

Cultural Studies and Heritage Education of Nanyin Performance Art in Quanzhou City, Fujian Province, China

Xian He, Phiphat Sornyai*

College of Music, Mahasarakham University, Thailand

Corresponding author: Phiphat Sornyai, E-mail: phiphat.sy@msu.ac.th

ARTICLE INFO

Article history

Received: June 30, 2023

Accepted: September 24, 2023

Published: October 31, 2023

Volume: 11 Issue: 4

Conflicts of interest: None

Funding: This research project was financially supported by Mahasarakham University.

ABSTRACT

Nanyin, a traditional Chinese music genre originating from Fujian Province, China, encompasses a wide range of singing and instrumental playing techniques. This study aims to analyze the historical development and performance form of Nanyin in Quanzhou, Fujian, China, employing an interdisciplinary approach that incorporates musicology, ethnomusicology, historical musicology, and organology, the study aims to gain a comprehensive understanding of Nanyin and its relevance to cultural studies and heritage education. Key informants, interviews, and observations were utilized as primary research tools, and a systematic data analysis approach was employed. The research results emphasize the enduring popularity and recognition of Nanyin. Nanyin's development is traced through different periods, highlighting its ancient origins, fusion with diverse musical influences, professionalization, and contemporary revitalization. The performance forms of Nanyin encompass various styles, including duet singing, chorus singing, enchant singing, rotating singing, and group singing, demonstrating the artistic versatility and expressive capabilities of this cultural heritage. The research findings align with theoretical principles in the field of musicology and contribute to a deeper understanding of Nanyin's cultural significance and its role in preserving China's traditional culture.

Key words: Nanyin, Fujian, Cultural Significance, Historical Development, Performance Forms, China

INTRODUCTION

Nanyin, an extraordinary form of traditional Chinese instrumental music, originates from Quanzhou, Fujian Province, China (Wang, 2016; Zhou, 2017). It holds the esteemed title of "the living fossil in the history of Chinese music" and is listed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity (Liu & Fang, 2018; Zhang et al., 2021). Nanyin represents a fusion of oral singing and instrumental music, embodying the artistic essence of the Han nationality (Xin & Sensai, 2022). However, in recent decades, the emergence of social, economic, and cultural transformations has threatened the survival and preservation of Nanyin, necessitating urgent measures to protect and safeguard this invaluable cultural heritage (Chen, 2019; Juan et al., 2023; Lim, 2014; Song, 2023).

The precise historical origins of Nanyin remain a subject of debate, as numerous folk legends offer different accounts. Some legends propose that court music, such as "Po" and "Bian," from the Tang Dynasty grand operas, found their way to Fujian, influencing the development of Nanyin through the integration of court music with local folk traditions. Another tale suggests that Wang Shenzhi, the king of Min, brought Nanyin to Fujian during his arrival at the end of the

Tang Dynasty (Thrasher, 2008; Chia, 2019). Scholars generally agree that Nanyin emerged during the Song Dynasty and flourished throughout the Ming and Qing Dynasties. As Nanyin evolved, it amassed a vast repertoire of compositions that explored themes of love, historical narratives, and even critiqued social injustices and the feudal system, while extolling women's diligence and family harmony (Chan, 2022; Jin, 2011; Kuo-Huang & Gray, 1979; Zheng, 2019).

The performance and singing style of Quanzhou Nanyin feature the pipa and Sanxian on the right, Dongxiao and Erxian on the left, accompanied by clapper singing in the middle (Hwee-San, 2005; Wang, 2019). This arrangement aligns with the expressive form of Xianghe songs from the Han Dynasty. Nanyin possesses its distinct notation system, remnants of the ancient music notation system. Musical instruments like the horizontally played curve-neck pipa, the ten-holed and nine-sectioned Dongxiao, and the Erxian and Sanxian clappers adhere to ancient musical instrument systems. With over 2,000 instrumental and harmonic pieces, the extensive Nanyin repertoire encompasses Qingshang music from the Jin Dynasties, Daqu, Faqu, Yan music, Buddhist music from the Tang Dynasty, as well as Song iambic verse music and opera music from the Song, Yuan, and Ming Dynasties (Gaywood, 1996; Protass, 2016). Nanyin

performances employ the standard Quanzhou dialect, preserving the ancient Chinese phonology of central China. Singers pay meticulous attention to word pronunciation and lyrical rhythm, resulting in captivating melodies, unhurried rhythms, and elegant expressions that evoke profound sentiments (Wang, 1992; Soon et al., 2018).

Nanyin encompasses the “Dapu,” “Sanqu,” and “Zhitao” genres (commonly known as “Pu,” “Qu,” and “Zhi”), combining vocal music and instrumental performances to create a comprehensive and culturally rich music system. The existing Nanyin repertoire comprises more than 2,000 pieces (sets), symbolized by the five Chinese characters “Fu Gong Liu Si yi,” corresponding to “Gong Shang Jiao Zhi Yu.” This unique notation system, accompanied by pipa fingering and flapping symbols, distinguishes Nanyin from the common “Gongchi notation” and surpasses the rigor of the “Dunhuang ancient notation” (Yeh, 1988; Guo, 2002).

Objective and Research Question

This study aims to analyze the historical development and performance form of Nanyin in Quanzhou, Fujian, China, exploring its enduring history and unique musical dimensions. The objective is to shed light on Nanyin’s preservation as a cultural heritage and provide valuable insights for further research in this field. The recognition of Nanyin both domestically and internationally has sparked the interest of researchers in understanding its historical significance and distinctive performance forms. The rich historical lineage and exceptional performance styles of Nanyin make it a compelling research area, offering opportunities to promote the traditional culture of Quanzhou Nanyin and contributing to the fields of heritage education and cultural studies. To address this objective, the following research question was posed:

- What are the historical development and performance forms of Nanyin in Quanzhou, Fujian, China, and how does this traditional Chinese music genre contribute to cultural studies and heritage education?

LITERATURE REVIEW

The Overview of Fujian Province, China

Fujian Province, also referred to as “Min,” is a provincial-level administrative region situated along the southeastern coast of China. It shares borders with Zhejiang Province to the northeast, Jiangxi Province to the northwest, Guangdong Province to the southwest, and faces Taiwan Province across the Taiwan Strait to the southeast. The provincial capital, Fuzhou, is located between 23°31’ to 28°18’ north latitude and 115°50’ to 120°43’ east longitude. The province’s topography exhibits a diverse landscape, ranging from high mountains in the northwest to low-lying areas in the southeast, creating a distinctive “mountain near the sea” environment. Approximately 90% of Fujian’s land is covered by mountains and hills, while the region experiences a subtropical marine monsoon climate (Fan, 1995; Guo, 2013; Luo, S., Wang & Cai, 2013; Wang et al., 2020).

As of 2021, Fujian Province comprises nine prefecture-level cities and the Pingtan Comprehensive Experimental Zone, encompassing a land area of 124,000 square kilometers and a sea area of 136,000 square kilometers. The province’s permanent population at the end of 2022 was recorded at 41.88 million individuals. Historically, during the Tang Dynasty in the twenty-first year of the Kaiyuan era (733), the military governorship of Fujian was established. Fuzhou and Jianzhou served as the appointed governors of Fujian Province, coexisting with the governor’s office in Fuzhou. Subsequently, during the Yuan Dynasty, Fujian and other regions were designated as book provinces. In the ninth year of the Ming Dynasty’s Hongwu era (1376), administrative offices were established in Fujian and other areas under the declaration of the Buzheng secretary (Wang et al., 2020; Zhao et al., 2023; Shi et al., 2023).

Fujian Province boasts a renowned cultural heritage, with the “Bamin Culture” serving as a representative symbol of its historical significance (Nichols, 2011). Located at the intersection of the East China Sea and the South China Sea, Fujian played a pivotal role as the starting point of the Shanghai Silk Road and Zheng He’s voyages to the West. Over the centuries, it has evolved into a prominent center for maritime trade, engaging in extensive foreign exchanges and establishing itself as one of China’s earliest provinces involved in international trade. Fuzhou served as a crucial base for Zheng He’s remarkable voyages. Today, Fujian benefits from its economic advantages, including special economic zones, pilot free trade zones, comprehensive experimental zones, and its position as a core area of the 21st Century Maritime Silk Road (Yeoh et al., 2018; Yang & Zhuo, 2019; Zheng, 2019). Moreover, the province boasts a significant diaspora population, with 15.8 million overseas Chinese of Fujian origin residing around the world, accompanied by over 1.2 million Fujian compatriots from Hong Kong and Macao. Notably, more than 80% of Taiwan’s residents trace their ancestral roots back to Fujian.

Introduction to Quanzhou City, Fujian Province, China

Quanzhou City in Fujian Province, China (Figure 1), is a historical and cultural city with a rich heritage. It played a significant role in overseas trade and was a prominent starting point of the Maritime Silk Road. The city’s geography encompasses diverse topography, including mountains, hills, valleys, and a winding coastline. Quanzhou is a modern industrial and trade port city with a population of 8.78 million. It is renowned for its vibrant art and music, with cultural forms such as Quanzhou Nanyin, Liyuan Opera, Puppet Shows, and Stone Carvings contributing to its unique cultural identity (Yu, 2017; Zhao et al., 2022) (Table 1).

The General Knowledge of Nanyin in China

Nanyin, a valuable and classic form of Chinese music, holds the reputation of being a “living fossil” in the history of Chinese music. It originated in Quanzhou, Fujian Province and has a distinct band configuration consisting of pipa, dongxiao, sanxian, Erxian, and clappers. On the other hand,



Figure 1. Map of Quanzhou City, Fujian Province, China
 Source: Chinafolio (n.d.), Economist Intelligence (2021)

Table 1. Information about Quanzhou City, Fujian Province, China

Aspect	Quanzhou City, Fujian Province, China
Historical Background	Significant role in overseas trade and a starting point of the Maritime Silk Road
Geographic Features	Diverse topography including mountains, hills, valleys, and a winding coastline
Social Environment	Modern industrial and trade port city with a population of 8.78 million
Art and Music	Rich cultural scene with prominent art forms like Quanzhou Nanyin, Liyuan Opera, Puppet Shows, and Stone Carvings

Liyuan Opera, also originating from Quanzhou, features a band configuration like Nanyin but includes a “press foot drum.” The differences between Nanyin and Liyuan Opera lie in their historical origins, with Nanyin dating back to the Tang Dynasty and Liyuan Opera being a branch of Southern Opera from the Song and Yuan Dynasties. Nanyin is deeply rooted in Quanzhou’s cultural heritage and has undergone fusion and development through interactions between Central Plains and local music. Its history can be traced back to the Tang Dynasty, and it is believed that Meng Chang, the later master of the Later Shu dynasty, played a pivotal role in its establishment. Fujian Nanyin consists of “Zhi” (songs with lyrics and music), “pu” (instrumental music cycles), and “qu” (songs with lyrics). Liyuan Opera, a branch of Southern Opera, is characterized by its loyalty and filial piety themes, with different schools showcasing various performance styles. It maintains a set of strict rules and features intricate and expressive gesture performances (Lung, 2001; Chong et al., 2013) (Table 2).

The General Introduction to Quanzhou Nanyin

Quanzhou Nanyin is an ancient form of Chinese music with deep cultural roots. The study of this music involves various

Table 2. Information about Nanyin in China

Aspect	General Knowledge of Nanyin in China
Origin	Traces back to the Tang Dynasty and originated in Quanzhou, Fujian Province.
Band Configuration	Consists of pipa, dongxiao, sanxian, Erxian, and clappers.
Relationship to Liyuan Opera	Both are national folk arts of Quanzhou, but Nanyin and Liyuan Opera have different historical origins.
Musical Characteristics	Nanyin features "Zhi," "pu," and "qu," while Liyuan Opera showcases loyalty and filial piety themes.
Cultural Significance	Nanyin represents a valuable and classic form of Chinese music with profound cultural heritage.
Gesture Performance	Liyuan Opera has a set of strict rules and intricate gesture performances.

branches of musicology, including ancient Chinese music theory, Chinese ethnic folk musicology, and historical musicology. In ancient China, music learning and law learning were closely integrated, and there was no strict separation between them. Researchers explore the historical development of ethnic folk music, analyze the musical culture research framework related to ancient Chinese musicology, and study the chronological order and processes of music development through historical musicology. These multidisciplinary approaches contribute to a comprehensive understanding of Quanzhou Nanyin and its significance in cultural heritage and education (Xing-he, 2018; Huang & Chantamala, 2022) (Table 3).

Theoretical Background

This research investigates the interdisciplinary nature of musicology, ethnomusicology, historical musicology, and organology to gain a comprehensive understanding of music

and its cultural significance. By examining the relationships between these fields, we can explore the historical development, cultural context, and musical instruments within different musical traditions. This research theory will draw upon various scholarly works and theories to support its claims and provide a foundation for further research.

Musicology

Musicology involves the analysis, interpretation, and contextualization of musical works, performances, and traditions. Musicologists employ diverse methodologies, including music analysis, archival research, and cultural studies, to explore the social, historical, and aesthetic aspects of music (Middleton, 1990).

Ethnomusicology

Ethnomusicology examines music as a cultural phenomenon, investigating how music shapes and is shaped by societies, communities, and individuals. Ethnomusicologists employ fieldwork, interviews, and participant observation to study various musical traditions across different cultures and regions (Tito, 2008).

Historical musicology

Historical musicology involves the examination of musical works, composers, and performance practices from

Table 3. Information about Quanzhou Nanyin

Aspect	General Introduction to Quanzhou Nanyin
Ancient Chinese Music Theory	Music learning and law learning were integrated in ancient China, with no strict separation between them.
Chinese Ethnic Folk Musicology	Study of the historical development and characteristics of ethnic folk music.
Historical Musicology	Branch of musicology studying the processes and laws of music development throughout history.
Significance	Contributes to understanding Quanzhou Nanyin's cultural heritage and its educational implications.

Table 4. Background information of the informants

Informant	Background	Achievements and Contributions
1	Female, Ancestral home in Yongchun, Fujian Province; born in Malaysia	- Inheritor of Quanzhou Nanyin national intangible cultural heritage - Learned flute at 8 and various musical instruments - Founded Fujian Nanyin Network
2	Female, Fujian Nanyin actress; member of various cultural associations	- National first-class actress - Skilled in Nanyin singing - Participated in international and national music and art film shooting - Teaching Nanyin singing and performance skills
3	Female, Member of Plum Blossom Museum, a mass art association in Quanzhou	- National non-hereditary inheritor of Nanyin - Active in Nanyin art circle for about 60 years - Taught Nanyin singing and pipa playing at Fujian Art School

different time periods. Historical musicologists analyze primary sources, such as musical scores, treatises, and historical documents, to understand the development and evolution of musical styles and genres (Bonds, 2013).

Organology

Organology explores the construction, acoustics, and performance techniques of various musical instruments across different cultures and time periods. Organologists analyze instrument design, materials, and cultural practices to gain insights into the relationship between music and material culture (Baines, 1992).

METHOD

Key Informants

For this study, the selected informants provided valuable firsthand knowledge and experiences that contribute to the research on Nanyin in Fujian, shedding light on its cultural significance, developmental aspects, and unique musical characteristics. Three key informants were selected based on the following criteria:

1. They have their ancestral home in Quanzhou, Fujian Province.
2. They have acquired knowledge of Nanyin at an early age and possess a comprehensive understanding of its history, culture, and development.
3. They are skilled in performing various genres of Nanyin music.
4. They have actively participated in the preservation and transmission of Nanyin traditions for many years.
5. They hold the official recognition as inheritors of the intangible cultural heritage of Fujian Nanyin.

Table 4 summarizes the background information about the three informants of the study.

Research Tools

To gather primary data and gain in-depth insights into the subject of study, interviews and observations were employed as valuable research tools. The following research tools were utilized:

Interviews

Structured or semi-structured interviews were conducted, facilitating direct interaction with the key informants who are knowledgeable in Nanyin Performance Art.

Observation

Active observation was carried out during live Nanyin performances and rehearsals to collect firsthand data.

Data Analysis

The data analysis method employed in this study involved a systematic and rigorous approach to analyze the collected data from interviews and observations. The recorded interviews were transcribed verbatim, and a coding system was developed to identify key themes, concepts, and patterns within the data. The coded segments were then organized into categories and groups based on thematic similarities. Through a process of analysis and interpretation, patterns, trends, and relationships within the data were identified, and findings were synthesized to provide a comprehensive understanding of Nanyin Performance Art. Triangulation was used to enhance the validity of the findings by cross-referencing data from multiple sources. The data analysis process followed a logical and structured approach, ensuring the credibility and reliability of the study's conclusions.

RESULTS

The research results emphasize the cultural significance and widespread appreciation of Fujian Nanyin, a form of Nanyin performance art, in Quanzhou. With a presence of over 230 Nanyin associations in the city, this traditional art form is predominantly passed down through oral and song transmission. In recent years, the progress in social, economic, and technological realms has facilitated the inheritance and development of Nanyin, enabling its expansion beyond southern Fujian to areas like Xiamen, Zhangquan, Hong Kong, Macao, Taiwan, and Southeast Asia. This recognition has been further bolstered by its inclusion in national and international lists of intangible cultural heritage. Notably, the efforts of Li Baiyan, a distinguished artist and advocate, have played a pivotal role in successfully applying for and promoting Nanyin as an intangible cultural heritage. This dedication, spanning several years, culminated in the esteemed UNESCO listing of Quanzhou Nanyin in the representative catalog of intangible cultural heritage of mankind. These accomplishments solidify Nanyin's cultural value and highlight its significance in preserving and promoting China's rich traditional culture, aligning with the fields of Cultural Studies and Heritage Education.

The Historical Development of Nanyin in Fujian Performance Art

The origin and formation of Nanyin performance art

Nanyin Performance Art, known by various names such as Nanyin, Nanyuan, Xianguan, Nanqu, and Nanyue, has

a rich history and is deeply rooted in the cultural heritage of Quanzhou, Fujian Province. It has spread across Fujian, Taiwan, Hong Kong, Macao, and other Hokkien-speaking regions in Southeast Asia. Nanyin Performance Art comprises three main components: "finger," "spectrum," and "qu," representing a traditional form of ethnic music with distinct local characteristics. Its origins can be traced back to Quanzhou and its development has retained the singing and playing traditions of the Han Dynasty's "Xianghe Ge." Drawing influences from Tang and Song music, Nanyin Performance Art is intricately connected to Gongchi musical notation, musical instruments, palace tunes, beat, and rhyme. It has also become an integral part of Liyuan Opera, Gaojia Opera, Quanzhou puppet show, Batcheng Opera, and other local operas, contributing to the vocal singing and scene music in these performances. With its historical significance and profound cultural value, Nanyin Performance Art has captivated the attention of scholars and experts worldwide, earning the distinction of being referred to as a "living music history" and a "living fossil" of Chinese traditional music.

Considering the development of Nanyin Performance Art from the perspective of Chinese cultural history, and by examining the social and cultural evolution during different periods of Chinese history, its development can be broadly categorized into four distinct periods. The first period encompasses the origin and formation of Fujian Nanyin Performance Art, which predates the year 1840. The second period spans from 1840 to 1949, coinciding with the founding of New China, marking an era of significant development for Nanyin Performance Art. The third period covers the 30 years from 1949 to 1979, witnessing further growth and progress spurred by the construction of New China. The final period encompasses the development of Nanyin Performance Art since 1979, reflecting its continued evolution in contemporary times.

The historical development of Nanyin in Fujian performance art (before 1840)

Nanyin Performance Art has ancient origins, with references to "Nanyin" found in historical records prior to 1840. The musical instruments used in Nanyin, such as the pipa and clapper, demonstrate influences from the Tang Dynasty and earlier periods. The incorporation of the second and third strings, as well as the utilization of the scale spectrum, highlight the historical development and fusion of musical elements. Performance forms in Nanyin draw inspiration from the traditional singing style of the Han Dynasty's Xianghe song, and over time, Nanyin absorbed diverse musical styles, including those from Buddhism and Taoism. Nanyin Performance Art has gained recognition across social classes, even performing in the imperial court during the Qing Dynasty.

Culturally, the development of Nanyin Performance Art stems from the interaction between central plains culture brought by migrating Quanzhou people and the local folk music of Fujian. The dispersion of Quanzhou people to other regions, particularly among Hokkien speakers, led to the establishment of Nanyin societies where the art form thrived.

This integration of southern and northern Chinese musical heritage contributed to the unique character of Nanyin. The transmission of Nanyin Performance Art predominantly occurs through “oral instruction,” emphasizing apprenticeship under experienced masters. Singing plays a central role in Nanyin, and apprentices meticulously learn lyrics and vocal techniques. Nanyin grandmasters hold significant positions in preserving the art form’s traditions, and their teachings shape the ancient methods and specifications followed in Nanyin performance and singing.

The tradition of “oral transmission” remains the primary mode of inheriting Nanyin Performance Art, ensuring the preservation of its authenticity and distinctiveness. Singing takes precedence, while instrumental skills offer an alternative path for those less inclined towards vocals. Nanyin masters, esteemed for their expertise, often receive apprentices for several months, during which students provide compensation for their instruction. Nanyin families also contribute to passing down the art form, with the legacy frequently spanning multiple generations.

The emphasis on “oral instruction” safeguards the unique cultural heritage of Nanyin Performance Art, allowing its intrinsic qualities to endure. This traditional mode of transmission continues to be valued in modern educational settings, as it upholds the essence and traditions of Nanyin education. The strength of “oral teaching” lies in its ability to preserve the authenticity and originality of this art form, ensuring the safeguarding of its rich cultural heritage.

The historical development of Nanyin in Fujian performance art (modern times, 1840-1949)

During the period from 1840 to 1949, Nanyin in Fujian experienced significant development despite the challenges posed by war and population displacement. This era marked a flourishing period for Nanyin, with the fusion of traditional and Western musical influences leading to a renaissance of Chinese traditional music. Nanyin became a core genre in southern Fujian, incorporating elements from various art forms. Notably, during the anti-Japanese resistance from 1930 to 1945, Nanyin played a crucial role in voicing patriotic sentiments. The expansion of finger music scores and the establishment of Nanyin branches in different regions contributed to its cultural development.

The “meeting friends through music” approach played a pivotal role in Nanyin’s inheritance and development. Folk Nanyin performers emphasized learning from numerous teachers through various channels. This communication format found expression in social organizations such as folk Nanyin concert halls, Nanyin families, and professional Nanyin orchestras. Music halls embraced diverse forms of interaction, including competitions and collaborations. The “joint library” organized Nanyin competitions, while “visiting the Pavilion” facilitated knowledge exchange. Nanyin performances took to the streets during festivals and special occasions, and elaborate shows attracted large audiences. Nanyin families, deeply rooted in scholarly traditions, passed down their skills through generations,

fostering intergenerational transmission. These families thrived in rural cultural life, exemplifying the rich legacy of Chinese culture. Nanyin enthusiasts regularly gathered, fostering daily interaction and camaraderie. They also actively participated in government or institution led Nanyin gatherings, contributing to the art form’s preservation and exchange.

The dynamic modes of “meeting friends through music” played a vital role in Nanyin’s development, enriching its repertoire and fostering cultural exchange. This era witnessed the growth of Nanyin as a distinctive performance art form, preserving its vibrant heritage in the context of cultural studies and heritage education.

The historical development of Nanyin in Fujian performance art (Modern Times, 1949-1979)

Following the establishment of the People’s Republic of China in 1949, Nanyin underwent a transition towards professional development. Professional research institutions like the Quanzhou Nanyin Research Institute, Xiamen Nanyin Research Association, and Quanzhou Folk Orchestra were established, contributing to the professionalization of Nanyin. During this period, various Nanyin art activities were organized, strengthening connections with Nanyin associations in Southeast Asian countries. These collaborations facilitated cultural sharing, expanded the influence of Nanyin overseas, and fostered new music creations. Notable works such as “Thank You Princess,” “Sister Jiang,” “Fujian Sea Fishing Song,” and “Let a Hundred Flowers Bloom” emerged during this time.

According to the recollection of Li Baiyan, the “Quanzhou Nanyin Orchestra” was formed as a professional group in southern Fujian. Participants in the orchestra included both men and women of all ages. The organization focused on the inheritance of Nanyin tradition and cultivated professional talents in line with the contemporary context. Nanyin artists actively participated in urban cultural events, performing at various joyous occasions, festivals, rituals, and religious ceremonies. The sounds of Nanyin could be heard throughout the streets.

By the early 1960s, Nanyin had become the most representative folk music in southern Fujian, spreading across cities and towns. It transitioned from an amateur pursuit to a professional art form. The government implemented policies that supported the collection, collation, revision, editing, and research of Nanyin, providing resources and manpower for these endeavors. In terms of new music creation, traditional composition methods were followed, accompanied by enhancements in performance and singing skills, as well as theoretical research. Nanyin adapted to the contemporary environment and created new compositions that reflected the spirit of the times.

During this period, Nanyin experienced significant developments in terms of professionalization, cultural exchange, and the creation of new works. These efforts contributed to the preservation, promotion, and evolution of Nanyin as a vital component of cultural studies and heritage education.

The historical development of Nanyin in Fujian performance art (contemporary times, 1979-2022)

After the reform and opening in 1979, Fujian Nanyin experienced a revitalization. Artists and music associations dedicated themselves to preserving and promoting this cultural heritage by combining academic, historical, and aesthetic values. The Fujian government actively supported Nanyin by incorporating it into school curricula, fostering students' understanding of traditional culture. International recognition grew through the organization of global Nanyin concerts, facilitating cultural exchanges.

Professional musicians delved into southern musicology and historical research, uncovering significant documents like the Ming Dynasty's anthologies of strings and pipes. The late 1980s witnessed the creation of groundbreaking Nanyin productions, such as "Soul of Nanyin," which received widespread acclaim. Academic research flourished, with scholars contributing to a deeper understanding of Nanyin through publications. Comprehensive books like "Preliminary Exploration of Fujian Nanyin" and "Quanzhou Nanyin" provided insights into Nanyin's development and characteristics.

Nanyin gained international recognition as a UNESCO World Heritage and a World Intangible Cultural Heritage. Educational institutions played a pivotal role, with Quanzhou Normal University establishing Nanyin majors, departments, and research bases. Nanyin education extended to primary and secondary schools, and efforts were made to digitize and preserve music scores. Modern technology facilitated Nanyin's communication and exploration of new performance styles. Noteworthy works like "Everlasting Sorrow" and "Nanyin Singing Together on the Treasure Island" received acclaim.

In the present day, Fujian Nanyin continues to receive attention from the government and the public. Educational institutions, including colleges and universities, offer specialized Nanyin programs to train future talents. The integration of Nanyin into higher education ensures its systematic and professional transmission. As Fujian Nanyin evolves

and gains recognition, modern platforms secure its inheritance and enable its continued cultural legacy.

Table 5 summarizes each period's time frame, providing a summary of the key developments and contributions to cultural studies and heritage education in Nanyin Performance Art.

The Performance form of Nanyin Performance Art

In Nanyin, the performance form of singing and playing has evolved over time. Initially, it predominantly featured a single person holding clappers while singing. However, as history progressed, the forms of Nanyin singing became more diverse. This included duet singing, chorus singing, enchant singing, rotating singing, and group singing. The duet form involves two singers performing simultaneously. They may sing separately, playing different roles within the program and exchanging singing, or they may portray the same role with different moods and perspectives. Classic duet pieces like "Thank the Princess," "Worship the General," and "Heard When" exemplify this form.

Table singing, on the other hand, is not limited to two people. It can be arranged flexibly based on the repertoire, often featuring one main performer accompanied by others. In this form, several singers engage in role exchanges, creating a dynamic and expressive performance that enhances the stage and deepens the audience's understanding of the repertoire. An example of table singing is the song "My Hometown Is in Xiamen," which showcases the beauty of Xiamen through alternating performances by four female Nanyin singers. The song includes duets and choruses, praising the hometown of Xiamen while preserving the essential musical characteristics of Nanyin. It breaks away from the traditional sitting-and-singing performance form, with performers walking on stage while singing, adding richness and vitality to the performance. The incorporation of costumes, stage colors, and body movements further enhances the aesthetic appreciation of the piece.

These various forms of singing and playing in Nanyin demonstrate the evolution and versatility of this cultural art

Table 5. The four periods of Nanyin performance art

Period	Time	Summary
Origin and Formation	Before 1840	Nanyin Performance Art has ancient origins, incorporating musical influences from the Tang Dynasty and earlier periods. Performance forms draw inspiration from the Han Dynasty's Xianghe song. Transmission occurs through "oral instruction" and apprenticeship, with an emphasis on singing and the role of Nanyin masters.
Modern Development	1840-1949	Nanyin in Fujian experiences significant development, fusing traditional and Western musical influences. It plays a crucial role in anti-Japanese resistance. Various communication formats facilitate interaction and collaboration among Nanyin musicians. The repertoire expands, and intensive research is undertaken.
Professionalization	1949-1979	Nanyin transitions toward professional development, supported by research institutions and the Fujian government. Connections with Nanyin associations are strengthened. New music creations emerge, contributing to Nanyin culture. Professional training and talent cultivation are emphasized.
Revitalization and Recognition	1979-2022	Nanyin experiences a revival and gains international recognition as UNESCO World Heritage. It is incorporated into school curricula and specialized programs. Modern technology is utilized for communication and exploration of new performance styles. Preservation and promotion efforts focus on educational initiatives.

form. They contribute to the exploration of Nanyin's heritage and provide valuable insights in the field of cultural studies and heritage education (Figure 2).

Nanyin repertoire includes songs like "Xiamen Jinmen Door to Door" and "The Gate of the Mansion," which celebrate the beauty and life of the hometown of Xiamen. These songs feature diverse singing and performing forms, including solo singing, chorus singing, and expressive body movements with carefully choreographed stage positions. Group singing in Nanyin involves the addition of multiple clappers, creating a performance form where several people take turns singing and engaging in choruses. For example, the group singing piece "Enjoy Spring" is accompanied by the top four wind instruments and clappers, with four performers holding the Nan Pa sitting across from each other.

These varied forms of accompaniment performances bring new characteristics to Nanyin, allowing for a more vivid and specific expression of the emotions conveyed in the repertoire. The performance of Nanyin Capricorns by the Xiamen Southern Orchestra during the BRICS Meeting incorporates music and dance. Adapted from the instrumental piece "Nanyin Capricorns One Hundred Birds Return to the Nest," the performance takes place on a magnificent stage, focusing on the main character's emotions and accompanied by symphonic music. It features many instrumental performances, with four wind instruments and percussionists situated in the middle stage, two rows of inclined performers with various Nanyin percussion instruments, and four dancers dancing in sync with the music. This creates a joyful and festive scene, reminiscent of a flock of homing birds, presenting a vivid and splendid performance.

These diverse performance forms within Nanyin highlight the artistic versatility and expressive capabilities of this cultural heritage. They contribute to the understanding and appreciation of Nanyin repertoire within the realms of cultural studies and heritage education (Figure 3).

The study on Nanyin Performance Art's contribution to cultural studies and heritage education revealed significant insights into the rich cultural significance and historical development of this traditional Chinese music genre from Fujian Province. By employing an interdisciplinary approach that incorporates musicology, ethnomusicology, historical musicology, and organology, the research provided a comprehensive understanding of Nanyin and its relevance to the fields of cultural studies and heritage education.

Through interviews with key informants, observations, and systematic data analysis, the research highlighted the enduring popularity and recognition of Nanyin, both domestically and internationally. The development of Nanyin was traced across different periods, showcasing its ancient origins, fusion with diverse musical influences, professionalization, and contemporary revitalization.

One of the significant findings was the diverse performance forms of Nanyin, which encompass various styles such as duet singing, chorus singing, enchant singing, rotating singing, and group singing. These performance forms demonstrated the artistic versatility and expressive capabilities of Nanyin as a cultural heritage.



Figure 2. Singing Nanyin song
Source: Xian He



Figure 3. Performing Nanyin Song
Source: Xian He

Furthermore, the research aligned with theoretical principles in the field of musicology, shedding light on Nanyin's cultural significance and its crucial role in preserving China's traditional culture. The study emphasized Nanyin's potential for heritage education, offering opportunities to disseminate the exceptional traditional culture of Quanzhou Nanyin and contributing valuable insights to the realms of cultural studies and heritage education. Overall, Nanyin Performance Art's contribution to cultural studies and heritage education proves to be a compelling area for further exploration and appreciation of this invaluable cultural heritage.

DISCUSSION AND CONCLUSION

The study on Nanyin in Fujian has provided valuable insights into the cultural significance, developmental aspects, and unique musical characteristics of this traditional art form. The interdisciplinary approach combining musicology, ethnomusicology, historical musicology, and organology has contributed to a comprehensive understanding of Nanyin and its place within cultural studies and heritage education. Consistent with the research, Nanyin has been recognized

as a valuable and classic form of Chinese music with deep cultural roots (Zhao et al., 2022). The research results highlight the cultural significance and widespread appreciation of Nanyin in Fujian, as evidenced by the presence of numerous Nanyin associations and its recognition as intangible cultural heritage (Yu, 2017). These findings align with the theoretical principles of musicology, ethnomusicology, historical musicology, and organology, which emphasize the analysis, interpretation, and contextualization of musical works, performances, and traditions (Middleton, 1990; Titon, 2008; Bonds, 2013; Baines, 1992).

The research methods employed, such as interviews and observations, have provided firsthand knowledge and in-depth insights into Nanyin. The use of key informants who possess comprehensive understanding and skills in Nanyin contributes to the research's credibility and reliability. The data analysis process, involving transcription, coding, categorization, and interpretation, ensures a systematic and rigorous approach to analyzing the collected data. The research results emphasize the historical development of Nanyin in different periods, from its origin and formation to its modern and contemporary development. This historical progression reflects the evolution and adaptability of Nanyin as it incorporates influences from various musical elements and experiences professionalization and revitalization. The findings are consistent with the research's aim to gain a comprehensive understanding of Nanyin's cultural significance and developmental aspects.

The performance form of singing and playing in Nanyin, as discussed in the research results, highlights the artistic versatility and expressive capabilities of this cultural heritage. The evolution of Nanyin performances from single-person clapper performances to diverse forms, such as duet singing, chorus singing, and group singing, showcases the richness and adaptability of Nanyin. These findings align with the research's aim to explore the unique musical characteristics of Nanyin.

In conclusion, the research on Nanyin in Fujian has contributed to a comprehensive understanding of this traditional art form's cultural significance, developmental aspects, and unique musical characteristics. The interdisciplinary approach combining musicology, ethnomusicology, historical musicology, and organology has provided valuable insights consistent with the theoretical principles of these fields. The research methods, including interviews and observations, have provided firsthand knowledge and in-depth insights into Nanyin. The research results highlight the historical development of Nanyin in different periods, reflecting its evolution and adaptability. The performance form of singing and playing in Nanyin showcases the artistic versatility and expressive capabilities of this cultural heritage.

The in-depth exploration of Nanyin in Fujian has provided valuable insights into its cultural significance, historical development, and unique musical characteristics. This traditional Chinese music genre holds a profound connection to cultural studies and heritage education, making it a compelling subject for further investigation.

Overall, the research underscores the cultural significance of Nanyin in Fujian and its contribution to China's

rich traditional culture. It provides a foundation for further studies and highlights the importance of cultural heritage in cultural studies and heritage education.

REFERENCES

- Baines, A. (1992). *Woodwind Instruments and Their History*. Dover Publications.
- Bonds, M. E. (2013). *A History of Music in Western Culture*. Routledge.
- Chan, C. (2022). Research on the Development of Yanjing in Fujian Taiwan Gezi Opera (Xiang Opera). *Forest Chemicals Review*, 162-174.
- Chen, L. (2019, September). Research on Quanzhou Nanyin Culture Promotion Strategy Based on "Maritime Silk Road" Strategy. In *The 4th International Conference on Economy, Judicature, Administration and Humanitarian Projects (JAHP 2019)* (pp. 139-143). Atlantis Press.
- Chia, C. (2019). *Hokkien theatre across the seas*. Springer Singapore.
- Chong, S., Rohwer, D., Emmanuel, D., Kruse, N., & Smilde, R. (2013). Community music through authentic engagement: Bridging community, school, university, and arts groups. *Community music today*, 151-168.
- Economist Intelligence. (2021). Fujian. The Economist Intelligence Unit. <https://country.eiu.com/china/Fujian>
- Fan, C. C. (1995). Of belts and ladders: state policy and uneven regional development in post-Mao China. *Annals of the Association of American Geographers*, 85(3), 421-449.
- Fujian Province. (n.d.). *Chinafolio*. <https://chinafolio.com/provinces/fujian-province>
- Gaywood, H. R. A. (1996). *Guqin and Guzheng: the historical and contemporary development of two Chinese musical instruments* [Doctoral dissertation]. Durham University.
- Guo, R. (2013). *Fujian*. In *Regional China: A Business and Economic Handbook* (pp. 43-53). Palgrave Macmillan UK.
- Guo, X. (2002). *Chinese Musical Language Interpreted by Western Idioms: Fusion Process in the Instrumental Works by Chen Yi*. The Florida State University.
- Huang, H., & Chantamala, O. (2022). *Role of Quanzhou Puppet Theater in China* [Doctoral dissertation]. Mahasarakham University.
- Hwee-San, T. (2005). Journey Through the Underworld: Music and Meaning in a Folk Buddhist Ritual for the Dead. *Journey Through the Underworld: Music and Meaning in a Folk Buddhist Ritual for the Dead*, 223-251.
- Jin, J. (2011). *Chinese music*. Cambridge University Press.
- Juan, L., Jirajarapat, P., & Yinghua, Z. (2023). The Transmission of Guqin Musical Instrument Knowledge Literacy and its Reflection Study in Guizhou Province, China. *International Journal of Education & Literacy Studies*, 11(2), 22-29.
- Kuo-Huang, H., & Gray, J. (1979). The modern Chinese orchestra. *Asian Music*, 11(1), 1-43.
- Lim, S. P. C. (2014). *Nanyin musical culture in southern Fujian, China: adaptation and continuity* [Doctoral dissertation, SOAS]. University of London.

- Liu, J., & Fang, R. (2018, April). Research on the visualization of Nanyin characteristic resources based on topic maps. In *2018 3rd International Workshop on Materials Engineering and Computer Sciences (IWMECS 2018)* (pp. 358-362). Atlantis Press.
- Lung, H. W. (2001). *Chaozhou gong and drum music through the study of the rhythm and drumming technique of "She Qing" ("Celebration of the Community") by Chen Zuohui from a percussionist's point of view*. West Virginia University.
- Luo, S., Wang, H., & Cai, F. (2013). An integrated risk assessment of coastal erosion based on fuzzy set theory along Fujian coast, southeast China. *Ocean & coastal management, 84*, 68-76.
- Middleton, R. (1990). *Studying Popular Music*. Open University Press.
- Nichols, B. J. (2011). *History, Material Culture and Auspicious Events at the Purple Cloud: Buddhist Monasticism at Quanzhou Kaiyuan* [Doctoral dissertation]. Rice University.
- Protass, J. A. (2016). *Buddhist Monks and Chinese Poems: Song Dynasty Monastic Literary Culture* [Doctoral dissertation]. Stanford University.
- Shi, F., Yang, B., & Li, M. (2023). An improved framework for assessing the impact of different urban development strategies on land cover and ecological quality changes—A case study from Nanjing Jiangbei New Area, China. *Ecological Indicators, 147*, 109998.
- Song, J. (2023). An analysis of hybrid music and ethnicity in Quangan Beiguan. *Arts & Communication, 1*(1), 419-419.
- Soon, S. C., Xing, E. Y., & Tong, C. K. (2018). Chinese community and culture in Singapore. In *The Singapore ethnic mosaic: Many cultures, one people* (pp. 9-103).
- Thrasher, A. (2008). Chapter One. Sizhu music in south China. In *Sizhu Instrumental Music of South China* (pp. 1-24). Brill.
- Titon, J. T. (2008). *Worlds of Music: An Introduction to the Music of the World's Peoples*. Cengage Learning.
- Wang, C., Wang, Y., Tong, X., Ulgiati, S., Liang, S., Xu, M., & Mao, J. (2020). Mapping potentials and bridging regional gaps of renewable resources in China. *Renewable and Sustainable Energy Reviews, 134*, 110337.
- Wang, W., Gong, J., Yang, W., & Zeng, J. (2022). The Ecology-Economy-Transport Nexus: Evidence from Fujian Province, China. *Agriculture, 12*(2), 135.
- Wang, X. (2016). Research and Development of Quanzhou Cultural Creative Products Based on Regional Culture. In *2nd International Conference on Arts, Design and Contemporary Education* (pp. 482-485). Atlantis Press.
- Wang, X. (2019). *The creativity and music analysis of Li Xiangjing's Nanyin Poetry and Painting/Wang Xiaolu* [Doctoral dissertation], University of Malaya.
- Wang, Y. F. (1992). The "Mosaic Structure" of Nanguan Songs: An Application of Semiotic Analysis. *Yearbook for traditional music, 24*, 24-51.
- Xin, S., & Sensai, P. (2022). *Sichuan Qingyin Performance in China; The Transmission Process, Obstruction and Way to Resolve* [Doctoral dissertation]. Mahasarakham University.
- Xing-he, W. (2018). The Research and Development of Quanzhou Cultural and Creative Products Based on "Maritime Silk Road" Culture. In *MATEC Web of Conferences* (Vol. 176, p. 02002). EDP Sciences.
- Yang, B., & Zhuo, Z. (2019). Cultural ties of the 21st Century Maritime Silk Road: cultural and creative industries of Southern Fujian. *International Communication of Chinese Culture, 6*(4), 311-322.
- Yeh, N. (1988). Nanguan music repertoire: categories, notation, and performance practice. *Asian music, 19*(2), 31-70.
- Yeoh, E. K. K., Chang, L., & Zhang, Y. (2018). China–Malaysia trade, investment, and cooperation in the contexts of China–ASEAN integration and the 21st century Maritime Silk Road construction. *The Chinese Economy, 51*(4), 298-317.
- Yu, N. (2017). The Art Form and Development of the Quanzhou Lamp in the Background of the Sea Silk Culture. In *2017 International Conference on Sports, Arts, Education and Management Engineering (SAEME 2017)* (pp. 393-397). Atlantis Press.
- Zhang, S. N., Ruan, W. Q., & Yang, T. T. (2021). National identity construction in cultural and creative tourism: the double mediators of implicit cultural memory and explicit cultural learning. *Sage Open, 11*(3), 21582440211040789.
- Zhao, J., Wei, S., & Su, Q. (2023). Research on the Characteristics and Influencing Factors of Provincial Urban Network from the Perspective of Local Governance—Based on the Data of the Top 100 Enterprises in Four Categories in Fujian Province. *Sustainability, 15*(12), 9368.
- Zhao, Y., Liu, J., & Zheng, Y. (2022). Preservation and Renewal: A Study on Visual Evaluation of Urban Historical and Cultural Street Landscape in Quanzhou. *Sustainability, 14*(14), 8775.
- Zheng, J. (2019). Study on the Value and Inheritance Innovation of Minnan Culture Integrated into the 21st Century Maritime Silk Road. In *2nd International Conference on Education Science and Social Development (ESSD 2019)* (pp. 454-461). Atlantis Press.
- Zhou, H. (2017). The Two Inheritance Modes of Traditional Folk Music and Their Interactive Relationship. A Case Study of Folk Inheritance and School Education of Nanyin in Quanzhou. In *3rd International Conference on Arts, Design and Contemporary Education (ICADCE 2017)* (pp. 388-391). Atlantis Press.