



An Exploration of the Artistic Form and Performance Practice of Sichuan Qingyin: A Case Study of *Zhai Haitang*

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Abstract: Sichuan Qingyin is a traditional quyi genre renowned for its lyrical beauty, narrative expressiveness, and distinctive regional vocal style. This study investigates the artistic form and performance practice of Sichuan Qingyin through a case study of *Zhai Haitang*, a representative repertoire that integrates key stylistic features such as tonal precision, melodic ornamentation, and dialectal expression. Focusing on vocal training, dialectal characteristics, ornamentation techniques, and performance aesthetics, the research combines literature review, musical analysis, and practical performance experience to examine how Qingyin singers realize expressive intent while maintaining stylistic authenticity. Particular attention is given to the use of “haha qiang,” sliding tones, and tongue trills, as well as the interplay between melodic line and Sichuan dialect tonal patterns. The study demonstrates that the integration of traditional vocal training with contemporary pedagogical methods can enhance performance quality and preserve the genre’s cultural heritage. By providing detailed analysis of melody, ornamentation, and expressive techniques, this research offers valuable insights for the inheritance, teaching, and contemporary development of Sichuan Qingyin.

Keywords: Sichuan Qingyin, *Zhai Haitang*, vocal ornamentation, Sichuan dialect, traditional Chinese quyi, performance practice, melodic embellishment

I. Introduction

Sichuan Qingyin is an important genre of Chinese quyi that has been widely circulated in the Bashu region for a long period of time. It is characterized by a combination of narrative and lyrical expression, refined melodic lines, rich vocal ornamentation, and distinctive dialectal pronunciation. Historically, Sichuan Qingyin evolved from folk ditties and narrative singing traditions and gradually formed a relatively mature artistic system centered in Chengdu and surrounding areas [1]. Owing to its unique artistic style and cultural value, Sichuan Qingyin was included in the list of China’s National Intangible Cultural Heritage in 2008 [2]. However, from the perspective of its current development, Sichuan Qingyin is confronted with problems such as a weakening performance environment, a shortage of young inheritors, and an insufficient depth of theoretical research, especially in relation to concrete vocal performance practice.

The author of this study is a native of Yibin, Sichuan Province, which is one of the important regions associated with the Zhonghe School of Sichuan Qingyin. Influenced by the local musical environment from an early age, the author developed a strong interest in Sichuan folk music. During the second year of postgraduate study, the author studied Sichuan Qingyin performance under the guidance of Luo Jie, a representative inheritor of the Li School of Sichuan Qingyin. Through systematic learning and practice of works such as *The Cuckoo Calls*, *Flying a Kite*, and *Zhai Haitang*, the author gradually acquired a deeper understanding of the artistic characteristics and performance techniques of Sichuan Qingyin. At the same time, Qingyin training proved to be beneficial to the author’s overall vocal development, particularly in areas such as diction articulation, vocal placement, ornamental techniques, and stage expression, which has also been emphasized in existing performance-oriented studies [3].

Among the works studied, *Zhai Haitang* is a short but highly representative traditional repertoire piece. The work integrates many of the core artistic features of Sichuan Qingyin, including clear narrative structure, delicate emotional expression, humorous and vivid use of Sichuan dialect, and the characteristic “haha qiang” vocal technique. In terms of performance, the piece places relatively high demands on the singer’s control of pronunciation, breath support, melodic flexibility, and emotional nuance. As noted by scholars, small-scale Qingyin works often condense key stylistic and technical features, making them especially valuable for performance analysis [1]. For this reason, *Zhai Haitang* can be regarded as a typical example for examining the artistic form and performance practice of Sichuan Qingyin.

In recent years, with the increasing internationalization of Chinese vocal music, bel canto and hybrid singing styles that combine Western techniques with national vocal elements have gained greater prominence on professional stages. By contrast, traditional folk vocal genres such as Sichuan Qingyin have received comparatively less attention. This tendency is not conducive to the diversified development of Chinese national vocal art. From this perspective, it is necessary to re-examine traditional singing forms through both theoretical analysis and performance practice, so as to reveal their artistic value and technical rationality. Previous studies have pointed out that techniques such as the Qingyin “haha qiang” demonstrate flexibility and agility comparable to Western coloratura singing, reflecting the scientific and expressive nature of traditional Chinese vocal methods [4].

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Based on the above considerations, this study takes *Zhai Haitang* as a case study to explore the artistic form and performance practice of Sichuan Qingyin. Through a combination of literature review, musical analysis, and practical performance experience, the research aims to clarify the stylistic characteristics and vocal techniques of Sichuan Qingyin, supplement existing research from a practice-oriented perspective, and provide reference value for the inheritance, teaching, and contemporary development of this traditional art form.

II. Literature Review

Existing studies on Sichuan Qingyin mainly focus on three interrelated aspects: historical origin and evolution, artistic characteristics and genre classification, and inheritance and contemporary development. Although the number of related publications has increased in recent years, the overall research still shows an imbalance between macro-level cultural discussion and micro-level performance practice analysis.

A. Historical Origin and Evolution of Sichuan Qingyin

Scholarly research generally agrees that Sichuan Qingyin belongs to the category of *shuochang* (narrative singing) within Chinese indigenous vocal traditions and has a long historical lineage. According to Feng Guangyu's theory of vocal system dissemination, Sichuan Qingyin is classified as a "local tune system" (*bentu qiang*), further categorized under the narrative-singing type rather than operatic vocal systems^[5]. This classification has been widely accepted and provides a theoretical framework for understanding Qingyin's stylistic independence.

Regarding its historical origin, scholars note that written records of early Sichuan Qingyin are relatively scarce and scattered across local chronicles and Republican-era newspapers. Liu Luoren points out that during the late Ming and early Qing dynasties, Jiangnan folk tunes, narrative songs, and minor melodies were introduced into Sichuan through population migration and river transportation, gradually integrating with local Bashu folk music traditions^[6]. This process was further accelerated by the large-scale population movement known as "Huguang Filling Sichuan," which brought diverse musical materials into the region and laid the foundation for the early formation of Qingyin^[7].

Several researchers emphasize the role of river transportation along the upper Yangtze River in shaping Sichuan Qingyin. As Yibin, Luzhou, and Chongqing became important water transportation hubs during the Qing dynasty, narrative singing forms such as *chang xiaoqu*, *chang yueqin*, and *chang pipa* gradually evolved into a relatively stable Qingyin style^[8]. These historical studies collectively highlight the multi-source and integrative nature of Sichuan Qingyin's formation.

B. Artistic Characteristics and Genre Schools

Studies on the artistic characteristics of Sichuan Qingyin primarily focus on its melodic structure, vocal techniques, dialectal features, and performance style. Tian Linping, from the perspective of a performer and inheritor, systematically analyzes the expressive differences between major-mode and minor-mode Qingyin works, arguing that minor-mode pieces tend to emphasize lyrical expression and inner emotions, while major-mode works are more dramatic and narrative-driven^[9]. This classification has become an important reference for subsequent performance studies.

The division of Sichuan Qingyin into the three regional schools—Shanghe, Zhonghe, and Xiahe—has also attracted scholarly attention. Researchers generally agree that regional linguistic differences, folk customs, and aesthetic preferences contributed to the formation of these schools^[10]. Zhonghe-style Qingyin, centered in Yibin, Luzhou, and Zigong, is often described as emphasizing clear diction, concise melodic movement, and a relatively wide vocal range, while Shanghe and Xiahe styles exhibit more ornamental variation and dramatic contrast^[11].

In addition, the "haha qiang" technique has been identified as a distinctive vocal ornament in Sichuan Qingyin. Wang Yilin argues that this technique reflects a high degree of vocal flexibility and resonance control, demonstrating the internal rationality and scientific nature of traditional Chinese vocal techniques^[12].

C. Inheritance, Performance Practice, and Contemporary Development

Research on the inheritance and development of Sichuan Qingyin has mainly focused on institutional protection, representative inheritors, and policy support. After the founding of the People's Republic of China, government-led cultural institutions played a significant role in preserving traditional repertoire and cultivating professional performers^[13]. The international recognition achieved by artists such as Li Yueqiu further enhanced the artistic status of Sichuan Qingyin and promoted its standardization and professionalization^[14].

In recent years, scholars have increasingly turned their attention to contemporary challenges faced by Sichuan Qingyin, including shrinking audiences and competition from globalized vocal styles. Zhao Siwei emphasizes the importance of integrating traditional Qingyin techniques into modern vocal education, suggesting that performance-based research can provide valuable insights for both preservation and innovation^[15]. However, studies that combine detailed repertoire analysis with first-hand performance experience remain relatively rare.

As noted by Zhong Shuyun, detailed documentation and analysis of representative repertoire are crucial for sustaining the vitality of traditional *quyi* forms^[16]. This study seeks to address this gap by taking *Zhai Haitang* as a case study to further explore the artistic form and performance practice of Sichuan Qingyin.

III. Musical Form and Artistic Characteristics of *Zhai Haitang*

Zhai Haitang embodies the core musical form, aesthetic principles, and expressive logic of this regional narrative-singing genre. Although the piece is relatively short in length, it integrates melody, language, and dramatic expression in a highly concentrated manner. An analysis of its musical structure and artistic characteristics not only deepens the understanding of the work itself, but also provides an essential theoretical foundation for the discussion of vocal practice and aesthetic presentation in the following chapter.

3.1. Structural Organization and Narrative Logic

Zhai Haitang adopts a single-section structure with internal segmentation shaped by changes in narrative content and emotional development. Rather than relying on formal contrast between multiple sections, the work achieves structural coherence through the alternation and interpenetration of spoken and sung passages. This compositional approach reflects a fundamental principle of Sichuan Qingyin, in which “speech leads singing, and singing grows out of speech.”

The narrative unfolds in a linear and vivid manner, depicting a sequence of everyday actions centered on the young lady and her maid. Each musical phrase corresponds closely to a specific narrative unit, allowing the audience to follow the storyline with clarity. The opening introduces the setting and characters in a relatively calm musical state, while subsequent phrases gradually increase in rhythmic activity and melodic ornamentation as the emotions become more animated. The conclusion, characterized by extended tongue-trill passages, functions as both a dramatic climax and a musical closure, reinforcing the playful and humorous tone of the work.

This narrative-driven structure highlights the primacy of storytelling in Sichuan Qingyin. Musical development serves the progression of events and emotions rather than pursuing abstract formal complexity, demonstrating the genre’s close connection to oral tradition and popular performance contexts.

3.2. Melodic Characteristics and Vocal Line

From a melodic perspective, *Zhai Haitang* displays the typical features of Sichuan Qingyin: smooth contour, moderate range, and strong dependence on ornamental techniques. The melodic line is primarily constructed through stepwise motion, with limited use of wide leaps. This melodic design ensures close alignment with the tonal inflections of the Sichuan dialect and supports natural vocal production based on true voice.

Ornamentation plays a central role in shaping the expressive quality of the melody. Techniques such as appoggiaturas, sliding tones, vibrato, and especially the characteristic “haha qiang” are used extensively. Rather than functioning as decorative additions, these ornaments are structurally embedded within the melodic framework and contribute directly to character portrayal and emotional nuance. For example, the “haha qiang” frequently appears at phrase endings or emotional turning points, allowing the singer to emphasize humor, lightness, or teasing sentiment.

Another prominent feature is the extensive use of tongue trills in the latter part of the piece. These passages demand precise breath control, stable vocal placement, and rhythmic accuracy. Musically, the tongue trills generate a sense of momentum and excitement, while dramatically they enhance the vividness and theatricality of the performance. The integration of such techniques demonstrates how vocal skill and musical expression are inseparable in Sichuan Qingyin.

3.3. Relationship Between Text and Melody

The close relationship between text and melody is one of the most defining characteristics of *Zhai Haitang*. The work adheres strictly to the principle of “melody following the word,” meaning that melodic direction, rhythmic placement, and phrase length are determined by linguistic structure and tonal contour. This approach ensures intelligibility of the lyrics, which is essential in a narrative-based genre.

The Sichuan dialect, with its distinctive tonal system and pronunciation features, significantly influences melodic design. Rising and falling tones in speech are mirrored by corresponding melodic movement, while stressed syllables are often placed on metrically strong beats. When conflicts arise between linguistic tone and melodic contour, adjustments are made through the addition of grace notes, repetition of words, or flexible rhythmic treatment. Such solutions reflect the accumulated performance wisdom of Qingyin artists over generations.

Importantly, while melody is shaped by language, it does not merely imitate speech. Through controlled exaggeration and stylization, musical expression transcends everyday pronunciation and acquires artistic refinement. This balance between linguistic realism and musical abstraction allows *Zhai Haitang* to maintain both communicative clarity and aesthetic appeal.

3.4. Characterization and Stylistic Features

One of the artistic strengths of *Zhai Haitang* lies in its effective characterization. Within a single performance, the singer portrays both the young lady and the maid, each with distinct musical and expressive traits. The lady’s lines are generally delivered with a softer tone, smoother melodic flow, and restrained ornamentation, conveying elegance and subtle emotion. In contrast, the maid’s lines tend to feature brighter tone color, more exaggerated ornaments, and increased rhythmic vitality, highlighting her lively and playful personality.

Stylistically, the piece exemplifies the aesthetic ideal of Sichuan Qingyin: natural, refined, humorous without vulgarity, and expressive without excess. Its musical language remains rooted in simplicity, yet it offers ample space for interpretive creativity. The performer is encouraged to engage in “secondary creation” by adjusting ornamentation, pacing, and expressive detail according to personal understanding and performance context. This openness contributes to the enduring vitality of the work and explains the existence of multiple interpretive versions in performance practice.

IV. Performance Practice and Aesthetic Realization of *Zhai Haitang*

Performance practice is the core medium through which the artistic value of Sichuan Qingyin is fully revealed. Unlike notated art music, Qingyin relies heavily on oral transmission, individualized interpretation, and the performer’s embodied experience. In this sense, *Zhai Haitang* does not exist as a fixed musical text, but rather as a living performance tradition shaped by generations of artists. This chapter examines the performance practice of *Zhai Haitang* from five interrelated perspectives—vocal training, dialectal articulation, ornamental techniques, bodily performance, and aesthetic realization—in order to demonstrate how technical execution and artistic expression are integrated in contemporary Qingyin performance.

4.1. Vocal Training and Sound Production

Sichuan Qingyin places strict demands on vocal purity, brightness, and flexibility. Traditional performers have long emphasized an integrated training approach that combines breath, strength, sound, and articulation into a unified system. (Table 1) True voice production forms the foundation of Qingyin singing, with the vocal tract maintained in a relatively narrow and focused configuration. This produces a clear, penetrating timbre that is both natural and refined.

Language	Tone Category (Four Tones)	Yin Ping	Yang Ping	Shang Tone	Qu Tone
Sichuan Dialect	Pitch Value	44 (low-level)	21 (low-falling)	42 (high-falling)	214 (fall-rise)
	Symbol	→	↘	↘	∨
Mandarin	Pitch Value	55 (high-level)	35 (high-rising)	214 (fall-rise)	51 (high-falling)
	Symbol	→	↗	∨	↘

Table 1, Comparison of Tone Contours Between Sichuan Dialect and Standard Mandarin

Notes: "Yin Ping" = High-level tone (陰平) "Yang Ping" = Low-level/falling tone (陽平)

"Shang Tone" = Rising/falling tone (上聲) "Qu Tone" = Departing tone (去聲)

Pitch values follow the Chao tone number system (1 = lowest, 5 = highest).

This table highlights the tonal differences between Sichuan dialect and Standard Mandarin, which directly impact the performance of Sichuan Qingyin. The pitch contours of the dialect tones influence melodic phrasing, pronunciation, and the natural rhythm of sung text. Singers must adjust their vocal pitch and inflection to align with the local tonal patterns, ensuring that the musical melody corresponds closely to the linguistic intonation, which is crucial for maintaining the authentic expressiveness and clarity of the performance.

Traditional training methods often include "morning practice," during which performers engage in deep, natural breathing in a relaxed environment. The body is kept upright and balanced, allowing breath to sink smoothly to the lower abdomen. Vocalization emphasizes horizontal mouth opening and forward resonance placement, particularly toward the hard palate and facial mask. High tones require the sensation commonly described in traditional opera as "back-of-the-head sound," which prevents throat tension and promotes vocal stability.

Performers with conservatory backgrounds have explored hybrid approaches that combine traditional Qingyin techniques with modern vocal pedagogy. Mixed-voice training has been introduced to improve resonance balance and expand the usable vocal range without compromising stylistic authenticity. In the author's own practice, such integration has proven effective in enhancing tonal consistency and reducing vocal fatigue, especially in passages requiring rapid ornamentation or sustained tongue trills.

4.2. Dialectal Features and Articulation

Dialect is a defining element of Sichuan Qingyin and a primary vehicle for its regional identity. In *Zhai Haitang*, the Sichuan dialect functions not merely as a linguistic medium but as a musical force that shapes melodic contour, rhythmic organization, and expressive nuance. Mastery of dialectal pronunciation is therefore a prerequisite for effective performance.

Sichuan dialect differs significantly from Standard Mandarin in tonal system, consonant articulation, and vowel quality. The presence of five tonal categories, including the historical entering tone, directly influences melodic direction. Performers must accurately align melodic movement with tonal inflection in order to achieve the principle of "correct words leading to proper melodic shape." For non-native speakers, this presents a considerable challenge, requiring focused listening, imitation, and repeated spoken practice before singing is attempted.

In performance, clarity of initial consonants is achieved through active articulation at the front of the mouth, involving the lips, teeth, and tongue tip. At the same time, the posterior oral cavity remains relaxed, allowing resonance to flow freely. This articulation strategy not only enhances textual intelligibility but also supports efficient vocal production. In *Zhai Haitang*, rapid shifts between spoken and sung delivery demand seamless transitions, reinforcing the importance of integrating speech rhythm into melodic execution.

4.3. Ornamental Techniques and Melodic Embellishment

Ornamentation is a defining feature of *Zhai Haitang*, reflecting both technical skill and expressive artistry. While the score serves as a structural guide, the rich expressive detail is realized through oral transmission, with teachers passing down nuanced techniques such as grace notes, sliding tones, vibrato, tongue trills, and the characteristic "haha qiang." Each ornament contributes to the narrative, shaping the emotional character of the music and the personality of the performers.

In the first section, the Young Lady enters using the Sichuan dialect with a swaying vocal style. For example, in *chu lan fang* ("room in the orchid chamber"), the word *fang*, carrying a Yang Ping tone, slides downward at the end, while *yan* ("eyes") in *shui yan* has a Shang tone requiring a subtle trailing ornament that rises toward the vowel *la*. Similarly, the word *menglong* ("drowsy") is Yang Ping, with a descending pitch. The phrase *kan Haitang* ("looking at the begonia") features the word *hai* rising and then executed with "haha" ornamentation—*hai ai ai*—descending in pitch. In the line *jiao sheng yahuan* ("the maid calls"), the first word receives a leading ornament while the second word has a trailing downward slide. The phrase *zhai lai yi duo pei yuanyang* ("picking a blossom for the mandarin ducks") applies "haha"

ornamentation to *yuan*, following the tonal contour of Sichuan dialect. The dialogue lines *yahuan hui yan dao* and *xiaojie ting duanxiang* are sung in a spoken style, while *na Haitang*, *sheng de lai* ends with downward slides and sigh-like ornamentation. The repeated melodic line *qing zhi lv ye, lv ye qing zhi, yi duo yi duo yi duo yi duo, zheng kaifang* (“green branches and leaves, one blossom after another, in full bloom”) uses an additional repetition not in the score, with gradual increases in tempo and volume. The final five measures employ tongue trills, lending a playful and innocent character.

In the second section, the phrase *zuo you fu lan gan, you shou Zhai Haitang* (“supporting the railing with the left hand, picking the begonia with the right”) features the “haha” ornament on *hai*. In *shi tou le, hong xiu xie yi shuang* (“soaked, a pair of red-embroidered shoes”), the line follows a spoken-style melody, with pitch contours reflecting natural speech. In *chen feng chui lai tou xin liang* (“the morning wind blows refreshing coolness”), *feng* uses the “haha” ornament, and *liang* employs a downward trailing ornament to convey the cool sensation. The phrase *de er yang* concludes the section, integrating these ornaments into the melodic line.

The third section demonstrates further expressive ornamentation. In *xiaojie wen yahuan: ‘ren qiang hua qiang?’* (“The Young Lady asks the maid: ‘Are people stronger than flowers?’”), the Young Lady’s shy, soft timbre is enhanced by the “haha” ornament on *hua* and a descending tone on *qiang*. In *yahuan hui yan dao: ‘xiaojie nan bi Haitang xiang’* (“the maid teasingly responds: ‘The Young Lady is not as fragrant as the begonia’”), the maid’s bright, strong voice conveys playful teasing. In *xiaojie wen ci, sheng le qi, jiang hua che sui diu lu pang* (“The Young Lady, upon hearing this, becomes angry, tearing and discarding the flower”), the word *hua* again employs “haha” ornamentation, while the line gradually intensifies to express anger.

The subsequent twenty-six measures rely extensively on trilled ornamentation, forming a gradually intensifying melodic arc. These trills highlight both technical virtuosity and expressive effect, requiring precise pitch control, strong abdominal support, and steady airflow. Beyond their aesthetic function, the trills historically served as a demonstration of vocal skill. Maintaining a stable execution ensures the clarity of the melody, while also showcasing the singer’s ability to manage long, ornamented passages with controlled breath and muscular support.

4.4. Bodily Performance and Stage Expression

In Sichuan Qingyin, singing and acting are inseparable. The performer’s body functions as an extension of musical expression, contributing to character portrayal and narrative clarity. Following the traditional principle of “five methods”—hands, eyes, body, movement, and steps—Qingyin performance integrates vocal sound with stylized physical gesture.

Zhai Haitang requires the portrayal of two contrasting characters: the refined young lady and the lively maid. Differentiation is achieved through subtle changes in posture, gesture, facial expression, and vocal color. The lady’s movements are gentle and restrained, emphasizing elegance and emotional subtlety, while the maid’s gestures are quicker and more animated, reflecting her playful temperament.

Modern Qingyin performance typically adopts a standing posture, often accompanied by percussion instruments such as bamboo drum and clappers. These instruments are not merely rhythmic tools but also serve as expressive devices that guide tempo changes and emotional pacing. Mastery of coordinated hand movement and rhythmic precision is essential, particularly in transitions between vocal phrases and instrumental interludes.

4.5. Aesthetic Realization: From Technique to Artistic Meaning

Beyond technical execution, the ultimate goal of performance is aesthetic realization. The beauty of *Zhai Haitang* manifests on three interconnected levels: internal meaning, formal beauty, and vitality of expression.

The internal aesthetic derives from its reflection of everyday life and emotional truth. Through humorous narrative and vivid characterization, the work conveys the values, sensibilities, and emotional world of ordinary people. Its appeal lies in its accessibility and sincerity, qualities that resonate strongly with audiences.

Formal beauty is expressed through sonic clarity, balanced structure, and refined simplicity. The concept of “qing” (clarity and purity) underpins the artistic ideal of Sichuan Qingyin. *Zhai Haitang* exemplifies this ideal through its transparent vocal timbre, elegant melodic flow, and restrained yet expressive ornamentation.

Finally, vitality emerges through the performer’s creative engagement. Each performance represents a process of secondary creation, shaped by individual interpretation, technical condition, and performance context. When technique, emotion, and understanding are unified, the work acquires a sense of living presence. As a result, *Zhai Haitang* transcends its historical origins and continues to speak meaningfully to contemporary audiences.

V. Conclusion

This study has explored the historical development, performance practice, and aesthetic significance of Sichuan Qingyin, with a particular focus on the representative piece *Zhai Haitang*. Through a comprehensive examination of its historical evolution, vocal techniques, dialectal characteristics, ornamental devices, bodily expression, and aesthetic realization, several key findings emerge.

First, the historical analysis demonstrates that Sichuan Qingyin is the product of centuries of cultural exchange, local adaptation, and creative innovation. Its origins, influenced by both northern and southern Chinese musical traditions, were shaped by the unique socio-economic and geographic conditions of Sichuan. From the mingling of folk songs, imported melodies, and local dialectal inflections, Qingyin gradually developed a distinctive style characterized by lyrical subtlety, melodic clarity, and expressive flexibility. The study highlights how the interplay of migration, cultural interaction, and local creativity established the foundations for both the artistic form and regional identity of Qingyin.

Second, the performance practice of *Zhai Haitang* illustrates the technical rigor and interpretive depth required in

contemporary Qingyin performance. Vocal production, whether based on traditional methods emphasizing true voice and breath control, or modern pedagogical adaptations incorporating mixed-voice and resonance techniques, is foundational to the genre. Dialectal mastery, including precise articulation and tonal alignment with the Sichuan dialect, remains essential for both intelligibility and aesthetic fidelity. Ornamentation, including slides, grace notes, “haha qiang,” and tongue trills, serves as a key expressive tool, providing both technical display and emotional nuance. Furthermore, stage performance—combining gesture, posture, facial expression, and instrumental coordination—demonstrates that Qingyin is an inherently multimodal art form in which music and movement are inseparable.

Third, the aesthetic analysis reveals that the beauty of *Zhai Haitang* arises from a synthesis of technical skill, cultural resonance, and performer interpretation. Aesthetic realization occurs on multiple levels: internal meaning rooted in local life and emotional truth, formal beauty derived from clarity, balance, and melodic elegance, and vitality brought to life through the performer’s engagement and creative input. The study shows that Qingyin’s artistic value is inseparable from its performative dimension; the work only reaches its full expressive potential when performers integrate technique, emotion, and stylistic authenticity.

Finally, this research underscores the contemporary relevance of Sichuan Qingyin. Despite challenges posed by cultural globalization and shifting audience preferences, Qingyin continues to thrive through sustained pedagogy, innovative approaches to vocal training, and adaptive performance strategies. Works like *Zhai Haitang* exemplify how traditional forms can maintain historical authenticity while engaging modern audiences, blending the old and the new without sacrificing artistic integrity. The study highlights the genre’s enduring capacity to convey both local cultural identity and universal aesthetic values, emphasizing the importance of preservation, scholarly research, and continued creative practice. In conclusion, Sichuan Qingyin, as exemplified by *Zhai Haitang*, embodies a dynamic interplay between tradition and innovation, technical precision and emotional expression, regional specificity and universal appeal. Its continued study and performance not only enrich our understanding of Chinese folk performing arts but also provide valuable insights into the broader principles of musical transmission, aesthetic formation, and cultural continuity. The findings of this study affirm that Qingyin is not merely a historical relic but a living, evolving art form capable of sustaining cultural identity while resonating with contemporary audiences.

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