

Precious Deposits in Sea Salt Culture

—Hai Zhou Five Main Tunes*

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In traditional folk music research, when many questions can not be answered from the literature. Please go to the fields and go to the places where these folk music used to be or is being spread. In the fields, we can objectively record the traces of the artists' activities with words, images, or videos. After careful analysis and consideration of the folk tunes while they performed in musician's mouth and hands, we will get unexpected results. "Hai Zhou Five Main Tunes (HZFMT)" is a typical case. If you only look at the literature, it is only a local folk narrative tunes. It is not uncommon throughout the country. However, if we go deep into the field investigation, after comparison and analysis, we can see that some of the singles music is the art of Sanqu singing that did not disappear from the Ming and Qing dynasties. These tunes are not lost, but they are handed down from generation to generation in the art population. It is also an art treasure created by the salt merchant culture.

Keywords: Salt merchant culture, Hai Zhou Five Main Tunes(HZFMT), QuPai, Quyi music

Research Introduction

"Hai Zhou Five Main Tunes (HZFMT)", also called "Hai Zhou brand Songs", is kind of local long narrative songs (Quyi music in Chinese) which are not dressed up like the Chinese Opera. It is the late Qing Dynasty in the formation popular in northern Jiangsu Lianyungang area. Nearly two hundred years of history so far, it is an important component of salt culture. It is made using several tunes put together, the timely response to the local people live music local folk art. It was listed as national intangible cultural heritage in 2006.

Words in Song were formed many Tunes in poems (words format or CiPai in Chinese) with a feature of regular structure and metrical unity. To the Ming and Qing Dynasties, many music tunes (melody format of QuPai in Chinese, City folk tunes combined with words format closely) were formed. Each kind of music tune has similar content and stationary structure with the same number of words and sentences.

According to melody features, many single music tunes are combined into long narrative songs filling with folk literature lyrics and singing with local dialect. HZFMT is one of a kind with the representative in all kinds of Quyi music. Its name comes from the composition of the five major music tunes [Li Tune], [Nan Tune],

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[BoYang], [Die Luo] and [Ruan Ping]. In fact, all the entire music is not limited five main Tunes. It also closed [MaTou Tune], [Man Jiang Hong], [Feng Yang Tone] and many other practical tunes.

In the Qing Dynasty, HZFMT was performing in the Salt Merchant's home or guilds. All costs of performance were funded by salt merchants or some rich family assistance. Actors mainly are Geishas and folk artists. Some Scholars (wen ren) also like performance in their living area. Its lyrics are very elegant, not very good in literature foundation who can not appreciate its esoteric content.

Nearly 70 years ago, HZFMT was carried on alone orally from generation to generation, and same melody was small difference in each performance. There is no record of it in tune with the music. To the middle of last century, many artists recorded the music with number notation, and several music scholars interviewed some of the best actors, and some of their recordings were saved.



Figure 1. Folk artists singing in Shao Kang Zhang's Home (2010-03-22).



Figure 2. Actors participate in the first national folk music performance in Nanjing (2014-11-12).

Today, as a kind of entertainment folk music, HZFMT Circulates among the general public. It is accompanied by musical instruments such as erhu, sanxian, banhu etc. There are two very special dinner services to be used as rhythm instruments which are a small dish and two wineglasses. An accompanist with a pair of iron

chopsticks beat a disk, given the sound crisp, as well as an accompanist taking two wineglasses in each hand makes the wineglasses collided each other with the rhythm. The music is not very popular at the local area and popular only in the circle enthusiasts, as folk music salon. Actors mostly by retired teachers and retired workers formed a team of nearly twenty people. People call the group for the small QuTang(pin yin in Chinese). Small QuTang located in the rooms of the organizers' home or the small office in street. Members get together in their stationary small QuTang two or three times each week and each singing last three to four hours. They entertain by themselves and do never to participate in commercial performance. There are nearly 10 small QuTang in Lianyungang city. Although members of them are old with weak singing and accompaniment, they state on HZFMT have a very strong interest. All singers are not professional musicians and they are amateur singers without professional training. New students, self-oriented and occasionally ask for the old Arts, often join in each small QuTang and no one teach them. Due to new students to join in this type of music, HZFMT just avoid the extinction dilemma.

Origin and Development of HZFMT

Mr. Qihua Qiu has done a lot of contributions in the fields of origin and development of research to HZFMT. In the end of last century, Mr. Zhu has spent ten years of field works and accumulated a lot of first hand data which are including 200 hours of live performances and interviews with artists' recording. He also reviewed a large number of documents, described the Status of Salt Production in the late Qing Dynasty in BanPu Town. He studied some fundamental researches in terms of Characteristics of the formation and spread in HZFMT. Here is what he states on the result of his part researches (Zhu, 1992, p. 121).

In the middle of Qing Dynasty, Lianyungang Guanyun Town is the county of powerhouse seat plate salt production. The local production of sea salt transported by the Salt River (canal) arrived in Huai'an, and then delivered through the Beijing-Hangzhou Grand Canal to Yangzhou and other cities in the southern of JiangSu. When salt transport ships returned, Yangzhou and other places of goods were shipped back to Ban Pu and coastal ports, but also from Huai'an, Yangzhou and other areas back to a number of geishas. After salts and scholars' participation, HZFMT was settled to this area as the center of BanPu, and was developed further.

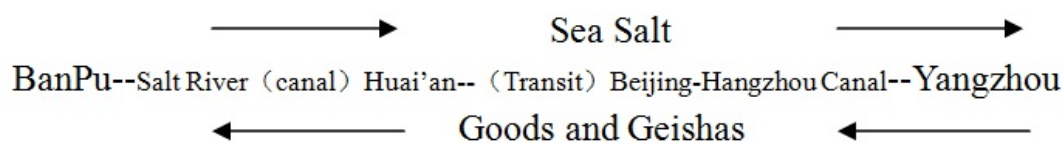


Figure 3. Roadmap of the Transportation of Salt, Commodities and geishas on the Beijing-Hangzhou Grand Canal in the Middle Qing Dynasty.

The biggest shortcoming to shipping is too slow, long time, and influenced by the weather. According to the power level of shipping, transport vessels often require several months of salt to complete a round trip. During the long trip, merchants and crew on board had to live in the transportation of salt, monotonous life that they feel boring. They sometimes gambling, drinking and fun, sometimes reciting poetries, singing songs, playing musical instruments. They gained money in the business, not only create and sing their own folk music, but also bought geishas from Yangzhou, Suzhou and other cities. Geishas performed music on the salt transport ships, banquet

room for those business men, to add to the fun for them and help them to spend a long time. Over time, it was considered as following the rhythm concert fashion to sing folk music on the transport ships. Merchants, salts, and local officials were striving to emulate the well-off. Result, the music which was active in the transport of salt on board soon became family music for rich persons to tokenism, display wealth and status of family fun, and in comparisons with each other to exchange and prosperity.

From the beginning, HZFMT was the folk music which was performed and communicated by the class of Scholar. Its audience is a small group, but with a higher level. It is not a large number of audience folk songs, and no people need to advocate that the ceremony of music, but purely a self-entertainment type of music. Later, with the participation of folk artists, several Small QuTangs were belonged in different styles. In Ban Pu, “in KongXin Street, east of Town, Wan’s small QuTang (chaired Mr. ZhiXin Wan, teaching in home school) was very famous. Artists who got together to sing and communicate in Wan’s small QuTang often sing QuPai with musical instrument playing. MingDe Zhang’s (a Gentry, was called Zhang WuYe) small QuTang was also very famous. He was good at sing and play GuanZi (a pipe instrument). The third of his brother was the head of Guanyun County. The other famous small QuTang was the regular gathering of civilians hall ditty, singing popular QuPai, chaired by GuangJiang Zhao (biscuits seller) with the oldest circulating” (Zhu, 1992, p. 121). At that time, artists belongs to different small QuTangs often move around and exchange each other.

The Aesthetic Feature of HZFMT

[Li Tune], [Nan Tune], [BoYang], [Die Luo] and [Ruan Ping] are the main tunes in HZFMT which are in the form of single performances. Features on the melody, each tune is very tactful and delicate, with a strong lyric. It is necessary the use of local dialect (Lianyungang) to sing with slow speed and the feeling of constantly sigh addition. In the course of the singing, singers often decorate extemporaneously the main melody according to their own emotional experience. Make these tunes more tactfully, lingering, full of very delicate emotions.

The words of five main tunes are very elegant, gorgeous, obviously from the hands of scholars. From the content point of view, to express the feelings of the Five Tunes base is divided into two types: one is the feeling depressed by the ancient scholars, literati expressing unsuccessful career difficult or repentant of time lost to quick as if flying; the other describes the new wives’ urgent feeling to look forwards their husbands coming home earlier. These two kinds of words are the basic elements of the Ming and Qing folk song lyrics.

For example:[Nan Tune]< A group of geese flying in from the south >

A group of geese flying in from the south (La)
Some pairs and some lonely
Pair geese look nice flying here and there (La)
While lonely geese fell miserable flying in the sky
Like pair geese and regret lonely
.....

In addition to the Five Main Tunes, different forms (QuPai) were put together and built up many playbills in HZFMT which is similar other brands folk music (QuYi music). This kind playbill is called divertimento which described the complete story in these forms. According to content, some the stories of divertimento came from “Pu Songling’s local poems” and other old folk tales, such as “a group of geese flying in from the south”, “Bright

Moon”, etc.; some from the ancient novel, such as “Bo Ya broken Qin”, “Mai Youlang seize Courtesan” and so on; while others reflect local folk customs or local folk tales, such as “Insects”, “blind Wang fortune-telling”, “Wu Song killed his sister in law” and so on. Artists called all the different forms which put together in a divertimento are “Chuan Xin Tune (tunes insert in the heart)”. These Chuan Xin Tunes are as many as several dozen, at least two or three, according to the capacity of the story. The order of selection and rule depend on the requirement of circumstances in different stories and mainly in “smoothness” and “contradistinction” oriented.

For example: There are 14 different tunes joining together in the playbill of “Wu Song killed his sister in law”. They are [Jing duo zi], [shu luo], [yin niu si], [si ping diao], [man jiang hong], [nan diao tou], [die duan qiao], [feng yang ge], [yang liu qing], [xiao lang diao], [shua hai er], [lian hua lao], [die luo jin qian] and [shu luo].

Another rewriting skill, artists known as the “JiQu.”, is often applied in HZFMT. The way, similar to the arrangement of the composer, is to select multiple paragraphs or phrases to put together with interlude or changing tonality, and finally integrated into a complete song. Form of [ManJiangHong] is the very important form (QuPai) in many works rewriting with “JiQu” way. In the playbill of “my darling my heart”, there are many phrases which selected from different 18 tunes to insert in different parts of [Man Jinag Hong] tune. In this way, the Structure and content of [Man Jinag Hong] were opened out. The musical style not only is kept in centralized, but also the capacity of melody is expanded. So, JiQu is the main way of Chinese folk music rewriting approach.

My Research to HZFMT

As a researcher, I have Pay close attention to the history, current situation and characteristics of this folk music. More than three years in a local field survey, I Come to understand the basic of the situation of this type of music performances, and has accumulated a wealth of survey data. Combined with my previous research in the Ming and Qing Dynasty song music, I plan to address the following issues:

(1) Only in the Ming and Qing Dynasty, why were so many music tunes linked together in various different forms of folk art style music. Who is the class of persons or social groups as folk art form of music has made outstanding contribution?

Ming and Qing Dynasties, musical culture in urban areas was further secularization. Folk song, local opera and QuYi music were gradually on the rise. HZFMT was come into being in this backdrop. Literati class like poetry and songs, they continue to learn from the creation of civil nutrients involved in the objective the creation of folk art. The basic content of HZFMT are poetries, legends and stories compiled or created by literati and filled in the folklore of the tunes. Different tunes are put together according to the needs of the story in the performance. HZFMT is not a kind of music to be used in performing, but one of the methods to be appreciated and exchanged by the literati. When the music is sung and made living by Geisha and folk artists, it was the road toward the Professional Development. So, Geisha, and folk artists were also involved in the creation of HZFMT. In addition, according to the accompaniment of percussion instruments (small dish and two wineglasses), this kind music often performed in banquets. Small dishes and wineglasses are general tackles in banquets. When Geisha and artists give performances in dinner parties, other non-voting delegates picked porcelain to accompany. So the glasses and small dishes were changed from tackles to percussion instruments, and continue for many years. Today, dishes and glasses have become a necessary accompaniment instrument in HZFMT.

(2) Quyi music in provinces of Jiangsu and neighboring areas around is contrasted the similarities and differences.

Ming and Qing Dynasties, Jiangsu and neighboring provinces become a major economic heart of China. Not only was area Chinese major grain producing, and it was also important industrial center and shipping center. Naturally, musical culture was enriched with the economic development. Local operas and folk music had well growing after the provided financial aid by rich people, and continuously enrich the communication and spread hundreds of years.

In Jiangsu, from south to north influential QuYi music are “Yangzhou Qing Qu”, “Suzhou Pingtan”, “Nanjing Bai Ju”, “Huai Hung”, “Yan Fu Gong Qu”, “Xuzhou Qin Shu”, “HaiZhou Five Main Tune” etc.. QuYi music in the neighboring provinces of Jiangsu involves in “Shandong LuNan Five Gongs”, “Anhui QinShu”, “Hangzhou TanHuang” and so on. Five states in which the sea like a recently Yan Fu Gong Gong Song, Lunan Five Gongs, they are mostly the same on the traditional repertoire, the use of the Tune in the structure and put together the way is also very similar. The difference is that singing tone dialects vary greatly, according to local folklore, later, the story of Creation in the repertoire quite different, and each local characteristics. In these folk music, and sea state five relatively similar with Gong and Qing Yangzhou, Nanjing White Council, Red and Xuzhou Qin Huai books, they have a small part in the repertoire works the same way to the accompaniment of musical instruments and concert closer.

(3) Why most of the old works still be performed in all Quyi music, and no new works are created. If yes, how is it?

Five Gongs from the sea and the state of the lyrics of style, creative works of these documents need to compare the profound words of literary skills, people with high educational level is the creation and appreciation of such lines can not. This view has been verified in field research. Five Gongs famous sea-state level of non-genetic order of singers who Changlan Liu (1939 -): these things is definitely not written by people like us, we can not write such a good word. Leshan money to listen to my teacher (1912-1995) speaking, they are all men of letters written from their master, then there is only sung Bale. Can not have the time to sing a little change, can not change words. Singing for so many years, I think that these melodies and words, and no new things to sing. Those of us who wrote the lyrics and the ratio of the past, it is far worse.

I: So, now no one in accordance with the ancient practice, and then fill in the new words to sing it?

Changlan Liu: Yes, but not so good. We have here an old master, she was 70 years old, filled a lot of words, but it is not felt, can not sing, we can not remember her fill of the word, is not fluent. In fact, these old words best not to change and it no fun. (Changlan Liu’s Personal communication:No.44,Qinghe raod, Houhe community, Haizhou District, Lianyungang City, Jiangsu Province, Chian, Cell phone number:008613064961331, March 24, 2010)

To this end, the author interviewed the top five states today still as the sea lyrics for Yuzhen Xu Palace, old tune. The text of her days with the original words spoken word comparison shows that Liu Changlan true. So, “according to the sound filled with” meaning not only innovative, first of all filled with those who required a deeper literary accomplishment and real emotional experience. Although the motivation Yuzhen Xu good old lyrics, but also the recognition by the local propaganda departments, organizations at all levels awarded many certificates for her, but must respect the lyrics of the rhyme, and respect the art of music, but also inserted new

words reflecting the ideological, Literature and the difficult situation and whether it rhymes, easy to sing.

Today, fewer than two hundred people in Lianyungang in seven or eight small music concert hall in the state of the ocean five Gong, they also received government attention to the cultural sector, also included in the national intangible cultural heritage, and identified a number of Name all levels successors. This sea-state five Gong is very lucky, but for today's researchers, is unfortunate, because we have missed the sea-state five best period of development, Gong, a number of valuable literature has been lost, some can sing the old artists have died or lost their singing ability. The impact of multiculturalism in the contemporary, this ancient and traditional folk art was ignored by modern man, or even abandoned, so more research seems important today.

Conclusion

Continuing the path of the collection and research of the HZFMT since the 1980s by Mr. Zhongqiao Zhang (1925-2008), I have visited most of the small QuTang in Lianyungang. I have a general understanding of the basic situation of the HZFMT, after collected more literature and audio materials, recorded more than ten hours of video materials, obtained oral information from representative artists, I wrote and submitted my Doctoral thesis to Nanjing Academy of Arts in June 2012. The title of this doctoral dissertation is: The study of the HZFMT under the view of multiple networks of ethnic musicology. Afterwards, I also wrote several articles on this content. In April 2016, I organized and participated in an academic seminar on the HZFMT. After many years of research and thinking, it has been found that ancient folk music that has spread so long and has been preserved so completely is rare in the country. Among them, the major tune *Qupai* is very distinctive. It should be the continuation of the sound of Sanqu singing art since the Ming and Qing Dynasties. It is a folk art treasure that needs to spend more energy to study.

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