

The Inheritance Value and Strategy Approach of Nanyin Culture in Xiamen Region

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Abstract:

Nanyin, as a living fossil in the history of Chinese music and an important intangible cultural heritage, is a performing art that integrates singing and playing and has high artistic value. However, due to the impact of fast food life and foreign music culture, the inheritance of Nanyin faces many difficulties and challenges. As an important area for the development of Nanyin, Xiamen has made a lot of efforts for the inheritance of Nanyin. This paper mainly discusses the problems in the inheritance of Nanyin in Xiamen, such as serious aging, less in line with contemporary popular aesthetics, and the efforts made by the society, schools, and individuals in Xiamen, such as integrating Nanyin culture into school-based curriculum, setting up Nanyin libraries to provide Nanyin teaching, innovating Nanyin music forms. In the end, put forward a series of suggestions for the future inheritance and development of Nanyin in the Xiamen area.

Keywords: Interview survey method; nanyin; intangible cultural heritage; inherit.

1. Introduction

1.1 Research Context

In recent years, the concept of intangible cultural heritage has received much attention, as an indispensable part of traditional Chinese culture, it carries profound national memories. In 2006, Nanyin was officially listed on the National Intangible Cultural Heritage list. In 2009, it was listed on the Representative List of the Intangible Cultural Heritage of Humanity, marking a new chapter in the transmission and development of Nanyin. Nanyin is praised as the

“living fossil” of music, occupying a pivotal position in the intangible cultural heritage of music. As society develops and changes, Nanyin has continuously innovated its transmission methods and performance forms to adapt to different stages of social transformation, thus enabling this ancient art form to thrive in the new era [1]. In the academic research field, many experts and scholars have devoted themselves to research, conducting in-depth discussions on the inheritance and education of Nanyin, not only focusing on its theoretical foundation, but also exploring its development, inheritance, education, and application in contemporary society from a practical per-

spective.

1.2 Research Significance

Currently, the inheritance of Nanyin in the Xiamen region faces numerous challenges, including talent gaps and a significant ageing population. These issues undoubtedly pose certain obstacles to the development of Nanyin. An in-depth exploration of the inheritance and education of Nanyin in Xiamen not only holds profound theoretical significance but also has urgent practical implications.

The discussion on the inheritance and education of Nanyin in the Xiamen region can further enrich the theoretical content of Nanyin's transmission and promote continuous improvement in its theoretical framework. This will contribute to a deeper understanding of Nanyin's artistic characteristics and cultural connotations. Simultaneously, it will foster advancements in the educational system for Nanyin, laying a solid foundation for cultivating more outstanding inheritors of this art form.

1.3 Research Problem

To understand and cope with the challenges of Nanyin inheritance in Xiamen in a more comprehensive and in-depth way, this topic will discuss the historical and artistic value of Nanyin, explore the significance of Nanyin cultural inheritance, and comb out the current status of Nanyin inheritance. It will also focus on the problems encountered in the inheritance process, such as lack of talents, loss of audience, and lack of successors, and devoted to analysing the deep causes of these problems.

1.4 Research Method

The research methods used in this paper mainly include the literature research method, case analysis method, and interview survey method, as follows:

Literature research method: Through multiple channels such as CNKI, ResearchGate, etc., relevant literature research on Xiamen Nanyin is collected to understand the thinking and methods of existing studies, providing a certain theoretical basis for the in-depth study of the inheritance and innovation of Xiamen Nanyin in this paper.

Case analysis method: This paper specifically analyzes the inheritance problem of Xiamen Nanyin, combining the specific case of the Xiamen Nanyin Study Association on the Yangtai Mountain, further understanding the current inheritance status of Xiamen Nanyin, and providing targeted strategies and suggestions for effectively enhancing the influence and protection efforts of Nanyin.

Interview survey method: Xiamen Nanyin inheritor Jinjiu Xu is interviewed as the object of the interview, to understand the stories of Jinjie Xu and Nanyin, as well as his

experience of founding the Nanyin Study Association on the Yangtai Mountain and the problems encountered in actual Nanyin teaching, providing in-depth information and analysis.

1.5 Paper Structure Overview

This article will be divided into four parts. The first part is the value of Xiamen Nanyin. The second part is the inheritance of Xiamen Nanyin. The third part is the suggestions on the inheritance of Xiamen Nanyin. The fourth part is the conclusion.

2. The Value of Xiamen Nanyin

2.1 Historical Value

Intangible cultural heritage is considered the memory of human historical culture, the root of human culture, and the "source of vitality" for the humanistic spirit. It serves as a cornerstone in constructing modern human civilization[2]. Nanyin, as one of the representative works of intangible cultural heritage and a treasure in ancient Chinese music, stands as a "living fossil" representing traditional Chinese music with significant historical value and cultural significance. The developmental trajectory of Nanyin can be roughly divided into several stages: originating in the Tang Dynasty, forming in the Song Dynasty, developing in the Yuan Dynasty, taking shape in the Ming Dynasty, advancing in the Qing Dynasty, continuing through to the Republic era and experiencing rejuvenation during New China.

The development of Nanyin artistry in Xiamen can be traced back to the late Ming and early Qing dynasties when it was inherited and developed by masters such as Lin Xiangyu and Lin Jieqiu. They not only established multiple Nanyin societies like Jinhua Ge, Ji'an Tang, and Jinhua Ge but also compiled important scorebooks such as "Quan Nan Zhi Pu Zongbian" and "Nan Qu Jingxuan" [3]. These scorebooks remain crucial references for contemporary Nanyin performances. Subsequently, several Nanyin societies were established alongside Xiamen's South Music Research Institute which marked a transition from amateur to professional status for Xiamen's Nanyin artistry. Over subsequent years these organizations made numerous international appearances promoting exchanges on behalf of Nanyin music. In entering into this new century, Xiamen's South Music Art has steadily advanced along its path towards development and inheritance.

Following joint efforts between Xiamen City South Orchestra & Quanzhou City Art Gallery; 2006 saw inclusion onto China's first batch list for national-level intangible

cultural heritage representative projects while 2009 witnessed further recognition with inclusion onto UNESCO's Representative List under Intangible Cultural Heritage of Humanity- thereby solidifying its international renown within global cultural circles.

In recent years, Xiamen has actively explored both inheritance & innovation within its realm of South Music Artistry. Xiamen's South Orchestra have created award-winning pieces at various major literary events across China. Additionally, Xiamen has hosted numerous activities including competitions & grassroots initiatives aimed at attracting participation from numerous enthusiasts, specialists, & scholars alike. These ongoing endeavours continue to drive forward both inheritance & development surrounding South Music Artistry within Xiamen, especially through continuous promotion targeting campus-based activities.

2.2 Artistic Value

Nanyin, with a history of over a thousand years of inheritance and development, is a rich and diverse musical tradition that can be considered a treasure trove in the world of music. Nanyin encompasses not only the "big scores" and "finger techniques" performed on Nanyin instruments but also includes the "scattered tunes," where singers accompany themselves on the pipa while singing or holding it horizontally to play and sing. Furthermore, the variety of Nanyin instruments is both abundant and unique. The ceremonial etiquette observed during Nanyin performances has been preserved since the Qing Dynasty, making it an area worthy of scholarly research.

As a comprehensive musical system, Nanyin's musical structure consists of three main components: "Zhi" "Pu" and "Qv". This includes instrumental performances as well as vocal renditions.

The "Zhi," also known as "Zhi Tao"(song cycle) or "suite pieces," are compositions featuring lyrics, scores, and specific pipa playing techniques primarily used for instrumental performance rather than vocal accompaniment.

The "Pu" in Nanyin consists of multi-sectional purely instrumental pieces with titles, sheet music notation, and specific pipa playing techniques but without accompanying lyrics. Each set typically comprises four to eight sections with a performance duration ranging from ten to twenty minutes. The content depicted in these scores often portrays scenes such as mountainscapes, riverscapes, flowers, birdsongs, walking movements or animal depictions. Among them are four renowned works: "Four Seasons Scene"(四时景), "Plum Blossom Opera"(梅花操), "Eight Horses"(八骏马), and "Hundred Birds Returning to Their Nests"(百鸟归巢).

The term "Qu", also known as "San Qu" (a type of verse with tonal patterns modelled on tunes drawn from folk music), refers to compositions containing both sheet music notation and lyrics intended for performance accompanied by primary instruments such as pipa, dongxiao (a vertical bamboo flute), erxian (Two-string Lute), sanxian (Three-Stringed Plucked Lute). During performances singers either sit with clappers while singing along rhythmically or hold their pipas while singing; there exists an extensive repertoire under this category commonly referred to as a mountain of music.

Nanyin's principal instruments are divided into two categories: "upper four pipes"(上四管), also known as "dong pipes"(洞管), consisting of five individual instruments [4], whereas "lower four pipes"(下四管) refers specifically to percussion instruments.

Nanyin musical practices and instruments have been preserved for centuries, incorporating the customs of Song in proper proportion to the Han Dynasty. The unique layout during Nanyin performances features right-handed players performing on pipa & sanxian alongside left-handed performers using dongxiao and erxian meanwhile, the central position is occupied by singers who use clapper boards whilst singing thus demonstrating how traditional forms have continued within Nanyin instrumentation throughout history.

3. The Inheritance of Xiamen Nanyin

The traditional Chinese musical tradition has not remained entirely unchanging since the distant past. The artistic life of this music is undergoing a process of constant evolution and growth through the fusion and exchange of elements. At the same time, it has undergone numerous phases of development to survive to the present day[5]. This chapter presents a summary of the current situation regarding the inheritance of Nanyin in Xiamen, along with an overview of the methods employed for the transmission of this musical tradition. Additionally, it offers insights into the challenges associated with the preservation of Nanyin in Xiamen, based on the author's investigation, interviews, and personal experience.

3.1 The Current Situation of Nan Yin Inheritance in Xiamen

Recently, the number of Nanyin practitioners in Xiamen has increased considerably, with a significant number of Nanyin learners who are passionate about and dedicated to the perpetuation of Nanyin heritage having committed themselves to this pursuit. Presently, Xiamen has registered as many as 20 to 30 amateur Nanyin societies, with

members disseminating and popularising Nanyin at the grassroots level and contributing to Nanyin education and inheritance. Concurrently, the cultural activities associated with Nanyin have reached a hitherto unparalleled activity level. This is evidenced by the large numbers of citizens and tourists participating in professional orchestra performances, folk music club gatherings, and folk festivals.

3.2 The Way of Xiamen Nanyin Heritage

The perpetuation of Nanyin is contingent upon the transmission of its heritage. As documented in the literature, Nanyin has been preserved and developed through folk heritage[6]. At this juncture, the transmission of Nanyin in Xiamen can be broadly categorised into three distinct groups: community-based amateur Nanyin societies, curricula offered at the primary and secondary school levels, and university-based organisations with an interest in Nanyin.

3.2.1 Community nanyin premises

The transmission of musical traditions through the formation of musical societies represents a means of perpetuating musical practices from antiquity to the modern era. There is no age limit within the club, and the teaching method of ‘teaching by heart’ replaces the complexity of the written musical score. Each club has its fixed activity place. To illustrate, the author’s initial instructor of Nanyin, Jinju Xu, renowned as ‘Xiamen’s first flute’, is the founder and head of the Yangtai Mountain Nanyin Society and the Kaiyuan Nanyin Society. In 2005, with the support of the local community committee, he joined forces with over a dozen Nanyin aficionados to establish the Yangtai Mountain Nanyin Society. In October 2015, with the backing of Kaiyuan Street, Mr Xu founded the Kaiyuan Nanyin Society, to further the heritage of Nanyin.

3.2.2 School-based programmes in primary and secondary schools

School-based teaching represents a system of integration of Western and Chinese pedagogical approaches. It is a product of the development of the times. Teachers, that is to say, individuals, play a pivotal role in the organisation, planning and implementation of educational information technology[7]. They can be considered the ‘first productive force’ in the construction of educational information technology. With the support of the Xiamen government and school leaders, Nanyin’s activities in the classroom are flourishing. A considerable number of primary and secondary schools have established Nanyin clubs, employed the services of professional Nanyin teachers to impart knowledge of Nanyin to students, initiated rehearsal programmes, Nanyin open classes, Nanyin lecture series,

and so forth, and actively encouraged primary and secondary school students to participate in Nanyin competitions. To illustrate, Xiamen Guoqi Middle School initiated the integration of Nanyin into its curriculum as early as 2000. Each class is allotted three music lessons with a Nanyin focus each semester, and three sets of Nanyin-specific teaching materials have been developed, including ‘Preliminary Nan Qu’ and ‘Thousand Years of Nanyin’. Notably, ‘Preliminary Nan Qu’ was recognised as an exemplary teaching resource by the Fujian Provincial Department of Education. The teaching materials in question are of an exemplary standard.

3.2.3 Interest organisations in universities and colleges

Despite the absence of Nanyin majors at universities and colleges in Xiamen, numerous institutions have integrated Nanyin elements into their curricula and have showcased new arrangements of Nanyin in their folk orchestras. To illustrate, the Ancient Alcove Folk Orchestra of Xiamen Jimei University performed the guzheng trio ‘Suffering for Her’, composed by Huang Zhongzhao, a professor at Fujian Normal University. This instrumental composition incorporates elements of Nanyin. The piece, entitled ‘Suffering for Her’, was originally performed as part of the Nanyin song ‘Chen Sanniang’, which was conducted by Chen Ping, a teacher at the School of Music of Jimei University. The song was performed by dozens of students in three parts in unison, with the orchestra adding Nanyin’s characteristic percussion instruments and timpani. The ensemble also incorporated additional instruments, including bass gongs, bass violins, and others[8], which have become characteristic of Nanyin music and have contributed to its unique flavour and reputation for excellence, as evidenced by numerous awards won in various competitions.

3.3 The Dilemma of Xiamen Nanyin Inheritance

In the course of writing the paper, the author interviewed Jinju Xu, a flautist renowned in Xiamen. During the visit, the author observed that while the younger generation is committed to preserving the traditional style of Nanyin, there is a lack of interest in this genre among the younger demographic. Additionally, the audience for Nanyin is predominantly composed of middle-aged and older individuals. Furthermore, the author noted a decline in the number of individuals engaged in the study of Nanyin, which raises concerns about the future of this musical tradition. Furthermore, there is a declining interest in pursuing the study of Nanyin. The following section presents a summary of the factors that have impeded the transmission of Nanyin.

3.3.1 Closure of playing venues

The activities and performance venues of professional and community-based amateur orchestras are, for the most part, relatively closed. To illustrate, the Xiamen Nanyin Orchestra is situated at the west gate of Zhongshan Park. A site visit will reveal that this location is not particularly busy, with a relatively low volume of foot traffic. It is not an obvious destination, even for those with a specific purpose in mind. Similarly, the Kaiyuan Nanyin Ensemble, where I previously participated in rehearsals, is situated in a residential area and comprises a lounge and a rehearsal room, which are solely utilised by the ensemble's members. However, these facilities are not conducive to performance. Although Nanyin is a genre of chamber music that is primarily for the enjoyment of the performers, a location that is not easily accessible will inevitably harm the dissemination of nanyin.

3.3.2 Fewer audience groups, less in line with contemporary popular aesthetics

In the contemporary era, a considerable proportion of the population exhibits a limited comprehension of Nanyin. Moreover, the audience is inclined to favour the elderly and a subset of Nanyin aficionados. Despite the comprehensive and sophisticated musical system of Nanyin, its melodies are typically slow-paced and may not align with the aesthetic preferences of modern young people. The length of a typical Nanyin piece is considerable, often exceeding ten minutes. In the context of the fast-food lifestyle, which demands efficiency, young people are more inclined to listen to pop music with its exciting and frenetic melodies. This makes it challenging for them to find the time to appreciate the elegance of Nanyin. Additionally, Nanyin is conveyed through the Minnan language, which is characterised by obscure and challenging dialect lyrics. This can foster rejection psychology, particularly among the younger generation[9], making it challenging for them to appreciate the charm of Nanyin's simple and elegant lyrics.

3.3.3 Temporary shortage and ageing

Presently, the average age of a Nanyin inheritor is relatively advanced, with a paucity of younger individuals in this field, even among those who are enthusiastic about Nanyin. However, their proficiency is largely amateur, preventing them from performing professionally. A significant proportion of middle-aged Nanyin inheritors exhibit suboptimal performance and singing abilities that fall short of the standards expected of professionals. Furthermore, the remaining Nanyin inheritors, such as Mr Xu Jingguang, are already in their eighties. Consequently, even if they were inclined to take on a few more students

to teach Nanyin, they would still be unable to do so.

3.3.4 It is necessary to enhance the normative and systematic nature of the Nanyin education system

The conventional pedagogical approach to Nanyin is through oral instruction, which has resulted in a considerable proportion of learners being unfamiliar with the Gongshi sheet music and consequently neglecting the theoretical guidance. Furthermore, the memorization of oral teachings necessitates a considerable investment of time, involving extensive study, repetition, and practice. It also serves as a gauge for students' aptitude in auditory mimicry. Concurrently, a multitude of elementary yet esteemed compositions are immensely popular, consequently limiting the exposure of numerous amateur Nanyin aficionados to these well-known and straightforward pieces. Conversely, some of the more intricate and challenging improvisational pieces and fingerstyle sets are typically performed only by Nanyin inheritors at the professional level, which results in a skewed transmission of the Nanyin tradition.

Furthermore, although Xiamen's primary and secondary schools and colleges have established Nanyin clubs, they lack professional heritage instruction and their instructors are scarce, comprising only those with a personal interest in the subject. This impedes the identification of exceptional heritage talents. The Nanyin genre often features a change of beat, necessitating a certain degree of rhythmic control when performing or singing Nanyin. However, students often lack the requisite fundamental knowledge of music theory and sufficient rhythmic beat training, which impedes their ability to perform and sing Nanyin with the desired level of proficiency. Furthermore, Nanyin is a form of musical performance. For such a performance to be accomplished, the performer must possess sufficient musical literacy and an understanding of musical aesthetics. In the absence of adequate aesthetic education and emotional experience, the singing and playing of Nanyin will lack the full flavour that such an education would provide.

4. Suggestions for Xiamen Nanyin Inheritance

4.1 Integrate Nanyin into tourism and improve its popularity

Xiamen is a renowned tourist destination, particularly during the holiday season when tourists from across the country converge upon the city. This period presents an ideal opportunity to promote the cultural heritage of Nan-

yin in the scenic areas frequented by tourists. To illustrate, Xiamen Zhongshan Park experiences a consistent influx of tourists during the peak tourist season. Similarly, the Xiamen South Orchestra's performance venues, including the Zhongshan Nanyin Pavilion, situated within the western entrance of Zhongshan Park, present an ideal opportunity for promotional activities. The relevant departments can effectively utilize these venues to direct tourists towards the Nanyin Pavilion and encourage them to visit. For younger tourists, the University City area, near cultural and creative bazaars, offers a suitable location. The establishment of stalls offering a range of Nanyin-related cultural and creative products could prove an effective strategy for attracting the attention of younger tourists. Furthermore, video recordings of the most acclaimed theatrical performances can be disseminated on public transportation, such as the metro and buses, to enhance the visibility and appeal of Nanyin.

4.2 Innovations in Nanyin Scores - Xiao Pin Performance Scores

The gongche opern of Nanyin consists of three parts: the music character[3], the 'zhi gu' and the beat [3]. The clef is the basic five tones of 'x', '工', '六', '思', '一', and the zhi gu are the clef characters, which are the basic five tones. 'The zhi gu is used to indicate the pipa's playing method and to record the melodic backbone tones, and the tapping marks are the beats in the Nanyin. Although there have been cases of translating the gongche opern into pentatonic music, the pentatonic music is only the backbone of Nanyin and lacks the melodic singing and instrumental flavour of the instrumental music. However, translating the Nanyin gongche opern into pentatonic has caused some obstacles to the inheritance and education of Nanyin.

The author's Nanyin teacher, Jinju Xu, has always been committed to the education and inheritance of Nanyin, and he knows that the key to the development and dissemination of Nanyin is to let young people be able to read and understand the Nanyin score. To spread Nanyin, Mr Xu translated the original Nanyin gongche opern, which was supposed to be passed on orally, into 'xiao pin performance scores', which are easy to teach and play. As mentioned above, the gongche opern only records the backbone of the melody, but not the 'embouchure', so when translating the gongche opern, Teacher Xu not only had to translate the characters, finger bones and beat but also add a melody based-on the embouchure based on his own experience.

Mr Xu is not good at using computers in his old age, so he translates, hand-copies and photocopies every sheet of

music himself. Translating Nanyin sheet music is a complicated and arduous task that requires a very deep understanding of Nanyin. Teacher Xu said that there are many special tones in Nanyin, and he has to think over and over again to find out which one is the best to listen to. For example, in some of the works of Nanyin, some tones should not be accurately pronounced to have a flavour, and if they are accurately pronounced, they will seem dull and uninteresting, which is also laughingly referred to as 'the art of the grassroots' by Teacher Xu. To accurately translate the 'gu score', one must first understand the rhythm of Nanyin music, be familiar with the knowledge of music theory, beat and rhythm, and the writing of simple scores, and finally have a unique understanding of xiao flute music. Nowadays, Jinju Xu has successfully translated more than fifty Nanyin scores. Through the xiao pin performance scores, flute learners of Nanyin can have standardised scores to compare with during the learning stage, which can to a certain extent avoid the irregularities brought about by oral transmission.

4.3 Innovation in Nanyin Instruments

Teacher Jinju Xu is not only a highly accomplished translator of gongche opern but also demonstrates a remarkable dedication and commitment to research and innovation in the field of Nanyin musical instruments. Teacher Xu has constructed an instrument that imitates the sound of a horse's neigh, which is employed to establish the ambience before the presentation of The Eight Horses. The instrument is constructed from bamboo and comprises a hollow cylinder with a 'V-shaped orifice at the apex of the cylinder. In performance, the left-hand holds the instrument, while the right-hand covers the bottom of the instrument with the palm and strikes it with a steady rhythm, simultaneously blowing into the instrument. This produces a sound that imitates the neighing of a horse, thereby establishing the atmosphere for the Nanyin performance of "Eight Horses." The innovation of this instrument introduces a novel creative element and a heightened sense of visual representation to the established performance form of Nanyin Daqu. It effectively engages the audience's attention, facilitating a deeper appreciation of the narrative backdrop of the Eight Horses through the imitation of a horse's neighing.

4.4 Schools have organisational responsibility for Nanyin education

The traditional high school music curriculum in some regions of China is experiencing a decline in its effectiveness in cultivating students' core musical literacy skills. This is due to a lack of innovation and distinctive

features, necessitating the introduction of new elements and the enhancement of traditional musical forms such as Nanyin [10]. In recent years, Nanyin culture has been integrated into the activities of various primary and secondary schools, with Nanyin-based curricula being implemented in some cases. For schools that do not offer Nanyin instruction, the option exists for the school to engage the services of Nanyin experts or research scholars on campus, who can provide students and teachers with Nanyin-related knowledge. Alternatively, students can be taken to the Nanyin Club or the Xiamen Nanyin Orchestra for visits and study sessions. This approach allows students to gain first-hand experience of the appeal of Nanyin, thereby fostering an interest in the subject. This will facilitate students' exposure to the allure of Nanyin and cultivate an interest in it. For educational establishments that have already incorporated Nanyin into their curriculum, there is a necessity to innovate while maintaining the traditions that have been established. One such innovation could be the integration of Nanyin instruments with orchestral instruments, or the incorporation of Nanyin music with modern pop music. This would enable a broader understanding of Nanyin and cultivate creativity in students.

4.5 Organise more authoritative Nanyin competitions and performances

The organisation of authoritative Nanyin competitions and performances can, to a certain extent, facilitate the professionalisation and academisation of Nanyin. Presently, there is a paucity of academic research on Nanyin in the Xiamen area, and the educational organisations of Nanyin are all primarily amateur. Therefore, authoritative competitions can also facilitate the standardisation and professionalisation of the Nanyin education system. The encouragement of Nanyin performances, such as the opening of the Xiamen Nanyin Music Festival and the Xiamen Nanyin Conference Singing, can facilitate the integration and innovation of traditional Nanyin and modern music. Furthermore, it can attract a greater number of Nanyin enthusiasts, fostering new interactions and ideas.

5. Conclusion

Nanyin represents a living fossil of music, boasting a comprehensive, nuanced, and distinctive musical system. It has inherited the musical traditions of the Han and Tang dynasties, particularly in terms of instrument performance and manufacturing. Additionally, it adheres to the traditional performance regulations, which hold immense historical and artistic value.

Xiamen, as an important region for the transmission of Nanyin, has both facilitated and presented challenges in the transmission and education of Nanyin. The three main avenues for the transmission of Nanyin in Xiamen are community Nanyin halls, primary and secondary school-based curricula and Nanyin interest organisations in colleges and universities. To ensure the continued development and innovation of Nanyin teaching and to cultivate more excellent and young talents for the inheritance of the Nanyin, it is necessary to integrate, align and systematise the various approaches to teaching and learning, while also addressing the shortcomings and strengthening the professionalism of Nanyin teaching.

The author has put forth a series of recommendations about the inheritance and education of Nanyin in the Xiamen region, both from an internal and external perspective. The teaching of instrumental music in the style of Nanyin has been facilitated for those learning the flute and the xiao instrument, in part by promoting the otherwise obscure Nanyin gongche opera as an accessible xiao instrumental score. The introduction of new Nanyin instrumentation also introduces a new dimension to traditional Nanyin performances. Concurrently, educational establishments and society at large have a role to play in the transmission and promotion of Nanyin. Whether initiated by educational institutions, which may organise a range of activities related to Nanyin learning, or by society at large, which may organise authoritative Nanyin competitions and performances, such initiatives have the potential to positively impact the inheritance and education of Nanyin in Xiamen.

The intangible cultural heritage of Nanyin is imbued with a profound sense of national identity, and the music it encompasses evinces a profound emotional resonance and a positive valence. Upon hearing these tunes sung in the native voice, I am invariably moved by a certain emotional response. If we consider the Western symphony to be akin to a turbulent sea, then Nanyin can be seen as a steady, flowing spring. Nevertheless, even the most tranquil stream may eventually erode the surrounding rock.

The people of Southern Fujian frequently engage in prayer for a 'thousand years of incense' when making offerings to the gods. The concept of incense is not merely a matter of bloodlines; rather, it is also associated with the traditions of ancient civilisations. The preservation and inheritance of Nanyin have already been widely introduced into the school-based curriculum of primary and secondary schools in various cities in Fujian. Consequently, an increasing number of young people will have the opportunity to enjoy and fall in love with Nanyin. It is hoped that,

in the face of the pressures of modernisation and commercialisation, these hidden treasures, passed down through history, will be preserved for future generations.

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