reading. At that time, in addition to learning Nanyin, and then working on a transport ship, we later contracted to grow some clams in Haiti and beaches, which was an authentic fisherman. I joined the Nanyin Music Society in 1962, at that time I was studying with Chen Zhenxing and Chen Wenyue, and the teaching place at that time was in the nursery school of our Jimei Society, when there were many students who learned Nanyin, almost fifty or sixty people, generally using spare time to teach, mainly to teach and sing Nanqu, Nanyin twists and turns, to teach sentence by sentence, the teacher is very hard, often will teach until eleven or twelve o'clock in the evening. At that time, I was the youngest student in the class, and most of the students older than me are now gone, and there are not many old people like me left. For the learning of Nanyin's musical instruments, the teacher can't teach them one by one, we just observe the teacher's movements on the side, if there are fewer students, the teacher will occasionally teach you once or twice, most of them are to explore by themselves, a bit of oral teaching. Nanyin's music score is a ruler score, which is very easy to recognize, according to the indication of the score, you can basically understand, you can get started, but you can't learn well, the charm needs long-term listening, experience to have a sense of it.

After a long period of study, Chen Zhenxing and Chen Wenyue said that they were not able to continue teaching, and then they invited Ren Qingshui, a teacher from the Xiamen South Orchestra, to continue teaching. I studied with him for four months, mainly learning singing skills, dong Dongxiao Flute, pipa, three strings, two strings and other musical instruments, and basically mastered them. Later, the government paid attention to it and asked me to teach some students, and I also took some students. Now there are more than a dozen of them, whether children or adults. In 1998, Sister Hong Nina joined the Nanyin Club, and after my guidance, in 2001, on behalf of the Jimei Nanyin Club, she participated in the 6th Xiamen Nanyin Singing Competition, and won the second prize in the youth group and the third prize in the children's group.

From 2002 to 2014, I served as the president of the Jimei Nanyin Music Society, inheriting the tradition of the society, actively carrying out various project activities, and inviting Xiamen major Nanyin orchestra friends to Jimei to participate in the celebration and performance during major festivals, showing the charm of traditional Nanyin during traditional festivals, and actively planning for the development of Nanyin.

In order to develop Nanyin, I began to teach my Nanyin skills to my granddaughters Chen Jinzhen and Chen Yuanyuan in 2015, and in December 2016, I participated in the 19th Xiamen Nanyin Competition. The work "Three Thousand Taels of Gold" was played and sung on behalf of the streets of Jimei District to participate in the third prize of the 2017 Jimei District Opera Art Creation and Performance. In January 2018, her daughter Chen Fengbao, Chen Fengping and others joined the club to learn Nanyin skills, and for more than half a year, they have learned "Straight into the Garden", "The Same Paper", "Gongjun Breaks the Contract", the instrumental music "Cotton Matching" and the introduction to pipa playing, and participated in the 6th Xiamen Elderly Art Research Competition and won the municipal bronze award. At the same time, the students also actively promote the research, study and publicity of Nanyin art. In May 2015, the Nanyin Club opened a Nanyin training class in Jimei Primary School, which attracted more than 70 students for

the first time. Subsequently, the Southern Music Society opened a training class in Jimei Middle School. The elegant ancient rhyme of Nanyin was very popular, and the Nanyin Club opened a Nanyin adult training class in Funantang, which attracted many students from Jimei colleges and universities to participate.

In 2016, Jimei Nanyin, with the Nanyin Club of Jimei District of Xiamen City as the main body of the application, won the second batch of intangible cultural heritage items in Jimei District.



Figure 3 intangible cultural heritage - Jimei Nanyin



Figure 4 competition and won awards

In 2021, Jimei Nanyin, represented by Jimei Nanyin Club, was rated as the fifth batch of district-level intangible cultural heritage representative projects in Jimei District, and Chen Chongshan was recognized as the representative inheritor and the third generation inheritor of Jimei Nanyin Club, as shown in Table 1.

Table 1 Inheritors of Jimei Southern Music Society

The first generation inheritors	Chen Huotan→ He Minghui, Chen Zhi
The second-generation inheritors	He Minghui→ Chen Zhenxing, Chen Wenyue
The third generation inheritors	Chen Zhenxing, Chen Wenyue→ Chen Chongshan, Chen Chunsheng, Chen Baoying
The fourth generation inheritors	Chen Chongshan→ Chen Fengping, Chen Fengbao, Chen Meiyang, Wu Lili, Chen Lina, Peng Qiurong, Yang Xuefen

2 Jimei Nanyin Club from the perspective of anthropology

The Jimei Southern Music Society is very different from the traditional family or clan organization based on blood ties, it is a common interest society formed based on a common artistic interest, which transcends blood and kinship. Based on this uniqueness, we start with an anthropological discussion of the community of common interest, combined with in-depth participatory observation, to deeply analyze the multidimensional relationship between music and the individual and within the community. Through the interviews, we further revealed the complex network of members within the society, and explored how different individuals were connected by a common interest in Nanyin, forming a stable and enduring group that remained active for many years, thus forming the unique cultural driving force of the Nanyin Music Society. This study provides a powerful case analysis and interpretation framework for an in-depth understanding of the cultural value of the Southern Music Society in the regional cultural circle.

Jimei Nanyin Club is located in the southeast corner of Jimei Village, Xiamen, where there is an ancient village - Jimei Society. This is the hometown of patriotic overseas Chinese Tan Kah Kee, which used to be just a small fishing village called "Xunwei". At the end of the Yuan Dynasty and the beginning of the Ming Dynasty, the ancestors of the Chen family migrated here, and lived a life of fishing for generations, living by the sea and eating the sea. This small fishing village gradually developed and expanded from a few scattered "Jiaotou" to a large village with ten "Jiaotou". In the Hokkien language, "she" means village, hence the name Taishe, which means large village. Stepping into this natural village, which has a history of more than 700 years, is like walking through a tunnel of time and space, and being in the blend of ancient and modern. Surrounded by traditional houses, exotic Fanzilou and solemn clan ancestral halls, they are surrounded by modern houses, depicting a unique style of an urban village. Shuttling through the intricate alleys like spider webs, you can see glazed red brick houses hidden in them everywhere.

Interview: Can you talk about how the Jimei Nanyin Club was established?

Chen: The Jimei Nanyin Club was established in 1953, at that time, under the advocacy of Mr. Tan Kah Kee, the Jimei School Committee allocated special funds and founded it himself. Later, Mr. Tan Kah Kee also brought Jimei Nanyin to Singapore and China's Taiwan, Hong Kong, Macao and other regions.

When Chen Jiageng was a child, he has always liked Nanyin, he once said in his speech: "The strength of the township, you can see it at night, you can see it, enter the strong township, you can hear three voices, weak township is not..... One is the sound of reading, the other is the sound of punching, and the other is the sound of strings. The string orchestra here refers to the southern sound. Mr. Chen regards the sound of the string orchestra as a measure of "strong township", because the musical characteristics of Nanyin are very focused on the cooperation between people. Therefore, in the place where Nanyin is prevalent, interpersonal relations may be more harmonious, and people's lives may be more peaceful and happy, and Nanyin can be said to be a spiritual soul of southern Fujian culture.

Interview: What is the situation of the students of Jimei Nanyin Club?

Chen: In the long history of the development of the Jimei Nanyin Club, many of the members of the Nanyin Cultural Atmosphere have been immersed in the cultural atmosphere of Nanyin since childhood. Most of these children were fascinated by the charm of Nanyin and embarked on the path of passing on this ancient art. Although some of them are not good at playing or singing, they still participate in various activities of Ji'an Hall with enthusiasm. These Nanyin families, who have devoted a lot of money and effort to the music hall for several generations, have a deeper understanding of the history of Ji'an Tang and have a deeper affection for it. At the same time, thanks to the deep friendship that the parents have forged, these descendants have become more

familiar with each other and have become more connected to each other. In 2015, I began to teach my Nanyin skills to my granddaughters Chen Jinzhen and Chen Yuanyuan, and in December 2016, I participated in the 19th Xiamen Nanyin Competition, and won the Excellence Award in the instrumental music group for "Feng Da Pear" performed by Pipa Dongxiao Flute.

The members of the Jimei Nanyin Club are united by their love for Nanyin, and each of them can be called a true "Nanyin lover". At present, there are 30 members in the club, and they spend every Monday, Wednesday and Friday evenings gathering in the Nanyin Club to learn and appreciate. This group makes up the vast majority of the members of Ji'an Tang, and they each have a unique story to tell about Nanyin. Some people grew up near the music hall since they were children, and they have been exposed to the art of Nanyin since they were young, and they are deeply influenced by it. Among them, some people fell in love with Nanyin because they had a strong interest in traditional music since childhood, some were exposed to this art form under the influence of their parents or friends, and some chose Nanyin as their entertainment hobby after retirement. Everyone has a different way of connecting with Nanyin, but they all share the same love for this ancient art. Yang Xuefen is one of them. Since childhood, she has had a keen interest in traditional operas such as Nanyin and Gezai opera, and this love has always accompanied her growing up. After moving to Xiamen, she joined the Southern Music Society and became the only member of the younger generation to master all the "upper four-wind" instruments. Whenever I see her skillful and smooth technique playing, I can't help but sigh at the extraordinary skills of folk masters. It can be seen that people who really love Nanyin, even if they face many difficulties, can always find the motivation and reason to persevere.

Interview: What is the economic support situation of Jimei Nanyin Club?

Chen: The original intention of the establishment of community organizations is to carry out activities on a regular basis, however, the smooth development of activities is inseparable from economic support. Unfortunately, the folk Nanyin music halls generally lack a stable source of funding, which makes the Nanyin Music Society in a financial situation most of the time. Traditionally, the funds of the folk Nanyin Music Hall mainly come from the generous donations of string friends, and among these funds, the donations of enthusiastic overseas Chinese account for a considerable proportion, providing important economic support for the inheritance and development of Nanyin art. In 1953, under the advocacy of Mr. Tan Kah Kee, the Jimei Society Public Industry Foundation allocated special funds to establish the Nanyin Club, such as Mr. Tan Kah Kee hired Ho Minghui as "Mr. Nanyin", a month is a piece of the ocean's remuneration, compared to the current one-month living expenses, life is very good. At the same time, the ancient house of the Nanyin Club was the Taisha Cultural Center at that time, and later transformed into a place for the use of the Nanyin Club and Xiang Opera, which was provided by the local government for free use, and the Taisha absorbed students to teach for free.

In 2016, Jimei Nanyin was rated as a district-level intangible cultural heritage, and Jimei Street allocated 20,000 yuan of funds every year to support, which is only enough to support daily water and electricity bills, and is occasionally used to hire teachers to teach, and now the general teaching fee is about 300 yuan for 2 hours. The annual funding is estimated to be about 40,000 yuan, and where it is not enough, it is necessary to think of other ways, such as accepting invitations from various enterprises and institutions to teach, lectures, performances, etc., and there will be some labor costs to support. If you need to buy musical instruments or other large expenses, you have to apply to the Jimei Alumni Association for support, for example, to declare intangible cultural heritage, you need to produce some application materials and audio and video and other items need about 30,000 yuan. In general, with the help of the government, streets, enterprises and institutions, Jimei Nanyin Club is basically able to maintain its finances despite the tight funds.

Interview: How does Jimei Nanyin Club teach?

Chen: The inheritance of Nanyin art has lasted for a long time, thanks to the unremitting efforts and persistence of generations of Nanyin people. In traditional teaching methods, oral teaching plays a crucial role, which requires a closer connection between teachers and students than ordinary people. Because of this, among the various relationships of Nanyin people, the teacher-student relationship is particularly important. However, in reality, the relationship between teachers and students in the Nanyin Opera Hall is complicated, and the boundaries between generations and teachers and students are quite blurred, making it difficult to generalize.

Nanyin's teaching system includes written and oral transmission. The writing system is a variety of fingers, songs, and score transcripts, the traditional Nanyin music does not pay attention to the teaching of scores, and the acquisition of Nanyin music is like a teacher, and the music scores as teachers, self-study learners are often ridiculed as "Mr. Book", and the transcription of music scores is used to provide scholars with memorization and review, so there are only lyrics and no rulers in the early Nanyin manuscripts. The traditional teaching of Nanyin is mainly oral teaching, with Mr. Guan as the core when learning, and the teaching method is strict and conservative, so the teacher inheritance school is clear and recognizable, and in the learning process, because the teacher and student face to face, word by word, in case of singing and recitation, instrument playing technique error, can be corrected immediately, so the oral teaching method has the effect of stabilizing the style of music. Taking finger sleeve learning as an example, Mr. Guan started by teaching students to recite the lyrics of Quanzhou Yin - "Nian Mouth", and then while playing the pipa, he taught "Nian Fingers" (lyrics singing) sentence by sentence, and "stepped" with his feet to help students memorize the beats. From the recitation of the fingers, you can learn the rhythm of the rhythm and the phrase, and memorize the score, and the teacher will also inform the song card "Da Yun" to facilitate learning and memorization.

When learning to sing, the teacher will first explain the meaning of the lyrics and songs, and sometimes explain the stories related to the lyrics and songs, and then play and sing them again, and then teach the singing sentence by sentence, and the students will follow the "recitation". At present, students usually learn the same repertoire, the learning process is the same as the tradition, some teachers will modify the popular music by the way, such as: Liu Honggou "The Complete Works of Southern Fujian Finger Scores" and Zhang Zaixing's "Anthology of Famous Songs of Nanyin", in order to conform to their own school of education, usually a piece of music is familiar to everyone before the next teaching, and often review the learned tunes, the teacher will ask students to sing loudly, must be "clicked" with their hands. But oral transmission has some disadvantages, first of all, the teacher may be selfish and cover up some subtleties, which has happened in the past in the teaching of many skills of the Chinese. Second, students may be unable or afraid to ask questions or disagree with teachers due to their temperament, personality, aptitude, etc.; Therefore, it is impossible to fully absorb the essence of the teacher's art, resulting in the dilemma that one generation is not as good as the next. Third, because of the oral transmission method, students may misunderstand the content of the teacher's teaching, and if they do not dare to get to the bottom of it, it is likely to cause distortion or deviation in the learning results. Nanyin's lyrics are a very typical example, we often see some lyrics, which seem to be inconsistent with the words of the horse, or the words are not clear, which may be because the stories in the lyrics of Nanyin often have allusions, which are not easy for ordinary people to understand; Moreover, because Nanyin uses the Quanzhou dialect, that is, the ancient southern Fujian dialect, the use of many words and words is difficult, so it often uses the method of homophonic borrowing, so that later learners often do not know the meaning of the word or word, such as the loose song "On the Red Cliff" There is a word "Mo should be again", which turned out to be a mistake of "no fasting", so the context fits. This kind of difference or error in the use of words may cause learners to misunderstand the content of Nanyin's lyrics, and may also reduce the unique literary connotation of Nanyin.

The new generation has successively produced innovative ways and transmission skills, and the addition of new blood is a gratifying thing, but under the influence of the way of inheritance, the form of group clubs and the learning method of listening to tapes, it is the learning mode of many new students, but without Mr. Guan's one-on-one mouth-to-mouth, and the correction of the pronunciation of the articulation, the singing of the south pipe is inevitably out of shape, and the singing of many repertoire is obviously accelerated in speed, and the shape is similar and cannot seem to be a hidden worry. However, if the old method is only used and not improved, the learning progress and time will be so long that the new students will not be able to continue patiently.



Figure 5 Chen Chongshan's biography collection

Interview: How did the social activities of Jimei Nanyin Club develop?

Chen: Like many Pavilion Societies, in addition to regular rehearsal activities, the Jimei Nanyin Club also undertakes some periodic performing arts activities, such as Langjun sacrifices, festivals and festivals to welcome the gods, singing competitions, worship halls and other traditional activities, as well as performance tasks given by all walks of life.

Among the many traditional activities, the Langjun sacrifice ceremony is one of the most important activities of the Jimei Nanyin Club. The god of Nanyin music "Lang Junye", according to legend, is the Emperor Meng Chang of Houshu. Every year in spring and autumn, each pavilion will choose a different day to hold the Langjun Festival to facilitate the visit of other pavilions. In addition to the sacrificial ceremony, there will be a concert between the pavilions after the festival. In this activity, everyone met friends with strings, chatted and greeted, and the overall atmosphere was very warm. However, why did Meng Chang become the god of music for 's sacrifice? I can't explain it clearly, except that everyone thinks so.

Note: After checking some information, there is indeed no conclusive conclusion. Some folklore believes that Meng Chang is known as the ancestor of , probably because he attaches great importance to the prosperity of literature and art. He not only founded the first imperial painting academy in Chinese history, but also set up a teaching workshop following the example of the Tang Dynasty, which greatly promoted the vigorous development of Xishu music. Meng Chang himself is also proficient in lyrics and composition, and his favorite concubine, Mrs. Hua Rui, is also talented, and the two have jointly contributed a lot to the prosperity of literature and art. Later, Zhao Kuangyin's army broke through Chengdu, captured Meng Chang, Madame Hua Rui, and a large number of literati and musicians, and brought them to Kaifeng. However, Meng Chang died soon after, and Madame Hua Rui was accepted into the harem by Zhao Kuangyin. Madame Hua Rui has always missed the old lord Meng Chang, and privately treasured his portrait and worshipped him.

When Zhao Kuangyin found out, she cleverly lied that the person in the painting was Zhang Xian, who was seeking a son, thus cleverly covering up the truth. Subsequently, Mrs. Hua Rui really gave birth to a son, which made Zhao Kuangyin very happy, so he ordered the gods in the painting to be given the title of "Langjun Daxian", and specially stipulated that sacrifices should be carried out in spring and autumn.

Although the story of Meng Chang's canonization is widely circulated among the people, no one can explain why he became the patriarch of . After synthesizing various sources, some scholars have concluded: "Meng Chang was brought to southern Fujian during the wave of immigrants, and was mythologized in this polytheistic society, thus becoming the ancestor of ." Some scholars further speculate that the cult of Meng Chang may have first spread among Shu musicians who were captured by the Song army, and that it was not until the end of the Song Dynasty when the population of the Central Plains migrated southward on a large scale, and this cult spread to Fujian with the musicians riding the tide of immigration. In addition, during the Eastern Jin Dynasty, the population of the Central Plains also moved into Fujian on a large scale. During the Wei and Jin dynasties, the Qing Shang music and the court music of the Tang and Song dynasties fused and developed with the local music of southern Fujian, and gradually formed a new musical form of , and Meng Chang also became an important member of the gods of southern Fujian.

In addition to the regular spring and autumn sacrifices, whenever important activities such as celebrations and general singing are held, the Quguan, as the host, will carefully organize a solemn and solemn Langjun sacrifice ceremony to show respect and gratitude to the patriarch. The people of are convinced that the music they love has its roots in ancient court music. In folklore, the story of is closely associated with the three kings of history. Although no conclusive evidence has been found in the exact historical sources of these legends, this does not prevent the people from proudly passing on and promoting these legends. This profound cultural inheritance has also shaped the unique collective character of people.

Chen: As an elegant gathering for the purpose of self-entertainment, we are often reluctant to associate art with money. In the eyes of the people, the purity and independence of art are paramount, and they are more inclined to maintain the purity of this art than to commercialize it. Is also unwilling to show his head in pursuit of fame and fortune. We gathered together because of our love for, just to find the resonance between our soul mates, and longed to open up a pure land in the hustle and bustle of the world, and sing freely. The wheels of the times are rolling forward, but many people still maintain the nobility and pride in their hearts, and they refuse to follow the crowd and do not want to fall victim to the economy and mercerization. However, in the face of the declining reality of, more and more people have begun to realize the importance of letting go to society and the public eye. Therefore, we actively respond to the call of various social activities and spare no effort to show the charm of art to the world.

In the eighties and nineties of the twentieth century, the Southern Music Society ushered in a prosperous period after the Cultural Revolution. Every year, we are invited to participate in dozens of performances organized by government departments and other organizations. From street activities, festival celebrations, to the anniversary of learning from Lei Fang and family planning publicity activities, the figure of Nanyin Club is everywhere, adding a unique cultural color to the scene. These public welfare performances not only comply with the requirements of the higher authorities, but also inject new vitality into the inheritance and development of art. The members are always enthusiastic about each performance. In addition, the government will also provide a certain tea subsidy for the music hall to fund their operation. After deducting expenses such as travel and meals, the remaining funds will be distributed equally among the members participating in the performance.



Figure 6 Social service activities organized by Jimei Nanyin Club

3 Erratum: Is Dongxiao Flute shakuhachi?

When the author interviewed the Jimei Nanyin Club, he found that the plaque on the door of the newly renovated Nanyin Club reads "Tian Lai Shakuhachi", so I asked Mr. Chen Chongshan why he engraved "Tian Lai Shakuhachi" on the door. What does it have to do with? Mr. Chen's reply was, "The main instrument played by is the dong Dongxiao Flute, which was called shakuhachi in ancient times, and we all call it today." In response to this question, there is a debate in the academic circles, so is the cave Dongxiao Flute the ancient shakuhachi? To this end, the author consulted relevant materials and conducted analysis and research.

The Dongxiao Flute is a decorative instrument, which is mainly used in the performance of the "upper four pipes", and often follows the backbone sound of the pipa to carry out the mode of "palace singing and business harmony". The Cave Dongxiao Flute is made of bamboo, and its shape is "ten eyes and nine sections, one section and two holes", with a "V" shaped mouthpiece cut inward at the upper end, five sound holes on the front, one sound hole on the back, and two barrel sound holes on the back and bottom surface. The Cave Dongxiao Flute itself is relatively thick and short, the overall timbre is mellow and soft and deep, the vocal range is wider, and the so-called pipe door (tonality) in the has the names of five empty pipes and four empty pipes, which is related to the Cave Dongxiao Flute according to the hole.



Figure 7 Jimei Nanyin Club Gate "Tian Lai Shakuhachi"



Figure 8 Chen Chongshan's Dongxiao Flute

The shakuhachi is a single-piped and vertically blown chi-chiming edge instrument, which takes its name from its length of about 1 foot 8 inches. The earliest record of this instrument began in the Tang Dynasty, according to the New Tang Dynasty Book The Biography of Lü Cai: "During the Zhenguan (627-649), the ancestors and filial piety of the ancestors and grandsons increased and lost the musical rhythm, and it was more difficult to make a decision with the musicians Wang Changtong and Bai Mingda. Emperor Taizong's courtiers are good sounds..... Wang Qi and Wei Zhengsheng in the service said that they made the shakuhachi, where there are 12 pieces, the length is different, and the law is harmonious". In the Song Dynasty, Chen Yang's "Book of Music" volume 122 recorded: "The Tang Dynasty made shakuhachi, and took the yellow bell nine inches as the law, and it was right." It can be seen that Lu Cai was good at making shakuhachi, and it was mostly used in the music of Yazheng, which is recorded in the use of musical instruments in Yan music in the Tang Dynasty. The shakuhachi gradually declined in the Song Dynasty, and was replaced by folk musical instruments such as the Dongxiao Flute and Dongxiao Flute and died out. As the late Ming scholar Yang Shen (1488-1559) also clearly pointed out, "The famous shakuhachi musical instrument of the Tang Dynasty no longer exists." So what are the specifications and formats of the original appearance of the Tang shakuhachi? None of the ancient documents have been explained, but some monuments and statues have vague appearances, but the real thing that can be glimpsed is the eight shakuhachi made of stone, jade, bamboo, and tooth in the Shosoin temple in Nara, which were Japan introduced by the Tang Dynasty in China, and one shakuhachi in Horyuji Temple. In terms of shape, the Dongxiao Flute has a similar aspect: for example, most of them are about one foot eight inches long, and they all have a system of six holes (five in the front and one in the back). The biggest difference is that the mouthpiece of the dong Dongxiao Flute is a V-shaped with internal cutting, while the Tang shakuhachi is an outwardly cut bevel U-shape, so it can be inferred that there are differences between the two in terms of playing technique, timbre and function, and the arrangement of the sound holes is also different, the dong Dongxiao Flute is arranged according to the three-section hole arrangement, that is, the 1+2+2 system, while the Tang shakuhachi is according to the two-section 2+3 system. Despite these differences, there is a conclusive view in Chinese reference books, writings, and academic circles that the Dongxiao Flute is a remnant of the shakuhachi of the Tang and Song dynasties. For example, the definition of shakuhachi in the "Dictionary of Chinese Music": "The dong Dongxiao Flute in Fujian Nanqu, also known as shakuhachi, is similar to the common Dongxiao Flute, but the body is slightly shorter and thicker, which may be the legacy of the ancient shakuhachi"; Wang Yaohua and Liu Chun wrote in the book "A Preliminary Study of Fujian ", which said: " Dongxiao Flute is a bamboo wind instrument called shakuhachi that remains in the Tang and Song dynasties in China, so it is also called shakuhachi." Indeed, there is also a phenomenon among Nan musicians who refer to Dongxiao Flute as shakuhachi. As far as the author has exhausted the literature so far, there is no definite evidence to prove the connection between the two, and some are only specious probability. However, it is also a single-pipe vertical blowing air sound edge instrument, and it is difficult to say that there is no relationship between the two.

There is no documentary record of how shakuhachi spread eastward to Japan during the Tang Dynasty, but after shakuhachi was lost in China, it underwent a change like development in Japan, such as ancient shakuhachi, medieval one-section cut shakuhachi, modern void monk shakuhachi, modern shakuhachi, and so on. Ancient shakuhachi, also known as the Tang shakuhachi, was widely used in Japan's court gagaku, and was favored by dignitaries and nobles, also known as yaraku shakuhachi, and the shakuhachi existing in Horyuji Temple belonged to Prince Shotoku of Japan. The medieval cut shakuhachi in Japan is a kind of shakuhachi that appeared in Japan society after the disappearance of ancient shakuhachi, and although there is one less hole compared with ancient shakuhachi, the shape basically retains the style of ancient shakuhachi, and there is no

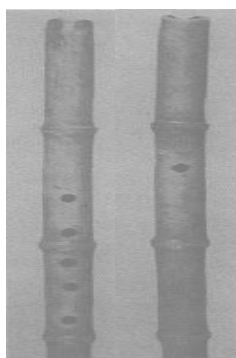
fundamental change, but it is the continuation and inheritance of ancient shakuhachi, and it has developed more towards secular music. The nihilistic monk shakuhachi in Japan in modern times is widely used in religion and has become a kind of magic instrument for religious activities, and its shape is almost the same as the ancient shakuhachi and one-section shakuhachi shape system, except that the root of bamboo is taken and the three sections of bamboo are used as five holes. Modern shakuhachi inherits the characteristics of the bamboo roots of the nihilistic monk shakuhachi and the style of the five holes, but uses relay technology to make it easy to carry, and embeds animal horns such as horns and antlers in the mouthpiece, and its function is not only religious, but also widely used in the expression of music and art itself, and has also produced many genres, such as koto koto-ryu, light and dark stream, and tsuyama-ryu. Later generations of Japan shakuhachi also continued to evolve, resulting in porous shakuhachi, electronic shakuhachi and other types. In short, although the shakuhachi of Eastern transmission Japan is constantly changing and integrating in Japan society, the genes of Tang shakuhachi remain the same! As for the relationship with Dongxiao Flute, it is controversial in academic circles, such as Wang Jinxuan in his book *Is Dongxiao Flute Shakuhachi?* In the article "Justifying the Name of Cave Dongxiao Flute", through the horizontal morphology comparison of Cave Dongxiao Flute and modern shakuhachi in Japan, the relationship between Cave Dongxiao Flute and shakuhachi and modern Japan shakuhachi is explored from the aspects of shape, basic rhythm, timbre, and performance techniques of the two, and it is argued: Cave Dongxiao Flute is not shakuhachi, and Cave Dongxiao Flute and shakuhachi are two different attribute instruments of the same family. However, the conclusion of this article seems reasonable only by comparing it with modern shakuhachi in Japan, but the genes of Tang shakuhachi and the discovery of new historical materials may have different conclusions, which requires the continued attention of the academic community to make valuable research.

In addition to the official and Tang envoys to exchange and disseminate, what other ways and channels will Fujian Dongxiao Flute be introduced to Japan? It can be glimpsed from the history of the economic and trade activities of Fujian's "Maritime Silk Road". The exchanges between Fujian and Japan were recorded in the Han Dynasty, such as the Book of the Later Han: "Wo, its land is larger than in the east of Huiji Dongye". Wo is the name given to Japan in ancient Chinese texts, and Dongye is the seat of Fuzhou. Quanzhou Port is known as the first port in the Orient on the Maritime Silk Road, as early as the Song and Yuan dynasties, there was a wide range of Maritime Silk Road trade, migration and immigration activities, communication between the north and the south, the integration of the east and the west, in the Song Dynasty in Quanzhou set up the "Fujian City Shipping Division", expanded and enhanced the status and authority of Quanzhou Port, can be directly connected to the port foreign trade. Liao Daqi elaborated on this phenomenon in his work "History of Overseas Communications in Fujian": in the first year of Zhenning (1102), Li Chong, a maritime merchant from Quanzhou, arrived in Japan to trade, and returned to China the following year; In the fourth year of Chongning (1105), he "collected his own ship and invited sailors" in Quanzhou, purchased a large amount of silk and porcelain, and went to Mingzhou City to apply for "wanting to go to Japan and buy back goods", went through the procedures for going to sea, and then sailed to Japan to present his official documents to Dazaifu and request trade. According to Zhao Rushi's record, Japan "produced a lot of fir and raki, growing to fourteen or five zhang, with a diameter of more than four feet, and the soil was dissolved into fangbans, which were transported to Wuquan by giant ships." Etsuko Higa, a visiting professor at Okinawa Prefectural University of the Arts at Ryukyu University in Japan, believes that Japan's Ryukyu Gozagaku (court music) has a deep relationship with Quanzhou, and the exchanges between the two sides can be traced back to five or six hundred years ago. Ryukyu learned a lot of music from China and played it at the imperial court. Exchanges between the Ryukyu court and the Chinese court at that time first began through

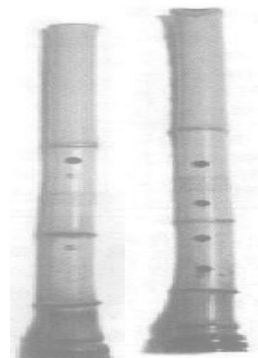
Quanzhou. At that time, Japan had "Ryukyu Hall" in Quanzhou and Fuzhou, and every time Ryukyuan people came to China to study, they would stay for a long time, and and other music were introduced to Japan through Quanzhou and developed into Gozagaku. To this day, many of the instruments and performances of Japan's Gozagaku are very similar to those of .



a. Nanyin Dongxiao Flute



b. Japan Tang Shakuhachi Diagram



c. Japan Modern Shakuhachi

Figure 9



a. Japan one section cut shakuhachi



b. Japan nihilistic monk shakuhachi

Figure 10

4 Conclusion

"Oral history" as a subjective expression of "historical materials" has the phenomenon of validity and error, and the study of traditional music, especially the ancient music genre of , needs to balance "literature" and "dedication". The so-called "text contained in the book..... For traditional music that is inseparable from oral transmission and oral transmission, in addition to the research of classics, those "sages" who are familiar with the stories and can practice them, the cultural holders in the bureau, the "tacit" knowledge they (she) have mastered, in addition to the knowledge contained in the text, but they are the dependents of our cause, and the owners of the "dedication" of the documents that we must constantly search for in the field. Without this, it is impossible to truly "enter" the tradition. As a fisherman, Chen Chongshan has a certain cognitive bias in the knowledge of "Wen", but this does not prevent his love and persistence in . His love for is almost obsessive, and he studies diligently and diligently, which is indeed worthy of our deep thought and learning. He did not receive much school education, nor did he systematically study the theoretical knowledge of cultural inheritance and transmission, but he devoted his life to the inheritance and promotion of

culture. With his deep love for and his firm belief in inheriting culture, he has selflessly contributed to the continuation and development of art throughout his life.

Mr. Chen's string orchestra spirit not only inspires his students, but also deeply infects his children, making them also develop a deep love for . This spiritual power has crossed the gap between the two generations and has become their common spiritual sustenance. This is the unique charm of culture - it is not only a form of music, but also a kind of spiritual inheritance and belonging, and it is the internal driving force of traditional culture with a long history. Under the influence of Mr. Chen Chongshan, culture has been smoothly passed on between two generations, demonstrating the profound heritage and inexhaustible vitality of traditional culture.

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