



Chinese Opera Music "Daoqing" in Shanxi Province, China, from 2000-2022

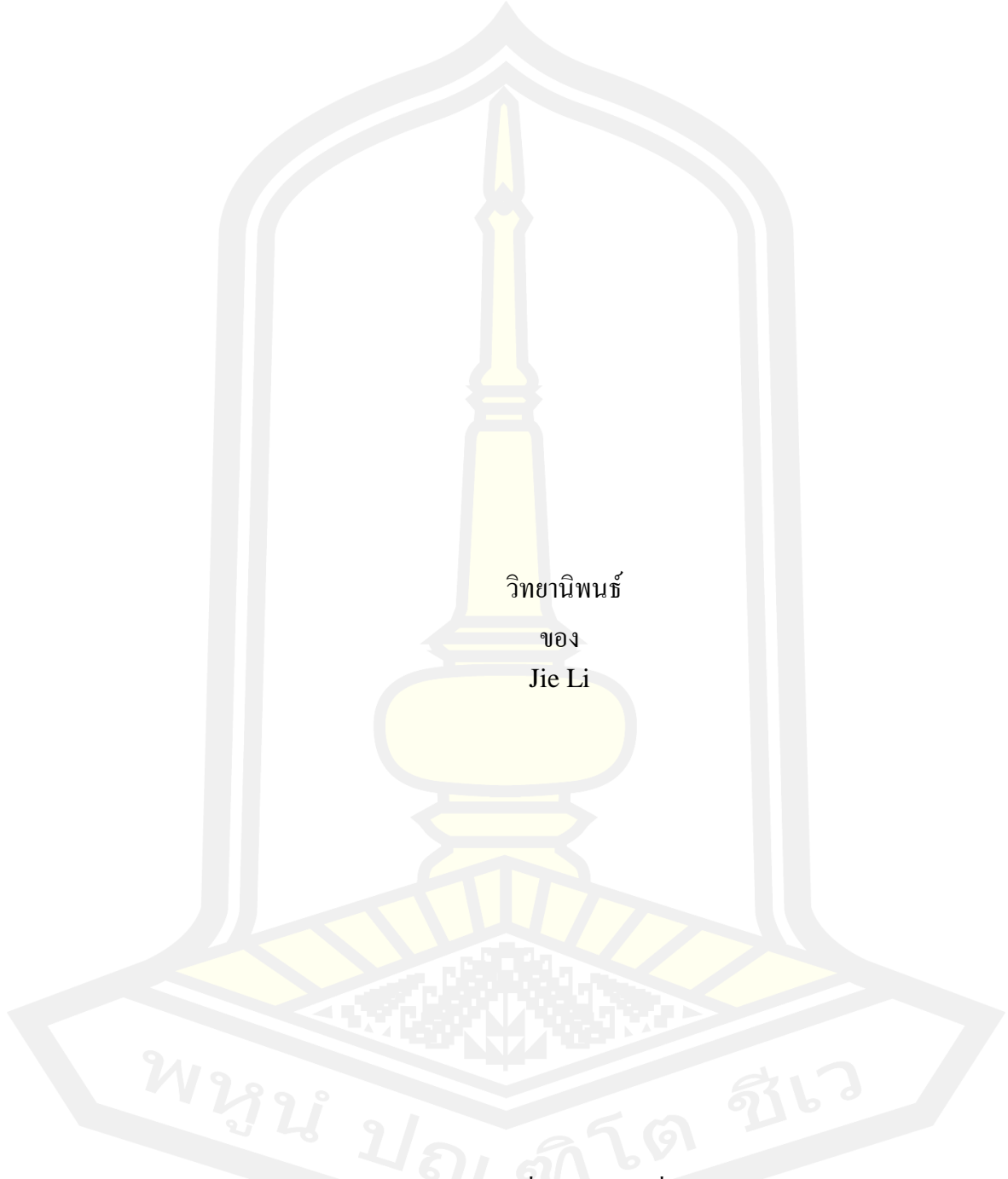
Jie Li

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

April 2023

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เพลงอุปรากรจีน “เต้าซิง” ในมณฑลซานซี ประเทศจีน ระหว่างปี พ.ศ. 2543-2565



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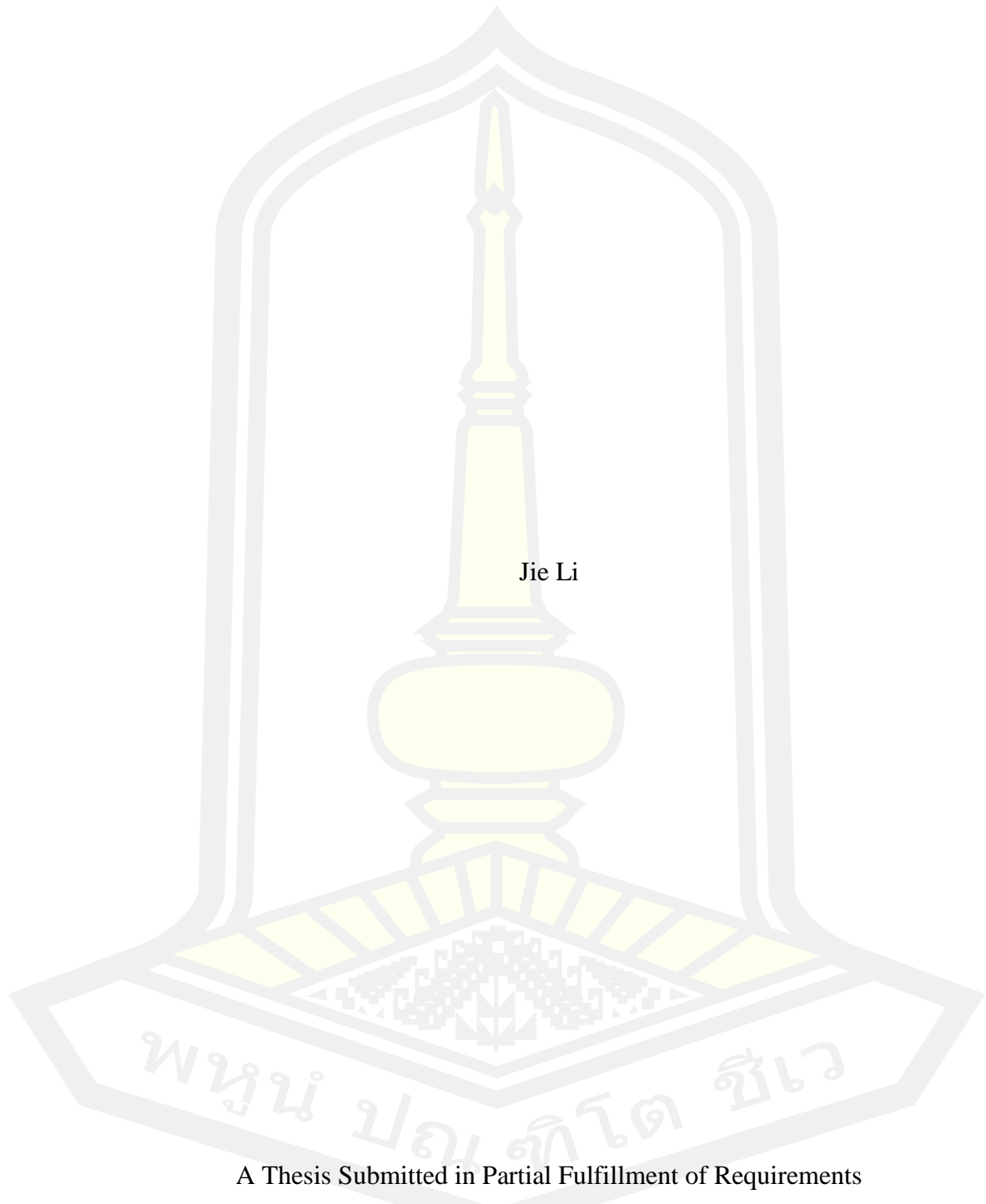
Jie Li

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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for Doctor of Philosophy (Music)

April 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Jie Li , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

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ABSTRACT

The dissertation is concerned with the study of the Chinese opera music “daoqing” in shanxi province china from 2000-2022,has the following objectives: 1) To analysis music characteristics of Chinese opera music “DaoQing” in Shanxi province before 2000. 2) To analysis contemporary music characteristics of Chinese opera music “DaoQing” in Shanxi province form 2000-2022. The researcher researched, analyzed, and documented the information gathered from the literature review and fieldwork using theoretical approaches from ethnomusicology, musicology, and music analysis.

The results of the development of Shanxi Daoist opera before 2000, in relation to the above research objectives, are as follows. Firstly, throughout the history of Shanxi Daoist opera, significant changes have taken place in three areas: the classical singing style, the lyrics, the accompanying instruments and the performance venues, and the musical characteristics, which have followed the traditional singing style and musical melodies of Shanxi Daoist opera for decades.

Second, a review of the music shows that it has been distinguished since 2000 by a new development of the melodies, which have broadened in variety. Traditional singing has been preserved while new singing styles have been incorporated, and operatic singing from other cultures has been incorporated into Shanxi Daoist music. It is able to better convey the special charm of Shanxi Daoist opera and is more comprehensive, sophisticated, and modern in terms of accompanying instruments and performance spaces.

Keyword : Shanxi Daoqing, History, Accompaniment instruments, Performance venues, Music analysis

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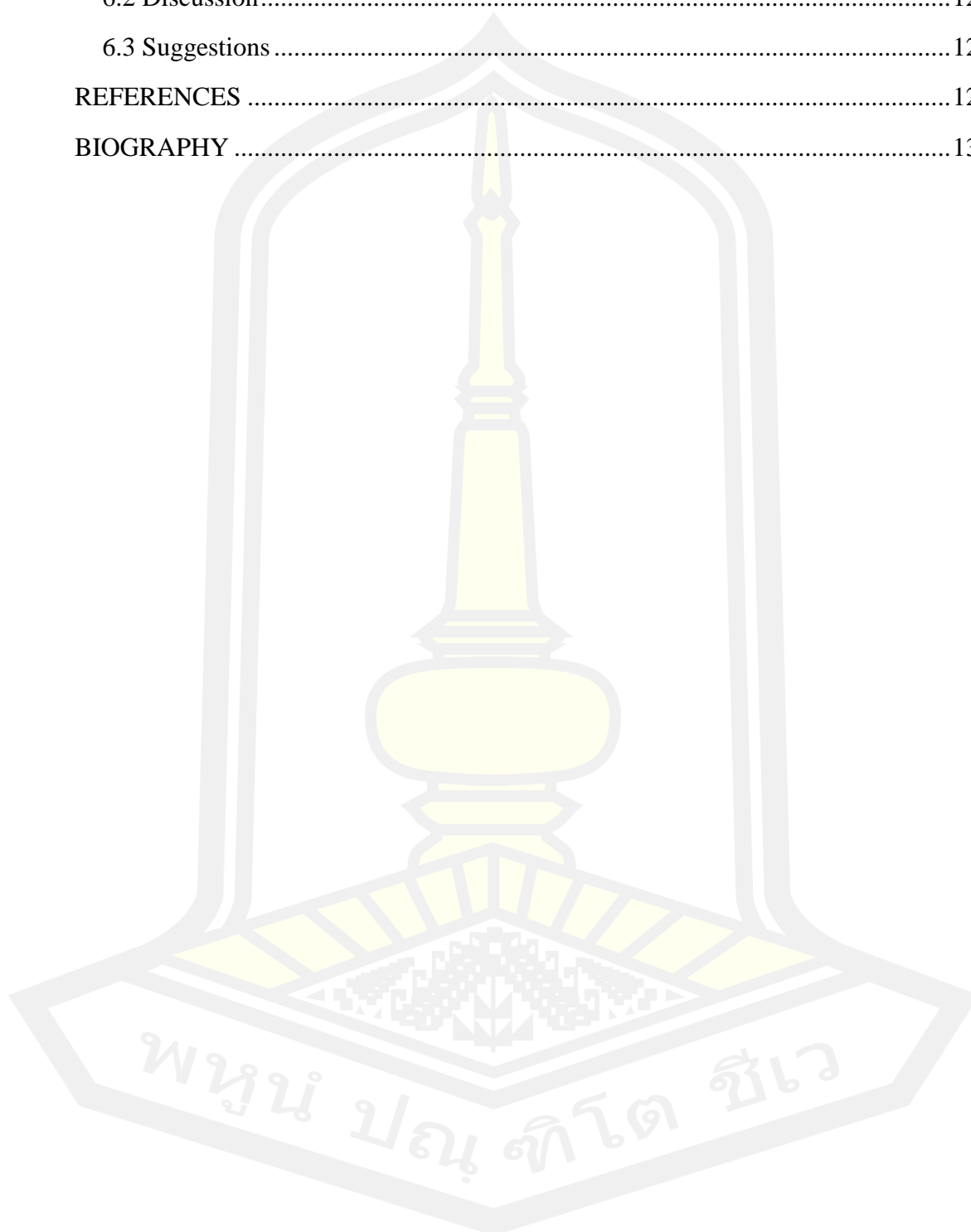
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TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
CHAPTER I INTRODUCTION.....	8
1.1 Statement of the Problem.....	8
1.2 Research Objectives.....	10
1.3 Research Questions.....	10
1.4 Importance of Research.....	10
1.5 Definition of Terms.....	10
1.6 Conceptual Framework.....	11
CHAPTER II REVIEW OF LITERATURE.....	13
2.1 The Related Methodology.....	14
2.2 The Related Resources.....	16
2.3 The Related Literature.....	36
CHAPTER III RESEARCH METHODOLOGY.....	41
3.1 Research of Content.....	41
3.2 Research Poces:.....	43
CHAPTER IV THE MUSIC CHARACTERISTICS OF CHINESE OPERA MUSIC “DAOQING” IN SHANXI PROVINCE BEFORE 2000.....	50
4.1 History of Shanxi Daoqing before 2000.....	50
4.2 The analysis of Shanxi Daoqing Opera music before 2000.....	74
CHAPTER V THE CONTEMPORARY MUSIC OF CHINESE OPERA “DAOQING” IN SHANXI PROVINCE FROM 2000 TO 2022.....	91
5.1 History of Shanxi Daoqing from 2000 to 2022:.....	91
5.2 The analysis of Shanxi Daoqing Opera music after 2000.....	107
CHAPTER VI CONCLUSION, DISCUSSION AND SUGGESTION.....	123

6.1 Conclusion	123
6.2 Discussion.....	126
6.3 Suggestions	126
REFERENCES	129
BIOGRAPHY	131



CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

Shanxi Daoqing opera, originated from the music of the Daoist religion in Shanxi is one of the traditional opera genres in Shanxi province. After the year 2000, Shanxi Linxian Daoqing Opera, Yuyu Daoqing Opera, Hongdong Daoqing Opera, and Shenchu Daoqing Opera were successively awarded as Chinese Intangible Cultural Heritage projects, and this small folk opera was taken seriously by the state and government and brought to the formal stage.

Daoqing, originally from the ancient Taoist music in association with an art of Taoism, can be divided into two categories after its principal tones and basic characteristics. One of them is "faqu Daoqing", which takes faqu as the tone with the form of large-scale repertoires and artistic dance. It was formed in the Kaiyuan period of the Tang Dynasty and flourished in the courts of the Tang and Song dynasties. The second name is "folk song Daoqing", which takes folk songs as the tone, and its forms include songs, rap, opera and shadow play. This kind of Daoism is believed to originate in the Tang Dynasty through the Song Dynasty. As early as the early Northern Song Dynasty, it was widely spread in the society in the form of songs and rap. What is mentioned at the beginning of this article is that after thousands of years, the art is still practiced and passed on to devoted successors until today Wu.Y.M (1997)

Shanxi is one of the birthplaces of the Chinese opera, known as the "cradle of opera". There are many local operas in Shanxi named "Daoqing", but the most distinctive ones are "Northern Shanxi Daoqing", "Linxian Daoqing", "Hongdong Daoqing" and "Shenchu Daoqing". It occupies a certain position in Chinese rap art and opera art through time. It includes the four skills of "singing, reading, doing and fighting", but due to the content of its singing, the three skills of "singing, reading, doing and fighting" are intertwined as one. Shanxi Daoqing belongs to the opera music system of "Lianqu style". It has rich singing tunes. It not only inherits the ancient traditional Daoqing and folk Daoqing quyuan, but also integrates some music

elements of folk songs and local operas. At the same time, it also has some singing tunes of local operas. Therefore, it is known as "Daoqing 72 Tunes". There are 13 kinds of 96 tunes in the suite. The earliest accompaniment instruments of Daoqing were mainly fish drums and bamboo clappers. After the development of the Chinese opera, fish drums were still used. Later, HengDi, dabanhu, xiaobanhu, Yangqin and Sihu were added to the instruments of Wenchang. (Wu Y.M, 1962)

Daoqing is a form of religious art that promotes Taoism's notion of renouncing a material world while reconnecting with nature. It developed in the Song Dynasty after a long period of its beginning in the Han and Tang dynasties. Throughout the Qing Dynasty, rap and Daoism were more active in jingle, Fansi, Daixian, Guoxian, Shenchi, Hequ, Shuo county, Huairen, Yingxian, Pinglu Youyu, Datong, and other sizable parts of Shanxi. Li Chunrong, the discipline (official name) of Mayi county, composed a poem entitled "one hundred and twenty lines of Mayi traditions" during the Xianfeng Dynasty that described the regional customs and the feelings of the inhabitants. One hundred of them wrote that a few peasants chant Daoqing, and the Sheng and Huang play. The former comes from the Song Dynasty's Daqu, while the latter comes from the Tang Dynasty's faqu xianxianyin. Taoist art flourished during the Song and Yuan dynasties. In the Yuan dynasty, after the Mongols taking control of the central plains, they used Taoist songs as a tool to wake people's consciousness. As a result, many people, including Li Zhiyuan and Zhang Xiaoshan, used Taoist songs to express their emotions (Zheng J.J, 2018)

In 2006, the Ministry of culture announced the first batch of national "intangible cultural heritage" list, and Daoqing opera ranked among them as a category, including Jinbei Daoqing Opera in Youyu County, Shanxi province, Linxian Daoqing Opera, Shenchi Daoqing Opera and Hongdong Daoqing Opera. In 2010, China's first intangible cultural heritage law was promulgated, resulting in the work of "intangible cultural heritage" having entered the stage of legislative protection and reached a new stage. As Shanxi Daoqing Opera belongs to the minority opera form, there are few people studying and performing it, and the profession as the actors are not fully guaranteed, and as the situation is discouraging, they gradually deviated into singing songs and dance performances, having a negative effect on the development of Daoqing Opera to some Taoist drama troupes or cessation to exist.

In conducting my research, I found that most of the works were theoretical in nature, examining the historical context of Daoqing. This thesis will provide a detailed analysis and explanation of the musical characteristics of Shanxi daoqing using a variety of daoqing opera themes, focusing on the development of Shanxi daoqing from 2000-2022, as well as the evolution and changes in music, including the performance characteristics and melodic features of the singing voice, lyrics, and accompanying instruments.

1.2 Research Objectives

1.2.1 To analysis principal characteristics of the music of the Chinese opera “DaoQing” in Shanxi province before 2000.

1.2.2 To analysis contemporary principal characteristics of the music of the Chinese opera “DaoQing” in Shanxi province form 2000-2022.

1.3 Research Questions

1.3.1 What were the musical characteristics of Daoqing Opera in Shanxi Province before 2000.

1.3.2 What are the contemporary musical characteristics of Chinese opera "Daoqing" in Shanxi Province from 2000 to 2022

1.4 Importance of Research

1.4.1 A study of the musical characteristics of Daoqing opera in Shanxi Province before 2000.

1.4.2 Understand the contemporary musical characteristics of Chinese opera "Daoqing" in Shanxi Province 2000-2022

1.5 Definition of Terms

Chinese opera music refers to vocal and instrumental accompaniment, opera music: the musical component of Chinese opera which consists of both the vocal and instrumental accompaniment. It serves as the primary vehicle for expressing the plot and music characters.

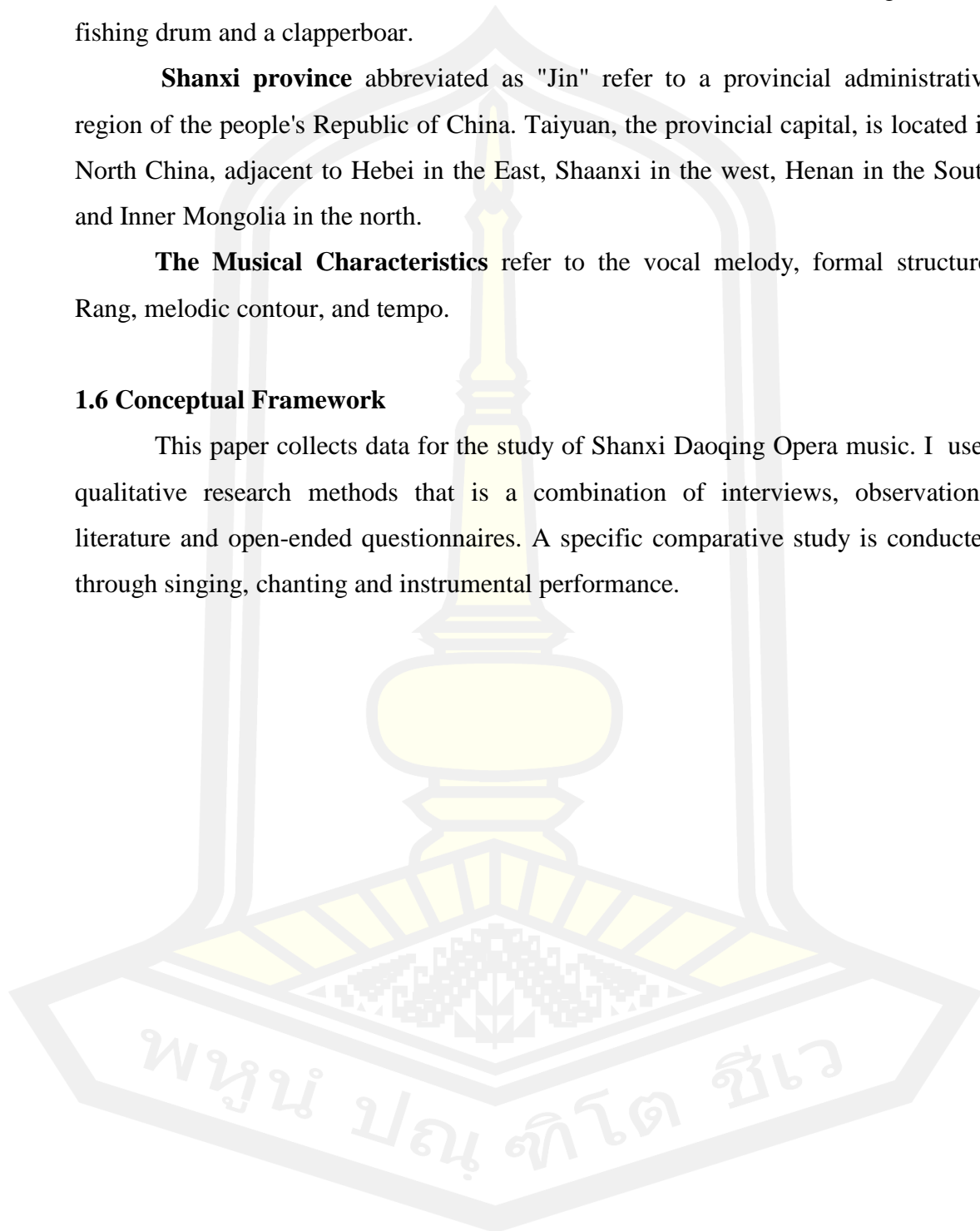
Daoqing refers to the vocal music, speak musically and with rhythms. It is a folk-art form combined with the local dialect. In the concert, the lead singer with a fishing drum and a clapperboard.

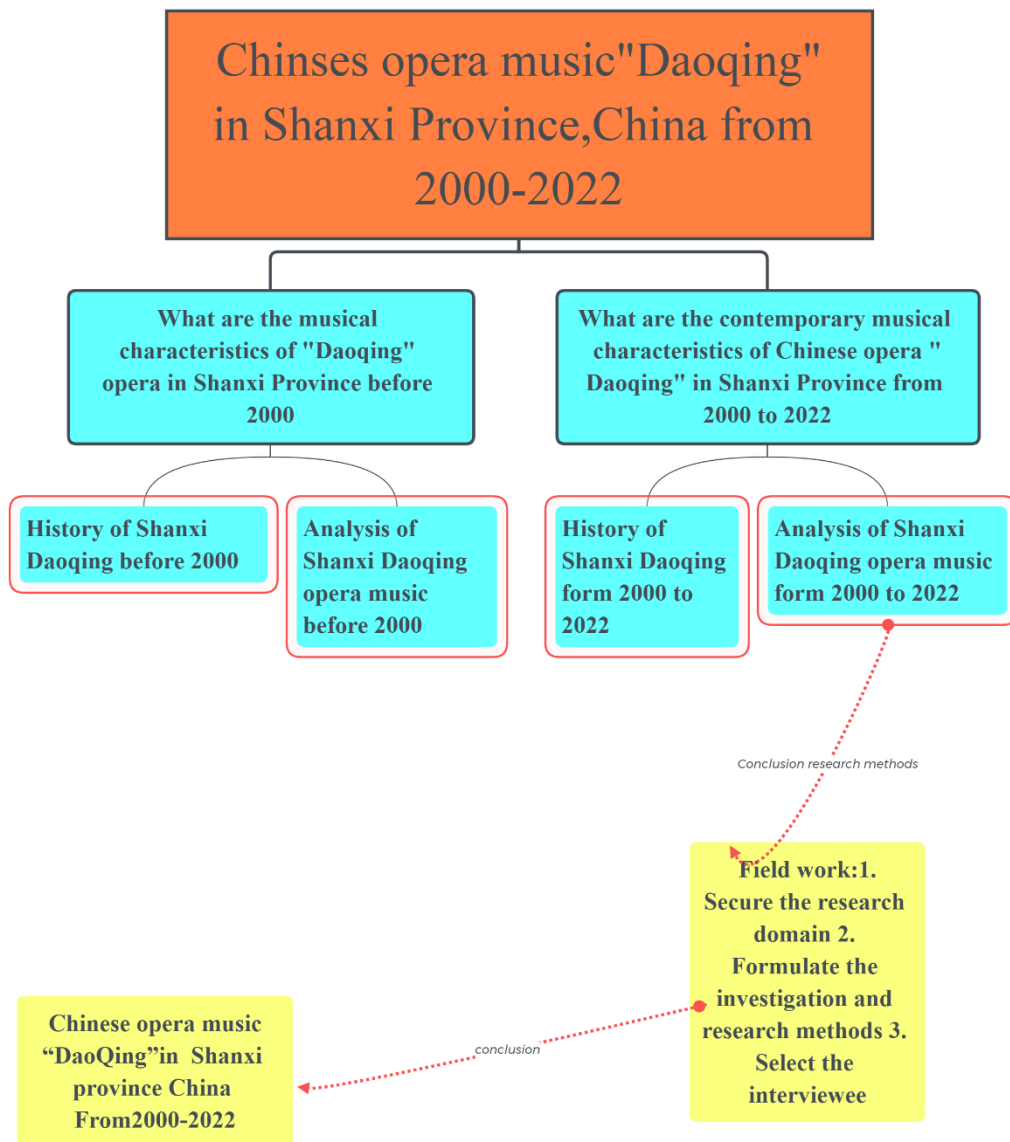
Shanxi province abbreviated as "Jin" refer to a provincial administrative region of the people's Republic of China. Taiyuan, the provincial capital, is located in North China, adjacent to Hebei in the East, Shaanxi in the west, Henan in the South and Inner Mongolia in the north.

The Musical Characteristics refer to the vocal melody, formal structure, Rang, melodic contour, and tempo.

1.6 Conceptual Framework

This paper collects data for the study of Shanxi Daoqing Opera music. I used qualitative research methods that is a combination of interviews, observations, literature and open-ended questionnaires. A specific comparative study is conducted through singing, chanting and instrumental performance.





CHAPTER II

REVIEW OF LITERATURE

This chapter reviews the relevant documents of the Shanxi Daoqing to obtain the comprehensive information to be used in this research. The researcher has reviewed it according to the topic and objectives:

2.1 The Related Methodology

2.1.1 Ethnomusicology

2.1.2 Musicology

2.1.3 Musical analysis theory

2.2 The Related Resources

2.2.1 The General Knowledge of Research Scope

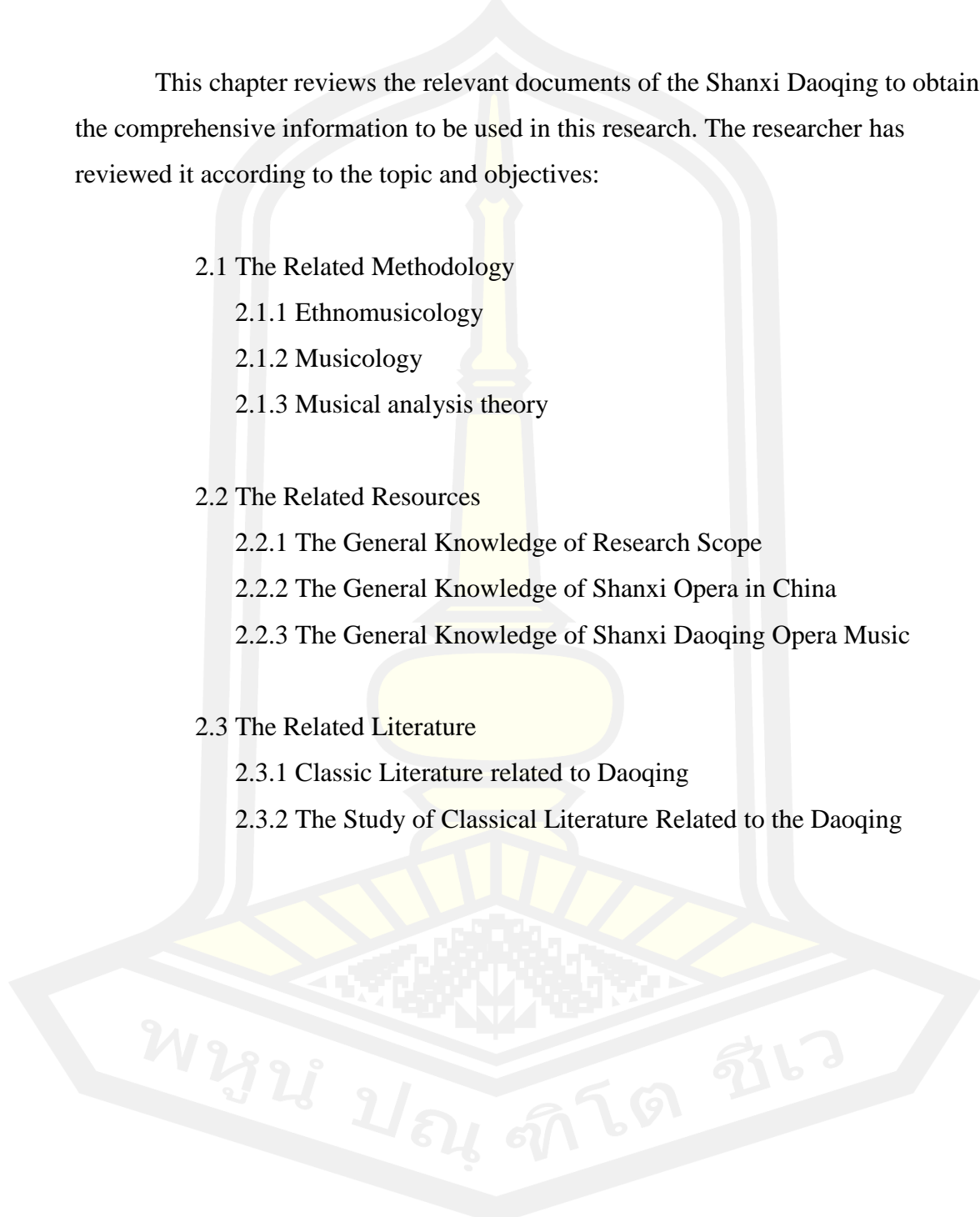
2.2.2 The General Knowledge of Shanxi Opera in China

2.2.3 The General Knowledge of Shanxi Daoqing Opera Music

2.3 The Related Literature

2.3.1 Classic Literature related to Daoqing

2.3.2 The Study of Classical Literature Related to the Daoqing



2.1 The Related Methodology

The research uses the ethnomusicology method, musicology method and music analysis as follows.

2.1.1 Ethnomusicology

Guodong Wu (2012) points out that ethnomusicology also goes by the name of "musical anthropology" and examines all human-related musical events around the globe. The study of national traditional music and its development is also a theoretical area of study within the realm of the related field, musicology. The fundamental method for finding the source of study materials is through field investigation. It advocates placing the existing traditional music and its development types of a nation into the unique natural environment and social cultural environment of the nation and through investigation and research on how members (individuals or groups) of the nation construct, use, disseminate, and develop those music genres into their own cultural tradition. Its main characteristic is that it regards the music objects it examines and studies as a kind of music phenomenon.

Narongruch Woramitmaitree (2017) goes on to say that music anthropology is a very important field of study, similar to sociology and human informatics. Studying the music is a great way to learn about the culture of other groups, as can be seen in the music and art of the orient. The oral tradition method in the research of problems is music creation, the change, and development of music, and musical styles. Related to the role of music in society is the structure of music, the way music exists, music and dance, including local music, and Western Folk Songs.

The information – gathered and surveyed utilizing ethnomusicological fieldwork as a fundamental method and approach to research sources – is analyzed and organized in this dissertation. The current situation of study and development of Shanxi's Daoqing music family is summarized in Chapters 4 and 5. The article offers some recommendations for the advancement of Shanxi Daoqing's music as well as suggestions and references for Shanxi Daoqing's successor and future development based on the results of the questionnaires and interviews.

2.1.2 Musicology

Wikipedia, the Free Encyclopedia (2022) defines musicology as the discipline of music that transcends theory and practice. It is the study, collection, and analysis of musical knowledge, musical context, and the cultural context of music. Musicology as an academic method is applied in relation to good performance, and is carried out in accordance with the most reasonable rules. In its broadest sense, this view reflects the idea that musicology is a "science," a term with a flexible meaning. Theorists have consistently presented different points of view from different perspectives. In this study, researchers adopted the research method proposed by John D. White (1931-present) (John D. White, 1993). For example, studying the relationship between music and ideology includes music aesthetics, music history, music ethnology, music psychology, music education. Those who study the characteristics of the materials of music include music acoustics, law, and musical instruments. The study of music form and its composition includes melody, harmony, acoustics, counterpoint, and music style. There are also performance aspects to consider, such as performance theory and command method.

Narongruch Woramitmaitree (2017) proposes that musicology is the study of music from all aspects including cultures and historical periods. It originated from the study of Western Art Music, and there are many different academic research methods, research involved in a wide range of scientific fields, including physics, anthropology, psychology, sociology, folklore, and today, also including professional knowledge in performance and composition.

In this theory, the "micro-meso-macro" music research method was proposed. The researcher will analyze and interpret music based on its structure, melody, texture, text, and scales. It is the general name of all theoretical disciplines studying music. The general task of musicology is to clarify the essence and laws of various phenomena related to music.

2.1.3 Musical analysis theory

Clemens Kuhu (2009) proposes that aural and score-reading analysis is recommended as a prerequisite of the full analysis. Methods of writing in harmony,

melody, rhythm, and phrase are covered. Scholars are instructed to analyze musical works using their own ideas and perspectives.

The aim of musical form and analysis is to study various styles and melodic characteristics of music. When a musical work is composed, there is a certain logic and law between each structural part. We should divide it parts when analyzing. According to the role played by each part of the musical form, this role is simply a succession. Generally, music starts first, carries on this music, then carries on the transition transformation to produce the contrast, finally echoes with the previous music, reappears.

Allen Cadwallader (2020) proposes that Schenkel's theory of musical analysis states that music is made up of many layers. The basic approach is to show how music is made up of auxiliary tones, passing tones and arpeggios, collectively known as 'modifications' to the music. The most revolutionary aspect is that these patterns do not exist only at the surface of the music, but at a deeper and more contextualized level where the surface music can be understood as a modification of a deeper (and simpler) level. A step-by-step streamlining of the music by the analyst would yield the deep structure that is the root of the music in Schenker's theory.

Narongruch Woramitmaitee (2017) about how to Formal Structure, Tempo, Rang and melodic contour.

Conclusion

The three theories above will be used to investigate the research object in this dissertation from the perspectives of ethnomusicology, musicology, and music analysis. This study, connected to ethnomusicological theory, does not only integrate data from a literature review and a field survey, but is also analyzed under the direction of musicological theory and music analysis development in an effort to pinpoint the musical characteristics and stylistic advancements of Shanxi Daoqing Opera around the year of 2000s.

2.2 The Related Resources

2.2.1 The General Knowledge of Research Scope

2.2.1.1 Introduction to the Province of Shanxi, China

Shanxi is a provincial administrative region of the People's Republic of China, with Taiyuan as its capital, located in northern China, bordering Hebei to the east, Shaanxi to the west, Henan to the south and Inner Mongolia to the north. As of April 2020, Shanxi province has 11 prefecture-level cities, 26 municipal districts, 11 county-level cities and 80 counties. As of the end of 2021, the resident population of Shanxi Province was 34,804,800.

Shanxi is located in the middle reaches of the Yellow River on the Loess Plateau, surrounded by mountains and rivers. As one of the birthplaces of the Chinese nation, Shanxi is a place where Chinese people have lived and procreated since ancient times. For example, "Pingyang, the capital of Yao", "Puban, the capital of Shun", and "Anyi, the capital of Yu" (today's Linfen, Yongji, and Xiaxian), historical capitals were mostly built in the South of Shanxi. In the Zhou dynasty, Shanxi was the territory of the Tang State. During the Spring and Autumn period and the Warring States period, Shanxi was the territory of Zhao, Yan state, Jin state. After Qin Shihuang unified China, there were five prefectures in Shanxi, including Taiyuan, Shangdang, Hedong, Yanmen and Daijun. By the Sui Dynasty, Taiyuan was the third largest city in the Yellow River basin after Chang'an and Luoyang. During the Five Dynasties, the Later Tang, the Later Jin, the Later Han and the Northern Han all started in Shanxi. During the Jin and Yuan dynasties, Shanxi's economy and culture took the lead in northern China. It can be seen that Shanxi became the first selected choice for all dynasties to build the capital with developing economy and culture from the Qin dynasty to the Han dynasty. During the Yuan, Ming and Qing Dynasties, Shanxi was also the granary of the country, the northern border of the invasion by the imperial foreigners, and the important place for the empires to garrison. (Zhou Zhenhe, 1997)

2.2.1.2 Introduction of the Research Site Selected

The region of Shanxi province's northern Jinbei region, which includes the counties of Youyu, Linxian and Hongtong, was chosen for the study of Daoqing in this thesis.

Youyu county is situated near the northwesterly most point of Shuozhou city in Shanxi's northern border region. It shares the outer Great Wall's twisting hillocks to the North with Hailinger county and Liangcheng county in Inner

Mongolia, Pinglu in Shuozhou city to the West, Shanyin county to the South, and Zuoyun county to the East. Ten land tracts total 1,956 square kilometers, measuring 67.7 kilometers in length from north to south and 45.6 kilometers wide from East to West. Yuyu County has a hilly, mountainous landscape that is high in the south and low in the north, surrounded by mountains. The region is traversed by rivers, most of which are seasonal. (Wang ping,2010)

West of Lvliang Mountain, in Jin and Shanxi, in the Yellow River Gorge, Linxian has a total area of 2,979 square kilometers, 472 administrative villages, 32 communities, and 23 townships. The county has 394,713 residents as of the seventh national census in 2020, and its arable land area is 1.54 million mu. It is one of the first counties in the country to be deeply impoverished, the province's largest labor export county, and one of the 10 counties with the worst poverty levels. (Government of Southeast Linxian)

With four distinct seasons and a beautiful temperature, Hongdong County is situated in the southern part of Shanxi Province at the northern end of the Linfen Basin. It is one of the places where the history of ancient China began. The folk is unique and historic resources, and the county boasts beautiful folklore as well as historic and distinctive human resources. One of China's most illustrious persons was born here in this ancient land's remarkable people and spirits. The Hongdong Daoist Opera was formerly one of the most exquisite forms of Chinese opera in this ancient area where people are so skilful and the land is so fertile. He once served as the Central Government's Deputy Minister of Culture. Spring 1961 saw Tian Han, who also served as the Chinese Dramatists' Association's head, stated following the viewing of the Hongdong Daoist opera, "Hongdong Dao Yu is one of the wonders of Jinan, the birthplace of Chinese opera. A magnificent blossom in this crib."(Zhao yuan,2008)

2.2.2 General Knowledge of Shanxi Opera in China

Local opera from Shanxi province, known as Shanxi opera, has a rich history and a significant place on the Chinese opera stage. The Four Great Bangzi, also known as Pu Opera, Jin Opera, Beibei Bangzi, and Shangdang Bangzi, are the four cornerstones of Shanxi regional opera. They are the Four Bangzi, the four central

foundations of Shanxi regional opera. They have amassed and exemplify the historical and cultural values of regional opera, as well as the folk traditions of the area from which they originate. (Zhou Zhenhe, 1985)

After the replacement, rise and fall of many dynasties, history and culture have gradually accumulated on the land of Shanxi, forming the Three Jin Culture that affects the development of Shanxi in all aspects. At the same time, as one of the birthplaces of Chinese opera art, Shanxi's opera culture has a long history and a clear context, bearing the long and ancient history and culture of Shanxi and profound opera culture. Judging from the opera materials found and preserved in Shanxi at present, whether it is a large number of rich underground opera relics, or the above ground stage, opera murals, opera figurines, dance towers (stages) and inscriptions; whether it is the art of performing operas handed down by word of mouth among the people and the market, or the relatively complete historical data of performing operas, especially the number of operas, which is the embodiment of the prosperity of the art of opera is very rich, and it can be called a major province of Chinese opera (Zhou Zhenhe, 1985).

2.2.3 General Knowledge of Shanxi Daoqing Opera Music

2.2.3.1 Definition of the Daoqing

Daoqing art, which derives from ancient Taoist music, is split into two primary groups based on its tones and traits. One of them is called "Fa Qu Dao Yi," with Fa Qu (later described) as the tone, and its form is a substantial song and dance art that originated in the Kai Yuan period of the Tang Dynasty and flourished in the Tang and Song Dynasty palaces; the other is called "Su Qu Dao Yi," with Common Qu (later described) as the tone, and its form has songs, rap, and other forms of music. The second is referred to as "Daoqing," and it manifests as songs, operas, and shadows (Wu Yimin, 2017).

In terms of the research of Shanxi Daoqing music, the relevant entries in the "history of Chinese opera - Shanxi volume" published in 1990 include the sorting out of the origin, repertoire and music of Shanxi Daoqing Opera in Northern Shanxi, Western Shanxi, Hongdong and Hedong, as well as the introduction of individual artists, and troupes.

Daoqing Opera adopts the performance mode of "Qu Pai series", and absorbs the performance skills of traditional drama. One of the major factors that distinguishes Daoqing drama from traditional drama is the religious nature of Daoqing drama. Although Daoqing Opera has the expression form and artistic means of traditional drama, it often focuses on the description of the immortal world, the promotion of religious doctrines, and the moral admonition of the people in the content of communication. During the development of Daoqing Opera, it also gradually absorbed some folk and historical stories. Daoqing Operas in different places have different names of tunes. After absorbing different drama elements from different places, they have also formed different singing styles. The combination of Daoqing drama with folk music and drama in various places has produced various kinds of Daoqing drama (Wu Yimin, 1997).

2.2.3.2 Origins of Daoqing

China's ancient "Daoqing" has a very long history. It originated from ancient Taoist music. At first, it was in the form of rap, based on the theme of Taoist stories, and aimed at promoting the idea of human birth. It gradually came into being in the process of competing with other religions for believers. In the Yuan Dynasty, Yan Nanzhi nunnery wrote that "the three religions sing, each has its own style, the Taoists sing feelings, the monks sing nature, and the Confucianists sing rites." And Zhu Quan of the Ming Dynasty's "Taoist singers, flying over the sky, browsing the Taixu, overlooking" (Sun xiuhua, 2010).

Northern Shanxi Daoqing aria Qupai and Yuanqu have a certain origin, which must have changed beyond recognition in the development of history. Another is that Northern Shanxi Daoqing has moved from the art of rap to the stage and become a type of opera. Most of the lyrics sung are in the structure of upper and lower sentences. Yuan Qu is a long and short sentence with a fixed number of sentences. There is a big difference between the two. Then, there must be conflicts, and there must also be melody reform. In the past, in addition to the improvisation of actors on the stage, the reform was mainly combined with local folk songs. For example, "dieduanqiao" in Daoqing singing in northern Shanxi is very similar to the folk song "huiguannan" in northern Shanxi. Another example is the Northern Shanxi folk song "complaining about men" and the Northern Shanxi Daoqing Kuhe road. In a word, it

is believed that Daoqing absorbed local folk songs and formed different kinds of Daoqing (ChenBi& HaoQiang,2014).

2.2.3.3 The classification of Daoqing

Shanxi is a region where Daoqing art is quite popular. According to the existing data of Northern Shanxi Daoqing, Linxian Daoqing, Hongdong Daoqing and Hedong Daoqing, the vocal structure of Shanxi has its own CI tags, such as playing children, Xijiang moon, wave washing sand, and breaking jade. These names can be seen in the art of songs in the Tang Dynasty and in the art forms such as Zhugong opera, Yuan Zaju and Kunqu Opera developed on the basis of songs. These tunes are the well-known folk tunes in the Tang Dynasty, which were collected and improved by later generations. It can be seen that Taoist songs are actually the result of Taoist education of folk music. Like Taoist songs, they may be the initial form of Taoist feelings (Wu Zhaopeng,1996).

Sun Xiuhua (2010), entitled "Shanxi Daoqing music", expounds the characteristics of "eclectic" and "responding to the situation" of Jin culture from the aspects of the classification and application of Daoqing music, music structure, music style and characteristics. It confirms the historical fact that Shanxi Taoist music is an important part of Shanxi folk music, and is also an important supplement to the study of Shanxi Daoqing Opera music.

Ping Wang (2010) said that because of the small variety of drama, and most of the artists are farmers who do not know each other, the story of Youyu Daoqing can only be passed down using the oral tradition. Due to the lack of records and collections, there are only 76 plays we can only know today. In different periods, the Youyu drama performed by Youyu Daoqing is also different. Here, according to the source of the script, the author divides the Youyu Taoist Drama into three categories: traditional operas, transplanted drama, and new operas.

1) Traditional plays

Daoqing, in its rap stage, mainly reflects Daoqing stories. After the formation of operas, Daoqing stories were initially used as the content. However, due to the influence of the people and the working life, some popular themes were added. Many dramas with people's lives and local flavors reflect social life and folk life and are seen one after another. These dramas are short, vigorous, lively and interesting.

The art of Taoist stories gradually moved to a folklore style. It has also gradually formed various traditional dramas of Youyu Daoqing. Here, the author classifies these plays into 8 books, 16 meetings and 8 plays, totaling 32 plays.

道情《龙虎山》传统剧目

(降香) 选段

王秀英演唱 黄伟记谱

2 5̇ i̇ | 5̇. 4 2 | 1. 2 1 2 | 4 2 1 7̇ 5̇ 5̇ (5 2 3 2 1 5)

明 朗 朗 月 呀 啊 哈 儿 呀 哈

i̇ 5̇ 4 2 | 2 i̇ 5̇ | 2 4 2 1 7̇ 5̇ | 5̇ (5 2 3 2 1 5)

照 西 窗 林 英 女 呀 哈

2 5̇ i̇ 5̇ 2 1 7̇ | 7̇ 5̇ 2 5̇ | 0 i̇ 5̇ 4 | 2 4 2 1 2 2 | 1 5̇ 2 |

独 坐 了 绣 呀 哈 房 哟 噢 噢 噫 噢 噫 咳 咳 咳

2 7̇ 1 1 7̇ 7̇ | 2 4 2 1 2 5̇ 7̇ | 0 2 1 5̇ |

依 呀 咳 哎 哎 哪 啊 哈 噫 呀 哎 咳

Figure 2. 1 Dragon and Tiger Mountain

Source: Li Peng & He Wei (2021)

龙虎山

Long Hu Mountain

TRADITIONAL
Transcription by Jie Li

6 明 朗 朗 月 呀 啊 呀 儿 呀 哈 照 西 窗
ming lang lang yue ya a ya er ya ha zhao xi chuang

11 林 英 女 呀 哈 独 坐
ling ying nv ya ha du zuo

16 了 绣 呀 哈 房 哟 嗷 嗷 噫 嗷 噫 唉 咳 唉 咳
le xiu ya ha fang you ao ao hao ao hao ai hai ai hai

依 呀 咳 哎 哎 哪 啊 哈 噫 呀 哎 咳
yi ya hai ai ai na a ha hao ya ai hai

Figure 2. 2 Ling ying'song

The music is about a woman who looks forward to her husband's return: he, gone to Zhongnan, is far away from home. The woman looks forward to his return day and night, crying and, praying to the gods expecting her husband to return home and soon be together again. (Translation: The bright moon shines on the west window, and a woman named Lin Ying sits in the room, embroidering clothes.)

2) Transplant play

During the cultural revolution, most of the traditional plays of Youyu Daoqing were ghost plays. Under the special social and political background at that time, the government ordered to ban the abovementioned traditional plays. In order to meet the national policy and the aesthetic taste of the masses, the Youyu Taoist Drama Troupe began to transplant other dramas or other regional Taoist dramas. Youyu Daoqing is different from Shenchi Daoqing in terms of transplanted dramas. Most of the transplanted dramas of Shenchi Daoqing are big dramas; that is, dramas reflect the fierce conflicts between loyalty and treachery, such as Zhao orphans, baicaogou and nine pieces of clothing.

割 韭 菜

(民歌风)

5. 3 2 | 5 3 2 | 1 6 5 3 | 2 4 2 1 | 2 2 5 5 |

十 七 呀 十 八 呀 友 存 才 呀 哈 哈 妈 妈 叫 我

2 4 2 1 | 1 1 2 1 6 | 5 - ||

割 韭 菜 哟 哟 花 开

Figure 2. 3 Cutting leeks

Source: Li Peng & He Wei (2021)

割韭菜

Cut leeks

TRADITIONAL
Transcription by Jie Li

5 十 七 呀 十 八 呀 友 存 才 呀 哈 哈
shì qī ya shì bā ya yǒu cún cái ya hā hā

妈 妈 叫 我 割 韭 菜 嚼 嚼 花 开
mā mā jiào wǒ gē jiū cài jiáo jiáo huā kāi

Figure 2. 4 Life opera "Cut leeks"

This music is about the story of my mother telling me to cut leeks. This music is adapted from a folk song. (Translate: At the age of seventeen and eighteen, my mother asked me to cut leeks in the blooming season.)

Based on the current classification method for the purpose of Shanxi Daoqing Musical, three classification logics can be summarized: first, by the theme, second, by the social function, and third, by different periods. These three types of songs have their own characteristics and shortcomings. On the basis of sorting out the literature content. According to the local people's functional definition of Daoqing Opera and the content of music expression, Shanxi's traditional Daoqing Opera can be divided into three categories. The first category is about Taoist drama of immortals which is characterized by reflecting Taoist immortals, and advocating the Taoist doctrine of "merciless and affectionate"). Secondly, the drama of cultivating the virtuous and encouraging the virtuous which is characterized by reflecting the stories of cultivating the virtuous and encouraging the virtuous, and advocating Quanzhen Taoism's advocacy of being virtuous and filial, and accumulating merits and good deeds. Lastly, life drama which reflects neighborhood customs and children's love.

In terms of singing tunes, although the traditional Youyu Daoqing tunes are rich and most of them appear lingering and graceful, but they lack singing tunes that expresses bold and unrestrained and passionate emotions, and slightly lack the function of shaping various characters and expressing rich emotions of characters on the stage. Over the years, some comrades who love Daoqing music have reformed

their original singing tunes. For example, Bubu Bridge This tone originally has two sentences, which is simple in structure and suitable for a narrative singing. However, it is easy for the audience to feel monotonous if they sing repeatedly in the last two decades. After many reforms to avoid this situation, the other two sentences were added to the originally two sentences. Finally, other two sentences were also added to lengthy the tune to totally six sentences. Now this tune has become the main singing tune of Youyu Daoqing. Another example is dieduanqiao, shanshanpo sheep, Ping cross, and Lun cross, which originally only expressed general emotions. Now, after many reforms, individual tones have been improved on the basis of the original singing tunes, making these tunes ups and downs, and retaining the characteristics of traditional Youyu Daoqing. Now they have become the main singing tunes (Wang Ping, 2010).

Opera music is an important branch of Chinese traditional music, including vocal music and instrumental music. Vocal music refers to the singing of actors, while instrumental music refers to the performance of bands. The band has a far-reaching impact on the formation and development of the opera. Before Daoqing Opera was put on the stage, it was performed in the form of Quyi. There were few or no bands and few musical instruments, mainly traditional fishing drums and simple boards. After moving to the big stage, due to the need to express the purpose of the play and learn from the big plays, the formation of the band and the musical instruments have changed greatly. After the founding of the people's Republic of China, with the establishment of Daoqing Opera professional troupes one after another, the musical instruments of their bands became quite perfect. Specific to each type of drama, there are differences and imbalances. In general, the band system is becoming standard, more musical instruments is added, and the forms of music expression are relatively abundant and diverse (Yang Zhimin, 2017).

Youyu Daoqing's musical instrument accompaniment is characterized by "hot", meaning, the provision of strong accompaniment. However, consisting of too many instruments has a drawback. Firstly, the audience are unable to hear the actors' singing or conversing. The other drawback is by forming a barrier between the actors and the audience loses the effect of musical accompaniment. After years of research, Youyu Daoqing has carried out two reforms in this respect. One is the allocation of

musical instruments. It turns out that there are two big Banhu (big shell sub baritone) in Daoqing accompaniment instruments, and it is much clearer to use mixed strings, suited for performance skills and orchestrations. In the past, Youyu Daoqing's percussion instruments were heavy, especially the bangu, which did not pay attention to the playing method. He played any flower in the singing, which made people feel ambiguous. Later, he learned the drum playing method of Jin opera, which was fast and clean. Now, with the improvement of the accompanist's musical quality, Daoqing's instrumental accompaniment has gradually changed from a grand ensemble to a separate score performance, with the addition of orchestrations, the musical effect has been enhanced, and the band's accompaniment has been light and heavy, rigid and soft, with clear layers, which better foil the theatrical atmosphere and the performance and singing of the actors. (Wang Ping, 2010)

1) Modern Daoqing repertoire

The modern Daoqing repertoire reached its zenith in the late period of the cultural revolution. The year of 1975 was a good time for rectification and an inevitable outcome of social development after the cultural revolution. With the retreat of the tide, the eldest son Daoqing began to take on a new form, not only singing in the simple tone of the past, but adding a more lively and lively melody on this basis, which began to be loved by a large audience. The main representative works include a truck of wood, Gao Fenglan (the work participated in the provincial folk-art show in 1976), new songs to support agriculture, snow lotus love, tummy love, green pepper love (the work participated in the colorful column of Shanxi TV in 1995), happy food, rainbow pomegranate please father-in-law and other tracks.

6. 6 5 6 4 3 2 (6 | 5 6 5 6 5 | 4 3 2) | 5. 6 i 2 |
走 过 一 道 洼 (银 环) 这 块 地

7 6 5 | 6 i 5 3 | 2 - | 5 3 5 | 6 3 5 |
种 的 是 什 么 庄 稼 ? 这 块 地

7 3 2 | 5 5 3 5 5 | 7 3 2 | i 6 i | 6 i 6 5 |
是 谷 子 那 块 地 种 的 是 倭 瓜 这 块 地 我

Figure 2. 5 Chao yang gou

Source: Li Peng & He Wei (2021)

朝阳沟

Chao Yang Ditch

TRDITIONAL
Transcription by Jie Li

翻 过 一 架 山 走 过 一 道 洼
fan guo yi jia shan zou guo yi dao wa

5
这 块 地 种 的 是 什 么 庄 稼
zhe kuai di zhong de shi shen me zhuang jia

11
这 块 地 种 的 是 谷 子 那 块 地 种 的 是 倭 瓜
zhe kuai di zhong de shi gu zi na kuai di zhong de shi wo gua

Figure 2. 6 The song Chao yang ditch

This music talks about a place called Chaoyang Valley, where many crops are planted with people's hard work, reflecting the industriousness and wisdom of the working people. (Translation: After climbing a mountain and passing a depression, what crops are planted in this land? This field is planted with rice, and that field is planted with melons.)

2) New track of Daoqing

In the process of collecting and investigating, the author learned from talking with Sun Yinglan, the inheritor of the eldest son Daoqing, that most of the works created by the eldest son Daoqing in recent years are new repertoires. His main works are: sorrow and hatred of driving under the influence of alcohol (this work was adapted and sung by Sun Yinglan herself, and won the third prize in the 16th star performance in 2013) "Going out of the mountains" (the work won the performance award in the Changzhi quyiyi competition of the 10th China quyiyi peony award in 2018), "Jinshan Yinshan hometown" (the work was composed by Bao Yuxi and won the excellent program award in the second "Zhao Shuli Cup" Shanxi quyiyi rap excellent program exhibition in 2019) and "chasing wine" (the work participated in the

performance at the "building integrity" cultural evening in Cilin Town, Changzi County in August 2019) (Guo Yuan, 2020).

打一场没有硝烟的阻击战
洪洞道情

贺伟词曲

5 5̣ 1̣ | 4. 2 | 2 2 5 | 7. 5 | 1̣. 2 | 4. 4 |

庚 子 年 风 云 变 冠 状 病 毒

2 1 7 | 5 - | 5 1̣ 1̣ | 5 4 4 | 2 4 2 1 2 | 4 | 2 1 7 5 |

在 蔓 延 党 中 央 号 召 齐 参 战 哪 哈 啊 咳

0 1 7 1 | 6 5 4 5 | 1. 2 4 | 2 1 7 5

哪 哈 咳 依 呀 咳 哪 咳 咳 依 呀 咳

Figure 2. 7 Fight a War Without Smoke

Source: Li Peng & He Wei (2021)

打一场没有硝烟的阻击战
Fight a war without smoke

TRANITIONAL
Transcription by Jie Li

5 庚 子 年 风 云 变
geng zi nian feng yun bian

9 冠 状 病 毒 在 蔓 延
guan zhuang bing du zai man yan

13 党 中 央 号 召 齐 参 战 哪 哈 啊 咳
dang zhong yang hao zhao qi can zhan na ha a hai

哪 哈 咳 依 呀 咳 哪 咳 咳 依 呀 咳
na ha hai yi ya hai na hai hai yi ya hai

Figure 2. 8 The battle against disease

This music talks about times during the Coronavirus Disease 2020, the Party Central Committee called on people to join in the fight against the pandemic and overcome difficulties. The fight against the pandemic is like a battle, and the fight against the virus is like a war without gun smoke. (Translation: In 2020, great things

will happen. COVID-19 will spread everywhere. The CPC Central Committee calls on us to join the war.)

3) The lyrics of the new drama reflecting the people's lives in the new era are as follows:

These new plays mainly reflect people's outlook on life and values in the new era, reveal social problems and reflect the truth of the world, and have positive significance. Its lyrics testified the original characteristics of humor by adding some popular words in combination with the development of the times. For example, the lyrics in "bride price" reads: "the government rewards family planning households to have fewer children and get rich. It is as good as having boys and girls, and take great strides on the road to prosperity.". The lyrics have a high intention. They not only publicized the rural family planning policy, but also changed the customs of the feudal ideology of "son preference" (Gao He,2010).

After the founding of new China, inspired by the party's literary and art policies, many new literary and art workers joined the Daoqing drama troupe. They worked closely with sympathetic artists, learned together; inherited and developed traditions; and gradually formed a new pattern based on the compilation, and performance of modern dramas. Self-compiled modern dramas include the name of corduroy by Fu xunrui, Sanshui, chasing horses, where are you going, great wall fire, before setting out, Sha yelong by Li Shuyan and Nie Wenbin, and Youyu spirit by Liang Tai. The newly-formed ancient costume plays include Feng Xiangluo edited by Yin June, and Zhang sanc County edited by Fu Rui. The newly-edited historical plays include Yi Shui hen edited by Qiao Yue, and Yang Guang usurping the throne edited by Liang Tai. The adapted historical plays include "throwing the son" edited by Liang Tai. Most of these plays are small plays, which are practical and suitable for stage performance (Wang Ping, 2010).

Daoqing Opera "eldest son has a Beigao Temple", although this work is created in the form of songs, the Daoqing expression method undoubtedly adds more beautiful colors to this work. Naming it after the scenic spot of Beigao temple not only promotes tourism efficiency, but also provides an advantageous opportunity to future performances and singing. This work can be regarded as a characteristic program of the Beigao Temple scenic spot to promote the development of Daoqing

art. In the future, more tracks can be created to integrate with the scenic spot, so as to strengthen the road of developing Daoqing art. For example, the "Jinshan Yinshan Tourism Cultural Festival" held by Changzi County in 2019 is also the best performance of integration with it. The theme of this cultural festival is the theme of "Jinshan Yinshan drunk hair Hatoyama, enjoying flowers in spring and enjoying the ancient eldest son". The eldest son Daoqing "Jinshan Yinshan hometown Tour" sung by sun Yinglan, written by Bao Yuxi, makes a full use of the momentum of the cultural festival to spread the eldest son Daoqing. This is a good way of publicity, I believe that in the future, more people will know and like the eldest son's Daoqing. (Guo Yuan, 2020)

大中华共圆复兴中国梦

(洪洞道情)

洪洞道情基地
贺伟词曲

$\dot{1}$ $\underline{\underline{6}}$ $\dot{1}$ $\underline{\underline{6}}$ 5 3 | $\underline{\underline{5}}$ $\dot{1}$ $\underline{\underline{6}}$ 5 | $\dot{1}$ $\underline{\underline{6}}$ 5 | ($\underline{\underline{5653}}$ $\underline{\underline{2123}}$ | 5) \vee | 0 3 $\underline{\underline{3}}$ $\underline{\underline{6}}$ 3 |

党的 政 策 就是好

$\underline{\underline{2}}$ $\underline{\underline{2}}$ $\underline{\underline{3}}$ $\underline{\underline{5}}$ | 1 $\underline{\underline{1}}$ $\underline{\underline{6}}$ | ($\underline{\underline{5}}$ $\underline{\underline{5}}$ $\underline{\underline{3}}$ $\underline{\underline{5}}$ $\underline{\underline{3}}$ $\underline{\underline{2}}$ | 1) 6 | $\dot{1}$ $\underline{\underline{6}}$ 5 | $\underline{\underline{6}}$ $\underline{\underline{6}}$ 0 $\dot{1}$ | 5 5 6 |

群众路线(呀 哈 琛 入(呀 哈 蹶 呦呵)行 (哟 呵)

$\underline{\underline{5}}$ $\underline{\underline{5}}$ $\underline{\underline{3}}$ $\underline{\underline{3}}$ | $\underline{\underline{2}}$ $\underline{\underline{2}}$ 0 5 | $\underline{\underline{3}}$ $\underline{\underline{2}}$ $\underline{\underline{3}}$ $\underline{\underline{6}}$ | 1 1 1 | $\underline{\underline{1}}$ $\underline{\underline{7}}$ $\underline{\underline{6}}$ $\underline{\underline{3}}$ | $\underline{\underline{3}}$ $\underline{\underline{6}}$ 5 |

噢 噯 噢 噯 哎 咳 噢 噢 噯 依 呀 咳 咳 咳 哪 哈 啊 哈 依 呀 咳

Figure 2. 9 Accomplish the Chinese Dream

Source: Li Peng & He Wei (2021)

大中华共圆中国梦 Accomplish the Chinese dream

TRADITIONAL
Transcription by Jie Li

就是好群众路线呀哈 深
jiu shi hao qun zhong lu xian ya ha shen

6
入呀哈 践 呦 呵 行 呦 呵 哎 呵 哦 奥 壕 依 呀
ru ya ha jian you he xing you he ai he o ao hao yi ya

11
咳 咳 哪 哈 啊 哈 依 呀 咳
hai hai na ha a ha yi ya hai

Figure 2. 10 The song of Accomplish the Chinese Dream

This music is about the good policies of the party, punishing corruption, carrying forward the spirit of integrity, and building a happy spiritual home. Also, it has an emphasis on civilization and honesty to realize the Chinese dream together. (Translation: The people's line is good, and in-depth practice is the most important)

2.2.3.4 The musical characteristics of Daoqing

In the study of the history of Shanxi Daoqing, He Wei also focused on sorting out and mining its musical characteristics. In the sorting out of tunes, he mainly introduced various tunes contained in "pingdiao", "palace tune starting", "high-key starting", "reform singing" and "music Qupai". It also describes Hongdong Daoqing's lyric style, Qupai style, melody techniques, musical instruments, performance stunts, intonation, and rhyme. In particular, it recorded "artist biographies" and "historical classes and societies". This is particularly important for the flood tunnel situation (Li Peng & He Wei, 2021).

The accompaniment instruments of Linxian Daoqing are divided into two parts: literary field and martial field. The venue is composed of Huhu, Guanzi, Meidi, Yangqin, Sheng, Sihu and other musical instruments. Among them, the "pipe, flute, Sheng and Hu Hu" are called the "four major pieces of the literary field". Hu Hu is the leading instrument, Guan is the main instrument, and the rest are functioned as

musical accompaniments. The martial arts field is composed of fishing drums, bamboo plates, small hairpins, wooden fish, gongs, hand gongs, water hinges, and hairpins. Among them, "fishing drums, bamboo plates, small hairpins, and wooden fish" are called the "four major parts of the martial arts field". The fishing drums (now used) are the command instruments, and the rest are functioned as musical accompaniments (Du Enyu & Du Yunfeng, 2007).

During the "Cultural Revolution", Youyu Daoqing was once disbanded, causing the elder actors to return home. The remaining personnel and the Youyu county cultural work team at that time merged into the Mao Zedong Thought literary and artistic propaganda team. Subsequently, the drama troupe was restored, and the Mao Zedong thought that literature and art propaganda team had to be changed into the Daoqing drama troupe to recruit new students. First, they sang model operas, and then performed modern operas such as red sister, Jiang Jie and Honghu Red Guard. Later, after the opening of costume drama, some elder actors also implemented the policy and returned to the troupe. The return of those actor played a great role in the recovery of Youyu Daoqing's singing method. Youyu Daoqing is commonly known as "Keke cavity". The handling of these function words in singing makes the new actors appear "stiff". A veteran actor the demonstration role of is very useful for new actors. Singing, as the key to representing the characteristics of a drama genre, really needs continuous research and improvement (ChenBi& HaoQiang, 2014).

There are two important songs "River Road tune" and "cross rhyme". River Road tone is also called seven-character tone. As the name implies, seven-character tone is a lyric with seven-character sentences, and cross rhyme is a lyric with cross sentences. This is the singing Qupai formed after the "Bianwen" came into being. But in fact, seven-character tune is also matched with cross sentence lyrics, and cross tone is also matched with seven-character sentence lyrics. What's going on here? The design of the original aria is not simply to consider what aria to use from the form, but to think of these aspects: which aria to use according to the situation, the emotions to be expressed by the characters in the play, the environment, and even the singing characteristics and vocal range of the actors. Of course, the first factor is the expression of emotions. Qupai style to which Northern Shanxi Daoqing belongs has a fixed form of lyrics. This often conflicts with the libretto of the script, which involves

a problem of singing reform. Of course, the reform of singing is by no means the only reason. In the world, anything that wants to develop must be reformed. Without reforms, there will be no way out. Youyu Daoqing's singing can be said to be quite ancient. But as a drama with complex performance, it is still not fully developed when it is put on the stage. It is still far from perfect for the performance of complex dramatic plots and characters. Therefore, the reform of singing is necessary. Youyu Daoqing has a lot of singing, which provides rich musical materials for the reforms. Of course, the changes should not be separated from the musical elements of this drama (ChenBi& HaoQiang,2014).

Some of the singing and lyrics of the new Daoqing Opera are adopted from Bangzi opera, such as "rolling the white", "introducing the board" and "flowing water". These tunes basically come from the Beilu Bangzi, so as to enrich the singing of Daoqing Opera. It takes efforts to harmonize them. The lyrics of modern drama are close to the new era which has an inclination to be spoken in Mandarin, making it easier for the audience to accept and the audience more extensive.

After the inception of the people's Republic of China in 1949 with the reform and development of traditional opera art, higher requirements were put forward for the accompaniment of opera music. The establishment of Daoqing band in northern Shanxi underwent new development and changes while the use the musical instruments were high. Although the two professional troupes in northern Shanxi and the private troupes and bands scattered in various counties, not knowing whether to later be unified, resulting in the change in the selection, performance and string positions of musical instruments, but one thing is still the same; that is, to seek the unity of the strongest possible flavor of the drama and the distinct flavor of the times (Wu Zhaopeng, 2021).

Chen Bi, Hao Qiang (2010) wrote in a book entitled "Youyu Daoqing music": it starts with River Road tune and cross rhyme. The river road tune is also called the seven-character tune. As the name implies, the seven-character tune is matched with the lyrics of the seven-character sentence, and the cross rhyme is matched with the lyrics of the cross sentence. This is the vocal Qupai formed after the "Bian Wen" came into being. But in fact, seven-character tune is also matched with the cross-verse lyrics, and the cross melody is also matched with the seven-character

verse lyrics. What's going on? The design of the original aria is not simply to consider what kind of aria to use in terms of form, but to determine which aria to use according to the situation and the scene, the emotions to be expressed by the characters, the environment, and even the singing characteristics and range of the actors. Of course, the first factor is emotional expression.

The basic characteristics of faqu Daoqing can be summarized as follows:

First, it is characterized by the theme of expressing immortals, heaven, singing and praising Tao. This characteristic reflects its artistic attribute of being staunch to Taoism, thus forming its special position in the whole social art.

Second, the tonal characteristics formed by specific melodies and musical instruments. In the whole social music field, this feature exists independently and forms its own unique artistic style.

Third, the divertimento form emerging with the change of rhythm level marks a development stage and achievement of Chinese music art. The Song Dynasty's burgeoning zhugongdiao rap music and Zaju music were inspired by this. The panel music of Bangzi opera in the Qing Dynasty also has a certain relationship with it.

Fourth, the combination of song and dance and instrumental performance constitutes its stereotyped art form and becomes a new art product of a historical era.

The above four aspects constitute the artistic characteristics of faqu Daoqing. The difference between faqu and Daqu lies in the content and tone. It should not be a branch of Daqu, but two artistic varieties coexisting in the same era.

Three steps of the formation and development of folk songs and Daoqing:

Folk song Daoqing is an art of Daoqing with folk music as its tone. So, what is folk music? Here, it is a broader concept, which refers to social folk music other than FA Qu and court music. In this way, the source of folk songs and Taoist sentiments is not in Taoist music. No, it also originates from Taoist music. Taoist music itself has this evolution of vulgarization, which is the product of this change.

The ancient Taoist temple music was divided into two categories: scripture and music. The Sutra is the life part of reciting classics and singing poems. The faqu Daoqing described in the previous section is mainly developed by combining the faqu music of the music festival and the Daoqu music prevailing at that time. The folk song

Daoqing described in this section is the result of the development and reform of the Jingxi music. Therefore, the two kinds of Taoist sentiments are derived from Taoist music (Wu yimin,1997).

Yimin Wu (1997) entitled "Introduction to Chinese Daoqing art", wrote that in the field of opera and quyi music, banqiang and Banban are two common terms. Clapper is originally a kind of percussion instrument, consisting of simple clappers and a hanging board. because it is specially used for enlivening festivals, it has evolved into a synonym for rhythm over time. The "eye size" mentioned by artists refers to the standard form of rhythm rather than the size of musical instruments. On this basis, banqiang and Banban are further productive terms, referring to different systems of vocal music. There is no doubt that this type of vocal music is characterized by changes in rhythm. So, is there any substantive difference between banqiang and banqiang? Are they two appellations of the same music or two different music systems? According to the presentation of Daoqing music and the vocal system of some local operas in the late Ming and early Qing Dynasties, they should be two different musical systems. Banqiang and Banban are two musical terms with different connotations.

There are several singing characteristics of Shenchu Daoqing. Firstly, the use of function words (such as AI, Ke, oh, Hao, Na, Yi, ya, Ke.), and reduplication. Next, rap has a strong color, like singing and reading, with heavy words and light accent. Finally, the runqiang is often decorated with glides and other decorative sounds, especially the Dan role.

The singing of Linxian Daoqing is composed of several parts, such as clapping, starting, passing, singing, winding, rotating, and flowing. Various kinds of plate-shaped singing can be used independently, and can also be used to express various feelings in the form of rotating, leaving, winding, and passing. It is flexible, convenient, and easy to master. This is also the fundamental reason why it can be rooted in the people for a long time (Xue Shouzhong, 2017).

Conclusion

The Shanxi Daoqing Opera is an expression of both Shanxi Daoqing culture and Daoqing music, and it promotes the social functions of ritual, persuasion, and

edification. Musical developments and stage changes in these plays have all contributed to the development of Shanxi Daoist opera, from the earliest stories of the gods and goddesses to a play that reflects the new era.

2.3 The Related Literature

In this section, I will review the classic research achievements related to the Dong daxue. Afterwards, the researcher will analyse and classify these achievements. Some weaknesses or areas for further exploration will be identified and efforts will be made to strengthen new knowledge, perspectives or methods.

2.3.1 Classic Literature related to Daoqing

The researcher will review two periods of classical literature in this part.

2.3.1.1 Classic Literatures from before 2000

Daoqing is an ancient folk art in China which originated from Taoist music and influenced by the practice of Taoism. At first, Taoist priests traveled all over the country to publicize Taoist stories and spread their own Taoist thoughts. In the Song Dynasty, Daoqing existed in the form of song and dance. In the later development, it absorbed and learned from the local folk art and evolved into a variety of colorful folk art. In the Qing Dynasty, the vigorous development of the national opera art promoted a part of Daoqing from the original rap art to the opera art. It spread to all provinces of China, with more than 100 kinds. Its mouth includes rap Daoqing, shadow play Daoqing, opera Daoqing and so on. Due to the differences in the cultural environment and geographical environment of various regions, Daoqing is markedly diverse, while also universally in common in terms of the performing arts and artistic characteristics. It is such a unique folk art that has immeasurable value in the art history of our country and is a wonderful work of our Chinese national art (Wu yimin,1997).

2.3.1.2 Classic Literatures after 2000

The singing art of Daoqing in northern Shanxi has entered a brand-new development period. In particular, after the establishment of professional troupes, a large number of new musicians gradually joined the troupe. At the same time, many famous composers, singers and educators from Beijing, Shanghai and Taiyuan also came to the group for interviews. They worked closely with artists of Guang Da Qing,

made joint efforts, learned from the tradition, inherited the tradition, innovated, and developed the tradition, taught many new "methods", and formed many new singing methods (Wu Zhaopeng, 2021).

2.3.2 The Study of Classical Literature Related to the Daoqing

The research on the aria of Daoqing music in northern Shanxi includes the introduction of ancient lyrics, the research on the structure and tune of seven character and ten-character sentences, and the research on the absorption of tune of folk songs and local operas. For different subjects, relevant research should be carried out in combination with different dimensions. In the study of singing tunes based on an archaic style which the concept should be defined first. There are 72 major tunes and several minor tunes in the history of Ancient Ci. However, only 66 tunes of 27 categories were found and collected. These tunes constitute the source of the main singing tunes of Daoqing music in northern Shanxi (quyi,2020).

Different types of drama have their own characteristics in terms of script, performance, stage beauty and so on. However, these are not the decisive factors that constitute the differences between different types of drama. The key element that distinguishes the attributes of each type of opera is their different musical aspects.

China's traditional opera music system can be roughly divided into two types: the Qupai combined style, and the plate type changing style. The two systems have been bred, sprouted, and even developed into maturity. They complement each other and become one of the important characteristics that distinguish the Eastern and Western music. Qupai couplet, also known as Qupai couplet, is the combination of different Qupai according to a certain mode structure to form the music of a play. Qupai couplet appeared earlier and was the main structural form of opera music, which had a great impact on the development of Chinese music. Plate type variable body, also weigh the plate cavity. "It is a general term for the structural form of opera singing with a pair of upper and lower sentences as the basic structural unit of singing." The formation of plate cavity was a little late, but it unraveled a new field for the development of Chinese opera music. It takes the advantages of Lianqu style to make up for the shortcomings of its musical characteristics. It has unique development techniques in melody, rhythm, beat, speed, strength, style and mode structure. Therefore, board cavity is adopted by many operas, and some operas

gradually transition to board cavity music. The emergence of banqiang music is a great breakthrough and development for the United music system, a milestone in the history of Chinese opera music, and an important symbol of the aesthetic characteristics of Chinese opera music structure (Yang Zhimin, 2017).

In addition to inheriting the original music elements of "Daoge", Linxian Daoqing has also absorbed local folk songs, Jin opera and other music elements in the process of development which makes the singing of Linxian Daoqing colorful and the music performance colorful. As the elder artists said: "the Taoist sentiment has nine bends and eighteen tunes, and a large set of several tunes. There are bends in the set, and there are tunes in the bend" (Gao He,2010).

From the literary and linguistic aspects to study the singing tunes and opera rhymes of Shenchu Daoqing, through the study and analysis of the script rhymes, it can examine the characteristics of rhyming, which reflect the actual phonetic situation in northern Shanxi. Shenchu Daoqing Opera has a long history and beautiful singing. It not only retains the original singing tunes, but also integrates some musical elements of folk songs and other local operatic plays. It is extremely rich in local characteristics. It has more than 100 repertoires. It is the most preserved opera material in northern Shanxi Daoqing Opera. Opera rhymes contain a large corpus of dialects, which provides rich materials for the study of opera language (Wang qianmei, 2018).

Linxian Daoqing's music has always maintained the oldest national mode and the pentatonic scale 5-6-1-2-3. This is also the basic mode of our Shanxi folk songs. The singing of Linxian Daoqing is relatively free. Generally speaking, qiban refers to the "Lingzi" and "Yugu bobbin" unique to Linxian Daoqing. Lingzi is the head of qiban, and "Yugu bobbin" is the tail of qiban. They are used together, called "big qiban", and used alone as "small qiban". They can also be used as the "big gate" to render the atmosphere in the singing. The singing passage is very rich. There are large and small starting plates, as well as cross tone passage, high tone passage, seven-character tone passage and so on.

The basic tone used in Hongdong Daoqing Opera is 5-4-2-6-7-5. It is the swallow music symbol mode in the famous family mode. The melody of Hongdong Daoqing is characterized by the big jumps of tone members in an octave and above.

At the same time, there are many interlinked words and function words, which strengthen the tone and rhythm sense, making the singing more colloquial and fluent. The melody of Hedong rap Daoqing is elegant and unique, making the performance more beautifully executed. The content of the lyrics is extensive and easy to understand. The performers use local mandarin, which has unique artistic aesthetic value (Yang Lili,2013).

From the point of view of the musical instruments used in the literary field, the traditional Daoqing uses the Sihu and Sanxian, while Youyu Daoqing omits them, on the other hand, using the changeable timbre of the electronic piano, instead. Furthermore, they are basically the same as those used in the traditional Daoqing, except that "Bangzi" gradually replaces the role of "Jianban" in the play.

Wenchang is the core of Youyu Daoqing. It sets off the emotions of the actors in the singing process, fully expresses the joy, anger, sadness and joy of the actors, and plays a role in the connection between Qupai and Qupai. Youyu Daoqing used a large number of Western musical instruments in the literary field, including the violin, the electronic organ, the cello and the trombone.

The most representative musical instrument in the martial arts field is the "fishing drum". The fishing drum has a long history and can be traced back to the "Taoist sentiment" of the Tang Dynasty. Taoists preach by "playing fishing drums and singing Taoist songs" in addition to publicize Taoist ideas and tell Taoist stories when raising money (Zheng Jiaojiao, 2018).

He Gao (2010) said that the traditional plays of Linxian Daoqing are very rich. Some plays directly reflect Taoist thoughts; some absorb folk stories as materials; some transplant other kinds of stories,;and some reflect the life of the people in the new era. The lyrics in these plays have common features, but also have their own characteristics.

(1) Reflecting the characteristics of the lyrics of Taoist thought dramas: these dramas have the characteristics of "Taoist bones and immortals" in the lyrics, but they only focus on the description of the Taoist appearance and the legend of the eight immortals, while there are few lyrics to explain the Taoist thought.

(2) Absorbing folk stories as material plays. This kind of plays mainly take the love life stories of men and women as the material, and mostly describe the lyrics

of men and women. Its local color is very strong, and the mass base is very broad. Its lyrics are borrowed from the local dialect, and have the characteristics of humorous and witty, rhyming and rhythmic.

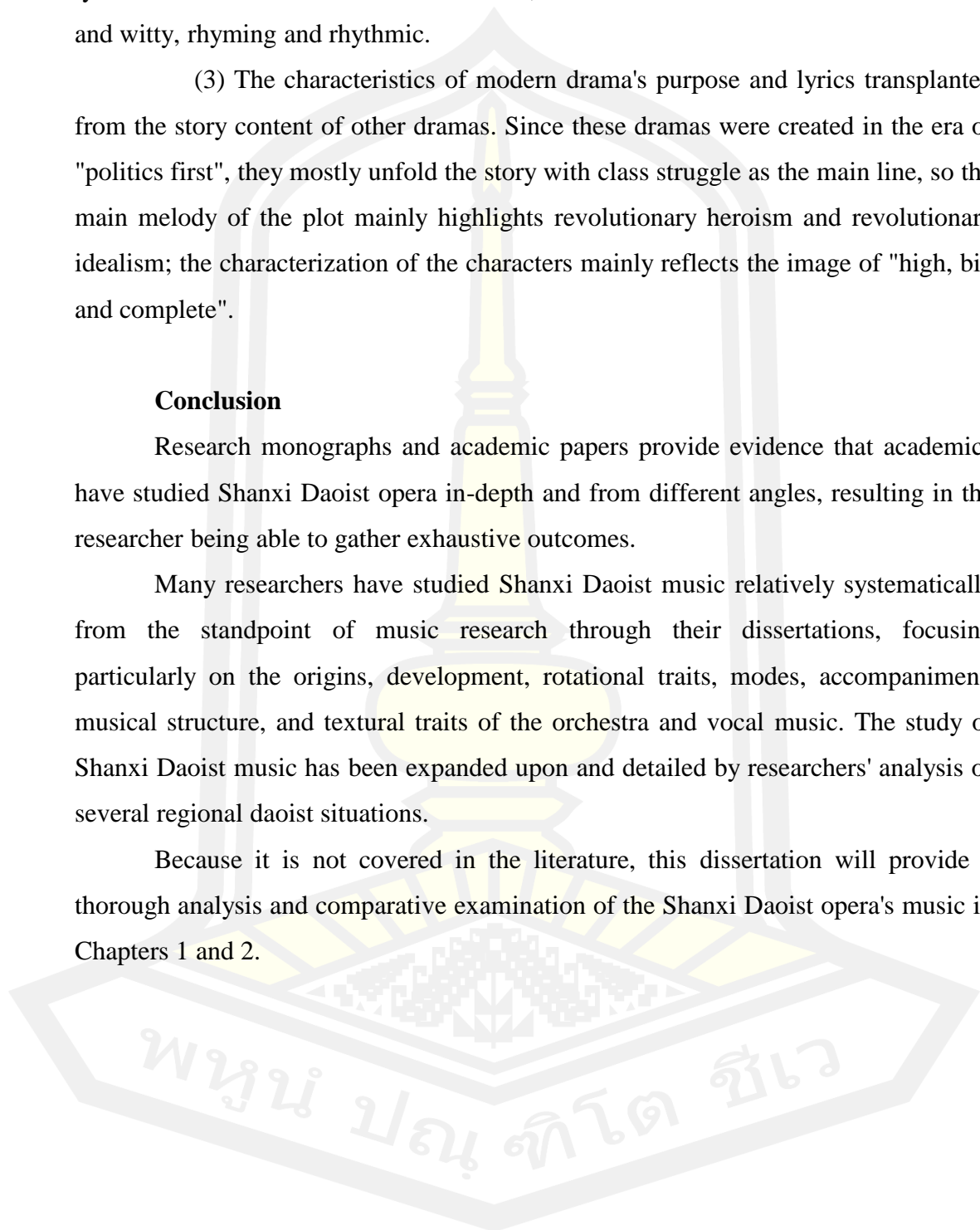
(3) The characteristics of modern drama's purpose and lyrics transplanted from the story content of other dramas. Since these dramas were created in the era of "politics first", they mostly unfold the story with class struggle as the main line, so the main melody of the plot mainly highlights revolutionary heroism and revolutionary idealism; the characterization of the characters mainly reflects the image of "high, big and complete".

Conclusion

Research monographs and academic papers provide evidence that academics have studied Shanxi Daoist opera in-depth and from different angles, resulting in the researcher being able to gather exhaustive outcomes.

Many researchers have studied Shanxi Daoist music relatively systematically from the standpoint of music research through their dissertations, focusing particularly on the origins, development, rotational traits, modes, accompaniment, musical structure, and textural traits of the orchestra and vocal music. The study of Shanxi Daoist music has been expanded upon and detailed by researchers' analysis of several regional daoist situations.

Because it is not covered in the literature, this dissertation will provide a thorough analysis and comparative examination of the Shanxi Daoist opera's music in Chapters 1 and 2.



CHAPTER III

RESEARCH METHODOLOGY

The research content of this paper includes the development of Shanxi Daoqing in the past 20 years; the music characteristics of Shanxi Daoqing applying to singing, lyrics, and instrumental performance; and the inheritance, protection, and development of Shanxi Daoqing. The researchers took Linxian County, northern Shanxi and Hongdong as the research areas to collect data and find key informants. Therefore, the author uses the following methods for qualitative research. The specific process is as follows:

3.1 Research Scope

3.1.1 Scope of content

3.1.2 Scope of research site:

3.2 Research Process

3.2.1 Research location and main information sources

3.2.2 Inheritor information

3.2.3 Research equipment

3.2.4 Research tools

3.2.5 Methodology

3.1 Research of Content

3.1.1 Scope of content

- 1) To investigate the development and changes of Shanxi Daoqing Opera music in the past 20 years
- 2) Analyze the music characteristics of Shanxi Daoqing Opera
- 3) To discuss the inheritance, protection and development of Shanxi Daoqing Opera music in Shanxi

3.1.2 Scope of research site:

3.1.2.1 Shanxi Province, China



Figure 3. 1 Map of Shanxi Province, China.

From: <https://www.google.com/search> (Accessed, August 25th 2022)

3.1.2.2 Jinbei, Linxian, Hongdong and Shenchi, Shanxi Province, China



Figure 3. 2 distribution map of Shanxi Daoqing (drawn by Li Jie)

Form: Photo: <https://image.baidu.com/search/detail> (Accessed, August 25th 2022)

3.2 Research Poces:

3.2.1 Research location and main information sources

Study location: Xinzhou city, Hongdong county, Shenchu county, Lin county, Shanxi province

3.2.2 Inheritor information

Main informants: Zhang Ruifeng, Wu Zhaopeng, Huang Fenglan, Li Peng, Hao Qiang

The criteria for selecting key informants are:

3.2.2.1 He or she is a local living and growing up in the local area.

3.2.2.2 Understand and be familiar with the development and changes of Shanxi Daoqing Opera music.

3.2.2.3 The interviewees are the representative inheritors of intangible cultural heritage and the inheritors of national intangible cultural heritage.

3.2.2.4 He is older and has many years of experience in performance and management. He is the head of the local opera troupe and has some local research and performance experience.

The criteria for selecting key informants are: being familiar with and understanding the new music of Shanxi Daoqing Opera, and having been engaged in the arrangement and writing of Shanxi Daoqing music for nearly 20 years.



Figure 3. 3 Inheritor: Zhang Ruifeng

Source: Jie Li (2022)

Zhang Ruifeng is a middle-aged man, born in January 1964, of Han nationality, from Linxian county, Shanxi province. The representative inheritor of the second batch of national intangible cultural heritage project Daoqing Opera (Linxian Daoqing Opera) and the national third-class performer. College degree, Party member. He has loved music since childhood and studied in the county art school for three years. Since 1983, he has entered the Linxian Dao drama troupe. He is now the Secretary and deputy head of the troupe. From 1983 to 1990, he studied with Du Shoucheng and Du Enyu. During that time, he studied in the correspondence class of music composition in Gansu province. Since 1990, he has been engaged in the performance and creation of Linxian Daoqing independently or in cooperation with others. He is good at the performance (Hu Hu) and music design of Linxian Daoqing music, inheriting the unique skills of performing various decorative sounds and the unique music processing techniques of empty cavity in the design of singing, forming a unique performance style and singing effect.



Figure 3. 4 Inheritor: Wu Zhaopeng

Source: Jie Li (2022)

Wu Zhaopeng was born in September 1950 in Shenchì, Shanxi province. CPC member, opera music theorist, composer, music activist, national first-class composer. He is currently a member of the party group of Xinzhou federation of literary and art circles, an assistant researcher and secretary general, and a resident professional composer. He is a member of the Chinese Musicians Association, a director of the Shanxi Musicians Association, a director of the Shanxi playwrights Association, a chairman of the Xinzhou playwrights Association, a vice chairman of the Xinzhou Musicians Association, and a distinguished professor of the Art Department of Xinzhou Normal University. In May 1969, he joined the work and successively served as an actor, composer, screenwriter of Shenchì road propaganda team and Shenchì Daoqing drama troupe, deputy head and head of Shenchì Daoqing drama troupe, deputy director of Shenchì County Cultural Bureau and head of Daoqing drama troupe. In 1994, he served as the head of the North Road Bangzi troupe of Xinzhou District, and in 1999, he served as the Secretary General of the Xinzhou District Federation of literary and art circles.



Figure 3. 5 Inheritor: Huang Fenglan
Source: Jie Li (2022)

Huang Fenglan, female, Han nationality, born in June 1957, is a representative inheritor of the National Intangible Cultural Heritage Representative

project Daoqing Opera (Shenchi Daoqing Opera). Huang Fenglan played a lot of popular roles. Ke Xiang in the cuckoo mountain; Liu Hulan in Liu Hulan; The successful portrayal of Tiemei and other characters in red light has aroused great repercussions among the masses. In 1972, Huang Fenglan went to the province to participate in the performance. The role of Xiao Lan in the play of rural health worker was highly praised by Shi Ding, the chairman of the provincial drama association and the famous dramatist. She was praised as "the most potential actor in the Taoist Drama Troupe", which further strengthened Huang Fenglan's determination and confidence in singing the Taoist Drama.

In 1982, Huang Fenglan won the excellent young actor award of Shanxi province and won the first prize of the whole district four times; In 1985, she served as a teacher of the Shenchi Daoqing class of the drama school in Xinzhou, running around Shenchi and Xinzhou, sowing the seeds of Daoqing art, and persistently pursuing the inheritance and development of Shenchi Daoqing; In 1989, Huang Fenglan's solo album Shenchi Daoqing, released by Shanxi audio-visual publishing house, sold well at home and abroad. It was the first public album since the birth of Shenchi Daoqing. The wonderful aria made a useful exploration for the integration of traditional art and modern art of Shenchi Daoqing. In 2012, Huang Fenglan was rated as the inheritor of national intangible cultural heritage.

Table 3. 1 General investigators:

Name	gender	age	position
Li Ming	male	40	Director of Shanxi Intangible Cultural Heritage Center
Hao Qiang	male	57	Former head of Youyu County Daoqing Opera Troupe
Li Peng	male	51	Director of Hongdong County Cultural Center
Head Yang	male	65	Head of Hongdong Daoqing Opera Troupe
Wang Haicheng	male	53	Head of Youyu Daoqing Opera Troupe
Ren Yanmei	female	36	Performer of Linxian Daoqing Opera troupe

From by Li Jie (2022)

3.2.3 Research Equipment

3.2.3.1 Tape recorder: record interview information.

3.2.3.2 Camera: record observation information.

3.2.3.3 Video recorder: record the information of interviews and observations.

3.2.3.4 Laptop: store photos and videos, record text and information.

3.2.4 Research Tools

The research tools used in this paper are mainly the interview and observation. In order to obtain the data, the researcher designed the corresponding interview table and observation table according to different research objects.

The process of making the questionnaire (based on the research objectives).

3.2.4.1 After consulting the data, make a questionnaire and consult professionals for identification

3.2.4.2 Make modifications according to professional suggestions.

3.2.4.3 Send it to professional researchers to evaluate before use.

3.2.4.4 Before the on-site interview, it shall be modified and supplemented according to the expert's suggestions.

3.2.5 Methodology

3.2.5.1 Qualitative research

This dissertation studies the origin, repertoire classification and music characteristics of Shanxi Daoqing Opera, and further discusses the development of its new drama in the past 20 years and its influence on Shanxi Daoqing Opera. Through observation and analysis, this paper investigates the area, where Shanxi Daoqing Opera is located. Researchers use historical review, literature analysis, interviews, observation, participation experience and other methods to obtain data in the natural background and examine the characteristics of its development.

3.2.5.2 Field investigation: observation method and case study.

As a "living" art form, the field investigation method can make up for the research difficulties caused by the lack of literature materials, so as to timely reflect the new trends and trends of the current development of Daoqing Opera. Therefore, in the study, the author selected the typical drama in Shanxi Daoqing as the field

investigation object, mainly using the participant observation and case study. Using the field investigation method of ethnomusicology makes a proper field investigation on the Daoism of northern Shanxi, Linxian, Hongdong and Shenchu. Through field investigation, and the opera troupe, intangible cultural heritage inheritors, actors, and political in-depth interviews with government officials and ordinary people gained a lot of field knowledge.

3.2.5.3 Data collection:

The first-hand data obtained through field work is the basic data discussed in this paper. In the process of on-site investigation, photography, audio recording and video recording shall be strictly done to provide rich reference to corroborate future discussion. The researchers also collected data through literature analysis and field investigation. Carrying out in-depth research, the researcher checked the books and periodicals of historical relics in the library of Shanxi province and the data of Shanxi "intangible cultural heritage" center. The researcher also visited the performance set up by Hongdong Daoqing Intangible Cultural Heritage Center, and recorded the performance process through interviews, observations, recordings and other methods to collect on-site information.

3.2.5.4 Interview:

Based on the research objectives of this paper, targeted interviews were conducted. There are inheritors of national intangible cultural heritage: Zhang Ruifeng and Huang Fenglan. Head of the troupe: Hao Qiang. Composer: Wu Zhaopeng. Performers: Ren Yanmei.

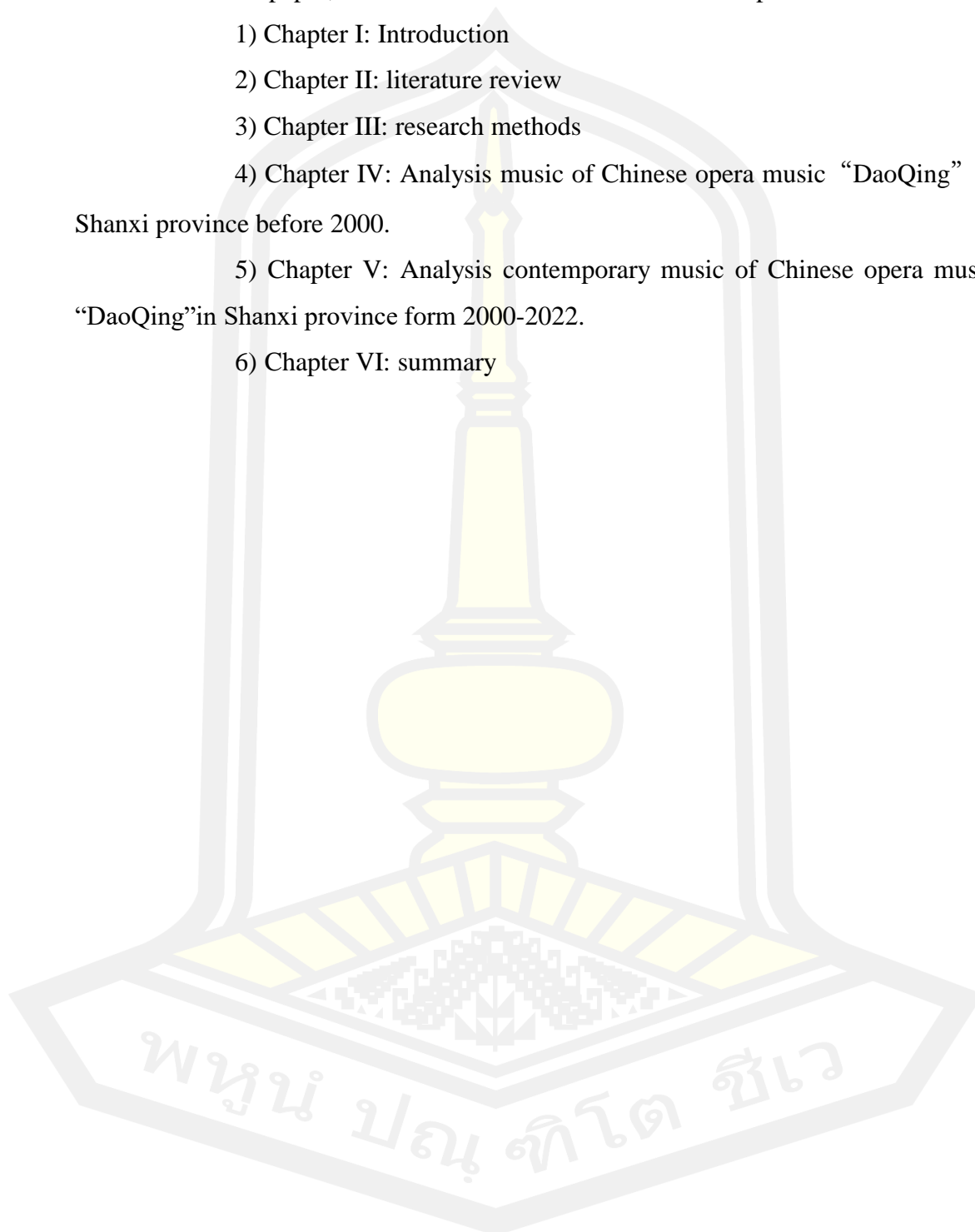
The interviewees need to meet the relevant requirements specified in this study. On the one hand, I collected the reporter's understanding and cognition of Shanxi Daoqing Opera. On the other hand, the collection of a large number of Shanxi Daoqing music collections and materials provide a strong guarantee for the follow-up analysis and research of Shanxi Daoqing Opera music.

The first-hand data obtained by field work is the basic data discussed in this paper. In the process of field investigation, strictly do a good job in making photographs, recording, video recording and others to provide rich reference and corroboration for future discussion.

3.2.5.5 Presentation

In this paper, the researcher will introduce seven chapters:

- 1) Chapter I: Introduction
- 2) Chapter II: literature review
- 3) Chapter III: research methods
- 4) Chapter IV: Analysis music of Chinese opera music “DaoQing” in Shanxi province before 2000.
- 5) Chapter V: Analysis contemporary music of Chinese opera music “DaoQing” in Shanxi province form 2000-2022.
- 6) Chapter VI: summary



CHAPTER IV

THE MUSIC CHARACTERISTICS OF CHINESE OPERA MUSIC “DAOQING” IN SHANXI PROVINCE BEFORE 2000.

4.1 History of Shanxi Daoqing before 2000

This chapter has two central tasks: first, to elucidate the development of Shanxi Daoqing opera before 2000 through the history of Shanxi Daoqing opera; the second is to analyze and study the musical characteristics of Shanxi Daoist opera before 2000.

I divide pre-2000 Shanxi Daoqing music into three periods: the formative period (1890-1948), the prosperous period (1949-1976) and the stagnant period (1977-2000).

4.1 History of Shanxi Daoqing before 2000

4.1.1 The history of shanxi Daoqing Opera from 1890 to 1948

4.1.2 The history of shanxi Daoqing Opera from 1949 to 1976

4.1.3 The history of shanxi Daoqing Opera from 1977 to 2000

4.2 The analysis of Shanxi Daoqing Opera music before 2000

4.2.1 The analysis of Shanxi Daoqing Opera music from 1890-1948

4.2.2 The analysis of Shanxi Daoqing Opera music from 1949-1976

4.2.3 The analysis of Shanxi Daoqing Opera music from 1977-2000

Through historical development and music analysis, we can systematically understand the development and changes of Shanxi Daoqing Opera.

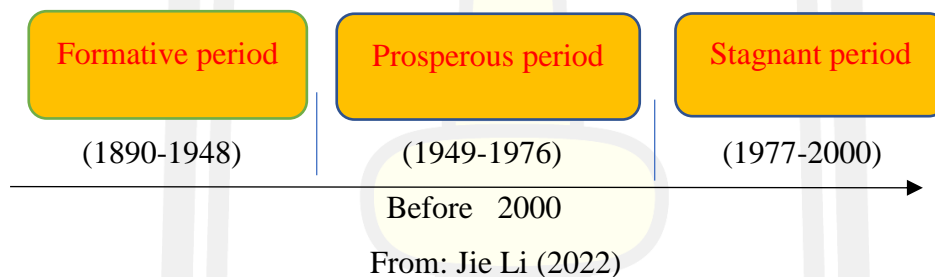
4.1 History of Shanxi Daoqing before 2000

Daoqing, the music practiced in Taoist temple, originated from Taoist art mainly to tell and sing Taoist stories or related subjects. It was an artistic tool used by Taoists to publicize their religious ideas and doctrines. Therefore, if we want to trace back to the source of Daoqing in northern Shanxi, we can't get around the big root of Taoism and Daoqing culture.

In this section on the history of Shanxi Daoism before 2000, the author will elaborate on three aspects: firstly, typical musical melody in the play; secondly, accompanying musical instruments; and finally, performance scene.

In the field survey, Wu Zhaopeng said that for thousands of years, the Taoist sentiment in northern Shanxi has been evolving and has traveled through the waves of the times. Like other art forms of drama, drama literature has been greatly developed. At the same time, many excellent traditional plays, new historical plays and modern plays were created. And with its fresh artistic form, it has preserved the excellent traditional civilization of China in concentrated ways such as showing the personality charm different from other plays, containing rich cultural information, having unique literary value, and occupying an important position in the history of Chinese Taoist art and even in the history of Chinese drama literature.

Table 4. 1 The development stages before 2000



From this icon, it shows the development stage of Shanxi Daoqing Opera from the shape of Daoqing Opera to 2000 years ago, as well as the division of years.

4.1.1 The history of shanxi Daoqing Opera from 1890 to 1948

Daoqing Opera, developed from Daoqing music, developed into Daoqing Opera in 1890 and took to the stage. Wu Zhaopeng said in the interview that "Li Long of the Cultural Bureau verified that before Daoqing Opera officially appeared on the stage of opera, there was a transitional stage of crossing the street, and finally formed Daoqing Opera to appear on the stage of history."

In 1942, Shanxi Daoqing workers transformed the "old Daoqing" and created the "new Daoqing" with lively tunes, and created the representative Daoqing song "Fan shen Daoqing".

Before 1949, during the Anti-Japanese War, there were many famous Daoqing troupes in Northern Shanxi.

4.1.1.1 Typical musical melody in the play

The relationship between Daoqing and the religion has a long history, which is characterized by the reflection of Taoist immortals and advocating the Taoism doctrine of "merciless and affectionate". The natural connection between Daoqing and religion is also reflected in the repertoire of Daoqing drama and becomes an important part of the purpose of Daoqing drama, namely, "religious myth drama".

The repertoire of "religious mythology drama" has its own emphasis, but most of them take the story of Han Xiangzi as their typical representative.

The reason why Han Xiangzi's story is the representative of "religious myth drama" is that, firstly, his story is widely spread, and his ideas are related people's minds. Secondly, Han Xiangzi has become a bridge between religion and the secular world. The basis of reality and the story of becoming immortal have sketched a beautiful vision for ordinary people that can be reached as long as they devote themselves to cultivation and work hard. Third, Xiangzi Zhuan is an outstanding representative of the classical traditional dramas, with strong aesthetic implications. The plot twists and turns, the personality of the characters is distinct, and the rhythm of the lyrics is elegant.

A vocal form which refers to vocal music, plays an important role in Daoqing in Northern Shanxi, and is also an important symbol to distinguish various Daoqing. Shanxi's northern Shanxi Taoism is rooted in the folk. Its rich vocal music is not only passed on by the ancient traditional Taoism and folk Taoism, but also integrated with some musical elements of folk songs and local dramas. At the same time, it also has part of the singing tunes of local dramas, so it is known as the "seventy-two tunes of Dao qing".

For example, in "Xiangzi Zhuan", the aria used is called "Die luo jin qian tune", which is a traditional aria. Die luo jin qian Tone is an ancient tune in Daoqing, which is stable, lengthy and infectious.

There are three reasons for choosing this aria in the play. Firstly, the aria of my aunt sung by girls is a representative aria in the biography of Xiangzi. It

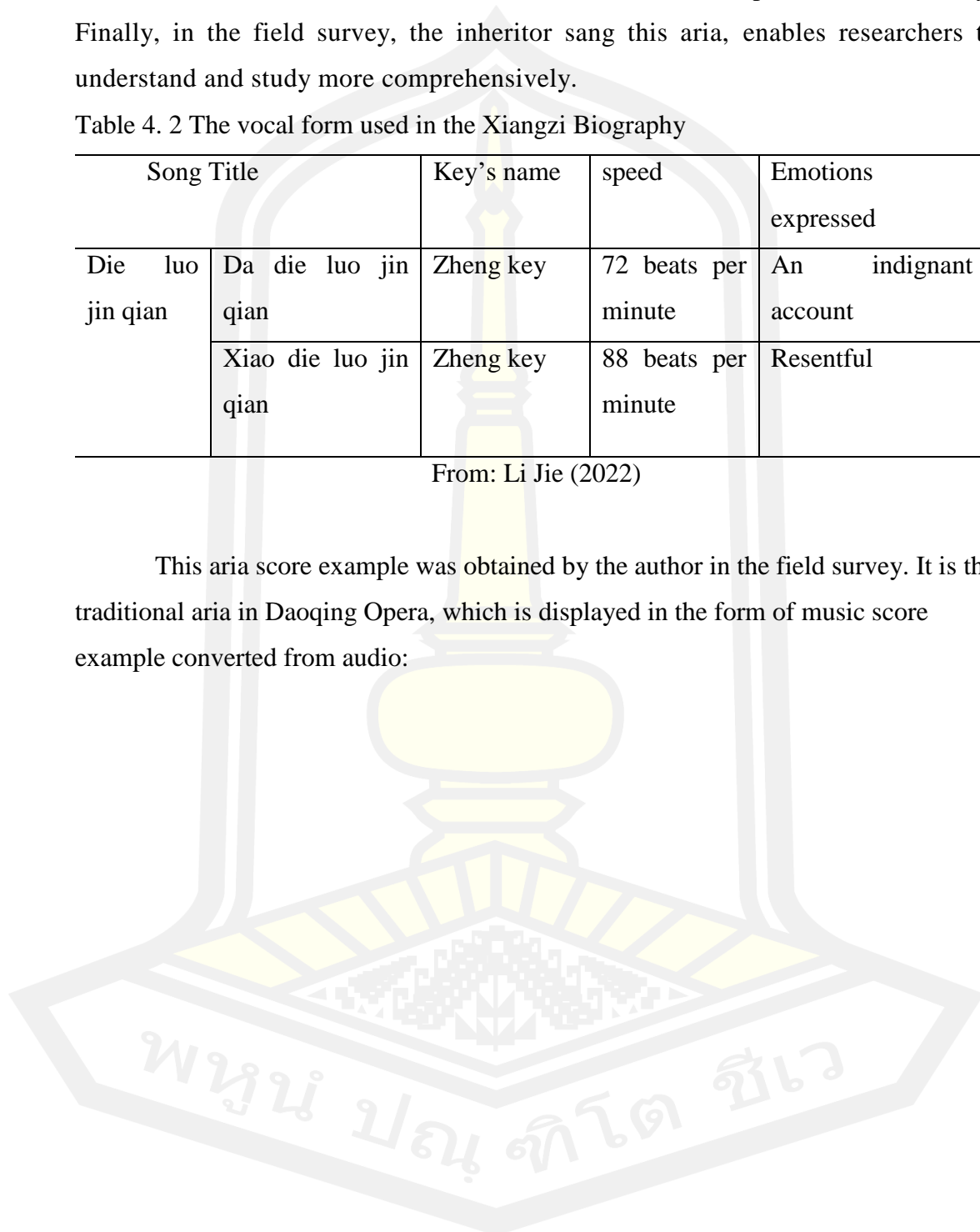
can best express the thoughts and feelings conveyed by the play. Secondly, this aria is a traditional aria and the oldest aria, and it has been preserved to this day. Finally, in the field survey, the inheritor sang this aria, enables researchers to understand and study more comprehensively.

Table 4. 2 The vocal form used in the Xiangzi Biography

Song Title		Key's name	speed	Emotions expressed
Die lu jin qian	Da die lu jin qian	Zheng key	72 beats per minute	An indignant account
	Xiao die lu jin qian	Zheng key	88 beats per minute	Resentful

From: Li Jie (2022)

This aria score example was obtained by the author in the field survey. It is the traditional aria in Daoqing Opera, which is displayed in the form of music score example converted from audio:



经堂会

Jing tang hui

China tradition vocal form
Transcription by Li Jie

♩ = 72

有 老 身 开 言 道 哎 嗯
you lao shen kai yan dao ai en

(san xian instrument melody)

湘 子
xiang zi

儿 细 听 娘 言 嗯 唉 咳 唉 咳
er xi ting niang yan en ai hai ai hai

唉 咳 唉 咳 再 莫 要 谋 念 终 南 哎
ai hai ai hai zai mo yao mo nian zhong nan ai

嗯 再 莫 要 操 忙 炼 丹 哎
en zai mo yao cao mang lian dan ai

嗯 唉 咳 唉 咳 唉 咳 唉 咳 你 与 咱 韩 门
en ai hai ai hai ai hai ai hai ni yu zan han men

留 根 苗 哎 嗯
liu gen miao ai en

Figure 4. 1 The aria of the role of "aunt" in Xiangzi Biography

Lyrics Features: A tune with seven words as the lyrics. The regular lyrics style, which is called "seven words tune" when singing seven words lyrics, is the structure of upper sentence and lower sentence, and is widely used in Daoqing in northern Shanxi.

Chinese Lyrics:

You lao shen kai yan dao

Xiang zi er xi ting niang yan

English Translation :

the old man said

Xiangzi, the son, listened

carefully to his mother

Zai mo yao mou nian zhong nan *Don't think about Zhong nan shan anymore*

Zai mo yao cao mang lian dan *Don't be busy refining pills*

Yu zan han men liu gen miao *Leave a child for our family*

Singing features: use more foreshadowing words: ai hai hai ai hai

Foil words appear in the lyrics of Daoqing Opera which expands the musical form or the length of the phrase, and plays a role in supplementing the description or exaggerating the emotion in the content.

Most of the lyrics and monologues of Daoqing Opera are in a local language. These dialect lyrics make Linxian Daoqing full of local flavor, which is difficult for outsiders to understand.

"Lyrics" is a style composed of prose and verse. The lyrics in opera are "singing, expressing, and chanting". It is an important tool for the characters in the play to exchange ideas and express feelings. The other is to use dialect slang, which is rich in regional characteristics. Dialect is the core and spirit of opera. Local opera and local dialect are integrated, forming the unique style of different operas with a local flavor.

Many of the lyrics in Xiangzi Zhuan are famous Ci plaques that were popular in the Tang, Song, Jin and Yuan Dynasties, such as [Shuaha'er] [Langtaosha] [Pipo Yu] [Zaoluo Pao], which not only have the same name, but also very similar sentence structures. Now, we will try to make an analysis by taking the passage [ShuahaiEr] and [Lang Tao Sha] sung by a small Taoist boy as an example.

Vocal form: Shua hai er

Excerpted from *Jing tang hui* in *Xiangzi Biography*, a traditional opera drama in northern Shanxi.

Chinese Lyrics:

Wu ben shi, han zhen ren

Nian jing shu, qu xiu xing

Ye yue hua qiang tao chu men

Er shi du wo shang tian qu

Ba dong zhen ren cai shou feng

Xiang dang nian wo ben shi guan men zhong xiu cai

English Translation :

(I was really Han Zhenren,

Read scriptures and practice,

Escape at night.

*The two masters helped me go to
heaven,*

The eight holes were awarded.

*I used to be a scholar in the official school,
 Dao ru jin cai xiu de ba dong zhen ren Only now has he become an eight-
 hole
 real man.)*

Vocal form: Lang tao sha

An excerpt from the traditional Taoist drama "The Legend of Xiangzi · Jing tang hui" in northern Shanxi is presented below.

*Xiao xiang zi, xia shan lai (Xiao Xiangzi, come down the mountain,
 Yao shen yi bian give oneself a shake and change into another form,
 Bian le ge xiao dao tong shi er san I became a child at the age of twelve or
 thirteen.*

Qu dao jing tang yao wen and When you go to the jing tang, you should say
 hello

Du shen niang gui shan Aunt Du returns to the mountain.)

It can be seen that this kind of lyrics in Xiangzi Zhuan, no matter [play with children] or [Lang Taosha], all are colloquial, well-structured, simple but elegant. Obviously, such words should be written by famous public talents with certain cultural accomplishments, which is beyond the common sense of "mass collective creation".

4.1.1.2 Accompanying musical instruments

Musical instrument is an important factor to constitute a drama or tune. The reason why it is important is that the characteristics of its musical instruments are consistent with the characteristics of its drama or tune. As far as musical instruments are concerned, each musical instrument has its own characteristics. Without characteristics, such musical instruments cannot exist and develop. Therefore, in the early Daoqing Opera, all the instruments used are very special and important.

Jan ban: a type of clapping board. "Jan" refers to bamboo pieces used for writing in ancient times. "Jan " is the board, so it is called simple board.

Wu Yimin said in the introduction to Chinese Daoqing Art: "The exquisite board, with ornaments such as eaves rats or cicadas carved on the inside of the elbow, and also with bronze bells, which are about eight minutes in diameter, collide with

each other with the hitting of the board, becoming the ensemble sound of the board and the copper bell, which is called "two rings". There are three feet of simple boards in Tang Dynasty, which is called clapping board. Its clapping board is simple. The existing simplified board has been improved and its length has been reduced. The bamboo board used for the Henan pendant is made of sandalwood, about eight inches long. It is a further improvement on the existing bamboo board. "



Figure 4. 2 The representative musical instrument of Shanxi Daoqing Opera "Janban"
Recorder: Researchers

Fishing drum: a kind of hand drum, named after the fisherman. According to Lang Ying's "Seven Repairs Draft", in the early years of Jingkang, the folk created a fishing drum, which was made of bamboo tubes. The diameter of the bamboo tube was two inches, the length was about seven feet, and the hat skin was the head. It was used to make festivals. It was named "Ventilating and Binding". "Fengfangza" is the three timbres of the fishing drum: "tong" is its heavy percussion, "feng" is its light percussion, and "za" is a light short tone. Therefore, "Ventilating Zha" is a nickname derived from its sound (Wu yimin,1997).

In the North, bamboo tubes are easy to crack in the dry climate. Some of them break bamboo tubes into several V-shaped strips, and then re-stick them with fish glue to form drum tubes, which are wrapped with leather and hemp and painted with paint. Others use 0.5mm thick copper plate to roll drum tubes, whose timbre is similar to that of bamboo tubes.

After Chunxi of the Southern Song Dynasty, Yugu and Jianban became the special instruments of Daoqing. With the footprints of Taoist priests and Daoqing artists, they spread throughout the country and gradually became significant.

The simple fishing drums are the most important characteristic musical instruments of Daoqing art. They have a long history, having unique timbre and style. They have been accompanied by artists for hundreds of years, and have become the symbol of Daoqing art and the treasure of national musical instruments.

In addition to the fishing drum board, the early Daoqing musical instruments were utilized to fit the performance, and their bands had their own special instruments. They are four stringed Hu Qin and seven eye flutes, commonly known as "three pieces".

Four stringed Hu Qin, also known as "four tone Hu" and "four tone Zi", is one of the main instruments in performance. There are two kinds of wooden shells and copper shells. The shell diameter is 10 cm, most of which are hexagonal. There are also round shells with sheep skin or python skin. The sound is thick and soft. The strings are from outside to inside. The second and fourth strings are the inner strings, and the first and third strings are the outer strings. The strings are defined as "2-6".

Seven eye flutes: its full name is "treble seven eye bamboo plum flute". Different from other bamboo flutes, Daoqing flutes have another hole between the sixth hole and the membrane hole, which is an "i" sound, so that it can be played with seven flute eyes in high pitched playing, and the sound effect is extremely prominent.

Table 4. 3 Accompanying musical instruments in early Daoqing Opera

Band music	Percussion music	String music
Flute、 Dongxiao、 Guanzi、 Sheng、 Dina	Shuishui、 Shuibang、 Longyan	Dabanhu, Xiaobanhu Sihu, Zhuihu, Pixian

From: Li Jie (2022)

4.1.1.3 Performance scene

A place for performance in ancient time, the theater, is also known as the music tower or the dance tower in historical documents and inscriptions. It is a stage specially used for opera, songs and dance performances. It used to be the main place for opera performances, playing a unique role in praising the gods and entertaining people, and for art and music education. Today, it is not only an important cultural relic of opera, but also an important part of China's ancient architecture.

According to the records of cultural relics of Chinese Opera, there are more than 20,000 ancient theatres in China, with around 3,719 ones found in Shanxi province. It can be seen that the legacy of ancient theatres in different periods and different forms in Shanxi Province has an amazing appearance in the history of Chinese opera development.

According to the existing materials, the early Daoqing stages in northern Shanxi can be divided into two categories. One is permanent and the other is temporary.

After the Qing Dynasty, there were many more theaters in northern Shanxi. Most of them were built in temples, in almost every village. At that time, because most of the places where the emotions spread in the northern Shanxi province were barren mountains; the mountains were high and the roads were far; the terrain was dangerous, and the transportation was inconvenient, so many temples and stages were not large in scale, and sometimes they might even be just an isolated temple or platform. However, no matter how big or small, we worship the gods and invite theatrical troupes to sing. The first scene is the Daoqing "worship the gods".

Shanxi North Theater is mostly located in the south and north, with three wide faces. It is built on the stone foundation, and the "burst columns" on both sides are embedded with opera couplets. According to the "Introduction to Chinese Daoqing Art", the late Daoqing artist Shi Suoren said that when he was young, he saw a wall inscription on the stage in Guoxian County. The play was "Jingtanghui", which was about the beginning of Qianlong's reign in the Qing Dynasty. In the early 1980s, Wang Bin of Xinzhou Municipal Bureau of Culture

once had a handwritten record. Shi Suoren also said that when he was a child, he once sang on a stage in the countryside of Guoxian County, and saw a stage wall written with a brush in Tongzhi years, on which a village Daoqing drama group sang "Xiangzi scolds the door". Another place was on the ancient stage of a village where there was a record of singing "The Biography of Li Cuilian" during the reign of Tongzhi in the Qing Dynasty. The stage described in these three materials cannot be further verified because it no longer exists.



Figure 4. 3 Shanxi Linxian Ancient Stage

Recorder: Researchers

In many places in Shanxi province, there have been many ancient stages of various shapes in history. Later, some were destroyed, and now there are not many ancient stages are kept intact. The surviving ones are also dilapidated and unattended. This also requires our descendants to protect and repair the cultural relics left by our ancestors, and we can't let the cultural relics still be damaged and destroyed.

4.1.2 The history of shanxi Daoqing Opera from 1949 to 1976

After the founding of the People's Republic of China in 1949, the ancient art of Shanxi Daoqing opera embarked on a path of development. Folk professional and semi-professional Daoqing opera troupes scattered all over the country were also established one after another. Great changes took place in both content and form. A

new Daoqing opera has grown up, with a growing artistic team, fruitful artistic creations and a vibrant research atmosphere.

Based on the Da jinggou Daoqing troupe, which housed the renowned Wang Zhanbang of Daoqing, and authorized by the Bureau of Culture and Education, Shenchu county in northern Shanxi province founded the first government-sponsored professional theatrical group in Daoqing history in March 1954.

The Youyu County Xinrong Opera Ensemble was founded on August 23, 1956. The traditional plays "Da shang diao" and "Liu Quan Jinggua" from "The Biography of Li Cuilian," "Killing the Dog," and "Four Persuasions," among others, were performed in four villages that year.

With "Cao chang," "Cuihong Xiashu," and "Hangzhou Purchasing Medicine," respectively, Shenchu Troupe and Youyu Troupe took part in the second opera watching and performing conference in Shanxi Province in April 1957.

The Youyu Troupe performed "Hefeng Skirt" in the regional opera production in 1959.

The "Northern Shanxi Daoqing Joint Performance Troupe" was founded in 1962 by the Shenchu Opera Troupe and the Youyu Troupe.

The Shanxi Linxian Opera Ensemble was founded in 1960.

The sitting-singing Daoqing was staged in 1962 under the influence of Shanxi Bangzi, where it absorbed the style of banquet music and transformed into opera Daoqing.

Respecting history and the rules of art yielded to the prosperity of Daoqing Opera at this time. The significant successes in theater over the past 17 years, according to Fu Jin, "were the achievement on the foundation of tradition, and on the basis of the rich aesthetic heritage being amassed in the development of Chinese opera for nearly a thousand years." Daoqing Opera has consistently upheld its kinship with tradition, which also serves as an essential assurance of its prosperity.

4.1.2.1 Typical musical melody in the play

China is a country that values etiquette and filial piety. The traditional Confucian ideology is permeated with the concept of loyalty, filial piety and justice throughout the ideological field, which has been valued by the rulers of previous

dynasties. Dramas showing filial piety and virtue have always been advocated. There are also such dramas in Daoqing Opera. In general, the drama of "filial piety and virtuous persuasion" accounts for a small proportion in the whole Daoqing drama, and its scripts are relatively small. However, as far as the development of Daoqing drama is concerned, the drama of "filial piety and virtuous persuasion", as the transition from "religious myth drama" to other dramas, is an inextricable link to the study of Daoqing drama.

"The drama of filial piety and virtuous persuasion" is also an early development drama of Daoqing drama. Its ideology is inherited from the "religious myth drama", and its main content is to persuade people to be filial, harmonious and friendly. It is of positive significance for the stability of social order and the cultivation of moral customs. The "filial piety and virtuous persuasion drama" in the Daoqing drama is far less than the "religious myth drama" in terms of the number of plays, and the subject matter is also relatively narrow. With "filial piety and virtuous piety" as the core, especially the story of the ancient twenty fourth filial piety is widely known among the people. Almost all of which are compiled into opera for singing, and the feudal ethics and morality are more deeply rooted in the people through the dissemination of opera.

In terms of content, such stories mostly focus on "filial piety" and "virtue". It contains a kind of gentle and honest, moral beauty, and embodies the function of moralizing people.

Ideologically, such plays are themed by "filial piety", "virtue" and "kindness". To secularize of Daoqing Opera, "Xiaoxian Quanshan Opera" is to modify it to be closer to people's personal lives and more dramatic after artistic refinement, so that it is easily accepted by the audience. Its preaching content is consistent with the content of family rules, family instructions and village rules in the traditional society, so it has the adaptability of persuasion and education.

In general, the drama of "filial piety and virtuous persuasion" in Daoqing Opera has left the religious matrix and moved towards a broader social space. Its appearance marks the maturity of Daoqing Opera. Judging from the current performance situation, such plays are gradually decreasing as "religious myth plays". The concern exists after what Gong Wenhua pointed out when analyzing the Daoqing

plays in northern Shanxi. "As far as the repertoire and music are concerned, the most representative of the Daoqing repertoire in northern Shanxi is the Immortal Taoist Drama and the Xiuxian Taoist Drama. The Shenxian Taoist Drama mainly tells the story of Taoists becoming immortals, which is more suitable for the Daoqing performance. After being put on the stage, although it has been adapted and revised by relevant people, it has not achieved much effect. Most of these plays are divorced from real life and cannot meet the appreciation or people's interest and aesthetic requirements of modern audiences. The Xiuxian Taoist Drama is also popular today. Ideology is out of place. " At the same time, "family life drama" is gradually thriving.

Features of the opera :

As a classic drama of Daoqing sentiment in northern Shanxi, Li Cuilian's Biography is known as "the boundary between the old and the new Daoqing Opera " because of its distinctive ideological and artistic nature. At present, there are two editions of suites collected. One consists of eight editions, namely, Kaizhai, Huajin chai, Da jing tang, Liu Quan Pays tao zhai, Wang Dalian Crunches His Children, Bi si Wang Dalian, Liu Quan Jinggua, and Huan hun ji. The other consists of the three editions, which are Hua Jin Chai, Da Jing Tang and Liu Quan Jing Gua. The difference between the two lies in that the "Eight Versions" strengthened Liu Quan's efforts to force his wife to suffer retribution, and the plot became lengthy, weakening Li Cuilian's complex psychology of dying from birth and recovering from death. The plot of the "Three Versions" is naturally connected and integrated, highlighting Li Cuilian's emotional context that she was born unwilling to be humiliated to death and unwilling to be swayed by fate. Especially in the ninth scene of Liu Quan Respects Melons, Li Cuilian went to the Wangxiangtai after her death, saw a couple of children, and spoke in great sorrow about the hardships of pregnancy in October and three years of breast-feeding. The strong atmosphere of sadness pushed Li Cuilian's indescribable feelings of injustice and indignation to the extreme, which has a strong significance of cultivating the virtuous and encouraging the virtuous.

Analysis of vocal form: the free style of "long and short sentences"

The long and short sentences refer to the long, short and irregular lyrics of the music.

Bitter Acacia: "ku xiang si" and "zi lai ban", followed by "Su qiang"

苦相思

Ku xiang si

China tradition vocal form
Transcription by Li Jie

$\text{♩} = 72$

9 李 翠 莲 号 咳 上 了 望 乡 台 上 往 下 观 看 哎
li cui lian hao hai shang le wang xiang tai shangwang xia guan kan ai

17 刘 员 外 奴 的
liu yuan wai nu de

25 夫 哎 哟 刘 员 一 外
fu ai you liu yuan wai

33 又 观 见 哈 咳 他 父 子 吨 睡 在 灵
you guan jian ha hai ta fu zi dun shui zai ling

棚 呀 哎 哈 咳 刘 员 外 刘 员 外 狠 心 的 人
peng ya ai ha hai liu yuan wai liu yuan wai hen xin de ren

Figure 4. 4 Li Cuilian's aria of Beating Sutra Hall

This is an aria from the traditional Daoqing drama "Da Jing Tang" in northern Shanxi province, which expresses Li Cuilian's sad feeling of falling in love with her children and crying about her separation when she ascends the "Wangxiangtai".

The lyrics are free in structure, different in length, being without certain rhymes, and are close to the natural language of solo singing. The tune of the aria is not as regular and rigorous as the types of tunes above. There are no clear paragraphs or strict symmetry. Instead, it combines the tone momentum, and is based on the melody at the beginning. The melody is continuously and freely developed. The melody has a clear internal connection. The tune is smooth; the image is clear; the beginning and the end are consistent; the atmosphere is unified; and it has a strong crying nature. Therefore, we can temporarily call it the "free style melody".

After the word boards were widely spread, especially when they were combined with the local opera forms, some of them broke the original structural style, or only retained some of its characteristics, or just followed its name, or simply started

a new "stove". Only in appearance, it had the characteristics of different sentence patterns. This situation was very common in the Daoqing music in northern Shanxi. In this play, other tunes sung by Li Cuilian such as [Chou Diancha] [Ku ling tang] belong to this structure, which plays a significant role in showing a more profound expression of the plot and the strength of the musical image. In addition, there are "free style" short sentences such as [Hong pao] divertimento. Because they are all composed of three parts, namely, "Introductory", "Zhengqu" and "Shawei", they have become a kind of sentence pattern of "composite music"(Wu zhaopeng,2012)

The musical score consists of three staves of music in 2/4 time. The lyrics are written in Chinese characters and Pinyin below the notes.

Staff 1: 李 哎 翠 咳 咳 咳 莲 越 呀 么 越 痛 心
li ai cui hai hai hai lian yue ya me yue tong xin

Staff 2: 刘 员 哈 咳 咳 外 太 实 了 横
liu yuan ha hai hai wai tai shi le heng

Staff 3: 哎 行 号 哎 哈 哎 咳 哈
ai xing hao ai ha ai hai ha

Figure 4. 5 Li Cuilian's aria

Singing features:

Li (ai) cui (hai hai hai) lian yue ya me yue tong xin

(Li Cuilian is more and more distressed)

Liu yuan (ha hai hai) wai tai shi le heng ai xing (hao ai ha ai hai ha)

(Councillor Liu is really running roughshod)

Hui de jia xia po kou da ma xiu can nan ren

(I'm ashamed to scold me when I get home)

Yi geng liang dian san geng si dian wu gu tian ming le

(1 and 2 midnight till dawn)

Hen hen xin yi ming fu yin cheng

(He died of ruthlessness)

Ni bi wei qi fu yin cheng

(You forced your wife to go to die)

Pie xia xiao jiao sheng you shui lai xin teng

(Who will be distressed if children are left behind)

Liu yuan wai xi ding ning wei qi

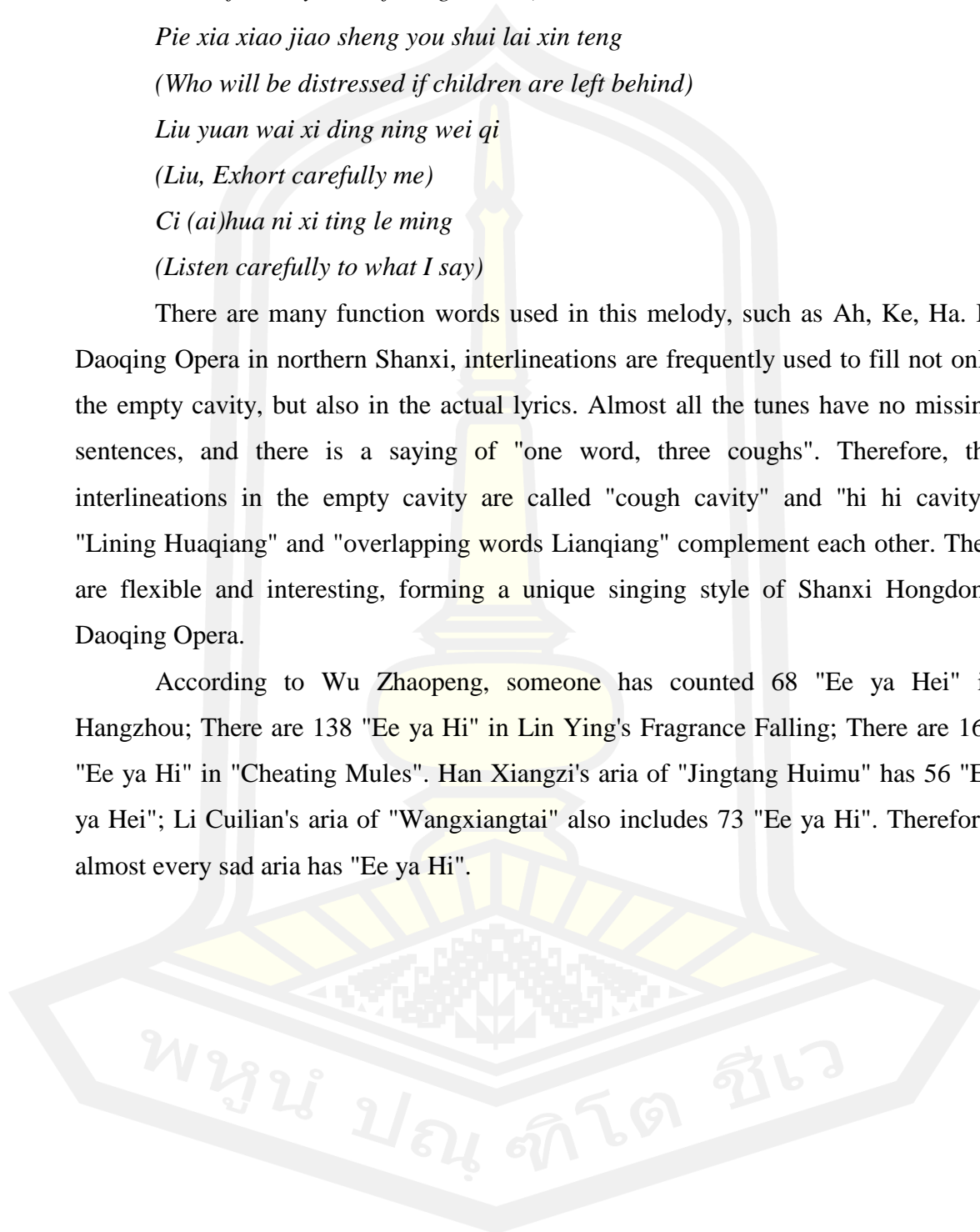
(Liu, Exhort carefully me)

Ci (ai)hua ni xi ting le ming

(Listen carefully to what I say)

There are many function words used in this melody, such as Ah, Ke, Ha. In Daoqing Opera in northern Shanxi, interlineations are frequently used to fill not only the empty cavity, but also in the actual lyrics. Almost all the tunes have no missing sentences, and there is a saying of "one word, three coughs". Therefore, the interlineations in the empty cavity are called "cough cavity" and "hi hi cavity". "Lining Huaqiang" and "overlapping words Lianqiang" complement each other. They are flexible and interesting, forming a unique singing style of Shanxi Hongdong Daoqing Opera.

According to Wu Zhaopeng, someone has counted 68 "Ee ya Hei" in Hangzhou; There are 138 "Ee ya Hi" in Lin Ying's Fragrance Falling; There are 165 "Ee ya Hi" in "Cheating Mules". Han Xiangzi's aria of "Jingtang Huimu" has 56 "Ee ya Hei"; Li Cuilian's aria of "Wangxiangtai" also includes 73 "Ee ya Hi". Therefore, almost every sad aria has "Ee ya Hi".



4.1.2.2 Accompanying musical instruments



Figure 4. 6 Representative musical instrument used by Li Cuilian in Daoqing Opera:

Fishing Drum

Recorder: Researchers

Unlike in the early stage, the accompanying musical instruments of Daoqing Opera were added later in the middle stage, in agreement with the different plays. The instruments in Wuchang are headed by fish drums and Jin ban, which are arranged in order as small hairpins, wooden fish, gongs, hairpins, small gongs and longyan, which are called "Wu Eight Immortals".

Table 4. 4 Musical Instruments Used in Li Cuilian

Band music	Percussion music	String music
Flute, Dongxiao, Guanzi, Sheng, Dina	hairpins, wooden fish, gongs, hairpins, small gongs and longyan, which are called "Wu Eight Immortals".	Dabanhu, Xiaobanhu, Sihu, Zhuihu, Pixian

From: Li Jie (2022)

After the founding of the People's Republic of China, with the reform and development of traditional opera art, higher requirements have been put forward for the accompaniment of opera music. The organizational system of Daoqing Band in northern Shanxi has undergone new development and changes, and the instruments and types used

have gradually become modern. Due to the dispersal of the two professional troupes in northern Shanxi and the private troupes in various counties, the selections of performance, and chord position of musical instruments are different. One thing remains the same is to seek the unity of as rich a drama flavor as possible and a distinctive flavor of the times (Wu Zhaopeng, 2021).

4.1.2.3 Performance scene

In the earliest days, when performing on the ancient stage, most of the traditional ancient stage installations were relatively simple. A partition (or wooden board or stone) was set in the middle to separate the stage performance area from the backstage. There are upper and lower gates on the left and right, which are often called "Huan Gate". Clothes are placed on both sides at the back of Huan Gate. There is no fixed stage in the later stage performance village, so the rich will summon the villagers to raise funds to build a temporary stage. Such the stage is usually small, and simply made by the local materials such as wood.

After 1949, with the development and progress of politics, economy and culture, many villages in the north of Shanxi province have built new open-air stages, which are mostly monolithic reinforced concrete structures, generally 16 to 18 meters wide and 10 meters deep. The dance names with better conditions are also accompanied by "ear rooms". There are actor dressing rooms, dressing rooms, kitchens, and actor dormitories.

The stage art of Daoqing in northern Shanxi also experienced a development process from simple to complex, and from low to high. For example, the stage lighting has developed from kerosene lamps to horse lamps and later steam lamps. After the rural area is electrified, it has entered the stage of electric light setting, which is called by the common people. Creative lighting design has become an important means for many troupes to create a dramatic atmosphere and create dramatic artistic effects.

The stage installation has also developed from the initial "partition" into a creative set, The stage is subdivided into soft scenery, hard scenery, net scenery, or background scenery, creating a professional and modern stage art design based on time, local conditions, and drama conditions, or creating the stage's decorative beauty with ethnic patterns adapted to the plot, or enhancing the stage's color beauty with a highly

generalized "lamp" colored sky curtain or highlight the grand beauty of the stage with realistic scenery devices and modern lighting, audio and video technology.

At the same time, as an important part of stage art, the system of makeup, clothing and suitcase has gradually become perfect and mature with the progress of the times and the improvement of people's aesthetic standards.



Figure 4. 7 The stills of Li Cuilian's selection of Liu Quan into Melons (Youyu County Daoqing Drama Troupe)

Recorder: Researchers

In the aspect of actors' makeup, it is commonly known as "slapping on the face", or making faces. The mask of Chinese operas was derived from the ancient totem from the Nuo Festival in the spring and autumn period. It later developed into the mask of the Song and Yuan Dynasties, resulting in the formation of the mask of the Ming and Qing Dynasties. On the basis of absorbing the essence of facial masks in Chinese operas, the facial masks in northern Shanxi province are a kind of character modeling art, formed by integrating the characteristics of their own operas that shows the aesthetic characteristics of stylization, exaggeration, patterning, decoration and regionalization (Wu Zhaopeng, 2020).



Figure 4. 8 Shanxi Daoqing Opera Li Cuilian make up backstage

Recorder: Researchers

4.1.3 The history of shanxi Daoqing Opera from 1977 to 2000

Under the influence of the Chinese Cultural Revolution, Daoqing Opera was at a standstill during this period. In March 1972, the rehearsal conference of Shanxi Province's newly created literary and artistic programs was held in Taiyuan.

4.1.3.1 Typical musical melody in the play

With the increase of audience's aesthetic and entertainment needs, traditional plays concerning religious and ethical ideas have gradually fallen behind the times and could not meet people's requirements, but "family life drama" which mainly reflects the stories of talents and beauties and folk life emerged. This kind of drama is closer to lives of a wider audience and is also deeply branded with a local opera. It is a popular drama which is frequently performed and distinctive among the masses in Daoqing Opera.

Features of the opera :

The "family life drama" in the Daoqing drama deduces the folk daily stories, for example, the theme of marriage and love, family conflicts, neighborhood disturbances, farming life. As the main content, most of them are the "three small

dramas" of "Xiaosheng, Xiaodan, and clown". The repertoire is funny, humorous, and comic-like.

The "family life drama" integrates many folk life scenes and folk cultural connotations, highlighting the regional cultural characteristics. Because the performers and viewers of "family life drama" are rural farmers with a relatively low cultural level, they are less influenced by elegant literature. Therefore, the local dialect familiar to the local people is often used in the lyrics. With its humorous performance, it has more local characteristics.

The comedy structure of "Family Life Drama" combines education with pleasure. Many "family life dramas" in Daoqing dramas both show the common people's life, and the internal identity of traditional ethics, which is a mirror for the public to understand the external knowledge and regulate behavior.

Caiyuanpei was first created in 1988. After being processed and adapted in 1998, it subsumed the classical singing part because of the original version before becoming the representative play of Shanxi Linxian Daoqing Opera by 2000, and the award-winning play in the second National Intangible Cultural Heritage Performance in 2012.

Caiyuan Pei is a Daoqing Opera in Linxian, Shanxi province. It tells the sad aria of Qiuxiang missing her husband after she lost him. She was depressed. The aria tune used are Zhongnan and Ku shizi tune.

The Zhongnan tune is the representative aria in Daoqing, and many places still retain the music style of Daoge, with solemn and elegant aria, circuitous and soft and full of expressive force. It is mostly used for lyrical aria by borrowing scenery, and can also be used for narration. Every eight sentences of Zhongnan Tune are a complete aria, which can be sung separately or transferred to other tunes as the starting tune of a large aria.

The ten words tune is a narrative tune in the Daoqing of Linxian, similar to the Erduoban in Shanxi Jin Opera. It has a smooth rhythm and smooth singing, and is mostly used in the core part of the large aria. The ku shi zi tune is sad. The two sentences above and below are a complete aria. The singing method is different for everyone, but the main melody is roughly the same.

Singing features:

jiao yi sheng lao tian zheng kai yan ya me

(Oh, God, open your eyes)

Kan yi kan wo qiu xiang duo ke lian ya

(Look at me qiu xiang. How pathetic)

Shi san shang si le niang he dies

(My mother and father died on the 13th)

Liu li shi suo san si nian

(Three or four years of displacement)

Shi liu sui yu feng lang cheng yin yuan ya

(At the age of 16, he married Feng Lang)

Wei guo bai ri ta ming gui tian

(He died in less than a hundred days)

San nian lai zhi shang guo fen wei shang guo jie

(In the past three years, I have only been to the grave but not to the street)

Tian tian zai cai yuan zi li shou ao jian

(Every day in the vegetable garden)

Mo dao li de lu zou ya zou bu wan

(This kind of life is endless)

Qiu xiang wo shou gua shou dao na yi tian

(How long will my widowhood take)

4.1.3.2 Accompanying musical instruments

The formation of Daoqing Opera band can be divided into three periods: that under the influence of Quyi, that during the establishment and improvement of the opera type, and that after the founding of the People's Republic of China, which is mainly composed of professional opera troupes, generally corresponds to the development stages of Daoqing Opera. Of course, due to differences in individual development. It is not all types of Daoqing Opera that have gone through three stages.

The formation of Daoqing and Daoqing Opera by Daoqing band is in one continuous line. Not all the quyi and Daoqing can be made to be an opera, but the formation of the drama and Daoqing must be inseparable from the

foundation of quyi. To explore the early formation of the band of Daoqing Opera, Quyi Daoqing is the best reference.

In the early stage of Shanxi Daoqing Opera, the main musical instruments were Yugu and Jianban, as well as other musical instruments. Most of them were played and sung by artists. In the early stage of Linxian Daoqing Opera, there were only these two kinds. After the formation of opera, the percussion music of Bangzi Opera was used for reference, and "wood" (a local word, referring to percussion instruments) was added. After the Daoqing Opera was put on the stage, the increase of personnel, the increase of audience demand and the expansion of the scope of performance put higher requirements on the music of Daoqing Opera. Generally, there are two kinds of musical instruments: literary and martial arts. The types of musical instruments are also gradually increasing. Some of them are also borrowed from other operas.

4.1.3.3 Performance scene



Figure 4. 9 Cai yuan pei theater version

Recorder: Researchers

In late 2000, there are many more the stage form of Daoqing Opera found. The band moved from the back of the stage to the front of the stage. The performance of the vegetable garden with the purpose of this opera broke the previous form of accompaniment of musical instruments. There was no significant change in the accompaniment of musical instruments. However, the form of the performance

was more integrated with the repertoire, allowing people to feel the charm of accompaniment instruments while watching the opera.

Conclusion

Like most operas, the development of Daoqing in the north of Shanxi province has encountered difficulties in the past ten years. With the progress of science and technology and the development of society; people's cultural life has become increasingly rich; the pace of life has accelerated; the aesthetic requirements have changed; and the interest in the slow pace of traditional operas has become increasingly indifferent. The social basis on which Daoqing's existence and development in the north of Shanxi province has changed. Some traditional folk customs have been weakened traditional festivals, especially village temple fairs that have been gradually replaced by modern festivals, and the activity position of Daoqing in northern Shanxi has gradually shrunk. Under the impact of the market economy, the script has been reduced year by year; the number of performances has been reduced; the economic benefits are poor. So, it is difficult to be self-sufficient. In the ten years of the decline of Daoqing Drama Troupe, no successor actors were trained. Some accomplished actors have gradually retired from the stage because of their old age, some died one after another, and some have changed careers because they cannot maintain their lives, while young actors enjoy little prestige among the audience.

4.2 The analysis of Shanxi Daoqing Opera music before 2000

This section will examine the music characteristics of Daoqing Opera in different stages, from data collected through the field study between October 2021 and June 2022. Video materials can be viewed using QR code scanning, and the translated music scores can also be perused in the appendix. Through the analysis of the music characteristics of Daoqing Opera in different stages and themes, the characteristics and changes of Daoqing Opera before 2000 can be seen.

Next, the author will make a specific analysis of the music at this stage, including: Formal structure, Tempo, Range and Melody contour.

4.2.1 Analysis of Shanxi Daoqing Opera music from 1890-1949

4.2.1.1 sang name: Jing tang hui

This piece of music, which tells a myth, is very old. Han Xiangzi, the main character, matures into a 13-year-old Taoist youngster. The song is very distinctive, with a lot of liner notes in the verses, and the piece is divided into three phrases in total.

经堂会
Jing tang hui

China tradition song
Transcription by Jie Li

Phrase 1

小 湘 子 哎 呀 下 山 来 哎 咳 哈 摇 身 一
xiao xiang zi ai ya xia shan lai ai hai ha yao shen yi

Phrase 2

变 哎 咳 咳 变 一 个 道 童 呀 十 二 三 哎 咳 哈
bian ai hai hai bian yi ge dao tong ya shi er san ai hai ha

Phrase 3

Figure 4. 10 Xiangzi Singing in the Jing tang hui

Following chart shows the formal structure of “Jing tang hui” can be divided as follow:

Table 4. 5 The formal structure of “Jing tang hui”

Phrase	1	2	3
Bar	1-6	7-10	11-16

From: Li Jie (2022)

Phrase 1:

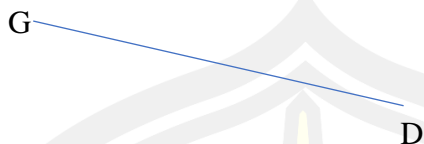
小 湘 子 哎 呀 下 山 来 哎 咳 哈
xiao xiang zi ai ya xia shan lai ai hai ha

The beat of this piece is 2/4

Tempo 1 minute per 60 times

Range From G to D

Melody contour Musical melodies are on a downward direction.



Phrase 2:

摇 身 一 变 哎 咳 咳
 yao shen yi bian ai hai hai

The beat of this piece is 2/4

Tempo 1 minute per 60 times

Range From E to G

Melody contour Musical melodies are on a downward direction.



Phrase 3:

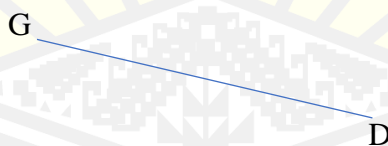
变 一 个 道 童 呀 十 二 三 哎 咳 哈
 bian yi ge dao tong ya shi er san ai hai ha

The beat of this piece is 2/4

Tempo 1 minute per 60 times

Range From G to D

Melody contour Musical melodies are on a downward direction.



The early traditional repertoire is sung with a distinct melodic ebb and flow, with each phrase proceeding from a highest note, to the lowest.

4.2.2 Analysis of Shanxi Daoqing Opera music from 1950-1969

4.2.2.1 Sang name: Li cui lian

A typical karmic drama, the play is. As her husband is believed to have committed a crime, Li Cuilian, a devout lady who has practiced Buddhism since she was a young child is compelled to abandon her children and commit suicide to prove her innocence. Li Cuilian hangs herself as a type of forced helplessness rather than as a challenge to the feudal powers.

The piece is divided into three phrases, and this investigation analyzes three melodic elements.

李翠莲
Li cui lian

China traditional song
Transcription by Jie Li

Figure 4. 11 The song of Li cui lian

Following chart shows the formal structure of “Li cui lian” can be divided as follow:

Table 4. 6 Formal structure of “Li cui lian

Phrase	1	2	3
Bar	1-3	4-10	11-20

From: Li Jie (2022)

Phrase 1:

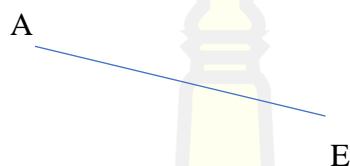
李 li 翠 cui 莲 lian 号 hao 咳 hai

The beat of this piece is 2/4

Tempo 1 minute per 72 times

Range From A to E

Melody contour Musical melodies are on a downward direction.



Phrase 2:

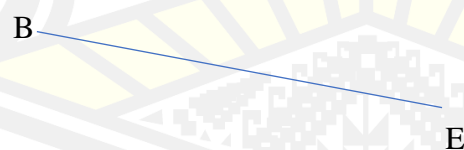
上 shang 了 liao 望 wang 乡 xiang 台 tai 上 shang 往 wang 下 xia 观 guan 看 kan 哎 ai 刘 liu 员 yuan 外 wai

The beat of this piece is 2/4

Tempo 1 minute per 72 times

Range From B to E

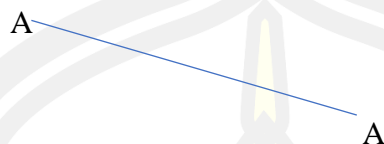
Melody contour Musical melodies are on a downward direction.



Phrase 3:

奴 nu 的 di 夫 fu 奴 nu 的 di 夫 fu 哎 ai 刘 liu 员 yuan 外 wai

The beat of this piece is 2 /4
Tempo 1 minute per 72 times
Range From A to A
Melody contour Musical melodies are on a downward direction.



4.2.2.2 Sang name: Qiong gong lei

This is an ancient transplant of the opera. The singer's performance of this part, sung by Empress Chen, shows the joy of the couple in the opera when they meet again after a long and delicate reunion. The song is very distinctive, with a lot of liner notes in the verses, and the piece is divided into three phrases in total.

琼宫泪 Qiong gong lei

China Tradition song
Transcription by Jie Li

♩=70

数 年 来 从 未 有 呀 嗽 号 咳 咳 号 咳
shu nian lai cong wei you ya ao hao hai hai hao hai

9 **Phrase 1**

啊 号 咳 啊 好 咳 啊 号 咳
a hao hai a hao hai a hao hai

17 **Phrase 2**

喜 开 颜 哈 哈 今 日 里
xi kai yan ha ha jin ri li

25 **Phrase 3**

孔 雀 开 屏 为 人 哎 咳 咳 欢 哈 哎 咳
kong que kai ping wei ren ai hai hai huan ha ai hai

Figure 4. 12 The song of Qiong gong lei

Following chart shows the formal structure of “Qiong gong lei” can be divided as follow:

Table 4. 7 Formal structure of “Qiong gong lei”

Phrase	1	2	3
Bar	1-16	17-24	25-30

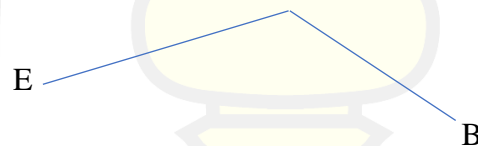
From: Li Jie (2022)

Phrase 1:

数 年 来 从 未 有 呀 嗽 号 咳 咳 号 咳
shu nian lai cong wei you ya ao hao hai hai hao hai

啊 号 咳 啊 好 咳 啊 号 咳
a hao hai a hao hai a hao hai

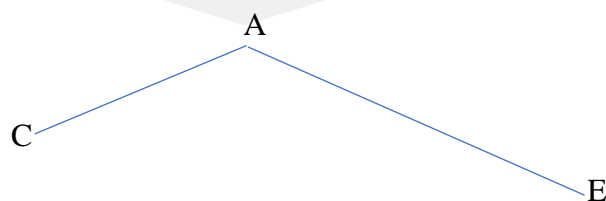
The beat of this piece is 2/4

Tempo 1 minute per 70 timesRange From E to BMelody contour Moves to the highest note and moves down at the end.

Phrase 2:

喜 开 颜 哈 哈
xi kai yan ha ha

The beat of this piece is 4/4

Tempo 1 minute per 70 timesRange From C to EMelody contour Moves to the highest note and moves down at the end

Phrase 3:

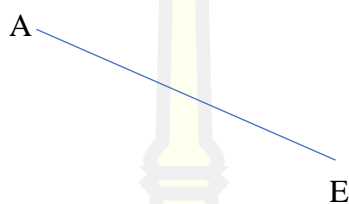
今日里孔雀开屏为人哎咳咳欢哈哎咳
jin ri li kong que kai ping wei ren ai hai hai huan ha ai hai

The beat of this piece is 2/4

Tempo 1 minute per 70 times

Range From A to E

Melody contour Musical melodies are on a downward direction.



The music of this period is more melodically rich, with multiple notes in a single word being a feature of this phase, with a large number of liner notes, and the music of the play Li Cuilian has each phrase proceeding from the highest note, proceeding to the lowest note, and ending on the lowest note. Each phrase in Qiong Gong Tears has a dramatic melody that peaks and falls.

4.2.3 Analysis of Shanxi Daoqing Opera music from 1970-2000

4.2.3.1 Sang name: Cai yuan pei

This song depicts in the vegetable garden, the main character Qiu xiang and her love interest first meet and fall in love. A few years later, the other half passed away, prompting the lead character to sing in honor of her partner. The piece is divided into 9 phrases in total.

菜园配

Cai yuan pei

China tradition vocal form
Transcription by Li jie

$\text{♩} = 60$

Phrase 1

5 叫 一 声 老 天 睁 开 眼 呀 么 咳 嗨 哟

9 呀

Phrase 2 看 一 看 我 秋

14 香 多 可 怜 哎 咳 哎 咳 十 三 上

Phrase 3 死 了

18 娘 和 爹

22 流 离

Phrase 4

27 失 所 三 四 年

32 十 六 岁 与 冯 郎 成

37 姻 缘 未 过 百 日 他 命 归

Phrase 5

42 天 三 年

Phrase 6

来 只 上 过 坟 未 一 上 过 街 天 天

Figure 4. 13 The song of Cai yuan pei

Phrase 7
 49 子里受熬煎 磨道
 zi li shou ao jian mo dao

Phrase 8
 55 里的路
 li de lud

61 走呀走不完 秋香我
 zou ya zou bu wan qiu xiang wo

Phrases 9
 67 守寡 守到那一天 哪一天
 shou gua shou dao na yi tian na yi tian

Figure 4. 13 The song of Cai yuan pei

Following chart shows the formal structure of “Cai yuan pei” can be divided as follow:

Table 4. 8 Formal structure of “Cai yuan pei”

Phrase	1	2	3	4	5	6	7	8	9
Bar	1-6	7-12	13-19	20-27	28-40	41-45	46-53	54-65	66-72

From: Li Jie (2022)

Phrase 1:

♩=60

叫一声 老天 睁开
 jiao yi sheng lao tian zheng kai

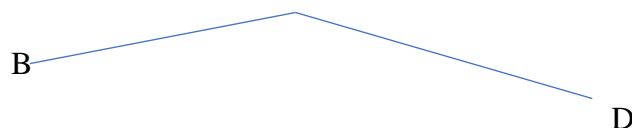
5
 眼呀么 咳嗨 啾呀
 yan ya me hai hai yi ya

The beat of this piece is 4/4

Tempo 1 minute per 60 times

Range From B to D

Melody contour Moves to the highest note and moves down at the end.



Phrase 2:

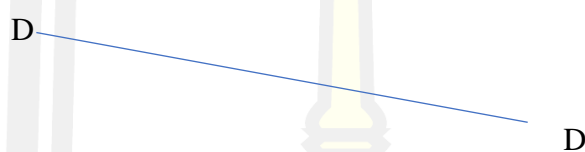
看 一 看 我 秋 香 多 可 怜 哎 咳 哎 咳 十 三 上
 kan yi kan wo qiu xiang duo ke lian ai hai ai hai shi san shang

The beat of this piece is 4/4

Tempo 1 minute per 60 times

Range From D to D

Melody contour Musical melodies are on a downward direction.



Phrase 3:

死 了 娘 和 爹
 si le niang he die

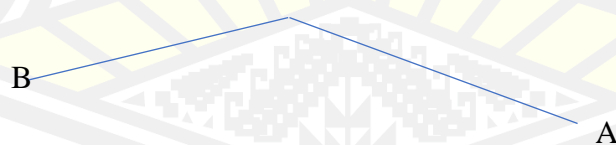
18

The beat of this piece is 4/4

Tempo 1 minute per 60 times

Range From B to A

Melody contour Moves to the highest note and moves down at the end.



Phrase 4:

流 离 失 所
 liu li shi suo

25

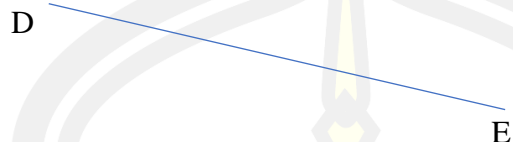
三 四 年
 san si nian

The beat of this piece is 4/4

Tempo 1 minute per 60 times

Range From D to E

Melody contour Musical melodies are on a downward direction.



Phrase 5:

十 六 岁 与 冯 郎 成 姻 缘 未 过
shí liù suì yǔ féng láng chéng yīn yuán wèi guò

百 日 他 命 归 天
bǎi rì tā mìng guī tiān

The beat of this piece is 4/4

Tempo 1 minute per 60 times

Range From B to D

Melody contour Moves to the highest note and moves down at the end.



Phrase 6:

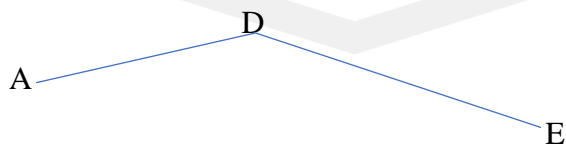
三 年 来 只 上 过 坟 未 一 上 过 街
sān nián lái zhǐ shàng guò fén wèi yī shàng guò jiē

The beat of this piece is 4/4

Tempo 1 minute per 60 times

Range From A to E

Melody contour Moves to the highest note and moves down at the end.



Phrase 7:

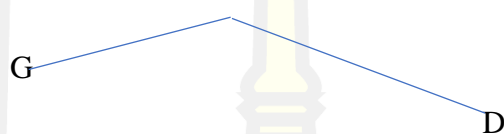
天天在菜园子里受熬煎
tian tian zai cai yuan zi li shou ao jian

The beat of this piece is 4/4

Tempo 1 minute per 60 times

Range From G to D

Melody contour Moves to the highest note and moves down at the end.



Phrase 8:

磨道里的路
mo dao li de lu

走呀走不完
zou ya zou bu wan

The beat of this piece is 4/4

Tempo 1 minute per 60 times

Range From A to A

Melody contour Moves up and down between ascending and descending direction then keep A.



Phrase 9:

秋香我守寡守到哪天哪一天
qiu xiang wo shou gua shou dao na yi tian na yi tian

The beat of this piece is 4/4

Tempo 1 minute per 60 times

Range From B to D

Melody contour Moves to the highest note and moves down at the end.



4.2.3.2 Sang name: Ying tai kang hun

This song is about a chant recited when Zhu Yingtai is welcomed by the Ma family, and when the maid Yinxin returns to Liang Shanbo to make up her mind to go. The singing is energetic and deliberate, with numerous liner notes in the catchy, unique tune. The piece is divided into 6 phrases in total.

英台抗婚

Ying tai kang hun

China song
Transcription by Jie Li

♩=72

Phrase 1

我小姐 那个咳呀 咳 哎咳哎咳哎咳 哎咳哈 生 来呀咳哈
wo xiao jie na he hai ya hai ai hai ai hai ai hai ai hai ha sheng lai ya hai ha

8

Phrase 2

志 气 大呀咳哈 哎呀咳哈 哎呀咳 哎咳哎咳哎咳
zhi qi da ya hai ha ai ya hai ha ai ya hai ai hai ai hai ai hai

15

Phrase 3

哈 志气大 从小 不 像个女 儿 家呀咳哈
ha zhi qi da cong xiao bu xiang ge nv er jia ya hai ha

21

Phrase 4

哎呀 啊号咳 哎咳哈号 哎呀咳哎咳 哈 女儿家
ai ya a hao hai ai hai ha hao ai ya hai ai hai ha nv er jia

Figure 4. 14 Ying tai kang hun

Following chart shows the formal structure of “Ying tai kang hun” can be divided as follow:

Table 4. 9 Formal structure of “Ying tai kang hun”

Phrase	1	2	3	4
Bar	1-5	6-16	17-20	21-26

From: Li Jie (2022)

Phrase 1:

我 小 姐 那 个 咳 呀 咳 哎 咳 哎 咳 哎 咳 哎 咳 哈
wo xiao jie na he hai ya hai ai hai ai hai ai hai ai hai ha

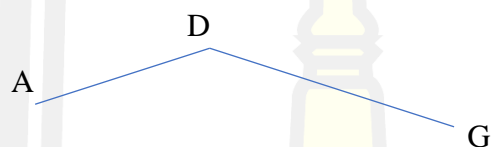
The beat of this piece is 4/4

Tempo 1 minute per 72 times

Range From D to D

Melody contour Moves to the highest note and moves down at the

end.



Phrase 2:

生 来 呀 咳 哈 志 气 大 呀 咳 哈 哎 呀 咳
sheng lai ya hai ha zhi qi da ya hai ha ai ya hai

12
哈 哎 呀 咳 哎 咳 哎 咳 哎 咳 哈 志 气 大
ha ai ya hai ai hai ai hai ai hai ha zhi qi da

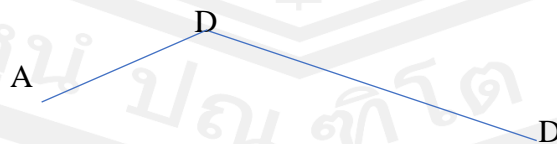
The beat of this piece is 4/4

Tempo 1 minute per 72 times

Range From A to D

Melody contour Moves to the highest note and moves down at the

end.



Phrase 3:

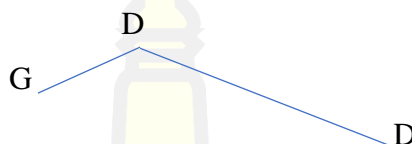
从 小 不 像 个 女 儿 家 呀 咳 哈
cong xiao bu xiang ge nv er jia ya hai ha

The beat of this piece is 4/4

Tempo 1 minute per 72 times

Range From G to D

Melody contour Moves to the highest note and moves down at the end.



Phrase 4:

哎 呀 啊 号 咳 哎 咳 哈 号 哎 呀 咳 咳 咳 哈 女 儿 家
ai ya a hao hai ai hai ha hao ai ya hai ai hai ha nv er jia

The beat of this piece is 4/4

Tempo 1 minute per 72 times

Range From D to D

Melody contour Stays plateaued in a single line direction from D to D.



The melodies are sensuous, melancholy, and more emotionally expressive in the backdrop of a Cai yuan pei. This period's music is richer, with more diverse melodic ups and downs.

Conclusion

The development of stage art presents several characteristics:

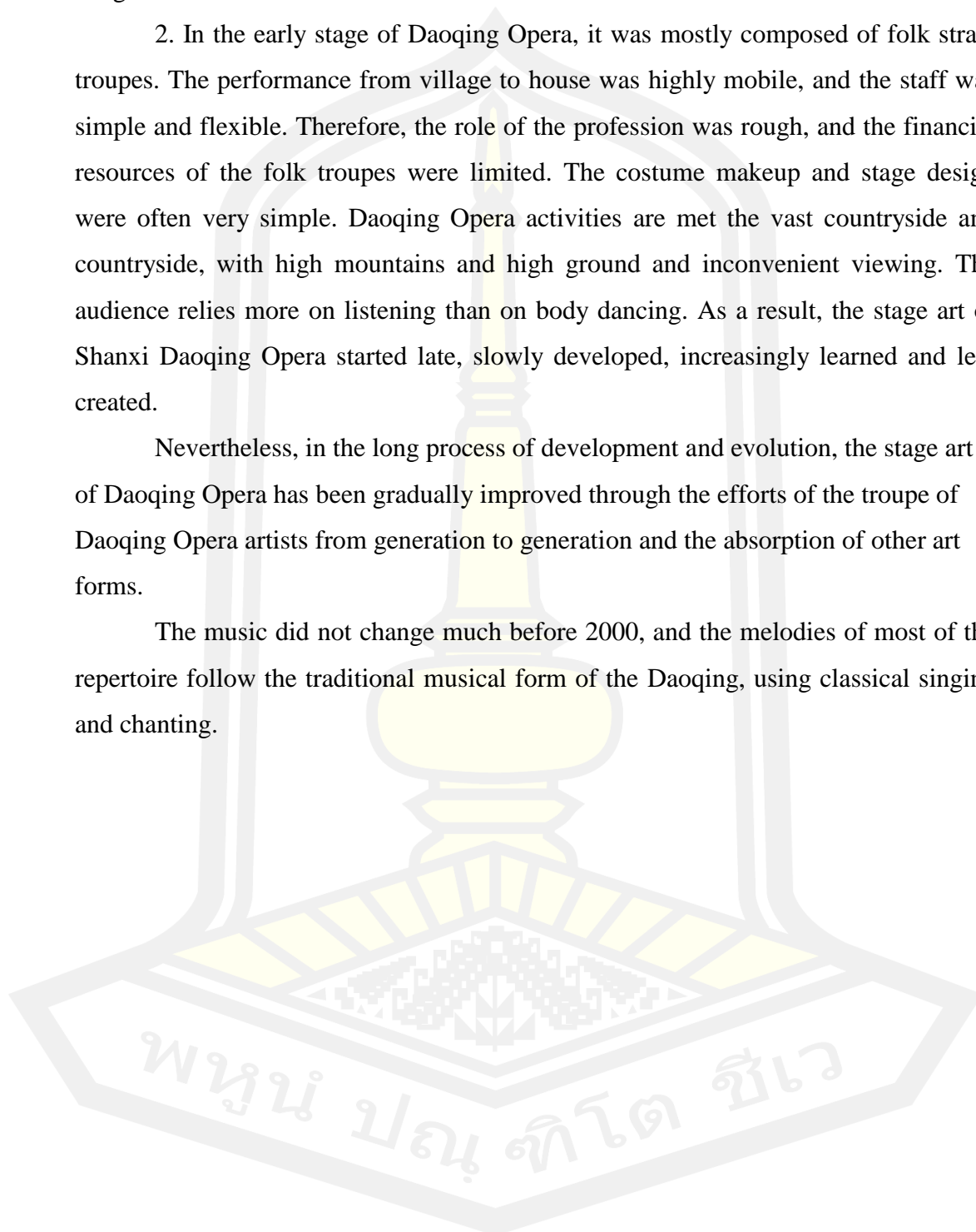
1. Daoqing Opera is developed from Quyi Daoqing Opera. The tradition of winning by singing and stressing singing over doing has led to the development of Daoqing Opera's "literary arena". Later, under the influence of other operas, it

gradually increased traditional martial arts, and its stage art started a little later due to congenital factors.

2. In the early stage of Daoqing Opera, it was mostly composed of folk straw troupes. The performance from village to house was highly mobile, and the staff was simple and flexible. Therefore, the role of the profession was rough, and the financial resources of the folk troupes were limited. The costume makeup and stage design were often very simple. Daoqing Opera activities are met the vast countryside and countryside, with high mountains and high ground and inconvenient viewing. The audience relies more on listening than on body dancing. As a result, the stage art of Shanxi Daoqing Opera started late, slowly developed, increasingly learned and less created.

Nevertheless, in the long process of development and evolution, the stage art of Daoqing Opera has been gradually improved through the efforts of the troupe of Daoqing Opera artists from generation to generation and the absorption of other art forms.

The music did not change much before 2000, and the melodies of most of the repertoire follow the traditional musical form of the Daoqing, using classical singing and chanting.



CHAPTER V

THE CONTEMPORARY MUSIC OF CHINESE OPERA

“DAOQING” IN SHANXI PROVINCE FROM 2000 TO 2022

In the fifth chapter, I will focus on the development of Shanxi Daoqing music after 2000: the revival period (2001-2010), and the development period (2011-2022). Each period is mainly divided into two parts, the first part is the historical development, and the second part is the analysis of music characteristics. In the first part of the historical development analysis, we focus on three aspects: vocal music structure, accompaniment instruments, and stage performance. In the second part of music analysis, we mainly select the aria music of different periods for analysis, and comparison.

5.1 History of Shanxi Daoqing from 2000 to 2022:

5.1.1 The history of shanxi Daoqing Opera from 2000-2010

5.1.2 The history of shanxi Daoqing Opera from 2011-2022

5.2 Analysis of Shanxi Daoqing Opera music after 2000

5.2.1 Analysis of Shanxi Daoqing Opera music from 2000-2010

5.2.2 Analysis of Shanxi Daoqing Opera music from 2011-2022

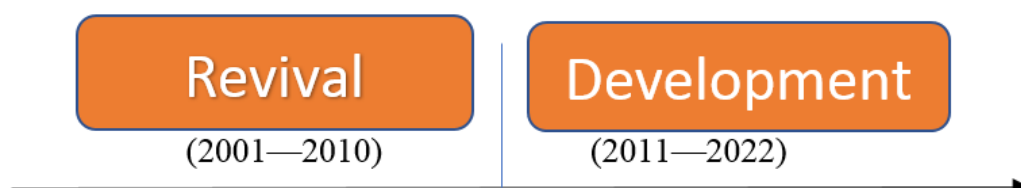
Through the comparative study of the fifth chapter of modern Daoqing Opera, this paper analyzes the development characteristics and current situation of Daoqing Opera in the past 20 years.

5.1 History of Shanxi Daoqing from 2000 to 2022:

In 2000, Shanxi Daoqing Opera heralded in a new development opportunity. Kunqu Opera was included in the UNESCO list of “Intangible Cultural Heritage” in 2000, and the “Intangible Cultural Heritage” has officially entered the Chinese vision.

In this section on the history of Shanxi Daoism before 2000, the author will elaborate on three aspects: typical musical melody in the play, accompany musical instrument, performance scene.

Table 5. 1 The development stages after 2000



From by Li Jie (2022)

From this table, the development stage of Shanxi Daoqing Opera from the shape of Daoqing Opera form 2001 to 2022years ago, as well as the division of years can be seen.

5.1.1 The history of shanxi Daoqing Opera from 2000—2010

In 2006, the ministry of culture published the first list of intangible cultural heritage protection in China, and in 2010, the first Law on the Protection of Intangible Cultural Heritage was promulgated. Driven by the upsurge of "intangible cultural heritage", the whole society has gradually attached importance to traditional culture, including opera art. As far as Daoqing Opera is concerned, the first batch of intangible cultural heritage was applied for by Shanxi Linxian Daoqing and Jinbei Daoqing in 2006, the second batch of "intangible cultural heritage" was successfully applied for by Hongdong Daoqing in June 2008.

First of all, the revival of Daoqing Opera is reflected in the stability of the number of drama types and the enhancement of artistic vitality. After experiencing the test of social environment, the artistic level, stage music, class organization, actor groups and other aspects of Daoqing Opera in various regions have been improved. In the continuation of traditional culture and the transformation of modern society,

Daoqing Opera has found a way to balance and adapted to social development, showing its strong vitality.

Secondly, the revival of Daoqing Opera is reflected in the overall revival of the class and performance activities. For example, some Daoqing private groups have strived, so a myriad of private troupes such as Shenchu Baihua Daoqing Drama Troupe, Shenchu Daoqing Experimental Troupe, Shenchu Daoqing Youth Troupe, and Shenchu Bufang Daoqing Drama Troupe exist. In 2001, Shanxi Linxian Daoqing Drama Troupe went to Taiyuan and established Shanxi Linxian Daoqing Research Center in Taiyuan. In 2002, the Propaganda Department funded 30000 yuan to create a new modern Daoqing drama, Nanny. In 2003, it was adapted into a modern Daoqing drama, Mountain Village Mother. Actors, musicians and dancers have also made progress.

During this period, the revival of Daoqing Opera was the result of many contributing factors. From the external environment, the rapid economic development, the inclusive and open market, the enhancement of national cultural self-confidence, and the demand for diversified entertainment provide a great environment for the survival of the opera. Also, the other factors predict its prosperity include the perspective of internal environment, the implementation of the "intangible cultural heritage" protection policy, the support of policy funds, the reference and absorption of Daoqing Opera to other art forms, and the improvement of the quality of actors and the level of class management. Represented by Daoqing Opera in the north of Shanxi province and Linxian County, Shanxi Daoqing Opera is becoming unprecedentedly active. Even some dramas with high difficulty in repetitions have also been excavated and sorted out. As a whole, Daoqing Opera gradually revived during this period, triggered by the environment of the times, and the presence of new features.

First, in order to gain a foothold in the fierce competition, we should quickly approach mature art forms, such as Jin Opera and Pu Opera. For Daoqing Opera, learning from mature art forms is conducive to rapid growth, but for its own artistic characteristics, it is a concession.

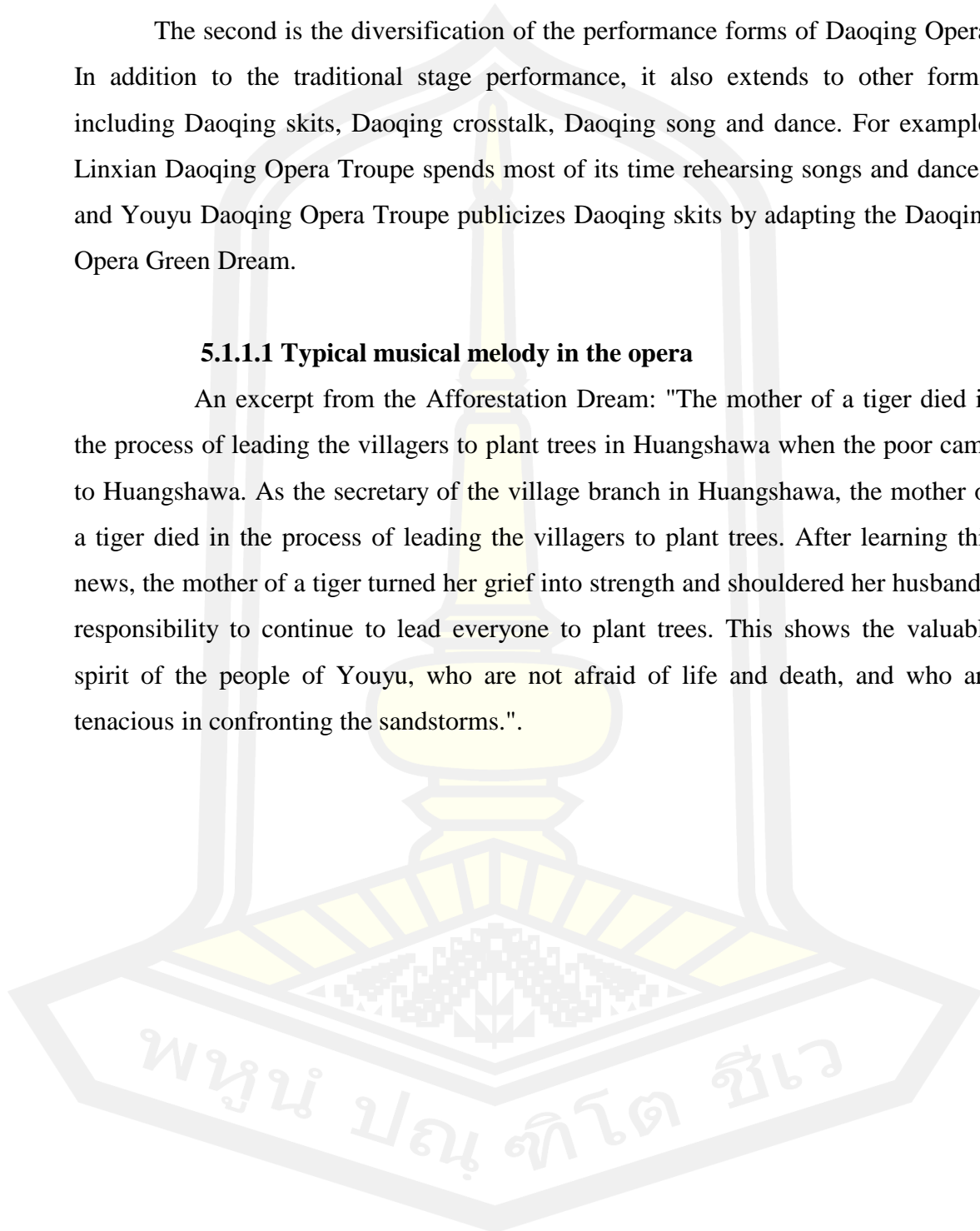
Fu Jin said, "This kind of compromise makes the small plays have to be accepted and recognized by the Chinese drama as a whole. The high price they pay is that the self-sufficiency of the small plays in aesthetics has gradually degenerated to

the level of pure vocal music. In terms of repertoire and performance techniques, the big plays have been transformed like colonization."

The second is the diversification of the performance forms of Daoqing Opera. In addition to the traditional stage performance, it also extends to other forms, including Daoqing skits, Daoqing crosstalk, Daoqing song and dance. For example, Linxian Daoqing Opera Troupe spends most of its time rehearsing songs and dances, and Youyu Daoqing Opera Troupe publicizes Daoqing skits by adapting the Daoqing Opera Green Dream.

5.1.1.1 Typical musical melody in the opera

An excerpt from the Afforestation Dream: "The mother of a tiger died in the process of leading the villagers to plant trees in Huangshawa when the poor came to Huangshawa. As the secretary of the village branch in Huangshawa, the mother of a tiger died in the process of leading the villagers to plant trees. After learning this news, the mother of a tiger turned her grief into strength and shouldered her husband's responsibility to continue to lead everyone to plant trees. This shows the valuable spirit of the people of Youyu, who are not afraid of life and death, and who are tenacious in confronting the sandstorms."



黄沙洼穷 黄沙洼苦
Huang sha wa qiong huang sha wa ku

China sang
Transcription by Li Jie

$\text{♩} = 90$

7 huang sha wa qiong lai huang sha wa ku
说 起 来 心 尖 尖 都 颤
shuo qi lai xin jian jian dou chan
13
悠 看 山 山 不 秀, 看 水 无 水
you kan shan shan bu xiu, kan shui wu shui
19
流, 穿 衣 皮 肉 露, 吃 水 贵 如 油
dliu chuan yi pi rou lou chi shui gui ru you
25
虽 说 是 日 月 紧 迫 难 糊 口, 咱 祖 祖 辈 辈
sui shuo shi ri yue jin po nan hu kou zan zu zu bei bei
31
不 离 这 穷 山 沟, 不 发 愁 不 诅 咒
bu li zhe qiong shan gou bu fa chou bu zu zou
37
困 难 面 前 不 低 头, 与 天 斗 与 地 斗 不 去 庙 堂
kun nan mian qian bu di tou yu tian dou yu di tou bu qu miao tang
43
把 神 求 好 日 子 还 靠 自 己 一 双 手 造 林 植 树
ba shen qiu hao ri zi hai kao zi ji yi shuang shou zao lin zhi shu
49
咱 宁 肯 把 性 命 丢
zan ning ken ba xing ming diu

Figure 5. 1 Afforestation Dream: Poor in Huangsha Valley, bitter in Huangsha Valley

Libretto:

Huang sha wa qiong lai huang sha wa ku

(The yellow sand depression is poor, and the yellow sand depression is bitter)

Shuo qi lai jin jian jian dou chan you

(The tip of my heart is shaking)

Kan shan shan bu xiu kan shui wu shui liu

(There are no beautiful mountains and rivers to watch)

Chuan yi pi rou lou chi shui gui ru you

(Dressed with skin and meat, water is as expensive as oil)

Sui shuo shi ri yue jin po nan hu kou

(Although it is urgent to live)

Zan zu zu bei bei bu li zhe qiong shan gou

(We have been living in this poor valley for generations)

Bu fa chou bu zhu zhou

(No worries, no curses)

Kun nan mian qian bu di tou

(Don't bow before difficulties)

Yu tian dou yu di dou

(Fight with the sky and the earth)

Bu qu miao tang ba shen qiu

(Don't go to the temple to ask God)

Hao ri zi hai kao zi ji yi shuang shou

(Good days depend on your own hands)

Zao lin zhi shu zan ning ken ba xing ming diu

(We'd rather lose our lives in afforestation and tree planting)

Analysis of aria: The first half of this section is a typical one, mainly composed of traditional aria [winter pomegranate], combined with some melodies of [snatching the cross] and [short cross]. However, the beginning and end of [winter pomegranate] are used, and the middle part is greatly changed.

Dong shiliu: It is the aria name of Shanxi Daoqing Opera, and the four phrases of the whole song form a section. At first, fill in two librettos between 1 and 3 phrases and function words such as "cough, ha" between 2 and 4 phrases. Later, I filled in four lyrics, reducing various function words. The mode is business mode, which is applicable to the singing of lyrical paragraphs to express internal feelings.

"Although the sun and the moon are pressing, it is difficult to live" is adapted from the traditional singing [tight cross], and "we have been living in this poor mountain valley for generations" is adapted from the traditional singing "short cross". Starting from 25 bars of "stack board", the speed is gradually accelerated, and the rhythm is changed from "one board, three eyes" to "one board, one eye".

Seven-words tune is the most popular tune in Daoqing, used to express excitement, and its singing is cheerful and clear. Ten-character tune is a narrative tune in Daoqing Opera, and is mainly used in the core part of singing. The

rhythm is stable and smooth. Plate type aria, having been borrowed from Bangzi Opera, is now further developed towards a truer plate type aria.

"No worries, no curses, and no bowing in the face of difficulties. Fight with the sky, fight with the earth, and don't go to the temple to beg the gods." The short and pithy lyrics and sonorous and powerful aria fully demonstrate the villagers' valor to plant trees and control sandstorms when they die. The accompaniment uses a long tone to turn the singing into a pattern of "tight beat and slow singing", and ends with a drawl in the bass area.

5.1.1.2 Accompany musical instrument

In the new repertoire after 2000, the instruments used have been increased and reformed on the basis of the original ones. The most representative is that some western instruments have been added to enrich the music.

Accompaniment music can be divided into two main categories. The first category is Sixian Brand Music. The second category is Suona Brand Ziqu. In accompanying, a fishing drum is likely to be used no matter when starting the board or going through the door.

This is something that other plays do not have. Even the Taoist sentiments of brothers of the same clan are no longer used, while Youyu Taoist sentiments have always been used, which is full of Taoist sentiments.

Instrumental music in opera music not only accompanies the vocal form, but also sets off the atmosphere; depicts the environment; matches the plot of the play, and the emotions of the characters in the play. Let the actor's posture, eyebrows and eyes and other movements be brought into full play. It is the chief director of the stage to control the rhythm and ensure the continuity and unity of the modern drama.

The band of Afforestation Dream is divided into literary field, and martial field. The literary arena is composed of the national traditional "four pieces", namely flute, Sanhu, Sihu and Sheng, plus Suona, low hu and dulcimer. Later, with the development of Daoqing art and the need for the purpose of the play, Dasanxian, Erhu, Pipa, cello, violin, electronic organ were added. Modern plays were also performed on trumpet, trombone, garden horn, clarinet, flute and other Western instruments.

The traditional percussion music in the martial arts arena is fishing drum. This is a special instrument for Daoqing, which is not available in other plays. A simple board, a special instrument for Daoqing, is made of two thin flat bamboo pieces. The left-hand hits it to beat the rhythm. As to a single skin drum, its heart used by Daoqing must be larger than that used in other plays.

The other percussion instruments, such as hand clappers, bangzi, big hairpin, small gongs and small hairpin, are similar to other brother operas.

5.1.1.3 Performance scene



Figure 5. 2 aria of Daoqing Opera Afforestation Dream

Recorder: Researchers

Like most operas, the props set of Daoqing Opera has roughly experienced the development process of "one table and two chairs", from freehand brushwork and realism to the combination of freehand brushwork and static objects.

After 2000, the number of stage prop sets of Daoqing Opera increased gradually. In Afforestation Dream, the customized prop sets include mobile stage, boulder sand, and designed lighting dance art, which can be used on any stage. At that time, it was very novel and innovative, and a new concept of stage design came into being.

At the beginning of 2000, the stage setting of Shanxi Daoqing Opera was a little simple and rough. In this play, only a simple curtain was made to add to the understanding of the scene of the story. However, the use of light has further changed and developed at this time. In terms of clothing and makeup, the costumes of actors are more in line with the purpose of the play and the characteristics of the times, and

can accurately reflect the character characteristics of the characters. The facial makeup is closer to real life, natural and simple.

In Shanxi Youyu Daoqing's *Green Dream*, the time for the vocal tunes to move from rap Daoqing to the stage to become a drama is relatively short. To adapt to the complex plot, characters, and feelings of the drama, the traditional vocal connection is far from enough, so it is imperative for the vocal tune to change from the Qupai style to the Banqiang style. In the creation of *Afforestation Dream*, we saw that the composer had the courage to innovate and break through the tradition in the drama creation of Youyu Daoqing, based on the traditional singing of Shanxi Youyu Daoqing. It absorbs the essence of many other opera tunes, and is inclusive in Taoism. Because of this, the performance of "*Green Dream*" has been widely welcomed by most audiences. The audience's acceptance is enough to prove that the bold innovation of *Green Dream* is successful. The "tune board tune" and "deletion of function words" not only serve to foil the characters' feelings, but also make the expression of music smoother and clearer (Zheng Jiaojiao, 2018).

5.1.2 The history of shanxi Daoqing Opera from 2011--2022

The third batch of "intangible cultural heritage" was applied for by Shenchu Daoqing in 2011. A series of rescue measures have been implemented, and more protection measures are also in the pipeline. Shanxi Daoqing has new hope for survival, and Daoqing Opera has entered a period of culmination.

The third is to learn from the modern management mode for the development of Daoqing Opera; to introduce the market system; to increase the competitive vitality; to break the big pot; to adopt the scoring system such as the Shanxi County Daoqing Opera Troupe, and to implement project management for art production and performance. Another example is the combination with cultural tourism, which is dominated by realism and focuses on social benefits, such as the Great River Ancient Town and Qikou Ancient Town created by Linxian Daoqing Drama Troupe. The multi-channel beneficial attempt of Daoqing Opera has created a new situation for the development of Shanxi Daoqing Opera.

In a word, Daoqing Opera has made some progress in the "intangible cultural heritage" protection boom from 2000 to 2022, and has gained some real support and

development space in terms of funds and policies. However, being included in the list of "intangible cultural heritage" is not the guarantee of Daoqing Opera. It is the long-term plan for its survival and development to fundamentally improve its ability in terms of creation, arrangement, performance level, etc.

5.1.2.1 Typical musical melody in the play

磧口古鎮
Qi kou gu zhen

China sang
Transcription by Li Jie

$\text{♩} = 88$

9 风里雨里 跑口外 挣回几个 苦钱来 拿它 抵垫 做买卖
feng li yu li pao kou wai zheng hui ji ge ku qian lai na ta di dian zuo mai mai

17 保准咱 能发大财 哪么依呀 依嗨嗨 金马驹驮回
bao zhun zan neng fa da cai na me yi ya yi hai hai jin ma ju tuo hui

26 元宝来 停止抽钱咱 要快 有钱咱不 挣不是 傻来
yuan bao lai ting gong chou qian zan yao kuai you qian zan bu zheng bu shi sha lai

35 就是 呆亏你 也能说出 口巾着 性子瞎胡
jiu shi dai kui ni ye neng shuo chu kou you zhe xing zi xia hu

来百年大计 不能改 择日动土 把工开
lai bai nian da ji bu neng gai ze ri dong tu ba gong kai

Figure 5. 3 Aria of Daoqing Opera Qikou Ancient Town
Vocal form music: Dao mi tune, seven-character tune

Seven-character tune is the most widely used tune in Shanxi Linxian Daoqing, with lively singing. The rhythm is smooth, and it is mainly used to express high, and excited scenes. The longer narrative aria also uses seven-character tune as the starting melody. Seven-character tune is a popular tune in Linxian Daoqing Opera, and it is usually sung in tandem with the cross tune.

1) Lyrics format: English translation:

Feng li yu li pao kou wai Running out of the city in the wind and rain

Zheng hui ji ge ku qian lai Earn some hard money back

Na ta di dian zuo mai mai Use it to offset for business

Bao zhun zan neng fa da cai I'm sure we can make a fortune

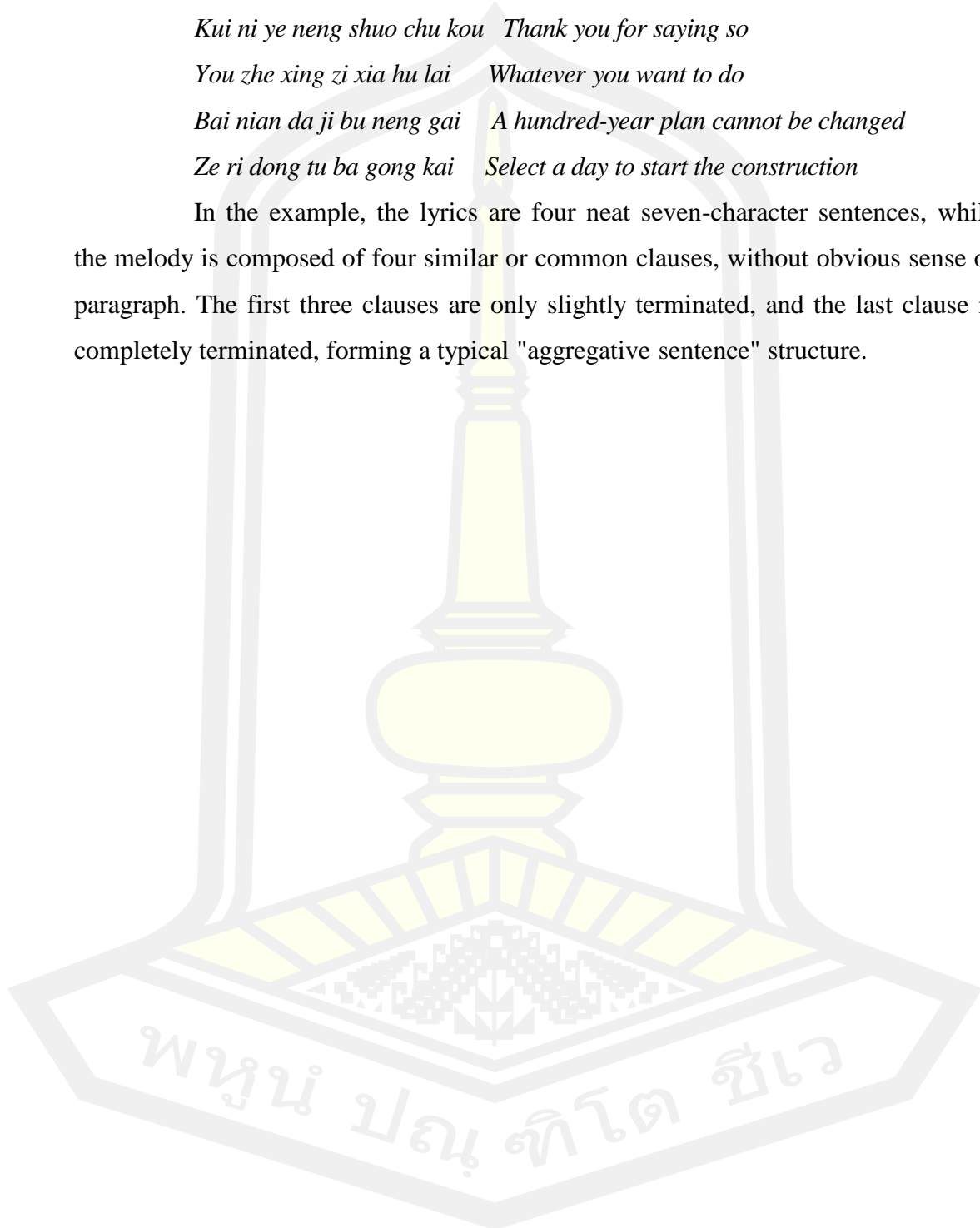
Na me yi ya yi hai hai Na me yi ya yi hai hai

Jin ma ju tuo hui yuan bao lai Golden Horse Carries Back to Yuan Bao

Ting gong chou qian zan yao kuai Stop work and draw money. Let's hurry up

You qian zan bu zheng We don't earn money
Bu shi sha lai jiu shi dai Either stupid or stupid
Kui ni ye neng shuo chu kou Thank you for saying so
You zhe xing zi xia hu lai Whatever you want to do
Bai nian da ji bu neng gai A hundred-year plan cannot be changed
Ze ri dong tu ba gong kai Select a day to start the construction

In the example, the lyrics are four neat seven-character sentences, while the melody is composed of four similar or common clauses, without obvious sense of paragraph. The first three clauses are only slightly terminated, and the last clause is completely terminated, forming a typical "aggregative sentence" structure.



碛口古镇 曲六

Qi kou gu zhen qu liu

China sang
Transcription by Li Jie

$\text{♩} = 70$

三 年 前 湫 河 发 呀 发 大 水 哎 咳 叻 侯 台 镇
 san nian qian qiu he fa ya fa da shui ai hai you hou tai zhen

6
 连 片 铺 面 被 水 推 哎 咳 哎 咳 叻 数 辈 的 家 当
 lian pian pu mian bei shui tui ai hai ai haiyou shu bei de jia dang

10
 全 都 毁 多 少 商 民 无 家 归 河 里 有 水 没 有 船
 quan dou hui duo shao shang min wu jia gui he li you shui mei you chuan

15
 河 边 上 吃 没 吃 睡 没 睡 雨 淋 日 晒 货 发 霉
 he bian shang chi mei chi shui mei shui yu lin ri shuai huo fa mei

18
 早 就 想 碛 口 招 商 没 肆 市 即 济 民 又 富 商 众 家 不 亏
 zao jiu xiang qi kou zhao shang mei si shi ji ji min you fu shang zhong jia bu kui

22
 这 些 年 节 衣 缩 食 减 五 味 老 陈 家 要 在 碛 口 有 作
 zhe xie nian jie yi suo shi jian wu wei lao chen jia yao zao qi kou you zuo

30
 为 筹 划 图 天 下 黄 河 第 一 镇 要 让
 wei chou hua tu tian xia huang he di yi zhen yao rang

36
 她 店 铺 满 街 街 河 满 柜
 ta dian pu man jie jie he man zhi

Figure 5. 4 Qikou Ancient Town aria

As for singing music, this song is a new repertoire of Shanxi Daoqing Opera, so the singing has also made new changes which belongs to the adapted singing. The existence of the cross tone of the narrative tune in Linxian Daoqing is similar to the two sex pallets in Jin Opera. The rhythm is stable, and the leading cavity is smooth, which is mostly used in the core part of a large aria.

2) Lyrics format :

San nian qian qu qiu shui he fa ya fa da shui

(three years ago, I went to the Qiushui River to make a big splash)

Hou tai zhen lian pian pu mian bei shui tui

(Shops in Houtai Town are pushed by water)

Shu bei de jia dang quan dou hui

(All the belongings of generations have been destroyed)

Duo shao shang ren wu jia gui

(and many businessmen have returned home)

He li mei you chuan zhi you shui

(There is water in the river but no boat)

He bian shang chi mei chi shui mei shui

(On the riverside, there is no food to eat and no way to sleep)

Yu lin ri shai huo fa mei

(The goods become moldy in the rain and sun)

Zao jiu xiang qi kou mei si shi

*(I've been thinking of Qikou for a long time to attract investment. Without
a market)*

ji min you fu shang zhong jia bu kui

(I can help the people and make businessmen rich)

Zhe xie nian jian yi suo shi jian wu wei

(These years, frugality has reduced five tastes)

Lao chen jia yao zai qi kou you zuo wei

(Lao Chen's family wants to make a difference in Qikou)

Chou hua tu tian xia huang he did yi zhen

(Planning Map the First Town of the Yellow River in the World)

Yao rang ta dian pu man jie he man's zhi

(Let the shops in Qikou Town fill the streets and rivers)

The two sentences above and below the ten words key form a complete aria. The singing method varies from person to person, and different professions have different vocal methods. The main melody is roughly the same.

The art form of Linxian Daoqing is a comprehensive art integrating literature, music, performance, singing, dancing, art. It has both a strong local flavor of western Shanxi and a strong flavor of temple classical music. The singing of Linxian Daoqing is rich, with the characteristics of "nine bends and eighteen tunes of

Daoqing, a large set of several tunes. There are bends in the sleeve, and there are tones in the sleeve". Linxian Daoqing has the beauty of both the clear and vigorous northern Daoqing and the gentle southern Daoqing (Liu Weiyang, 2010).

3) For the singing features, the lyrics and singing of the new Daoqing Opera Qikou Ancient Town are closer to the singing style of opera music, and they have mastered more correct breathing methods, vocal skills and singing characteristics. Opera actors pay more attention to the singing of the full integration of music and language; deeply portray and express the emotions of the characters; reasonably control their own breath in the use of scientific vocal skills; and improve the overall quality of opera singing.

The traditional lyrics of Daoqing Opera often use function words and bedding words, which have been mentioned in the previous chapter. It is hard to see the dramatic reduction of function words and bedding words in modern Daoqing dramas. It can be seen in the music scores, which makes the melody more coherent, smooth and narrative.

Most of the actors in the drama use local Mandarin in the Luliang Mountains. The cordial dialect and the overall musical elements in the play are appreciated. As a musician growing along the Yellow River, Liu Tiezhu can best experience the spiritual shock that the original ecological music brings to people. This is the emotion that comes from the sound of voice and touches people's hearts, and can most shake people's inner world. The accessories full of local flavor, rough and unrestrained, beautiful and graceful singing, like the northwest wind of the Loess Plateau, and the exchange and confrontation between the mountains on both sides of the Yellow River.

5.1.2.2 Accompany musical instrument

The accompanying musical instruments of Shanxi Linxian Daoqing are divided into two parts: text and martial arts. The Wenchang uses Huhu, Guanzi, Meidi, Yangqin, Sheng, Sihu and other musical instruments by which Huhu is the leading instrument, and Guanzi is the main instrument. The rest are accompaniment instruments. Guanzi with local characteristics is a representative instrument of Daoqing music.

The martial arts arena is composed of fish drums, bamboo plates, small hairpins, wooden fish, gongs, gongs, water hinges, hairpins, etc. Among them, "fish drums, bamboo plates, small hairpins, and wooden fish" are called "the four major pieces of martial arts arena". The fish drums (now replaced by bamboo plates) are leading instruments, and the rest are accompaniment instruments. New musical instruments have been added to the modern stage plays since 2000. The following is the band composition of Qikou Ancient Town:

1. Classification of wind instruments : flute, sheng, suona and haidi.
2. Classification of string instruments: big banhu, small banhu, erhu, cell.
3. Classification of plucked musical instruments: dulcimer, sanxian, pipa and darun.
4. Classification of percussion instruments: fishing drum, drum board, big drum, hall drum, big cymbal, small cymbal, small gong, bangzi, ringing bell.

The accompaniment instruments in Qikou Ancient Town are relatively complete and systematic band configurations, in which the suona, dulcimer and erhu all play a very important role. It plays a very important role in the emotional expression of the characters and the changes of their inner activities.

5.1.2.3 Performance scene



Figure 5. 5 Aria of Daoqing Opera "Qikou Ancient Town"

Recorder: Researchers

Qikou Ancient Town is a new repertoire for the innovative rehearsal of Linxian Daoqing Opera in Linxian County, which uses scientific stage equipment, lighting, scenery, and makeup. The stage background has changed from a simple screen to a pure physical setting. The play of Qikou Ancient Town took place in Qikou, Linxian County, Shanxi province. The stage designer restored the caves, stone stairs and the unique gate tower of Qikou on the stage, making the play more realistic and attractive.

Conclusion

With the advent of the 21st century, people began to reflect on the importance of traditional culture for human survival and sustainable development. The historical, scientific and artistic value of Shanxi Daoqing Opera has attracted the attention of governments and the masses at all levels. However, Daoqing Opera also has its own problems. After all, as a local drama, compared with mature dramas, such art forms appear rough and crude, which are also mainly reflected in the lack of repertoire, backward music, fault of artists and lagging management.

There is a serious disconnect between opera creation and performance market. For example, in 2009, in order to participate in the 12th "Apricot Blossom Award" in Shanxi Province, the Linxian Daoqing Drama Troupe rehearsed the Daoqing drama "Qikou Ancient Town" with the theme of publicizing the story of Qikou. After several performances in Taiyuan, the provincial capital, it ended hastily, and did not perform in Linxian or Qikou scenic spot. It is a pity that the excellent repertoire, which has invested a lot of manpower, material and financial resources, cannot be popularized after the "award" and cannot be converted into popular works of art, which also aggravates the lack of purpose of Daoqing drama.

In music, the music of Daoqing Opera is relatively backward. Even though the music has been comprehensively improved since 2000, it is still the music structure dominated by traditional Daoqing opera, and its development is limited. The level of some instrumental performers is constantly improving, but the level of orchestra performers needs to be improved.

In terms of performance scenes, after 2000, Shanxi Daoqing Opera has developed from a grass stage group to a theater and theater. It has been greatly

improved and developed in terms of lighting and dancing, costumes and props, makeup and hair modeling, and it is this kind of folk drama that has gradually stepped onto the stage.

5.2 The analysis of Shanxi Daoqing Opera music after 2000

In this chapter, on the basis of the research in the fourth chapter, the author analyzes and summarizes nearly one copy of Shanxi Daoqing Opera from 2000 to 2022, studies the noumenon of Daoqing music, and discusses the Qupai of Shanxi Daoqing, as well as the connection rules among Qupai, Qupai variants and Qupai, so as to further understand the Qupai structure of Shanxi Daoqing's transition to opera after 2000.

Due to the development of the times and the progress of science and technology, there are many complete video materials for Daoqing Opera after 2000. The author collected video and audio materials of representative plays during the field survey from October 2021 to June 2022. Video materials can be viewed through QR code scanning, and the translated music scores can also be queried in the appendix. Through the analysis and summary of the representative dramas after 2000, we can repeatedly understand the development of Shanxi Daoqing Opera in music, repertory and creation, and find out its development characteristics and changes, as well as the problems that need to be further solved.

This chapter focuses on the reform of Shanxi's Daoqing, the pattern of tunes and the integration of tunes. Taking the Daoqing drama "Green Dream" and "Qikou Ancient Town" as examples, this chapter specifically expounds the development, change, reform and innovation of Shanxi's Daoqing.

5.2.1 The analysis of Shanxi Daoqing Opera music from 2000-2010

5.2.1.1 Sang name: Afforestation Dream

This sang about is the plot based on the 60 years of tenacity. It took the residents of Youyu County to grow trees and transform a desolate area near the country's border into an oasis. It tells the story of Huwa, a war veteran, and his wife, Xiaomeng, who led the villagers to persevere in planting trees and turning a barren yellow sandpit into a tree-lined oasis on the border of the country, artistically

presenting and eulogizing the spirit of Youyu, highlighting the importance of ecological civilization, and vividly interpreting the ideas of "ecological civilization" and "beautiful China".

In music analysis, this study analyzes three elements of melody:

黄沙洼穷 黄沙洼苦
 Huang sha wa qiong huang sha wa ku

China sang
Transcription by Li Jie

The musical score is in G major (one sharp) and 4/4 time. It consists of four phrases:

- Phrase 1:** Starts at bar 1 with a tempo marking of ♩=90. Lyrics: 黄沙洼 (huang sha wa), 穷来 (qiong lai), 黄沙洼 (huang sha wa), 苦 (ku).
- Phrase 2:** Starts at bar 7. Lyrics: 说起 (shuo qi), 来 (lai), 心尖尖 (xin jian jian), 都颤 (dou chan).
- Phrase 3:** Starts at bar 13. Lyrics: 悠 (you), 看山 (kan shan), 山不 (shan bu), 头 (tou), 看水 (kan shui), 无水 (wu shui).
- Phrase 4:** Starts at bar 19. Lyrics: 流 (liu), 穿衣皮肉露 (chuan yi pi rou lou), 吃水贵如油 (chi shui gui ru you).

A QR code is located to the right of the score.

Figure 5. 6 The song of “Afforestation Dream”

Following chart shows the formal structure of “Afforestation Dream” can be divided as follow:

Table 5. 2 Formal structure of “Afforestation Dream”

Phrase	1	2	3	4
Bar	1-7	8-13	14-20	21-24

From: Li Jie (2022)

Phrase 1:

黄 沙 注 穷 来
huang sha wa qiong lai

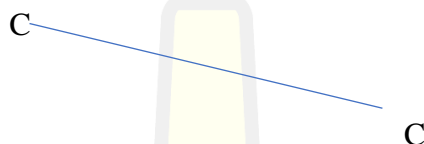
5
黄 沙 注 苦
huang sha wa ku

The beat of this piece is 4/4

Tempo 1 minute per 90 times

Range From C to C

Melody contour Musical melodies are on a downward direction.



Phrase 2:

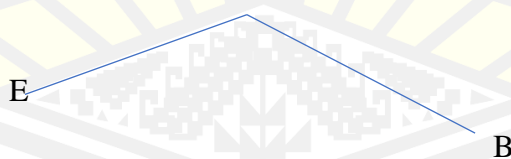
说 起 来 心 尖 尖 都 颤 悠
shuo qi lai xin jian jian dou chan you

The beat of this piece is 4/4

Tempo 1 minute per 90 times

Range From E to B

Melody contour Moves to the highest note and moves down at the end.



Phrase 3:

看 山 山 不 头 看 水
kan shan shan bu tou kan shui

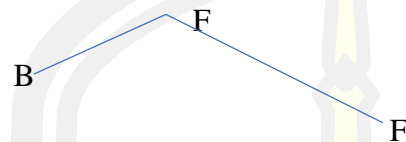
18
无 水 流
wu shui liu

The beat of this piece is 4/4

Tempo 1 minute per 90 times

Range From B to F

Melody contour Moves to the highest note and moves down at the end.



Phrase 4:

穿 衣 皮 肉 露 吃 水 贵 如 油
chuan yi pi rou lou chi shui gui ru you

The beat of this piece is 4/4

Tempo 1 minute per 90 times

Range From B to B

Melody contour Moves up and down between ascending and descending

lines then keep D.



5.2.1.2 Sang name: Da he gu zhen

This is a song about the heroine missing her dead husband. The music has a strong feeling of missing, lamenting the hardship of life and the sadness of the death of her relatives. The melody is sad and depressing.

In music analysis, this study analyzes three elements of melody:

พหุ มบัณฑิต ชีวะ

大河古镇

Da he gu zhen

China modern song
Transcription by Jie Li

Phrase 1

$\text{♩} = 40$

夜 长 长 静 悄 悄
ye chang chang jing qiao qiao

Phrase 2

星 星 眨 眼 眼 月 儿 挂 树 梢 风 瑟 瑟
xing xing zha yan yan yue er gua shu shao feng se se

Phrase 3

秋 凉 凉 我 翻 来 覆 去 睡 不 着
qiu liang liang wo fan lai fu qu shui bu zhou

Phrase 4

苦 命 的 老 汉 去 世 早 撇 下 啊
ku ming di lao han qu shi zao pie xia a

Phrase 5

孤 儿 寡 母 受 煎 熬 哎 咳 哟
gu er gua mu shou jian ao ai hai you



Figure 5. 7 The song of “Da he gu zhen”

Following chart shows the formal structure of “Da he gu zhen” can be divided as follow:

Table 5. 3 Formal structure of “Da he gu zhen”

Phrase	1	2	3	4	5
Bar	1-6	7-12	13-18	19-24	25-29

From: Li Jie (2022)

Phrase 1:

夜 长 长 静 悄 悄
ye chang chang jing qiao qiao

The beat of this piece is 2/4

Tempo 1 minute per 40 times

Range From B to D

Melody contour Moves to the highest note and moves down at the end.



Phrase2:

星星 眨眼眼 月儿 挂树梢 风瑟瑟 瑟瑟
xing xing zha yan yan yue er gua shu shao feng se se

The beat of this piece is 2/4

Tempo 1 minute per 40 times

Range From G to D

Melody contour Moves to the highest note and moves down at the end.



Phrase 3:

秋凉凉 我翻来覆去睡不着
qiu liang liang wo fan lai fu qu shui bu zhou

The beat of this piece is 2/4

Tempo 1 minute per 40 times

Range From E to G

Melody contour Musical melodies are on a downward direction.



Phrase 4.

苦命的老汉 去世早 撇下啊
ku ming di lao han qu shi zao pie xia a

The beat of this piece is 2/4

Tempo 1 minute per 40 times

Range From G to E

Melody contour Musical melodies are on a downward direction.

G ————— E

Phrase 5.

孤 儿 寡 母 受 煎 熬 哎 咳 哟
gu er gua mu shou jian ao ai hai you

The beat of this piece is 2/4

Tempo 1 minute per 40 times

Range From A to D

Melody contour Moves to the highest note and moves down at the end.

A ————— D

In this period, modern musical elements were added to the traditional cantorial music, and the music became more structured and melodic. The singing is more accurate than before.

5.2.2 The analysis of Shanxi Daoqing Opera music from 2011--2022

After the Daoqing Opera of Linxian County in Shanxi Province was pronounced the national intangible cultural heritage in 2008, and a year later, the Lvliang Folk Art Troupe performed the Daoqing Opera "Qikou Ancient Town" – which is the largest historical costume drama – rehearsed since the founding of the Linxian Daoqing Opera Troupe. The troupe paid a lot of money to invite the orchestra to accompany music, and invited many famous national performing artists in Shanxi province to participate in rehearsal and performance. It is the best Daoqing drama in Linxian County and even Shanxi Province in recent years.

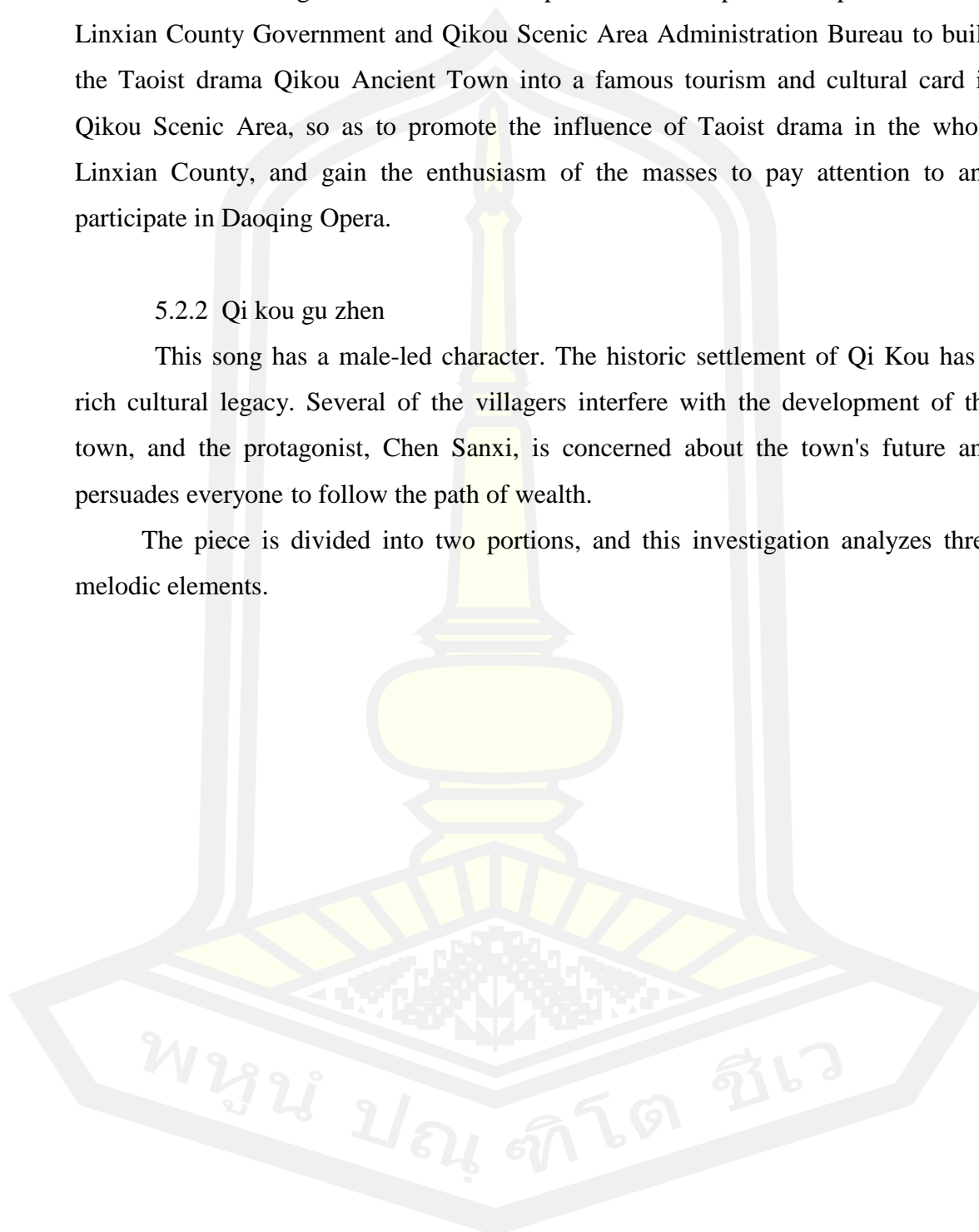
Although this play was only staged several times in Taiyuan, the provincial capital, to participate in the 12th "Apricot Blossom Award" of Shanxi province, and

was not performed in Linxian County or Qikou Scenic Area, the creators have noticed the idea of combining with tourism. It is hoped that the troupe can cooperate with the Linxian County Government and Qikou Scenic Area Administration Bureau to build the Taoist drama Qikou Ancient Town into a famous tourism and cultural card in Qikou Scenic Area, so as to promote the influence of Taoist drama in the whole Linxian County, and gain the enthusiasm of the masses to pay attention to and participate in Daoqing Opera.

5.2.2 Qi kou gu zhen

This song has a male-led character. The historic settlement of Qi Kou has a rich cultural legacy. Several of the villagers interfere with the development of the town, and the protagonist, Chen Sanxi, is concerned about the town's future and persuades everyone to follow the path of wealth.

The piece is divided into two portions, and this investigation analyzes three melodic elements.



碛口古镇

Qi Kou Gu Zhen

China modern song
Transcription by Jie Li

$\text{♩}=70$ **Phrase 1**

3 年 前 湫 河 发 呀 发 大 水 侯 台 镇 连 片 铺 面
san nian nian qiu he fa ya fa da shui hou tai zhen lian pian pu mian

4

被 水 推 呀 哎 咳 哎 咳 哟 数 辈 的 家 当 全 都 毁
bei shui tui ya ai hai ai hai you shu bei de jia dang quan dou hui

6 **Phrase 2**

多 少 商 民 无 家 归 河 里 有 水 没 有 船 归 河 边 上 吃 没 吃
duo shao shang min wu jia gui he li you shui mei you chuan gui he bian shang chi mei chi

10 **Phrase 3**

睡 没 睡 雨 淋 日 晒 货 发 霉 早 就 想 碛 口 招 商 设 肆 市 即 济 民
shui mei shui yu lin ri shai huo fa mei zao jiu xiang qi kou zhao shang she yi shi ji ji min

14 **Phrase 4**

义 富 商 众 家 不 亏 这 些 年 节 衣
you fu shang zhong jia bu kui zhe xie nian jie yi

18 **Phrase 5**

缩 食 减 五 味 老 陈 家 要 在
suo shi jian wu wei lao chen jia yao zai

22 **Phrase 6**

碛 口 有 作 为 筹 画 图 天 下
qi kou you zuo wei chou hua tu tian xia

26 **Phrase 7**

黄 河 第 一 镇 要 让 他 店 铺 满
huang he di yi zhen yao rang ta dian pu man

30 **Phrase 8**

街 河 满 柜
jie he man wei



Figure 5. 8 The song of “Qi kou gu zhen”

Following chart shows the formal structure of “Qi kou gu zhen” can be divided as follow:

Table 5. 4 Formal structure of “Qi kou gu zhen”

Phrase	1	2	3	4	5	6	7	8
Bar	1-4	5-7	8-11	12-15	16-19	20-23	24-27	28-32

From: Li Jie (2022)

Phrase 1:

三年前 湫河发呀发大水 侯台镇连片铺面 被水 推呀哎咳哎咳呦
sannianqian qiu he fa ya fa dashuihou taizhenlianpianpumian bei shui tui ya ai hai ai hai you

The beat of this piece is 4/4

Tempo 1 minute per 70 timesRange From D to GMelody contour Moves to the highest note and moves down at the end.

Phrase 2:

数辈的家 当全都毁 多少商民无家归 河里有水 没有船归
shu bei de jia dang quan dou hui duo shao shang min wu jia gui he li you shui mei you chuan gui

The beat of this piece is 4/4

Tempo 1 minute per 70 timesRange From D to DMelody contour moves up and down between ascending and descending direction then keep D.

Phrase 3:

河 边 上 吃 没 吃 睡 没 睡 雨 淋 日 晒 货 发 霉
 he bian shang chi mei chi shui mei shui yu lin ri shai huo fa mei

The beat of this piece is 2/4,4/4

Tempo 1 minute per 70 times

Range From G to G

Melody contour moves up and down between ascending and descending direction then keep D.

D _____ D

Phrase 4:

早 就 想 破 口 招 商 设 肆 市 即 济 民 又 富 商 众 家 不 亏
 zao jiu xiang qi kou zhao shang she yi shi ji ji min you fu shang zhong jia bu kui

The beat of this piece is 4/4

Tempo 1 minute per 70 times

Range From C to G

Melody contour The melodic shape starts on the highest note and moves downwards.

C _____ G

Phrase 5:

这 些 年 节 衣 缩 食 减 五
 zhe xie nian jie yi suo shi jian wu

The beat of this piece is 2/4

Tempo 1 minute per 70 times

Range From C to G

Melody contour The melodic shape starts on the highest note and moves downward.

C _____ G

Phrase 6:

味 老 陈 家 要 在 磧 口 有 作
wei lao chen jia yao zai qi kou you zuo

The beat of this piece is 4/4

Tempo 1 minute per 70 times

Range From A to E

Melody contour The melodic shape starts on the highest note and moves downwards.



Phrase 7:

为 筹 画 图 天 下 黄 河 第 一 镇
wei chou hua tu tian xia huang he di yi zhen

The beat of this piece is 4/4

Tempo 1 minute per 70 times

Range From D to D

Melody contour The melodic shape starts on the highest note and moves downwards.



Phrase 8:

要 让 他 店 铺 满 街 河 满 柜
yao rang ta dian pu man jie he man gui

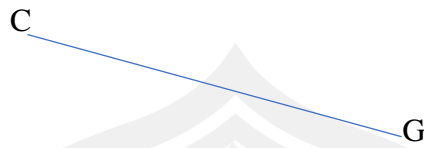
The beat of this piece is 4/5, 4/4

Tempo 1 minute per 70 times

Range From C to G

Melody contour The melodic shape starts on the highest note and

moves downwards.



5.2.2.2 Lv liang hu gong

This is a touching story about the heroine of Lvliang area who went out of the mountains and worked as a nanny to earn money to support her family. This melody is the aria of the heroine missing her hometown and lover. The melody is deep and melancholy.

In music analysis, this study analyzes three elements of melody:

吕梁护工
Lv liang hu gong

China modern song
Transcription by Jie Li

♩=88

Phrase1

Phrase2

Phrase3

Phrase4

别操心 别牵挂 别惦记孩儿 别惦记妈
bie cao xin bie qian gua bie dian ji hai er bie dian ji ma

5
到了谁家 认谁家
dao le shui jia ren shui jia

8
咱也把实诚献给他
zan ye ba shi cheng xian gei ta



Figure 5.9 The song of “Lv liang hu gong”

Following chart shows the formal structure of “Lv liang hu gong” can be divided as follow:

Table 5. 5 Formal structure of “Lv liang hu gong”

Phrase	1	2	3	4
Bar	1-2	3-4	5-7	8-10

From: Li Jie (2022)

Phrase 1:

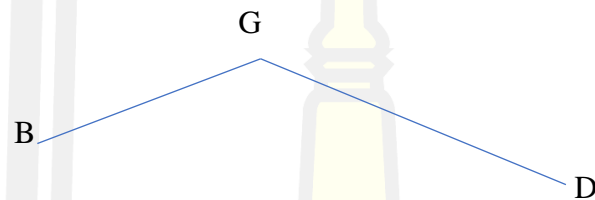
别 操 心 别 牵 挂
 bie cao xin bie qian gua

The beat of this piece is 4/4

Tempo 1 minute per 88 times

Range From B to E

Melody contour Alternation of ascending on a downward direction.



Phrase 2:

别 惦记孩儿 别 惦记妈
 bie dian ji hai er bie dian ji ma

The beat of this piece is 4/4

Tempo 1 minute per 88 times

Range From G to D

Melody contour Musical melodies are on a downward direction.



Phrase 3:



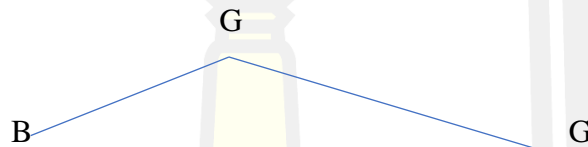
到 了 谁 家 认 谁 家
dao le shui jia ren shui jia

The beat of this piece is 4/4

Tempo 1 minute per 88 times

Range From B to G

Melody contour Musical melodies are on a downward direction.



Phrase 4:



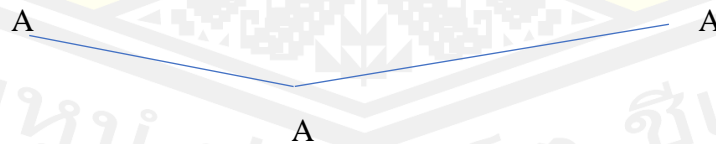
咱 也 把 实 诚 献 给 他
zan ye ba shi cheng xian gei ta

The beat of this piece is 4/4

Tempo 1 minute per 88 times

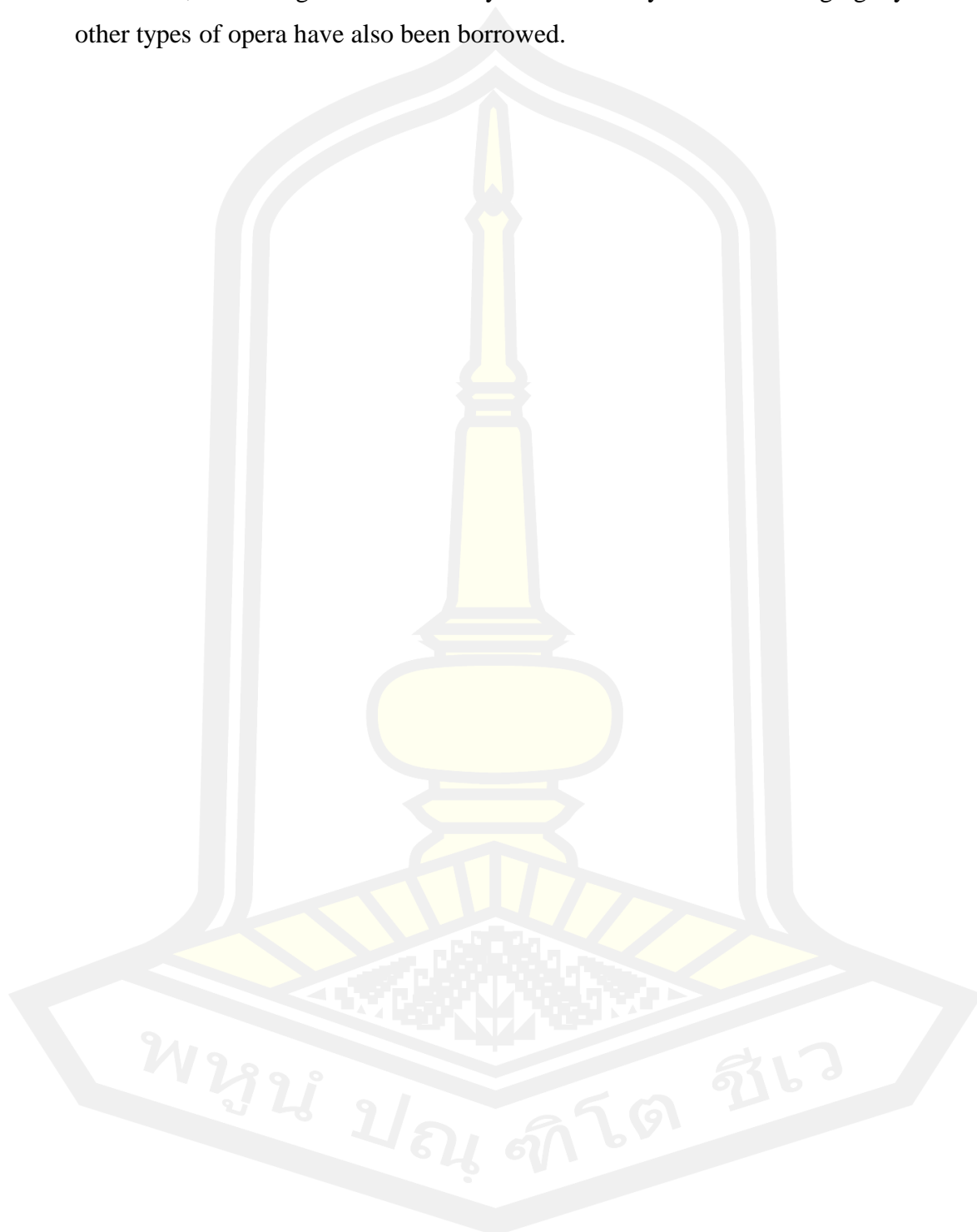
Range From A to A

Melody contour Alternation of ascending

**Conclusion**

The music produced after the year 2000 is increasingly varied, the singing skills are more scientific, the rhythm, pitch, and correctness of the score have substantially improved over that of the music created before the year 2000, and the melodies are not only sung in the conventional manner. The music of Shanxi Daoqing

opera has greatly evolved, as new musical elements have been incorporated. At the same time, remaining rooted in history and extremely distinctive singing styles from other types of opera have also been borrowed.



CHAPTER VI

CONCLUSION, DISCUSSION AND SUGGESTION

In this present study, there are two objectives:

-To analysis principle characteristics of the music of the Chinese opera “DaoQing” in Shanxi province before 2000.

-To analysis contemporary principle characteristics of the music of the Chinese opera “DaoQing” in Shanxi province form 2000-2022.

According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

6.1 Conclusion

Shanxi Daoqing drama has a large number and a wide range of repertoires. It has been active in the vast areas of Shanxi for hundreds of years. The inextricably linked relationship between Daoqing Opera, Taoism and Daoqing plays a scene of interaction between religion and art. Comparing and analyzing the repertoire of Daoqing Opera in Shanxi province before and after 2000, this paper makes a comprehensive investigation of the aria, lyrics, musical form, playing instruments, and stage art of Daoqing Opera. With reference to the overall situation of Daoqing Opera, the following preliminary conclusions are drawn:

6.1.1 Summary of Shanxi Daoqing Drama Development:

First of all, the drama has experienced the development process from religious myth to reality. As a typical example of the combination of religion and drama, Daoqing Opera has an important influence on our exploration of the relationship between religion and drama. The relationship between Chinese opera and religion is very close. The fantastic imagination and supernatural stories in religious stories send a lot of images to Chinese opera.

For example, the selected plays Xiangzi Biography and Li Cuilian Biography use fantastic religious stories to influence people's minds. Even if there is a play in the early Daoqing Opera, the lyrics are very simple, and the main story is told in a monologue. The lyrics are set according to a fixed routine. The performance is not

limited by the script, and the plays are passed down using an aural tradition. In addition, the practitioners hardly know the characters, which makes it difficult to spread the early Daoqing plays.

Since the founding of New China, the number of Daoqing dramas has gradually increased. On the one hand, artists and local literati have begun to consciously collect, copy and preserve Daoqing dramas. On the other hand, cultural departments and troupes have also collected, processed and improved a large number of Daoqing dramas around the country for many times.

After 2000, on the basis of previous works, Daoqing Drama has provided a nurture for the development and prosperity of Daoqing Drama through various absorption and reference of local folk art. The continuous emergence of creative plays, focusing on the current life, is in line with the needs of the development of the times, and expands the artistic space for the purpose of Daoqing drama.

6.1.2 Through in-depth analysis of the musical characteristics of the selected opera aria lyrics and musical form analysis, the researchers draw the following conclusions:

Shanxi Daoqing Opera was originally composed of traditional tunes. Each of which has a certain melody rhythm and phrase mode, and is connected according to certain principles. Through development, various varieties of tunes have been produced to meet the needs of rhythm, melody and speed. After 2000, the repertoire used the music system of joint style. At this time, the music structure was rigorous, and the tune was rich for the purpose of enriching the aria of Shanxi Daoqing Opera. In addition, it also absorbed other musical elements, such as Shanxi Jin Opera, Beilu Bangzi.

In terms of lyrics, they have more supporting words which are simpler and clearer in terms of literature. Most of the lyrics and monologues are in local dialect, which makes the Daoqing of Linxian County full of local flavor. Only local people can understand the lyrics of dialect, which is difficult to be accepted by the public, or for outsiders to understand. After 2000, more attention was paid to rhyme in the libretto of plays, and the function words were reduced, from ancient Chinese to vernacular Chinese. The language is closer to Putonghua, so that more audiences can accept and appreciate the form of Shanxi Daoqing Opera.

In terms of mode and tonality, traditional Daoqing Opera is influenced by Taoist music. Most of the modes are traditional pentatonic mode, and the mode after 2000 is diatonic mode. The music system structure of the couplet is rigorous, and the melody is rich, which enriches the singing of the love drama in northern Shanxi province.

6.1.3 Musical instrument performance and performance scenes

Traditional opera music is an important branch of Chinese traditional music, including vocal music and instrumental music. Vocal music refers to the singing of actors, while instrumental music refers to the performance of bands. The band has a profound influence on the formation and development of opera. Before Daoqing Opera was put on the stage, it was sung in the form of folk art. There were few or no bands, and there were few musical instruments used, mainly traditional fishing drums and simple boards.

After 2000, Shanxi Daoqing Opera was put on the big stage. Due to the need to express the purpose of the drama and learn from the big drama, the band system and instruments have changed greatly. After the founding of the People's Republic of China, with the establishment of professional troupes of Daoqing Opera, their band instruments have become increasingly perfect. to each type of drama are specifically different. In general, the band system is becoming more and more sound, the total categories of musical instruments are expanding, and so are the forms of music expression. The types and quantity of musical instruments added to Daoqing Opera are limited, and the band system needs to be improved. The introduction of band instruments has had a great impact on the style of Daoqing Opera.

In terms of performance scenes, opera has formed a rich and complete performance scene system in the long historical development. Its stylized performance form and simple stage performance not only extend the stage time and space of opera, but also fully reflect the essential characteristics of freehand brushwork and virtuality of opera.

The initial roughness of the performance program has gradually become a relatively rich and complete performing art system. After 2000, Shanxi Daoqing Opera was influenced by other forms of opera, and its performance forms were more lifelike.

6.2 Discussion

6.2.1 Based on the findings of the 2000–2022 study of Daoqing Opera music in Shanxi Province, China, a classification of Shanxi Daoqing Opera music has been created.

First, the researcher has examined the many methods that academics have categorized Shanxi Daoqing Opera, focusing on the categorization of the growth of Shanxi Daoqing Opera in accordance with the development of the repertoire prior to 2000. Second, with regard to classification, after summarizing more than 100 pieces of Shanxi Daoqing Opera music, the researcher combined the findings of earlier studies and fieldwork to perform a thorough analysis, looking at the approaches to categorizing the Shanxi Daoqing Opera repertoire as well as analyzing the music of Daoqing Opera from various eras.

6.2.2 The audio and video materials gathered during the fieldwork were first given by the researcher in the form of a QR code. The music was then translated into musical scores to be analyzed. The following issues need to be noted as part of this research. Firstly, the interviewees struggled to sing the melody correctly during the interview procedure. Shanxi Daoist opera is a folk opera and is transmitted orally, so the piece's original musical tune is altered by the singers as they perform it. Secondly, when the music is analyzed, the musical breaks do not fit the airs of the spoken lyrics. Serious discrepancies arose when analyzing the music of the Daoist opera using the divisions of the musical analysis technique and the singers' free, or when analyzing the music using the way of breaking the breath of the sung phrases. Next, before 1949, there was no one left to perform Shanxi Daoist music, so many of the pieces could not be shared. Instead, only a few straightforward hand-copied scores and antiquated audio recordings were available. Finally, singers were limited to singing only the pitch melody against the hand-copied scores and were unable to sing the rhythm or language of the music.

6.3 Suggestions

6.3.1 Suggestions for further study First:

6.3.1.1 The repertoire is scarce. First of all, the loss of traditional drama is one of the factors that cause the lack of Daoqing drama. In the early days, Daoqing

Opera was performed on a mobile basis, and the cultural level of the artists was low. Many plays were only taught by mouth. With the death of the old artists, the plays disappeared, could not be inherited, and could not be put on the stage. Therefore, there are many plays with names but no music scores, which makes the scripts of Daoqing dramas seriously lost.

6.3.1.2 The change of the repertoire structure has shaken the foundation of the existence of Daoqing Opera. Since the development of Daoqing Opera, most of the dramas have been changed, and their own characteristics have been covered up.

Secondly, the music is backward. On the one hand, the development of the music structure dominated by traditional Daoqing Operas is limited. These operas have a long history and retain a corpus of Chinese classical opera tunes, leaving extremely valuable information for the study of the musical form of Chinese ancient traditional operas. However, these tunes are often difficult to learn and understand, and to fill in words, so they become lack popularity. Under the background of the current mainstream of banqiang music, these kinds of Taoist drama in the form of tunes – being clumsy, old and simple, unable to adapt to the flexible and changeable needs of music well – cannot be appreciated and accepted by ordinary audiences, especially the new generation of young audiences, and is not convenient for learning, inheritance and expression.

Finally, in terms of musical instruments, as the most important traditional musical instruments in Daoqing Opera, the fishing drum and Jianban are also important symbols to identify Daoqing Opera and other operas. However, in the process of Daoqing Opera's gradual "dramatization" and "secularization", these two instruments have been gradually abandoned because of their discordant tone and timbre. On the other hand, Daoqing Opera is mainly good at performing small plays. The band is relatively simple and suitable for small folk performances. In recent years, there has been an increase in the number of big plays focusing on "robbing and playing", and the band's martial arts configuration has either completely moved from the big play or is in the process of learning from and absorbing. The band's organizational system still needs well organizing.

6.3.2 Future suggestions

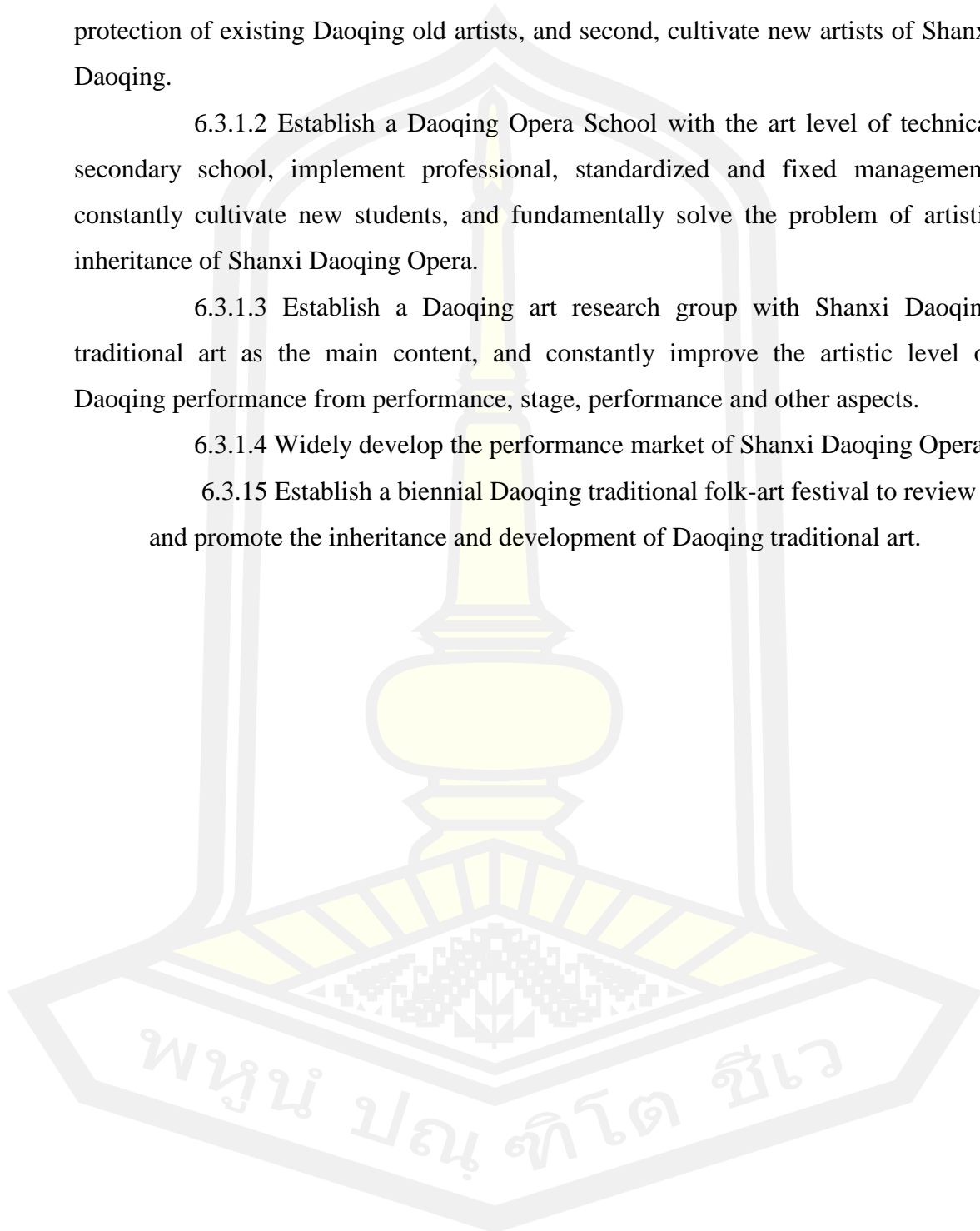
6.3.1.1 To establish the hometown of Shanxi Daoqing, first, focus on the protection of existing Daoqing old artists, and second, cultivate new artists of Shanxi Daoqing.

6.3.1.2 Establish a Daoqing Opera School with the art level of technical secondary school, implement professional, standardized and fixed management, constantly cultivate new students, and fundamentally solve the problem of artistic inheritance of Shanxi Daoqing Opera.

6.3.1.3 Establish a Daoqing art research group with Shanxi Daoqing traditional art as the main content, and constantly improve the artistic level of Daoqing performance from performance, stage, performance and other aspects.

6.3.1.4 Widely develop the performance market of Shanxi Daoqing Opera.

6.3.1.5 Establish a biennial Daoqing traditional folk-art festival to review and promote the inheritance and development of Daoqing traditional art.



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