

Origin and development status of Nanjing Baiju in China

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Abstract

"Nanjing Baiju" is the most important local folk art that emerged and developed in Nanjing after the end of the Ming Dynasty. With a history of more than 700 years, it is a unique traditional art form. It is based on Nanjing dialect, and its main content is narrating stories and expressing thoughts and feelings through a combination of rap performance. The Quyi art was first introduced by the silk and weaving workers in Nanjing according to the social news and folklore at that time, using the popular Qu brand of the Ming and Qing Dynasties and Jiangnan ditties. Later, it also benefited from the singing of the silk textile workers, and its rise and fall was closely related to the rise and fall of the silk textile and weaving industries. Nanjing Bai Bureau usually includes a variety of elements such as speaking Bai, singing and performing, so Nanjing Bai Bureau is more classified as folk music and Quyi art.

Keywords: Origin; Development; Status; Nanjing Baiju; China

Introduction

Baiju is a folk art form with profound historical and cultural heritage, which is mainly popular in Nanjing area. It originated in the late Ming Dynasty and gradually formed in the middle of the Qing Dynasty. By the time of Guangxu, the Nanjing Baiju had a history of more than 700 years. This art form is characterized by the use of Nanjing dialect rap, with the characteristic Qupai lyrics singing, forming a unique lianqu style rap art, it is the only local ancient music in Nanjing area. Nanjing Baiju name origin, "Baiju" because the singer does not take remuneration, "One free performance" so named "Baiju", and because from Nanjing, so named "Nanjing Baiju". Traditional performances are usually performed by one or two people, sometimes increased to three or five people. The performance is written entirely in Nanjing dialect, and the songs are folk songs (most of them are folk songs with simple words and simple and natural style). In addition, the Nanjing Baiju has been listed as a national intangible cultural heritage and is loved and valued by the general public. In 2008, it was also included in the Representative list of China's intangible cultural heritage by The State Council. Nanjing Baiju is not only an important cultural heritage in Nanjing area, but also a branch of the world intangible cultural heritage "Nanjing Yunjin" (Shan & Chen, 2018).

Origin and development status of Nanjing Baiju

Nanjing, known as the "Six ancient dynasties", has always been a place where people gather, and a variety of music from the north and south has formed, leaving traces in Nanjing. The cultural fertile soil of Nanjing area has given birth to its own unique types of music, folk music, song and dance music, which complement the numerous music in the north and south of the Yangtze River. Nanjing Bai Bureau is a folk rap art performed in Nanjing dialect, popular in Nanjing city and Liuhe, Pukou, Jiangning, Qixia, Yuhua and Anhui Lai 'an, Tianchang and other areas. Nanjing Baiju was created by the machine room workers of Nanjing silk weaving industry (Yunjin, velvet, satin). In the long and boring production of the computer room, they kept moving, singing small songs, entertaining themselves, "singing opera in the computer room", and gradually developed from the folk songs of Ming and Qing Dynasties and Jiangnan minor tunes into a folk rap art with increasingly rich repertoire. It can be seen that the South Beijing Baiju is the "Nanjing Yunjin" school biology, originated in Liuhe village blowing group, grew up in the brocade room, is a native form of folk art in Nanjing area (Ban & Zhang, 2007).

Historical tracing

History called "the people of Moling good organization." From the "Brocade Department" and "weaving room" of the six Dynasties, the "weaving and dyeing Bureau" of the east and west of the Yuan Dynasty, the "God Silk Hall" and "supply room" of the Ming Dynasty, to the "Jiangning weaving House" and "weaving" of the Qing Dynasty, Nanjing's "giant industry" (" Tongzhi Shangjiang Two Counties Annals "volume seven" Food "). Silk weaving industry has become the main occupation of Nanjing people to make a living.

Brocade is a very demanding technical work, but also a tedious work, it is said that a skilled worker to complete a piece of brocade independently, it will take two or three years. The machine room was very high, the loom was also very high, almost three meters, and on top of it sat a man called "drag gardener". Below sits a person called the "weaver." In order to make up for this monotonous tapestry career, the workers in the tapestry room began to entertain themselves, and they gathered together to sing after work. Many activists who love to sing small songs, they sing in the amateur, the performance occasions are mostly in the Hungry Ghost Festival Menglanpan meeting or folk occasional wedding birthday celebrations when the voluntary singing. Please not be detained ", white singing does not sell money, and because each performance is called "pendulum", so people call it "white".

Development history of Baiju

The earliest record about the Baiju is the Record of Yangzhou Painted Boat written by Li Dou at the end of the Qianlong period of the Qing Dynasty. In Volume 11, The Record of Hongqiao, the Yangzhou Qingqu is mentioned, and the Nanjing Tune, which has been "spread to the four corners" is also sung "with effect" at that time. Because "Nanjing tone" is the ancient tone of the Baiju, also known as "number plate" or "news tone". Until today, it is still the basic melody of the white game. The appearance of the ancient tune shows that the Nanjing Baiju has evolved from ditty to the style of rap music in the Qianlong period. In the process of spreading Nanjing Baiju, a new variety - Qingqu was left in Yangzhou.

To the Daoguang era, the Baiju has become a story, there are characters, there are said to sing, and the complete form of Qupai, which appeared in the Taiping Heavenly Kingdom Dingding Tianjing to commemorate the dead soldiers at the Meng Lanpan meeting. During the reign of Guangxu, Bai Bureau's creation and performance reached a climax. Making up words and singing news is a major feature of the Baiju, where social news and major events occurred at that time, the Baiju soon compiled into a "news section" and sang. At this time, there are two trends in the Baiju: one is to continue to be performed by some bottom artists in the Yunjin computer room and street performances, and the audience does not need to spend money; The first is the emergence of professional artists to earn a living, called the "Hongju". However, the majority of Baiju artists are extremely excluded from the "Hongju", indicating that they are authentic "white pendulum - bureau". Therefore, the "red game" was not mentioned (Xue, 2021).

After the establishment of the Republic of China, the Baiju finally appeared in writing. Xia Renhu, who called himself "the old people of Zhong Shan", said in his book "Sihua Yi Yu" "Zhai Gu" in the fourth year of the Republic of China (1915) : "Since July 7, many Yan monks in Fang Zhong do Buddhist things called" Zhai Gu ", to the beginning of the middle Yuan. Big square alley, even Taiwan satirical chanting, lotus lamp brilliant, women and children noisy, often Da Dan. ... There are also singers who sit in a high-pitched lamp shed, so as not to be valued, so they say 'go white'." The famous literati Lu Qian also wrote in the book "Ye Cheng Talk Old" : "Recently, the Yelanpeng will prevail in the south of the city, and there are many Buddhist ashrams, and there are also those who sing North (white) Bureau, and there has been no such scenery for more than ten years."

The development of the Baiju has experienced three ups and downs. When Yunjin was most prosperous, there were dozens of computer rooms in Nanjing, and the income of workers was very good, so people did not collect money at that time, and white singing was completely for their own entertainment. After the establishment of the Republic of China, the feudal royal family was overthrown, as the main consumers of brocade, the royal palace and nobility almost sold sound tracks, the silk weaving industry began to depression, many brocade workshops in Nanjing closed down, brocade workers were unemployed, unable to support their families, and the authorities did not attach importance to the local tracks in Nanjing, Baiju gradually declined, many tracks, tunes have been lost. Since then, the Baiju turned to the market and began to collect money, and the Baiju was changed to the "Hongju".

In the thirteenth year of the Republic of China (1924), Nanjing silk was exported to Mongolia, and the silk weaving industry once rose, and the Nanjing Baiju also recovered its vitality. For example, Shi Yongyu, one of the Baiju, specially participated in the study of the Baiju class and sang the long "Biography of Heroes" in the form of the Baiju, which lasted for more than a month and was not lost, and the long Baiju "Private Visit of Liu Camel Zi" that he performed later was also welcomed by the audience. After the Japanese occupation of Nanjing, Nanjing silk weaving industry was hit hard again, and the Baiju has been depressed ever since. Since some songs of the White and Red Games were about current affairs, the content was designed in the dark situation at that time, which naturally aroused the dissatisfaction of the authorities, who began to suppress the white games and ordered that the white Games should not be sung. This way, no brocade workers dare to come out to set up. Until the establishment of New China, the Baiju has not been restored, and the old artists are only scattered to sing the Hongju, singing their own songs, and maintaining their own lives (Zhou, 2016).

After the founding of the People's Republic of China, the cultural authorities carried out rescue and excavation of the Baiju. In 1960, Nanjing Workers' Baiju Experimental Opera Troupe was established. Since then, Nanjing Baiju has entered a period of unprecedented prosperity. In addition to resuming a number of excellent traditional songs, they also created and transplanted a large number of new songs such as "Kua Coal Shop", "Wind and Snow Send Steel Needle", "Old Man Wang with teapot Lid", "Gu Zhenghong". In June 1960, they specially invited Zhuang Han, Xu Zhenmin, Liu Wenyu and other music experts to record and score for Ji Xinshan, Nie Shaoting, Liang Hanchen, Zuo Bangyun and other old artists, and compiled the first book "Selection of Baiju Tunes" in history. In 1964, Nanjing Workers Baiju Experimental Opera Troupe was renamed Nanshi Baiju Opera Troupe. Nanjing Baiju Folk Opera Troupe adopts the form of rap performance, combining sitting singing with color singing, which is very popular among the masses. At that time, in Liuhe, Jiangning, Jiangpu and other places there are more than 70 old artists often performed Baiju singing. Nanjing Baiju was reborn and entered another period of unprecedented prosperity.

Ten years of turmoil, theater canceled, artists scattered. Baiju successor teacher Huang Lingling recalled that it was the most difficult time for the Baiju. By now, the old artists have died one after another, and the young actors trained in the sixties have entered their fifties. So far, only four Baiju artists can be summoned (Xu Chunhua, Zhou Huiqin, Huang Lingling, Ma Jinghua). After the "Gang of Four" was crushed, the culture and art ushered in the "spring" of the hundred flowers auction, but the art of Nanjing Baiju was not paid attention to. In 1982, under the appeal of Yan Hongliang, Liang Hanchen, Wu Hongxiang and other old artists of the Baiju, Nanjing Baiju was first paid attention to by the Nanjing Qinhuai District Cultural Center. Subsequently, the museum organized relevant personnel to carry out protective rescue work on the Nanjing Baiju, successively invited the Baiju veteran artists Yan Hongliang (77 years old), Liang Hanchen (69 years old), Nie Shaoting (69 years old), Wu Hongxiang (73 years old), Zuo Bang Yun (70 years old) to perform, professional staff recorded and recorded music, and organized the old artists to tie new students. Teach them to sing Baiju, organize a special performance. The large-scale rescue work of Nanjing Baiju ended in failure that year due to the lack of professional guidance, and the lack of sufficient confidence in the Nanjing Baiju's musical styles, and the lack of peace of mind in the study of the Baiju's art, coupled with the depression of the Nanjing Baiju's performance market. In 1983, the Cultural Center of Qinhuai District organized several scattered Baiju artists and used it as a platform for performance practice. "However, almost no one can find an audience, everyone does not know what the Baiju is, there is no way, everyone can only sing to themselves!" "Teacher Huang Lingling recalled. Years later, only six or seven of them survived.

In early 2004, Qinhuai District Cultural Bureau and Cultural Center visited the old artists of Nanjing Baiju, collected historical materials of the Baiju, established the Baiju troupe, and began to sort out books that systematically reflected Nanjing Baiju. In July, Jiangsu Provincial Department of Culture listed Nanjing Baiju in the "Jiangsu Provincial Ethnic and Folk Culture Protection Project", which played a positive role in Nanjing Baiju. In July of the same year, the Jiangsu Provincial Department of Culture listed the Nanjing Baiju in the "Jiangsu Province Ethnic folk document Culture Protection Project."

In 2007, Nanjing Yunjin prepared to declare world-class intangible cultural heritage, and the Nanjing Baiju, which was accompanied by Yunjin, received attention again. In August of the same year, the Nanjing Yunjin and Baiju inheritors' training class opened, and the inheritance of Nanjing Baiju received attention again. There was a glimmer of light in the inheritance and development of Nanjing Baiju. There were more than 50 students in the initial training class, which lasted for half a year, but unfortunately only 5 people really learned in the end.

In 2008, Nanjing Baiju was listed as a national intangible cultural heritage by The State Council, which played a positive role in the development of Nanjing Baiju and ushered in a turning point in the fate of the endangered Nanjing Baiju. In October of the same year, Bai Bureau Troupe Zhou Huiqin, Xu Chunhua, Huang Lingling, Xu Renshou and Xu Dongbao and other Bai Bureau artists "re-emerged" and sang for 10 days, causing great repercussions in the society. In the same year, the Baiju officially entered the former residence of Gan Xi and became a cultural observation project. Every day, a large number of tourists can experience the charm of the Baiju at close range, which better expands the influence of the Baiju.

At present, in the case of the protection of intangible cultural heritage, Nanjing Baiju has received great attention from the cultural department of the government, and has successfully entered the national intangible cultural heritage list. There are 18 national representative inheritors Xu Chunhua, provincial representative inheritors Zhou Huiqin, Huang Lingling and Ma Jinghua, and city and district level inheritors Xu Dongbao, with a total of 22 inheritors. It is a project with the largest number of representative inheritors at present.

Since 2012, relevant policies and implementation documents have been compiled, special measures have been issued, and the development tasks and main goals of Nanjing Baiju in the future have been clearly put forward. Relevant historical materials have been collected and sorted out, two books, "Nanjing Baiju Repertoire Selection" and "Nanjing Baiju Melody Selection", have been compiled and published, and the original tapes of old artists have been digitized. The performances of some old artists in recent years have been recorded and saved, and the archives of Nanjing Baiju have been built into digital archives with features. Since 2017, funds have been invested every year to carry out the rescue record project of provincial representative inheritors, including oral films, practice films, teaching films and review films, and the rescue record project of Nanjing Baiju representative inheritors Zhou Huiqin, Ma Jinghua, Xu Chunhua and Huang Lingling has been completed. In cooperation with Nanjing University of the Arts, we jointly carried out training for performing talents of Nanjing Baiju, and conducted comprehensive systematic training for students from theoretical knowledge, playing skills, learning and singing of Qupai, so as to further improve the theoretical cultivation and ability level of inheritors, and found and cultivated a group of young fans of Nanjing Baiju. Achieve full coverage of inheritance subsidies for representative inheritors.

Combine the city tourism innovation performance form. Since the protection of Nanjing Baiju for more than ten years, it has organized many performances every year, successfully held the fifth and tenth anniversary of the protection achievements, and the performance is no longer limited to the traditional form of performance, and the "Nanjing Baiju" is integrated with modern hip hop music. Every year, more than 10 performances are organized in communities and universities. During the "Cultural and Natural Heritage Day", the "Nanjing Baiju" is combined with the ancient Chinese shadow play, making the characters more

interesting with Nanjing dialect. In cooperation with Nanyang Art High Vocational College, Qin-Huai intangible cultural heritage elements are organically implanted into students' graduation design works, and existing intangible cultural heritage is refined, transformed and recreated to form a series of transformable design results and stage play "Light of Intangible cultural Heritage." Set up the "Nanjing Baiju" inter-school alliance, explore new measures, new methods and new ways to inherit and spread in the school, and create works that students enjoy; Carry out subject research, develop school-based teaching materials, implement school-based curriculum; Regularly carry out the "Nanjing Baiju" report performance.

Continue to strengthen publicity. The inheritors and their disciples have participated in many performances on CCTV 1, 10, Hunan, Tianjin, Hebei, Jiangsu, Fenghuang, Shenzhen, Shanghai and other satellite TV, and have followed "Nanjing Week" on behalf of Nanjing traditional culture to the United States, the United Kingdom and other places to carry out international exchange activities. The number of foreign students participating in public welfare training is also increasing year by year. At the same time, the training of tour guides in the Qinhuai region will be carried out, and the use of tour guides to explain to Chinese and foreign tourists will be promoted. Through various forms of continuous expansion of publicity efforts, so that more people understand Nanjing Baiju, love Nanjing Baiju, into Nanjing Baiju.

The protection work of Nanjing Baiju has gone through more than ten years. Through the joint efforts of provincial, municipal and district governments, Baiju artists and people of vision, the quantity and quality of representative inheritors of Nanjing Baiju have been significantly improved, the age structure of inheritors is more reasonable, the inheritance method is more scientific, and the inheritance achievements are more prominent. Nanjing Baiju also from once endangered to now glow with new branches, but also opened a new protection model of Nanjing Baiju.

Nanjing Baiju in the city's primary and secondary schools to carry out the transmission of Nanjing Baiju school-based courses, optional courses are set up in Nanjing 13 Middle School Suojin Branch, Xincheng Middle School, Jinling Huiwen Middle School, deaf-mute school, Red Sun Primary School, Kaopeng Primary School. Nanjing Normal University, Nanjing University of Aeronautics and Astronautics, Audit College, Nanjing Tourism School, etc., have set up Baiju societies. More teachers and students join in the art of Baiju, and Nanjing Baiju shows a good development trend. At present, the performance groups of Nanjing Baiju include Nanjing Baiju Gan Family Courtyard, Nanjing Baiju Jinlingfeng Art Troupe, Xu Chunhua Baiju Inheritance Society, and Heping Community of Getang Street, Liuhe District.

Since then, the development of Nanjing Baiju ushered in an unprecedented scene. At present, because the older generation of Baiju artists have all passed away, the Baiju artists cultivated after the founding of New China have also been over 60 years old, and have turned into 60 years old. Looking back on the development process of Nanjing Baiju, whether it is the transmission of Nanjing Baiju by Yunjin workers, or the singing of Nanjing Baiju by citizens, colleges and scholars, Nanjing Baiju urgently needs to be passed on.

Cultural value of Nanjing Baiju

Singing in dialects has a strong appeal.

Nanjing Bai Ju is the embodiment of the essence of Nanjing dialect, which is of great value to the preservation and study of some pronunciation of Nanjing dialect and even ancient Chinese. Qin Dongfang believes that there are two main sources of Nanjing native language: one is the ancient vernacular, which has been spread to the present through opera, novel and rap literature since Song and Yuan Dynasties. For example, the old Nanjing people often say that "doing good", "doing good", "settling" and so on are all preserved from the ancient vernacular. These are confirmed in the "Song and Yuan Language Dictionary" and "Novel Words and Expressions", "Opera words and expressions" and other ancient language reference books. The other is folk creation, which is eventually settled by word of mouth. The above two sources determine the three major characteristics of Nanjing dialect: many entering sounds, children's sounds and no words. The Nanjing Baiju was passed on by the brocade workers, and the characteristics of Nanjing dialect were well preserved in the rap. The above two sources: lead to the three major characteristics of Nanjing dialect: many voices, children's sounds and no words. The most important characteristic of Nanjing dialect is the phonetic characters, which occupy a large proportion in ancient Chinese. For example, in the rhyme of "Encounter" in "Three Hundred Poems of the Tang Dynasty", "clean", "festival", "Yue" and "folding" are all phonetic characters in Nanjing dialect. It is undeniable that Putonghua has great defects in inheriting the phonological structure of traditional Chinese. A large number of ancient poems in Mandarin can not read the rhyme, rhythm, in Mandarin can not explain the rhyme. It is of great significance for learning ancient Chinese to master the pronunciation of entrapment. And these words in the Nanjing Baiju has a lot of embodiment, such as "room bitter" in the "pavilion", "with", "do", "fruit" and so on. It is mainly reflected in "bowl" (wer), "dish" (der), "chopsticks" (kur), "dish" (panr) and so on. In the Baiju "old man Wang with teapot lid er", the "lid er" is an example of the huaxin. In Nanjing dialect, there is a kind of common word, but there is no appropriate word corresponding to it, and the word without sound is also a major feature of Nanjing dialect. For example, "chi" is called when sliding on a slide, "bi" is called when hiding at the foot of a wall, "qiu" is called when smoking an eye, "duo" is called when soaking in rain, and "pu" is called when water overflows from a pot, etc. These are reflected in folk songs such as "Scenery All Over Jinling". As Wang Lu Ming, the former deputy director of Nanjing Group Art Museum, said, "The essence of Nanjing dialect is in the Baiju" (Wu & Wan, 2006).

Nanjing Baiju is the reproduction of the real phenomenon of Nanjing people's real life.

It retains a large number of folk customs in its repertoire, which has certain reference value for the study of history, culture, human landscape and folklore in Nanjing area.

According to the research of music experts, the white melody has a long history. It depends on the artists from generation to generation of oral transmission to be preserved, so it still retains the Ming and Qing dynasties, the north and south of the Yangtze River and the Qinhuai banks of the folk music of the ancient color, for us to study the formation and development of Ming and Qing folk music and rap music, to provide a more reliable data. At the same time, the traditional songs of Baiju retain a large number of dialect slang, and the customs and people's feelings have certain reference value for the study of the history and culture, human landscape and local folk customs in Nanjing area (Pang, 2016).

In the process of spreading, Bai Ju was influenced by Yangzhou Qing Qu and Ming and Qing folk Qu, but finally formed their own styles.

The research of the three has the value of learning from each other. Nanjing Baiju was influenced by Yangzhou Qingqu in its spread, but it also absorbed opera tunes in its spread, which was different from Qingqu. Because the history of the Baiju spread for a long time, although it was not favored by scholars in the past, it was also spared from tampering. In the old days, brocade workers often sang one or two popular songs of Ming and Qing Dynasties or minor tunes of Jiangnan in the computer room. It relies on artists from generation to generation, to be orally preserved in the masses, and still has the shadow of the folk songs of the Ming and Qing dynasties, the north and south of the Yangtze River and the Qinhuai River. Some popular songs of Ming and Qing dynasties are also reflected in the Baiju, such as: scissors flower, nine serial and so on. Some of the timepieces in Bai Ju even belong to the research category of Ming and Qing folk music, so Nanjing Bai Ju has reference value for the study of Qing Qu and Ming and Qing folk music.

Conclusion

Nanjing Baiju is the "living fossil" of the old Nanjing culture: to some extent, it played the role of news media in ancient times, and its influence was even more far-reaching and extensive than that of modern media. It is an important information carrier for people to understand the customs, culture, historical social research and folklore of Nanjing, which urgently needs to be inherited and carried forward by the younger generation.

Nanjing Baiju is the "living fossil" of the old Nanjing dialect: Nanjing Baiju is based on Nanjing dialect, and the essence of Nanjing dialect runs through the rap art of Baiju. It is also a cultural carrier to inherit Nanjing ancient dialect and ancient Chinese, and plays a unique role in modern people's learning of the pronunciation and grammar of ancient Chinese.

Nanjing Bai Bureau is the "living fossil" of the old Nanjing folk art: As a local folk art that originated, developed and was widely spread in Nanjing and its surrounding areas (such as Liuhe, Jiangpu, Jiangning and Lai 'an, Tianchang and other places in Anhui Province), Nanjing Bai Bureau integrates the folk music of Ming and Qing Dynasties and the South of the Yangtze River, showing the musical cultural characteristics of Nanjing and its unique cultural value.

However, in the late 20th century, Nanjing Baiju once faced a crisis of inheritance, fortunately, in recent years, through the protection and promotion of the government and relevant institutions, Nanjing Baiju has been revived.

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