

Developing Creative Elements Of Jinqian Clapper

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To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v13-i12/12290> DOI:10.6007/IJARBSS/v13-i12/12290

Published Date: 09 December 2023

Abstract

The singing form of Jinqian Clapper is originally born for the minority of Chinese people. It has the characteristics of one-person singing, simple rhythm, rich resources, and humorous and interesting content. In the past, this kind of performance has had great performance results. However, based on the search results from JSTOR, Google Scholar, and CNKI (China National Knowledge Infrastructure), it appears that there is a lack of references in the study of Sichuan Jinqian Clapper. While there are some articles and studies that mention Sichuan Jinqian Clapper, the number of references is relatively small compared to other topics in Chinese music. The aim of this study is to investigate the artistic elements that bring together the incorporation of vocal and storytelling components, the rhythmic attributes of the bamboo clapper instrument, and the overall ambiance established through dance and drama in Jinqian Clapper performances. There are three objectives of this study. First is to identify the integration of vocal and storytelling platforms in of the Jinqian clapper performance. Second is to identify the rhythmic elements of the Jinqian clapper instrument. Third is purpose the Contemporary Style in the Jinqian clapper performance. The significance of this study is to enhance the globally promotion of traditional culture, preserve and transmit these cultural traditions, and provide valuable insights to enhance the musical knowledge of Jinqian Clapper performers.

Keyword: Jinqian Clapper, The Artistic Elements Of Jinqian Clapper, Sichuan Jinqian Clapper

Introduction

The Sichuan Jinqian Clapper, colloquially referred to as "Sichuan Bangzi" or "Sichuan Opera Clapper," holds a significant role as a traditional percussive apparatus within the realm of Sichuan Opera. This particular form of Chinese opera traces its origins back to the culturally rich province of Sichuan in China. The Sichuan Opera is renowned for its remarkable displays of visage alteration, acrobatic prowess, and resplendent melodies rooted in the folkloric tradition (Jingfang, 2023).

Based on the search results from JSTOR, Google Scholar, and CNKI (China National Knowledge Infrastructure), it appears that there is a lack of references in the study of Sichuan Jinqian Clapper. While there are some articles and studies that mention Sichuan Jinqian Clapper, the number of references is relatively small compared to other topics in Chinese music.

On JSTOR for "Sichuan Jinqian Clapper" yields only two results, both of which are in Chinese and focus on the history and development of Sichuan Jinqianban, a type of music that uses Jinqian Clapper. Similarly, a search on Google Scholar for "Sichuan Jinqian Clapper" yields only a few results, most of which are in Chinese and focus on the history and cultural significance of the instrument. Finally, a search on CNKI for "四川金钱板" (Sichuan Jinqianban) yields several results, but most of them are in Chinese and focus on the history, development, and cultural significance of Sichuan Jinqianban, rather than the instrument itself.

Therefore, it appears that there is a lack of references in the study of Sichuan Jinqian Clapper, particularly in English-language academic literature. This may be due to a lack of interest or funding for research on this topic, or it may be due to the fact that Sichuan Jinqian Clapper is a relatively niche instrument that is primarily used in Sichuan music. However, it is important to note that the lack of references does not necessarily mean that Sichuan Jinqian Clapper is not a significant or interesting topic of study.

Within the domain of scholarly inquiry, there appears to be a discernible dearth of scholarly literature pertaining to the Sichuan Jinqian Clapper, as indicated by the restricted results obtained from prominent databases such as JSTOR, Google Scholar, and CNKI. It is worth noting that the database of JSTOR presents just two items pertaining to this subject matter, both of which place significant emphasis on the historical development of Sichuan Jinqianban, a musical genre that incorporates the Jinqian Clapper. In a similar vein, the Google Scholar portal provides a restricted range of perspectives, primarily presented in the Chinese language, which emphasize the cultural and historical significance of the instrument.

The search results obtained from CNKI, using the query "四川金钱板" (Sichuan Jinqianban), predominantly focus on the historical, developmental, and cultural aspects associated with Sichuan Jinqianban, while providing relatively limited attention to the instrument itself. Based on the aforementioned data, it can be deduced that there exists a notable deficiency in the body of English academic literature pertaining to the Sichuan Jinqian Clapper. Possible factors that could contribute to this phenomenon may encompass constraints in research financing, the instrument's particular association with Sichuan musical traditions, or the relative lack of scholarly attention devoted to this subject matter. However, it is important to note that the limited availability of comprehensive references should not diminish the possible scholarly worth or cultural importance attributed to the Sichuan Jinqian Clapper.

The Sichuan Jinqian Clapper, a percussive instrument of notable significance, comprises a pair of meticulously crafted wooden clappers or blocks, whose harmonious collision engenders a captivating symphony of rhythmic cadences. The clappers, commonly fashioned from hardwood, exhibit a diverse array of meticulously carved forms, often evoking the semblance of floral patterns or other ornamental motifs.

The appellation "Jinqian" (金钱), when rendered into the English language, assumes the semantic connotations of "money" or "coin." This nomenclature finds its etymological origins in the historical practice of employing these sonorous instruments to regale spectators and amass gratuities or contributions during the captivating spectacles of Sichuan Opera.

It is imperative to comprehend the core concept that traditional Chinese opera, including Sichuan Opera, is a highly structured and complicated form of artistic expression. This art form combines vocal performances, instrumental harmonies, dramatic depictions, dance, and narrative elements in a cohesive manner. Each constituent piece within this

ensemble plays a crucial role in creating a thorough and fascinating dramatic experience for the audience. The inclusion of the Bamboo Clapper as a single component enhances the intrinsic richness of these performances.

The Jinqian Clapper, a traditional percussion instrument rooted in Chinese cultural heritage, has been a longstanding component of traditional music and performing arts. In the context of modern creative expression, there is a need to delve into the creative aspects of Jinqian Clapper performances, nurture the development of innovative techniques, and ultimately stage performances that reflect contemporary artistic sensibilities.

The preservation of cultural heritage is exemplified by the Sichuan Jinqian Clapper, which transcends its musical function to embody the profound cultural legacy and historical significance of Sichuan Province and Chinese performing arts. Numerous conventional artistic expressions, encompassing music and musical instruments, constitute an inherent component of a society's cultural identity (Khan, & De Byl, 2011). The act of preserving these customs serves to uphold a link to historical heritage, so cultivating a feeling of cultural esteem and individuality (Howard, 2016).

The Sichuan Jinqian Clapper exhibits a singular and unparalleled auditory characteristic that remains unmatched by any other musical instrument. The timbre and rhythms exhibited by this musical composition are integral components of the musical lexicon found in Sichuan Opera and traditional Chinese music. The potential loss of this musical instrument would entail the forfeiture of a significant component of auditory heritage that would prove arduous to restore or duplicate. The integrating creativity in contemporary and characteristic of music idiom is needed (Su, 2021)

For generations, the Sichuan Jinqian Clapper has had a significant role in both Sichuan Opera and the broader realm of traditional Chinese performance arts. Throughout the course of history, the act of delivering stories, emotions, and cultural messages to audiences has been facilitated by it. The act of preserving the instrument serves the purpose of enabling future generations to comprehend and value the historical context and importance associated with it.

According to Zhou, Wang, & Lin, (2021) cultural continuity refers to the dynamic nature of cultural traditions, which undergo evolutionary processes over the course of time. Nonetheless, maintaining a harmonious equilibrium between the pursuit of novelty and the conservation of existing elements is of utmost importance. By establishing the modern relevance of the Sichuan Jinqian Clapper, we may secure its enduring presence within the cultural milieu. The entity has the capacity to undergo evolutionary and adaptive processes while preserving its fundamental nature, hence facilitating the convergence of traditional and contemporary elements (Jing & Sensai, 2023)

Djahwasi and Saidon (2022) highlight the domain of music performance have to incorporate elements of comprehension and application in auditory experiences. The encouragement of artistic innovation is facilitated through the preservation of traditional instruments such as the Sichuan Jinqian Clapper within contemporary contexts. Musicians and artists possess the capacity to engage in novel approaches to instrument utilization, including it within contemporary works, and engaging in exploratory endeavors across diverse styles and genres. The amalgamation of traditional and innovative elements has the potential to engender the development of distinctive and appealing artistic manifestations.

Traditionally, Jinqian Clapper's performance takes storytelling and singing as the main means of expression which performed by kuaibanshu master include (说大话) Telling a Lie At

<https://www.youtube.com/watch?v=0CLAikNI46c>, (东方旭打擂) Dong Fang Xu Fights in the Arena Part 2 at <https://www.youtube.com/watch?v=Mg-JmZa7mFE> and (酒迷) The Drunk at <https://www.youtube.com/watch?v=q5VHGuV4tmM>

The integration of vocal and storytelling platforms within Sichuan Jinqian Clapper performances is a testament to the artistry and creativity of the performers. It showcases their ability to breathe new life into traditional forms while respecting the roots of this cultural treasure. The balance between originality and tradition ensures the continuity and relevance of Sichuan Jinqian Clapper in contemporary contexts. The elements of performance of the "Jinqian Clapper" is a performance that combines the integration of vocal and storytelling platforms, the rhythmic elements of the bamboo clapper instrument, and the overall ambiance created by dance and drama.

The aim of this study is to investigate the artistic elements that bring together the incorporation of vocal and storytelling components, the rhythmic attributes of the bamboo clapper instrument, and the overall ambiance established through dance and drama in Jinqian Clapper performances. The significance of this study is to enhance the globally promotion of traditional culture, preserve and transmit these cultural traditions, and provide valuable insights to enhance the musical knowledge of Jinqian Clapper performers.

Background of Study and Problem Statement

The singing form of Jinqian Clapper is originally born for the minority. It has the characteristics of one-person singing, simple rhythm, rich resources, and humorous and interesting content. In the past, this kind of performance has had great performance results. However, if it is performed in a concert hall with a capacity of about 1000 audience, there will be a problem; the voice of the single performer will be too slow. In addition, the range of voices is improved to cater to the big audience, it will inevitably lose the original style (Zhou, 2015).

Several issues are associated with the phenomenon of the fading of the Jinqian Clapper.

1. Low Inheritance and Gradual Marginalization.
Under the impact of multicultural art, the Jinqian Clapper, like other folk arts, has been pushed into a state of inadequate inheritance and extinction due to the dissolution of theaters, shrinking performance markets, and a shift in audience aesthetics.
2. Lack of Talent and Generational Inheritance
Specifically, it is manifested as follows: firstly, there are only a few professional Jinqian Clapper actors in China, and fewer actors can independently complete their creations and performances. Secondly, due to market demand, the audience for this type of art is gradually shrinking. As a result, the inheritance of the Jinqian Clapper is outdated, and there is a lack of successors.
3. Single Performance Mode and Melody
In terms of performance style, the Jinqian Clapper mainly focuses on solo performances, while the melody mainly consists of upper and lower sentences. However, with the development of trends and changes in aesthetic forms, a single form of performance can no longer meet the needs of current society.
4. Traditional dialects
The traditional Jinqian clapper performer showcases their talent through singing in traditional dialects, which may pose a challenge for today's young individuals who may find it unclear and difficult to comprehend. The performances by Jinqian Clapper may be challenging for the audiences to comprehend.

According to Howard (2011), it is imperative to identify and analyse attributes associated to performance elements in order to enhance the preservation and dissemination of traditional music culture. These encompasses:

1. Preservation of Traditional Music Culture

Traditional music cultures around the world often face challenges related to continuity and preservation. By identifying and analyzing the attributes of performance elements, scholars, musicians, and cultural enthusiasts can gain a deeper understanding of these traditions. This knowledge is instrumental in safeguarding and conserving these cultural expressions for future generations.

2. Documenting Cultural Heritage

When researchers and musicians engage in the systematic identification and analysis of performance attributes, they create valuable documentation. This documentation can include written records, audio recordings, video footage, and scholarly articles. Such materials serve as a repository of knowledge that helps ensure the cultural heritage of traditional music is not lost or forgotten.

3. Transmission of Knowledge

Understanding the attributes associated with performance elements provides a foundation for transmitting knowledge and skills to new generations of musicians and artists. It allows for structured educational programs and mentorship, ensuring that the nuances and intricacies of traditional music are passed down effectively.

4. Adaptation and Revival

The identification and analysis of performance attributes also open doors for adaptation and revival. Artists can draw inspiration from these attributes to create new works that honor tradition while introducing fresh perspectives. This creative process helps keep traditional music cultures dynamic and relevant in contemporary contexts.

In conclusion, Howard's assertion there is a need of study to underscores the pivotal role that the identification and analysis of performance attributes traditional music culture. An identification and analysis of performance elements highlights the multi-faceted benefits, ranging from cultural preservation and education to the promotion of artistic innovation and cross-cultural appreciation.

Finding and Discussion

The integration of vocal and storytelling platforms

Sichuan Jinqianban is a type of music that originated in Sichuan province and is characterized by its use of Jinqian Clapper (Yuan Jingfang, 2023). The phrase structures of Dagu lyrics used in Danxian Paiziqu, Taiping'nian used in Danxian Paiziqu, Nancheng Diao used in Danxian Paiziqu, Qie'kuaishu used in Danxian Paiziqu, Liushui'ban used in Danxian Paiziqu, and Hongna'ao used in Sichuan Jinqianban are some examples of the use of Jinqian Clapper in Sichuan music.

According to Li, & Maneewattana, (2022), in traditional Chinese performing arts, including Jinqian Clapper, vocal performances and storytelling are fundamental components. Performers use their voices to sing, speak lines, and convey the narrative of the performance. The storytelling aspect is crucial for conveying the plot and characters in Chinese opera. The integration of vocal narration and storytelling is a tradition within Sichuan Opera that dates back centuries. It was originally designed to convey stories, characters, and emotions to the

audience. These traditions have been passed down through generations, and preserving their essence is paramount.

Storytelling holds great significance in Chinese opera, as it serves as a means to convey the plot and depict the characters in a performance. Through vocal narration and storytelling, performers bring the narrative to life for the audience. Li and Maneewattana's statement emphasize the historical significance and cultural importance of vocal performances and storytelling in traditional Chinese performing arts. It also highlights how these traditions, including the integration of vocal narration and storytelling, continue to play a vital role in art forms such as the Jinqian Clapper, contributing to their richness and cultural continuity.

Performers in these traditional arts use their voices in diverse ways, including singing, speaking lines, and conveying the narrative of the performance. This versatility reflects the multifaceted nature of vocal expression in these art forms. The vocal and storytelling techniques employed by Jinqian Clapper can be categorized into five distinct types.

1. Half tune

This kind of section focuses on storytelling which is supplemented by singing. In other words, the pronunciation of storytelling is closely combined with music. As a result, it sounds like speaking. However, it also has a certain melody pitch.

2. Full tune

This is a section of singing from the beginning to the end. It often expresses sad emotions during a performance, including sadness, solemn and stirring, grief and indignation. In general, the rhythm of this section is relatively slow.

3. Bamboo Clapper

This kind of a section is most likely to rapping, which needs to accompany the rhythm in the form of a Bamboo Clapper

4. Big tune

It refers to the long dragging sound between words and the large fluctuation of melody. It is generally used at the beginning and end of the area or at the story's turning point and in the climax of a large plot.

5. Yunlibai

It refers to the form of saying and singing between several lyrics.

The rhythm of Jinqian Clapper is flexible according to the natural rhythm of language and the needs of emotion. The use of aria and panels is very flexible. In fact, in a performance, one principle is followed by performers: as long as the rules are met, the panel and aria can be flexibly used. Thus, this is the only way the performance art of Jinqian Clapper can be enriched (Zhong, 2020).

The rhythmic elements of the Jinqian clapper instrument

The rhythmic elements of the Sichuan Jinqian Clapper instrument are indeed unique and contribute to the distinctiveness of this traditional Chinese percussion instrument. Here are some aspects that make the rhythmic elements of the Sichuan Jinqian Clapper unique:

1. Instrument Design

The Jinqian Clapper is a handheld percussion instrument traditionally made from bamboo. It consists of two bamboo clappers or boards that are struck together to create rhythms. The design and construction of the clappers contribute to the specific sound and resonance they produce.

2. Two-Part Rhythm

One of the distinctive features of the Jinqian Clapper is its use of two clappers, creating a two-part rhythm. Performers hold one clapper in each hand and strike them together. This dual-rhythm effect adds complexity and depth to the percussion sound.

3. Rhythmic Patterns

The Jinqian Clapper is known for its intricate and varied rhythmic patterns. These patterns can be fast and intricate, requiring skilled hand coordination to produce precise rhythms. The instrument offers a wide range of rhythmic possibilities, from rapid and syncopated beats to more melodic and flowing patterns.

4. Integration with Other Elements

In Sichuan Jinqianban and traditional Chinese music, the Jinqian Clapper's rhythmic elements are often integrated with other instruments, vocal performances, and dance movements. This integration creates a cohesive and immersive musical experience that combines rhythm with melody, storytelling, and visual elements.

5. Narrative Function

Beyond rhythm, the Jinqian Clapper often serves a narrative function within performances. It can be used to accentuate specific moments in a story, emphasize emotions, or punctuate key scenes. This narrative use of rhythm enhances the storytelling aspect of traditional Chinese music.

6. Expressive Techniques

Skilled Jinqian Clapper performers employ various techniques to produce different sounds and dynamics. This may include striking the clappers with different parts of the hand, varying the force of the strikes, and executing quick and intricate hand movements.

The basic gestures of Bamboo Clapper in Jinqian Clapper can be categorized into five distinct types.

1. High position

Hold the two boards with a left hand and high above the head. Place it in front of the left eyebrow. Keep a distance of about 25cm from the body, and keep the elbow level with the height of the left ear.

2. Medium-high

Place the left hand holding the two boards about 25cm in front of the left eyebrow. Keep the left-hand flush with the left ear and keep the arm at an angle of 60° with the body.

3. Median

Place the left hand holding the two boards about 25cm in front of the left chest. Keep the left-hand flush with the left chest and the arm at an angle of 30° with the body.

4. Low order

Hold the two boards with the left hand and place it about 25cm in front of the left abdomen, keeping the angle between the arm and the body at 30°.

5. Posterior position

The left-hand holds the panel and baseboard, and the right hand holds the playing board behind the performer.

Traditionally, Jinqian Clapper's singing is mostly high and low pitch, and the melody is simple. Therefore, in terms of its melody, the innovation will be in two ways. Firstly, it is to compose original works, creating new melodies. Secondly, it is to add existing music elements into the traditional works. In addition, the innovation will also include the

performance form of Jinqian Clapper, from one performer to many performers. However, this innovation will not affect its style and authenticity; it will be performed and expressed differently.

Transformation the Contemporary Style in Chinese Traditional Music Performance

According to Brace (1991) the evolution of Chinese traditional music performance in contemporary style can be attributed to a multitude of interconnected variables, which signify the dynamic nature of cultural expressions and artistic activities. There are several significant factors contributing to this shift. The key reasons for this transformation are as follows:

1. Cultural Evolution

Chinese society, like many others, undergoes cultural evolution over time. Societal changes, technological advancements, and globalization influence how traditional music is presented and received. As society evolves, so do its cultural expressions (Jin, 2011). Exposure to global cultures and music has led to cross-cultural influences in traditional Chinese music. Musicians and composers draw inspiration from a wide range of musical traditions, resulting in innovative fusions and contemporary interpretations. The music industry and entertainment market demand fresh and innovative content. Traditional musicians may incorporate contemporary elements to attract a broader audience and commercial success.

2. Audience Expectations

Contemporary audiences have different expectations compared to those in earlier eras. They seek performances that resonate with their contemporary experiences and sensibilities. To remain relevant, traditional music must adapt to these changing preferences (Yu, 2022).

3. Preservation and Revival

Cultural preservation efforts have led to a resurgence of interest in traditional music. Artists and institutions recognize the importance of preserving cultural heritage while adapting it for modern audiences. This has given rise to new forms of traditional music expression (Wang, 2017). International cultural exchange programs and festivals provide opportunities for traditional Chinese musicians to interact with artists from around the world. This exposure fosters artistic growth and encourages the fusion of different styles and ideas

4. Technological Advancements

Technology has transformed how music is created, recorded, and distributed. Musicians can experiment with new sounds, collaborate remotely, and share their work with a global audience. These technological advancements open new avenues for creativity and expression (Hong, & Wu, 2022)

5. Education and Training

According to Li (2022), institutions and music schools offer programs in traditional music, combining classical training with contemporary approaches. This educational shift encourages musicians to explore modern interpretations of traditional pieces.

6. Artistic Freedom

According to Murray-Browne (2012) musicians and performers are granted more artistic freedom to experiment and innovate within the traditional music framework. They have the latitude to interpret traditional pieces in a way that resonates with their personal and contemporary artistic sensibilities.

7. Interdisciplinary Collaborations

Collaborations between traditional musicians and artists from other disciplines, such as dance, visual arts, and theater, have given rise to multidisciplinary performances that blend traditional elements with contemporary aesthetics (Sborgi Lawson, 2012).

In brief, the evolution of contemporary style in Chinese traditional music performance is a dynamic phenomenon that is shaped by various factors including cultural evolution, evolving audience expectations, preservation initiatives, technological advancements, cross-cultural influences, educational practices, artistic autonomy, interdisciplinary collaborations, cultural exchange, and market dynamics. The aforementioned metamorphosis exemplifies the capacity for traditional music to adapt and maintain its significance in a dynamic global landscape.

Integration of contemporary Style and Chinese folk singing

Over the years, the internal need for the development of vocal music itself lies in the integration of vocal music. At the current stage, the music culture of Western countries, the popularization of music and the spread of network music mainly influence the vocal music art of the Chinese nation in its development process. In the face of impacts and challenges series, the phenomena such as the forgetting and loss of the traditional folk singing of our country are caused. Therefore, the issues and tasks faced by the times are reflected in how to effectively inherit and spread national music and satisfy the public's aesthetic needs. Hence, to further develop, inherit and spread the traditional Chinese national culture (Sun & Jin, 2019).

Through the contrast of Chinese folk singing and popular singing, the scholar Sun Yushu has the opinion that Chinese folk singing inherits the essence of traditional folk singing, with the features of wide range, loud and bright voice, friendly and moving pronunciation, simple singing style, rich local colour, and others. In terms of the standard of folk singing, sweetness, crispness, fullness, loudness and moisture are required in the concept of voice. The breath, vocal cords and flexible change of resonance are required in terms of vocalization methods, in which coordinated cooperation, reasonable use of voice and durable breath are important. Popular singing is readily accepted by the public, with simple melodies. Thus, the extensive popularity of singers is embodied rather than only being sung by those who have received professional vocal training.

Furthermore, popular singing is characterized by a natural voice, singing in the way of speaking, attaching more importance to the song's content and emotional expression, having a broad audience and strong spreading. For example, the *Drunkened Concubine*, sung by the singer Li Yugang retains the original singing style and singing skills of Beijing Opera, which also adds pop music singing elements to the performance process. Coincidentally, the song *Facial Makeup in Rap* also learns from the melodic charm of Beijing Opera, which embodies the great charm of the integrated songs. At the Spring Festival Gala Evening, Sitar Tan, the singer who stunned everyone with the song *Huayin Laoqiang a Shout*, is an outstanding singer who combines folk and popular singing. The combination of Shanxi opera and rock, as well as the integration of folk and popular singing, bring out a kind of momentum that the Yellow River in the dream is clear to make people able to see the bottom, and the road to heaven is through Chang'an. Shanxi opera was presented as rock music, and Sitar Tan shouted out the heavy feeling buried in the loess for thousands of years. Sitar Tan has devoted herself to integrating folk music and pop music, giving folk songs with deep cultural connotations of the nation a second life.

At the New Year's Concert 2023 held by China DRAGON TV, the song *Wujiapo 2021*, sung by singers Zeng Li and Zhang Qi, set off a 'Peking Opera fever' among young Chinese. This song tells a traditional Chinese story from the perspective of Xue Pinggui, having separated from Wang Baochuan, his wife, for 18 years and daring enough not to recognize each other due to the change of appearance. Li Zhengkuan, a Chinese 'post-95 youth', is the creator, who plays and sings Beijing Opera in folk style, deconstructs the plate-cavity and turns it into a pop music structure. Another song, *I Owe You a Little Red Star*, directed and composed by him, shows the 'magic of Peking Opera' on the stage again. Applying the 'Five-tone Joint Playing' to the area, he combines Xipi joint playing tune, Erhuang joint playing tune, Chaqu joint playing tune, Peking Opera ballad and other music forms, breaking people's habitual perception of Peking Opera works and bringing familiar and unfamiliar feelings to the audience. Besides, the new *Peking Opera Faust*, directed by him, also uses Peking Opera to present foreign stories.

Many successful cases indicate that the organic integration of pop and Chinese folk singing has promising prospects. Five ways to integrate the singing elements of popular songs into folk singing are proposed by scholar's Li (2017) and Du (2019) include the integration of singing styles, the close integration of creative styles, the integration of ancient poetry and song, the integration of music singing skills, and the integration of local opera. The fusion of the two singing methods is explored by the scholar Huang (2015) from five aspects: the commonness of breath use, voice position, articulation position, work performance, and aesthetic taste. Apart from this, the changes in singing skills in the integration of folk singing and popular singing are also elaborated by scholar Li (2022) from the aspects of the changes in the articulation, the tone, the cavity and the breath of singing.

Integration of Modern and Chinese Traditional Music Instrument

The integration of modern and Chinese traditional music instruments is significant for several reasons, which Baumann, (2000) states as bridges the gap between tradition and innovation while enriching the musical landscape. The key aspects of its significance are as follows:

1. Preservation of Tradition

According to DeWoskin, (1982) modern instruments can be used alongside traditional ones to preserve and revitalize traditional music forms. This allows younger generations to connect with their cultural heritage while keeping these traditions alive. Modern instruments are often more widely accessible and familiar to contemporary audiences. Their integration can make traditional music more approachable to a broader audience, potentially attracting new listeners.

2. Innovation and Creativity

Combining modern and traditional instruments opens up new avenues for artistic innovation and creativity. Musicians can experiment with novel sounds, harmonies, and textures, creating unique compositions and arrangements (Huang,2012). The fusion of modern and traditional instruments facilitates cross-genre exploration. Musicians can blend elements of classical, folk, and contemporary music styles, leading to the creation of hybrid genres that appeal to diverse audiences.

3. Expanded Sound Palette

Modern instruments often offer a broader range of tonal possibilities and dynamics compared to traditional instruments. The integration of modern instruments enhances the overall sound palette, enabling musicians to achieve richer and more diverse sonic experiences (Jin, 2011)

4. Global Collaboration

The integration of modern instruments can foster international collaborations. Musicians from different cultural backgrounds can come together to create music that transcends borders, promoting cultural exchange and understanding (Li, 2018). The fusion of modern and traditional instruments can lead to cross-cultural collaborations and exchanges. Musicians from different traditions can blend their musical languages, resulting in a harmonious coexistence of diverse cultural expressions.

5. Adaptation to Contemporary Contexts

Music is an evolving art form that responds to the changing cultural and social contexts of its time. Integrating modern instruments allows traditional music to remain relevant in contemporary settings and reflect current societal themes and concerns (Hill, 2007).

6. Incorporation of Technological Advancements

According to Bryan-Kinns & Li (2020) modern instruments often incorporate technological advancements, such as electronic components and digital interfaces. This integration enables musicians to experiment with sound manipulation and effects, adding a futuristic dimension to traditional compositions.

Conclusion

China's traditional folk singing has failed to attract the attention of the younger generation, possibly caused by the old style of singing and the obsolescence of vocal music works. However, the older generation cannot accept the limitations of singing and the numerous music styles embodied by popular singing. In addition to developing the art of vocal music, the combination of the two singing methods, the seeking of common ground while reserving differences, the compatible application and the learning from other's strong points to make up the deficiencies can also help singers to perform vocal music works. Although it is difficult to integrate and innovate, it is a 'bitter medicine' to promote its development. Therefore, what knowledge obtained by the researcher will be used to innovate the singing and performance forms of the country's intangible cultural heritage - the Jinqian Clapper. Hence, creatively integrating popular singing into it, resulting in its inheritance and development, can be promoted to make it an art suitable for people of all ages and favoured by people again.

The integration of modern and Chinese traditional music instruments is significant because it breathes new life into traditional music, fosters creativity, expands the sonic possibilities, promotes cross-genre and cross-cultural exploration, and ensures the relevance and accessibility of traditional music in contemporary contexts. It represents a harmonious blend of tradition and innovation, contributing to the evolution and enrichment of the musical heritage.

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