

THE STUDY OF COASTAL MUSIC OF PUTIAN IN CHINA

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Abstract

This research studies the research methods of musicology and ethnomusicology and collects and analyzes statistical data from the informant's field. There are two research objectives: 1) to investigate the history of Putian folk songs in Fujian Province, China. 2) To analyze the selected folk song in Putian, Fujian, China. The results of this paper are as follows: 1) At present, about 196 musical works have been recorded in coastal folk songs in Putian, Fujian Province, nine of which are the most popular in the region. Putian coastal folk songs related heirs list, a total of 3 people 2) it can be divided into three categories: "Bangu Dong", "Shi Yin Ba Yue," and "Puxian Opera." 3) In terms of formal structure, the structure of Putian coastal folk songs is relatively simple. In terms of structural pitch progression, the melodic outline of Putian coastal songs often appears as an alternating movement of rising and falling. Lyrically simple and rhymed, there are many sentences in the song to express their feelings.

Keywords: Putian Coastal Folk Songs, Dissemination, Preservation

INTRODUCTION

Putian City is a prefecture-level city located in the middle of the southeast coast of Fujian Province, historically known as "Xing'an," "Xinghua," "Puyang," and "Puxian." It has a long and rich cultural history and is known for its picturesque scenery that combines mountains and sea. Since ancient times, it has been a political, economic, and cultural centre in central Fujian Province (Dean, 2010). The city is divided into three bays: Meizhou Bay, Xinghua Bay, and Pinghai Bay (Lee, 2014). It is also the location of the famous Goddess of Peace Mazu Temple and is considered the birthplace of Mazu culture. Putian City's cultural characteristics are diverse and unique, influenced by coastal and inland cultures. It combines the Central Plains and foreign cultures based on ancient Fujian and Vietnamese cultures. In ancient times, Putian was located in a remote seaside area, surrounded by mountains to the northwest and the sea to the east (Zhang et al., 2018). The indigenous Minyue people would turn to ghosts and gods for help when facing natural problems they could not understand. The worship of snakes in Minyue culture significantly impacted later generations. After the Han Dynasty, when people from the Central Plains moved south, Putian retained its indigenous beliefs while also absorbing various religious beliefs of the Han people, forming the feature of offering sacrifices to gods (Pian, 2003). Putian has various festivals, such as the Lantern Festival, Tomb Sweeping Day, Dragon Boat Festival, Mid Yuan Festival, Mid-Autumn Festival, and New Year's Eve, similar to those in the Central Plains. These festivals have formed various festival activities like watching lanterns, going on spring outings, dragon boat racing, and moon watching, climbing the Double Ninth Festival, and celebrating the spring festival. Putian customs, such as marriage, longevity, and burial, also show the influence of the Central Plains' ancient culture (Dean and Zheng, 2010).

The folk music of Putian is a unique combination of the ancient inland style and local coastal characteristics, forming a distinctive style of coastal music culture. Traditional local culture and arts, such as Puxian Opera, Ten Tones, and Eight Music, are still prevalent in Putian festivals, marriages, birthdays, and other activities (Ludden, 2013). During the Jin Dynasty, the literati from the Central Plains moved south, and the music and drama they brought with them gradually formed Putian's contemporary folk art with local coastal colour (Gomez et al., 2013). By the Tang Dynasty, there were records of the prevalence of song and dance, music, and hundreds of operas in Putian (Guo, 2019). Putian's folk music arts have unique artistic features, distinctive regional folk cultural characteristics, and essential cultural values formed through the mutual learning of coastal and inland cultures. The "Ten Tones," "Eight Music," "Big Drum blowing," and "Li Song" are Putian's treasures of coastal folk music arts (Silverberg, 2013). However, in recent years, Putian's traditional coastal folk music has faced challenges from foreign cultures, and fewer young people are willing to learn it. Coastal and inland cultures influence Putian's political, economic, and social culture. However, its unique regional characteristics, diverse social culture, and stable political economy have enabled the city to develop a unique and distinctive coastal music culture tradition.

This study systematically investigates and analyses Putian's folk music, discussing its inheritance and development in the context of the city's cultural background. This research paper aims to investigate the history and musicality of Putian folk songs in Fujian Province, China, specifically focusing on the coastal musical of Putian. The research objectives are two-fold, namely, (1) to investigate the history of Putian folk songs in Fujian Province, China, and (2) to analyze the coastal musical of Putian, China. The research questions are centred on the history and musicality of Putian folk music: (1) what is the history of Putian folk songs? And (2) what is the musicality of Putian's coastal music art?

The importance of this research lies in the fact that it provides an understanding of the development history and current situation of Putian folk music, the music types and characteristics of Putian coastal folk music, and the musical performance style of Putian coastal folk music in China. To achieve the research objectives and answer the research questions, the scope of the research will involve collecting and sorting out music materials of Putian coastal folk culture through a literature survey, working on-site, and watching the performance of Putian folk musicians. Additionally, the music theory will be used to analyze the musicality of Putian folk music and to sort out the characteristics and performance style. In terms of defining the terms used in this research, Putian is a city in Fujian Province, China, known for its rich cultural heritage, including folk music. Putian folk culture and music development refer to the evolution of Putian's traditional music over time, influenced by various factors such as geography, history, and society. Evolution of Putian Coastal Music Art refers to the changes and developments that have taken place in Putian's coastal music art over the years, and analysis of Putian folk music involves examining the characteristics and performance style of Putian's traditional music using music theory.

LITERATURE REVIEW

Putian folk music is a traditional art form with a long history passed down from generation to generation in the Putian region of China. Music is a product of the wisdom and creativity of working people who have integrated their perception and experience of life into art. Putian's cultural heritage and beautiful natural environment have contributed to excellent folk music art creation. The history of Putian coastal music can be traced back to primitive times when the ancestors began to create music for sacrificial rites, hunting, courtship, and other activities (Jing and Wang, 2011). The Book of Songs, the earliest folk song manual in China, reflects the class struggle, social life, and living conditions of the working people from the Western Zhou Dynasty to the spring and Autumn Period over the past 500 years (Zhu, 2000). In the Song Dynasty, coastal music was a form of entertainment for reciting poems and a form of rap for folk singers to survive (Shi, 2019). In the Qing Dynasty, a peasant uprising broke out in Putian City, and many uprising songs appeared (Wang, 2019). Putian folk music can be divided into folk singing, musical instrument performance, and opera. The folk singing art of Putian is closely related to the natural environment of Putian. Putian's landforms are primarily mountainous, with large mountain and coastal sea areas. Therefore, in terms of folk songs, folk songs and sea-going songs are relatively prosperous. Among Putian's folk instrumental music categories are the ten-tone eight and gongs and drums (Wu, 2017). Putian Opera is the most well-known musical genre of "Putian folk opera art" (Wu, 2017).

Putian coastal folk music has various functions in maintaining the economic and social status, folk customs, value pursuit, and national mentality of the Putian people. The music originated from work and life, depicting the working state of the working people and has the functions of organizing labour production, unifying labour rhythm, relieving labour fatigue, ensuring labour safety, and activating the work atmosphere (Xiao et al., 2018). Folk customs are conveyed through music, especially during traditional festivals where specific songs are sung to express people's worship and respect. Music also serves as a means of knowledge transfer by controlling people's behaviour and demands to ensure social unity and stability. Furthermore, music serves an entertainment function, meeting people's spiritual and cultural needs by helping them relax, eliminating fatigue, relieving depression and anxiety, and establishing a healthy psychological structure (Tzanetakis, 2014). Putian coastal folk music plays a crucial role in preserving the Putian people's cultural heritage, social stability, and psychological well-being. The author highlights the impact of religion, literature, opera, and folk customs on the development and spread of coastal music. The Mazu belief, which began in the Northern Song Dynasty and had nearly 200 million followers nationwide, is essential to Putian's religious landscape (Xu, 2020). Putian religion has used folk songs as a medium for spreading its ideas, and many Putian folk songs, such as "Hai Fu Jie" and "Mazu bless me," are sung in praise of Mazu or to recall the past (Yan and Chonpairot, 2021). The author also notes the close relationship between Putian folk songs and Chinese literature, with many folk songs adapted from literary works. Putian Opera, also known as Puxian Opera, is considered the "living fossil" of Chinese opera and has a history of over 900 years (Zheng, 2019). Putian coastal music and Putian Opera have promoted each other's development, with many music creations incorporating elements of coastal music. In addition, the author discusses the role of Putian

coastal music in promoting and reflecting Putian's rich folk customs, which are reflected in traditional festivals, sacrificial ceremonies, weddings, funerals, and entertainment activities. Coastal music is a part of Putian's folk customs, and the song "Mazu Flower" exemplifies how people place their hopes on various gods during hardship (Guo, 2019). Finally, the government organizes folk activities such as band performances, folk songs, and opera performances during major festivals to celebrate Putian's folk customs.

The study will employ various theoretical disciplines, including musicology, ethnomusicology, historical musicology, and music analysis, to explore the relationship between music and ideology. As a broad discipline, musicology seeks to understand the laws of nature and various music-related phenomena. It encompasses music aesthetics, history, ethnology, psychology, and pedagogy. On the other hand, ethnomusicology focuses on the traditional music of different countries, integrating it into specific natural and social-cultural contexts (Jing and Duan-Wang, 2011). Historical musicology is a branch that studies the specific process and regularity of music development history globally (Zhang et al., 2018). It examines the changes in music content and form, including the works of music history and past science. Finally, musical analysis is a high-level professional analysis that examines the artistic style, language, aesthetic characteristics, social and historical context, and value judgment of music works, resulting in a comprehensive understanding of the whole music (Yan and Chonpairot, 2021). These theoretical disciplines will inform the analysis of the framework of music culture research related to the concept of music and ideology. The author has collected over 20 papers, 3 books, and scattered views and discussions. The literary theory research includes studies on singing, instrumental music, opera, and other fields. Notable research includes an analysis of the phenomenon of "one song for all" in folk music, an analysis of the inheritance and protection of Putian folk music, a preliminary study on the characteristics and causes of the formation of Hu Qin instruments in Huangshi Town, and research on the Taoist origin of Putian Trinity ritual and its music. Additionally, there is research on the music of the land public belief ceremony in Xianliang Port, Putian, and a study on pillow piano music in Putian. These articles are primarily textual research on these art types' cultural history and playing skills. The research on Putian coastal folk music works includes Introduction to Putian Traditional Culture by Xie Ruming, which outlines the characteristics of Putian culture from ten aspects (Xiao et al., 2018). Wang Yaohua's Introduction to Chinese Traditional Music studies traditional music from all over China, including Putian's coastal music works, from a musicological perspective. Huang's study and inheritance of Putian characteristic folk music use literature research, on-site investigation methods, and artistic practice to study Putian folk songs, the singing methods and techniques of Putian folk songs, and the production methods of Putian folk instruments and musical instruments. These works introduce the history and development of Putian coastal musicals, record featured folk song activities held in Putian in recent years, and collect traditional Putian coastal musicals. Some traditions have been improved and optimized to make them more appealing to young people and to promote the further development of Putian coastal music.

METHODOLOGY

This study focuses on Putian Beach Music and its social function, history, current situation, and musicality. The research area is Putian City in Fujian Province, China, the birthplace of Putian Beach Music. The research process used in this study is qualitative, focusing on fieldwork. The main research techniques used were interviewing, questioning, and observation. The research period was from September 1, 2021, to January 1, 2022. Putian City in Fujian Province was chosen as the research site due to its significance in the history of Putian Beach Music. To obtain the required information, key informants were chosen as research clues. The researcher collected data using qualitative research techniques to achieve the study's aims. These techniques included fieldwork, which involved interviewing, questioning, and observation. The data collected was analyzed to determine the history, current situation, social function, and musicality of Putian Beach Music. This study aimed to analyze the history, current situation, social function, and musicality of Putian Beach Music. The study was conducted in Putian City, Fujian Province, China, considered the birthplace of Putian Beach Music. The researcher used qualitative research techniques such as interviewing, questioning, and observation to collect data. The study's findings were analyzed to understand Putian Beach Music comprehensively.

The research site for this study is Putian, Fujian Province, China. Putian is known for its coastal musicals, which widely spread in the region. The Putian government has also been supporting the development of Putian folk songs and has carried out various communication activities, such as holding Putian coastal music competitions and incorporating Putian coastal music into music courses. The selection criteria for the key informants are based on the following:

1. The informant is a native musician from Putian.
2. The informant understands the culture and development of Putian folk songs.
3. The informant is an expert in Putian coastal musicals, has sung and created many Putian folk songs, and has won many awards.
4. The informant has been engaged in Putian folk culture work for many years and has rich professional knowledge.
5. The informant is a descendant of Putian coastal musicals.

Based on the selection criteria, the primary informants for this study are Mr. Lin Yuanheng and Ms. Huang Jing. Mr. Lin Yuanheng was born in Putian in 1948. His parents were local musicians, and he was exposed to Putian folk music at an early age. He is the chairman of the Putian Traditional Music Association and has been engaged in Putian folk song singing and communication education for more than 40 years. He has created many original Putian folk songs, such as "Orchard Singing" and "In Putian," and pioneered folk song, dance, and drama art innovation. Ms. Huang Jing is a lecturer at Putian University and the fifth-generation inheritor of Putian folk songs. She founded the Putian Folk Song Research Center in the college, specializing in studying Putian folk songs, and has published many papers on the subject. Her folk songs include "Mo Xin Ballad," "Folk Song," and "Full of Red Mountains."

She has cultivated the sixth generation, toured the city, and achieved excellent results in various competitions. In addition to Mr. Lin and Ms. Huang, Huang Yanyan, a representative of Putian music youth, was also interviewed for this study. Huang Yanyan actively participates in rural performances, performing traditional Puxian operas such as "Champion and Beggar" and "Sea Goddess Mazu" for her fellow villagers. She and her colleagues often go to primary and secondary schools in the city to lead students to learn acting and cultivate many young actors. According to Huang Yanyan, it is the responsibility of her generation to retain the sound, nostalgia, and roots of culture, and she is passionate about passing on what she has learned to the younger generation. The selection of Putian as the research site and the key informants for this study has provided valuable insights into the culture and development of Putian folk songs. The informants' rich professional knowledge and experience in Putian folk culture work have contributed significantly to the study's findings.

The equipment and tools used in the research study include a voice recorder, camera, VCR, and laptop. The voice recorder is used to record information about the interview, while the camera is used to record information about the observation. The VCR records information about both the interview and observation and the laptop stores photos and videos and records text and information. The research tools employed in this dissertation are primarily interviews and observation. The researcher designed the questionnaire and developed corresponding interview and observation forms based on different research objects to obtain the research data. The process of making the questionnaire is as follows: first, it is brought to the advisor for examination, then modified based on the advisor's edits. Afterwards, it is sent to an expert for inspection before being used in the fieldwork and modified according to specialist advice before use. Data collection for the study involves the history and background of Putian Coastal Musical, as well as the musical knowledge of Putian Coastal Musical. The researcher will take photos and record recordings to gather data. In terms of data analysis, the author analyzes and sorts out the collected data in the first objective. The researcher interviewed Mr. Lin Yuanheng and Ms. Huang Jing to obtain experience and relevant information. In the second objective, the author analyzes Putian Coastal Musical using musical structure, melody, and scale characteristics. In this paper the researcher divides it into six chapters. Chapter I is an introduction, followed by Chapter II, a literature review. Chapter III discusses the methods of research. Chapter IV investigates the status quo of Putian Coast Music in Fujian. Chapter V analyzes the musicality of Putian Coast Music. Finally, Chapter VI concludes with a discussion and suggestions.

DISCUSSIONS AND FINDINGS

Although Putian coastal music is rich and colourful, the author found in the process of investigation and research that the most representative music culture in Putian, such as singing "Bangu Dong", instrumental music "Ten Tones and Eight Music", and opera "Puxian Opera", all have more or fewer performers and inheritors who are dying as they get older, and are facing more significant risk of loss and loss. Regarding performance style and form, there are also performance phenomena of traditional tune deletion, vocal cavity transformation and other programs. In terms of music style performance, there are signs of being assimilated by music

from other regions. From the perspective of communication, most people interested in Putian traditional music are middle-aged people. In contrast, most young people are not interested in it. Therefore, Putian traditional music cannot meet the requirements of the new era. If these old traditions are lost, Putian local music will likely decline and be eliminated by the times. In addition, in all kinds of traditional music categories, performance talents and art guidance also need more talents, teachers and funds. These problems' emergence has dramatically hindered the Putian music culture's protection and inheritance. Putian's traditional music culture is a treasure within the realm of Chinese and world music art (Li, 2021). It encompasses the essence and charm of China's rich musical culture and should therefore be protected and preserved (Lin et al., 2020). Through investigation and research, the author has identified several challenges facing the development of Putian's traditional music and offers the following suggestions as potential solutions.

The government and cultural departments should allocate special rescue and support funds. This should include a comprehensive collection and summarization of Putian's traditional music and culture materials and the expansion of social influence among young people by creating notable magazines and editions dedicated to Putian music and culture. Secondly, with the advancement of digitalization, multimedia production technology should be employed to create promotional videos and notable albums dedicated to Putian's music culture. This will allow the public and young people to visually appreciate the artistic connotation and performance style of Putian's traditional music. Thirdly, music academies and professional and folk performance groups should improve and strengthen their training and education in traditional Putian music performance. This will ensure that the original artistic charm of Putian's music is presented accurately. Folk Putian music performers should also be identified, interviewed and recorded to restore the original performance form and mode of Putian's ecological music. This will pave the way for performance groups to carry out inheritance performances and provide material support for the long-term protection and inheritance of Putian's music art. Lastly, innovations in Putian's traditional music performance practice should be introduced. This will involve retaining the original performance form, skills and vocal rhythm while incorporating new cultural elements of the modern era. This will enable necessary innovations in music performance that will integrate modern stories and content, create works that meet the aesthetic preferences of various groups, and promote the protection and inheritance of Putian's traditional music.

CONCLUSION

Putian is a small city facing the sea with mountains on its back. Most of the territory is mountainous. The surrounding mountains make ancient transportation extremely inconvenient. The diverse geographical environment within the territory provides the local people with a relatively self-sufficient life. The inconvenience of transportation made Putian people seldom contact foreign cultures in the old days, and the regional closeness bred the unique Putian culture. Putian people use the Putian dialect, a product of integrating ancient Chinese and ancient Baiyue languages, with its unique charm. Putian is a place where the incense ceremony is prosperous. In addition to mainstream religions such as Buddhism and Christianity, Trinity

and Mazu are the sea god founded by Lin Zhaoen. Among them, the belief in Mazu, the sea god, greatly influences Putian and the world. The exuberant atmosphere of incense has made the local people have the habit of offering incense regularly so far. The corresponding sacrificial methods are different in different periods, as well as the corresponding ritual music and ritual music. Through the understanding of Putian, it can be seen that the geographical environment surrounded by mountains is like a bowl. In the process of history, the local people have put a deep cultural heritage, an intense atmosphere of incense and a Putian dialect with unique charm into it, which has finally bred many artistic crystals and many local people's everyday etiquette habits. Among them are the "Putian Opera", which is known as the "living fossil of ancient Chinese traditional opera", the ancient ballad "Bangu Dong", the instrumental performance "Ten Tones and Eight Music", and other musical performances. With their magical and bold artistic images, these musical arts reveal eternal artistic value. Their Putian culture is elegant, straightforward and simple, simultaneously showing their close relationship with the original art. Prove the long history of Putian folk art and the unique music characteristics and performance style of the alternating fusion of coastal and inland cultures.

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