

Aesthetic Analysis of Sichuan Qingyin Folk Performing Arts

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Abstract

This study aims to analyze the music and aesthetic value of Sichuan Qingyin folk performing arts through field interviews and questionnaires. This paper uses qualitative methods to do research. Through observation, interview, questionnaire, and data analysis, this paper thoroughly studies and analyzes the music and aesthetics of Sichuan Qingyin folk performing art. Sichuan Qingyin folk performing art belongs to one of the Sichuan traditional Quyi performance categories. Its musical material is Chinese local folk songs and folk ditties as the original material, and it develops and re-creates on the basis of Chinese local folk songs "noumenon." This internal cause is the survival and development of the music of Sichuan Qingyin performance. Sichuan Qing folk performing art has high aesthetic value.

Keywords: *Sichuan QingYin, Folk performing arts, Aesthetic value.*

1. Introduction

"Sichuan Qingyin" is a folk folk art with a long historical tradition. The exact date of its origin needs to be accurately recorded, as Cui (2019) elaborated in a Review of Sichuan Qingyin Research. Her article pointed out The source of Sichuan Qingyin LAN Ying, Zhou Wei, Niu Huijuan in "Also on the origin and formation of Sichuan Qingyin from the archives of Ba County Government in the Qing Dynasty to look at the clues of Qingyin" said: in the Ming and Qing Dynasties, there was a form of musical performance, can be said to be the predecessor of Qingyin, as a folk-pop song at that time. From the archives of the Ba County government in the Qing Dynasty, the word "playing and singing" began to appear from Qianlong, which indicates that there was already a prototype of "singing the moon piano" and "singing the pipa." The large-scale immigration in the early Qing Dynasty brought East, West, North, and South Qubai tunes, sang more rich content, more diverse forms of performance, after a variety of inclusiveness, the formation of a long rap art as the soul, time melody as the skeleton, absorbing folk songs, opera and other elements of the region as flesh and blood.

Regarding the formation of Sichuan Qingyin, Song (2008) described in the article "The Historical Origin of Sichuan Qingyin" that during the Guangxu period, the Luzhou area of Xufu, as the confluence of the Yangtze River and the Tuojiang River, gathered tens of

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thousands of merchants. These merchant ships from the middle and lower reaches of the Yangtze River entered Chongqing into Sichuan, singing the ditties called "Yueqin," and the Qingyin took shape. In 1930, "The Qingyin Song Improvement Association" was established in Chongqing, and "Yueqin" no longer existed. In 1938, Zigong established the "Qingyin Association," and Chengdu established the "Shuci Artists Association," under the "Qingyin Association," "Sichuan Qingyin" from the name. The 1930s were the heyday of the development of Sichuan Qingyin, as described by Zhu Yujie, Zhao Bin, and Ji Guoqiang in the Comparative Study on the Modern History of Chinese Vocal Music and Sichuan Qingyin, there were more than 200 to 300 Qingyin artists gathered in Chongqing and Chengdu at that time, with dozens of performance venues and Sichuan Qingyin rhyme in the streets and alleys. After the outbreak of the Anti-Japanese War, the economy was depressed, materials were scarce, and many artists were hungry and cold. Sichuan Qingyin gradually declined.

After the founding of the People's Republic of China, the government strongly supported the reform of the opera and the folk art performance organization system, and many Qingyin artists joined in. After ten years, Sichuan Qingyin entered the golden period. In 1952, Qingyin artist Deng Bixia pioneered a new form of expression of Sichuan Qingyin, changing the traditional form of sitting to standing singing with performance, which brought a significant change in the history of Qingyin. Performing artist Li Yueqiu went to Moscow, Soviet Union, in 1957 to participate in the sixth World Youth Festival and won the gold medal, which gained an international reputation for Sichuan Qingyin. A large number of new works continued to come out. However, the good times did not last long; the "Cultural Revolution" took ten years of havoc, and the cause of Quyi suffered. In the 1980s, the sound showed signs of recovery and was hit by pop music. Sichuan Qingyin gradually disappeared from people's sight. In June 2008, Sichuan Qingyin approved its inclusion in the second batch of the National Intangible Cultural Heritage list, and since then, it has entered a crucial stage of development.

Due to historical reasons, to the Qing Dynasty Qianlong, Jiaqing years. Sichuan Qingyin is divided into several schools. They are the upper river tune, the middle river tune, and the lower river tune. Sha, Wu (1957): By the time of Qianlong and Jiaqing, three different singing styles were formed: Shanghe Tune (famous in Chengdu), Zhonghe Tune (popular in Luzhou and Yibin), and Xiahe Tune (famous in Chongqing), but the specific inheritance clues are not clear. In the early years of the Republic of China, "the artists who sang in the tea house of Chongqing were all listed to describe the famous Angle of Lu." Xiao (2012) said in the inheritance and protection of Intangible Cultural Heritage "Sichuan Qingyin" in Chongqing: Before the founding of the People's Republic of China, there were a large number of Sichuan Qingyin inheritances and a wide range of areas, and although they were generally prosperous, they were scattered. The number was relatively small after the founding of the People's Republic of China. However, the emergence of outstanding actors such as Deng Bixia, who made significant contributions to the development of Qingyin, improved Qingyin on the whole. According to the above clues of inheritors, Qingyin inheritance in Chongqing can be divided into two stages before and after the founding of New China.

The first stage was the Qingyin inheritance of Chongqing before the founding of New China. The current recorded inheritance can be traced back to the late Qing Dynasty and the early Republic of China. From the "Xiu Lu Mingjiao" period, Chongqing Qingyin has been on quite a scale. At that time, the inheritance of Qingyin mainly adopted the way of family class inheritance. The so-called "family class" means family inheritance, adoption of adopted daughters or receiving students, while passing on art, performing, and forming a "family class" with the family as the organizational unit. At the end of the Qing Dynasty and the beginning of the Republic of China, Peng Guoan (Yueqin craftsman) and Wen Xingfa (unidentified) saw that the Qingyin singing business was excellent. They began to "hold girls," sending these adopted girls to learn to sing Qingyin, and established the first

Qingyin opera troupe in Chongqing. Since then, the Chongqing area home class has explicitly been responsible for the teaching of teachers artists for more children of low-income families in the form of "girl" to join the family class, class of sets Body, to the learning of unvoiced speech teacher usually many people sitting around a circle, the teacher teaches, the apprentice to sing, no score, depends on memory and learning during the day, night seller. During the period of the Republic of China, there were the Chen family class (Chongqing), the Liu Family class (Hechuan), the Liao family class (Suining), the Wenjia class (Chongqing), the Luo family class, the Wenjia Class, with Han family shrine as the center, forming the prosperity of Chongqing Qingyin.

The second stage is the inheritance of Sichuan Qingyin in Chongqing after the founding of New China. After founding New China, the government made great efforts to promote the transformation of Quyi's performance organization. Under the leadership of the Party, in January 1950, Chengdu Quyi artists established the New Rong Book Market. Chongqing and East Sichuan also began to change the Quyi organization system from individual family classes to collective teams. "After the liberation of Sichuan, the Hechuan County Cultural Center organized folk professional Quyi artists in the county to study and set up the Hechuan County Acrobatic Publicity Team by itself in 1950." Chongqing Folk Art Team, Ba County Folk Art Team, Dazu folk art Team, Shapingba Folk art Team, Shizhong District Folk Art Team, Jiangbei folk Art Team, Jiulongpo District folk art Team, and Changshou Folk Art Team have been established, and there are as many as nine folk art teams established in Chongqing area. In these groups, the music is an essential performance.

In addition, for the Sichuan Qingyin singing genre, the style analysis of the "Shanghe Tune" genre is a more detailed study by the author Jiang Daiqi. She wrote: Jiang (2015) is popular in the Chengdu Plain area, with Chengdu as the center. Chengdu Plain is a thousand miles of fertile land, rich in products; with the protection of the Dujiangyan water conservancy project, the good land is guaranteed to be harvested, and the people are carefree. Since ancient times, Chengdu has been a prosperous commercial city with merchants gathering and a developed economy. Chengdu is also a leisure city, with many teahouses, and citizens pay attention to leisure and entertainment. The language of the Chengdu people is peaceful and soft, and the folk customs are pure and leisurely. Therefore, as one of the "teahouse arts," Sichuan Qingyin, influenced by this "soil and water," has gradually formed a singing style with gorgeous singing, euphemism, and smooth performance. In modern times, Pu Guangming, CAI Wenfang, Wang Huade, Huang Dejun, Xiong Qingyun, Li Yueqiu, and other famous artists appeared, and Li Yueqiu was the representative figure.

Li Yueqiu, a female, was born in an urban low-income family in Chengdu in 1925. At the age of 7, he learned to sing Qingyin from Pu Guangming. At 12, he joined classes with Pu Guangming, CAI Wenfang, Wang Huade, Huang Dejun, and Xiong Qingyun and sang in Chengdu for a long time. Her voice is crisp and sweet, and her singing is gorgeous. In the 1940s, the "Chengdu Zhouxuan" was a laudatory name. Her singing style is soft and elegant, euphemistic and delicate. She is very particular about the percussion techniques of sandboard and bamboo drum and the organic coordination of singing; she is good at using the ban (singing behind the board) and lifting the eye (singing behind the eye), as well as the unique singing skills similar to the coloratura soprano stop singing "haha," so that the singing is dexterous and lively, especially in singing minor songs. Her clever singing techniques, such as "ha ha," make her soft, gentle, and delicate singing more touching in the significant repertoire. Her typical traditional songs include "Embroider Bag," "Broken Bridge," "Autumn River," "Little Kite Flying," "Yi My Lang," "Qingleaf," and "Nun Down the Mountain." In contrast, her modern songs include "Cuckoo Birds Cooing," "Flower Party," "Spring Comes to the West Sichuan Dam," and "Mountain Village Medical Team." Many tracks were recorded by the China Recording Association and released nationwide.

2. Literature review

Sichuan Qingyin performing art is one of the traditional performance categories of Sichuan Quyi. Through the combination of Chinese national mode theory, Chinese vocal music singing theory, and music aesthetics theory, this paper studies and analyzes the music and aesthetic value of Sichuan Qingyin. The theory used in researching Sichuan Qingyin's performing art and aesthetic value is defined as follows.

2.1 Theory of Chinese National Mode

Pentatonic mode and pentatonic mode scale originated in China and have a long history in our country. The pentatonic mode theory was recorded as early as Guanzi Diyuan in the Spring and Autumn Period. Pentatonic mode and scale are the most widely used mode systems in various regions and nationalities of China. For thousands of years, in the tens of thousands of excellent music works left by our ancestors for future generations, whether it is the palace Yanya music or folk music, most of the application of this theoretical system to write. "The pentatonic scale plays an important role in folk music." (Zhang Xiaohu, 1987)

Pentatonic mode exists all over the world, even in countries and regions. According to Shi (2005), in China, most people who use pentatonic mode use the pentatonic mode and the seven-tone mode based on the pentatonic scale, collectively referred to as pentatonic mode. There is no semitone in this pentatonic scale. Therefore, the music melody the author wrote does not have the sharp tendency caused by half-tone. The style is peaceful and comfortable, which is very suitable for expressing the Chinese nation's unique ideological and emotional feelings and aesthetic concepts of musical thinking and mode thinking, which is the foundation and soul of the music of the Chinese People's travel. Therefore, many different types of music of various ethnic groups in China, although showing the customs and customs of different ethnic groups, have a potent charm of Hua Xia. This music also records the Chinese nation's long history and cultural process and formed a unique music system, spread worldwide, and occupies an essential position in the forest of world music.

2.2 Chinese vocal Music singing theory

The singing words in the Sichuan Qingyin performance are all in Sichuan local dialect, so using singing and lyrics in the Sichuan Qingyin performance is essential. Yu (2008), a professor at the Central Conservatory of Music, wrote in his research on the Relationship between lyrics and Tunes that the concept of "relationship between lyrics and tunes" was put forward in the context of the practice of creating tunes in traditional Chinese folk music, rather than from the perspective of singing practice. However, there is a close relationship between the practice of singing and the practice of singing in Chinese folk music. Most of the artists are both singers and composers, so they have something in common with the practice of singing in many aspects. Based on the characteristics of its procedural system, the melody units (Qupai, Banqiang) of various voice systems have their own prescribed number of words and phrases (which is the result of the formation of history). At the beginning of the sentence pattern, each cavity word has its prescribed structural format. However, in the process of being used for a long time, due to the constraints of different contents, sometimes various new structural specifications formed by various changes based on the original structural specifications are adopted. Later, this new structural specification is used by different plays and songs, and over time, it is relatively shaped down. In this process, the unchanged sentence structure specification is called "basic sentence pattern." After the change of various sentence structure specifications, we call it "change sentence structure." Because this "change" does not mean "replace." Therefore, this study, from the perspective of the historical development of Sichuan Qingyin, is the key to studying the structural Relationship of Sichuan Qingyin words by combing and summarizing the "Qu style, plate cavity," "basic sentence pattern" and "variable sentence pattern."

2.3 Music aesthetics theory

According to Zhu (2006), music aesthetics is a philosophy of music whose research object is the existence of music as a way of human cultural behavior. We see that subjectivism, objectivism, spiritualism, and materialism activity and endurance (active and passive) lose their contradictory opposites and thus lose objective existence as these contradictory opposites only in the social situation. We see that the contradiction and opposition in cognition can be solved only by man's practical ability through practical ways. Solving them is not an intellectual problem but a real-life one. This is something that philosophy can not solve because it regards it as a subject of knowledge only. In this study, the aesthetic value of Sichuan Qingyin will be explored through qualitative research and quantitative research methods to feel the music aesthetic value of Chinese traditional opera culture from the point of aspect.

3. Methodology

In the current era of media explosion, there are very few Sichuan Qingyin performances. Currently, the research on Sichuan Qingyin comes from books, literature, and multimedia audio materials, and there needs to be a field investigation record and the experience record of the performance scene. In order to obtain the most intuitive and detailed information, this study needs to approach artists and audiences face-to-face to obtain accurate and practical data. Therefore, the author chooses to use observation, interviews, and questionnaires to follow up on interviews and investigations in Sichuan Qingyin's performance site.

This research mainly adopts the method of combining quantitative research and qualitative research. Quantitative research and qualitative research are two opposite research paradigms in social sciences. There are apparent differences in research objectives and methods between the two. Quantitative research focuses on quantitative aspects: Qualitative research focuses on material aspects. Quantitative research is based on actual survey data, and quantitative meaning is based on measurement with digital tools. Qualitative research is based on historical facts and lived experience data. The main qualitative research methods are multi-person group interviews, detailed interviews, and videos. Hybrid approach refers to research approaches that facilitate system integration or "hybridization." "Quantitative and qualitative data in a single or continuous survey programmed. The basic premise of this approach is that this integration allows for greater integrity and synergy. In essence, this interpersonal communication is a process that has a relationship of mutual influence. Face-to-face interpersonal communication allows feedback or responses to be received immediately (instant feedback). The point here is that the recipient can quickly respond to his received messages. One of the advantages of face-to-face communication is that each Party involved in the communication can immediately feel and know the feedback from the communication partner. Therefore, it is essential to collect data in the field.

In January 2023, the author made a detailed field investigation schedule. On January 10, the questionnaire data were sorted out and summarized. The analysis materials of this paper were finally formed through the actual situation of watching the live performance and the summary of the questionnaire data.

In the process of field investigation, the researcher selected the third-generation inheritors of Sichuan Qingyin Li School as the interviewees. In this interview, a total of 10 questions were set about the source, current situation, inheritance, and development of Sichuan Qingyin. The interviews were conducted face-to-face, using recording equipment and cameras. The interview content focuses on many problems of Sichuan Qingyin, which is extensive, vivid, and flexible. No charge.

A questionnaire is an essential tool for field investigation. The questionnaire was issued on-site in paper form. Five hundred questionnaires were sent out, and 100 valid questionnaires were recovered. The questionnaire adopts the method of objective multiple choice questions, with clear answers and strong directivity, so that the audience can intuitively and effectively select the accurate answers in their hearts to ensure that the final data of the questionnaire is valid, transparent, and effective. The questionnaire's content is set according to the music style, performance form, current situation of artists, current situation of audiences, and many other aspects of Sichuan Qing. A total of 11 questions help researchers obtain relevant and detailed data to explore the musical value of Sichuan Qingyin.

4. Results and discussion

Sichuan Qingyin folk performing art belongs to one of the Sichuan traditional Quyi performance categories. Its musical material is Chinese local folk songs, folk ditty as the original material, absorbing folk tunes from all over the country and based on creation, change, and formation. Sichuan Qing folk performing art has a high aesthetic value and is still popular with the general public. The study results on the music and aesthetic value of Sichuan Qingyin performing art are as follows.

4.1 Results

In the research of this article, the author has carried on the detailed interpretation of Sichuan Qingyin's musical form structure characteristic, mode characteristic, accompaniment, singing system, and language characteristic through qualitative research, interview, observation, literature method, and field investigation method. Concluded as follows.

4.1.1 The style of Sichuan Qingyin folk performing arts

This part mainly explains the artistic style of Sichuan Qingyin folk performance. It will be explained from the following aspects.

The musical form structure of Sichuan Qingyin is based on folk ditties and folk song prototypes and has its fixed and stylized structure, such as couplet style, single style, banging style, and quail style. It is composed on top of the basic structure written in this way. In Sichuan Qing Dynasty, these musical forms and structures can be composed alone, connected, or expanded and expanded to form a song. Compared with the international music structure, Sichuan Qingyin's music structure is more like other Chinese folk arts, which can be varied but inseparable. It is to be based on folk ditties and local folk songs and has a fixed genre structure.

The mode characteristics of Sichuan Qingyin. The mode of Sichuan Qingyin adopts the traditional Chinese pentatonic scale, Gong, Shang, Jiao, Zi, and Yu. Alternatively, change the pronunciation on this basis. Therefore, the mode of Qingyin in Sichuan has the characteristics of stability and harmony unique to the Chinese mode scale. Most of the repertoire is derived from folk ditties and local folk songs, and the mode and scale are harmonious and catchy. It is convenient for the public to sing.

There are two main types of accompaniments for Sichuan Qingyin; one is percussion drums and boards. The other category is traditional Chinese national musical instruments such as strings, pipa, hu, and qin. The role of accompaniment in unvoiced sounds is reflected in the word "companion." Mainly singing.

The singing of Sichuan Qingyin is the central part of Sichuan Qingyin. The singing combines the essence of modern vocal music and traditional folk art. It is a unique form of artistic performance using the Sichuan dialect as the primary language.

4.1.2 To analyze the aesthetic value of Sichuan Qingyin

In the previous chapter, this paper explains the aesthetic value of Sichuan Qingyin from the perspectives of Sichuan Qingyin's music, artists, and audiences. Through field investigations, the people in Bazhong City, Sichuan Province, the "Hometown of Chinese Quyi," were observed, collected, and sorted out relevant data by means of questionnaires. Interview and dialogue with Shi Min, the third-generation inheritor of Sichuan Qingyin "Li School." Concluded as follows.

Content: Sichuan Qingyin's libretto is mainly based on folk stories and folklore. These widely circulated and well-known stories link Sichuan Qingyin and the audience with similar aesthetics and emotional resonance. Accompanied by traditional Chinese folk instruments, absorbing the essence of Quyi, constantly improving its own performance form, and optimizing Sichuan Qingyin's performance to suit the audience's and the market's aesthetics. Push Sichuan Qingyin's performance to a broader stage.

In terms of form, Sichuan Qingyin's genre and melody motives all come from folk minors and folk songs. These are the melodies and libretto that Sichuan people have passed down from generation to generation and can be mastered by all ages. Sichuan Qingyin's performance and melody align with the audience's aesthetics and expectations. Make it easy for the audience to accept the artist's performance. This "familiarity" is also the most significant advantage of Sichuan in the way of Qing inheritance. Only when art comes from the people, and returns to the people can the audience's aesthetics be firmly grasped.

4.2 Discussion

Research shows that Sichuan Qingyin's music is a comprehensive performance art based on folk ditties and folk songs as the original materials, in the form of folk art (rap style), performed in Sichuan dialect, and accompanied by traditional Chinese musical instruments. It has a fixed musical structure and genre, and most of the melodies are created using the Chinese pentatonic scale. The libretto's content is close to ordinary people's lives, and most of them are based on folk stories and legends. In the long history of hundreds of years, he has continuously accumulated, sung, and formed his unique art form, and at the same time, accumulated audiences from generation to generation.

Regarding its aesthetic value, the author not only explained Sichuan Qingyin's aesthetics in detail from the perspective of Sichuan Qingyin's music characteristics, the artist's perspective, and the audience's perspective. Different from other previous studies, the author used interviews and field surveys to explore how Sichuan Qingyin's music should adapt to contemporary society from the perspective of the inheritors of Sichuan Qingyin and the audience, using actual survey data as support—people's aesthetics, using actual data results to explore the value of Sichuan Qingyin. According to the comparison between previous research and this research, the author will discuss the value of Sichuan Qingyin from the following aspects.

4.2.1 Reflection of Economic Value

The economy is the foundation of culture. Consumption is the main component of human social and economic activities and the primary living conditions for social survival. Consumption is divided into two major themes: personal consumption and social public consumption; the content of personal consumption includes two aspects: material consumption and cultural consumption. "As seen from the previous article, since the birth of Sichuan Qingyin, it has been following the development of the commercial economy and belongs to the cultural consumption of enjoying art and pleasing the Body and mind during leisure. Therefore, it implies uniqueness at the beginning of its formation—the economic value. With the continuous improvement of economic development and social living standards, people's demand for cultural consumption will also increase.

Sichuan Qingyin is a vital folk tourism resource. Nowadays, the proportion of the tourism and knowledge economies is gradually increasing. In order to attract tourists, various places not only promote natural scenery and significant scenic spots but also cultural diversity is the focus of the travel experience. As one of the Sichuan folk cultural tourism resources, Sichuan Qingyin combines leisure and knowledge, which is interesting, fun, and highly ornamental. It can bring tourists a unique feeling of water and is a unique folk tourism resource. This type of cultural consumption determines that it is full of economic value in the present. Moreover, from its creation, it has relied on performance to obtain economic benefits and maintain its development.

4.2.2 The social value of Sichuan Qingyin

One of the ways of leisure and entertainment, Sichuan voiceless rap has been a cultural form of entertainment since its inception. It incorporates folk literature and is a popular culture that roams the streets. In terms of form, it adds folk percussion and playing instruments as accompaniment, making the rap performance more appreciative and meeting the aesthetic and entertainment needs of the audience. In terms of content, it is suitable for real life, endows children with beauty and inspiration for the ideal life, and promotes the mood in the heart. Therefore, it can become a cultural activity that the public likes to see to promote gender equality.

Since the beginning of Sichuan Qingyin, the lead singer has been played by female characters, and some of the songs have male characters.

The role was added to the duet: In 1958, Yibin "Song Reform Association" artist Wang Chunzhao (1925-1978) sang the Sichuan Qingyin song "Singing Hero Huang Jiguang," which was the first male singer to sing the Wind of Silence, but the fundamental status of female lead singers has not changed fundamentally. Therefore, it can be seen to a certain extent that women's professional status is stable.

It has the function of persuading and enlightening. People have permanently attached importance to music as an essential function of self-cultivation and character cultivation. Some content of patriotism, love for the people, fighting violence, and helping the weak have become the main themes of many folk art performances, elevating the cultural function of traditional music to the direction of "goodness and beauty" and "true beauty." The unity of truth, goodness, and beauty is the core value of Chinese art and the aesthetic concept that Chinese folk music has always respected. Sichuan Qingyin, as one of the streams, should also convey ideas and concepts. In the song "Momei Going to the Street," from the perspective of "Momei," through the incident of meeting the same person on the street as a connection point, recalling the grievances before and the transfer of the current attitude towards others, using character descriptions, and the recording method of comparing the past and the present, Publicize and educate people to change bad habits, learn from good role models, and achieve the function of persuading people to follow the standard rules and live in harmony. There is also the song "Chinese Medicine": "You must be careful in doing things, and you must take simple medicine for people. Knowing integrity and shame is at peace of mind, and there is no flaw in dealing with people in the world. There are lilies in the neighbors. "The song is based on the use of traditional Chinese medicine titles and uses the meaning of "careful grass" and "Wujia skin" as a pun. It uses popular and straightforward language to explain people's way and achieve subtle persuasion. Youth Voiceless artist Ren Ping sang this song and won the "Performance Award" in the 7th Chinese Folk Art Peony Award Competition in 2012, providing a high-quality model for the innovation of silencers in Sichuan today.

5. Conclusion

Based on the discussion of research results on the aesthetic analysis of Sichuan Qingyin folk performing arts: 1) Sichuan Qingyin folk performing art belongs to one of the

Sichuan traditional Quyi performance categories. Its musical material is Chinese local folk songs, folk ditty as the original material, absorbing folk tunes from all over the country and based on creation, change, and formation. Sichuan Qingyin folk performing art and Chinese local folk songs learn from each other, and its music transplantation is most closely Chinese local folk songs, which develops and re-creates based on Chinese local folk songs "noumenon." This internal cause is the survival and development of the music of Sichuan Qingyin performance. In addition to internal causes, the role of external causes can not be ignored. Absorbing and integrating the essence of other folk cultures is one of the most important external factors. 2) Sichuan Qingyin folk performing art has high aesthetic value. According to the analysis of field investigation data, Sichuan Qingyin is still favored by the general public. The reason is that the music and content of Sichuan Qingyin performances are derived from local folk songs and folklore. It has a broad and deep mass base. This is the foundation for the development of Sichuan Qingyin. At the same time, in the era of the modern cultural explosion, Sichuan Qingyin performing arts are also facing significant challenges. For example, the audience structure is broken, the performance form is single, the performance venue is accessible and idle, and the hematopoietic function needs to be improved. These critical factors make the Sichuan sound on the verge of disappearing. At the same time, according to data analysis, contemporary young people still like to go to theaters, concert halls, and other places to enjoy traditional art performances, which also provides a feasible new idea for Sichuan Qingyin to adapt to the reform and development of the market and audience needs. Utomo et al. (2023) Social networks and others can help in many ways and open up many opportunities for you. Therefore, online public relations can help preserve traditional Chinese art and culture.

6. Implications of research

China's traditional art performance is facing the challenge of cultural shock, and even the situation of disappearance. Sichuan Qingyin Performing Arts was approved by the State Council to be included in the second batch of national intangible cultural heritage list in 2008. This study uses qualitative research methods to learn the artistic style of Sichuan voiceless performance and analyze the aesthetic value of Sichuan voiceless performance. Conduct in-depth research on the survival and development of Sichuan Qingyin performing arts. I hope to provide some new ideas and methods for the inheritance and development of Sichuan voiceless performances.

7. Originality/value

The purpose of this study is to analyze the music and aesthetic aspects of Sichuan Qingyin folk performance art through on-site interviews and survey questionnaires. The on-site investigation of this interview is divided into two parts. The first part is an interview and dialogue with the third generation inheritors of the Sichuan Qingyin "Li School". The second part is an on-site audience survey on Sichuan Qingyin Folk Performing Arts in Shiyang Village, Dingshan Town, Bazhong City, Sichuan Province. This study adopts a qualitative research method.

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