



Gannan Tea Picking Opera after the Cultural Revolution

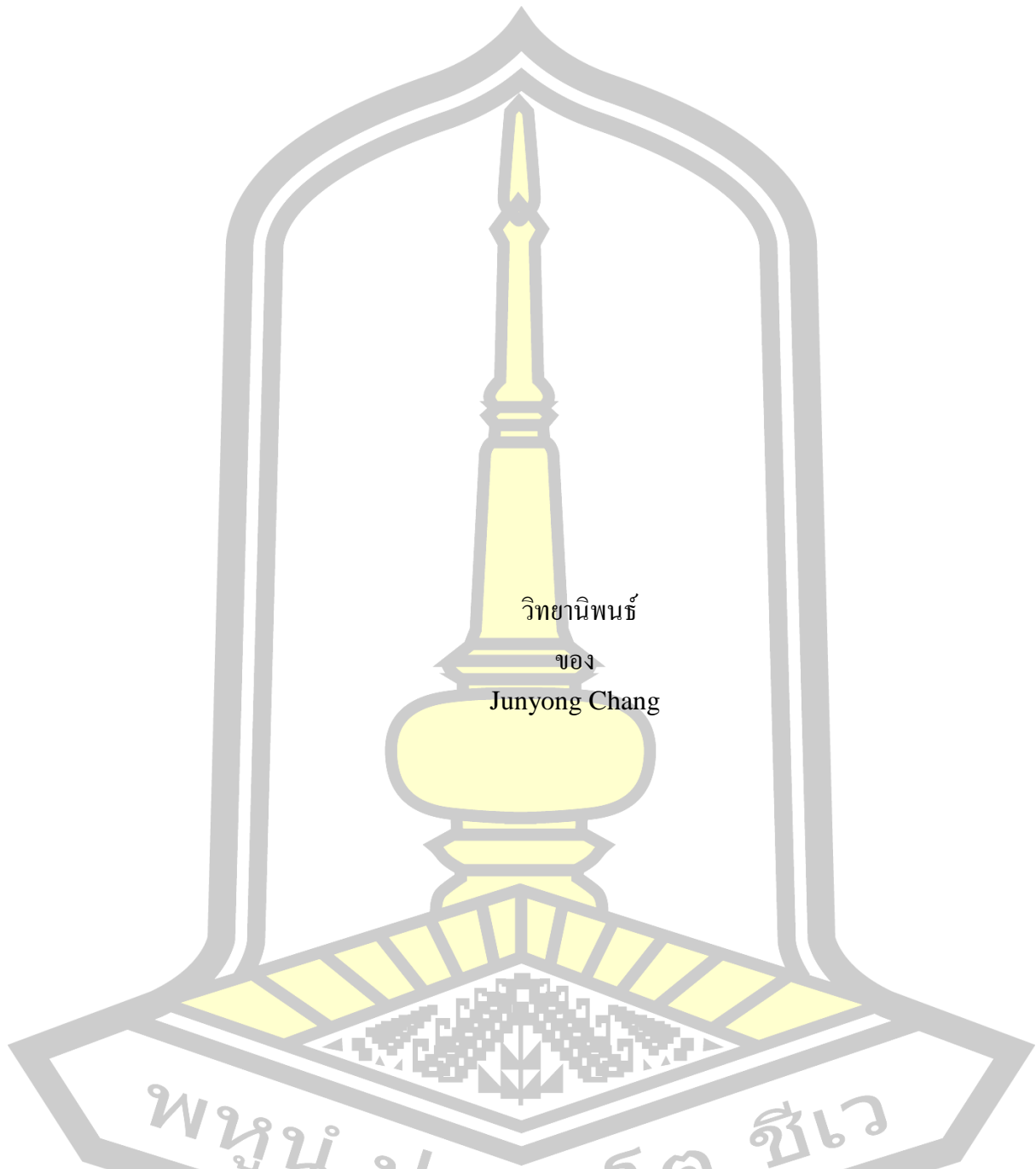
Junyong Chang

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

November 2023

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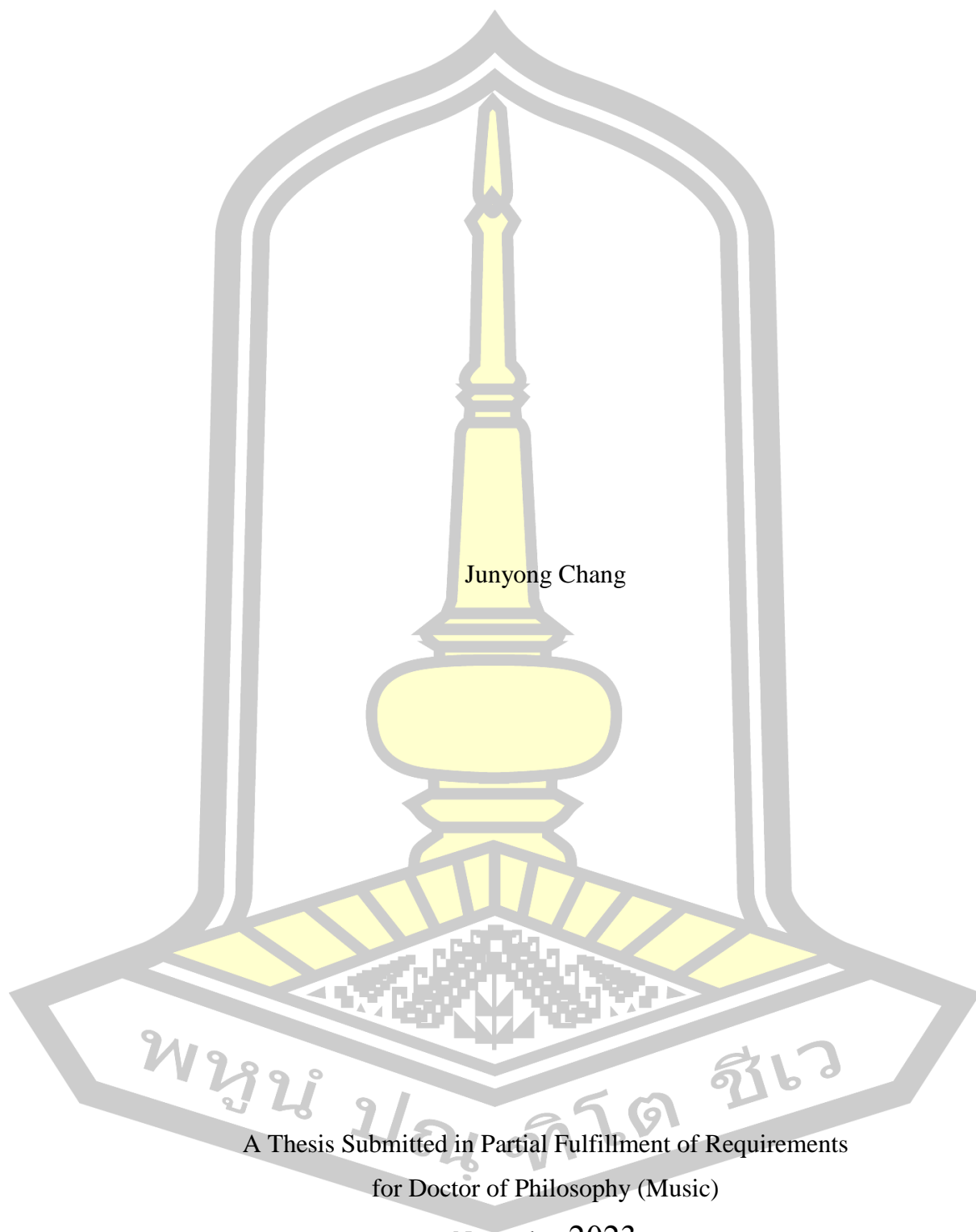
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November 2023

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### ABSTRACT

This research employed qualitative research methods, including interviews, observations, and focus groups. The study involved three key informants, three casual investigators, and three general investigators. The study's results are as follows:

1. Gannan Tea Picking Opera originated in tribute to the emperor during the late Ming and early Qing dynasties. It evolved from tea melodies inspired by the hardships of the people in southern Gannan. The opera went through various phases, including a period of rapid growth (1949–1966), a decline during the Cultural Revolution (1966–1976), and a resurgence post-2022. Despite challenges, retiring artists are passing on the tradition, ensuring its preservation.

2. The musical characteristics of the opera before 1949 were that it primarily incorporated folk songs and tea songs to express emotions and alleviate fatigue. It featured various tunings, with "Zhi" being the dominant style. Singing structures included single-sentence patterns and changing patterns. The opera faced challenges but continued to evolve. After the Cultural Revolution, opera developed a unique musical style, introducing various singing styles and establishing a separate musical style based on pitch alternation and unusual vocal styles. It adapted to modern society while keeping its unique legacy.

3. The guideline for the preservation of Gannan Tea Picking Opera after the Cultural Revolution requires balancing tradition with innovation. Key informants and experts suggest blending it with other arts, using it for education, and incorporating it into school curricula. Government support, policies, and funding are essential. Active involvement of the Gannan people, including artists and community members, is crucial. The opera is recognized and promoted, listed as national non-material cultural heritage, and spread in schools and communities.

Keyword : Gannan Tea Picking Opera, Cultural Revolution, Preservation

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In February 2021, I received an acceptance letter from Mahasarakham University's College of Music, granting me admission to the doctoral program in musicology. Upon my arrival, my passion for acquiring knowledge grew even stronger. Throughout the course of my studies, I gained a substantial amount of new knowledge and developed various talents. Additionally, I had the privilege of encountering dedicated, conscientious, and friendly teachers, esteemed colleagues, and cherished fellow students. The attention and assistance provided by these individuals were instrumental in ensuring the successful completion of my academic pursuits. I want to express my heartfelt gratitude to my academic advisor, Assistant Professor Dr. Weerayut Seekhunlio.

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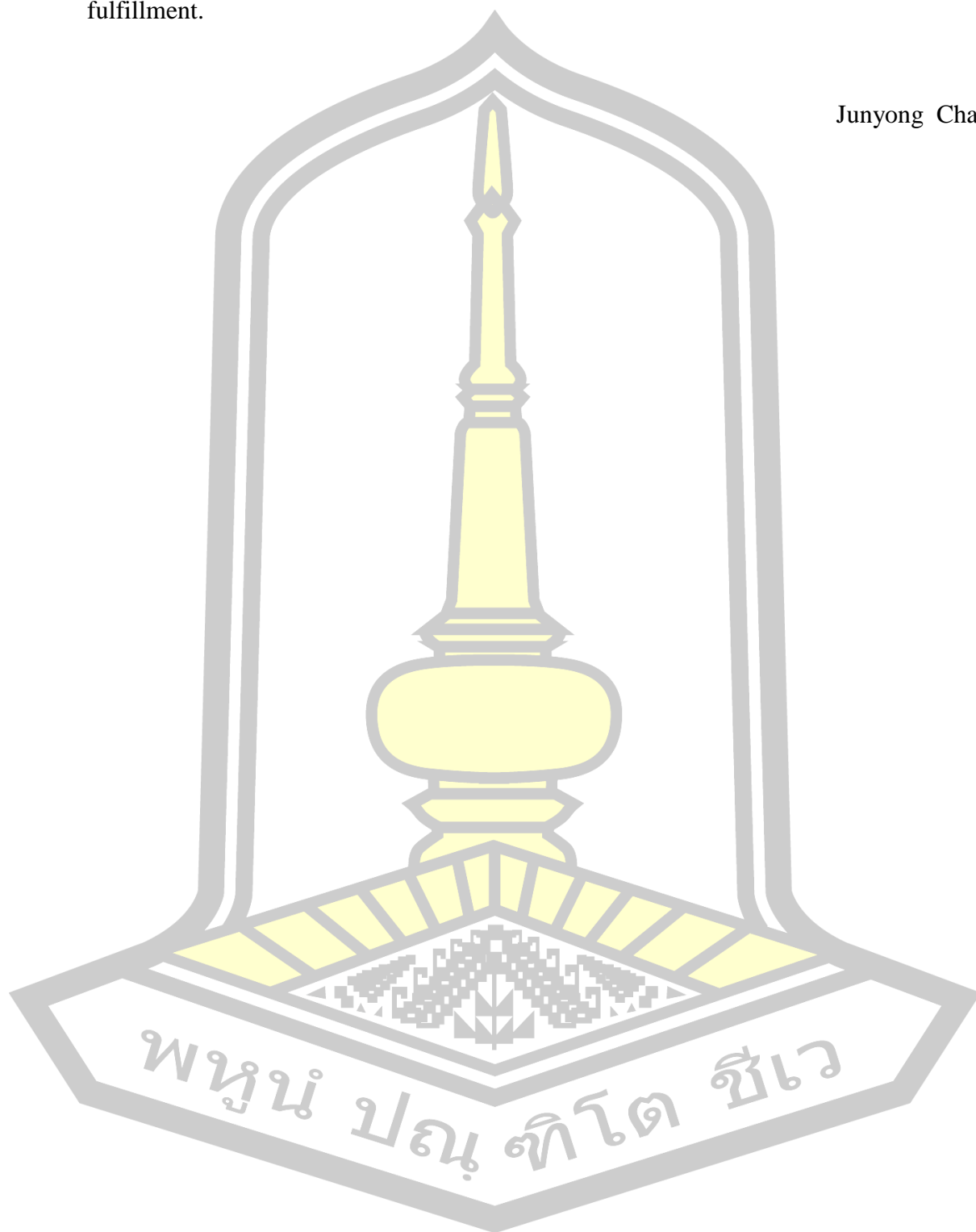
Furthermore, my academic advisor helped me compile the necessary revision inquiries and provided guidance throughout the paper revision process. The individuals involved in revising my thesis exhibited great attention to detail, offering valuable feedback and requesting multiple revisions. Through their efforts, they facilitated a transformative experience, broadening my understanding and ultimately contributing to the successful completion of my PhD thesis.

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Junyong Chang

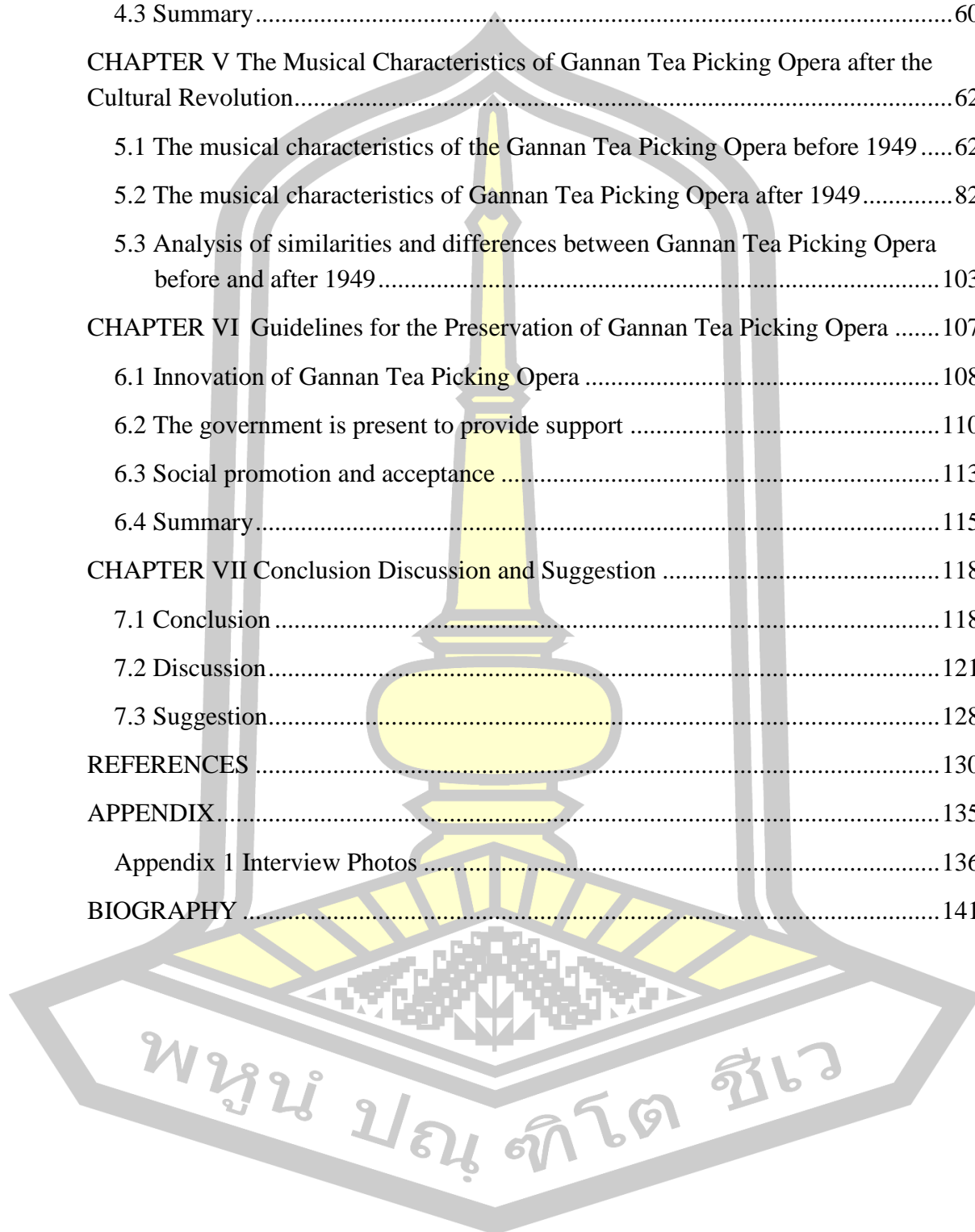


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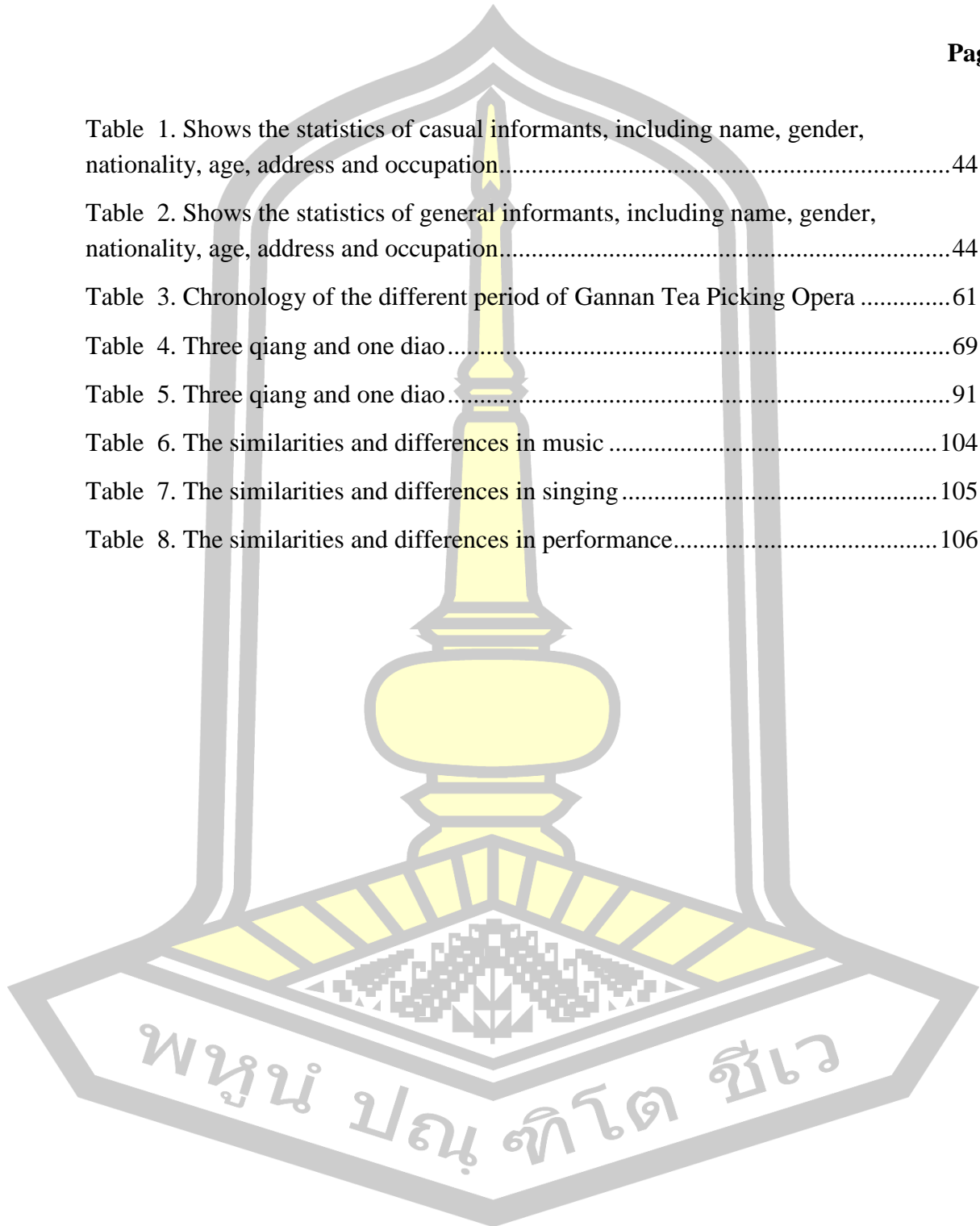


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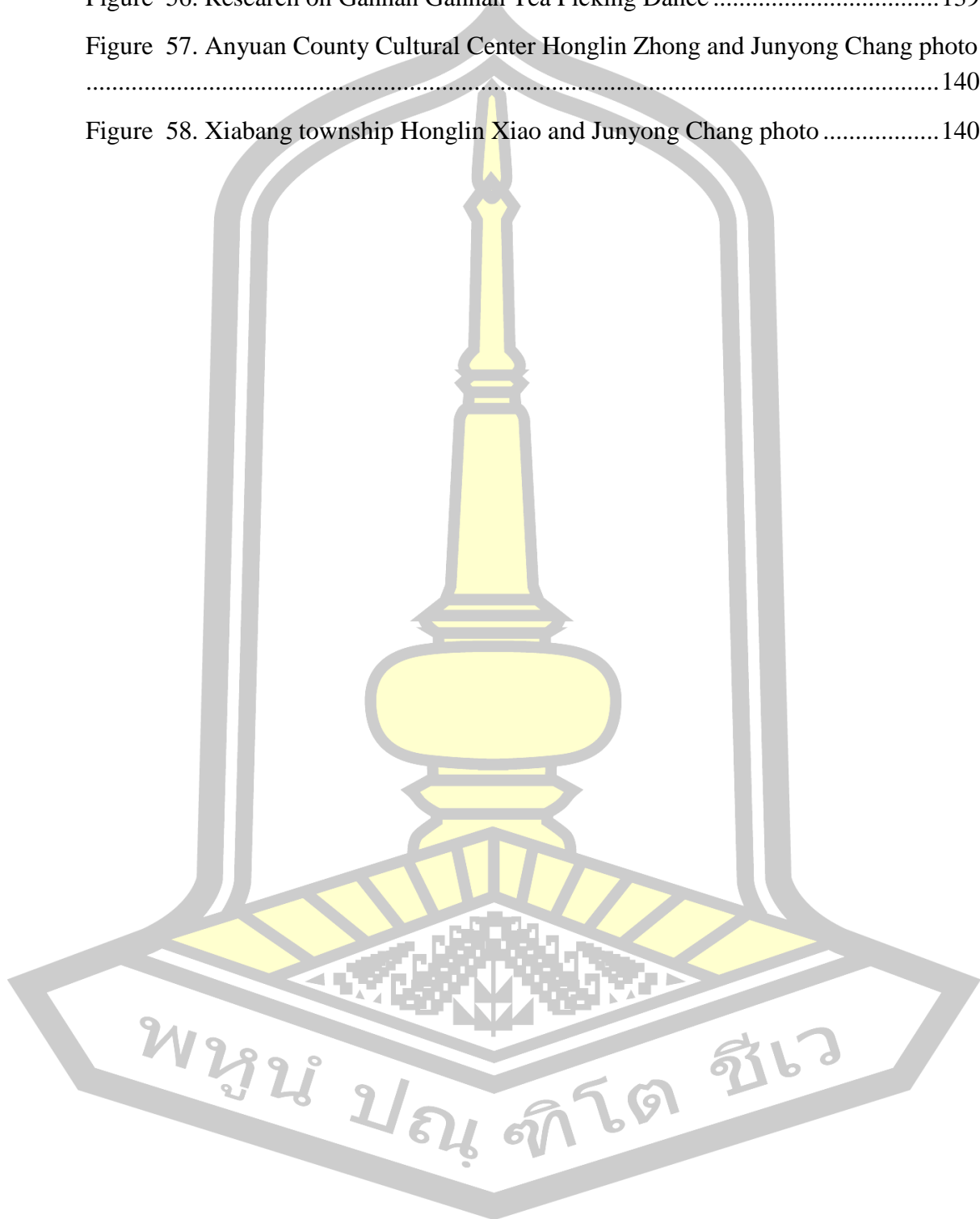


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# CHAPTER I

## Introduction

### 1.1 Background

Gannan Tea Picking Opera is a local opera gradually developed on the basis of folk songs and dances. It was formed in the late Ming Dynasty and the early Qing Dynasty. It has a history of more than 400 years. It not only preserves a large number of folk music tunes, but also accumulates rich dance forms created by artists in the past dynasties. It is widely spread in Ganzhou City, northern Guangdong, eastern Guangdong and Western Fujian. It is one of the most distinctive local operas in Jiangxi Province (Wang Min, 2006).

The music of Gannan Tea Picking Opera originated from xiabang Township, the queen mother of Ganxian county. According to the Li's genealogy of the township, "on the eve of picking tea in the new year, there were ancient customs of singing tea songs and dancing tea lanterns." In ancient times, tea farmers went up to the mountains to pick tea and sing folk songs while picking tea to drive away fatigue. By the Wanli period of the Ming Dynasty, it had evolved into the "December tea picking song", which took the form of joint singing with bamboo and singing together Li Shi, 1129. Reasons for protecting Gannan Tea Picking Opera:

First of all, from the national level of China, relevant policies should be attached importance to. The people's Republic of China's cultural development planning outline during the 11th Five Year Plan period clearly states that China will promulgate the planning outline of Chinese fine traditional cultural education, traditional classics and inheritance skills during the 11th Five Year Plan period. Therefore, the national governments at all levels actively respond and vigorously take relevant measures to promote the smooth implementation of the outline. During the period of protection and inheritance of China's "intangible cultural heritage", Gannan Tea Picking Opera, as an indispensable part of local operas, is undoubtedly the focus of "intangible cultural heritage" protection. In June 2006, it was listed in the first batch of intangible cultural heritage protection list by the State Council (Juan Huang, 2022).

Secondly, from the perspective of reform and opening up, the introduction of foreign music. With the reform and opening up and the introduction of popular music, the music of Gannan Tea Picking Opera has declined sharply. At the same time, the aging of Chinese Tea Picking Opera music experts and the rapid development of modern cities have led to the shrinking of the performance market of Gannan Tea Picking Opera, the shortage of performing talents and the reduction of capital investment (Fengying Xu, 2009).

Finally, from the decreasing number of Gannan Tea Picking Opera music artists. The aging problem of folk artists in Gannan Tea Picking Opera music is becoming increasingly prominent, and the number of professional singers is rapidly decreasing. This requires us to carry out rescue investigation, sorting, protection research, and propose targeted reform measures to make contributions to the preservation of Gannan Tea Picking Opera music (Rongrong Xu, 2017).

Then, the singing theory of Gannan Tea Picking Opera music is relatively few, which is not enough to support Gannan Tea Picking Opera Music and even the theoretical system of Chinese national music performance art, and is not conducive to the comprehensive development and teaching of Gannan Tea Picking Opera Music and Chinese national music art (Junyong Chang, 2017).

According to all of the above information, since Gannan Tea Picking Opera Cultural was added to the national intangible cultural heritage protection list in 2006, there have been relatively few systematic research results, whether it is research on Gannan Tea Picking Opera or research on Gannan Tea Picking Opera's related arts. And from the Gannan Tea Picking Opera Cultural before and after 1949 to research and advocate for Gannan Tea Picking Opera preservation via the process of anthropological musicology. Leading to the formation of knowledge in Gannan Tea Picking Opera after the Cultural Revolution in 1949 for the benefit of education. It is also a way for the culture to continue.

## **1.2 Research Objective**

### **1.2.1 To investigate Gannan Tea Picking Opera after the Cultural Revolution**

1.2.2 To analyze the musical characteristics of Gannan Tea Picking Opera after the Cultural Revolution

1.2.3 To propose guidelines for the preservation of Gannan Tea Picking Opera after the Cultural Revolution

### **1.3 Research questions**

1.3.1 What were the developments in Gannan Tea Picking Opera after the Cultural Revolution?

1.3.2 What are the musical characteristics of Gannan Tea Picking Opera after the Cultural Revolution?

1.3.3 How can guidelines for the preservation of Gannan Tea Picking Opera after the Cultural Revolution be formulated?

### **1.4 Research Benefit**

1.4.1 We can know the developments in Gannan Tea Picking Opera after the Cultural Revolution.

1.4.2 We can know the musical characteristics of Gannan Tea Picking Opera after the Cultural Revolution.

1.4.3 We can know guidelines for the preservation of Gannan Tea Picking Opera after the Cultural Revolution.

### **1.5 Definition of terms**

1.5.1 The Gannan Tea Picking Opera before 1949 refers to the Gannan Tea Picking Opera from 1600 to 1644, the Gannan Tea Picking Opera from 1644 to 1912, and the Gannan Tea Picking Opera from 1912 to 1949.

1.5.2 The Gannan Tea Picking Opera after the Cultural Revolution refers to the tortuous development period from 1949 to 1966, the survival dilemma period from 1966 to 1976, and the period of rebirth from 1976 to 2022.

1.5.3 The musical characteristics refer to the methods of “Gong(do) Shang(re) Jue(me) Zhi (sol) Yu (la) ”and “Qi Cheng Zhuan He”. The classification of musical types changes the technique of musical and sentence patterns, the use of lyrics and lining, and so on.



1.5.4 Performance refers to performance place, performance personnel, and performance content.

1.5.5 The preservation refers to the innovation of Gannan Tea Picking Opera, and the government is present for support, social promotion, and acceptance.

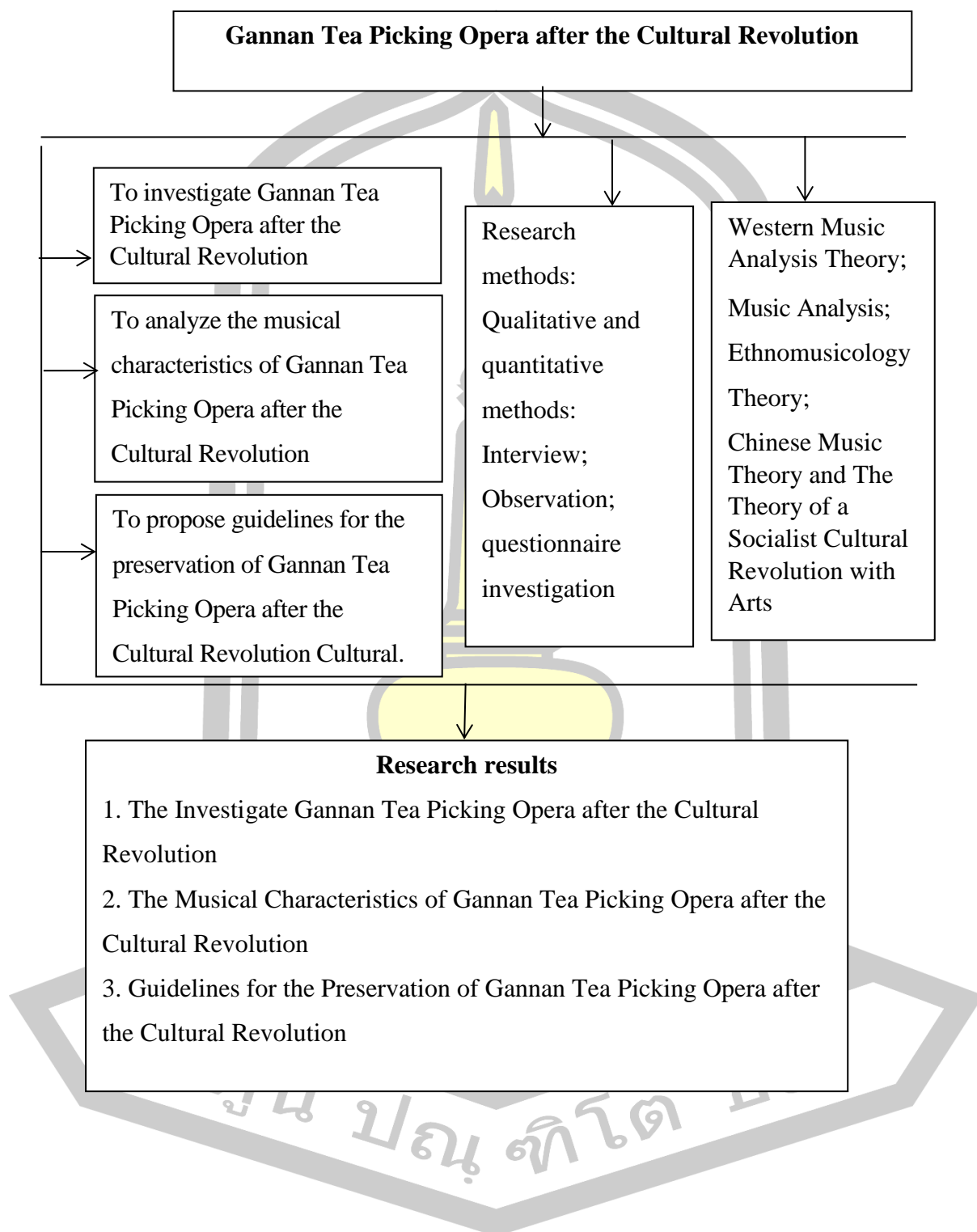
1.5.6 “Gong Shang Jue Zhi Yu” refers to the name of five different tones in our country's pentatonic tones, similar to 1, 2, 3, 5, and 6 in the current simplified musical notation. That is, the palace is equal to 1 (Do), the quotient is equal to 2 (Re), the angle is equal to 3 (Mi), the sign is equal to 5 (So), and the feather is equal to 6 (La), also known as the five tones.

1.5.7 Qi Cheng Zhuan He refers to one of the structural principles of national music forms. 1. Qi (Starting) part: presentation, the initial statement of the theme; 2. Cheng (Successive) part: consolidating, consolidating the theme through repetition or variation of repetition; 3. Zhuan (Turning) part: developing, developing the theme, with greater instability; 4. He (Conjunction) part: That is the end, ending the whole music.

1.5.8 Gannan Tea Picking Opera refers to a local traditional drama in Ganzhou City, Jiangxi Province, is one of the national intangible cultural heritages. Commonly known as "Tea Lantern Opera" and "Dengzi Opera", it has the reputation of "a flower of Hakka art". It originated in the Jiulong Mountain area of Anyuan County, Jiangxi Province and has a history of more than 400 years. It is based on the Kowloon tea lanterns and gradually formed by absorbing the folk art of southern Jiangxi. It is mainly popular in southern Jiangxi, northern Guangdong and western Fujian, and has also spread to southern Guangxi. Gannan Tea Picking Opera developed from songs and dances. The content is close to life and the language is humorous.

พหุ ม ประ โท ชี เว

## 1.6 Conceptual framework



## **CHAPTER II**

### **Literature Review**

In the subject of this research, "Gannan Tea Picking Opera after the Cultural Revolution," the researcher reviewed all the literature to obtain comprehensive information for this research, including domestic and foreign literature research. The details were as follows:

- 2.1 The General Knowledge of Ganzhou City, Jiangxi Province, China
  - 2.1.1 The General Knowledge of Jiangxi Province
  - 2.1.2 Social Structure of Jiangxi Province
  - 2.1.3 Inclusive Cultural View
  - 2.1.4 Festivals
  - 2.1.5 Overview of Ganzhou
- 2.2 The General Knowledge of Opera in China
- 2.3 Society and Culture of Jiangxi Province
  - 2.3.1 Lifestyle
  - 2.3.2 Language
  - 2.3.3 The Overview of Art
- 2.4 The General Introduction of Gannan Tea Picking Opera
- 2.5 The General Knowledge About the Preservation of Opera in China
- 2.6 The Theory Used in Research
  - 2.6.1 Western Music Analysis Theory
  - 2.6.2 Chinese Music Theory
  - 2.6.3 Ethnomusicology Theory
  - 2.6.4 The Theory of a Socialist Cultural Revolution with Arts
- 2.7 Documents and Related Research
  - 2.7.1 Review of the Research Area
  - 2.7.2 Review of Chinese Opera in Jiangxi
  - 2.7.3 Review of Opera Preservation

## 2.1 The General Knowledge of Ganzhou City, Jiangxi Province, China

### 2.1.1 The General Knowledge of Jiangxi Province

Jiangxi Province, known as “Gan” for short name, is one of 23 provinces in China, with the provincial capital of Nanchang city. Jiangxi is located in the southeast of China, on the south bank of the middle and lower reaches of the Yangtze River, between north latitude 24 29 '14 "to 30 04' 43" and east longitude 113 34 '18 "to 118 28' 56", bordering Zhejiang province and Fujian provinces in the east, Guangdong Province in the south, Hunan Province in the west, and the Yangtze River in the north to Hubei Province and Anhui Province. The total area of the province is 166,900 square kilometers. By 2020, Jiangxi has jurisdiction over 11 prefecture-level cities, 27 municipal districts, 12 county-level cities and 61 counties, with a total of 100 county-level divisions. By the end of 2020, the permanent resident population of Jiangxi province was 45.2798 million, an increase of 105,800 more than that at the end of the previous year (Dan Lai, 2020) (Figure 1).

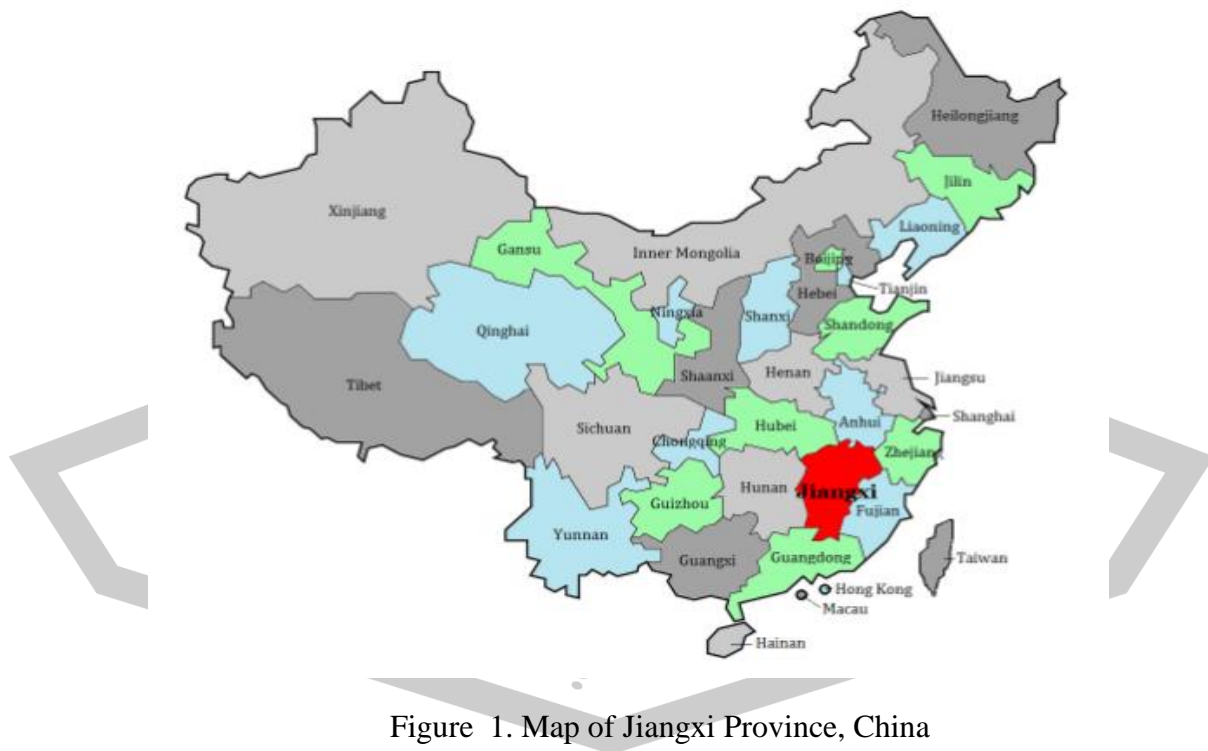


Figure 1. Map of Jiangxi Province, China

Source: <https://chinafolio.com/provinces/jiangxi-province> (2023)

### 2.1.2 Social Structure of Jiangxi Province

Jiangxi province is a big agricultural and cultural province, and the mountain village population is relatively large. When we rest, we can see traditional folk Operas, or see folk operas lovers singing and dancing together in the square in their spare time. Therefore, Gannan Tea Picking Opera in Jiangxi province has a certain audience base. At the same time, the climate conditions of Jiangxi Province belong to the subtropical monsoon humid climate, because there are mountains here, trees everywhere, there are also a lot of birds, the most suitable for planting tea. We believe that mountain culture is the birthplace of Gannan Tea Picking Opera. Gannan Tea Picking Opera is the embodiment of people's subjective initiative, and can also be seen as the display of different ethnic areas to the external world. In this case, Gannan area has mountains and woods, abundant rain, make it suitable for life, people live, but also cultural exchange. Therefore, with the passage of time, a kind of music or Gannan tea-picking opera gradually appeared, which laid the material and cultural foundation for the rich and colorful traditional folk drama culture (Min Zhang, 2016).

### 2.1.3 Inclusive Cultural View

Jiangxi is located in the hilly area, and has played an important role in the cultural and economic aspects for many years. Since Jiangxi is full of mountains and forests and suitable for rural life, many large families from the Central Plains have settled down here, bringing culture and art, which greatly promotes the cultural exchanges between the north and the south and provides the material basis and cultural environment for traditional music culture. At the same time, the people who have lived here for a long-time blend with the people who migrate, making most people understand and accept new things and art with an inclusive attitude, laying a foundation for the new cultural identity. In the process of social development, the war forced people to migrate to a safe place. Jiangxi is one of the important places that people choose because of the many mountains and trees among people. There is a place where Jiangxi culture, Linchuan culture, Luling culture and Gannan culture were communicated and integrated. At the same time, the southern Jiangxi area of mountains, trees, birds and animals and so on, there are suitable for planting tea, there is the birth of tea picking in southern Jiangxi. Gannan people are hospitable, warm, and harmonious with nature. It is because of this mentality, Gannan Tea Picking

Opera here is natural and safe development, bringing happiness to people (M in Zhang, 2016).

#### 2.1.4 Festivals

Jiangxi province has rich in customs and festivals. Due to the large number of customs and festivals, people's exchanges are deepening, and the cultural and artistic exchanges are frequently recommended, which indirectly provides rich materials for the creation of traditional music and art such as Gannan Tea Picking Opera, and helps the rapid development of Gannan Tea Picking Opera in the early formation. These festivals include the Spring Festival, Tomb Sweeping Day, Dragon Boat Festival, Hungry Ghost Festival, Double Ninth Festival, Ganzhou Hakka Art Festival and so on. These festivals will not only have family reunion, but also commodity trade exchanges, as well as various artistic displays for worship, entertainment, shopping and other purposes. Ganzhou Hakka Art Festival is one of the traditional folk cultural activities in the southern Jiangxi region, including commodity exhibition and sales, culture and art (song, dance, opera), folk snacks, folk handicrafts and so on. This formal cultural and artistic activity has promoted the development of Gannan Tea Picking Opera (Min Zhang, 2016).

Therefore, the traditional music culture in Jiangxi was promoted with the support from the unique social structure, people's unique cultural museums and rich folk activities in this region. The cultural environment provides a material basis for the prosperity of Traditional culture and art.

#### 2.1.5 Overview of Ganzhou

Ganzhou refers to the 18 counties and cities under the jurisdiction of Ganzhou City today, which is the geographical abbreviation of the southernmost region of Jiangxi Province in the middle and lower reaches of the Yangtze River. Ganzhou has a vertical distance of 295 kilometers and a horizontal distance of 219 kilometers, with a total area of 39379.64 square kilometers, accounting for 23.6% of the total land area of Jiangxi Province. It is mainly composed of 3 districts, 14 counties and 1 county-level city under the jurisdiction of Ganzhou City, a prefecture level city. There are 25 ethnic groups living here, such as Han, She and Yao, with a population of nearly 10 million, accounting for about 20% of the total population of Jiangxi Province (Liu Bin, Lv Hunquan, Liu yanshun, 2021)(Figure 2).





Figure 2. Location of Ganzhou city

Source: <https://www.chinafolio.com/china-map/jiangxi-province> (2023)

In terms of regional location, Gannan is located at the southernmost end of Jiangxi Province in the middle and lower reaches of the Yangtze River, at the source of the Ganjiang River, bordering Wuyi Mountain in the west of Fujian to the east, Nanling Mountain in the north of Guangdong to the south, and Luoxiao Mountain in the southeast of Hunan to the west. A number of mountains with an altitude of more than 1000 meters around encircle southern Jiangxi, forming three natural barriers for it, and naturally forming a "U" shaped closed area of "high, middle and low in the Zhou Dynasty". The closed environment is not easy to be affected by the outside world. Therefore, Gannan has long been regarded as a "wild place" by the world, and its development has also lagged behind the Central Plains (Liu Bin, Lv Hunquan, Liu yanshun, 2021).

In terms of landform, mountains, hills and river valleys are the main geomorphic features in southern Jiangxi. "There must be a river between two mountains, and there must be a mountain between two rivers." Entering the southern Jiangxi region, there are dense forests, continuous hills, and crisscross valleys and

ivers, just like the blood veins in the human body. Wuyi Mountain, Wuling Mountain, Luoxiao Mountain, etc. with an altitude of more than 1000 meters, stretch across the south of Jiangxi. Even within the territory, there are more than 300 mountains, such as Wuzhifeng Mountain in Shangyou, Yangling Mountain in Chongyi, Sanshan Mountain in Anyuan, Jiulian Mountain in Longnan, peaks in the suburbs of Ganzhou City, Cuiwei Peak in Ningdu, and so on. The mountain area accounts for 77.3% of the total area of southern Jiangxi (Liu Bin, Lv Hunquan, Liu yanshun,2021).

Gannan people have faith, but no religious belief. Although many Gannan people go into temples and Taoist temples, they are just looking for physical shelters. They are still spiritually seeking earthly retribution for the prosperity of the five blessing Linmen family. Whether they are seeking health and longevity, proposing marriage and children, seeking promotion and wealth, seeking favorable weather, seeking Ding Xingwang, or coping with some immediate difficulties, diseases and disasters, they are all subject to and serve the overall goal of earthly life (Lai Dan, 2020).

Gannan Tea Picking Opera is mainly spread in the south-central part of Gannan. The more famous one is Hongyutang, which was founded by Zhu Guangming and Xie Xinfeng in Tiancun, Ganxian County, in 1922. It is active in 18 counties and cities in the whole of Gannan, Wan'an County and Suichuan County in Ji'an region in central Jiangxi, and Heping, Lianping, Wuhua, Shixing, Nanxiong and other places in Guangdong Province; In 1933, the Hexing Hall, which was established by Li Jiujiào in Xinfeng County of southern Jiangxi, performed tea picking operas for the common people in Xinfeng County, Nankang County, Yudu County, Anyuan County, Huichang County, Dingnan County of Ganzhou City, Heping County, Luofu County of Guangdong Province, and other places, until the founding of the People's Republic of China. After 1949, 17 professional performance groups of Gannan Tea Picking Opera were established in various counties and urban areas of Gannan, and the number of performers grew rapidly to 1000. From March 1950 to the spring of 1951, at the invitation of Ganzhou Administrative Office, Hong Yu Tang and Xin Feng He Xing Tang, two triangle troupes, entered Ganzhou City and performed in Liancheng and Tongxin Theaters respectively. In 1954, it was merged into Ganzhou



Popular Tea Picking Theater, later named Gannan Tea Picking Theater, and changed its name to Gannan Tea Picking Song and Dance Theater in 2004.

## **2.2 The General Knowledge of Opera in China**

Chinese opera is mainly composed of three different artistic forms: folk song and dance, rap and burlesque. It originated from the original song and dance, and is a comprehensive stage art style with a long history. After the Han and Tang to the Song and Jin dynasties, a relatively complete opera art, which is composed of literature, music, dance, fine arts, martial arts, acrobatics and performing arts, about more than 360 kinds. It is characterized by the aggregation of many art forms in a standard, reflecting their respective personalities in a common nature. After a long period of development and evolution, it has gradually formed the "Peking Opera, Yue Opera, Huangmei Opera, Pingju Opera, Henan Opera, Gannan Tea Picking Opera" and so on (Yanxin Wang, 2000).

Peking Opera, once known as Ping Opera, is one of the five major operas in China. The scene layout focuses on freehand brushwork, mainly with Xipi and Erhuang, accompanied by Huqin and gongs and drums, and is regarded as the quintessence of Chinese culture, and the "top of the list" of Chinese Opera (Zhian Zhao, 2002).

Yue Opera is the second largest opera in China, and the second national opera is also known as "the most widely spread local opera", and is known as "Chinese opera" in foreign countries. It is also one of the five major operas in China. Originated in Shengzhou, Zhejiang Province, originated in Shanghai, prospered in the whole country, and spread in the world. In the development, it has absorbed the great achievements of Kunqu opera, Kunqu opera, Shaoxing opera and other characteristic operas, and experienced the historic evolution from men's Shaoxing Opera to women's Shaoxing Opera (Xiaoyun Liu, 2000).

Huangmei Opera, formerly known as Huangmei Diao and Tea Picking Opera, originated in Huangmei, Hubei province and developed in Anqing, Anhui Province. The main local operas in Anhui province. Huangmei Opera is simple and smooth, lively and expressive, famous for its simplicity and simplicity. The song "Fairy

Match" made Huangmei Opera popular in the country and had a high reputation overseas (Fen Xia, 2006).

Pingju Opera is a kind of opera spread in northern China. Pingju is one of the operas popular with the people. After the 1930s, Pingju became increasingly mature under the influence of Peking Opera, Hebei Bangzi and other operas, and schools such as Li Jinshun, Liu Cuixia, Bai Yushuang, Colorful Lotus, and Ailian appeared(Lijuan Wang,2005).

Henan Opera originated in the Central Plains (Henan), and is the largest local opera in China.Henan Opera is constantly inherited, reformed and innovated on the basis of Henan Wooden Clappers. After the founding of the People's Republic of Henan Province, or "Henan", it was called "Henan Opera"(Kejian Guo,2005).

Gannan Tea Picking Opera is a traditional drama in Jiangxi Province.Gannan Tea Picking Opera, commonly known as "lantern drama" and "tea blue opera", is one of the most representative arts in Jiangxi art. The stage language of Gannan Tea Picking Opera is the local Hakka dialect. Its plays are mainly comedy, farce, very few drama and tragedy (Fengying Xu, 2009).

## **2.3 Society and Culture of Jiangxi Province**

### **2.3.1 Lifestyle**

Jiangxi people have a long history of agriculture and have formed a belief that is dominated by the environment. For a long time, the people of Jiangxi have been living together with the people of the Central Plains, forming the Hakka culture. In terms of diet, Jiangxi people eat rice, showing diligence and frugality; their clothes emphasize mosquito prevention and practicality. With the progress of life, Jiangxi people's consumption, clothing, food, housing and transportation have all changed. Now the concept of more and more comfortable life is gradually replacing the historical customs of traditional agricultural culture and civilization. But this does not mean that Jiangxi people's industrious, simple concept of life has changed. The hard and simple way of life created by thousands of years of agricultural history is still the life side that most Jiangxi people insist on. The unique life of Jiangxi people has shaped the character of Jiangxi people, help each other, integrity, optimism and so on (Changyi Chen, 1991).

### 2.3.2 Language

There are two dialects of Jiangxi. According to the regional division, it is divided into northern Jiangxi dialect and Gannan dialect with Ji'an as the boundary. Northern Jiangxi dialect is spoken in most towns of Jiujiang City, Jiujiang County and Ruichang City, and Gannan dialect is spoken in Ganzhou City, Xinfeng County and some suburban rural areas. But they were influenced by the nearby Gan or Hakka language, respectively, with certain characteristics of Gan or Hakka. However, the standard Jiangxi dialect is mainly Mandarin in Gannan dialect. Therefore, in southern Jiangxi Province, most people speak the Gannan dialect or Hakka dialect, which is closer to Mandarin (Changyi Chen, 1991).

### 2.3.3 The Overview of Art

Jiangxi is one of the main cradles of Chinese civilization, with a long history and rich art types. As of January 2023, a total of 88 are China's national intangible cultural heritage, including 35 are art projects, accounting for 43.75% of the province's national projects, among which 7 are music, accounting for 20% of art projects. There are 458 intangible cultural heritage projects in Jiangxi Province, of which music projects account for 121, accounting for 26%. Music plays an important role in the life of the people in Jiangxi. Jiangxi has been the hometown of tea picking songs since ancient times. Among the 88 national non-material cultural heritages, 35 traditional music items, represented by Jiangxi music, drama, folk songs, folk songs, suona and quyi, accounted for 43 percent. Even in the total number of 458 non-material cultural heritage projects in Jiangxi Province, the traditional music category accounted for 121, accounting for 26% of the total non-material cultural heritage projects in Jiangxi Province. There are as many as 20 troupes in Ganzhou City, Jiangxi Province, contributing resources and materials to the development of Gannan Tea Picking Opera and providing an excellent cultural and artistic environment for the development of art in Jiangxi Province (Fuzhan Xie, 2023).

Through the above views, the researchers found the basic situation of historical development, geographical environment, lifestyle, language, culture and art in Jiangxi Province. This will provide theoretical support for my upcoming music field research, and provide social and cultural materials on the music, singing and performance of Gannan Tea Picking Opera during the unused period, so as to clarify

the historical development, musical characteristics, protection and development of Gannan Tea Picking Opera.

#### **2.4 The General Introduction of Gannan Tea Picking Opera**

Gannan Tea Picking Opera is the art of a comprehensive performance form combining music, dance and Opera. Among them, music is the spirit of Gannan Tea Picking Opera, and also one of the important parts of Gannan Tea Picking Opera. Gannan Tea Picking Opera belongs to Chinese Opera (Fengying Xu, 2009).

Tunes are the dominant part of Gannan Tea Picking Opera, which is composed of various tunes, including introduction, starting tune, statement tune, etc. However, Gannan Tea Picking Opera performance is not a simple mixture of the above singing, dance and Opera parts. Instead, it takes starting tune and statement tune as the main body, with adjustments and change such as repetition, according to the artistic content and plot, so as to express different artistic images.

Researchers found that Gannan Tea Picking Opera music has absorbed other arts in music, which greatly increases the richness of Gannan Tea Picking Opera music. At the same time, we found that the rise and fall is the overall development trend of Gannan Tea Picking Opera music. As a characteristic of Chinese national art, the rhythm of music mostly changes between strength and strength. At the same time, singing, dance, Opera or vocal tune is also a unique concept of Chinese traditional music. "Tune" is an important and symbolic concept of Chinese traditional music, which conveys pitch, intensity, timbre and form change of music. It embodies the unique aesthetic concept of harmony and unity between man and nature and the beauty of neutralization in Chinese traditional music. In fact, this musical form and tune, through deliberately depicting the image of music, represent the unique style of Chinese traditional Italian music (Fengying Xu, 2009).

Through the study of Gannan Tea Picking Opera music, the researchers found that various music is of strong help to the dissemination of Chinese folk music and folk music. The music of any nation has a certain degree of compatibility in cultural exchanges. In other words, the current music life can also affect music creation. Any music form can be regarded as the text of human society. In the historical context of social development, each text affects and take advantages from each other. Finally, a

new musical text structure was formed. How to spread the traditional music in the way accepted by most people at present, so as to make more young people love Gannan Tea Picking Opera, is the primary task of spreading the river Gannan Tea Picking Opera. Only this "combination of traditional art and new art forms" can spread and protect the traditional Chinese music, especially Gannan Tea Picking Opera, in the current society.

## 2.5 The General Knowledge About the Preservation of Opera in China

According to the National Local Opera Survey (2017), traditional Chinese opera genres are generally divided into two categories: national opera and local opera. National opera is mainly in international communication, national performance, large audience, large audience, while local opera is mainly in the province or the city, small audience, small audience. The so-called large and small classification criteria would include the number of audiences, the number of professional and amateur troupes of the actors, and the proportion of young participants in the art form (Zhengjuan Yang, 2017).

There are five types of Peking Opera, Yue Opera, Huangmei Opera, Pingju Opera, Henan Opera. They are currently performed throughout China. Apart from these five national operas, all the other types of traditional Chinese operas are known as 'local opera'. There are 348 types of traditional local opera in China. Among them, 48 types of local opera are now distributed in at least two provinces, namely 'trans-provincial opera' ('kuasheng jūzhong'). The other 300 types only exist in one province, namely 'provincial-unique opera' ('shengnei duyou jūzhong'). Jiangxi Province has 33 types of traditional local opera. Among them, five types are trans-provincial operas. Gannan Tea Picking Opera is one of the 33 provincial-unique operas, only existing in Jiangxi Province (Taotao Huang, 2015).

With the creation of "new opera" for the goal of opera improvement, and active in opera education practice, based on the "old innovation" of education institutions how to complete inheritance opera performing arts and playing technique, and on this basis drama material factors and opera music form become the cultivation of "new opera", continuous discussion (Bosheng Wang, 1935).



During her study in France, Jiao Juyin's summary and reflection on opera education and inheritance were the most important, theoretical and speculative research results in this period. His doctoral thesis of the Chinese drama today from history, literature, performance characteristics, actors, education, theater, reform trend introduces the Chinese traditional drama ecology, including "education" research in "apprenticeship" and "modern education", expressed his improved old play "the most thorough method, is to cultivate the next generation". It was based on this understanding that he gave special and lasting attention to how to cultivate new opera talents. In the following years, he wrote a series of papers on such issues, such as "Old Training" and "Childhood Education of Guangxi Opera Actors". The Old Class focuses on the disadvantages of technical training, cultural education, personality cultivation, and the aspects of school system, organization, curriculum, teaching, training, equipment, graduation, especially in the concept of running schools, the composition of teaching teams and the requirement of training objects (Juyin Jiao,1986).

With the consolidation of the Communist Party regime in the country, the organizers of opera education and inheritance were transferred from the folk to the official, and the purpose of opera education institutions was replaced under the control of the official. Opera education institutions are open to the commercial market, and their purpose of cultivating performance and accompaniment personnel is the box office income brought by stable commercial performance. When the official incorporated educational institutions into the propaganda field of social ideology, the purpose of opera education was completely transformed into the official ideological propaganda tool. Therefore, the research of opera education and inheritance began in this period to divide.

Comprehensive newspapers such as Guangming Daily, Wen Wei Po and Jiefang Daily, as well as professional newspapers such as Drama Daily and Shanghai Drama, have published a large number of research articles with distinct political color. Such as "The Fundamental task of Opera Education (editorial)". "Teaching Opera, Teaching Red Opera: Shanghai Opera School has made achievements in political and ideological education"., "Opera education must carry out the Party's educational policy and literature and art policy", "Improve the quality of opera education,

cultivate red and specialized artistic talents", "Discussion on the problem of opera professional education", "Opera education must be reformed" and so on. These articles on opera education based on artistic self-discipline have basically disappeared, and the publishing platform is an authoritative attitude, announcing the comprehensive transformation of political ideology to opera education and inheritance in concept.

The market performance of Huangmei Opera has achieved the above achievements, but due to the uneven professional team and the limited repertoire creation, the performance market of Huangmei Opera is still small on the whole, and a large-scale market system has not yet been formed. Therefore, the industrialization of Huangmei Opera needs further exploration, specifically, including the following aspects: relying on local culture to enhance the charm of opera, enhance the interaction and cooperation inside and outside the province, cultivate potential audiences, protect the inheritors of Huangmei Opera, and moderate industrialization development and protection (Lang Zhang, 2014).

Lanfang Mei, the most representative figure of Peking Opera, protects and inherits Peking Opera through the main methods of protecting and inheriting Peking Opera through mouth, media intervention, and innovative development and dissemination (Mi Zhang, 2018).

Yue Opera has made very successful achievements, but in our country the material cultural heritage inheritance, Yue Opera inheritance way mainly build the society of the government theme guidance system (government guidance, social participation), explore the development mode of stay and innovation coexist, build cultural exchange and research force support platform. In this way, it can lead the combination and exchange of traditional culture more scientifically, and provide a theoretical basis for the long-term inheritance of folklore and local opera (Haoming Lin, 2022).

At present, Pingju Opera has a history of one hundred years. It has internal adjustment and external support for the inheritance and protection strategies of Pingju Opera. They are as follows: Improve the management system, increase media publicity, expand the audience group, enhance the consciousness of innovation,

strengthen school education, adhere to the tradition of Pingju, and adhere to the integrated development (Jianbo Ma, 2020).

At present, there are many problems in the art inheritance of Henan Opera, such as the weak spirit of the schools, the lack of successors in the inheritance, and the serious loss of skills. In order to make the Henan Opera better inherited, the development of contemporary Chen school art should pay attention to talent cultivation, inherit the spirit of schools, inherit the traditional skills, and inject continuous vitality into the Chen school of Henan Opera, so that it can get better development (Jingwen He, 2022).

To sum up, in order to better Chinese Opera inheritance and protection, different periods, different angles of different angles and different identity researchers put forward corresponding strategies, specific is: the government support the development, the drama I constantly innovation, the construction of drama talent school, cultivate new inheritance, using multimedia communication to inherit and protect China Opera.

## **2.6 The Theory Used in Research**

In this study, the researcher plan to adopt western music analysis theory, Chinese traditional music theory, ethnomusicology theory to conduct in-depth research on Gannan Tea Picking Opera, and analyze the development, the music characteristic and transmission of Gannan Tea Picking Opera, and through the interview and summarize and put forward the point of view of transmitting and protecting Gannan Tea Picking Opera.

### **2.6.1 Western Music Analysis Theory**

Music analysis theory in western world mainly focuses on the analysis and research of rhythm, melody, harmony and so on. Western music theories are mainly used to analyze the external structure of Gannan Tea Picking Opera.

Music analysis is a comprehensive analysis of harmony, polyphony, music structure, orchestration, theme melody, mode, rhythm and other factors in music works in western music research. As an important part of music analysis, theme analysis is the understanding and grasp of the leading thought of music works. Music



theme analysis method is an indispensable and important part of music analysis (Liu Guo, 2010).

A chord is usually a sound combination formed by the vertical (simultaneous) overlap of three or more musical sounds according to certain rules. The horizontal organization of chords is harmony. Harmony has obvious color effects of thick, light, thick and thin; It also plays the role of forming clauses, dividing segments and terminating music (Cao Li, 1962).

In this study, I use the theoretical knowledge of western music analysis to comprehensively analyze the theme and noumenon of Gannan Tea Picking Opera music works, including the analysis of various music noumenon elements such as Gannan Tea Picking Opera music structure, theme melody, mode, rhythm and so on. And in order to capture, identify, understand and grasp the theme development process of Gannan Tea Picking Opera music, so that we can have a comprehensive, objective and rational understanding of Gannan Tea Picking Opera.

#### 2.6.2 Chinese Music Theory

In the field of Chinese traditional music research, we should establish a dual model with music ontology research as the core and the coexistence of ontology research and cultural research (Xueteng Xu, 2002).

We should continue to analyse the music ontology based on western music analysis theory, and analyze the deep structure, such as the banyan structure, with Chinese traditional music theory, for example: Gong, Shang, Jue, Zhi, Yu, Classification of musical, Types of musical, Change technique of musical and sentence patterns, Use of lyrics and lining, and so on. By adopting both western and Chinese musical theory, the researcher intends to thoroughly analyze the representative Gannan Tea Picking Opera works, and ensure the performance of Gannan Tea Picking Opera is analyzed clearly, for example: performance place, performance personnel, performance content.

This research takes the behavior, perception, emotion, and thought patterns in traditional Chinese music performances as its core. It discusses and explains the cognitive mode, performance habit, musical structure and formal deduction principles contained in knowledge transmission. Based on the musicians' narratives and objective observations and analyses, to summarize the relevant discourse between Chinese traditional music performance art and musical forms, By organizing specific

instruments and songs for commonly used "musical words", The relationship between them and the performance techniques, Fingering combines conventional and singing methods counter-investigated in performance practice, To explore the "language mode" of the "music knot" and "music mode" knowledge or expression ( Meng Xiao, 2020).

In Chinese traditional music theory, the analysis of traditional music forms is one of the most important analytical paradigms. The research method of Chinese traditional music structure is a special research based on the form of traditional music. The structural principle of music is the musical grammar of a nation. This is a mode of thinking summed up according to the natural law of their own cultural form in long-term music practice. Its multi-angle, multi-level and three-dimensional analysis of music structure can be applied to macro-traditional music.

At the same time, it can also conduct in-depth analysis of micro-music elements, so as to comprehensively and carefully study the structure of Chinese traditional music, and deeply understand and study the music ontology of Gannan Tea Picking Opera. Note that nothing can be analyzed with a single study method. Clearly, this is a very one-sided approach. Therefore, the research method of Chinese traditional music structure is important for the analysis of Gannan Tea Picking Opera. However, the analysis method of western music theory is also a very important supplement to the collection of relevant literature, music score and sound recording of Henan bamboo. However, the western music theory is only aimed at the score system and the modular music system. Traditional Chinese music theory will help researcher to study the deep structure of Gannan Tea Picking Opera in Jiangxi Province and put forward relevant opinions.

### 2.6.3 Ethnomusicology Theory

Ethnology is an independent discipline in social science, which takes the nation as the research object, conducts a comprehensive investigation of the nation as a whole, studies the origin, development and extinction process of the nation, and studies the productive forces and production relations, economic foundation and superstructure of various ethnic groups (Wenyang Lang, 2012).

Ethnomusicology is mainly the science of investigating and studying the national music of countries and regions with different social systems and development

levels, and finding out various laws related to music. It includes investigating and studying the music characteristics of different nationalities, countries and regions, discussing the relationship between these music and geography, history and other cultures, compiling ethnomusicology or regional musicology, and drawing some music related conclusions (Guannan Yan, 2017).

Ethnomusicology is essentially the fundamental reason for the mutual penetration and inclusion of extensive information. In this sense, ethnomusicology is the hermeneutics of musical culture. It uses a simplified approach to interpret music and revive possible in a temporal context. But we know that law is an important connection between things or between the inner elements of things. When we use relevant disciplines to study music problems, we cannot force unnecessary connections. This only leads to confusion about research methods and misunderstanding of readers (Guannan Yan, 2017).

Folk music is a special subject in music theory. This concept was defined and developed in many ways by collectors, scholars, and practitioners in different geographical locations and in different historical periods. Its roots lie in the identity and identification of "folk songs", the definition of the purpose of musicals, how these plays are spread, and the evaluation of sound. It must track and combine the progress of relevant non-music theory disciplines to show its unique features and strengths. Therefore, it is necessary to infiltrate its research methods into the relevant non-music theory. In theoretical science, the focus of music research has gradually shifted to people, musicians, behaviors, and psychology in social and cultural environments, rather than just staying in music or narrower musical forms. The music turns to people, from work to performers and participants. The change of perspective and concept has led to a change in ethnomusicology (Zhiqiang Chen, 2006).

According to this view, this paper focuses on the history, geography, nationality, language, social system, mode of production and lifestyle, folk customs and cultural psychology, based on the field investigation of national culture or regional culture. Let's take a look at how they influence the music of this country and region, and how they produce the unique musical aesthetic standards, that is, to study the characteristics of music and explore the laws of music from the cultural background and production environment of music.

Ethnoscology is a science that studies the symbiosis between music and its cultural environment through field visits. The purpose of its research is to clarify the laws of music development in all nationalities and regions, including general laws and special laws. Based on the actual situation of the music of various ethnic groups and regions, this paper discusses the origin, formation, development, prosperity and evolution of the music, so as to realize the understanding of the law of the development of human music culture (Guannan Yan, 2017).

#### 2.6.4 The Theory of a Socialist Cultural Revolution with Arts

On October 1, 1949, the founding ceremony of the Central People's Government of the People's Republic of China, the founding ceremony, was held grandly in Tiananmen Square, Beijing. The People's Republic of China was born! China's history has since opened a new chapter - New China. At 2 p.m., the Central People's Government Committee elected by the first plenary session of the Chinese People's Political Consultative Conference held its first meeting in Qinzheng Hall. 56 members of the Central People's Government Committee, including Chairman Mao Zedong, Vice Chairman Zhu De, Liu Shaoqi, Song Qingling, Li Jishen, Zhang Lan, Gao Gang, and Zhou Enlai, announced their inauguration. The meeting unanimously resolved to declare the establishment of the Central People's Government of the People's Republic of China, accept the "Common Program of the Chinese People's Political Consultative Conference" as its policy, declare to the governments of all countries that the Central People's Government of the People's Republic of China is the only legitimate government of China, and is willing to abide by the principles of equality, mutual benefit and Establish diplomatic relations with any foreign government based on the principle of mutual respect for territorial sovereignty(Yuzhi Gong,1960).

The researcher studied the external environment of bamboo in Gannan Tea Picking Opera by using ethnomusicology theory. This part is similar to anthropological theory, mainly studying the historical and social environment of Gannan Tea Picking Opera, and helping researcher to put forward personal research views on the origin and development of Gannan Tea Picking Opera.

In the research of my thesis, I used the historical document analysis method in ethnology to comprehensively collect the literature of Gannan Tea Picking Opera

Cultural , including Gannan Tea Picking Opera Cultural before 1949 and Gannan Tea Picking Opera Cultural after 1949.To study the development of Gannan Tea Picking Opera Cultural through ethnological methods, and to determine that Gannan Tea Picking Opera Cultural belongs to a Han art, I first found Meina Xiao , a government worker (the second most important person),Through Meina's Xiao interview with the inheritors Binmao Chen , Yujun Zhang , and Yuying Huang (the first most important person), and during the interview, it was found that the researcher and teachers Yun Hong , Yanling Guo , and Wei Lu(the third most important person) were all Han Chinese, and in-depth study of Gannan Tea Picking Opera Cultural before and after 1949, thus laying the foundation for researcher to further study the music of Gannan Tea Picking Opera Cultural.

## **2.7 Documents and Related Research**

So far, the researcher has collected 3 works and more than 100 papers on Gannan Tea Picking Opera. In addition, some works also have sporadic views and discussions. From the perspective of literature, the historical origin, genre, singing, Music, Performance, transmission and development of Gannan Tea Picking Opera. Below, this study will summarize the representative work and dissertation.

### **2.7.1 Review of the Research Area**

By collecting and sorting out the historical data of Gannan Tea Picking Opera Cultural, it can be concluded that the researcher believes that the previous research on Gannan Tea Picking Opera Cultural has the following ideas:

1) Most researcher are not National musician, but workers engaged in tea picking opera in southern Jiangxi. When they studied the overview of Gannan Tea Picking Opera, they focused on the introductory description of the historical source (Zechang Zeng, Qingchi Zeng, 1986), performance practice (Min Wang, 2006), singing art (Fengying Xu, 2009), and so on. This study focuses on the description and arrangement of the formation of Gannan Tea Picking Opera, and lacks in-depth analysis of the overall music form and related art performance form of Gannan Tea Picking Opera.

2) The record of character theory is the discussion of data collection and investigation in field survey, which is documentary, reproducible and objective (Ziyu



Su, 2003). In the research on the music characteristics of Gannan Tea Picking Opera, researcher usually focus on the fields they are familiar with (Fengying Xu, 2009; Zhiyuan Lu, 2017). Such fieldwork has certain limitations and lacks the characteristics of the development of Gannan Tea Picking Opera art.

3) Most researcher focus on recording the surface state of the instrumental music of Gannan Tea Picking Opera (Jiajun Zhu, Aisheng Wang, 2014; He Ming, 2015), but do not dig deeply into the underlying causes and culture. However, in the instrumental research literature of Gannan Tea Picking Opera collected by scholars, the research on percussion music and hook tube of Gannan Tea Picking Opera is relatively rich, laying a foundation for its future research.

4) In the research on the repertoire of Gannan Tea Picking Opera, most of the researches on the traditional repertoire "Sister", "Tea Boy Drama Master", "Fishing Insects", etc. (Linjun Chen, 2012), and the contemporary repertoire "One's Long March", etc. conducted an analysis of the performing arts, and there was no systematic overall research on the traditional repertoire and modern repertoire of Gannan Tea Picking Opera.

5) From the perspective of the development of Gannan Tea Picking Opera, there are inheritance and development from the perspective of music, inheritance and development from the perspective of traditional Gannan Tea Picking Opera, and inheritance and protection of Gannan Tea Picking Opera from three aspects: cultivating inheritors, broadening inheritance methods, and expanding inheritance scope. These are simply about the inheritance and development of Gannan Tea Picking Opera, and rarely extend to the current dissemination and development of Gannan Tea Picking Opera.

6) The above research on Gannan Tea Picking Opera is mainly focused on the description of the ontology (Min Wang, 2006), music, teaching (Lei Guo, 2013), development inheritance and other research surfaces, without in-depth field investigation to study the cultural causes behind it. At present, there is no outstanding music work of Gannan Tea Picking Opera and its related field research.

## 2.7.2 Review of Chinese opera in Jiangxi

### 2.7.2.1 A collection of Chinese folk songs (Jiangxi volume)

The Collection of Chinese Folk Songs (Jiangxi Volume) is a research book on Jiangxi folk songs written by the editorial board of the Chinese Art and Science Planning Leading Group and the editorial board of the Collection of Chinese Folk Songs. The purpose is to collect and sort out traditional folk songs from various regions of China, have a deep understanding of the spread and style characteristics of various folk music, and provide very professional materials of Chinese folk songs for the study of forms and styles. A multi-volume series of works with academic and historical value was compiled and compiled by the Leading Group of Chinese Art and Science Planning. Edited by provinces, autonomous regions and municipalities directly under the Central Government, the book has a total of 31 volumes, each of which is selected from a large number of folk songs collected in the region, with a scale of 800 to 1,500 pieces. Jiangxi volume collected 1262 folk songs, including 518 folk songs, 201 minor tunes, 174 lantern songs and 369 other music. It is widely popular in Jiangxi province. According to the regional and musical structure and art form, it is divided into Han folk music, Gannan Tea Picking Opera music, folk song music. Due to the particularity of Gannan Tea Picking Opera, this book has certain reference significance for the music research of Gannan Tea Picking Opera, and provides professional literature for a comprehensive understanding of Jiangxi music.

#### 2.7.2.2 Chinese Opera Chronicles (Jiangxi volume)

Chinese Opera Chronicles (Jiangxi volume) is a local chronicle compiled by the Editorial Committee of Chinese Opera Annals and the Editorial Committee of Chinese Opera (Jiangxi volume). This book records the development and status quo of Jiangxi opera from the aspects of Opera, Opera, Music, Performance, Stage art, and Performance customs. This is an important history of important historical value, academic value and literature value. At the same time, it is also a scientific, intellectual, information-rich and research-oriented national and Opera art series. As a representative of Jiangxi opera, this book also fully discusses the development history of Gannan Tea Picking Opera. This paper has a high historical value to the development history and current situation of Gannan Tea Picking Opera.

### 2.7.2.3 Research on Gannan Hakka Tea Picking Opera

Research on Gannan Hakka Tea Picking Opera is an Opera with unique value, and also a book with unique academic value. It is a book written by Yuying Huang, Wenrui Gong and Aisheng Wang. The book is studied from the history, culture and art of Gannan Hakka Tea Picking Opera. This book provides reference for my study on the history, music, singing and performance of Gannan Tea Picking Opera.

### 2.7.3 Review of Opera Preservation

Through the periodical paper search of Ganzhou's library, inheritors (old artists), CNKI and Wanfang database, as of December 2022, there were 100 books and papers on the relevant domestic research of songs, dances and operas of Gannan Tea Picking Opera, including 15 representative papers on the ontological study of the musical elements of songs of Gannan Tea Picking Opera, and 15 representative papers on the protection and inheritance of Gannan Tea Picking Opera, There are 20 representative papers on the study of dance element ontology of Gannan Tea Picking Opera, 20 representative papers on the study of dance element ontology of Gannan Tea Picking Opera, and 30 other scattered related papers. Next, I will introduce the summary of the paper in categories.

#### 2.7.3.1 Research on historical protection of Gannan Tea Picking Opera

In June 1986, Zechang Zeng and Qingchi Zeng wrote "Introduction to the Dramatic Art of Gannan Hakka Tea Picking Opera", which included the themes and themes, characters and structures of Gannan Tea Picking Opera for classification and research.

In June 1992, the Integrated Editorial Department of Chinese National and Folk Dance compiled and published the "Integrated Jiangxi Volume I and II of Chinese National and Folk Dance", which included the "three skills" (short step, single sleeve, fan flower) and "three tunes and one tune" (cha tune, lu tune, deng tune and za diao tune) in Gannan Tea Picking Opera.

#### 2.7.3.2 Research on protection of Gannan Tea Picking Song, Dance and Opera

Min Wang (2006) wrote the first monograph on Gannan Tea Picking Opera, "The Song and Dance Art of Gannan Tea Picking Opera". This book discusses



its origin and development from the birth, development and decline of Gannan Tea Picking Opera. In addition, he also made a detailed and systematic exposition of Gannan Tea Picking Opera in terms of its "song", "dance" and norms, providing a useful reference for future generations to understand and study Gannan Tea Picking Opera.

Huan Wang and Yu Xia (2013) wrote a paper, "The Origin of Gannan Tea Picking Dance under the Influence of Regional Culture", which included that the special geographical environment in Gannan affected the formation of Gannan Tea Picking Opera and traced it back to the Qing and Ming Dynasties.

#### 2.7.3.3 Research on protection of Gannan Tea Picking Dance

Lei Guo (2013) compiled "Gannan Tea Picking Dance Textbook and Teaching Practice". This book has made a detailed description of the history, style and characteristics of Gannan Tea Picking Dance and the refinement of the teaching materials. On the basis of inheritance, it has created 15 Gannan Tea Picking Dance combinations to provide reference for the follow-up study of Gannan Tea Picking Dance.

#### 2.7.3.4 Research on protection of Gannan Tea Picking Opera

Fengying Xu (2009), in his master's thesis "Research on the aria art of Gannan Tea Picking Opera", elaborated in detail the "three tunes and one tone" (singing, road tunes, lantern tunes and miscellaneous tunes) of Gannan Tea Picking Opera, analyzed the structural features of the aria of Gannan Tea Picking Opera with a large number of music scores, summarized the rhymes in the lyrics in combination with Hakka dialect, and took "Farewell, Farewell" in "Shangguang" as an example, The art form of its display is deeply analyzed.

#### 2.7.3.5 Research on Learn of Gannan Tea Picking Opera

Yi Wang (2015) wrote a master's thesis, "Study on the aria art of Gannan Tea Picking Opera", which analyzed the morphological characteristics of the aria music of Gannan Tea Picking Opera, focused on the tone characteristics of Hakka dialect, and took the modern Gannan Tea Picking Opera "Eight sons join the army" as an example for analysis, and finally took the inheritance and dissemination of the aria of Gannan Tea Picking Opera as the standard node.

#### 2.7.3.6 Research on Gannan Tea Picking Opera literature

Zechang Zeng and Yilu Yang (1991) included comedy language based on humor in their paper "On the literary characteristics of tea picking opera in southern Jiangxi".

#### 2.6.3.7 Research on Gannan Tea Picking Opera Music

Xin Wang (2007) wrote a paper, "A Preliminary Study on the Music Characteristics and Performance Art of Jiangxi Gannan Tea Picking Opera", which described the contents and performance forms of Gannan Tea Picking Opera, the characteristics of music form, preservation and development, etc., and provided a reference for the latter study.

Linjun Chen (2012) wrote his master's thesis, "Music Analysis of Gannan Tea Picking Opera" Sister ". China has distinctive characteristics of the music theme of the two characters in Gannan Tea Picking Opera" Sister "; The mode takes d quotient as the axis, and at the same time uses the technique of "offending tone" to increase the color of music; The melody structure is mainly composed of single segment structure, which reflects the process and characteristics of starting, inheriting, transferring and combining through the use of various melody development techniques.

#### 2.7.3.8 Research on Musical Instruments of Gannan Tea Picking Opera

Yuying Huang, Wenrui Gong, and Aisheng Wang (2019) included the characteristics, functions, application and aesthetic characteristics of percussion in their paper "On the percussion music of Gannan Tea Picking Opera".

Ming He (2015) wrote a paper, "Research on Gannan Tea Picking Opera Percussion", which analyzed the functions and characteristics of Gannan Tea Picking Opera Percussion.

Yuqian Li (2016) wrote the paper "Analysis on the Birth, Transmission and Development of Gannan Tea Picking Opera Music", which analyzed the root causes and problems faced by Gannan Tea Picking Opera, proposed effective measures for future development, and provided direction for the inheritance and development of Gannan Tea Picking Opera.

#### 2.7.3.9 Research on Stage Sound Technology of Gannan Tea Picking Opera

In the paper "On the Role of Stage Sound Technology in the Performance of Gannan Tea Picking Opera" written by Yong Lu (2015), Gannan Tea Picking Opera benefited from the development and integration of stage sound technology and solved the technical problem of the integration of Gannan Tea Picking Opera performance and accompaniment.

#### 2.7.3.10 Research on Inheritance and Innovation of Gannan Tea Picking Opera

The paper "Inheritance and Innovation of Gannan Tea Picking Opera" written by Hegen Wen (2016) not only inherits the purpose of traditional Gannan Tea Picking Opera, but also uses science and technology to create new Gannan Tea Picking Opera repertoire, which points out the direction for the study of Gannan Tea Picking Opera.

#### 2.7.3.11 Research on Inheritance and Development of Gannan Tea Picking Opera

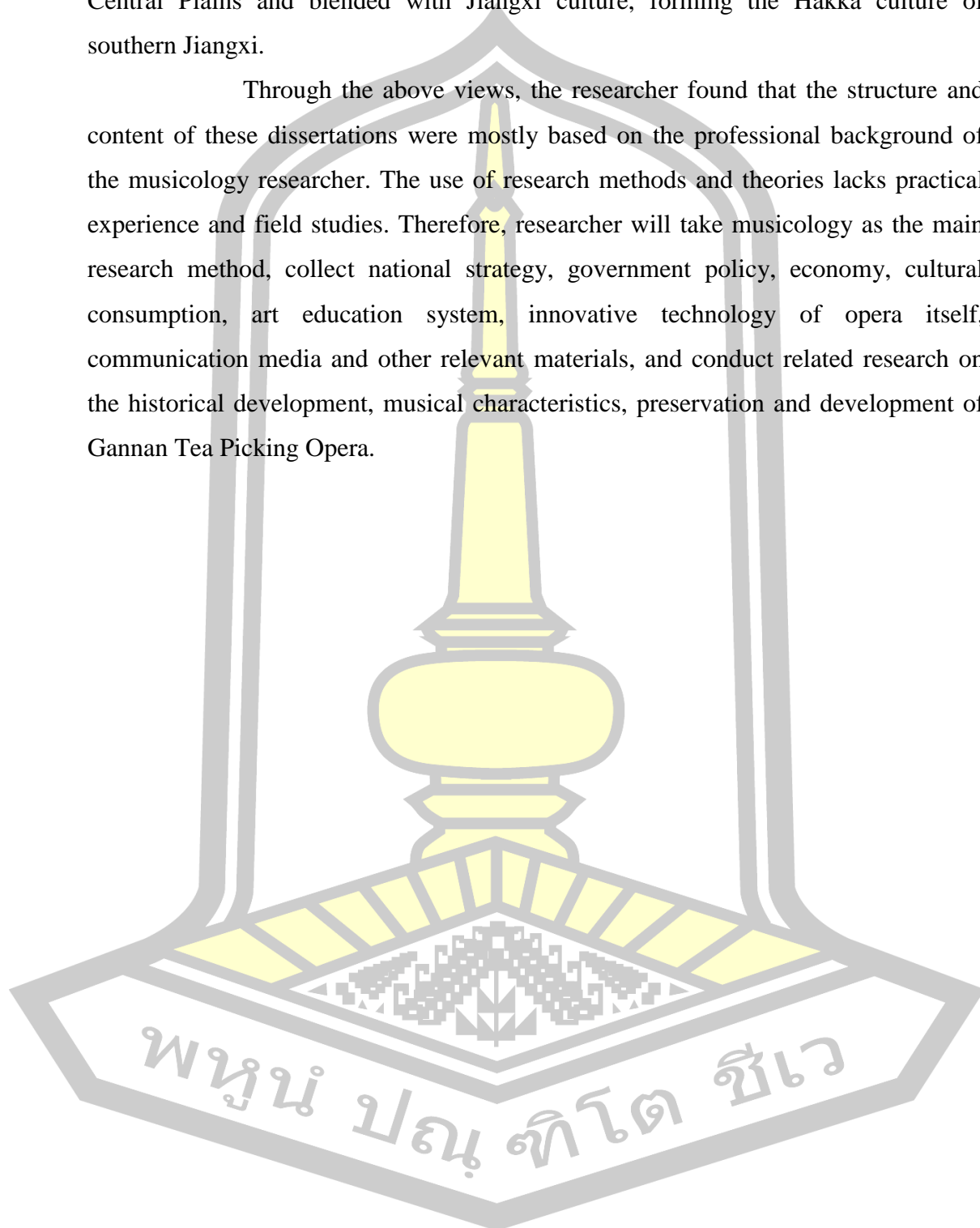
Lizhen Wu and Jinying Liu (2019) wrote the paper "New Ideas for the Inheritance and Development of Gannan Tea Picking Opera", which mainly analyzed the current situation of Gannan Tea Picking Opera and its shortcomings in the development process, and proposed a constructive new development idea.

The study of Jiangxi history is a detailed study of Jiangxi history. This is an in-depth and comprehensive study of the history of Jiangxi province. Therefore, we can find the historical period corresponding to the history of Gannan Tea Picking Opera in Jiangxi history, which is of great significance for us to deeply understand the development history of Gannan Tea Picking Opera.

Jiangxi migration is an important event in the history of Jiangxi and even in Chinese history. The rich Han people in the Central Plains went south to Jiangxi for many times, forming the present Hakka population in southern Jiangxi. At the same time, Jiangxi is located in the deep mountains and old forests, suitable for life, the Central Plains Han rich people, many times to migrate here. The reasons: 1. Jiangxi is located in many mountains and trees, rich in vegetation and minerals; 2. There are mountains and trees, which is the habitat of animals and plants, suitable for human life. To sum up, the unique geographical environment of Jiangxi province leads to the frequent migration of people from the Central Plains. At the same time,

when the Han people of the Central Plains migrated, they brought the culture of the Central Plains and blended with Jiangxi culture, forming the Hakka culture of southern Jiangxi.

Through the above views, the researcher found that the structure and content of these dissertations were mostly based on the professional background of the musicology researcher. The use of research methods and theories lacks practical experience and field studies. Therefore, researcher will take musicology as the main research method, collect national strategy, government policy, economy, cultural consumption, art education system, innovative technology of opera itself, communication media and other relevant materials, and conduct related research on the historical development, musical characteristics, preservation and development of Gannan Tea Picking Opera.



## **CHAPTER III**

### **Research Methodology**

This section introduces the research methods used in the study of Gannan Tea Picking Opera, including the selection of study areas and research information providers, as well as the process of designing questionnaires and consultation questions.

The study structure was as follows:

#### 3.1 Research scope

##### 3.1.1 Scope of Content

##### 3.1.2 Scope of Research Site

##### 3.1.3 Scope of Time

#### 3.2 Research Process

##### 3.2.1 Selection of Research Site

##### 3.2.2 Key Informants

##### 3.2.3 Research Tools

##### 3.2.4 Data Collecting

##### 3.2.5 Data Management

##### 3.2.6 Data Analysis

##### 3.2.7 Data Presenting

#### **3.1 Research scope**

##### 3.1.1 Scope of Content

1) The Investigate Gannan Tea Picking Opera after the Cultural Revolution refers to the Gannan Tea Picking Song from 1600 to 1644, the Gannan Tea Picking Lamp from 1644 to 1912, and the Gannan Tea Picking Opera from 1912 to 1949. And the Gannan Tea Picking Opera after the Cultural Revolution refers to the tortuous development period from 1949 to 1966, the survival dilemma period from 1966 to 1976, and the period of rebirth from 1976 to 2022.

2) The musical characteristics refer to the methods of "Gong Shang Jue Zhi Yu" and "Qi Cheng Zhuan He." The classification of musical types changes the technique

of musical and sentence patterns, the use of lyrics and lining and so on.the performance refers to performance place, performance personnel, and performance content.

3)The preservation refers to the innovation of Gannan Tea Picking Opera, and the government is present for support, social promotion, and acceptance.

### 3.1.2 Scope of Research Site

Jiangxi Province is the birthplace of Gannan Tea Picking Opera. Gannan Tea Picking Opera is mainly spread in the southern regions of Jiangxi Province. Gannan Tea Picking Opera has been the main representative of Operas form in Jiangxi Province.

Ganzhou City is the main carrier of contemporary Gannan Tea Picking Opera. Binmao Chen is a master of Gannan Tea Picking Opera from Ganzhou to the whole of China, and also one of the founders of Gannan Tea Picking Opera.

The study area is Ganzhou City, Zhanggong District and Ganxian County, Jiangxi Province. These areas were selected for the following reasons:

1) Zhanggong District, Ganxian County and Jiulong Mountain in Anyuan County in Ganzhou City of Jiangxi Province is the main performance area of tea picking opera in southern Jiangxi Province.

2) These cities are one of the cradles of Gannan Tea Picking Opera Cultural,

3) Ganzhou is the second largest city in Jiangxi Province.

a) Ganzhou City is the main city of Gannan Tea Picking Opera Cultural

The Geographical Location of Ganzhou City in Jiangxi Province (Figure 3).

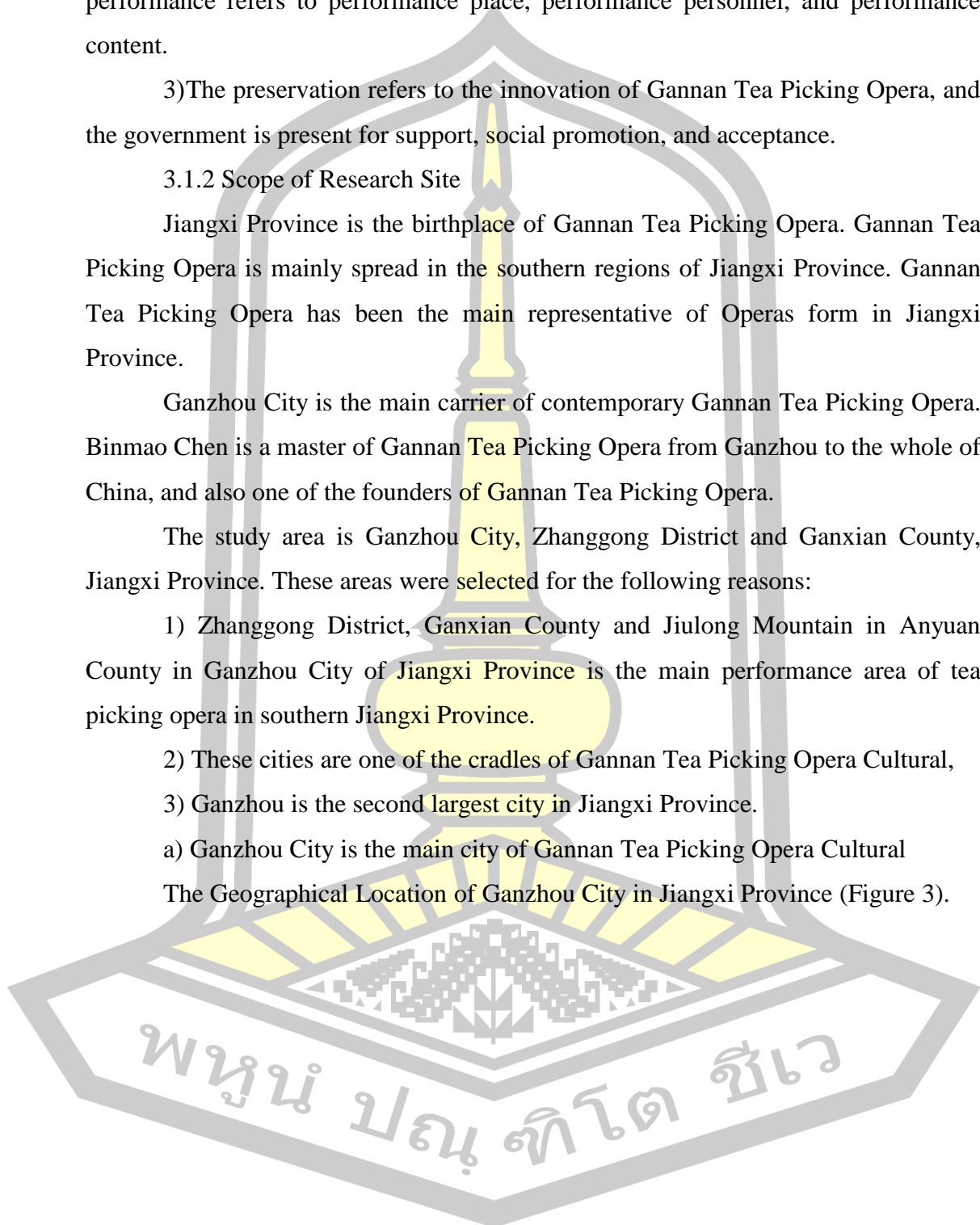






Figure 3. Research Scope of Ganzhou City,

Source: www.google.com

b) Wangmu Duxiabang Village in Ganxian County is the creative place of the original Gannan Tea Picking Opera Cultural.

Location of Xiabang Village in Wangmudu Town in Ganzhou City(Figure 4).

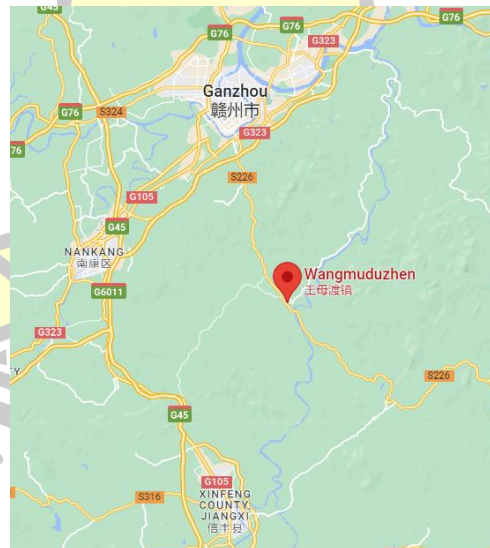


Figure 4. Map Study Scope of Wangmudu Xiabang Village, Gan County District

Source: www.google.com

c) Zhanggong District of Ganzhou City is the location of Gannan Tea Picking Opera Cultural Position of Zhanggong District in Ganzhou City (Figure 5).



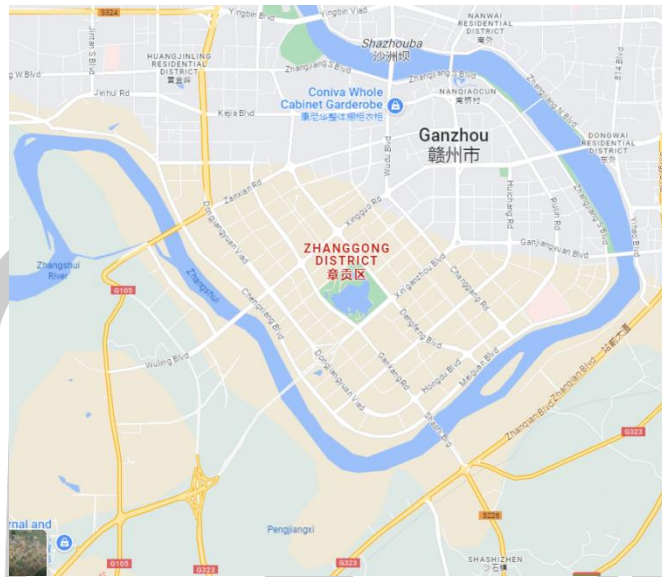


Figure 5. Map Study Scope of Zhanggong District, Ganzhou City

Source: www.google.com

d) Jiulong Mountain in Anyuan County in Ganzhou City is the birthplace of Gannan Tea Picking Opera Cultural (Figure 6).

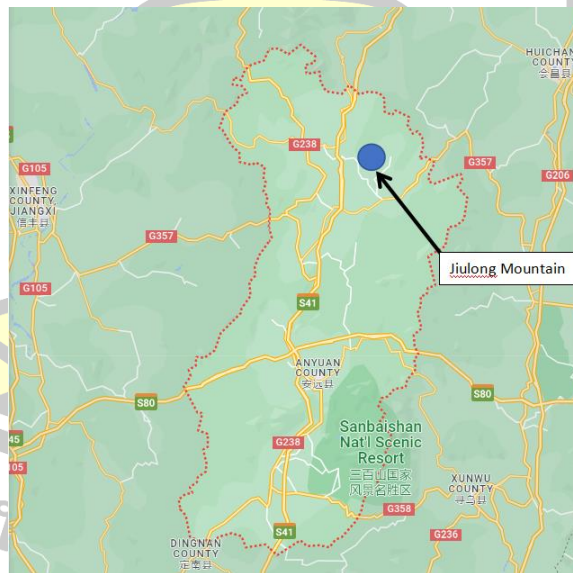


Figure 6. Map Study Scope of Jiulong Mountain in Anyuan County

Source: www.google.com

### 3.1.3 Scope of Time

Data collecting time from October 2021 to March 2022

Analyzing time from April 2022 to June 2023

### 3.2 Research Process

#### 3.2.1 Selection of Research Site

In order to study the Gannan Tea Picking Opera, the purpose is to choose the place from Source place, gathering place and creative place.

Wangmu Duxiabang Village in Ganxian County of Ganzhou City was the first place where Gannan tea picking music was Source place. Wangmu Duxiabang Village in Ganxian County of Ganzhou City was the creation place of Jiulongtea picking music of Gannan Tea Picking Opera music, and it is the place where Gannan Tea Picking Opera music gathers the most.

Zhangong District of Ganzhou City was gathering ground of the culture and art of the whole southern Jiangxi. It is the first place where Gannan Tea Picking Opera boarded the big stage from the countryside to the city, and it is the most prosperous settlement for Gannan Tea Picking Opera. Jiulong Mountain in Anyuan County in Ganzhou City was the place where the creative of Gannan Tea Picking Opera. The film "Tea Boy Play Master" was shot, it is the simplest place with the mass base of Gannan Tea Picking Opera

#### 3.2.2 Key Informants

In order to study Gannan Tea Picking Opera, the purpose is to start from the practitioners of Gannan Tea Picking Opera, and conduct in-depth interviews with them, trying to understand the development of Gannan Tea Picking Opera in different regions from different perspectives. Personal interviews and surveys can study Gannan Tea Picking Opera in more detail. The criteria for selecting interviewees are as follows:

- 1) More than 20 years of experience in this field.
- 2) Is a recognized representative in this field.
- 3) He/She has made important contributions to the development of Gannan Tea Picking Opera or won an influential award.

Three representatives of Gannan Tea Picking Opera were selected for this study. The three subjects of study are Binmao Chen, Yujun Zhang and Yuying Huang, who are officially recognized as masters.

a) Binmao Chen -- Inheritor of Gannan Tea Picking Opera National Intangible Cultural Heritage (Figure 7).

b)



Figure 7. Mr. Binmao Chen  
Source: Junyong Chang (2023)

From Figure 7 show the Binmao Chen, male, Han nationality, born in October 1946 in Zhanggong District, Ganzhou City, Jiangxi Province, is the fourth group of national representative inheritors of Gannan Tea Picking Opera, a representative project of national non-material cultural heritage. At the age of 13, he was admitted to the Gannan School of Arts and Arts. He modestly learned from Gonghai Kuang, Desheng Xie, Shenghao Lin and other old artists, and more comprehensively inherited the essence of Gannan Tea Picking Opera.

c) Yujun Zhang - Provincial Inheritor of Non-material Cultural Heritage of Gannan Tea Picking Opera (Figure 8).



Figure 8. Mr. Yujun Zhang  
Source: Junyong Chang (2023)

From Figure 8 show the Yujun Zhang, male, Han nationality, was born in Ganzhou, Jiangxi Province in 1943. From 1964 to 1965, he participated in the Jiangxi Modern Opera Reporting Troupe to perform in Shanghai, Beijing and Huarentang. He played the role of actor Xinyou in the tea picking skit How to Talk about the Unqualified, which was recorded by Shanghai Record Club and made into a colorful drama art film by Tianma Film Studio. From 1984 to 1999, he participated in the recording of Gannan Tea Picking Opera music by the Central People's Broadcasting Station, China Record Society, Jiaying, Xialiba, Zhongkai and other audio-visual production publishing houses, and performed the singing of more than 10 pieces of traditional tunes, such as the male actor in the "Sister" and "Leather Shoes" repertoire, and more than 10 pieces of traditional tunes, such as "Peony Melody", "Three Sentences Board", and "Blue Blossom".

d) Yuying Huang National First-Class Actor of Gannan Tea Picking Opera (Figure 9).



Figure 9. Ms. Yuying Huang  
Source: Junyong Chang (2023)

From Figure 9 show the Yuying Huang, born in 1955, female, second-level professor, member of the first Jiangxi Cultural Association, member of the Chinese Dramatists Association, honorary chairman of Ganzhou Dramatists Association, vice president, secretary and president of Gannan Literature and Art School, president of the Conservatory of Music of Jiangxi Normal University of Science and Technology, etc. with artistic characteristics, standard and generous performance style, distinctive character, especially singing skills, is known as "Huang Ying on the red earth".

e) Meina Xiao Informant, staff member of the teaching and research office of Ganzhou Education Bureau (Figure 10).

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Figure 10. Ms. Meina Xiao  
Source: Junyong Chang (2023)

From Figure 10 show the Meina Xiao, female, born in 1992, a staff member of the teaching and research office of the Ganzhou Municipal Education Bureau, can contact the national inheritors and provincial inheritors of the Gannan Tea Picking Opera Cultural, and can make pre-appointments for the interview.

f) Yun Hong Focused Group, staff of Ganzhou Municipal Government, external master of music tutor of Gannan Normal University (Figure 11).





Figure 11. Ms. Yun Hong  
Source: Junyong Chang (2023)

From Figure 11 show the Yun Hong, female, born in 1981, is a master of music tutor of Gannan Normal University, a music teacher and associate professor of Ganzhou Education Bureau.

f) Yanling Guo — Focused Group, music teacher of Gannan Tea Picking Opera Cultural, apprentice of Yujun Zhang, provincial inheritor of Gannan Tea Picking Opera Cultural, and famous music teacher in Ganzhou City (Figure 12).





Figure 12. Ms. Yanling Guo  
Source: Junyong Chang (2023)

From Figure 12 show the Yanling Guo, female, born in 1981, 20 years of teaching and research on Gannan Tea Picking Opera Cultural, a famous music teacher in Ganzhou, senior music teacher in primary and secondary schools, taught by Zhang Yujun, Principal of Zhanggong District No. 2 Primary School in Ganzhou City, Jiangxi Province, backbone teacher of Jiangxi Province, leader of music discipline in Jiangxi Province, host of Yanling Guo Famous Master Studio in Ganzhou City, expert in tea picking music in Ganzhou City, Gannan Tea Picking Opera music "Uphill Tuo" was exchanged and displayed in the 2018 Jiangxi Province School Opera Teaching and Learning Activities, and won the national "first prize" in the 2018 National Primary and Secondary School Music Classroom Teaching Exhibition and the 3rd National Primary and Secondary School New Normal Teaching Seminar.

g) Wei Lu Focused Group, Gannan Tea Picking Opera music teacher, Ganzhou City music teacher (Figure 13).



Figure 13. Ms. Wei Lu  
Source: Junyong Chang (2023)

From Figure 13 show the Wei Lu, female, born in 1980, has been engaged in the teaching and research of tea picking opera in Gannan for 24 years, a music teacher and researcher in primary and secondary schools in Zhanggong District, Ganzhou City, and the host of Lu Wei's music master studio in Zhanggong District. The first batch of national excellent music teacher training objects of Renjiao Society, the first batch of key music teachers of primary and secondary schools in Jiangxi Province, subject experts of Jiangxi Province Electronic Education Textbook Review Committee, the fourth batch of primary and secondary school music backbone teachers in Ganzhou City, and excellent teachers in Zhanggong District. He presided over the topic "Research on the Path of Living Inheritance of Chinese Opera Art in Primary and Secondary Schools-Based on the Gannan Tea Picking Opera into Campus of Wenqing Road Primary School in Ganzhou City"; Won the first prize in the municipal music excellent lesson competition; Tutored students to perform Gannan Tea Picking Opera, dance, and choir programs, and participated in national, provincial, municipal and district literary and art competitions for many times, and won the first prize.

Table 1. Shows the statistics of casual informants, including name, gender, nationality, age, address and occupation

| <b>Name</b>  | <b>Gender</b> | <b>Birth year</b> | <b>Profession</b>   | <b>Positional title</b> |
|--------------|---------------|-------------------|---------------------|-------------------------|
| Binmao Chen  | Male          | 1946              | Music, Dance, Opera | Professor               |
| Yujun Zhang  | Male          | 1943              | Music, Opera        | Professor               |
| Yuying Huang | Female        | 1955              | Music, Dance, Opera | Professor               |

Table 2. Shows the statistics of general informants, including name, gender, nationality, age, address and occupation

| <b>Name</b> | <b>Gender</b> | <b>Birth year</b> | <b>Profession</b> | <b>Positional title</b> |
|-------------|---------------|-------------------|-------------------|-------------------------|
| Yun Hong    | Female        | 1981              | Music             | Professor               |
| Yanling Guo | Female        | 1981              | Music, Dance      | Professor               |
| Wei Lu      | Female        | 1980              | Music             | Professor               |

### 3.2.3 Research Tools

Fieldwork is an important method in the dissertation. In order to collect data smoothly, interview form and questionnaire were used as research tools. I made questionnaires to prepare during the field work. Among them, the questionnaire of the key informants takes to be produced. At the same time, the questionnaire of the casual informants is required, and the questionnaire of the general informants is produced, and then submit the document to my adviser for check. Then it was handed over to the key informant to see if the document is comprehensive. Finally, the document used for research tools.

#### 1) Formal Interview

Formal interview, through contacting the government staff in advance: Meina Xiao, do a good job of interview questions, and enjoy formal interviews with the

national inheritors and provincial inheritors of Gannan Tea Picking Opera Cultural: Chen Binmao, Zhang Yujun, Huang Yuying, etc.

#### 2) Informal Interview

Informal interviews are private exchanges and records with Binmao Chen, Yujun Zhang, Yuying Huang, etc, the national inheritors of Gannan Tea Picking Opera Cultural and provincial inheritors.

#### 3) Participatory Observation

Participatory observation is the observation record of personal participation during the Gannan Tea Picking Opera Cultural.

#### 4) Non – Participatory Observation

Non-participatory observation is the Gannan Tea Picking Opera Cultural performance observed through CDs, videos, books, papers and other materials.

#### 5) Focused Group

The selection requirements for the members of this key group are:

First, more than 20 years engaged in teaching, acting, and singing of Gannan Tea Picking Opera Cultural;

Second, from the Figure 14 Focus group include Ms. Wei Lu, Yun Hong, Yanling Guo, on a university master's supervisor or associate professor, an associate professor of primary and secondary school teachers, and an associate professor of government workers (music teacher of Zhanggong District Education Bureau)(Figure 14).



Figure 14. Ms. Yun Hong, Yanling Guo, Wei Lu and Junyong Chang

Source: Junyong Chang (2023)

Date of investigation

March 2021 to March 2022

Investigation site

Gannan Normal University and Ganzhou Normal College

Duration of Time

First stage

In May 2021, the researcher participated in the academic research of Gannan Tea Picking Opera by the Conservatory of Music of Gannan Normal University and conducted a field investigation of the research base of Gannan Tea Picking Opera.

In June 2021, the researchers participated in the Gannan Tea Picking Opera Performance at Ganzhou Normal College.

Second stage

In July 2021, the researcher visited the Ganzhou Education Bureau and the Ganzhou Tea Picking Opera Troupe and conducted field research.

In September 2021, the researcher interviewed three Gannan Tea Picking Opera performing artists in Ganzhou.

In October 2021, the researcher participated in the Ganzhou Cultural Center and made a field investigation on the research of Gannan tea picking opera.

In November 2021, the researcher visited the Gannan Tea Picking Opera Protection Base in Wangmu Du Township, Ganxian County, and conducted field research.

In December 2021, the researcher visited the Xinfeng County Cultural Center and the birthplace of the Jiulong Mountain Gannan Tea Picking Opera and conducted field research.

In January 2022, the researcher communicated with three experts who studied Gannan Tea Picking Opera and received writing guidance.

### 3.2.3 Data Collecting

#### 1) Collected data from the Internet and library

The researcher has searched the literature and related materials through the Internet and libraries, collected the current research results, and has made full use of extant archives and written materials to learn more about the previous, relevant knowledge and theory of Gannan Tea Picking Opera Cultural.

2) Data collected from field survey, including questionnaire survey, interview, questionnaire collection and literature analysis

Fieldwork is one of the main research methods in this paper. In January 2022, the researchers went to Zhanggong District and Ganxian County, Ganzhou City, Jiangxi Province for three in-depth field investigations, and selected two of the most representative regions. While recording music through audio and video, they observed the performance of Gannan Tea Picking Opera Cultural in villages and villages and the performance of Gannan Tea Picking Opera Cultural in theaters. The researchers also visited performers and scholars of Gannan Tea Picking Opera Cultural to answer these research objectives through interviews and questionnaires. The researcher collected first-hand raw data to understand the historical process and contemporary music characteristics of Gannan Tea Picking Opera Cultural.

### 3.2.4 Data Management

#### 3.2.4.1 Recording

According to the research objectives, researcher got to record real - time recording. The corresponding research objectives got to classify the corresponding recording materials. The recording material is transferred according to the relevant content of the research objectives. First of all, for the historical development of Gannan Tea Picking Opera, researcher got to screen recording materials based on research objectives and transform text materials for subsequent data analysis. Then, the researcher got to sort out the original data for the study of the music characteristics of Gannan Tea Picking Opera, find the representative works, transfer the recording materials to text form and prepare for the later data analysis. Finally, the researcher got to organize the data for the preservation of Gannan Tea Picking Opera, summarize the interview content and transfer into text form, and prepare for data analysis.

#### 3.2.4.2 Video

The corresponding research objectives got to classify the corresponding video materials. Transferred the video material according to the relevant content of the research goals. First of all, for the historical development of Gannan Tea Picking Opera Cultural before and after 1949, researcher got to screen video materials based on research objectives and transform text materials for subsequent data analysis.



Researcher took to sort out video data for the study of music characteristics of Gannan Tea Picking Opera Cultural before and after 1949, Classification of representative works, transferred to the text materials and prepare for the later data analysis. Finally, the researcher needs to organize the video data for the development of Gannan Tea Picking Opera, summarize the interview content and transfer the text form, and prepare for data analysis.

#### 3.2.4.3 Books

Books also got to be classified and sorted according to the research objectives. In the field survey, the researcher found that some volumes of books were books that studied the historical development of Gannan Tea Picking Opera. A few of volumes were books that studied the music characteristics of Gannan Tea Picking Opera. Several books developed by Gannan Tea Picking Opera. researcher got to sort out the knowledge of books through the method of using the literature review, and extract and form texts that are applicable to research objectives. In this way, different books on the historical development of Gannan Tea Picking Opera got to sort out different researcher of different researcher on different views of Gannan Tea Picking Opera and prepare for future data analysis. For books with the music characteristics of Gannan Tea Picking Opera, some literature information should be collected and prepared for later data analysis. Third, for the preservation books of Gannan Tea Picking Opera researcher got to use the literature review method to sort out the literature, extract related views, and prepare for the later data analysis work.

#### 3.2.4.4 Record Gannan Tea Picking Opera

About 168 pieces (based on recorded handwritten scores)

#### 3.2.4.5 Picture Data

About More than 660 photos (including photos of people, activity site, books and rehearsal environment)

#### 3.2.4.6 Electronic Data

About Collect 24 kinds of online electronic materials, including e-books, museum directories, cultural relics pictures and online music scores.

### 3.2.5 Data Analysis

According to the research objectives of Gannan Tea Picking Opera Cultural, the method of comparative research was used to compare the similarities and



differences in music, singing and performance of Gannan Tea Picking Opera Cultural before 1949 and after 1949, and the contemporary ways of protecting Gannan Tea Picking Opera Cultural were analyzed.

1) Investigated the literature on the Internet and in libraries related to Gannan Tea Picking Opera Cultural before 1949 and after 1949.

2) From the fieldwork, the performance, singing, and music aspects of the Gannan Tea Picking Opera Cultural before 1949 and after 1949 were combed.

3) Analyze the before 1949 and after 1949 Gannan Tea Picking Opera Cultural recorded on the spot.

### 3.2.6 Data Presenting

Chapter I: Introduction

Chapter II: Literature Review

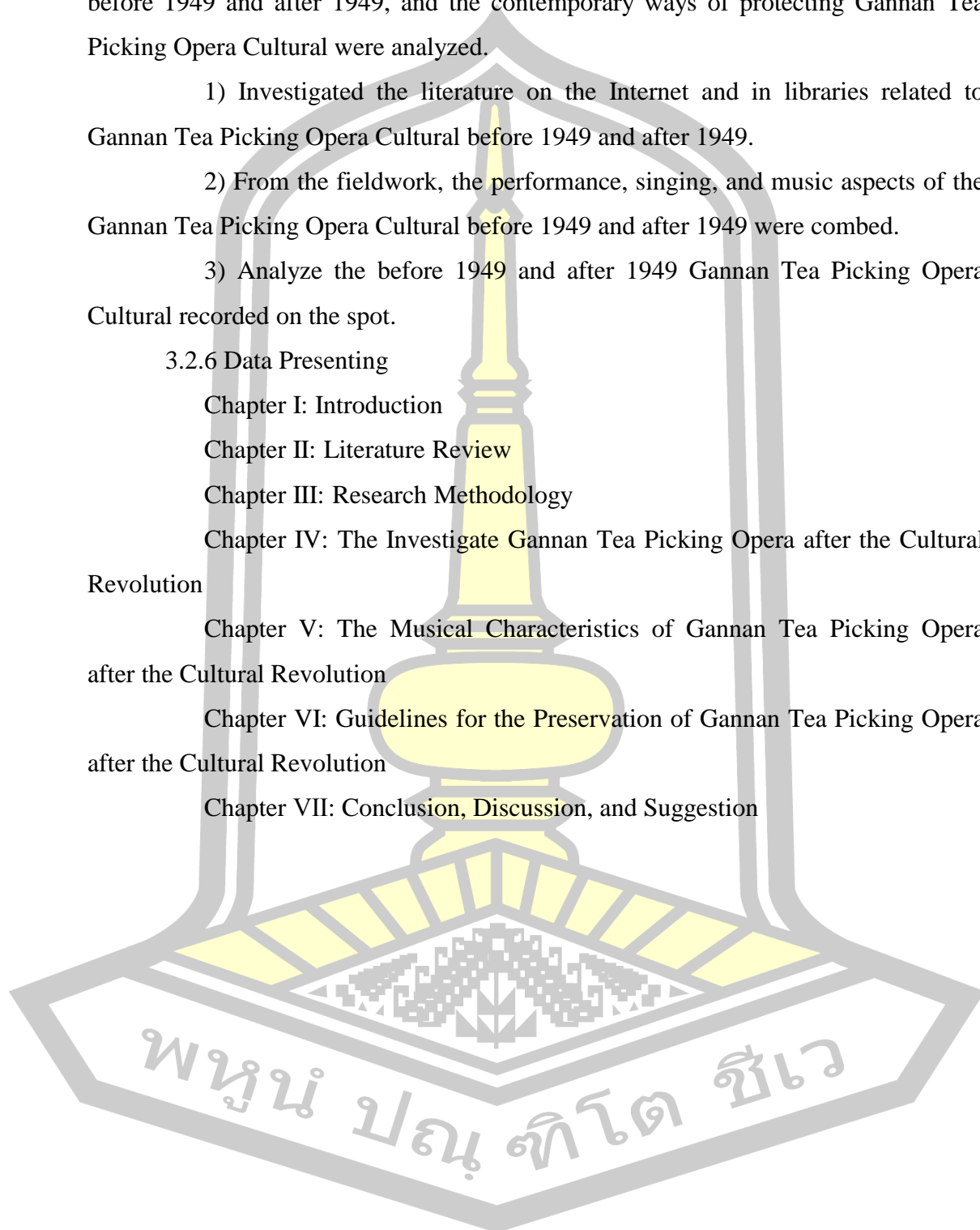
Chapter III: Research Methodology

Chapter IV: The Investigate Gannan Tea Picking Opera after the Cultural Revolution

Chapter V: The Musical Characteristics of Gannan Tea Picking Opera after the Cultural Revolution

Chapter VI: Guidelines for the Preservation of Gannan Tea Picking Opera after the Cultural Revolution

Chapter VII: Conclusion, Discussion, and Suggestion



## CHAPTER IV

### The Investigate Gannan Tea Picking Opera after the Cultural Revolution

In this research, the researcher will analyze the development stage of Gannan Tea Picking Opera according to the literature and field investigation results and put forward the development background of Gannan Tea Picking Opera.

The idea of this section is as follows:

#### 4.1 The Gannan Tea Picking Opera before 1949

##### 4.1.1 Gannan Tea Picking Opera from 1600 to 1644

##### 4.1.2 Gannan Tea Picking Opera from 1644 to 1912

##### 4.1.3 Gannan Tea Picking Opera from 1912 to 1949

#### 4.2 The Gannan Tea Picking Opera after 1949

##### 4.2.1 Tortuous Development Period from 1949 to 1966

##### 4.2.2 Survival Dilemma Period from 1966 to 1976

##### 4.2.3 Period of Rebirth from 1976 to 2022

#### 4.3 Summary

#### **4.1 The Gannan Tea Picking Opera before 1949**

Gannan Tea Picking Opera is not the form of the present, but through the processing and evolution of successive artists. The development process of Gannan Tea Picking Opera roughly goes through: the development stage of Gannan Tea Picking Song- Gannan Tea Picking lantern - Gannan Tea Picking Opera.

##### 4.1.1 Gannan Tea Picking Opera from 1600 to 1644

In the late Ming and early Qing dynasties, tea was used as a tribute to the emperor. At this time, tea became the whole country tea, and the tea ceremony promoted the tea art and formed the tea song. The two forms of tea song are the poems sung by the literati who are called tea poetry, and the dialect of tea singing is called folk song.

Tea songs are composed of tea poems and folk songs. At present, the earliest tea poem found is the poem "Tea Kitchen" written by Zhu Xi (1183):

Tea stove book ze, fly to pick the tea garden;

With the Wuyi Mountain, the heart of the stream into stone.

The earliest tea poems did not accompany the music, and were read by the literati according to their own preferences.

The earliest tea songs are folk songs, folk songs or folk songs created by tea farmers and tea workers according to tea poems or nursery rhymes. The general lyrics of the earliest tea song are as follows:

Think of chong'an really poor, half a bowl of salt vegetables and half a bowl of salt;

Tea down the mountain out of Jiangxi, eat a bowl of tea over the chicken.

The lyrics of these few folk songs roughly tell us the hard life of the people in the tea town.

In 1547, Ganzhou Fu Annals recorded that Song, tribute mud tea. Minggong tea buds eleven jin. Therefore, Gannan Tea Picking Song is closely related to the working life of the people in southern Gannan, and its emergence and development are closely related to the tea planting, tea picking and tea making in southern Jiangxi.

It is recorded in the biography of Mr. Xiong Xiu in the sixth family, Yaling, Shicheng County, Ganzhou City: Every month and morning, the seat is often full, and the rate of small xi to sing the song of tea picking, beating bamboo and echoing. This is the earliest record of Gannan Tea Picking Opera drama in the tea picking song text materials.

In the genealogy of Li Family, Wang mother of Ganzhou City, " On the eve of picking tea picking, there is the ancient practice of singing tea songs and dancing tea lanterns." The record shows that the prevailing tea picking song. The early tea picking songs were sung in a single form, only by one person, or men and women duet, without accompaniment.

In 1844, in Daoguang Jiachen of the Qing Dynasty, the biography of Mr. Xiong Fu in Yaling, Shicheng County, Ganzhou City, recorded: " Wanli Yingtian Bingzi... every month, the seat was often full, singing the song of planting rice seedlings and tea picking, and singing the voice." It can be seen that Gannan Tea Picking Song is not only used to eliminate fatigue or express emotion on the tea mountain, but also gradually boarded the "elegant hall", which has become an

entertainment activity for both refined and popular tastes. It can be seen that when the ancestors of Gannan who grew tea and picked tea on the mountain, in order to eliminate fatigue or express their love for the tea mountain, they picked tea by hand and sang folk songs and tea mountain scenery, so it is commonly known as "Gannan Tea Picking Song".

In summary, by collecting Gannan tea picking songs, the researchers found that the singing of Gannan Tea Picking songs was unaccompanied and in a single form, with only one person singing or male and female singing.

#### 4.1.2 Gannan Tea Picking Opera from 1644 to 1912

The earliest folk tea picking lanterns originated from the palace lanterns of the Han Dynasty and were brought in with the introduction of Buddhism. They were originally Buddhist articles and then introduced to the imperial palace. In the heyday of the Tang Dynasty, the country was rich and the people were strong, and the peaceful color brought to the peaceful world. The emperor displayed a large number of things in the palace, so as to enhance the festive atmosphere of wealth and honor. Later, it was introduced to the folk and became the earliest Gannan Tea Picking lantern.

At the end of the Qin Dynasty, Shicheng County in southern Jiangxi was the most significant lantern. Legend of Jiangxi people from the central plains with home mouth, far to take Ganzhou city today, mountain here, less land, to land, popular witchcraft, ancestors to pray for family peace, harvest, often held lanterns to eliminate disaster, eventually shicheng county folk formed "everything has rules, rules lights" custom.

In the late Ming Dynasty, the dance in the lantern color blended with the folk songs in southern Jiangxi, forming the tea picking lantern. The most famous tea picking lantern is "December Tea Picking Song" under the influence of local lantern color and other art forms to form Gannan Tea Picking lantern, also known as "tea basket lantern".

In this period, the singing form of Gannan Tea Picking Lantern is relatively simple, first one-person, unaccompanied music, and then one chorus. For example, the folk song "Picking tea" was sang from January to December, with a total of 12 songs, as follows:

Transliteration: 一月

Pinyin: yi yue

正月摘茶是新年，出来摘茶转工钱；

zheng yue zhai cha shi xin nain, chu lai zhai cha zhaun gong qian;

赚得工钱还了债，留下多少买盆钱。

zhuan de gong qian huan le zhai, liu xia duo shao mai pen qian.

二月

er yue

二月摘茶茶生芽，手攀茶树摘茶芽；

er yue zhai cha cha sheng ya, shou pan cha shu zhai cha ya;

哥摘多来妹摘少，多多少少摘回家。

Ge zhai duo lai mei zhai shao, duo duo shao shao zhai hui jia.

三月

san yue

三月摘茶茶叶新，茶树兜下绣花巾；

san yue zhai cha cha ye xin, cha shu dou xia xiu hua jin;

中间绣起茶花朵，两边绣起摘茶人。

zhong jian xiu qi cha hua duo, liang bian xiu qi zhai cha ren.

四月

si yue

四月摘茶茶叶黄，亏得田中驶牛郎；

si yue zhai cha cha ye haung, kui de tian zhong shi niu lang;

驶得牛来茶又老，摘得茶来秧又长。

shi de niu lai cha you lao, zhai de cha lai ying you chang.

五月

wu yue

五月摘茶茶叶斑，茶树兜下起黄丹；

wu yeu zhai cha cha ye ban, cha shu dou xia qi huang dan;

地下黄丹茶叶老，铲岭除草保平安。

di xia haung dan cha ye lao, chan ling chu cao bao ping an.

六月

liu yue

六月摘茶热难当，山上修起养鱼塘；

liu yue zhai cha re nan dang, shan shang xiu qi yang yu tang;

修起鱼塘堵起水，六月大旱也无妨。

xiu qi yu tang du qi shui, liu yue da han ye wu fang.

七月

qi yue

七月摘茶秋风凉，家家户户做衣裳；

qi yue zhai cha qiu feng liang, jia jia hu hu zuo yi shang;

家家衣裳都做好，我家衣裳在何方。

jia jia yi shang dou zuo hao, wo jia yi shang zai he fang.

八月

ba yue

八月摘茶雁鹅飞，雁鹅头上寄信归；

ba yue zhai cha yan e fei, yan e tou shang ji xin gui;

寄信莫寄花言语，封封书信催郎归。

ji xin mo ji hua yan yu, feng feng shu xin cui lang gui.

九月

jiu yue

九月摘茶是重阳，家家户户避灾殃；

jiu yue zhai cha shi chong yang, jia jia hu hu bi zai yang;

慢慢吃来慢慢饮，平安无事好风光。

man man chi lai man man yin, ping an wu shi hao feng guang.

十月

shi yue

十月摘茶是立冬，十担茶笼九担空；

shi yue zhai cha shi li dong, shi dan cha long jiu dan kong;

九担茶笼高挂起，正二两月再相逢。

jiu dan cha long gao gua qi, zheng er liang yue zai xiang feng.

十一月

shi yi yue

十一月摘茶正艰难，寒风雨雪湿郎衣；

shi yi yue zhai cha zheng jian nan, han feng yu xue shi lang yi;

妹在房中享清福，哥在高山受孤凄。

mei zai fang zhong xiang qing fu, ge zai gao shan shou gu qi.

十二月

shi er yue

十二月摘茶又一年，脚踏船头走连连；

shi er yue zhai cha you yi nian, jiao ta chuang tou zou lian lian;

脚踏船头连连走，卖了细茶来过年。

jiao ta chuan tou lian lian zou, mai le xi cha lai guo nian.

English : **January**

The first month to pick tea is the New Year, come out to pick tea to turn wages;

Earmoney to pay the debt, leaving how much to buy basin money.

**February**

February pick tea buds, hand climbing tea trees pick tea buds;

Brother pick more to sister pick less, more or less pick home.

**March**

March tea tea, tea tree under the embroidery towel;

Tea flowers are embroidered in the middle, and tea pickers are embroidered on both sides.



**April**

April tea yellow, loss to Tanaka drove cowherd;

Driving the cow to the tea and old, picked the tea to the seedlings and long.

**May**

May pick tea tea spots, tea tree pocket under the yellow Dan;

Underground yellow Dan tea old, shovel ridge weeding protects peace.

**June**

June tea hot is difficult, the mountain to build a fish pond;

Build the fish pond to block the water, the June drought is ok.

**July**

July to pick tea cool autumn wind, every family to do clothes;

Every clothes are done, where is my clothes.

**August**

August pick tea goose goose fly, goose goose head send a letter home;

Send a letter mo send flower words, seal a letter to urge Lang to return.

**September**

September picking tea is the double Ninth festival, every family to avoid disaster;

Eat slowly to drink slowly, safe and sound good scenery.

**October**

October tea is the beginning of winter, ten load tea cage nine load empty;

Nine Dan tea cage hung high, is meet again in February.

**November**

November picking tea is difficult, the cold wind, rain and snow wet lang clothes;

Sister in the room to enjoy happiness, brother in the mountains by lonely.

**December**

In December to pick tea for another year, foot bow walks repeatedly;

Foot bow repeatedly go, sold fine tea to the New Year.

Above twelve tea plucking song, called December tea plucking song, namely tea plucking song originally a minor, each only four lyrics, after the minor

into a chorus form, sing from January to December, a month, and every month, as the performance needs, December tea plucking song combined with folk dance, into the monthly festival activities, become 'Gannan Tea Picking lantern' performance basis.

In the book "Central Plains Rhyme", a [tea picking song] is collected. It can be seen that the tea picking song has been popular in Jiangxi and other places in the Song Dynasty... when the tea picking song with dance movements, appeared in the folk lantern, it becomes the tea picking lantern carrying singing and dancing. It can be seen that Gannan Tea Picking lantern is a — tea basket, fan, handkerchief, and the folk lantern.

#### 4.1.3 Gannan Tea Picking Opera from 1912 to 1949

Gannan Tea Picking Opera is directly developed by the integration of tea picking song and tea picking lantern. The earliest Gannan Tea Picking Opera was composed of two women and one man (elder sister, second sister and tea children), and the original "December tea picking song" was changed into sister duet, with tea children interspersed among them. The content shows that two sisters go up the mountain to pick tea, holding tea, singing and dancing, tea boy hand paper fan. With the characters and plots, it means that the south of Gannan Tea Picking Opera took a step. The general situation is two Dan one ugly, or born, Dan, ugly three people's performance, so it is also known as "triangle class". This is the bud of the original south Gannan Tea Picking Opera.

This section mainly uses the literature and the inheritor's oral arrangement, sorting out the development process of Gannan Tea Picking Opera from Gannan Tea Picking Song - Gannan Tea Picking lantern - Gannan Tea Picking Opera.

## 4.2 The Gannan Tea Picking Opera after 1949

This section sorts out the development of Gannan Tea Picking Opera Cultural After 1949. There are three sections, respectively, the tortuous development period from 1949 to 1966, the survival dilemma period from 1966 to 1976, and the period of rebirth from 1976 to 2023. From Gannan Tea Picking Opera into the city, out of the city, and then into the city, detailed combing of the development of Gannan Tea Picking Opera Cultural.

#### 4.2.1 Tortuous Development Period from 1949 to 1966

After the founding of the People's Republic of China, Gannan Tea Picking Opera entered the city and developed rapidly, and the status of artists was improved and respected by people. With the increase of academic students, special schools were set up to learn Gannan Tea Picking Opera, and many new plays were created, and the popularity of Gannan Tea Picking Opera has been enhanced.

"The 'three reforms' is the objective requirement of the reconstruction of social ideology at the beginning of the founding of the new China, the inevitable result of the macro guidance of the development direction of the new China to the development of opera, and the internal requirement of the opera art club to adapt to the development of the new society."(Liu Yilun, 2009)."Three changes" is to change the system, change the people, change the opera. To change the system is to transform the old education system, so that the Gannan Tea Picking Opera more dynamic institutional guarantee and development foundation;To change the people is to complete the transformation of the old Gannan Tea Picking Opera artists, and to train a group of new socialist successors and the inheritors of Gannan Tea Picking Opera;To change the opera is to transform the ideological content and cultural connotation of the traditional plays of Gannan Tea Picking Opera, to make the Gannan Tea Picking Opera more life-oriented, and to praise the truth, goodness and beauty to some extent.

Through the period of "three reforms", Gannan Tea Picking Opera Troupe was established, which provides performance places and life guarantee for artists, and the performance quality of artists has been improved. The establishment of Gannan Art School has cultivated a large number of outstanding talents of Gannan Tea Picking Opera, such as Binmao Chen, Yujun Zhang and Yuying Huang, researchers, who have made great contributions to the development of Gannan Tea Picking Opera.

In short, from 1949 to 1966, Gannan Tea Picking Opera was developed, with a fixed performance place and a fixed art school to cultivate talents. The mental state of the performers was good and the quality of the performance was improved.

#### 4.2.2 Survival Dilemma Period from 1966 to 1976

From 1966 to 1976 is China began to implement the third and fourth five-year plan, critical movement in the field of ideology gradually developed into the

leadership of the political movement, the central committee of the communist party of China "5 6 1 notice" issued, opened for a decade, to the party and the people caused a serious disaster of "proletarian culture revolution". This decade became the "Cultural Revolution period", and the art world presented a scene of a hundred flowers fading and bust. Only the eight "model operas" of Peking Opera established by Jiang Qing occupied the drama stage. It has seriously affected the development of Gannan Tea Picking Opera.

During the Cultural Revolution, Gannan Tea Picking Opera entertainers to the countryside, according to Chen Binmao, "love Gannan Tea Picking Opera, rural experience life is good, not everyone, young to the countryside, not married, no family, need not down."; "1968, the delegated entertainers gradually return, like Li Baochun back, Zeng Qing first back. In such a situation, did not return to the Ganzhou area tea picking troupe, but returned to the local troupe, and what benefit, these old actors, accomplished and experienced, through their recruit apprentices in various counties, these are inherited." Thus, it can be seen that it is not a bad thing to delegate to the countryside, which expands the path of Gannan Tea Picking Opera and recruiting apprentices from another aspect.

Reviewing and reflecting on the history of the Cultural Revolution, it can be found that the road of changing the Gannan Tea Picking Opera into the model opera is far against the principle of violating the development law of Gannan Tea Picking Opera. Gannan Tea Picking Opera represents the aesthetic needs of the life of people in Gannan. Its future development must respect the folk and grassroots nature of people in Gannan. Only in this way can Gannan Tea Picking Opera develop healthily.

#### 4.2.3 Period of Rebirth from 1976 to 2022

Gannan Tea Picking Opera published after the founding of new China, video materials and graphic books are destroyed during the "Cultural Revolution". With the crushing of the Gang of Four, the "Cultural Revolution", which lasted for hundreds of millions, finally came to an end. Gannan Tea Picking Opera once again into the city, into Ganzhou Gannan Tea Picking Opera Troupe to the audience performance, into Ganzhou Art School once again ushered in the new Gannan Tea Picking Opera students.

In 1982, Jinggao Zhang, Dingquan Zhong, Dingming Chen, Ping Lin and so on were composed. The Gannan Tea Picking Opera Music compiled and printed by Ganzhou Drama Studio became one of the valuable materials of Gannan Tea Picking Opera, which provided a reference for this study.

In short, the retired Binmao Chen, Yujun Zhang, Yuying Huang and other old artists are still doing their best to spread the Gannan Tea Picking Opera to later generations. Ganzhou city, Ganxian county, Anyuan County and other places also often see their figure. Their earnest and enthusiastic performance not only improved the performance level of Gannan Tea Picking Opera, but also contributed to more people to understand Gannan Tea Picking Opera, protect Gannan Tea Picking Opera, and learn and teach Gannan Tea Picking Opera.

#### **4.3 Summary**

Through literature analysis and field work, the researcher found that Gannan Tea Picking Opera was a product of the combination of music, tea culture, dance, and opera, and it can be divided into the following periods (Table 3).

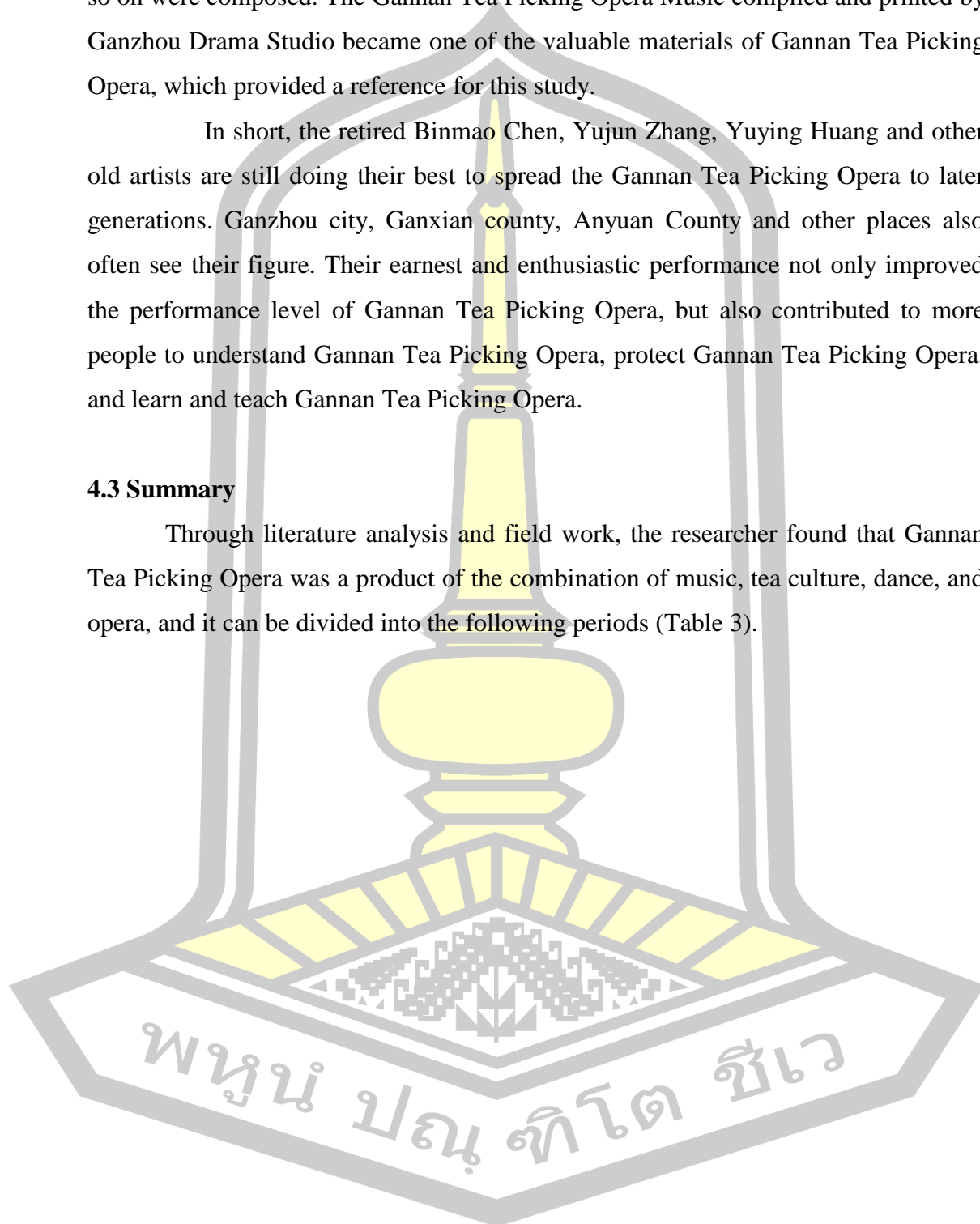


Table 3. Chronology of the different period of Gannan Tea Picking Opera

| Period    | Factors                   | The development                    | Effect of the development                      |
|-----------|---------------------------|------------------------------------|--|
| 1600-1644 | Tea Culture and Song      | Gannan Tea Picking Song            | Tea mountain                                   |
| 1644-1912 | lantern Culture and Dance | Gannan Tea Picking lantern         | Festival, celebration                          |
| 1912-1949 | Song, Dance and Opera     | Gannan Tea Picking Opera           | New Year, birthday, walk from street to street |
| 1949-1966 | Music, Dance, Opera       | Three reform (People Opera System) | Performs throughout the country                |
| 1966-1976 | Model operas              | Peking Opera                       | Urban and Rural areas                          |
| 1976-2022 | Music, Dance, Opera       | Gannan Tea Picking Opera           | All celebrations                               |

พหุ ประถมศึกษา



## CHAPTER V

### **The Musical Characteristics of Gannan Tea Picking Opera after the Cultural Revolution**

This research analyzes Gannan Tea Picking Opera musical characteristics and vocal form characteristics and summarizes the corresponding characteristics of music and vocal form.

The idea of this section is as follows:

#### 5.1 The musical characteristics of the Gannan Tea Picking Opera before 1949

5.1.1 The musical characteristics of Gannan Tea Picking Opera before 1949

##### 5.1.2 The Performance of Gannan Tea Picking Opera before 1949

#### 5.2 The musical characteristics of the Gannan Tea Picking Opera after 1949

##### 5.2.1 The musical characteristics of Gannan Tea Picking Opera after 1949

##### 5.2.2 The Performance of Gannan Tea Picking Opera after 1949

5.3 Analysis of similarities and differences between Gannan Tea Picking Opera before and after 1949

##### 5.3.1 Musical aspects

##### 5.3.2 Performance aspects

#### **5.1 The musical characteristics of the Gannan Tea Picking Opera before 1949**

5.1.1 The musical characteristics of the Gannan Tea Picking Opera before 1949

The musical characteristics of Gannan Tea Picking Opera before 1949 is mainly folk songs, tea songs, whether in the tea mountain, or in the wild, whether in the countryside, or embroidered shoes; or to eliminate fatigue, or to make yourself more energetic, or to convey emotions, express feelings; to use folk songs and tea songs.

### 1) Five tone (五声调式)

Music Aspects of Gannan Tea Picking Opera Before 1949, "Gong, Shang, Jue, Zhi, Yu " Five tone (五声调式) all kinds of adjustment patterns have, among them, "Zhi tuning" is the most common, followed by "Shang tuning" and "Yu tuning" are the second more, "Gong tuning " is less, and "Jue tuning" is only a few cases.

#### 1.1) Zhi tuning

The musical characteristics of Gannan Tea Picking Opera before 1949 has the strongest style, a large number of groups and the most prominent characteristics, which is a typical representative of the lyrical pastoral cultivation in the Gannan Tea Picking Opera Music.

In the tone column:  $E^b F^b A B C D$ ,  $E^b F^b A$ ,  $F^b A B$ ,  $F^b E^b C^b$ ,  $B A F^b$ ,  $F^b A E^b$ ,  $A F^b E^b$ ,  $A B E C$ ,  $C E F$ ,  $E^b F^b C^b$ ,  $E C B$  and so on, sound group is a common typical tone group in tone rotation method. For example, the traditional of Gannan Tea Picking Opera "Chang Ge" is the second section (Figure 14).

**Chang Ge**  
(长歌)

Transcription by Junyong Chang

Transliteration: 一送表哥们子边双手拿到  
Pinyin: yi song biao ge men zi bian shuang shou na dao

该只你个两吊钱一吊拿你该只你个零星  
gai zhi ni ge liang diaoqian yi diao na ni gai zhi ni ge ling xing

钱还有吊拿给你做盘钱哎呀亲表  
qian huan you diao na gei ni zuo pan qian ai ya qin biao

哥出啊门郎子该只你个爱惜钱  
ge chu a men lang zi gai zhi ni ge ai xi qian

Figure 14. Before 1949, Chang Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

### 1.2) Yu tuning

The musical characteristics of Gannan Tea Picking Opera before 1949, the number of Yu tuning was second, especially in the formation period of Gannan Tea Picking lantern, the lantern tune plate accounted for a lot, and the characteristics were very strong.

In the tone column:  $F^b A B C E F$ ,  $F^b E^b F^b$ ,  $C E F$ ,  $F^b A E^b$ ,  $A E^b F^b$ ,  $E^b F^b A$ ,  $E^b F^b C^b$ , and so on, sound group is a common typical tone group in tone rotation method. For example, the traditional of Gannan Tea Picking Opera “Shuang Qianshou” is the seventh and eighth sections (Figure 15).

## Shuang Qianshou (双牵手)

Transcription by Junyong Chang

Transliteration : 双 牵 手 进 了 茶 园 进 了 茶 园  
Pinyin: shuang qian shou jin le cha yuan jin le cha yuan

路 头 上 看 来 思 想 依 亲 亲 亲  
lu tou shang kan lai si xiang yi qin qin qin

哟 咳 嗨 哟 咳 嗨 咳 嗨 咳 嗨 咳  
yo ke he yo ke he ke he ke he ke

Figure 15. Before 1949, Shaung Qianshou Retrieved from Fieldwork

Source: Junyong Chang (2023)

### 1.3) Shang tuning

The musical characteristics of Gannan Tea Picking Opera before 1949, Shang tuning was similar to that of Yu tuning.

In the tone column: B<sup>b</sup> C<sup>b</sup> E<sup>b</sup> F<sup>b</sup> A B, B<sup>b</sup> C<sup>b</sup> E<sup>b</sup>, E<sup>b</sup> F<sup>b</sup> C<sup>b</sup>, F<sup>b</sup> A B, B C F<sup>b</sup>, C<sup>b</sup> E<sup>b</sup> F<sup>b</sup>, F<sup>b</sup> B A, B A F<sup>b</sup>, and so on, The equal tone group is the more commonly used tonal rotation method group, The main performance of Shang tuning is the flavor of the mountains, It is an important representative of the unique mountain flavor of Gannan Tea Picking Opera Before 1949. For example, the traditional drama of Gannan Tea Picking Opera "Jin Kengdiao" is the seventh and eighth sections (Figure 16).

**Jin Keng Diao**  
(进坑调)

Transcription by Junyong Chang

Transliteration : 一心走呀出叻喂 依啲呀 两人去上山呀 依啲呀  
Pinyin: yi xin zou ya chu le wei yi du ya liang ren qu shangshan ya yi du ya

依啲呀 依啲 依啲 依啲 依啲 依啲  
yi du ya ya du yi yo yi du ya ya du yi du ya

两人去上山哪 我的哥  
liang ren qu shang shan na wo de ge

Figure 16. Before 1949, Jin Kengdiao Retrieved from Fieldwork

Source: Junyong Chang (2023)

#### 1.4) Gong tuning

The musical characteristics of Gannan Tea Picking Opera before 1949, Gong tuning was lesser, There are mainly road cavity "Xiao Bainian" (Little New Year), miscellaneous tone in the "Bu Pixie" (fill leather shoes), light cavity in the "Shuzhaung Daban" (dressing up) and other song cards.

In the tone column: A B C E F, C E C B, C F E, E F C, E C B A, B C E, C B A, B E C, E C B, and so on. It is more common in the equal vocal group. For

example, the traditional drama of Gannan Tea Picking Opera "Xiao Bainian "(Figure 17).

▲

**Xiao Bainian**  
(小拜年)

Transcription by Junyong Chang

Transliteration : 正月是新年 走在大路边 哟嘴咳 两脚  
Pinyin: zheng yue shi xin nian zou zai da\_lu shang yo he ke liang jiao

6 7 8 9 10 11 12  
走 在 大 路 边 依 依 呀 呀 哟 小 子 往 前 走 依 呀 依 子  
zou zai da lu bian yi yi ya ya yo xiao zi wang qian zou yi ya yi zi

13 14 15 16 17 18 19  
哟 手 拿 金 钱 花 花 里 花 金 钱 打 扮 去 拜 年 依 呀 依 子 哟  
yo shou na jin qian hua hua li hua jin qian da ban qu bai nian yi ya yi zi yo

Figure 17. Before 1949, Xiao Bainian Retrieved from Fieldwork

Source: Junyong Chang (2023)

### 1.5) Jue tuning

The musical characteristics of Gannan Tea Picking Opera before 1949, Jue tuning was relatively few.

In the tone column:  $C^b E^b F^b A B C$ ,  $E^b F^b C^b$ ,  $E^b C^b B^b$ ,  $A F^b E^b C^b$ ,  $C^b E^b F^b$ ,  $A E^b F^b$ , and so on. It is the most common. For example, the traditional drama of Gannan Tea Picking Opera "Nanjing Ge" (Nanjing Song) is the fourth sections (Figure 18).

## Nianjing Ge (南京歌)

Transcription by Junyong Chang

Transliteration : 一 绣 天 上 峨 眉 月 呀 二 绣 金 鸡 对 凤 凰 呀  
Pinyin: yi xiutian shang e mei\_yue ya er xiu jin ji dui feng haung ya

Figure 18. Before 1949, Nanjing Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

In short, the researchers used the music analysis method in this section to classify the collected Gannan Tea Picking Opera Music in 1949 according to the method of "Gong, Shang, Jue, Zhi, Yu, " and find the corresponding music list, which laid a foundation for the subsequent study of music types.

The musical characteristics of Gannan Tea Picking Opera before 1949 was classified, according to the source, style, tune and function of singing, there are lantern cavity, road cavity, Tea cavity, blend tune , a total of four categories, commonly known as "three cavities and one tune" ; the researcher found from the analysis of the collected materials that the singing structure of Gannan Tea Picking Opera before 1949 included: a section of a single sentence structure, a paragraph of "Rise, Bear, Change, Close" (Rise: beginning; Bear: undertake above; Change: turn; close: end the full text) , and a total of three types for analysis. there are two types of changing singing patterns in Gannan Tea Picking Opera before 1949: adding the cap and inserting the waist. Chamber traction: rising, drop. before 1949, Gannan Tea Picking Opera Singing, the lyrics are mostly love words, without the use of lining words. The next investigator will analyze it separately, as follows:

### 2) Classification of singing

Before 1949, Gannan Tea Picking Opera Singing, according to the source, style, tune and function of singing, there are Cha Qiang, Lu Qiang, Deng Qiang, and Za Qiang, (lantern cavity, road cavity, Tea cavity, blend tune) a total of four categories, commonly known as "three cavities and one tune".



### 2.1) Cha Qiang

Cha Qiang (Tea cavity) is one of the most important cavity categories in Gannan Tea Picking Opera Music, nearly 30 songs, mainly composed of "Mudan Diao "(Peony tune), "Shangshan Diao "(mountain tune), "Chang Ge"(long song), "Banjiu Diao"(turtledove tune), "Da Xiedi "(sole), "Shan Ge" (folk song) and other tunes. Most of the tunes in the singing are folk songs, labor songs, folk songs, tea songs, ancient texts and so on from southern Jiangxi. Therefore, these tunes emit a strong fragrance of "tea flavor".

Its style characteristics: rich pastoral mountain style, high-pitched, bright, sweet, lyrical, good at expressing the daily labor of tea farmers.

### 2.2) Deng Qiang

Deng Qiang (lantern cavity) is one of the cavity categories in Gannan Tea Picking Opera Music, totaling more than ten songs, mainly composed of "Ma Deng Ge"(Horse lantern song), "Zou Ma Deng "(trotting horse lantern),"Shang Guangdong "(on Guangdong) and other tunes. Most of the tunes in the singing come from the celebration of the Lantern Festival and are closely related to the lanterns. The flavor of opera is strong, so these tunes emit a strong festive flavor.

Its style characteristic: vigorous and lively, bright rhythm, strong dance, the atmosphere is warm and red.

### 2.3) Lu Qiang

Lu Qiang (Road cavity) is one of the cavity categories in Gannan Tea Picking Opera Music, a total of more than ten songs, mainly composed of "Dui Hua", "Sao Meizi", "Bu Pixie" and so on. Singing most of the tunes from "Hunan" (is said to be from Hunan, old artists called the vocal card "tone" ("mainly refers to "One rhyme", "two rhymes", "three rhymes") its door also called" Hunan nursery " and singing card on the road, therefore, these song card send out a" Hunan flavor " and enthusiasm is bold and unrestrained road flavor.

Its style characteristic: relaxed and lively, witty and funny.

### 2.4) Za Diao

Za Diao (Blend tune) is one of the cavity categories in the music of Gannan Tea Picking Opera, totaling more than ten songs, mainly composed of "Cai Cha Diao

", " Zhao Huatai ", "Yu Meiren" and so on. Most of the tunes in the singing come from all over the country, there are singing artists, folk songs, there is the music from the brothel teahouse, the music of other operas, and so on. Therefore, these songs emit "mixed tastes".

Its style characteristic: delicate and soft and sweet, exquisite and gorgeous.

Blend tune in Gannan Tea Picking Opera Music is not the master, but interspersed use, occasionally appear, embellish the interest, can play a foil artistic effect.

In conclusion, the researcher summarized the "three qiang and one diao" in the following table (Table 4).

Table 4. Three qiang and one diao

| <b>Modified sound/<br/>three qiang and<br/>one diao</b> | <b>Stem from</b>                                       | <b>Mode</b>                | <b>Style</b>                                  |
|---|--|----------------------------|---|
| Cha Qiang   | Gannan folk songs,<br>folk songs                       | Zhi tuning                 | Sweet, lyrical                                |
| Deng Qiang  | lantern music  | Yu, Zhi, Gong<br>tuning    | High, warm                                    |
| Lu Qiang  | From Hunan music                                       | Jue, Shang, Gong<br>tuning | Relaxed and witty                             |
| Za Diao   | Folk minor tune<br>and other kinds of<br>opera qu card | Lu tuning                  | Delicate, sweet,<br>exquisite and<br>gorgeous |

### 3) Types of singing structure

From the perspective of the development techniques and creation rules of the singing system, the opera singing is divided into Qupai (曲牌) style and plate cavity style. Gannan Tea Picking Opera Before 1949 basically belongs to the structure of Qupai in the singing system, that is, taking Qupai as the basic structure unit, and several different Qupai are combined to form the music of a play or a broken opera.

These songs have their own independent tone, showing a certain basic emotion. Before 1949, the structure of singing in Gannan Tea Picking Opera was relatively single.

3.1) A paragraph of a single sentence structure. Is the smallest song unit, although it has only one sentence, but bear a song or a song card at one go. For example, Music Aspects Of Gannan Tea Picking Opera before 1949 "Shan Ge" (Figure 19).

**Shan Ge**  
(山歌)

Transcription by Junyong Chang

Transliteration : 唱 只 山 歌 妹 哟 进 条 坑 哟 妹 哟  
Pinyin:     chang zhi shan ge mei le     jin tiao keng yo mei le

5                      6                      7                      8

雕 子 冇 叫 顶 当 顶 妹 冇 声 哟  
diao zi mao jiao ding dang ding mei mao sheng yo

Figure 19. Before 1949, Shan Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

3.2) "Qi, Cheng, Zhuan, He "(Rise, Bear, Change, Close) four sentence structure of a paragraph. Contains four basic cavity sentences, this structure is very neat square curved structure. For example, before 1949, Gannan Tea Picking Opera Music Song card "Chang Ge " (Figure 20).

## Chang Ge (长歌)

Transcription by Junyong Chang

Transliteration : 一 送 表 哥 柜 子 边 双 手 拿 到  
Pinyin: yi song biao ge gui zhibian shuang shou na dao

7 8 9 10 11  
该 只 你 个 两 吊 钱 一 吊 拿 你 该 只 你 个 零 星  
gai zhi ni ge liang diaoqian yi diao na ni gai zhi ni ge ling xing

12 13 14 15 16 17  
钱 还 有 一 吊 拿 给 你 做 盘 钱 哎 呀 亲 表  
qian huan you yi diao na gei ni zuo pan qian ai ya qin biao

18 19 20 21 22  
哥 出 啊 门 郎 子 该 只 你 个 爱 惜 钱  
ge chu a men lang zi gai zhi ni ge ai xi qian

Figure 20. Before 1949, Chang Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

The first sentence (1 - 4) is the "Qi"(Rise) sentence, the second sentence (5 - 8) is the "Cheng"(Bear) sentence, the third sentence (9 -12) is the "Zhuan" (Change) sentence, and the fourth sentence (19 - 22) is the "He"(Close) sentence.

3.3) A symmetrical upper and lower body, the top and bottom are symmetrical and neat. For example, Gannan Tea Picking Opera Music "Shuang Qianshou (Double hand in hand)" (Figure 21).

## Shuang Qianshou (双牵手)

Transcription by Junyong Chang

Transliteration : 双 牵 手 进 了 茶 园 进 了 茶 园  
Pinyin: shuang qian shou jin le cha yuan jin le cha yuan

路 头 上 看 来 思 想 依 亲 亲 亲  
lu tou shang kan lai si xiang yi qin qin\_ qin

哟 咳 嗨 哟 咳 嗨 咳 嗨 咳 嗨 咳  
yo ke he yo ke he ke he ke he ke

Figure 21. Before 1949, Shuang Qianshou Retrieved from Fieldwork

Source: Junyong Chang (2023)

This section mainly classifies the collected singing style of Gannan Tea Picking Opera Music Before 1949, including a section of single sentence structure, a section of “Qi, Cheng, Zhuan, He”, and a symmetrical section, totaling three categories. Lay the foundation for subsequent studies.

#### 4) Change technique of singing and sentence patterns

The sentence pattern change technique of singing is divided into two categories: expansion and contraction. This section is to analyze the expansion: Add a cap, insert the waist. Expansion cavity: up sound, down sound, I will analyze Gannan Tea Picking Opera Singing before 1949.

##### 4.1) Add a cap

The capping is a technique of expansion and change in the first sentence, or the lining words in the first sentence. Because of the addition of the sentence, the

sentence pattern can be expanded and changed. For example, before 1949, Gannan Tea Picking Opera "Chang Ge "(Long Song), there was no capping (Figure 22).

**Chang Ge**  
(长歌)

Transcription by Junyong Chang

Transliteration : 一送 表哥 柜子边 双手 拿到  
Pinyin: yi song biao ge gui zhibian shuang shou na dao

2 3 4 5 6

7 8 9 10 11

该只你个两吊钱 一吊拿你该只你个零星  
gai zhi ni ge liang diaoqian yi diao na ni gai zhi ni ge ling xing

12 13 14 15 16 17

钱 还 有 一吊 拿给你做盘钱 哎呀亲表  
qian huan you yi diao na gei ni zuo pan qian ai ya qin biao

18 19 20 21 22

哥 出啊 门郎子 该只你个爱惜钱  
ge chu a men lang zi gai zhi ni ge ai xi qian

Figure 22. Before 1949, Chang Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

#### 4.2) "Insert the waist"

"Insert the waist" is one of the techniques to expand and change in the singing sentence, which is divided into narrative and lyric. The most direct technique to cause "the Cha Yao" is the use of "the lining word in the sentence", which makes the singing smoother and catchier. For example, before 1949, Gannan Tea Picking Opera Singing "Xiao Bainian "(Little New Year), "yi ya yi zi yo"(Bar No.18-19) (Figure 23).



## Xiao Bainian (小拜年)

Transcription by Junyong Chang

Transliteration: 正月是新年 走在大路边 哟啃咳 两脚  
Pinyin: zheng yue shi xin nian zou zai da lu shang yo he ke liang jiao

6 7 8 9 10 11 12  
走在大路边 依依呀呀 哟 小子往前走 依呀依子  
zou zai da lu bian yi yi ya ya yo xiao zi wang qian zou yi ya yi zi

13 14 15 16 17 18 19  
哟 手拿金钱花花里花金钱 打扮去拜年 依呀依子 哟  
yo shou na jin qian hua hua li hua jin qian da ban qu bai nian yi ya yi zi yo

Figure 23. Before 1949, Xiao Bainian Retrieved from Fieldwork

Source: Junyong Chang (2023)

### 4.3) Expansion cavity

The function of "expansion cavity" is multiple, such as: expression, phenotype, stage action, with the structure function of singing, etc., among which the most important function is expression. This is because the material of "enhancement" belongs to the "music without words" tune character is lyrical, so the expression is the "expansion cavity" is best at. They vary with a changing melody. Such as: melody added flower variation, melody simplified variation and so on. For example, in the Gannan Tea Picking Opera "Long Song", song, ge, diao, men (Figure 24).

## Chang Ge (长歌)

Transcription by Junyong Chang

Transliteration : 一 送 表 哥      柜 子 边      双 手      拿 到  
Pinyin:            yi song      biao ge            gui zhibian      shuang shou      na dao

7      8      9      10      11  
该 只 你 个 两 吊 钱      一 吊      拿 你 该 只 你 个 零 星  
gai zhi ni ge liang diaoqian      yi diao      na ni gai zhi ni ge ling xing

12      13      14      15      16      17  
钱 还 有 一 吊      拿 给 你 做 盘 钱      哎 呀 亲 表  
qian huan you yi diao      na gei ni zuo pan qian      ai ya qin biao

18      19      20      21      22  
哥 出 啊 门      郎 子      该 只 你 个 爱 惜 钱  
ge chu a men      lang zi      gai zhi ni ge ai xi qian

Figure 24. Before 1949, Chang Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

### 5) Use of lyrics and lining

The lyrics is the soul of the whole play, good meaning can make the audience easier to accept, easy to appreciate. However, the word lining is an adjective that develops to a certain level of appreciation or a better performance and is added to the meaning of the word, with no meaning, which makes the sentence better understood and easier to sing feelings. before 1949, lining words were rarely used in Gannan Tea Picking Opera. For example, in the traditional opera "Chang Ge"(Long Song), there was no lining words (Figure 25).

## Chang Ge (长歌)

Transcription by Junyong Chang

2 3 4 5 6

Transliteration : 一送 表哥 柜子边 双手 拿到  
Pinyin: yi song biao ge gui zhibian shuang shou na dao

7 8 9 10 11

该 只 你 个 两 吊 钱 一 吊 拿 你 该 只 你 个 零 星  
gai zhi ni ge liang diaoqian yi diao na ni gai zhi ni ge ling xing

12 13 14 15 16 17

钱 还 有 一 吊 拿 给 你 做 盘 钱 哎 呀 亲 表  
qian huan you yi diao na gei ni zuo pan qian ai ya qin biao

18 19 20 21 22

哥 出 啊 门 郎 子 该 只 你 个 爱 惜 钱  
ge chu a men lang zi gai zhi ni ge ai xi qian

Figure 25. Before 1949, Chang Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

In summary, after analyzing the singing of Gannan Tea Picking Opera before 1949, the researcher found that the singing structure of Gannan Tea Picking Opera before 1949 includes: a section of single sentence structure, a paragraph of "starting, bearing, turning and closing", a symmetrical body, a total of three types for analysis. before 1949, there are two types of singing sentence patterns in Gannan Tea Picking Opera: adding the cap and inserting the waist. Chamber traction: rising, drop. before 1949, Gannan Tea Picking Opera singing, the lyrics are mostly love words, without the use of lining words.

### 5.1.2 The Performance of Gannan Tea Picking Opera before 1949

The Performance of Gannan Tea Picking Opera before 1949, In the interviews of Binmao Chen, Yujun Zhang, Yuying Huang and other inheritors. It was found that

Performance place, performance personnel and performance contents of Gannan Tea Picking Opera before 1949 were analyzed and written. The specific analysis is as follows:

#### 1) Performance place

Gannan Tea Picking Opera before 1949 was basically a simulation of the tea mountain work and the original simulated performance. For example, it is recorded in the Li Family Genealogy of The State Township, Ganxian County in southern Jiangxi that "on the eve of the tea picking, Gannan had the ancient practice of singing tea songs and dancing tea lanterns."As the development of Gannan Tea Picking Opera, that is, Gannan Tea Picking Song - Gannan Tea Picking lantern - Gannan Tea Picking Opera three stages, when the tea farmers in the work to sing tea song to their monotonous and hard tea picking life to add fun, at the same time through the tea lantern to entertain god, celebrate the harvest and hope for a better life (Figure 26).



Figure 26. Anyuan County Jiulongshan Tea Farm

Source: Junyong Chang (2023)

Before 1949, the performance venues of Gannan Tea Picking Opera were very limited. The social status of Gannan Tea Picking Opera was still low, there were few performers, and the performance venues were limited. They could only perform before the tea tea period, or in the village market and the casino, but at that time, they could not enter the ancestral temple performance. Entertainers often go to remote places to perform, but are in the "survival", on the verge of despair. According to the inheritor, the performance from the place is along the remote mountain village,

express day (market day) to act, one, four, seven, two, five, eight to express, three, six, nine to another express, so rotation, during the day to express the people to see, night to the gambling people to see. Thus, it can be seen that at this time, Gannan Tea Picking Opera performance place, can be said to be in the worst environment.

In summary, first, Performers of the south of Gannan Tea Picking Opera, where the performance place is not fixed, Mainly with tea songs, More often, for their own amusement, The primary singing and dancing performance of tea farmers produced by removing fatigue after work, To celebrate the harvest of the tea garden, Tea basket lantern for good luck in the next year, Are the common people spontaneous and unconscious performance; second, The recipient of Gannan Tea Picking Opera performance is the audience, There is no fixed audience, The actor is called the audience, The entertaining performance of tea farmers working impromptu and singing with and dancing in the tea mountain, Tea farmers are the performers who perform by themselves, And a fellow audience, So there is no fixed audience; third, Gannan Tea Picking Opera performance place was no stage equipment, When the tea farmers on to rise, You can sing tea songs everywhere in the tea mountain, In spacious places where crowds gather, For the field, Tea farmers, who work in the mountains all day long, Seeing the familiar animals, Imitation of the animal morphology and vocal calls, This is also the prototype of the simulated action of Gannan Tea Picking Opera, For the tea farmers, The Tea mountain is their performance venue, Is their stage, Tea lantern period, the performance venue has changed to the ancestral temple or market, Or an open space in the countryside.

## 2) Performance personnel

Before 1949, there were very few performers in Gannan Tea Picking Opera. From the picture of Gannan Tea Picking Opera, we can see that there are only three or five performers in Gannan Tea Picking Opera, and the performers on the stage are three, one support staff and one accompaniment staff. Under such performers, the performers through their own impromptu performance, to cater to the pleasure of the audience, to solve the problem of food and clothing. It is in such an environment, the performers will be their own skills to practice the superb, the performance of Gannan Tea Picking Opera to show incisively and vividly. It can be seen that Gannan Tea Picking Opera artists have contributed their whole lives to the inheritance and



development of Gannan Tea Picking Opera. Some performers have traveled to the West even without seeing the founding of new China and are far away from us. Can persist to this day, but also in the pain, in the hardships of Gannan Tea Picking Opera passed down (Figure 27).

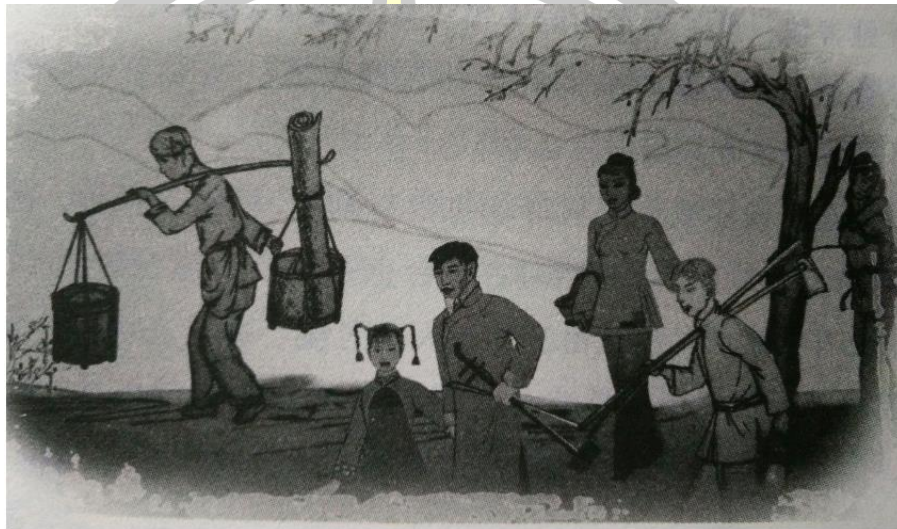


Figure 27. Before 1949, Gannan Tea Picking Opera Artists went from village to village

Source: Junyong Chang (2023)

### 3) Performance content

During the reign of Emperor Qianlong of the Qing Dynasty, "Gannan Tea Picking Opera" was widely spread, but it was regarded as "Sexual Opera" by the Qing government, and notices were posted everywhere and asked to be banned. Through the interview, I learned the content of the classic plays of Gannan Tea Picking Opera Before 1949, for example:

Before 1949, the classic Gannan Tea Picking Opera "Bu Pixie" (repair shoes) has four characters: A Xianggu, A Xianggu's mother, sister, sister's mother. The main plot is: a Xianggu asked his mother to take out his father's suitcase, he will go out to mend leather shoes to earn preserves. When A Xianggu went to the door of a family, an old woman came out and said her home had shoes to fill, so let A Xiang dry in the hall to fill shoes, she went to cook. But A Xianggu said that the hall was too big, and he was afraid to mend his shoes there alone. The aunt said to let the old man to



accompany him, he said the old man is too ugly, or afraid. Aunt said to let the children in the cradle to accompany him. He also didn't want the child to be too small. Finally, the aunt said to let her daughter "sister" to accompany him, he mended the shoes here, the sister on the other side of the embroidery, two people fell in love at first sight. The mother of a serious feudal girl noticed, in order to prevent them from talking together, so she sprinkled lime on the ground, trying to draw the ground, to isolate them. After the aunt left, a Xiang ancient edge repair shoes with sister take Shantou, slow two people familiar with, finally two people regardless of the lime on the ground, their chairs close to each other. A Xianggu said hungry, sister went to the kitchen to make rice balls secretly took to a Xianggu, but was seen by the mother. His mother was very angry and confiscated A u's suitcase and beat him. A Xiang ancient begged the aunt to return the suitcase to him. Naughty a Xianggu in the aunt returned the suitcase also said to the aunt her daughter upstairs to see him, is the sister first seduce him, and left when the aunt did not pay attention to touch the aunt ran away (Figure 28).



Figure 28. Before 1949, Gannan Tea Picking Opera “Bu Pixie”

Source: Junyong Chang (2023)

Again, such as: 1949 years ago, Gannan Tea Picking Opera “Diao Guai” the original story is: the cabbage (actress) and fishing frog guy (clown) in cold water pit after the meeting, then check screw hogweed younger sister (Dan) to cold water pit inspection screw, meet cabbage and fishing frog guy, each other tacitly, oil old man deliberately to the same year the old geng cabbage for vegetable seedlings, fishing frog guy also have to follow. At this time, pockmarked (clown) came to the cold water pit plate (dig) yellow loach, fishing frog guy see its plate to many yellow loach, want to lure him to the street to eat, drink, gambling, do shirt, but pockmarked are not interested in, only good dart woman, so fishing frog guy will call out the cabbage with its old geng dozen pig grass sister to lure hemp bait... finally, fishing frog and cabbage, pockmarked and check the snail sister in cold water pit, until take home to sex (Figure 29).



Figure 29. Before 1949, Gannan Tea Picking Opera “Diao Guai ”

Source: Junyong Chang (2023)

In short, before 1949, Gannan Tea Picking Opera originated from the Ming Dynasty, flourished in the Qing Dynasty, and formed distinctive operas in the process of constant change and development. In addition to the musical characteristics, singing characteristics and performance characteristics, Gannan Tea Picking Opera also has the characteristics of costumes and repertoire. In the dress, Gannan Tea

Picking Opera is not amazing phoenix crown xia, there is no elegant python robe jade belt. The costumes of "two Dan and one ugly" are the artistic reproduction of the life costumes of the Hakka people in Gannan. In terms of drama, the traditional Gannan Tea Picking Opera can be roughly divided into two categories: Gannan Tea Picking lantern - Gannan Tea Picking Opera. Gannan Tea Picking lanterns are mainly performed in ancestral halls, halls and other places during the Lantern Festival. The content and characters of the plays are generally relatively elegant, with a fixed script, and can not be tampered with at will. And Gannan Tea Picking Opera from non-professional performance to professional performance, from the countryside, Shu town, temple, casino and other places to have fixed performance places, fixed training actors' schools, fixed practitioners and so on. The play is rich in content, characterized by few characters, no fixed script, actors can improvise to show rural life and love. Most of the plays are short and concise, humorous, rich life atmosphere, unique characteristics of southern Jiangxi are loved by the people. At first, the entertainers were not respected, begging, and had no fixed income, so they could lose their clothes. However, it is the persistence of these artists that makes today's Gannan Tea Picking Opera brilliant.

## **5.2 The musical characteristics of Gannan Tea Picking Opera after 1949**

### **5.2.1 The musical characteristics of Gannan Tea Picking Opera after 1949**

The musical characteristics of Gannan Tea Picking Opera after 1949, after the "three changes", it developed in a healthy direction, including not only folk songs, tea songs, but also miscellaneous tones (other music). The more diverse contents, such as the Jiulong mountain Tea for life and production, the Song of the Chinese Revolution showing the founding of New China and the victory of the Anti-Japanese War, and so on. It is Guanghua Lei, the founder of Gannan Tea Picking Opera, who said that "the hands and feet always change, and the accent is new day by day". In the continuous improvement, Gannan Tea Picking Opera adapt to the society and delight people.

## 1) Five tone (五声调式)

The musical characteristics of Gannan Tea Picking Opera after 1949 not only inherited the “Gong, Shang, Jue, Zhi, Yu.”, but also added the double tone or tone alternation. As well as the newly added slip, decorative sound, make Gannan Tea Picking Opera Musical after 1949 more smooth, easier to sing.

## 1.1) Zhi tuning

The musical characteristics of Gannan Tea Picking Opera after 1949 also inherited the lyrical expression of pastoral farming. For example, in the traditional tea picking opera, the contemporary new "Chang Ge"(Long Song) (Figure 30).

## Chang Ge (长歌)

Transcription by Junyong Chang

The musical score for "Chang Ge" is presented in four staves of music. The lyrics are written in Chinese characters with Pinyin transliteration below them. Red arrows and boxes highlight specific musical features: a "Serial Line" box connects notes 1 through 10, and a "Short Movement" box connects notes 10 through 17. The score is in 2/4 time and features a mix of eighth and sixteenth notes.

Transliteration: 一送表哥们边双手拿到  
Pinyin: yi song biao ge gui zhi bian shuanghou na dao

该只你个两吊钱一吊拿你该只你个零星钱  
gai zhi ni ge liangdiao qian yi diao na ni gai zhi ni ge lingxing qian

还有—吊拿给你做盘钱哎呀亲表  
huan you yi diao na gei ni zuo pan qian ai ya qin biao

哥出啊门郎子该只你个爱惜钱  
ge chu a men lang zi gai zhi ni ge ai xi qian

Figure 30. After 1949, Chang Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

The musical characteristics of of Gannan Tea Picking Opera after 1949 "Chang Ge" found not only inherited "Zhi tuning", but also added the Serial line and short movement, in order to make the singer sing better.

### 1.2) Yu tuning

The musical characteristics of Gannan Tea Picking Opera after 1949 also reflects the tea picking life in "Cha Tongge", inherited the fluency and liveliness in the traditional Gannan Tea Picking Opera "Double hand in hand", and added the accompaniment of gongs and drums, the music line and so on. For example, the music "Shaung Qian shou " (Double hand in hand) of Gannan Tea Picking Opera after 1949 (Figure 31).

## Shuang Qianshou (双牵手)

Transcription by Junyong Chang

Transliteration : 双 牵 手 进 了 茶 园 进 了 茶 园  
Pinyin: shuang qian shou jin le cha yuan jin le cha yuan

眶 咀 眶 咀 咚 眶 咚 咀 咚 眶 咚 眶 咚 咀 咚  
kuang ju kuang ju dongkuang dong dong ju dong ju dong ju dong dong ju dong

眶 咀 眶 路 头 上 看 来 思 想 依  
kuang ju kuang lu tou shang kan lai si xiang yi

亲 亲 亲 哟 咳 喘 哟 咳 喘 咳 喘 咳  
qin qin qin yo ke he yo ke he ke he ke he ke

Serial Line

Figure 31. After 1949, Shuang Qianshou Retrieved from Fieldwork

Source: Junyong Chang (2023)

The musical characteristics of Gannan Tea Picking Opera after 1949 "Shuang Qianshou" (Double hand in hand) found not only the Serial line, Suspend, but also the accompaniment of gongs and drums: "kuang juju kuang dong kuang dong dong ju dong kuang dong kuang dong dong ju dong kuang ju kuang."

### 1.3) Shang tuning

The musical characteristics of Gannan Tea Picking Opera after 1949 not only inherited the music commercial tone of Gannan Tea Picking Opera after 1949, but also developed continuously on this basis, adding decorative sounds, connecting sound lines, and so on, to provide help for better singing. For example, the traditional drama of Gannan Tea Picking Opera "Jin Keng Diao"(Figure 32).

**Jin Kengdiao**  
(进坑调)

Transcription by Junyong Chang

The musical score is presented in three staves. The first staff (measures 1-6) includes a red box labeled 'Short shift sound' pointing to measure 2 and a blue box labeled 'Slide Tone' pointing to measure 3. The second staff (measures 7-10) includes a white box labeled 'Suspend' pointing to measure 9. The third staff (measures 11-13) includes an orange box labeled 'Serial Line' pointing to measure 11. The lyrics are written in Chinese characters and Pinyin below the notes.

Transliteration : 一心走呀出叻喂 依啞呀 两人去上山呀依啞呀  
Pinyin: yi xin zou ya chu le wei yi du ya liang ren qu shangshan ya yi du ya

依啞呀呀啞依哟 依啞呀呀啞依啞呀  
yi du ya ya du yi yo yi du ya ya du yi du ya

两人去上山哪 我的哥  
liang ren qu shang shan na wo de ge

Figure 32. After 1949, Jin Kengdiao Retrieved from Fieldwork

Source: Junyong Chang (2023)



The musical characteristics of Gannan Tea Picking Opera after 1949 "Jin Keng Diao" found not only the Serial line, Suspend, but also short shift sound, slide tone.

#### 1.4) Gong tuning

The musical characteristics of Gannan Tea Picking Opera after 1949 inherited the five tones in Music aspects of Gannan Tea Picking Opera after 1949, the number is not much, mainly the road cavity "Xiao Bainian "(Little New Year), the "Bu Pixie"(leather shoes) in the tone, the "Shuzhuang Daban" in the lantern cavity and other songs.the traditional drama of Gannan Tea Picking Opera after 1949 "Xiao Bainian" (Figure 33).

**Xiao Bainian**  
(小拜年)

Transcription by Junyong Chang

Transliteration : 正月是新年 走在大路边 哟嗬咳 两脚  
Pinyin: zheng yue shi xin nian zou zai da lu shang yo he ke liang jiao

2 3 4 5

6 7 8 9 10 11 12

13 14 15 16 17 18 19

Serial Line

走 在 大 路 边 依 依 呀 呀 哟 小 子 往 前 走 依 呀 依 子  
zou zai da lu bian yi yi ya ya yo xiao zi wang qian zou yi ya yi zi

哟 手 拿 金 钱 花 花 里 花 金 钱 打 扮 去 拜 年 依 呀 依 子 哟  
yo shou na jin qian hua hua li hua jin qian da ban qu bai nian yi ya yi zi yo

Figure 33. After 1949, Xiao Bainian Retrieved from Fieldwork

Source: Junyong Chang (2023)

The musical characteristics of Gannan Tea Picking Opera after 1949 " Xiao Bainian" and Music aspects of Gannan Tea Picking Opera after 1949 "Xiao Bainian", but the difference is after 1949 more Serial line, so that the singer sing better.

#### 1.5) Jue tuning

The musical characteristics of Gannan Tea Picking Opera after 1949 is relatively rare, only a few songs belong to the five tones, For example, the traditional drama of Gannan Tea Picking Opera after 1949 "Nanjing Song"(Figure 34).

Nianjing Ge  
(南京歌)

Transcription by Junyong Chang

Transliteration : 一 绣 天 上 峨 眉 月 呀 二 绣 金 鸡 对 凤 凰 呀  
Pinyin: yi xiutian shang e mei yue ya er xiu jin ji dui feng haung ya

Figure 34. After 1949, Nanjing Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

The musical characteristics of Gannan Tea Picking Opera after 1949 "Nanjing Ge" and Music aspects of Gannan Tea Picking Opera before 1949 "Nanjing Ge", But the difference is after 1949 music added short shift sound, Let the singer sing better.

#### 1.6) Tone alternation (调式交替)

The musical characteristics of Gannan Tea Picking Opera after 1949 is different from the Music of Gannan Tea Picking Opera before 1949, the Music of Gannan Tea Picking Opera after 1949 has the phenomenon of tune alternation, this phenomenon makes the Music of Gannan Tea Picking Opera more unique and more beautiful.

For example, Yu and Zhi alternate, Gannan Tea Picking Opera Music "Banjiu Diao" (Turtledove tune), the first half of Qupai (曲牌) is a typical "Yu tone". In the end of the sentence, it turns to "Zhi tone" (Figure 35).

**Banjiu Diao**  
(斑鸠调)

Transcription by Junyong Chang

Yu (羽)

Transliteration: 正月马格叫呀合咳 正月斑鸠叫呀和咳  
Pinyin: zheng yue ma ge jiao ya he ke zheng yue ban jiu jiao ya he ke

斑 鸠 里 格 叫 哩 起 实 在 里 格 叫 得 好 依 呀 依 子 哟 你 在 那 边  
ban jiu li ge jiao li qi shi zai li ge jiao de hao yi ya yi zi yo ni zai na bian

11 12 13 14 15 16  
叫 哟 咳 我 在 这 里 听 哟 合 咳 斑 鸠 里 格 叫 喂 起 叽 哩 咕 噜  
jiao yo ke wo zai zhe li ting yo he ke ban jiu li ge jiao wei qi ji li gu lu

17 18 19 20 21  
咕 噜 叽 哩 叫 得 十 分 好 哟 合 咳 叫 得 十 分 妙 哟 合 咳  
gu lu ji li jiao de shi fen hao yo he ke jiao de shi fen miao yo he ke

22 23 24 25 26  
斑 鸠 里 格 叫 喂 起 实 在 里 格 叫 得 好 依 呀 依 子 哟  
ban jiu li ge jiao wei qi shi zai li ge jiao de hao yi ya yi zi yo

Zhi (徵)

Figure 35. After 1949, Banjiu Diao Retrieved from Fieldwork

Source: Junyong Chang (2023)

Thus, due to the Yu toning: 5-9, The Zhi toning: 23 and 25, Make the melody has the Yu tone, to the important sound level of the tone, so that the main tone of the tone "sign" out very natural and in line with modern appreciation.

For example, Gong and Jue alternate, Gannan Tea Picking Opera Music "Shu Zhuang" (Combo makeup), the first half of Qupai (曲牌) is a typical "Jue tone". In the end of the sentence, it turns to "Gong tone" (Figure 36).

## Shu Zhuang (梳妆)

Transcription by Junyong Chang

Transliteration : 交 完 春 啊 来 哟 姐 儿 呀 交 完 春 啊 来 哟  
Pinyin: jiao wan chun a lai yo jie er ya jiao wan chun a lai ya

姐 儿 呀 头 也 上 梳 也 了 梳 了 个 青 云 髻 哟  
jie er ya tou ye shang shu ye le shu le ge qing yun xin le

蝴 蝶 飞 呀 成 双 又 成 对 成 双 又 成 对  
hu die fei ya cheng shuang you cheng dui cheng shuang you cheng

对 哟 哟 嗨 咳 哟 哟 呀 哟 嗨 咳 嗨 咳  
dui yo yo he ke yo yo ya yo he ke he ke

Jue (角)

Gong (宫)

Figure 36. After 1949, Shu Zhuang Retrieved from Fieldwork

Source: Junyong Chang (2023)

In short, through the analysis of Gannan Tea Picking Opera Music After 1949, the researchers found that besides the traditional "Gong, Shang, Jue, Zhi, Yu." (Five tone) of Gannan Tea Picking Opera Music Before 1949, not only the tone line and decorative sound were added, but also the new tone of feather characters and palace corner was added.

The musical characteristics of Gannan Tea Picking Opera After 1949, the researchers found from the analysis of the singing structure After 1949, not only had a body of single sentence structure, but also a body of "Qi, Cheng, Zhuan, He" (Rise, Bear, Change, Close), and a body of "symmetry, middle accompaniment and repetition phrase". After 1949, the continuation of Gannan Tea Picking Opera before 1949, but on this basis, added the lining. After 1949, Singing aspects of Gannan Tea

Picking Opera, the lyrics not only had love words and praise, but also increased the use of lining words. The next investigator will analyze it separately, as follows:

## 2) Classification of singing

After 1949, Gannan Tea Picking Opera Singing, according to the source, style, tune and function of singing, there are Cha Qiang, Lu Qiang, Deng Qiang, and Za Qiang, (lantern cavity, road cavity, Tea cavity, blend tune) a total of four categories, commonly known as "three cavities and one tune".

### 2.1) Cha Qiang

Cha Qiang (Tea cavity) is one of the most important cavity categories in Gannan Tea Picking Opera Music, nearly 30 songs, mainly composed of "Mudan Diao "(Peony tune), "Shangshan Diao "(mountain tune), "Chang Ge"(long song), "Banjiu Diao"(turtledove tune), "Da Xiedi "(sole), "Shan Ge" (folk song) and other tunes. Most of the tunes in the singing are folk songs, labor songs, folk songs, tea songs, ancient texts and so on from southern Jiangxi. Therefore, these tunes emit a strong fragrance of "tea flavor".

Its style characteristics: rich pastoral mountain style, high-pitched, bright, sweet, lyrical, good at expressing the daily labor of tea farmers.

### 2.2) Deng Qiang

Deng Qiang (lantern cavity) is one of the cavity categories in Gannan Tea Picking Opera Music, totaling more than ten songs, mainly composed of "Ma Deng Ge"(Horse lantern song), "Zou Ma Deng "(trotting horse lantern),"Shang Guangdong "( on Guangdong) and other tunes. Most of the tunes in the singing come from the celebration of the Lantern Festival and are closely related to the lanterns. The flavor of opera is strong, so these tunes emit a strong festive flavor.

Its style characteristic: vigorous and lively, bright rhythm, strong dance, the atmosphere is warm and red.

### 2.3) Lu Qiang

Lu Qiang (Road cavity) is one of the cavity categories in Gannan Tea Picking Opera Music, a total of more than ten songs, mainly composed of "Dui Hua", "Sao Meizi", "Bu Pixie" and so on. Singing most of the tunes from "Hunan" (is said to be from Hunan, old artists called the vocal card "tone" ("mainly refers to "One rhyme",

"two rhymes", "three rhymes") its door also called "Hunan nursery" and singing card on the road, therefore, these song card send out a "Hunan flavor" and enthusiasm is bold and unrestrained road flavor.

Its style characteristic: relaxed and lively, witty and funny.

#### 2.4) Za Diao

Za Diao (Blend tune) is one of the cavity categories in the music of Gannan Tea Picking Opera, totaling more than ten songs, mainly composed of "Cai Cha Diao", "Zhao Huatai", "Yu Meiren" and so on. Most of the tunes in the singing come from all over the country, there are singing artists, folk songs, there is the music from the brothel tea house, the music of other operas, and so on. Therefore, these songs emit "mixed tastes".

Its style characteristic: delicate and soft and sweet, exquisite and gorgeous.

Blend tune in Gannan Tea Picking Opera Music is not the master, but interspersed use, occasionally appear, embellish the interest, can play a foil artistic effect.

In conclusion, the researchers summarized the "three qiang and one diao" in the following table. (Table 5)

Table 5. Three qiang and one diao

| <b>Modified sound/<br/>three qiang and<br/>one diao</b> | <b>Stem from</b>                                       | <b>Mode</b>                | <b>Style</b>                                  |
|---|--|----------------------------|---|
| Cha Qiang   | Gannan folk songs,<br>folk songs                       | Zhi tuning                 | Sweet, lyrical                                |
| Deng Qiang  | lantern music  | Yu, Zhi, Gong<br>tuning    | High, warm                                    |
| Lu Qiang  | From Hunan music                                       | Jue, Shang, Gong<br>tuning | Relaxed and witty                             |
| Za Diao   | Folk minor tune<br>and other kinds of<br>opera qu card | Lu tuning                  | Delicate, sweet,<br>exquisite and<br>gorgeous |



### 3) Type of singing aspects

Gannan Tea Picking Opera after 1949, after the "three changes", the singing style inherits the original structure of the single sentence, the symmetrical structure of the upper and lower sentence, the structure of "Qi, Cheng, Zhuan, He" (rise, bear, change and close) structure, and adds a new structure, such as the upper and lower sentence, the structure of repetitive sentence.

3.1) The upper and lower symmetry and medium accompaniment, after 1949, the Gannan Tea Picking Opera singing, the red box added the accompaniment of gongs and drums, such as "Shuang Qianshou" (Double hand in hand) in the singing of Gannan Tea Picking Opera after 1949 (Figure 37).

**Shuang Qianshou**  
(双牵手)

Transcription by Junyong Chang

Transliteration : 双 牵 手 进 了 茶 园 进 了 茶 园  
Pinyin: shuang qian shou jin le cha yuan jin le cha yuan

7 8 9 10 11  
眶 咀 眶 咀 咚 眶 咚 咀 咚 眶 咚 眶 咚 咀 咚  
kuang ju kuang ju dongkuang dong dong ju dong ju dong ju dong dong ju dong

12 13 14 15 16  
眶 咀 眶 路 头 上 看 来 思 想 依  
kuang ju kuang lu tou shang kan lai si xiang yi

17 18 19 20  
亲 亲 亲 哟 咳 嗒 哟 咳 嗒 咳 嗒 咳 嗒 咳 嗒  
qin qin\_qin yo ke he yo ke he ke he ke he ke

Figure 37. After 1949, Xiao Bainian Retrieved from Fieldwork

Source: Junyong Chang (2023)

3.2) The style of repetitive phrases is the singing style of Gannan Tea Picking Opera After 1949, where there is no rule to be found, and a few sentences are not necessarily neat. For example, in Banjiu Diao “jiao ya he ke” and “ban jiu li ge jiao li qi shi zai li ge jiao de hao yi ya yi zi yo” (Figure 38).

**Banjiu Diao**  
(斑鸠调)

Transcription by Junyong Chang

Transliteration:  
Pinyin:

正月马格叫呀合咳 正月斑鸠叫呀和咳  
zheng yue ma ge jiao ya he ke zheng yue ban jiu jiao ya he ke

斑鸠里格叫哩起 实在里格叫得好依呀依子哟 你在那边  
ban jiu li ge jiao li qi shi zai li ge jiao de hao yi ya yi zi yo ni zai na bian

叫哟咳 我在这里听哟合咳 斑鸠里格叫喂起 叽哩咕噜  
jiao yo ke wo zai zhe li ting yo he ke ban jiu li ge jiao wei qi ji li gu lu

咕噜叽哩叫得十分好哟合咳 叫得十分妙哟合咳  
gu lu ji li jiao de shi fen hao yo he ke jiao de shi fen miao yo he ke

斑鸠里格叫喂起 实在里格叫得好依呀依子哟  
ban jiu li ge jiao wei qi shi zai li ge jiao de hao yi ya yi zi yo

Figure 38. After 1949, Banjiu Diao Retrieved from Fieldwork

Source: Junyong Chang (2023)

Summary, the researcher found that: Singing aspects of Gannan Tea Picking Opera after 1949, inherited Singing aspects of Gannan Tea Picking Opera before 1949, a single sentence structure of a body, "Qi, Cheng, Zhuan, He," (up, bearing, turn, close) four sentences of the structure, up and down the symmetry of a body, but the difference is in the symmetry and gongs, added a repetition of a body.

4) Change technique of singing and sentence patterns

The sentence pattern change technique of singing is divided into two categories: expansion and contraction. This section is to analyze the cavity expansion: cap, Cha Yao. Chamber traction: rising, drop. Now I will analyze the singing style of Gannan Tea Picking Opera after 1949.

#### 4.1) Capping

The cap is a technique of expansion and change in the first sentence, or the lining words in the first sentence. Because of the addition of the sentence, the sentence pattern can be expanded and changed. For example, in the Gannan tea-picking drama "Chang Ge" after 1949, there is a cap: "ni ge" and "gai zhi ni ge"(Figure 39).

**Chang Ge**  
(长歌)

Transcription by Junyong Chang

Transliteration : 一送(你个)表哥 (该只你个)柜子边  
Pinyin: yi song (ni ge)biao ge gai zhi ni ge gui zhi bian

5 6 7 8 9 10  
双 手 (你 个) 拿 到 该 只 你 个 两 吊 钱 一 吊 拿 你  
shuanghou (ni ge) na dao gai zhi ni ge liangdiao qian yi diao na ni

11 12 13 14 15  
该 只 你 个 零 星 钱 还 有 (你 个) 一 吊 拿 给 你 做 盘  
gai zhi ni ge ling xing qian huan you (ni ge) yi diao na gei ni zuo pan

16 17 18 19  
钱 哎 呀 亲 表 哥 出 啊 门 (你 个)  
qian ai ya qin biao ge chu a men (ni ge)

20 21 22  
郎 子 该 只 你 个 爱 惜 钱  
lang zi gai zhi ni ge ai xi qian

Figure 39. After 1949, Chang Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

#### 4.2) Cha Yao

Cha Yao is one of the techniques to expand and change in the singing sentence, which is divided into narrative and lyric. The most direct technique to cause the "Cha Yao" is the use of "the lining word in the sentence", which makes the singing smoother and catchier. For example, after 1949, in the Gannan Tea Picking Opera Singing "Xiao Bainian", "yi ya yi zi yo"(Figure 40).

**Xiao Bainian**  
(小拜年)

Transcription by Junyong Chang

Transliteration : 正 月 是 新 年 走 在 大 路 边 哟 哟 咳 两 脚  
Pinyin: zheng yue shi xin nian zou zai da lu shang yo he ke liang jiao

走 在 大 路 边 依 依 呀 呀 哟 小 子 往 前 走 依 呀 依 子  
zou zai da lu bian yi yi ya ya yo xiao zi wang qian zou yi ya yi zi

哟 手 拿 金 钱 花 花 里 花 金 钱 打 扮 去 拜 年 依 呀 依 子 哟  
yo shou na jin qian hua hua li hua jin qian da ban qu bai nian yi ya yi zi yo

Figure 40. After 1949, Xiao Bainian Retrieved from Fieldwork

Source: Junyong Chang (2023)

#### 4.3) Expansion cavity

Gannan Tea Picking Opera after 1949, after "three changes", added the lining words, reducing the number of words, but in the same song, you can also see the shadow of "expansion". For example, Gannan Tea Picking Opera after 1949 "Chang Ge", "ge, diao" (Figure 41).

## Chang Ge (长歌)

Transcription by Junyong Chang

Transliteration : 一送(你个)表哥(该只你个)柜子边  
Pinyin: yi song (ni ge)biao ge gai zhi ni ge gui zhi bian

5 6 7 8 9 10  
双 手(你个)拿到 该只你个两吊钱 一吊拿你  
shuanghou (ni ge) na dao gai zhi ni ge liangdiao qian yi diao na ni

11 12 13 14 15  
该只你个零星钱 还有(你个)一吊拿给你做盘  
gai zhi ni ge ling xing qian huan you (ni ge) yi diao na gei ni zuo pan

16 17 18 19  
钱 哎呀 亲 表哥 出啊 门(你个)  
qian ai ya qin biao ge chu a men (ni ge)

20 21 22  
郎 子 该只你个爱惜钱  
lang zi gai zhi ni ge ai xi qian

Figure 41. After 1949, Chang Ge Retrieved from Fieldwork  
Source: Junyong Chang (2023)

### 5) Use of lyrics and lining

Gannan Tea Picking Opera after 1949, after the "three changes", the singing and lyrics reform became more and more healthy. At the same time, in order to better perform and sing, the lining words were added. For example, in the traditional opera "Chang Ge" after 1949, the use of "ni ge", "gai zhi ni ge" and other lining words appeared (Figure 42).

## Chang Ge (长歌)

Transcription by Junyong Chang

Transliteration: 一送(你个)表哥(该只你个)柜子边  
Pinyin: yi song (ni ge)biao ge gai zhi ni ge gui zhi bian

5 6 7 8 9 10  
双 手(你个)拿 到 该 只 你 个 两 吊 钱 一 吊 拿 你  
shuanghou (ni ge) na dao gai zhi ni ge liangdiao qian yi diao na ni

11 12 13 14 15  
该 只 你 个 零 星 钱 还 有(你个)一 吊 拿 给 你 做 盘  
gai zhi ni ge lingxing qian huan you (ni ge) yi diao na gei ni zuo pan

16 17 18 19  
钱 哎 呀 亲 表 哥 出 啊 门(你个)  
qian ai ya qin biao ge chu a men (ni ge)

20 21 22  
郎 子 该 只 你 个 爱 惜 钱  
lang zi gai zhi ni ge ai xi qian

Figure 42. After 1949, Chang Ge Retrieved from Fieldwork

Source: Junyong Chang (2023)

Summary, after the analysis of Gannan Tea Picking Opera after 1949, the researcher found that Gannan Tea Picking Opera Structure after 1949, not only has a single sentence structure of a body, "Qi Cheng, Zhuan, He, "(Rise, Bear, Change, Close) four sentences structure of a body, up and down symmetry of a body, and up and down symmetry accompaniment, a period of a body. after 1949, the continuation of the Gannan Tea Picking Opera before 1949, but on this basis, added the lining. after 1949, in the singing style of Gannan Tea Picking Opera, the lyrics not only had love words and praise, but also increased the use of lining words.



### 5.2.2 The Performance of Gannan Tea Picking Opera after 1949

The Performance of Gannan Tea Picking Opera after 1949 can be regarded as a new life. After three periods of evolution, the "three changes" have finally formed a fixed performance place, a broad audience, a fixed place for training actors, a rich band accompaniment and so on. The details are as follows:

#### 1) Performance place

After 1949, Gannan Tea Picking Opera as one of the representative operas of Jiangxi province, it has participated in the "Zhongnanhai Opera Performance", and has been highly valued by the government. In order to continue the long-term inheritance and development of Gannan Tea Picking Opera, a professional troupe has been gradually established. With the arrival of the "three changes" period, in 1954, after the merger of the Peace theater and the public theater, established Ganzhou Public Tea Picking Troupe (today Gannan Tea Picking Co., LTD.), became the operation mode of private public assistance; in 1956, the private public assistance to a formal state-owned unit, renamed as "Gannan Tea Picking Troupe", only belongs to the government leadership, then the counties set up their own tea picking troupe, is also the local government management, belongs to the state-owned units (Figure 43).



Figure 43. After 1949, The Gannan Art Creation Research Institute

Source: Junyong Chang (2023)

In 1958, Gannan Tea Picking Troupe opened an opera school, recruiting 40 students from 18 counties and urban areas of Ganzhou city, including Binmao

Chen, Yujun Zhang, Yuying Huang and other students. Other students have already traveled to the west or left Ganzhou City. According to the meeting of Teacher Yujun Zhang, the Gannan Tea Picking Troupe was originally from the "goldfish pond" near the current standard clock in Ganzhou City (now it has been demolished), then moved to the south gate and changed to Gannan Tea Picking Song and Dance Theater. Later, due to the development needs, it was renamed Gannan Art Creation Research Institute.

## 2) Performance personnel

After 1949, Gannan Tea Picking Opera performers gradually increased, from the village township to have a fixed venue, fixed training performing arts school, and have a fixed band accompaniment, Gannan Tea Picking Opera performance more appreciation and entertainment, performers are no longer like 1949 years ago, but respected by people, have a certain social status, have a fixed income, have more time to create new plays (Figure 44).



Figure 44. After 1949, Gannan Tea Picking Opera "Cha Tongge"

Source: Junyong Chang (2023)

In 1959, Ganzhou city government approved the establishment of Jiangxi art school, social admissions, the original school of the principal is Fulin Zhang, vice principal is young, in order to cultivate excellent Gannan Tea Picking Opera, performing arts personnel, 1961, by Jiangxi art school high teacher led the students into Jiangxi county queen mother study Jiangxi tea-picking opera traditional drama,

and held the "Jiu Longshan Zhaicha" project show, junior Shanghai "ba yi" film studio playwright wang and others adapted into "Cha Tongge" (Figure 45).



Figure 45. After 1949, Gannan Literature and Art School

Source: Junyong Chang (2023)

In 2013, with the approval of Jiangxi Provincial People's Government, Gannan Art School was incorporated into Ganzhou Education College. Since then, there was no Gannan Art School, which was later renamed Ganzhou Normal College. It is the main entertainer for the inheritance and training of Gannan Tea Picking Opera (Figure 46).



Figure 46. After 1949, Ganzhou Normal College

Source: Junyong Chang (2023)

### 3) Performance content

After 1949, the content of Gannan Tea Picking Opera, from the performance of tea, tea work and life, to the pain and joy of performance life, to the performance of

Gannan people who are not afraid of sacrifice, willing to sacrifice, and the praise of the Red Army and the Communist Party to lead people to lead a well-off life.

For example, After 1949, the content of Gannan Tea Picking Opera "Bu Pixie" (repair shoes), after "three changes", only three characters: a Xiangyu, sister, sister's mother. The story tells the story of a Xiang gu to comply with the sister to meet during the Lantern Festival agreement, specially dressed as leather shoes to the sister's home to visit her. The girl's mother saw that they had been busy and sprinkled lime between them just before they went to cook. A ancient and sister two of a kind, break through the imprisonment of feudal thought. Her mother finally changed her mind and agreed to be together (Figure 47).



Figure 47. After 1949, Gannan Tea Picking Opera "Bu Pixie"

Source: Junyong Chang (2023)

For example, after 1949, the classic Gannan Tea Picking Opera "Diao Guai" (Fishing Frog), and it is difficult to adapt it into a play with healthy thought and positive content. But the intelligent Gannan Tea Picking Opera workers, or in the continuous exploration will be adapted into a classic. First, the character relationship for a new design. The frog guy renamed Tian Dalang, and the character as a witty, brave, upright role "ugly"; the frog guy and pock son have greedy, lust, idle and other shortcomings on the same character, shaped into a rely on wealth and dirty rogue



image "ugly", named Liu Er; the cabbage shaped into enthusiastic, good sister-in-law "color Dan"; will play the sister shaped into beautiful, not preserved money shake yellow four sister "flower Dan". And the two characters of the original old geng relationship into the relationship between the sister-in-law. Second, the story line has also changed a lot. The fishing frog guy and cabbage collusion plot to Liu Er forced Huang four sister to marry its concubine, so Huang four sister find lover Tian Dalang to discuss countermeasures, with the help of three sister-in-law, finally tease punished Liu Er, fulfill the love of Tian Dalang and Huang four sister. The reset of character relationship and story plot makes "Fishing Frog" have distinct characters and dramatic conflicts, and the theme of drama is more obvious. It has become a play often performed on the stage of tea picking drama and is deeply loved by the audience. Among them, "Liu Er hit the road" is one of the paragraphs that every clown must learn. In recent years, according to this play changed to "Liu Er looking for flowers", the performance of Jiangnan four lustful childe to Huang Si mei praise and fantasize, amuse the audience and teach others good (Figure 48).



Figure 48. After 1949, Gannan Tea Picking Opera "Diao Guai"

Source: Junyong Chang (2023)

With the continuous development of society, Gannan Tea Picking Opera and the integration of Jiangxi hakka culture, red culture, show the cultural phenomenon of Jiangxi people, the creation of new works, such as Jiangxi tea-picking opera "folk

song", "ballad forever" are showing the red story, to the communist party of China led people to establish the story of the new China.

In a word, Summary of Gannan Tea Picking Opera performance After 1949: First, After 1949, Gannan Tea Picking Opera has a fixed performance place, From the original form of self-amusement, In the process of unconscious development, there is the function of entertainment god after the addition of tea lantern, handkerchief, paper tied tea blue lantern props, Every year during a festival or a tea garden harvest, The purpose is to pray for the blessing of the gods, Hope to harvest in the tea garden next year, It also expresses the tea farmers' prayer and yearning for a better life; second, After 1949, Gannan Tea Picking Opera has a fixed recipient audience, There are gods who can do it all, There are the villagers going to the market, With the rich and prosperous dignitaries, And the vast labor of the people and so on, At the same time, there are special training of performing arts schools Ganzhou Normal College; third, The performance content of Gannan Tea Picking Opera has new changes, From the original tea performance for the tea business, To play the story of the human pain and joy and praise the Red Army, praise the leadership of the Communist Party to lead a well-off society.

### **5.3 Analysis of similarities and differences between Gannan Tea Picking Opera before and after 1949**

Through the analysis of the fourth research and the fifth research above, the researchers found that the Gannan Tea Picking Opera before and after 1949 have the following similarities and differences in music, singing and performance:

#### **5.3.1 Music aspects**

The Gannan Tea Picking Opera Before 1949 and the Gannan Tea Picking Opera After 1949 both have the style of "Gong, Shang, Jue, Zhi, Yu" Five tone (五声调式) in the continuous inheritance. but the difference is that the music of Gannan tea picking opera after 1949 has more tone changes, the details are as follows. (Table 6.)



Table 6. The similarities and differences in music

| Time/<br>Music aspects | Gannan Tea Picking<br>Opera before 1949 | Gannan Tea Picking<br>Opera after 1949 |
|------------------------|---|--|
| Gong                   | Yes                                     | Yes                                    |
| Shang                  | Yes                                     | Yes                                    |
| Jue                    | Yes                                     | Yes                                    |
| Zhi                    | Yes                                     | Yes                                    |
| Yu                     | Yes                                     | Yes                                    |
| Alternate tone         | No                                      | Yes                                    |
| Serial line            | No                                      | Yes                                    |
| Gongs and drums        | No                                      | Yes                                    |
| Suspend                | No                                      | Yes                                    |
| Slide tone             | No                                      | Yes                                    |
| Short shift sound      | No                                      | Yes                                    |

Gannan Tea Picking Opera before 1949 and Gannan Tea Picking Opera after 1949 are "three cavities and one tune", a paragraph of a single sentence structure, "Qi, Cheng, Zhuan, He"; differences: after 1949 with symmetrical and medium accompaniment, repetitive sentences with cap, waist, expansion and use of lining words. details are as follows (Table 7).

Table 7. The similarities and differences in singing

| <b>Time/<br/>Singing aspects</b>                            | <b>Gannan Tea Picking<br/>Opera Before 1949</b> | <b>Gannan Tea Picking<br/>Opera after 1949</b> |
|---|---|--|
| Three cavities and one<br>tune                              | Yes   | Yes  |
| A paragraph of a single<br>sentence structure               | Yes   | Yes  |
| Qi, Cheng, Zhuan, He,                                       | Yes   | Yes  |
| Insert the waist  | Yes   | Yes  |
| Expansion cavity  | Yes   | Yes  |
| The upper and lower<br>symmetry and medium<br>accompaniment | No  | Yes  |
| Capping   | No  | Yes  |
| Use of lyrics and lining                                    | No  | Yes  |

### 5.3.2 Performance aspects

The Performance place, Performance personnel and Performance contents of Gannan Tea Picking Opera Before 1949 and Gannan Tea Picking Opera After 1949 are differences. The details are as follows (Table 8).

Table 8. The similarities and differences in performance

| <b>Time/<br/>Performance aspects</b> | <b>Gannan Tea Picking<br/>Opera Before 1949</b>   | <b>Gannan Tea Picking<br/>Opera After 1949</b>  |
|--------------------------------------|---|---|
| Performance place                    | Remote mountain villages,<br>casinos, and markets | A regular performance<br>venue  |
| Performance personnel                | Three or five people                              | The number of performers<br>has gradually increased   |
| Performance content                  | Funny, vulgar, Tea as a<br>story                  | The work and life of tea<br>affairs; Praise of the Red<br>Army and the Communist<br>Party; Show a good life |

In short, Gannan Tea Picking Opera before and after 1949 in music, singing and performance have similarities and differences, but from the perspective of the whole development process, Gannan Tea Picking Opera is continuous development and adapt to the needs of society, more with the development of society and developing Gannan Tea Picking Opera to adapt to the society and people.



## CHAPTER VI

### Guidelines for the Preservation of Gannan Tea Picking Opera

The individuals that performed significant roles in this study encompassed Binmao Chen, Yujun Zhang, and Yuying Huang, who are recognized as inheritors of the Gannan Tea Picking Opera tradition. The participants actively participated in dialogues concerning a range of topics pertaining to the conservation and advancement of Gannan Tea Picking Opera. The discussions encompassed various key stakeholders, including government representatives, educators, external music master tutor Yun Hong from Gannan Normal University, experienced music teachers from primary and secondary schools, and Wei Lu, a researcher with 24 years of dedication to studying Gannan Tea Picking Opera (Figure 49).



Figure 49. key informants and professors focused group

Source: Junyong Chang (2023)

The researcher employed a combination of on-site and online focus group conversations to examine three key dimensions. The following aspects are as follows:

- 6.1 Innovation of Gannan Tea Picking Opera
- 6.2 The government is present to provide support
- 6.3 Social promotion and acceptance

## 6.4 Summary

### 6.1 Innovation of Gannan Tea Picking Opera

#### 6.1.1 Three key informants

In my field survey, the researcher interviewed three informants in Ganzhou city to learn how to innovate Gannan Tea Picking Opera, as follows:

The first informant (Binmao Chen) said: “Gannan Tea Picking Opera are not only recording of the life of the Gannan people in Ganzhou city, but also carry the long history and splendid culture of the Gannan people in Jiangxi. The innovation of Gannan Tea Picking Opera should be based on the preservation of the original elements, and then combined with other arts, to create new plays to innovation.”

The second informant (Yujun Zhang) said: “Gannan Tea Picking Opera music innovation, is should find can sing can play Gannan Tea Picking Opera old artists, through the equipment now record the ancient Gannan Tea Picking Opera, and then save the innovation, is with the record of Gannan Tea Picking Opera music data to create, to create works to school or social spread, let more people know and understand Gannan Tea Picking Opera.”

The third informant (Yuying Huang) said: “The innovation of Gannan Tea Picking Opera should be carried out in the process of school inheritance, and the combination of teaching and creation of new plays can not only ensure the professor of Gannan Tea Picking Opera in the school, but also sum up the experience to innovate in teaching.”

From the oral narration of the three informants, we have obtained the Innovation to ensure the original nature of Gannan Tea Picking Opera, preserve the excellent Gannan Tea Picking Opera and create new Opera suitable for modern people's appreciation.

#### 6.1.2 University professors and experts

In my field survey, I interviewed three University professors and experts and Get how to innovate Gannan Tea Picking Opera, as follows:

The first University professors (Yun Hong) said: “Gannan Tea Picking Opera development so far, there are a lot of new plays and classic, is a good local Opera, in terms of creation, advice can from all aspects of life to find inspiration, such as the

observation of the natural environment of Jiangxi region, reading Jiangxi region related books, watch new movies, etc., to stimulate creativity, to help conceive new Jiangxi tea-picking drama plot and role, in the classic music creation new Gannan Tea Picking Opera.”

The second expert (Yanling Guo) said: “Gannan Tea Picking Opera innovation has always been in, as Gannan Tea Picking Opera father left "the hands and feet always change, and the accent is new day by day", is Gannan Tea Picking Opera in the generations of inheritance change, to cater to people like now, I think Gannan Tea Picking Opera can study and learn other drama, Chinese Opera is interlinked, can learn from each other, learn from each other, to create a new Gannan Tea Picking Opera.”

The third expert (Wei Lu) said: “In the creation of Gannan Tea Picking Opera, I think try new forms of expression, cooperate with creators, actors, directors and so on to jointly explore new creative directions, try new performance means, such as learning dance, music, visual art to enrich their own creation materials, and finally revise repeatedly until the creation of a new Gannan Tea Picking Opera.”

Through the summary of university professors and experts on how to create Gannan Tea Picking Opera, seeking inspiration, research and learning other plays, cooperating with others, trying new forms of performance, repeated thinking and modification and other ways to create Gannan Tea Picking Opera.

### 6.1.3 Mass audience people

By visiting Xiang Township, Wangmudu Town, Ganxian County, Ganzhou City, and Jiulong Mountain, Anyuan County, I randomly asked two members of the mass audience about how to innovate Gannan Tea Picking Opera. The details are as follows: The first mass audience person (Honglin Zhong) said, “Gannan Tea Picking Opera is a traditional opera with a long history. It is based on the tea lantern near Jiulong Mountain and gradually absorbs the folk art of Gannan. It is mainly popular in Gannan. As the audience of Gannan Tea Picking Opera, I think the creation of Gannan Tea Picking Opera is first to let people understand the trivial things in life, so that the audience will know what to play and how to perform. We like it. The rural atmosphere cannot be less, and the plot should be close to life, so the creation of Gannan Tea Picking Opera is something we love to see.”The second mass audience



person (Honglin Xiao) said: “Gannan Tea Picking Opera is my childhood see big opera, when I was a child, a opera, it is very happy, I think Gannan Tea Picking Opera development for so many years, first of all, ornamental is the most important, is I have to want to see, then is education people to love life, filial piety, unite sisters, etc., so have the soul, we will like Gannan Tea Picking Opera, because it deduces life, education people to learn people, unity sisters, filial piety into parents.”

Through interviewing mass audiences and the creation of Gannan Tea Picking Opera, the important thing is to perform rural life, educate people, unite sisters, and so on.

To sum up, the constant sublimation of art is essentially the process of the continuous modernization of traditional culture. In this process, there is both the inheritance of traditional culture and the innovation of traditional culture. The reason why Gannan Tea Picking Opera can be spread today is because of these two points: inheritance and innovation. From the comparison of musicals and performances of Gannan Tea Picking Opera before and after 1949, it is found that there are both similarities and differences. It is such inheritance and innovation that makes beautiful art develop to this day.

Now to the inheritance and protection of Gannan Tea Picking Opera, we should go both ways, not only to organize and preserve the original flavor of Gannan Tea Picking Opera: music, singing, and performance, but also to encourage the creation of modern Gannan Tea Picking Opera: music, singing, and performance. The traditional and modern innovation of Gannan Tea Picking Opera protection and inheritance at the same time gives the charm of era art.

## **6.2 The government is present to provide support**

The theory of government present originates from the western field theory and is a summary of western social and historical practice. It generally refers to the concrete embodiment of state power in social life, mainly discusses the relationship between the state and society, and explains phenomena such as clan and ritual in society. This theory has been regarded as a theoretical framework by Chinese academic circles to diagnose and explain Chinese social and cultural phenomena and has achieved many research results. Such as the construction of state power and rural

society, state and folk beliefs and folk culture, state and clan, and a series of interactive relations.

Researchers interviewed the key informants, university professors and experts, and mass audience members to explore how the government supports the preservation of Gannan Tea Picking Opera.

#### 6.2.1 Three key informants

In my field survey, I interviewed three informants in Ganzhou city and learned how to innovate Gannan Tea Picking Opera, as follows:

The first informant (Binmao Chen) said: “I first of all thank the government for awarding me Gannan Tea Picking Opera national intangible cultural heritage identity. Is the government support? I have taught Gannan Tea Picking Opera for more than 50 years. I think the government economic support and subsidies let me have the power. Of course, I also love Gannan Tea Picking Opera, performing JGannan Tea Picking Opera, and professor Gannan Tea Picking Opera, basically dry in my life. I suggest that the government cultivate more inheritors.”.

The second informant (Yujun Zhang) said: "I first thank the people in Jiangxi province; I am the material cultural heritage of Jiangxi opera inheritance; I have worked in Gannan Tea Picking Opera music for more than 50 years; the government has helped me a lot and given me a lot of opportunities; I am again under the care of growth and a professor of Gannan Tea Picking Opera; and I think the government can be more proactive to save Gannan Tea Picking Opera”.

The third informant (Yuying Huang) said: “I first want to thank the government for helping me. I am from the government workers, a Gannan Tea Picking Opera actor, to the government-run school professor tea picking play for nearly forty years. The government gave me a lot of life and education support. I am very happy, Professor Jiangxi tea plucking play. I think the government policy is to let more people understand Gannan Tea Picking Opera and let Gannan Tea Picking Opera spread to farther places”.

#### 6.2.2 University professors and experts

In my field survey, I interviewed three university professors and experts and learned how to innovate Gannan Tea Picking Opera, as follows:

The first university professor (Yun Hong) said, "As a visiting professor at Gannan Normal University, I am also a member of the government." I think the government can give more preferential policies to universities so that professors, teachers, and students can participate in the study of Gannan Tea Picking Opera. I can give more money or set up incentive funds to encourage universities to study Gannan Tea Picking Opera".

The second expert (Yanling Guo) said: "First of all, I would like to thank the government for giving me the opportunity. As the principal of primary and secondary schools, I am also the researcher, transmitter, and protector of Gannan Tea Picking Opera. I think the government can hold more activities to support the protection of Gannan Tea Picking Opera".

The third expert (Wei Lu) said: "First of all, I thank the government for raising me. I am a music researcher. From the researcher's point of view, I hope the government will give more money, more opportunities, more policies, and so on".

Three university professors and experts believe that the government should give more policies to promote the performance of Gannan Tea Picking Opera, give more money to raise the inheritors of Gannan Tea Picking Opera, and give more opportunities for more people to learn and protect Gannan Tea Picking Opera.

### 6.2.3 Mass audience: people

By visiting Xiang Township, Wangmudu Town, Ganxian County, Ganzhou City, and Jiulong Mountain, Anyuan County, I randomly asked two members of the mass audience about how to innovate Gannan Tea Picking Opera. The details are as follows:

The first mass audience person (Honglin Zhong) said, as a government worker, I am also a lover of Gannan Tea Picking Opera. I think the government holds more Gannan Tea Picking Opera competitions and Gannan Tea Picking Opera performances in the countryside so that we can see more Gannan Tea Picking Opera performances and understand Gannan Tea Picking Opera".

The second mass audience person (Honglin Xiao) said: "First of all, I would like to thank the government for supporting the performance of Gannan Tea Picking Opera. I can see Gannan Tea Picking Opera at home. I hope the government will give

more subsidies so that the performing staff of Gannan Tea Picking Opera can eat and wear warm clothes and perform more for us”.

Through the opinions of the mass audience on the government, we mainly hope that the government will give more policies and subsidies so that the Gannan Tea Picking Opera actors can perform more for the masses.

In the study of Gannan Tea Picking Opera before 1949, researchers found that "the presence of the country" has always been the most important force affecting the protection and inheritance of Gannan Tea Picking Opera. Under the influence of "the presence of the country", the social function and social value of Gannan Tea Picking Opera have been given great play, the rural art system has been developed, and the social status of the old artists of Gannan Tea Picking Opera has been enhanced.

In the early days of the founding of the People's Republic of China in 1949, the people became masters of the country and needed to enjoy the achievements of political, economic, cultural, and social development. With the improvement of material living standards, people hope to enjoy more artistic achievements to meet the growing needs of cultural life. On this basis, a series of opera guidelines and policies were born. For example, President Zedong Mao of the People's Republic of China wrote the general policy of opera reform for the Ministry of Culture of China, which made many suggestions and countermeasures for the excavation of traditional opera, creating many opportunities and conditions for the development of Chinese opera. Under such policy support, Gannan Tea Picking Opera actively excavates and performs traditional plays, which lays a good foundation for its sorting and adaptation work in the future.

In short, the government mainly provides policy input and services for Gannan Tea Picking Opera and guides and encourages artists to create more excellent works so that more artists can devote themselves to the preservation of Gannan Tea Picking Opera.

### **6.3 Social promotion and acceptance**

#### **6.3.1 Three key informants**

In my field survey, I interviewed three informants in Ganzhou city and learned how to innovate Gannan Tea Picking Opera, as follows:

The first informant (Binmao Chen) said: “As a member of society and an inheritor, I think social groups can give me more opportunities to teach Gannan Tea Picking Opera. I will go to the community to teach and popularize Gannan Tea Picking Opera, and I will also go to the school to teach Gannan Tea Picking Opera. I hope the society will let me teach Gannan Tea Picking Opera”.

The second informant (Yujun Zhang) said: “As a member of the society, I will go to communities, schools, cultural centers, nursing homes, and other places to teach Gannan Tea Picking Opera, so that more social personnel can understand Gannan Tea Picking Opera and accompany me to grow old slowly, but I still thank the society for giving me the opportunity to teach Gannan Tea Picking Opera”.

The third informant (Yuying Huang) said: "As one of the members of society, my job is to teach Gannan Tea Picking Opera and study the culture of Gannan Tea Picking Opera. I will teach what I have learned all my life to my students and practice the needs of society through my actions. I also hope that more students in society will learn Gannan Tea Picking Opera.”

To sum up, the researchers found that the inheritors hope to have more opportunities to teach and inherit the Gannan Tea Picking Opera.

### 6.3.2 University professors and experts

In my field survey, I interviewed three university professors and experts and learned how to innovate Gannan Tea Picking Opera, as follows:

The first university professor (Yun Hong) said: “Every one of us is a member of society; in such a big family, I will use my actions to spread the Gannan Tea Picking Opera, so that more people understand and know the Gannan Tea Picking Opera. They will also respond to the social call to make their own contribution to the inheritance of Gannan Tea Picking Opera”.

The second expert (Yanling Guo) said: “As a member of society, I am a music teacher and also the initiator of Gannan Tea Picking Opera. I will teach Gannan Tea Picking Opera in the classrooms of primary and secondary schools so that more primary school students or middle school students can learn and spread Gannan Tea Picking Opera”.

The third expert (Wei Lu) said: “As a member of society, I am a government worker, the leader of music education, and an initiator of Gannan Tea Picking Opera.

I will teach Gannan Tea Picking Opera in various schools and also hold the activities of Gannan Tea Picking Opera in the classroom so that Gannan Tea Picking Opera can be truly spread and taught in primary and secondary schools”.

To sum up, university professors and experts hope to protect and study Gannan Tea Picking Opera through their own professors and communication.

### 6.3.3 Mass audience: people

By visiting Xiang Township, Wangmudu Town, Ganxian County, Ganzhou City, and Jiulong Mountain, Anyuan County, I randomly asked two members of the mass audience about how to innovate Gannan Tea Picking Opera. The details are as follows:

The first mass audience person (Honglin Zhong) said: “As a member of society, I am a person who appreciates Gannan Tea Picking Opera. From the perspective of society, we recognize that Gannan Tea Picking Opera can be spread, so I will spend my own time and economy to support the spread of Gannan Tea Picking Opera in society”.

The second mass audience person (Honglin Xiao) said: “I am a member of the society; my grandfather's grandfather is a performer of Gannan Tea Picking Opera. In my family, I am deeply grateful to Gannan Tea Picking Opera for raising us. I will also support the spread of Gannan Tea Picking Opera in the society. I am also willing to do my own responsibility for the dissemination and protection of Gannan Tea Picking Opera”.

To sum up, the audience thinks that Gannan Tea Picking Opera brings them happiness but also adds color to their hard work, which is the fertile soil for the spread and protection of Gannan Tea Picking Opera.

## 6.4 Summary

The creation, performance, and appreciation of Gannan Tea Picking Opera are inseparable from the participation of people. People are the creators and also the recipients, which requires people in society to carry forward and accept Gannan Tea Picking Opera. Therefore, the main body of Gannan Tea Picking Opera is people, but not a specific natural person; it should be the Gannan people. No matter the time and space conditions, the Gannan people should not give up their own excellent traditional



culture and should always use it to be the inheritance and protection of traditional culture and strive to maintain the necessary cultural consciousness and cultural confidence. We should not only have a deep understanding of the value of Gannan Tea Picking Opera but also examine its shortcomings and clarify its future development direction.

In 2006, Gannan Tea Picking Opera was approved by the State Council and included in the first batch of the national non-material cultural heritage protection list. Protection is for inheritance and development. In recent years, society has had the following two aspects: into the campus, into the classroom; into the market, into the community. Details are as follows:

1) Gannan Tea Picking Opera into the campus, into the classroom

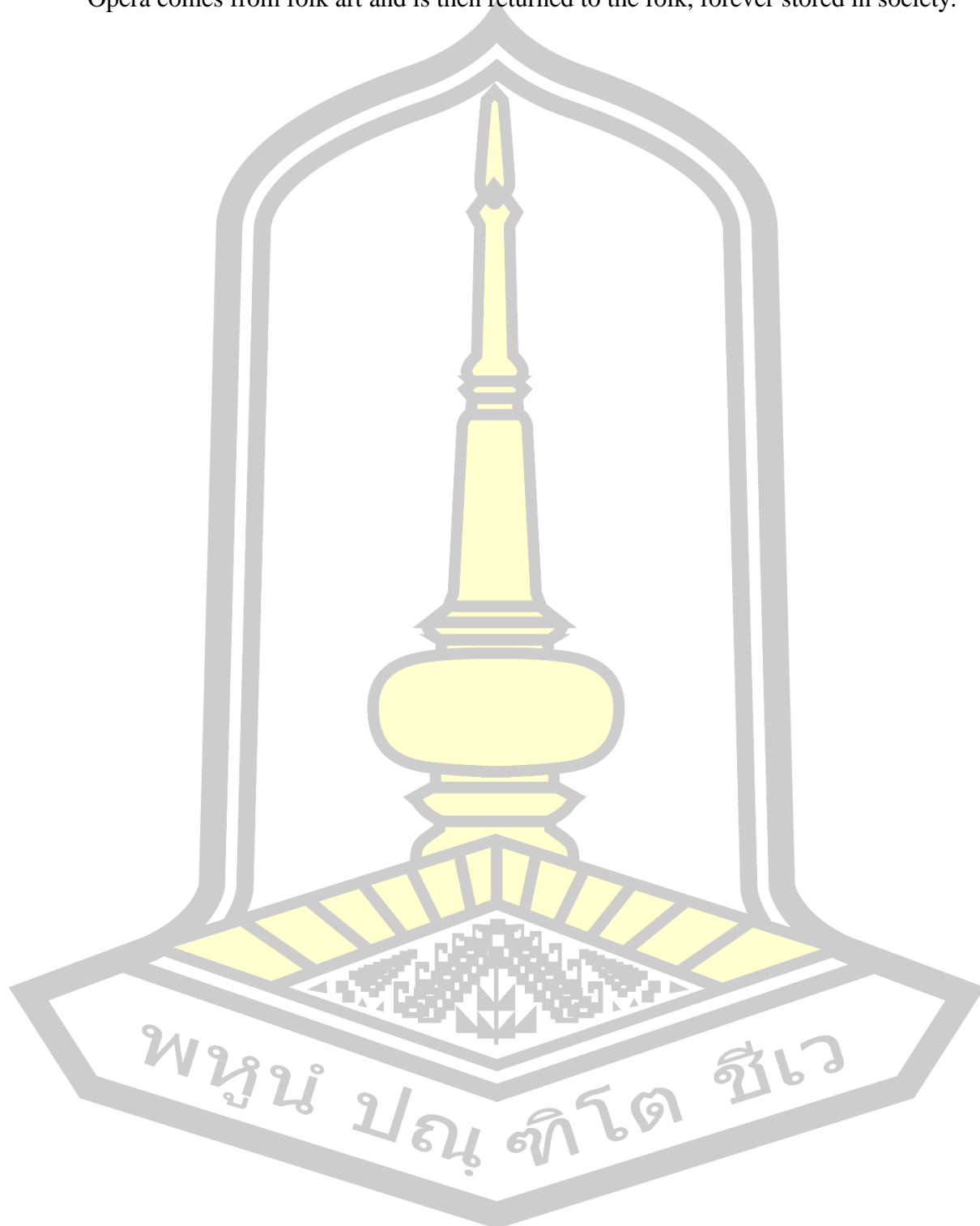
The first step in the protection and inheritance of Gannan Tea Picking Opera is to start with the children, so that the children have been influenced by the traditional Gannan Tea Picking Opera since childhood. In recent years, Ganzhou city, in the way of "government presence", has started the activity of "Gannan Tea Picking Opera on campus", not only in the classrooms of primary and secondary schools but also in the classrooms of colleges and universities. In the activity of "government presence", the School of Music of Gannan Normal University deeply promoted Gannan Tea Picking Opera into the undergraduate class, the music class of Zhanggong District Second Primary School of Ganzhou City, and so on.

2) Gannan Tea Picking Opera into the market, into the community

Gannan Tea-Picking Opera itself comes from the folk. After the protection and inheritance of successive artists, it went into the market and the community. For example, the old artists of Gannan Tea Picking Opera from the former Gannan Literature and Art School organized the elderly to learn to dance and sing Gannan Tea Picking Opera in the community of Ganzhou Association for the Elderly.

To sum up, in the spread of Gannan Tea Picking Opera protection and inheritance, Gannan Tea Picking Opera old artists, government cultural departments, love Gannan Tea Picking Opera fans, friends, teachers, and students of colleges and universities, he (she) in their own way silently for the spread of Gannan Tea Picking Opera protection heritage, to make today's Jiangxi tea plucking play forward in every

corner of the world. Here, thank you for your selfless dedication. Gannan Tea Picking Opera comes from folk art and is then returned to the folk, forever stored in society.



## CHAPTER VII

### Conclusion Discussion and Suggestion

From the study data, the investigator can draw conclusions, discussions and suggestions as follows:

7.1 Conclusion

7.2 Discussion

7.3 Suggestion

#### 7.1 Conclusion

7.1.1 To investigate Gannan Tea Picking Opera after the Cultural Revolution

According to the historical documents and the field investigation as to the origin of Gannan Tea Picking Opera, the researcher found that Gannan Tea Picking Opera originated in Gannan and spread throughout China in the later period. The development of Gannan Tea Picking Opera is divided into:

7.1.1.1 Gannan Tea Picking Opera from 1600 to 1644

In this period, the Gannan Tea Picking Opera was called the Gannan Tea Picking Song, which was just popular or originated. When people picked tea, grew tea, made tea, and fried tea at home and worked hard in the fatigue In order to relieve the hard work, the Gannan Tea Picking Song was sung.

7.1.1.2 Gannan Tea Picking Opera from 1644 to 1912

This period is the period of the development of Gannan Tea Picking Opera, known as Gannan Tea Picking Lantern. With the continuous enrichment of materials, people not only have working time but also a season of rest or harvest celebration. Other artistic developments at this time, combined with the Gannan Tea Picking Song, formed the Gannan Tea Picking Lantern, also known as lantern opera.

7.1.1.3 Gannan Tea Picking Opera from 1912 to 1949

Social development, people more rich material, spiritual and cultural demand increase, this time local song, dance, rap art, and Gannan Tea Picking lantern, Gannan Tea Picking Opera, also called the triangle class (three people a opera), so this time of Gannan Tea Picking Opera not only have folk songs, dance, and rap, acrobatics,

drama, is for restaurant, casino, theater, and other places to provide acting, gradually formed Gannan Tea Picking Opera.

#### 7.1.1.4 Tortuous Development Period from 1949 to 1966

After the establishment of the People's Republic of China, Gannan Tea Picking Opera entered the city and quickly gained popularity, improving the status and respect of artists. With the increase in academic students, special schools were set up to teach Gannan Tea Picking Opera, and many new plays were created. The popularity of Gannan Tea Picking Opera has been enhanced.

This period is the proudest period of Gannan Tea Picking Opera entertainers, some status, from the countryside, restaurants, casinos, and other places into the city, enjoying the rich children, is the golden period of Gannan Tea Picking Opera.

#### 7.1.1.5 Survival Dilemma Period from 1966 to 1976

From 1966 to 1976, China began to implement the third and fourth five-year plans. A critical movement in the field of ideology gradually developed into the leadership of the political movement. The central committee of the communist party of China issued the "5-6-1 notice" which opened for a decade to the party and the people, causing a serious disaster of "proletarian culture revolution". This decade became the "Cultural Revolution period", and the art world presented a scene of a hundred flowers fading and busting. Only the eight "model operas" of Peking Opera established by Jiang Qing occupied the drama stage. It has seriously affected the development of Gannan Tea Picking Opera.

This period is the slowest period of development because the whole country in Peking Opera is also Chinese opera. In order to make people understand, old artists play Chinese plays, constantly incorporating the elements of Jiangxi tea-picking opera and Gannan tea-picking opera elements in Chinese plays, to perform and satisfy the audience.

#### 7.1.1.6 Period of Rebirth from 1976 to 2022

Gannan Tea Picking Opera, published after the founding of New China, video materials, and graphic books were destroyed during the "Cultural Revolution". With the crushing of the Gang of Four, the "Cultural Revolution", which lasted for hundreds of millions, finally came to an end. Gannan Tea Picking Opera once again entered the city, into the Ganzhou Gannan Tea Picking Opera Troupe for the audience

performance, and into Ganzhou Art School once again ushered in the new Gannan Tea Picking Opera students.

During this period, Gannan Tea Picking Opera continued to develop and integrate many other arts, laying the foundation for the development of Gannan Tea Picking Opera. Their earnest and enthusiastic performance not only improved the performance level of Gannan Tea Picking Opera but also contributed to more people understanding Gannan Tea Picking Opera, protecting Gannan Tea Picking Opera, and learning and teaching Gannan Tea Picking Opera.

7.1.2 To analyze the musical characteristics of Gannan Tea Picking Opera after the Cultural Revolution

Folk songs and tea picking songs were the main musical expressions used in Gannan Tea Picking Opera prior to 1949 as a way to relieve emotional exhaustion. There were different tunings available, with "Zhi" being the most common. Single-sentence patterns and varying patterns were examples of singing structures. Singing groups for Gannan Tea Picking Opera included Lu Qiang, Deng Qiang, Za Qiang, and Cha Qiang. Improvised performances with little equipment and a small audience were held in isolated tea mountains. There were only a few performers, and they were all passionate about their work. Despite difficulties, Gannan Tea Picking Opera kept developing. With an emphasis on song alternation and distinctive singing structures, Gannan Tea Picking Opera created a distinctive musical style in 1949. Along with introducing other singing styles like Cha Qiang, Lu Qiang, and Za Qiang, it included traditional tunes. The opera retained its rich history while adjusting for contemporary society. There are both musical, vocal, and theatrical parallels and contrasts between the Gannan Tea Picking Opera performed before and after 1949. The opera's structure, which includes both singular and repeated sentences, has been modified to accommodate modern demands. But for a moderate accompaniment, the opera incorporated drums and gongs after 1949.

7.1.3 To propose guidelines for the preservation of Gannan Tea Picking Opera after the Cultural Revolution

The preservation and development of Gannan Tea Picking Opera, a traditional art form originating from China, necessitates a nuanced equilibrium between the conservation of its original elements and the incorporation of novel advancements.

According to key informants and specialists, there are numerous recommended approaches for the preservation and promotion of traditional art forms. These techniques include the integration of traditional aspects with other art forms, the documentation of traditional art for instructional reasons, and the incorporation of traditional art into school curricula. The preservation and progress of any endeavor heavily rely on the essential components of government backing, law, and money. The active participation of its members—particularly artists and residents—has a significant impact on the preservation of the Gannan community.

The Gannan Tea Picking Opera has received acknowledgment and endorsement, including its designation on the national inventory of intangible cultural assets and its integration into educational institutions and local communities. Nevertheless, the impact of changing times and increasing cultural integration has had an influence on this conventional artistic expression. The Gannan Tea Picking Opera is currently confronted with various obstacles, including a diminishing pool of performers, a falling audience base, a scarcity of skilled individuals, and sluggish progress in its development. In order to tackle these concerns, the inclusion of this matter in the initial group of non-material cultural heritage under governmental protection occurred in 2006.

The Ganzhou municipal government has implemented a range of actions in response to these difficulties. These measures encompass a range of interventions implemented within educational institutions, the market, and the community, with the objective of disseminating and safeguarding the cultural heritage of Gannan Tea Picking Opera. The use of these preventive measures has led to a partial alleviation of the opera's predicament.

## **7.2 Discussion**

### **7.2.1 Discussion on the investigation of Gannan Tea Picking Opera after the Cultural Revolution**

Through field work and literature analysis, researchers found that it is necessary to explore the development process of Gannan Tea Picking Opera from the perspective of the historical development of the times. Researchers believe that the development of Gannan Tea Picking Song, Gannan Tea Picking Lantern, and Gannan



Tea Picking Opera is inseparable from the joint efforts of artists and creators of all dynasties. In the historical development process of nearly 400 years, Gannan Tea Picking Song, Gannan Tea Picking Lantern, and Gannan Tea Picking Opera have experienced peak periods. Gannan Tea Picking Lantern in the musical and performance have undergone great changes. The above is the result of the joint efforts of the inheritors and artists of Gannan Tea Picking Opera.

At the same time, we cannot ignore social factors such as the ancient war, which forced the famous families of the central plains to migrate to the region, which has excellent culture and art and folk songs that have created or evolved into various art, such as the east of the Republic of China's literary policy, which promotes the prosperity and development of opera, multicultural art integration, presenting diversity, tolerance, and communication art carriers. This needs to be explored from the perspective of social and economic development and cultural development, and it is a necessary research method for researchers to develop this.

The results of the research are consistent with the following scholars' views: 1) Min Wang found that the historical development of Gannan Tea Picking Opera (Min Wang, 2006) 2) Through the transformation of the Republic of China period, Gannan Tea Picking Opera took the opportunity to develop and became the main spokesperson of Gannan Tea Picking Opera music in Jiangxi opera (Lei Guo, 2013); 3) After entering New China (1949–now), people have been paying attention to this ancient art, which has played an important role in the development and changes of Gannan Tea Picking Opera musical (Fengying Xu, 2009); 4) Over the course of its development, Gannan Tea Picking Opera musical has changed from formal opera to informal opera and then to the reform of Chinese opera, with great changes in the music system and performance style (Min Wang, 2007).

The results of the research are consistent with my point of view in the field investigation: 1) Binmao Chen and Yuying Huang discovered the development trajectory of Gannan Tea Picking Opera before 1949: Gannan Tea Picking Song from 1600 to 1644; Gannan Tea Picking Lantern from 1644 to 1912; and Gannan Tea Picking Opera from 1912 to 1949 (Binmao Chen and Yuying Huang, 2023: interviewed). 2) Yujun Zhang and Yuying Huang discovered the development trajectory of Gannan Tea Picking Opera after 1949, which was as follows: tortuous

development period from 1949 to 1966; survival dilemma period from 1966 to 1976; and period of rebirth from 1976 to 2017 (Yujun Zhang and Yuying Huang, 2023: interviewed). 3) The development trajectory of Gannan Tea Picking Opera before and after 1949: Gannan Tea Picking Song, Gannan Tea Picking Lantern, and Gannan Tea Picking Opera (Binmao Chen, Yujun Zhang, and Yuying Huang, 2023, interviewed)

### 7.2.2 Discussion on the musical characteristics of Gannan Tea Picking Opera after the Cultural Revolution

Through field investigation and literature analysis, the researcher found that it is of great significance to further reveal the connotation of national culture to strengthen the understanding of Gannan Tea Picking Opera musicals and improve the artistic quality of Gannan Tea Picking Opera musicals and performances. Rich and colorful local operas are an important part of the national musical, which contains the charm of the Chinese Opera.

First of all, based on the study of Chinese Opera, China's traditional five tone, Gong, Shang, Jue, Zhi, Yu, each for one tone. According to the status and performance function, Chinese Opera is divided into local drama and Chinese Opera, the so-called Chinese Opera, namely the Peking Opera, Huangmei Opera, Henan Opera, Ping Opera, and Yue Opera. Local drama mainly focuses on performance coverage; less masses belong to the local drama, such as Gannan Tea Picking Opera, East River Opera, and so on. In relation to Chinese Opera culture, political, social, and cultural background, the change in the social status of opera artists and their family and performance pedigree is analyzed. For a comprehensive understanding of the Chinese Opera inheritance, the change of the apprentice has important reference significance.

Second, based on the music and performance research of Peking Opera, Henan Opera, Huangmei Opera, Ping Opera, Guangdong Opera, mainly with the help of these mature plays to study or reference, mainly on the study of "Qi Chen Zhuan He" and "Gong, Shang, Jue, Zhi, Yu" and so on;

Third, based on the study of the musical and performance of Gannan Tea Picking Opera, Xin Wang studied the musical characteristics and performance of Gannan Tea Picking Opera in Jiangxi Province. Will be classified by the function of the music as tea, lantern, road, and miscellaneous tones (Xin Wang, 2007); in the

study of Fengying Xu in the singing music art of Gannan Tea Picking Opera, the melody and tune, three cavities and one tune, are analyzed again, and the different singing styles of the old artists are recorded (Fengying Xu, 2009); Shuting Du explores the music of Gannan Tea Picking Opera. The function of the clown music, entertainment features, the satirical function, and the dispensing function are analyzed thoroughly( Shuting Du, 2019); in Yi Wang research on the singing art of Gannan tea picking opera, on the characteristics of Gannan tea picking music, from the language, structure, rotation, lyrics, rhyme, accompaniment, singing characteristics, and so on (Yi Wang, 2015), these studies conform to the law of historical development. The results of the research are consistent with my point of view in the field survey: 1) The musical characteristics of Gannan Tea Picking Opera, "Gong, Shang, Jue, Zhi, Yu" According to the source, style, tune, and function of singing, there are Cha Qiang, Lu Qiang, Deng Qiang, and Za Diao, a total of four categories commonly known as "three qiang and one diao". "Qi, Cheng, Zhuan, He "(Rise, Bear, Change, Close) is the four-sentence structure of a paragraph. Contains four basic cavity sentences; this structure is a very neat square curved structure; changes the technique of singing and sentence patterns (Binmao Chen, Yujun Zhang, and Yuying Huang, 2023) 2) The performance of Gannan Tea Picking Opera, performance place, performance personnel, and performance content Gannan Tea Picking Opera from non-professional performance to professional performance, from the countryside, town, temple, casino, and other places to have fixed performance places, fixed training actors' schools, fixed practitioners, and so on. The play is rich in content, characterized by a few characters and no fixed script; actors can improvise to show rural life and love. Most of the plays are short and concise, humorous, and have a rich life atmosphere. The unique characteristics of southern Jiangxi are loved by the people. At first, the entertainers were not respected, were begging, and had no fixed income, so they could lose their clothes. However, it is the persistence of these artists that makes today's Gannan Tea Picking Opera brilliant (Binmao Chen, Yujun Zhang, and Yuying Huang, 2023). 3) Gannan Tea Picking Opera Before and after 1949, musical and performance comparisons found that with the development of the times, people rich material, musical and performance corresponding also changed, is a richer and more upward direction; therefore, Gannan Tea Picking Opera is the product of the times, also

reflects the change of the times, and conforms to the law of development (Binmao Chen, Yujun Zhang, and Yuying Huang, 2023)7.2.3 Discussion on the Preservation of Gannan Tea Picking Opera

Through field research and literature analysis, researchers found that under the impact of contemporary multiculturalism, Gannan Tea Picking Opera must not only master the traditional Gannan Tea Picking Opera creation techniques but also innovate Gannan Tea Picking Opera creation techniques. Only in this way can Gannan Tea Picking Opera be preserved. 1) With regard to the preservation of Gannan Tea Picking Opera: First of all, traditional methods are used to protect the art of Gannan Tea Picking Opera. Secondly, modern technology is used to protect the art of Gannan Tea Picking Opera. Finally, it is to protect the innovation of traditional Gannan Tea Picking Opera. 2) On the government side: First of all, the government should strengthen the construction of a research team on the Gannan Tea Picking Opera theory and establish the Gannan Tea Picking Opera Art Research Institute. Secondly, dig and sort out the lost old operas and rescue the unique skills of old artists. Finally, the local county governments should vigorously support the county-level Gannan Tea Picking Opera Theaters. 3) On the management of the Gannan Tea Picking Opera Troupe: First, we should deepen the reform of the management system of the opera troupe. Secondly, the leaders of Gannan Tea Picking Opera Troupe should change the situation of redundant personnel in management and lead the team to go deep into the countryside to obtain more market space. 4) About the creation of Gannan Tea Picking Opera repertoire: First, the creation of Gannan Tea Picking Opera repertoire should pursue the concept of popularization. Secondly, the theme of Gannan Tea Picking Opera creation should choose the hot issues in the era and society. Finally, the innovation of Gannan Tea Picking Opera should consolidate the foundation and seek new ones. 5) Gannan Tea Picking Opera should pursue diversified communication channels: First, use traditional theater-style stage performances for communication. Second, use modern community stage performances for dissemination. Finally, use modern media and Internet technology to explore new communication channels.

The results of the research are consistent with the following scholars' views: 1) Chinese opera education is based on technology teaching, relying on practitioners'

systematic learning of singing, performance means, repertoire, and long-term professional performance experience so as to realize the overall inheritance of opera art. Technology teaching is not only the main way to train operatic talents but also the key to the continuation of operatic art. After a long period of accumulation, it finally matured in the late Qing Dynasty and was carried out in the form of training (Zhengjuan Yang, 2013).

2) The Chen School of Henan Opera has experienced four generations of development. With the educational concept of openness, inclusiveness, and teaching in accordance with their aptitude, it promotes the continuous progress of its disciples through the combination of individual inheritance and group inheritance, thus cultivating the descendants of the Chen School in many regions throughout the country. However, with the passage of time and the development of society, there are many problems in the inheritance of the Chen School of Henan Opera, such as the weakening of the school, the lack of successors of inheritance, and the serious loss of skills. In order to make the Chen school art better inherited, the development of contemporary Chen school art should pay attention to talent training, inherit the spirit of schools, inherit the inheritance of traditional skills, and inject a steady stream of vitality into the Chen school of Henan Opera so that it can get better development (Jingwen He, 2022).

3) Some specific and operational measures can be taken for the inheritance and protection of Huangmei Opera. Under the guidance of rescue protection, we will explore excellent traditional plays, establish the digital resource database of Huangmei Opera, and improve the existing museum of Huangmei Opera. Under the guidance of holistic protection, on the one hand, rely on the history and culture of Anqing city and county to enhance the cultural connotation of Huangmei Opera; on the other hand, adhere to the spirit of inclusiveness, establish the consciousness of "Great Huangmei", and strengthen the cooperative protection with the surrounding identity, especially Hubei Province. Guided by productive protection, strengthen the system reform of huangmei opera troupe, further good huangmei opera festival, and improve the construction of huangmei opera theme culture park, on the premise of maintaining the authenticity of huangmei opera limited industrialization development, at the same time through legislation to strengthen the supervision of huangmei opera industrialization and inheritance of the protection of (Lang Zhang, 2014).



The results of the research are consistent with the following scholars' views: 1) which included a stylized law in the practice of inheritance and innovation of Gannan Tea Picking Opera music in the design activities of singing characteristics, shaping characters, and expressing drama types. This procedural law is: tradition → development → repeated use → retention → new tradition, which is an inheritance and innovation formula (Aisheng Wang, Bing Xia, 2009). 2) Analysis on the Birth, Transmission, and Development of Gannan Tea Picking Opera Music, which analyzed the root causes and problems faced by Gannan Tea Picking Opera, proposed effective measures for future development, and provided direction for the inheritance and development of Gannan Tea Picking Opera (Yuqian Li, 2016). 3) Strengthen their own innovative development, improve art appreciation, play the leading role of the delivery government, create a good development environment, establish and improve inheritance and protection laws and regulations, give play to school inheritance, and attach importance to the cultivation of inheritors (Quandan Deng, 2016). 4) Inheritance: no infinite art; innovation: no constant tradition; popularization: from the folk back to the folk (Dan Lai, Yuanze Zhao, 2020). The results of the research are consistent with the researcher's point of view in the field investigation: 1) Protection of Gannan Tea Picking Opera: The music education in primary and secondary schools should appropriately increase the learning of local operas and lay a good foundation for them to understand and transmit Chinese Opera in the future. The cultivation of opera reserve talents is mainly undertaken by opera schools and art schools. Government support and media role. (Binmao Chen, 2023, interviewed) 2) Some suggestions for strengthening the theoretical construction of the Gannan Tea Picking Opera musical are as follows: Establishing academic institutions for systematic theoretical research and concentrating academic talents Solve the problem of talent shortages in Gannan Tea Picking Opera. Learn from other operatic singing methods. (Yujun Zhang, 2023, interviewed) 3) The protection of Gannan Tea Picking Opera needs the support of the government and all sectors of society in order to better protect and transmit Gannan Tea Picking Opera. First of all, the government should increase investment in Gannan Tea Picking Opera, establish Gannan Tea Picking Opera Art Research Institute, organize experts and scholars to record and video the existing operas, collect and sort out precious Gannan Tea Picking Opera literature,



performance scripts and music scores, and strengthen the construction of a theoretical research team. At the same time, local governments should vigorously support Gannan Tea Picking Opera Theaters and take theater construction, solving the office conditions of the troupes, and improving the wages of front-line actors as major events to promote excellent traditional culture. Secondly, we should optimize the reform of the troupe management system. Gannan Tea Picking Opera groups need to gradually abolish negative thoughts, establish a sense of crisis, and activate the enthusiasm of performers through competition through reform. Finally, the talent training mode represented by the troupe should be established to form a new model integrating teaching, mining, sorting, creation, and performance. At the same time, we should increase the learning of opera knowledge in college, middle school and primary school education so as to lay a good foundation for them to understand and transmit opera in the future (Huang Yuying, 2023: interviewed).

### **7.3 Suggestion**

#### **7.3.1 Suggestions on the results of applied research**

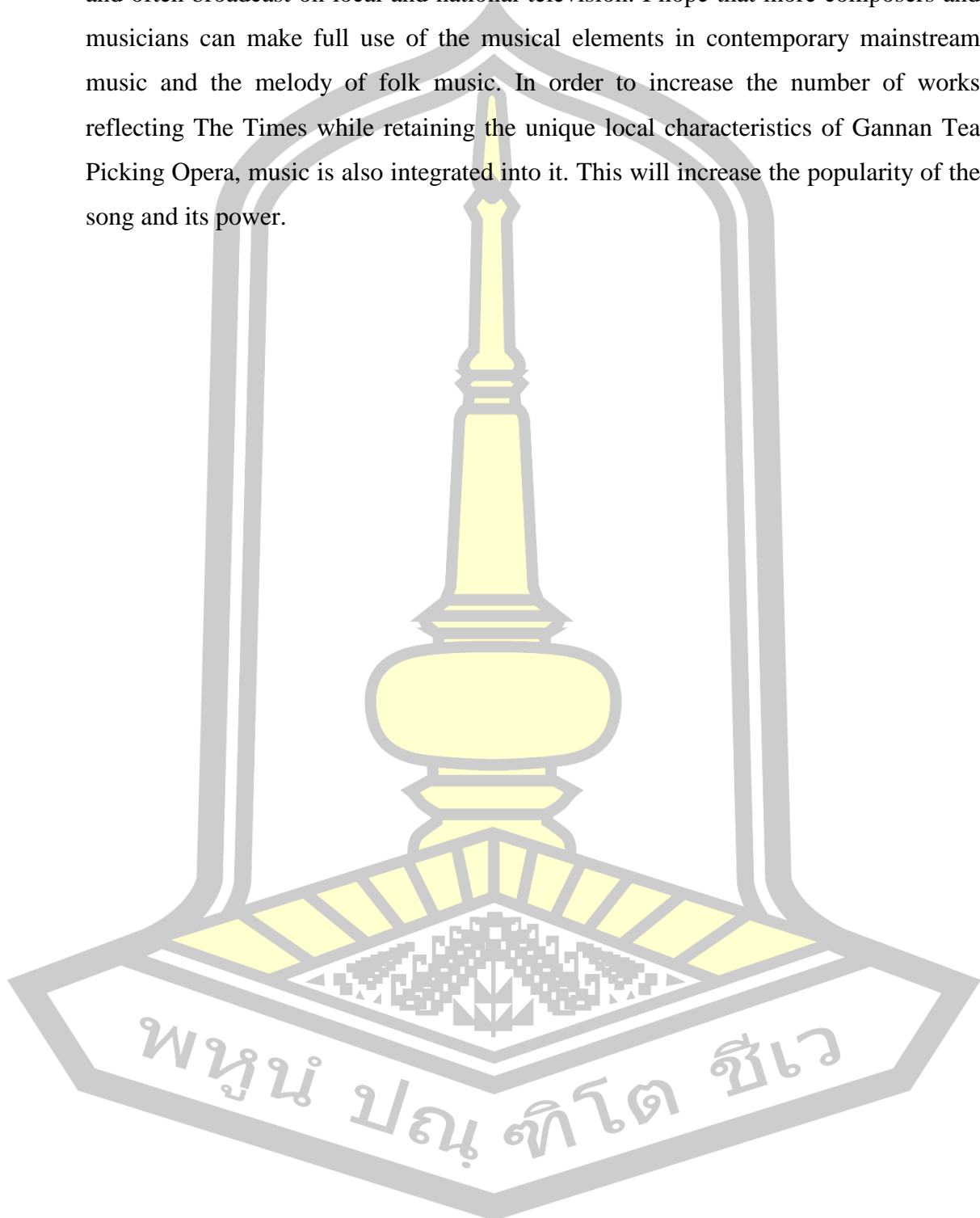
In order to spread and develop Gannan Tea Picking Opera, schools in the Gannan Tea Picking Opera regions of Jiangxi Province can use the research findings to create a variety of teaching materials. Additionally, the local cultural centers in Jiangxi Province can organize and preserve the research findings to further the understanding of the musical culture of Gannan Tea Picking Opera.

#### **7.3.2 Suggestions on further research**

In this dissertation, the researcher only studied the current status of the Gannan Tea Picking Opera before and after 1949, compared the musical characteristics of the Gannan Tea Picking Opera before and after 1949, and examined the preservation of the Gannan Tea Picking Opera before and after 1949. There are many other aspects that can be discussed. Do in-depth research. For example, the comparative musical culture of the Gannan Tea Picking Opera before and after 1949, the comparison musical instrument accompaniment of the Gannan Tea Picking Opera before and after 1949, the comparison musical production of the Gannan Tea Picking Opera before and after 1949, etc., can still be excavated.

#### **7.3.3 Suggestions for further preservation**

In the coming years, the adapted Gannan tea picking drama will be popular and often broadcast on local and national television. I hope that more composers and musicians can make full use of the musical elements in contemporary mainstream music and the melody of folk music. In order to increase the number of works reflecting The Times while retaining the unique local characteristics of Gannan Tea Picking Opera, music is also integrated into it. This will increase the popularity of the song and its power.



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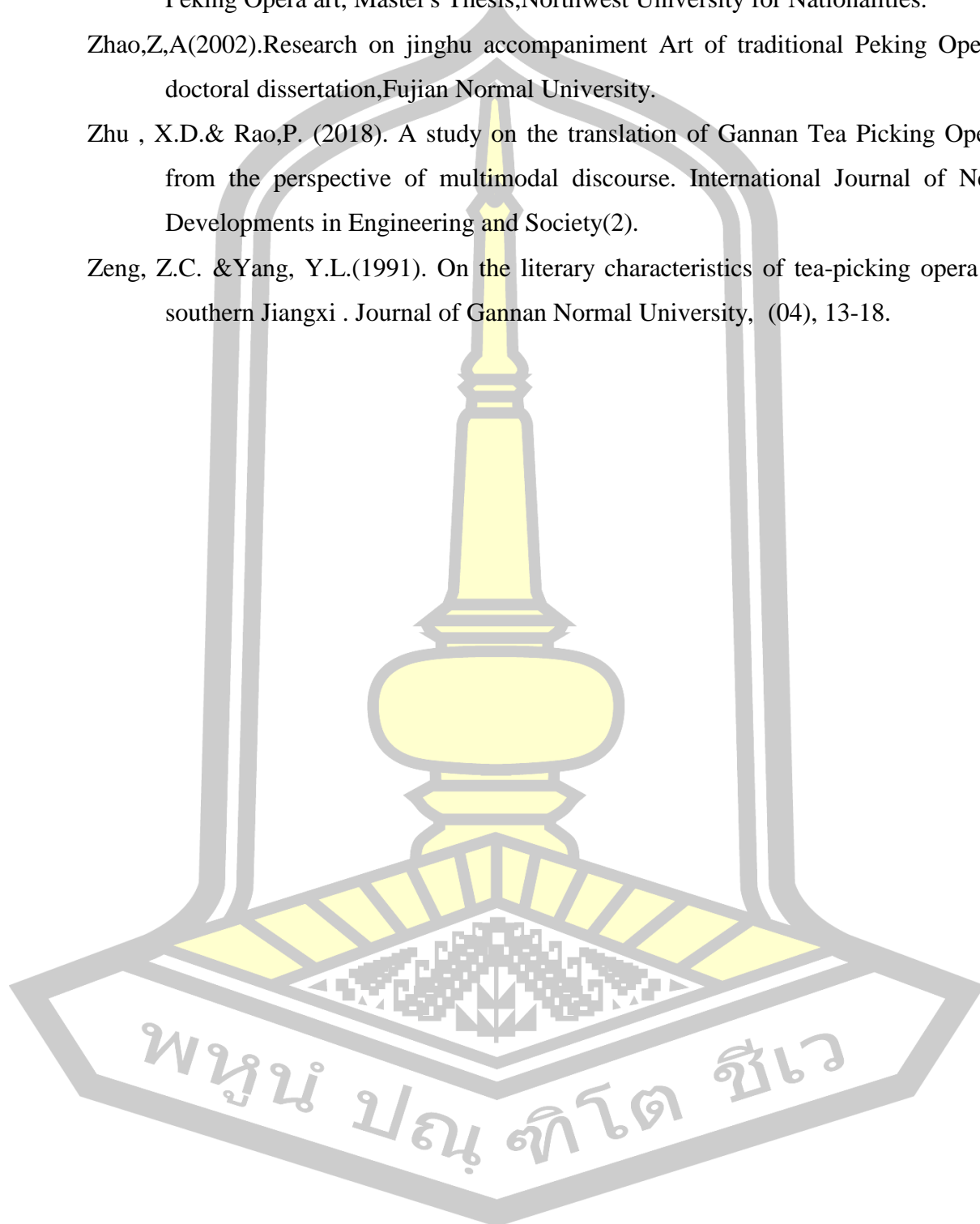


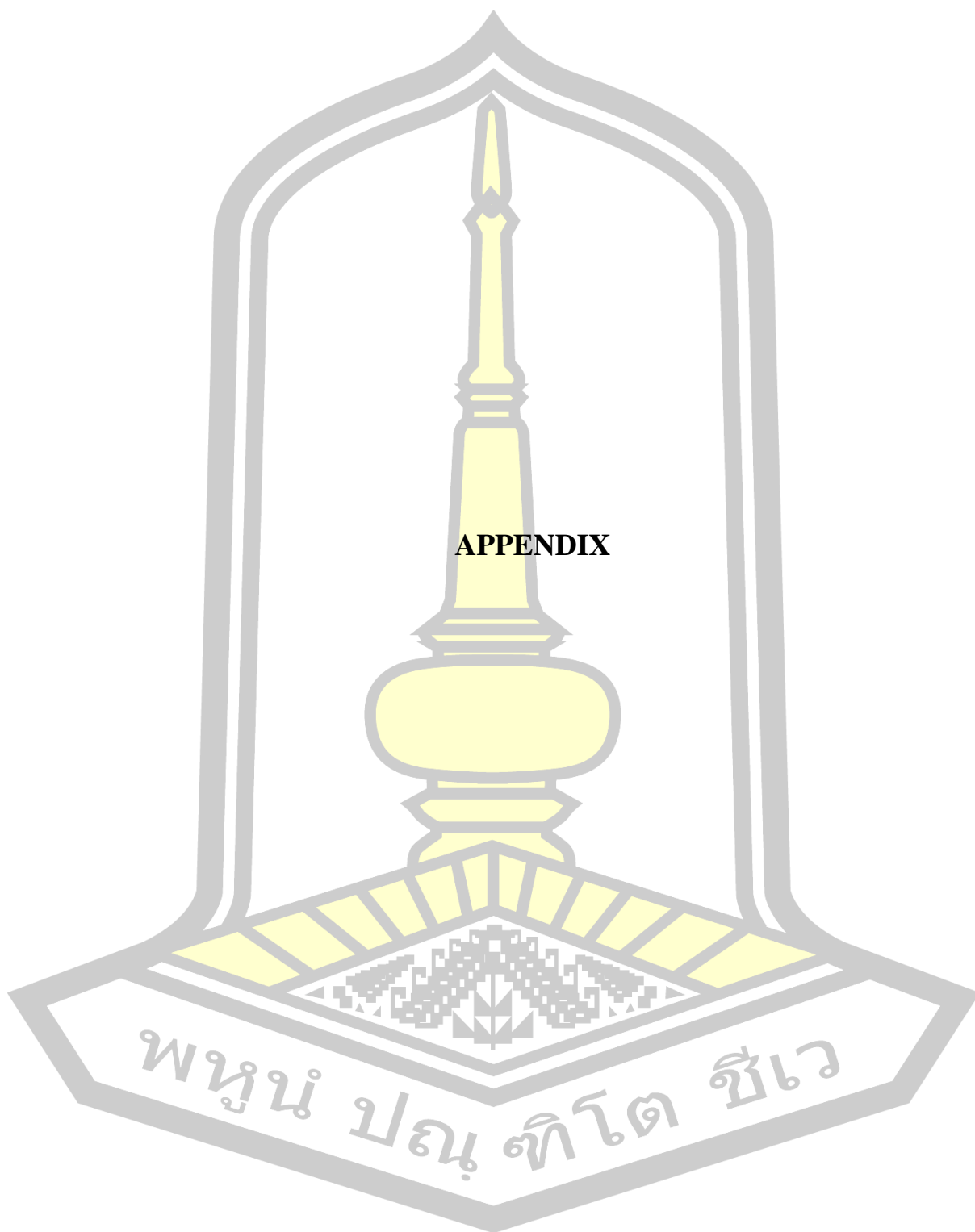
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**APPENDIX**

พหุบัณฑิตจตุรวิธาน

## Appendix 1

### Interview Photos

#### 1. Time

March 2021 to July 2023

#### 2. Site

Gannan Normal University, Ganzhou Normal College, Ganzhou Education Bureau, Ganzhou Tea Picking Opera Troupe, Ganzhou Cultural Center, Wangmu Du Township, Ganxian County, Jiulong mountain Gannan, and so on.



Figure 50. Key informant Binmao Chen and Junyong Chang photo

Source: Yanan Luo (2023)



Figure 51. Gannan Tea Picking Opera Music  
Source: Junyong Chang (2021)



Figure 52. Key informant Yujun Zhang and Junyong Chang photo  
Source: Jingya Yu (2023)



Figure 53. Key informant Yuying Huang and Junyong Chang photo

Source: Dan Lai (2023)



Figure 54. Research on Gannan Hakka Tea Picking Opera

Source: Yuying Huang (2023)





Figure 55. Professor Dan Lai and Junyong Chang photo

Source: Yutong Zeng (2023)

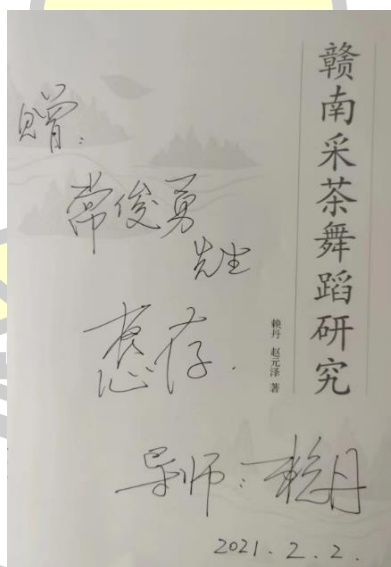


Figure 56. Research on Gannan Gannan Tea Picking Dance

Source: Dan Lai (2021)





Figure 57. Anyuan County Cultural Center Honglin Zhong and Junyong Chang photo

Source: Jingya Yu (2023)



Figure 58. Xiabang township Honglin Xiao and Junyong Chang photo

Source: Jingya Yu (2023)

## BIOGRAPHY

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