

## Study on the Musical Features of Liaozhai's Songs “Shua Hai er”

Chaoming Long

School of Music and Dance, Jiangxi University of Technology, Nanchang, Jiangxi, China

**Keywords:** Zichuan Folk Music, Qupai “Shua Hai er”, Musical Features, Songs and Lyrics

**Abstract:** Zichuan District, Zibo City, Shandong Province, is the Residence of Pu Songling and the Birthplace of Liao Zhai Folk Tune. It Was Included in the First Batch of National Intangible Cultural Heritage in 2006. Liao Zhai Li Qu Was Created by Pu Songling, an Important Part of the Popular Songs of Ming and Qing Dynasties. Pu Songling Wrote Stories Based on His Life Experiences and Matched the Songs Loved by the People to Create Liao Zhai Li Qu Close to the People's Life. “Shua Hai er” is One of the Commonly Used Tunes, Which is Deeply Loved by the People. the Song “Shua Hai er” is a Three-Part Structure. His Rhythm is Simple. the Clever Use of the Melody Makes the Rhythm of the Rhythm Simple But Flexible. It Consists of Both Sigh and Narrative, with Its Own Unique Language and the Musical Style of the Text. the Character of the Song “Shua Hai er” is Mainly Expressed in His Popularity. Popularity is His Holistic Feature. the Lyrics Are from Classical Chinese to Zibo Dialect. the Vocal Characteristics Are the Combination of Rap and Prose Verse. Because of These Characteristics, the Distorted Song “Shua Hai er” Formed Its Own Musical Characteristics.

### 1. Introduction

China Has a Long History and is a Large Country with Profound Cultural Heritage. Folk Culture and Folk Music Are Important Components of China's Intangible Cultural Heritage. There Are Various Kinds of Music in Our Country, and Different Places Have Their Own Different Kinds of Music, Especially in Some Places, Which is More Worthy of Our Inheritance and Development. Zichuan District of Zibo City, Shandong Province is the Main Place Where Liao Zhai Folk Tune is Spread. Its Author is Pu Songling, a Qing Dynasty Writer. Liao Zhai Folk Tune is Loved and Welcomed by the Local People Because of the Selection of Materials and the Use of Dialects. It is Also of Very High Value. Liao Zhai Folk Tune is a Branch of Popular Songs of the Ming and Qing Dynasties Spread to Shandong in the Qing Dynasty. Qupai “Shuahaier” is the Most Frequently Used Qupai among Pu Songling's Liaozhai Folk tone. Qupai “Shuahaier” Has Been Innovated and Used by Pu Songling for Many Years, Such as: Language Change and Melody Innovation, Forming a Slang Tune Qupai “Shuahaier” with Pu Songling's Own Characteristics. Pu Songling's Folk Song Qu Pai's “Shua Haier” Had a Great Influence on the Folk Songs of the Ming and Qing Dynasties. he Made Qu Pai's “Shua Haier” Bear the Imprint of Pu Songling in the Later Development of Folk Music, Which Had an Important Influence on the Later National Music, Played a Great Role in the Later Development of Music, and Was Also of Great Value to the Later Music Research. Liaozhai Folk tone Was Listed as an Intangible Cultural Heritage by the State in 2006. Li Qu and Li Qu Qu Pai's “Shua Haier” Are Both Cultural Heritages That Need Our Inheritance and Development and Are the Cultural Wealth of Our Country. the Cultural Background and History of a Country Are Important Conditions That Can Affect the Development of the Country, So It is Our Important Task to Inherit and Develop Them.

### 2. Background and Significance of Qupai “Shua Hai er”

#### 2.1 Historical Background of Qupai “Shua Hai er”

Pu Songling was a novelist in the Qing Dynasty in China. He was from Zichuan, Shandong (now Zibo, Shandong). Pu Songling was born in a declining landlord family when he was young. At that time, he was also a large family of scholarly family. Although he had literary talent, he failed many

examinations and was invited by his good friends to come to Baoying County of Yangzhou Prefecture in Jiangsu Province as a guest of honor. Even this trip from his hometown to the south has become a very important experience in his life, which has laid a solid foundation for his later creation and also has important influence and significance.

He was very fond of reading folk literature since he was a child, and also very fond of collecting some anecdotes of ghosts. He had a deep understanding of his experience in the south, the green mountains and waters, customs and customs, the helplessness of the people and the dark side of the bureaucrats. He combined his life experience and experience with his collection of folk literature to create a collection of short stories named “Strange Tales from a strange studio”. “Strange Tales from a stretch studio” lays a solid foundation for Pu Songling to write slang songs.

Zichuan, Shandong Province is a very important distribution area of folk music in Ming and Qing Dynasties. Pu Songling's family has been in the habit of writing slang since ancient times, which also laid a very good social atmosphere and foundation for his later writing of the story of Liao Zhao folk tune. Pu Songling used his life experience and experience, and absorbed the important essence of Ming and Qing folk songs, and accomplished the creation of 15 pieces of ballad very well.

## **2.2 Pu Songling Finalizes Qupai “Shua Hai er”**

The Qupai of “Shua Hai Er” is the most valuable Qupai in liaozhai folk tone, and its usage rate is the highest in pu songling's liaozhai folk tone, which also reflects the usage value of qupai “shuahaier”. These 15 folk songs have extremely high research and inheritance value in all aspects. Liaozhai folk tone is also called pu songling folk song.

Qupai “Shua Hai Er” is a very important existence in Liao Zhai Folk Tune. This Qupai is in the “Notes of the Western Chamber” of Jin Jie Dong Jie Yuan, the Ming and Qing Dynasties, “Jiugong Dacheng North and South Ci Gong Pu”, etc. Recorded. Most of Pu Songling's distortions are the Qupai “Shua Hai Er”.

“Shua Hai Er” is the most representative of pu songling's folk songs, Qupai, and is also the most frequently used Qupai in pu songling's liaozhai folk tone. Since it was widely used, it later formed the stereotype of liaozhai folk tone qupai “shuahaier”. Pu songling not only used the Qupai of “Shua Hai Er”, but also used the change sound on its original basis, making the music more emotional and greatly increasing the performance effect of the music. Pu songling's folk song Qupai “Shua Hai Er” laid a very good foundation for the development of later folk songs and also had an important influence on later folk songs, making later “shuahaier” qupai and Liao Zhao folk tone created by pu songling deeply linked.

Pu Songling combined his stories with various qupais to form Liao Zhao folk tune. Qupai “Shua Hai Er” is one of the most used qupais in slang, so we can also see the importance and popularity of Qupai “Shua Hai Er” in the social atmosphere at that time, so it can become one of the qupais most used in Pu Songling's slang.

Qupai “Shua Hai Er” used in Pu Songling's slang music has formed its own musical characteristics. It not only has Qupai “Shua Hai Er” own characteristics, but also Pu Songling later used it in his slang music, thus forming the unique slang Qupai “Shua Hai Er” characteristics. After Pu Songling's slight change to “Shua Hai Er” in the later period, it has “Shua Hai Er” slang music “Later, Qupai became the most used Qupai in slang.”

## **2.3 The Significance of the Folk Song “Shua Hai er”**

Qupai “Shua Hai Er” is the most frequently used qupai in liaozhai folk tone, precisely because most of the words in “shuahaier” come from people's lives. What he described is a true portrayal of people's life, so it can not only make people understand what it means, but also make people feel the same way, and its form is to show people's life in their own familiar language and familiar tunes. It is precisely because of this that it is deeply loved by people. It has become the most widely used Qupai in folk songs. This is the reason why the folk song Qu Pai “Shua Haier” has been passed down in the local area. Under the social background at that time, Pu Songling recorded his whole life experience and finished creating liaozhai folk tone with “Shua Hai Er” as the main part. Not

only can qupai “shuahaier” continue to be passed down, but also the qupai “shuahaier” should be appropriately innovated and branded with Pu Songling slang tune qupai “shuahaier” so that it has its own characteristics of slang tune qupai “shuahaier”, which has far-reaching influence on the development of secular music in the future. Pu Songling made his own innovation to qupai “shuahaier”. through his small changes, Li qu became easier to sing, easy to understand and loved by the local people, making it comparable to the popular music in the society. moreover, qupai “shuahaier” was developed and spread, leaving precious cultural heritage for future generations. Liaozhai folk tone, created by Pu Songling, can be said to have an important influence on the development of secular music in later generations, and qupai “shuahaier” in slang music is an important reason why liaozhai folk tone has its own characteristics and can make liaozhai folk tone spread to this day. The slang tune Qupai “shuahaier” is the most important and used qupai in pu songling liaozhai folk tone, which shows its importance to liaozhai folk tone and creates conditions for the development of secular music in the future. It is a valuable folk music art worthy of our inheritance.

### 3. Music Analysis of Qupai “Shua Hai er”

#### 3.1 The Musical Structure of “Shua Hai er”

The slang tune Qupai “shuahaier” is also qupai with its own music characteristics. we should discuss its music characteristics and value from his structure and style. “Shua Hai Er” has a simple rhythm but does not lose flexibility. Adding change sounds makes emotional expression more complete.

First of all, qupai “shuahaier” is a kind of circular curved body, which is often used in yuan sanqu. Cyclic melody is a complete melody in which part of the melody recurs twice or more.

Most of the rhythms in qupai’s “shuahaier” are four-time and two-time. there are few changes in rhythm in the whole song. the overall rhythm of Li qu is basically regular, which is different from other types of songs. he does not have the long tune of folk songs and folk songs, nor does he have the rhythm of trumpets. His tune is regular and flexible. Although it has a simple rhythm, it can flexibly change the tune with ups and downs without destroying the rhythm of the tune, so that the tune can still express the emotion it expresses.

Qu Pai’s “Shua Haier” is a three-segment structure with a simple rhythm, simple but still flexible. Its flexibility lies in the changing tone of the tune. There are many variations in Liao Zhao Folk Tunequipai’s “Shua Haier”. Simple rhythm and important variations still fully express the lingering charm of the tune, which is also a major feature of the slang Qu Pai’s “Shua Haier”.

According to the above, Qupai “Shua Hai Er” is a three-stage musical structure, with the appearance of changing sounds, simple rhythm without losing flexibility, small rhythm span, but still without losing the lingering charm and emotion of the tune. it is precisely because of this musical structural feature that ordinary people can learn to sing easily, making the tune catchy, and making “Shua Hai Er” the Qupai most used in liaozhai folk tone, which is also an important reason why “shuahaier” can be inherited and developed all the time.

#### 3.2 Melody Characteristics of “Shua Hai er”

he time.

The musical characteristics of Qupai’s “shuahaier” are still quite obvious. he is a three-segment structure, which uses simple rhythm with obvious change sounds to highlight the expressed emotion. Pu Songling slang tune qupai plays children with its own characteristics. For example:

Music instance 1



This piece of music in Example 1 has ups and downs, and the adjacent two levels are not too long in span. It gives people a very rich feeling and is syncopated. It is very much of the singing style possessed by literati before. Its structural unit has ups and downs. The melody fluctuates back

and forth from mid-range “sol” to high-range “sol”, and it is tall and straight. It is very characteristic of northern folk music and adds a new feeling to the tune. The phrase has strong continuity and simple rhythm, but it expresses rich emotions. This is a major feature of “Shuahai er” Qu Pai. “Shua Hai Er” also uses significant inflections. For example:

Music instance 2



The changing sound in the Music instance 2 phrase is “fa”. rising “fa” plays a very important role in this phrase. it not only plays a prominent role but also serves as a foil. The lyric corresponding to “fa” in Music instance 2 is “kind”. he uses “fa” to set off the tune from the side, making the emotion it expresses stronger. he uses “fa” to highlight the word “kind”. the “fa” also plays a very important role in setting off the emotion it wants to express, making it stronger and more able to highlight the sad feeling of rice seed and hunger in June. This tune was even more vivid and satirized the social corrupt officials who ignored the lives of the common people at that time. The addition of a change tone to a simple rhythm gives flexibility to a rhythm that has no ups and downs and highlights the emotional expression in the phrase.

The use of variation in Qupai “Shua Hai Er” adds more emotional features to the tune. Different variation can highlight different emotional features, which is also a very prominent feature of Pu Songling. In short, Qupai’s “Shua Hai Er” music features the most representative is his changing sound, which makes the music more vivid, emotional expression more distinct, and can highlight the expression of emotion of the music, making people more easily feel the music, and easier to sing and perform it.

Of course, the melody characteristic of “Shua Hai Er” is not only the changing sound, but also its drawl. For example:

Music instance 3



Music instance 3 above is a phrase that jumps in four times. In the first two sections, eight consecutive quarter notes are used to compose the melody, and only “Mi” and “La” are used. It gives a sense of tidiness and clumsiness. However, in the third section, it uses three rhythmic patterns, i.e. epidote octave, octave and diaeresis. After the diaeresis, it also gives people an infinite feeling, which is called xiaotuoqiang. Ditto adds a different feeling to the phrase, which is also the characteristic of Qupai “Shua Hai Er”.

According to the above we can see that its rhythm is simple, the simple rhythm uses the changing sound, as well as the opera's drag. Therefore, people can express their feelings on the basis of being able to learn to sing, and can really perform the feelings they want to express, and really learn to sing.

### 3.3 Music Style of “Shua Hai er”

The slang Qupai “Shua Hai Er” also has its own unique style of language and writing. It is composed of two aspects: Aria and narration. In narration, it is composed of one word and one beat. Its tone jumps in the way of four degrees. The melody of aria increases the syncopation and is set off by the changing voice, which makes the music emotion more prominent and forms the unique style of narration and aria For this reason, the slang Qupai “Shua Hai Er” is different from other folk music in that it can sing, narrate and express. It is precisely because of this unique feature that it can be loved by local people and arouse their desire to learn and sing. It is because of the popularity of “Shua Hai Er” Qupai that Qupai can become the most used Qupai in slang.

From the above shallow analysis of “Shua Hai Er” Qupai, we can know that no matter the musical structure, musical form or its tonality of Qupai “Shua Hai Er” are all the knowledge we can learn. At the same time, we can also clearly recognize the artistic characteristics and value of “Shua

Hai Er”. Moreover, it has an indelible influence on the development of folk music in Ming and Qing Dynasties and even later Later, people studied Pu Songling's slang Qupai “Shua Hai Er” and provided very good research materials.

In a word, Pu Songling's slang music reflects his artistic talent. Liao Zhao folk tune creates a better space for the development of his artistic talent and integrates his literary and musical talents. Like Liao Zhao folk tune, the works specially created for the common people are Pu Songling's masterpieces in the history of Chinese literature and music. It is also an excellent folk traditional culture that needs our protection very much.

China is a country that is very interested in history and culture. Liao Zhao folk tune is an intangible cultural heritage. It is another great work of Pu Songling in addition to “strange talks from a strange studio” and the pride of Shandong people. Qupai “Shua Hai Er” is an indispensable part of slang, which plays a very important role in the spread and development of slang. Qupai “Shua Hai Er” was a popular tune in the society at that time, and it was the catchy tune of the common people. Just because Pu Songling used it, it made the folk music deeply loved by the common people, and made the Liao Zhao folk tune of Pu Songling develop all the time. The emergence of Liao Zhao folk tune enriched and improved the folk music of our country. Pu Songling was fond of Qupai The application and innovation of “Shua Hai Er” will pave the way for future research and social music development.

However, with the development of the society and the rise of pop music, folk characteristic music like this has gradually disappeared in our life, with fewer and fewer people being able to pass on it and its development becoming slower and slower. Now, apart from the local people, a small number of people can perform, and very few people can carry it on. Pu zhangjun is the 11th generation grandson of Pu Songling and the only surviving inheritor of liao zhai folk tone. he sang slang songs for most of his life. from the bottom of his heart, he hopes that the slang songs can continue to be passed on. Therefore, folk songs need more people to know, inherit and develop them, so that our cultural heritage can be protected and inherited.

#### **4. Singing Characteristics of Qupai “Shua Hai er”**

##### **4.1 General Characteristics of Popularity**

The biggest feature of Pu Songling's folk songs is popularity, which is also the whole feature of it. Its popularity is manifested in three aspects: one is life, the other is the characteristics of language, and the third is secularization.

The first is the life style, which is mainly reflected in the daily life of people shown by Liao Zhao folk tune. It's something that can happen to people at any time, and it's something that people like to talk about. It is precisely because of this close to the characteristics of people's life that it can arouse people's resonance and be loved by people. It also paves the way for folk songs to spread to the present.

Second, the language features. Folk songs basically use the local dialect and their own vernacular, so that people will sound more friendly and easier to be accepted. On the basis of this, there are Xiehouyu and proverbs from time to time. The addition of Xiehouyu and proverbs makes him more grounded, more popular, and more close to people's life. Folk songs has become a real work created for the common people, a favorite work of the common people, and laid a foundation for the inheritance of Qupai.

The third is secularization. The main performance is that the tunes used for singing were the most familiar and popular tunes at that time. The combination of the tunes familiar to people and the folk songs stories close to people's lives made people not only feel fresh but also familiar, and then they began to sing slowly. Qupai “Shua Hai Er” was one of the more popular qupais at that time. Liao Zhao folk tune vividly reflected the people's life in the feudal era. It has become a unique art in Zibo, Shandong Province.

Qupai “Shua Hai Er” is the most representative Qupai in Liao Zhai Folk Tune and the most used Qupai. The inheritance and development of each song are inseparable from the love and sing of

ordinary people. Pu Songling has seized this point and created the songs of Zibo and the people of Sichuan and Sichuan, regardless of the musical characteristics of the songs or the characteristics of the lyrics. They are all related to the preferences of the local people. Pu Songling really started from the people and created songs that are close to the lives of the people and loved by the people. It is because of this that folk songs can be passed down to today. I hope that Liao Zhai Folk Tune can continue to inherit and develop.

#### **4.2 Lyrics Changed from Classical Chinese to Zibo Dialect**

Pu Songling's Liao Zhai Folk Tune "Shua Hai Er" is a very important and colorful music feature in the Qupai language. He is different from the traditional "Shua Hai Er" language. Most of the traditional "Shua Hai Er" is in classical Chinese, and most of the "Shua Hai Er" in folk songs are used in local dialects, sayings and vernaculars in Suichuan, adding "Shua Hai Er" innovation. Sex. The folk song qupai "Shua Hai Er" mainly uses the local dialects and vernaculars of Suichuan to highlight the different images of each character. According to the different temperament of the characters, different dialects are used to describe the specific image of the prominent characters, so that each song The personal image is vivid, and people can feel the feeling of the characters inside when they hear "Shua Hai Er". It is precisely because of this that every 15th of the first month of the "Ban Wan", the people of Suichuan will use the fragment of folk songs as the sing of "Ban Wan" to celebrate the 15th of the first month and some important festivals.

Pu Songling's folk song qupai "Shua Hai Er" has a very high local art style. The local dialects and proverbs of Suichuan played a very important role in the characters in "Shua Hai Er", and added a word. And the wording, it The text content of Qupai "Shua Hai Er" is simple, which enables people to quickly understand the thoughts they want to convey, to educate themselves unconsciously and to provide entertainment to others, which Is has to catch up. It has a very strong folk style and has become a feature of Shandong Zibo. It is precisely because this style has created the conditions for the folk song qupai "Shua Hai Er" to be passed down.

In general, the character of Qupai "Shua Hai Er" is based on the language. From the previous orchid Chinese to the current Pu Songling, it has become a local dialect of Suichuan. It also adds after-speaking and proverbs, adding a word for the more The wording makes it more close to the lives of the people and receives the love of the people.

#### **4.3 The Singing Features of Combination of Speech and Singing and Combination of Prose and Rhyme**

Pu Songling's folk songs "Shua Hai Er" is characterized by the combination of speaking and singing, prose and verse. The combination of speaking and singing is to add speaking in the process of singing. The language of speaking is the local dialect and vernacular of Zichuan, which is the unique feature of the folk song Qupai "Shua Hai Er". The combination of saying and singing and the combination of prose and verse is a form and style that adapts to the social trend and is deeply loved by the people. Qupai "Shua Hai Er" can often see this combination of saying and singing. He can use a variety of ways. He can add a short paragraph or a large section of recitation according to the needs of the song, which are the characteristics of the song, and can also use multiple or one Qupai repeatedly for a song. Therefore, the combination of prose and verse is also the characteristics of folk songs "Shua Hai Er".

The combination of speaking and singing is the feature of all Liao Zhao folk tune, but Pu Songling in Liao Zhao folk tune's "Shua Hai Er" Qupai also innovated, combining opera and rap, adding opera to the singing of songs, which can more highlight the feelings, emotions and dramatic features of the songs. Just because the folk song Qupai "Shua Hai Er" is a way of combining rap with opera, it has a great influence and high value on the popular songs and opera in China.

The biggest feature of song singing in Liao Zhao folk tune is to use local dialect and vernacular to sing, to use the combination of speaking and singing, prose and verse, opera and rap to highlight the emotional characteristics of folk songs, and to make the characters portrayed in the tune more vivid. It is because of such characteristics that Liao Zhao folk tune created by Pu Songling is deeply loved by local people, which enables Liao Zhao folk tune to be handed down.

Every work of Liao Zhao folk tune is very well used, whether in the selection of materials or in the local dialect, which makes the local people like it very much and very popular.

## 5. Conclusion

Qupai “Shua Hai Er” of Liao Zhao folk tune has a long history and is a unique folk music. As the creation crystallization of Pu Songling, it has an important position in the hearts of Zichuan and even Shandong people. The special singing form and the unique dialect vernacular add artistic features to Qupai “Shua Hai Er”.

With the development of society, entertainment forms and ways are becoming more and more diversified, and the attention to these important cultural heritage is becoming less and less, and the number of inheritors is gradually becoming less. Folk songs and folk songs Qupai “Shua Hai Er” are facing more prominent problems of inheritance and development. This paper studies the music characteristics of Qupai “Shua Hai Er”, hoping that it can be better inherited and developed. Facing the rapid economic and social development, the folk songs “Shua Hai Er” has been faced with serious inheritance and development problems, and should find appropriate methods to innovate, so that it can get better inheritance and development.

## Acknowledgement

1) This paper is the research result of the 2018 Jiangxi Education Science Planning Project, “The Oral History of the Inheritance of the Drama of the Opera - Taking the Famous Dr. Chen Li as an Example”. Numbering: 19YB248

2) This paper is the research result of the 2018 Jiangxi Art Science Planning Project “Jiangxi Zen Buddhism Music Recording and Sorting Research”. Numbering: YG2018297B

3) This paper is the research result of the teaching reform and practice of the “Chorus and Conducting Course” based on singing subjects in the 2018 Jiangxi Teaching Reform Research Project. Numbering: JXJG-18-24-8

## References

- [1] Si Shuqi, on the singing style of liaozhai folk tone-a [overlapping broken bridge] as an example [J], Pu Songling research, no 4, 2017.
- [2] Tang Yi, Chen Yuchen, Liao Zhao Folktune's New Theory on Music Art [J], Journal of Xinghai Conservatory of Music, No.2, 2016.
- [3] Music Research [J] of Li Haiou, Liao Zhao Folk Tunequipai [Yinniusi], Chinese Music, No.5, 2013.
- [4] Li Qun, Singing and Inheritance and Development of Liao Zhao Folk tune in the Context of Intangible Cultural Heritage [J], Chinese Music, No.3, 2012.
- [5] qi zhou, Yan Shufen, Music Research of “Shua Haier” Qu Pai in Liao Zhao Folktune's “Tribute Song [J], Novel Review, No.4, 2010.
- [6] Li Dengqiao, Selected Explanations of Common Words in Liao Zhao Folk tone Collection [J], Journal of Tongren University, No.3, 2008.
- [7] Ji Yunlu, Narrative Rhetoric Intervention in Strange Tales from a strange studio [J], social science forum (Academic Research Volume), No.11, 2008.