

Study on the Origin and Development of Kangding "Liuliu Tune" from the Perspective of Cultural Place "Road"

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ABSTRACT

The field investigation based on the cultural place of "road" and the object of Kangding "Liuliu Tune" is a music field investigation research established in the cultural place of channels, watersheds, and corridors. Combining the research paradigm of postmodern geography and ethnomusicology, this study focuses on the cultural changes of Kangding "Liuliu Tune" music in the cultural place "road", and interprets and deeply describes the inheritance, innovation, and cultural integration of Kangding "Liuliu Tune" music in music anthropology.

Keywords: Road, Music cultural place, Liuliu Tune, Dissemination, Cultural changes.

1. INTRODUCTION

The definition of cultural place, in the regulations on the protection of intangible cultural heritage of UNESCO, does not only refer to cultural spatial sites. "The Regulations on Representative Works of Human Oral and Intangible Heritage" state that "cultural place refers to a place that gathers folk and traditional cultural activities, but is also defined as a period of time typically characterized by a certain cycle (cycle, season, schedule, etc.) or an event, and the existence of this time and place depends on the existence of cultural activities carried out in traditional ways. [1] "Cultural place" is not only a cultural place, but also includes the behavior of human cultural activities in the natural and cultural environment.

The concept of music cultural place originates from postmodern geography theory. Conducting field investigations on music phenomena in music cultural place has been a hot academic topic for many scholars in recent years. Any musical tradition is distributed in a certain geographical space, which is the spatial distribution of music that music geography focuses on. Its theory comes from the understanding of cultural geography, which means that the traditional culture of any nation is formed and developed within a specific spatial

range. The geographical environment composed of different terrains, landforms, locations, celestial phenomena, and climates within different spatial ranges has always had a stable and direct impact on the emergence and development of traditional cultures with different appearances in the world. The study of music geography should not only be limited to the spatial division of music styles, which is called "zoning", but should draw on the academic perspective of cultural geography. In addition to studying the "regional distribution patterns" of traditional Chinese music, the researchers should also study the "historical evolution process" of music traditions in different regions, and pay attention to the "regional transmission channels" of similar music between different regions. [2]

Xue Yibing believes that "music is essentially manifested and exists within a certain time process and a certain spatial range; when people receive music, they not only experience the time process of music, but also generate spatial imagery of music." [3] Xiao Ping proposed in her article "The Flow and Transformation of Music Culture Place: A New Exploration of the Protection Methods of Music Intangible Cultural Heritage" that "the existence of music cultural place is not only a physical space problem in a regional sense, but also a cultural space with imagery and metaphor. It can be said that the music cultural place has both stable

physical spatial attributes and abstract metaphorical spatial attributes, both of which are internal reasons for the transformation of cultural place." [4]

The music field survey in the cultural place "road" is a typical study of music ethnography in geographical cultural places. "Road" is not only a geographical and cultural place, but also a more meaningful space. Emphasis is placed on the diachronic and synchronic examination of individual cases of field music ethnography within the "road", emphasizing the interactive or dialectical relationship between music and the "road", time and society, as well as the research on the cross regional, cross ethnic, and cross-cultural dissemination of music in the "basins", "channels", and "corridors". [5] Zhao Shufeng believes that the interactive relationship between music and the geographical and cultural place of the "road" has broken the geographical administrative boundaries defined by the national political context in history, and instead tracked the movement of specific music and cultural matters and ethnic migration routes as multiple points and clues, focusing on the mutual verification and interpretation of the historical construction, cultural changes, cultural integration, and "localization" of music, and a dynamic macroscopic examination of music ethnography. The study of music ethnography from the perspective of "road" culture has also broken the writing paradigm of traditional music ethnography. The study of the interactive relationship between music and "road" combines theories such as cultural geography, historical geography, postmodern geography, historical philology, and ethnomusicology to provide in-depth interdisciplinary thinking on the cross regional, cross ethnic, and cross-cultural music dissemination, exchange, transformation, and localization of music in the geographical and cultural space shaped by "road". [5]

As the "Liuliu Tune" of Kangding, which has been passed down in the blending area of Xizang people and Han people, its spread and evolution are not only related to physical space, but also to abstract metaphorical space and corresponding cultural place "road".

2. THE CULTURAL PLACE OF "ROAD" IN KANGDING "LIULIU TUNE"

The "road" cultural space of Kangding "Liuliu Tune" not only refers to the cross regional, cross ethnic, and cross cultural dissemination in the

geographical and cultural place of the Dadu River Basin, the Ancient Tea Horse Road, and the Zang-Yi Corridor, but also the cross-regional and even cross-border dissemination of tangible roads such as the Sichuan-Xizang Road and Yakang Expressway, as well as the communication channels of the new era. It is also a manifestation of music and cultural exchange, change, and "localization" of music.

The origin of the singing of Kangding "Liuliu Tune" is Sandaoqiao Village, Yala Township, Kangding City, Ganzi Tibetan Autonomous Prefecture. It is located on the banks of the Yala River north of the urban area of Kangding City, adjacent to Lian Township and Guzan Town to the east, Lucheng Town to the south, Tagong Township to the west, and Kongyu Township and Daofu County to the north. [6] The area is 729 square kilometers. By the end of 2019, the registered residence population was 3338. [7] The area where Liuliu Tune is most widely sung is in present-day Kangding City. Located on the eastern edge of Kangba Zang nationality area, in the western part of Sichuan Province, adjacent to the tea producing area of Yazhou (currently known as Ya'an in Sichuan) in the Han region to the east, and adjacent to the hinterland of Ganzi and Yajiang in the Kang region to the west, it is the important area of Han-Zang exchanges and one of the starting points for the Sichuan-Xizang Ancient Tea Horse Road to enter Xizang. In the late Ming and early Qing dynasties, due to war, the distribution center for Sichuan-Xizang trade was moved from Lizhou (now Hanyuan) and Yanzhou in the original Han region to the western part of the Dajianlu. From the Ming Dynasty to the Qing Dynasty, some tea horse roads have formed, including Sichuan-Xizang tea roads of the "Small Road Tea Road" from Yazhou and Diaomen Yuemaying Mountain (Erlang Mountain) to Dajianlu, and the "Big Road Tea Road" from Xingjing and Lizhou (Hanyuan) Yuedaxiang Mountains, Feiyue Mountains to Dajianlu Further west, there are the South Road Tea Road from Dajianlu, through Litang, Batang, Mangkang, Gongjue, Chaya, and Changdu, to Lhasa, and the North Road Tea Road from Dajianlu, through Qianning, Daofu, Luhuo, Dege, and Changdu, to Lhasa.

Kangding, formerly known as the "Dajianlu", was renamed "Kangding" in the 33rd year of the Guangxu reign of the Qing Dynasty (1907). [8] From this, it can be seen that "Liuliu Tune" was named as Kangding "Liuliu Tune" after 1907. Kangding is an important border city for the Han-

Zang tea horse trade, with not only local Tibetans, but also Shaanxi and Sichuan merchants doing business in Kangding, with the majority being Han Chinese. Regarding the origin of "Liuliu Tune", whether it is a folk singer, inheritor, or a scholar deeply rooted in Ganzi Prefecture, after long-term research, there is still no conclusive conclusion. But one thing is beyond doubt that Kangding "Liuliu Tune" is a Han Chinese folk song originating from Yala Township. In the research, it was found that the current singing sites of Kangding "Liuliu Tune" are still concentrated in Yala Township, Kangding, with a small number of villagers singing in surrounding areas such as Lucheng Town, Yutong, Wasigou, and Muya. Almost no songs were sung along the Dadu River basin, and the channels in the basin did not allow Kangding "Liuliu Tune" to flow smoothly. The water flow of the Dadu River is turbulent and does not carry the function of shipping. Therefore, in the channels of the basin, the singing of Kangding "Liuliu Tune" also lacks the necessary conditions in this channel of the basin.

Whether in historical documents or field investigations, the Kangding "Liuliu Tune" has never been sung in Tibetan. Along the Ancient Tea Horse Road, there were not many traces of "Liuliu Tune", which can be inferred from two conclusions: firstly, before the Republic of China, Liuliu Tune was not popular in Dajianlu, and it was not widely sung during people's passage through the Ancient Tea Horse Road. For now, whether on the South Road or the North Road, there is no trace of Liuliu Tune. Secondly, in the early stages of the inheritance of the Liuliu Tune, the Han people were the main focus, with the Dajianlu as the center for transporting tea and fur in Guozhuang and the Ancient Tea Horse Road. Most Han people took Dajianlu as the endpoint, and the items transported from the Han to the Zang nationality area were mostly handled by Zang people. As a kind of Han folk songs, if there was no Han participation, there would be no way to spread it. Thirdly, during the prevalence of Guozhuang¹, even if Shaanxi merchants followed the route of the Ancient Tea Horse Road, passing through Kangding, from the southern line to Yajiang, Litang, Daocheng, Batang, Changdu, and from Daofu, Luhuo, Dege to Yushu

1. The term "Guozhuang" here does not refer to the dance of Guozhuang, but originally refers to the three stones used to frame the pot during the fire. The term "Guozhuang" in Kangding generally refers to hotels and places for commercial transactions opened for merchants. Due to the exchange of tea and horse markets, there were once 48 Guozhuang in Kangding, each of which was owned by a shrewd and capable woman named "Aga".

on the northern line, there were also merchants in Ya'an, Hanyuan, Luding, and even drove to Chongqing and Shanghai. However, it is difficult for us to find the shadow of "Liuliu Tune" in these areas. Whether it is Shaanxi merchants, Shanxi merchants, or Sichuan merchants, there is a possibility of spreading Han folk songs to Yala Township during the tea horse trade. During the trade on the Ancient Tea Horse Road, Han people from other towns who migrated to Zang nationality areas spread this folk song in their daily lives. Even if some Tibetans sing this folk song, they still sing it in Chinese. The ancestral home of Wang Zefu² is Jiangxi, and his ancestors were Han Chinese. After migrating to Yala Township, which is mainly Zang people, because of Han-Zang intermarried, this inheritor of intangible cultural heritage also had the bloodline of Zang and Han ethnic integration. His daily language, habits, and other aspects were also influenced by the integration of Chinese culture. Therefore, the cultural space of Yala Township has also undergone changes in the tea horse trade, becoming a predominantly Tibetan settlement with multiple ethnic groups such as Han, Hui, Yi, and Qiang. The specific cultural and geographical environment will inevitably lead to a diverse blend of cultures, with the most typical being the integration of Zang and Han cultures.

3. KANGDING'S "LIULIU TUNE" IN THE "ZANG-YI CORRIDOR"

The "Zang-Yi Corridor" is a historical ethnic regional concept proposed by Mr. Fei Xiaotong around 1980. It mainly refers to the high mountain canyon area composed of a series of north-south mountain systems and rivers in the adjacent areas of Sichuan, Yunnan, and Xizang provinces. It is known that the overall terrain structure of China is high in the west and low in the east, which is a basic terrain trend that makes most rivers and mountains in China mainly follow an east-west direction. However, there is a unique geographical unit with mountains and rivers running from south to north in eastern Xizang, western Sichuan and western Yunnan, on the southeast edge of the Qinghai-Tibet Plateau in western China. This is the world-famous Hengduan Mountain high mountain and canyon area, which is also commonly called "Hengduan Mountain Area" in geography. [9] Fei Xiaotong believes that the "Zang-Yi Corridor" is a

2. One of the provincial-level inheritors of Kangding's "Liuliu Tune", living in Sandaoqiao Village, Yala Township, the hometown of Kangding's "Liuliu Tune".

corridor roughly drawn north and south from Kangding, connecting the language and historical difficulties that have always existed in this corridor. Once connected, it is a bit like playing Go, where one chess piece is connected and the whole would be alive. This corridor is a corridor centered around Kangding and also a cultural corridor with a historical ethnic concept. Shi Shuo proposed that the term "corridor" should include two meanings here: firstly, it refers to the geographical meaning, which refers to the geographical form of the area as a "corridor" and is a "geographical channel"; Secondly, it refers to the meaning of "history - nation" in humanities, reflecting the characteristic that the region is a "history - nation corridor". [10] The "Zang-Yi Corridor" ultimately became a unified title and concept recognized in history, language, culture, tourism and other related fields. It is the main stage for Tibetan Burmese ethnic activities and also the edge area of the Zang-Han and Yi-Han ethnic groups.

From a geographical perspective, there are several reasons why Kangding "Liuliu Tune", located in the corridor, did not spread further in the corridor. Firstly, it is difficult to spread due to the influence of high mountain and canyon areas. Secondly, in areas where Tibetan Burmese ethnic groups are active, the transmission of Han folk songs is hindered due to language barriers. The "Zang-Yi Corridor" is also facing the impact of social and cultural changes in its history and changes.

4. THE PRODUCTION OF MODERNITY ART SPACE AND KANGDING "LIULIU TUNE"

In the cultural place of "road", the "Liuliu Tune" of Kangding will change with the changes of times and the production of space. With the changes of society, politics, and culture, there will also be changes. French sociologist Henri Lefebvre (1901-1991) defined spatial production as a ternary combination of material space, spiritual space, and social space. In 1960, the ternary space theory was proposed with the aim of solving the complex relationship of urban planning, combining the three dimensions of space, function, and time to form the overall framework of urban planning. With the changes of the times, the scope of research based on this theoretical framework has become more extensive. The discovery of Kangding "Liuliu Tune" in the field process is closely related to its development characteristics and spatial production.

The modern cultural spatial production provides a space for the traditional invention of Kangding "Liuliu Tune".

The understanding of the cultural place of "road" has changed with the changes of the times. From the perspective of communication, Kangding "Liuliu Tune" transcends traditional communication channels and uses media, digital art, and other means to obtain new communication paths through platforms such as the Internet and mobile phones, allowing Kangding "Liuliu Tune" and derivative works to be spread in a larger space range, even into space, becoming the most popular love song in the world. The dissemination in the cultural place "road" has made it possible for Kangding "Liuliu Tune" to transcend the traditional "road" cultural dissemination.

5. THE CULTURAL INTEGRATION OF KANGDING "LIULIU TUNE"

As a traditional folk song and a provincial-level intangible cultural heritage inheritance project, Kangding "Liuliu Tune" not only inherits the traditional musical and cultural connotations of "Liuliu Tune", but also presents the state and historical changes of Kangding people's lives. In the process of inheritance and dissemination of Kangding "Liuliu Tune", the creation and innovation of works, as well as the diversification of inheritance and dissemination methods, are also the imprints of the era of Kangding "Liuliu Tune". Kangding "Liuliu Tune" adopts the melody of Han Chinese folk songs, with the pronunciation characteristics of Chinese as the written symbol and the singing method of Tibetan opera. It is a typical presentation of the cultural changes and integration of the Zang and Han ethnic groups. Kangding "Liuliu Tune" has become a typical case of the cultural changes and integration of the Zang and Han ethnic groups, carrying the historical mission of the integration and development of Zang and Han cultures.

6. CONCLUSION

The inheritance and dissemination of the Han ethnic folk song Kangding "Liuliu Tune" in the cultural place "road" of the Zang nationality region has gone through cross regional, cross ethnic, and cross cultural music dissemination, exchange, and transformation in the geographical and cultural place, presenting a unique combination of limitations and leapfrog characteristics, full of

theatricality. The geomorphic characteristics of the plateau limit the passage of the "road", and the changes of the times, the construction of roads, and the dissemination of digital media have also led to its derivative works going global. The inheritance and development of representative folk songs such as Kangding "Liuliu Tune" cannot be separated from the joint efforts of government departments, schools, inheritors, and performance groups, and also from the construction and protection of inherited ecological culture.

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