

Actor's Vocal Technique of Huai Opera in Shanghai, China

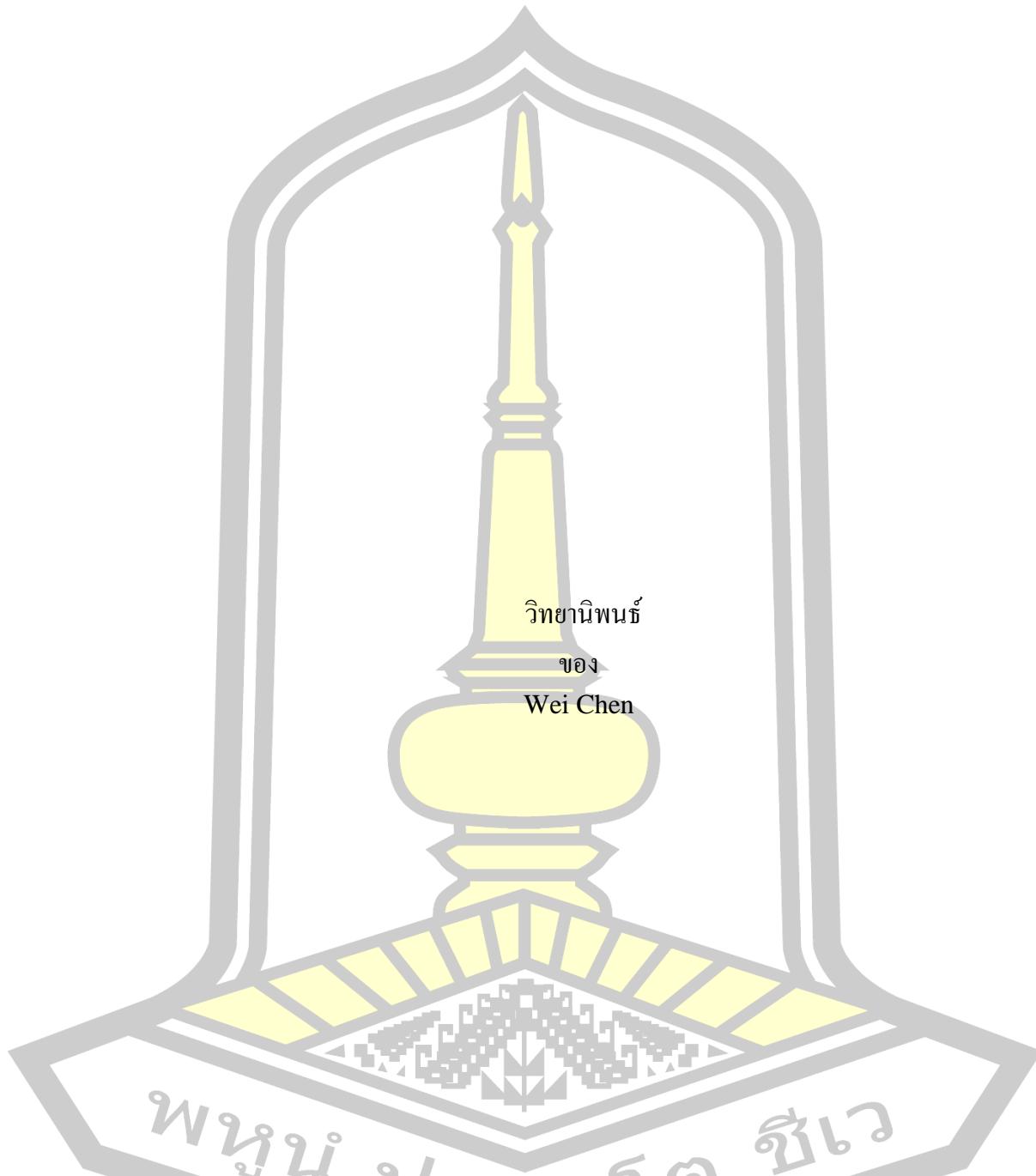
Wei Chen

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

January 2024

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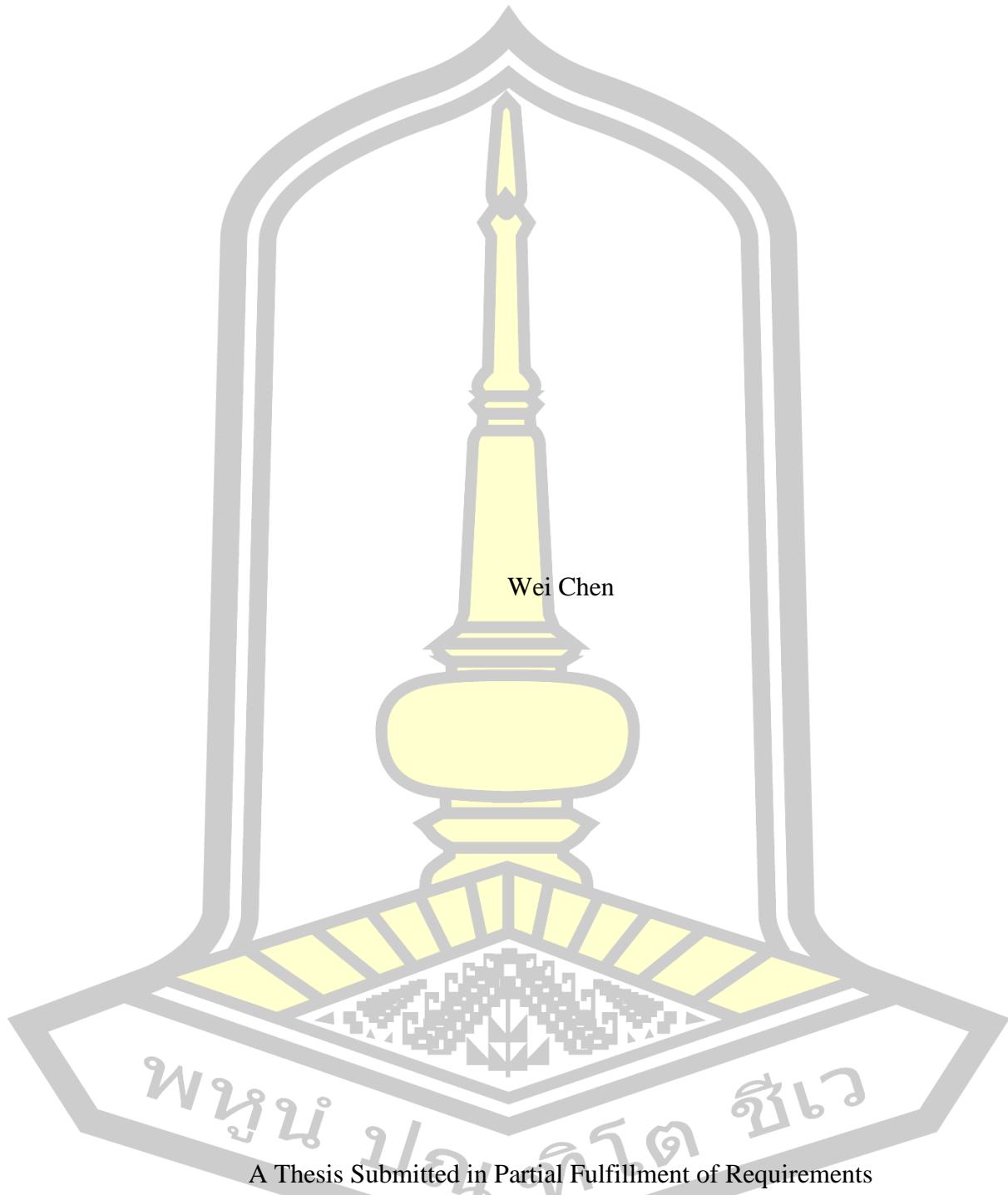
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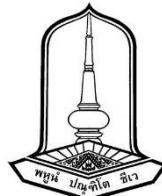
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January 2024

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The examining committee has unanimously approved this Thesis, submitted by Mr. Wei Chen, as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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### ABSTRACT

The dissertation is concerned with the study of Chinese Huai Opera music. Actor's Vocal Technique of Huai Opera in Shanghai, China. The purpose of the study is as follows: 1) To analyze the music genres and voice techniques of Huai Opera. 2) To analyze the musical characteristics and the relationship between melody and performance in Huai Opera. 3) To propose guidelines for the transmission and development of Huai Opera in Shanghai, China.

The researcher researched, analyzed, and documented the information gathered from the literature review and fieldwork using theoretical approaches from ethnomusicology and musicology.

The following research results are related to the above research objectives:

First of all, in the process of the development of Huai Opera music genres in history, two major genres, the Southern School and the Northern School, were formed, and with the development of the two major genres and the emergence of famous artists, the individual performance styles have become the characteristics of the genres. The singing style of Huai Opera is elegant and soft, with unique vocal techniques and emotional expression. The main singing styles of Huai Opera are "Huai tune," "La tune," and "Free tune." Secondly, Huai Opera has unique musical characteristics. Its music, melody, and performance are inextricably linked and complement each other. Thirdly, through fieldwork and analyses, the researcher found that Huai Opera faces various challenges in the process of development and transmission. In order to revitalize the culture of Huai Opera and put forward a series of measures to promote the development of Huai Opera culture.

Keyword : Huai Opera, Shanghai, Liang Weiping, Northern Jiangsu, Golden Dragon and Mayfly

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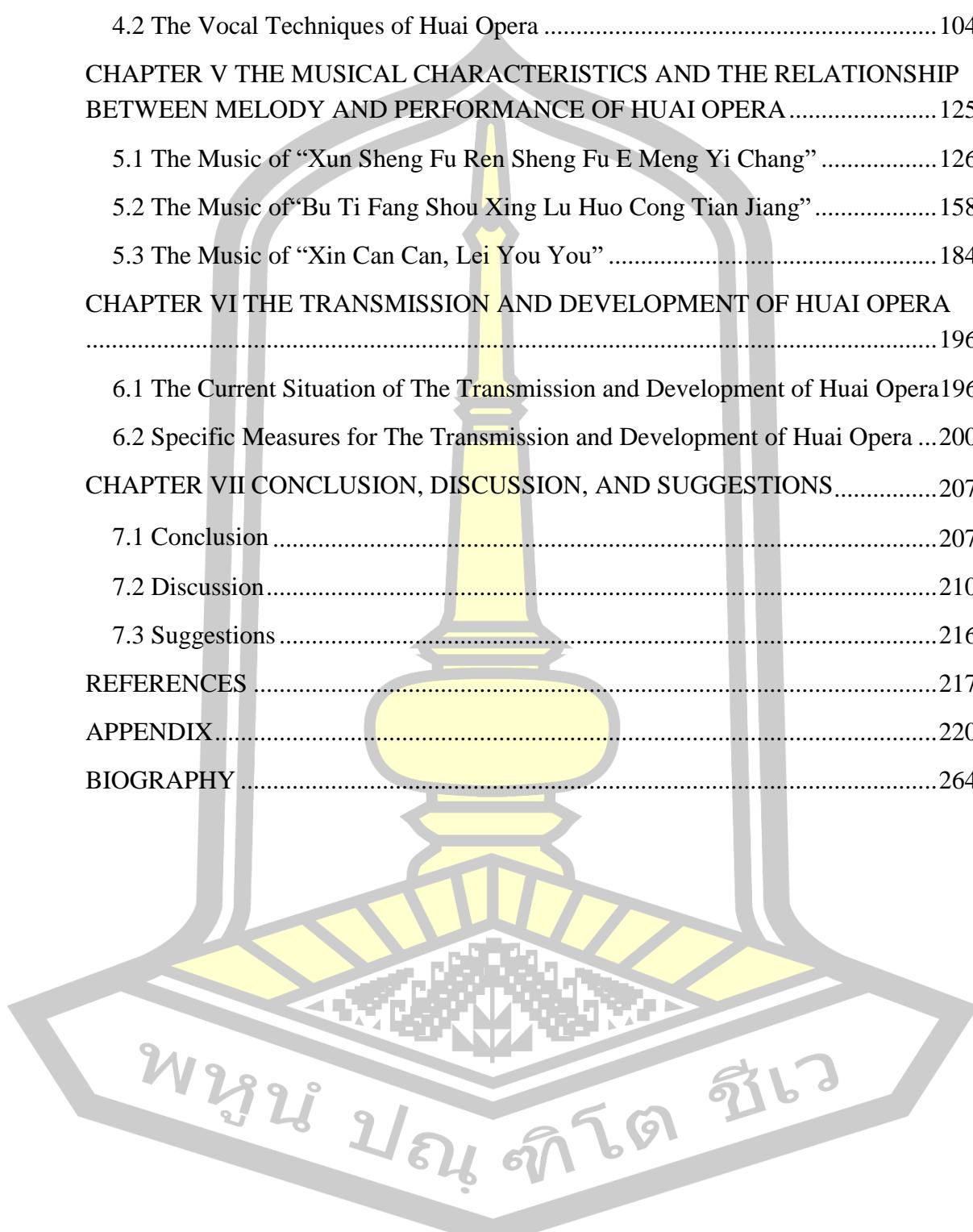
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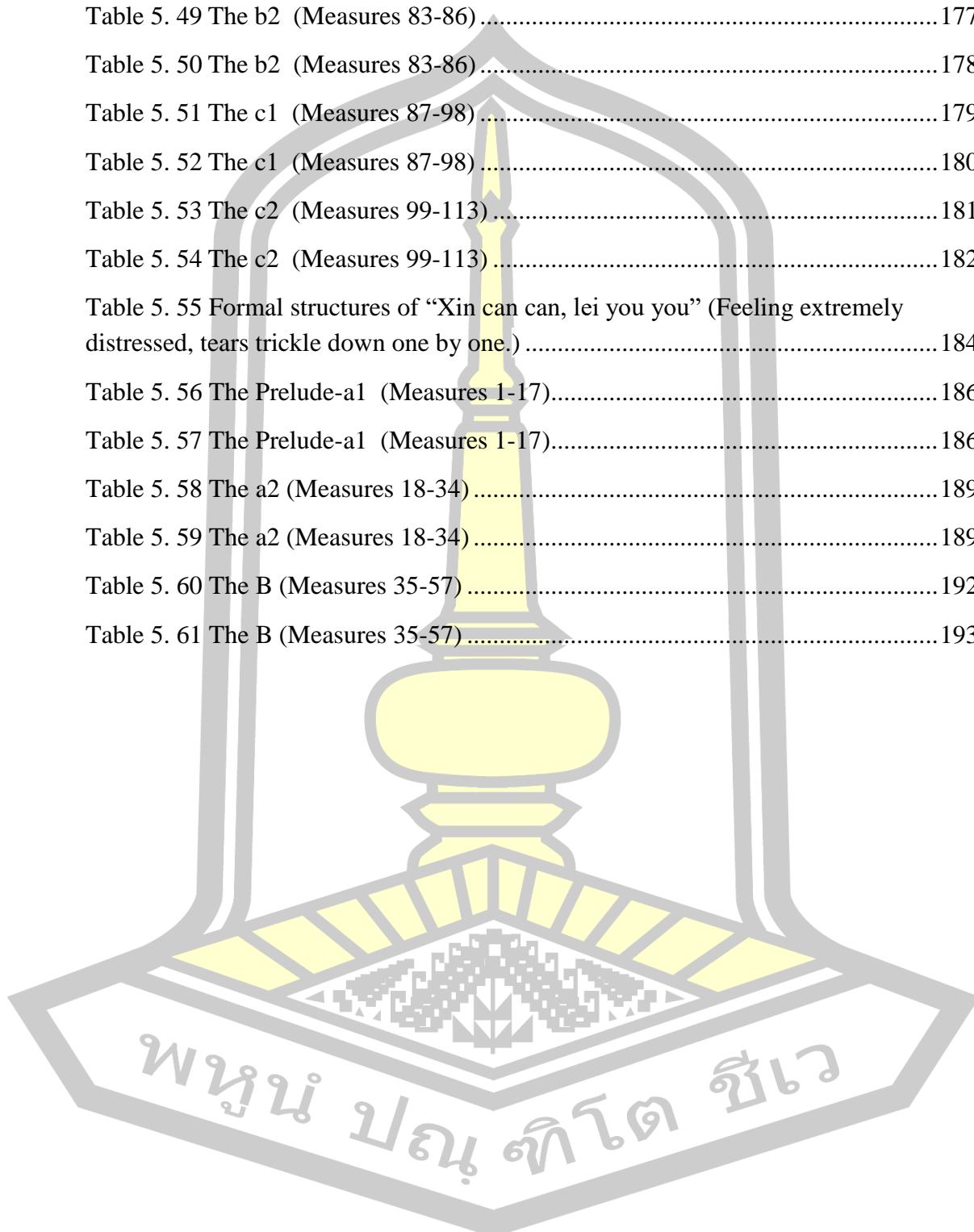


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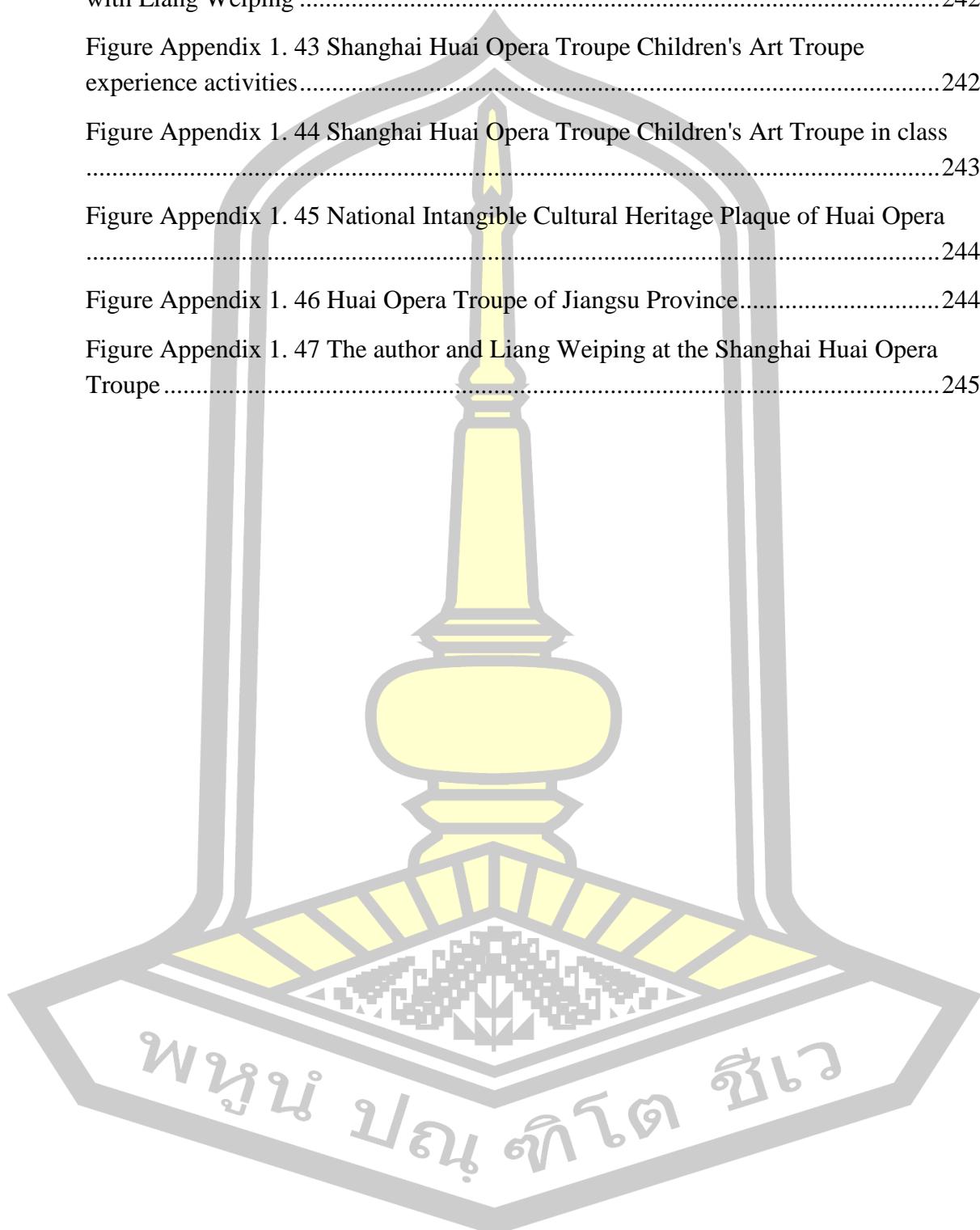
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# CHAPTER I

## INTRODUCTION

### 1.1 Statement of the Problem

Huai Opera, also known as Jianghuai Play and Huai Play, is an ancient local opera. It originated in Huai'an and Yancheng in Jiangsu Province today. It rose in modern Shanghai, and now it is mainly popular in Jiangsu Province and Shanghai City.

In the middle of the Qing Dynasty, in Huai'an Prefecture (now Yancheng City and Huai'an City) and Yangzhou Prefecture (Yangzhou City and Taizhou City), there was a popular local folk song composed of peasant songs and field songs "Xiangxiang Tune" and "Zaiyang Tune". The developed rap form "Mentanci" is in the form of one person singing a solo or two duets called "Erkezi", and beating the beat with bamboo boards. Huai Opera was later performed in conjunction with the "Xianghuo play" performed by folks in northern Jiangsu to thank the gods. At the end of the Qing Dynasty and the beginning of the Republic of China, Jianghuai Play broke into Shanghai Bund and experienced early development stages such as building piers, street stalls, and curtains. Professional stage. The Huai Opera troupe in Shanghai has absorbed some Peking opera actors, forming the characteristics of "Jingjiahuai" in the performance, gradually enriching the singing, performance, and repertoire, and making great progress. After the founding of New China, this type of opera was uniformly named "Huai Opera". Huai Opera is a flower of opera art jointly cultivated by Jiangsu and Shanghai. It is not only an inseparable and important part of Jiangsu local culture but also closely related to Shanghai school culture. It also reflects the profound cultural characteristics of Jiangsu and the active and innovative spirit of Shanghai School. It has research value in folklore, religion, history, and culture. (Wen Ren, 2020)

Huai opera was originally performed in the northern Jiangsu plain and the Jianghuai water town, within a history of more than 200 years, so that the people of Jianghuai call it "hometown opera". The art of Huai opera came after the folklore and the life of people, having a natural and rich artistic expression.

Huai Opera, a local opera genre originated in Yancheng, Funing, and Huaiyin, is rooted in the ancient Chu civilization and shines the light on Jianghuai culture.

Shanghai, the China's largest city, located between Wu and Yue, is a perfect fusion of Jiangnan style with an international arena where Shanghai Huai Opera sprang.

Today, Shanghai is not only a melting pot of various fashionable cultures but also a land to cultivate traditional arts, including opera. In today's Shanghai, there are five opera troupes with a formal national establishment, namely Peking Opera, Kun Opera, Yue Opera, Shanghai Opera, and Huai Opera. However, the latter is the only one of mentioned local opera troupes that comes from outside of the Wu-Vietnamese culture, which have neither the national status of Peking Opera or Kun Opera, nor the local advantage of Shanghai Opera. While not having the breadth of dissemination of Yue Opera, but it is congratulated on the ability to perform in the Northern Suzhou dialect. Shanghai Huai Opera, which speaks the dialect of northern Jiangsu and sings the "Great Pity Tune", displays its unique charm in the land of Wu-Yue and the modern metropolis with its robust and tough qualities. (Guozhong Chen, 2011)

The language used in Huai opera is based on the dialect of Jianghuai Mandarin. It is a stage language that is dramatized by the nearby Huai'an, Yanfu and other local dialects. The intonation is stable, the four tones are distinct, the five tones are complete, full of charm, the pronunciation is pure and pleasing to the ear. In 1961, the Huai Opera Art Examination Committee defined that the language of Huai Opera was based on the phonetics of Jianhu County dialect, and at the same time appropriately absorbed individual sounds of universal significance in the surrounding areas to enrich them. The language of Huai opera has gradually formed 20 rhymes in the long-term practice. Among them, there are 14 four-tone rhymes and 6 entering-tone rhymes. (Ren Wen, 2020)

Huai Opera is a treasure which diffuses around the Jianghuai Plain due to its distinctive characteristics of Yanhuai and Yanfu in northern Jiangsu. Huai opera, which has experienced the baptism of the times, has claimed one of the representative operas in Jiangsu Province despite its historically little-known local opera. Huai opera artists who are active in the north and south of the motherland have also gone abroad

to perform at the world stage. However, with the passage of time, Huai opera has experienced the common difficulties as other local operas in the country. After

experiencing the glory of the past, and being included in the national intangible cultural heritage protection list, the professional groups of Huai opera have shrunk from more than 30 groups in those days to 13 groups. In recent years, in order to protect the intangible cultural heritage of Huai Opera, the government and those who feel intimidated by the decline, the difficulties of insufficient funds and brain drain, have done a lot of work. However, it is still difficult to stop the culture from decline. The reason is that people often attribute it to the impact of external factors such as the market economy, but hardly consider the plight of Huai opera itself in its development. In fact, as a carrier of regional cultural form, while Huai opera has been striving to form its own characteristics for more than 200 years, lack of cultural characteristics is also the reason that cannot be overlooked in its development. (Xiaodong Sun, 2013)

In 2008, Huai Opera was listed as a national and Shanghai intangible cultural heritage protection project. The city of Shanghai has given this small opera the modern atmosphere of urban life and the humanistic temperament of free expression. Shanghai has nurtured Huai Opera opera, cultivated the never-say-die spirit of Huai Opera opera until it has made the due contribution to Shanghai's literary and artistic stage, providing rich spiritual attachment for wider audience.

Looking back on the history of Shanghai Huai Opera, it is a history of calamities full of sadness, beauty and every page great changes is connected to the spirit of the Shanghai people. For example, since 1906 it was the evacuation of Huai Opera artists to Shanghai after the flooding of the Huai River. A flashback of the 100-year history of Shanghai Huai Opera said that the big or small footprints shaped the undulating life of these theater people. (Guozhong Chen, 2011)

The singing structure of Huai opera has diverged markedly from the original unaccompanied high-pitched music system to the dramatic and lyrical Banqiang music system. During the period of Xianghuo play, the main singing styles are "Xianghuo Paly" and "Huuibengzi", which originated from Mentanci and "Tongziqiang" in Yancheng and Funing areas, so much as field songs and chants in Qingjiang, Huai'an and Baoying areas. All of them were continuously absorbed and

reformed by the Huai opera artists of the later dynasties. In the 1920s, as Peking opera (Pi Huang Hui opera) artists ceaselessly joined the Huai opera troupe, the singing of Huai opera also continuously absorbed the nutritional elements of other operas, especially for Huai opera. Musically, Huai Opera started from a single percussion accompaniment to the use of other pitched instruments such as erhu and four hu, with the Laobei Tune, Xiahe Tune and Kaiba Tune, as well as changing the percussion such as gongs and drums to string accompaniments called La Tune. By the end of the 1930s, Huai Opera had gradually formed three main tunes, La Tune, Huai Tune, and Free Tune, making the tunes of Huai Opera in a stage of maturity. (Aixi Wang, 2022)

The continued updating of sophisticated performances, the Huai opera singing has also appeared prosperous. As early as the formative stage of Huai Tune and (He Da Cough) (even in the stage of Xianghuo play), the main tunes were divided into Eastern and Western schools due to language and other factors. Whereas the singing of the Eastern School is rich in melody and pure and harmonious, that of the Western School is almost colloquial, short and tough. After the founding of the People's Republic of China, the Huai opera popular in the south of the Yangtze River developed with the free tune as the main body, fresh and lively. Huai tune is the main development line of singing, and Huai tune is very strong. Thanks to old artists that made Huai opera improve in singing styles by creating new schools and new tunes from these different tune systems, such as the (Free Tune) of the Ma School (Ma Lintong), and the (La Tune), (La Tune) of the Li School (Li Shaolin). Flash board), He Pai (He Jiaotian)'s (La Diao) (repeating sentences, serial sentences), Zhou (Zhou Xiaofang)'s Shengqiang and other eight schools. (Aixi Wang, 2022)

Liang Weiping, an opera artist, admitted his commitment to Huai Opera by saying that his destiny was closely linked to the theater. In 1984, Liang Weipin's theatrical prowess was found by the famous Huai Opera performer Xiao Wenyan, so he brought him from Funing, Jiangsu Province, the birthplace of Huai Opera, to Shanghai, which changed Liang's life trajectory and rewrote the history of Huai Opera from that moment onwards.

In 1993, the Shanghai Huai Opera Troupe staged a new historical storytelling play called the Golden Dragon and the Mayfly. This play was considered a pioneering

experiment in the history of Chinese opera, and destined to be a groundbreaking attempt at "urban theater." After the production of "The Golden Dragon and the Mayfly", Huai Opera Theatre underwent a historic change, and the overall artistic standard of the theater was greatly improved. (Ping Dai, 2009)

In summary, it can be concluded that To sum up, it can be concluded that Huai Opera is an ancient local opera, that originated in the area of Huai'an City and Yancheng City in Jiangsu Province, and later flourished in modern Shanghai. However, the current situation of Huai Opera is not optimistic. As a native of Huai'an, a college music teacher, and a vocalist, I feel responsible and obligated to study this traditional art. Nowadays, with the rise of Internet media and the variety of public entertainment, it has become an inevitable trend that the audience of Huai Opera, as a traditional art, is gradually decreasing. Through an in-depth study of Huai Opera, we can let more people understand the cultural charm of Huai Opera and better inherit the art of Huai Opera. Most of the existing research takes the works as the object of analysis, and there are few papers that take the singing techniques and specific actors as the research clues, especially the research on the music of the "Dan" singing voice is relatively scarce, and there is almost no literature on the singing voice of the "Sheng" singing voice. This provides new ideas for in-depth research and has certain academic value. Taking Liang Weiping, a famous actor and performing artist of Huai Opera, as an example, this paper analyses his singing skills and artistic performance from both macro and micro levels, and at the same time summarizes the characteristics of the classic repertoire of Huai Opera's "Sheng" singing voice and tries to extract universal laws from it. The study has explored in depth the musical genres, vocal techniques, musical characteristics, and the relationship between melody and performance, providing new references for the transmission and development of Huai Opera.

## 1.2 Research Objectives

1.2.1 To analyze the School of Huai Opera and vocal techniques of Huai Opera.

1.2.2 To analyze the musical characteristics and the relationship between melody and performance of Huai Opera.

1.2.3 To propose guidelines for the transmission and development of Huai Opera.

### 1.3 Research Questions

1.3.1 What are the School of Huai Opera and vocal techniques of Huai Opera ?

1.3.2 What are the musical characteristics and the relationship between melody and performance of Huai Opera?

1.3.3 What guidelines are proposed for the transmission and development of Huai Opera?

### 1.4 The importance of the Research.

1.4.1 Understand the School of Huai Opera and vocal techniques of Huai Opera.

1.4.2 Reveal the musical characteristics and the relationship between melody and performance of Huai Opera.

1.4.3 Summarize the transmission and development of Huai Opera.

### 1.5 Definition of Terms

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

**Huai Opera** refers to also known as Jianghuai Play, Huai Play, etc. is an ancient local opera, which originated in Huai'an City and Yancheng City, Jiangsu Province today. It rising in Shanghai in modern times and is now popular in Jiangsu Province, Shanghai City.

**Actor's vocal techniques** refer to the singing skills of actors in Huai opera, which has a high artistic value. There are many unique singing techniques in Huai opera, and the main singing tunes are "Huai tune", "La tune", and "Free tune", which

are the main tunes in the three development periods of Huai opera which are known as the "three major tunes".

**The School of Huai Opera** refers to the different schools of Huai Opera, which are mainly divided into Nan Pai (Southern School) and Bei Pai (Northern School). The Southern School is the Huai Opera of the Shanghai area, and the Northern School is the Huai Opera of the Northern Jiangsu area. Within the two main schools, there are also some smaller schools formed by the family of actors or the singing style of the actors.

**Bei Pai** refers to the northern school of Huai Opera, mainly referring to the Huai Opera of the north of Jiangsu Province, which is popular in the Yancheng and Huai'an areas of the north of Jiangsu Province, represented by the Huai Opera Troupe of Jiangsu Province. Because it draws more nutrients from the Qilu culture in the north, it is mainly characterized by its simplicity and boldness, as well as its roughness and strength. The northern school is divided into east and west.

**Nan Pai** refers to the southern school of Huai Opera, which is popular in Shanghai and is represented by the Shanghai Huai Opera Troupe. Because of the long-term cultivation and influence of Shanghai culture, it is characterized by its delicate and euphemistic style and elegance and is taking a firm step in the direction of artistic innovation.

**The musical characteristics** refer to the vocal melody, formal structure, range, meter, tempo, measure, motion, structural pitch, and melodic contour.

**The relationship between melody and performance** refers to Lyric text, Lyrics word count, Lyrics to the effect, and Performance analysis.

**Sheng** refers to the male roles in Huai Opera, usually handsome male actors and male protagonists, and this paper mainly refers to the famous Huai Opera performer Liang Weiping.

**Dan** refers to the female roles of different ages, personalities, and identities in Huai Opera. Usually, they are beautiful female actors and actresses, such as Xiao Wenyan and Chen Cheng.

**Mentanci** refers to the early prototype of Huai Opera, which is originated from peasant chants and field songs. It was originally a person banging a wooden

board and singing, and later developed into a vocal duet. It is a rap performance that people sing while walking.

**Erkezi** refers to the early form of Huai Opera in this research. It is usually sung by two people, Xiaosheng and Xiaodan.

**Sankezi** refers to the common name of Yanhuai Play (Jiangbei Play), which was later developed into Huai opera. In "Erkezi", a clown was added and developed from a three-person stage play. "Erkezi" combines the two art forms of Xianghuo play and door interjection and absorbs the art of Anhui opera.

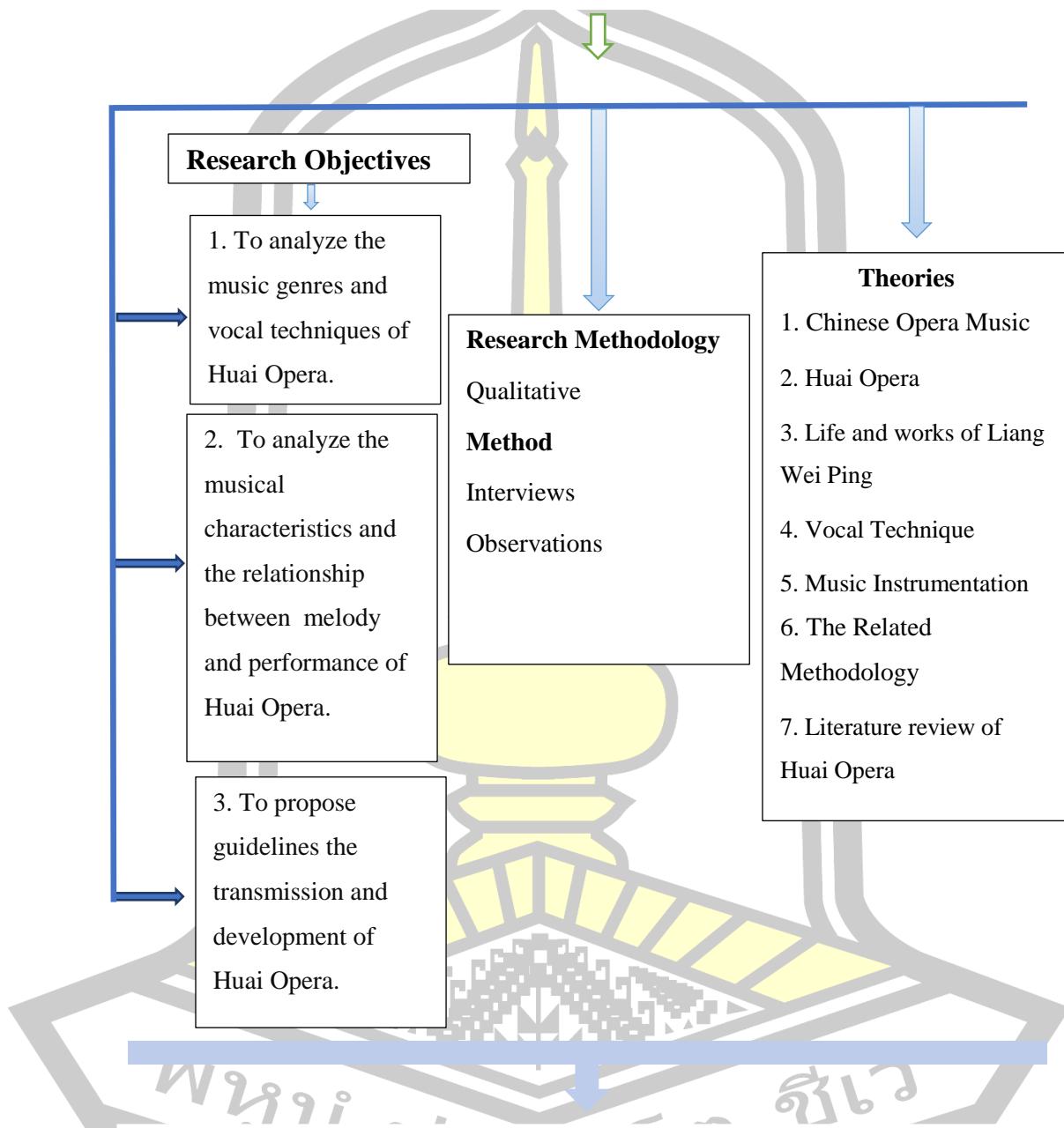
**Xianghuo play** refers to an early form of Huai Opera which is called dakou or jiangbei play. It is a form of performance with strong local characteristics of northern Jiangsu province in a simple vernacular atmosphere. It originated from folk religious activities, in which people used xianghuo to worship gods and pray. it later evolved into opera performance called Xianghuo play.

**Huijiake** refers to the early form of Huai theatre in this study. Huijiake was brought into the north of Jiangsu Province and Shanghai by merchants from the Salt and Huai areas, and the local Huijiake operas in the north of Jiangsu Province were often performed together with Huijiake operas because Huijiake operas gradually absorbed the artistic characteristics of the Peking Opera, the clapper, the Kun opera, and the Han opera, which had been performed in Beijing, and formed the new art of voice, which is known as "Pihuang". "Therefore, this form of merging the early forms of Anhui Opera and Huai Opera, "Sankezi", is also known as "Pijiake" or "Huijiake".

**Jingjiahuai** refers to the early form of Huai Opera. It means that after the Xianghuo play was performed on the same stage as Anhui Opera, it was often performed on the same stage as the Peking Opera. The form of the Xianghuo play and Peking Opera being performed on the same stage is called "Jingjiahuai". ". Huai Opera and Peking Opera merge with each other, and Huai Opera is influenced by the art of Peking Opera.

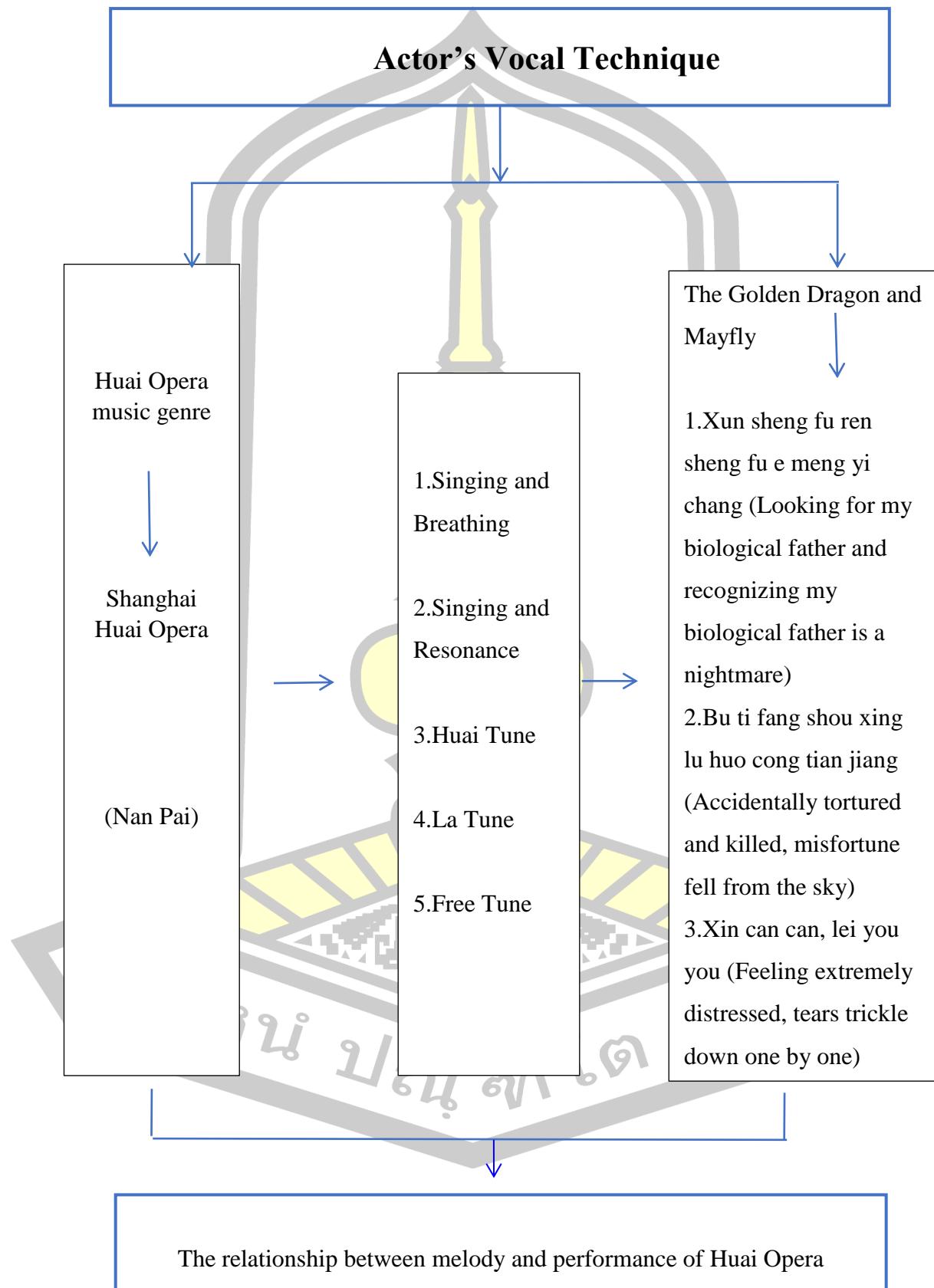
## 1.6 Conceptual Framework

### Actor's Vocal Technique of Huai Opera in and Shanghai, China



1. Understand the music genres and vocal techniques of Huai Opera.
2. Reveal the musical characteristics and the relationship between melody and performance of Huai Opera.
3. Summarize the transmission and development of Huai Opera, China.

## Conceptual Framework



## CHAPTER II

### LITERATURE REVIEW

This chapter reviews the relevant documents of the Huai Opera to obtain the most comprehensive information available to be used in this research, the researcher has reviewed it according to the topic and objectives:

#### 2.1 Chinese Opera Music

#### 2.2 Huai Opera

- History of Huai Opera
- Previous period (around 1750 AD, before entering Shanghai)
- Prior to moving to Shanghai
- Current period (today)
- The Golden Dragon and Mayfly

#### 2.3 Life and Works of Liang Weiping

#### 2.4 Vocal Technique

#### 2.5 Music Instrumentation

#### 2.6 The Related Methodology

- Musicology Method
- Ethnomusicology

#### 2.7 Literature Review

#### 2.1 Chinese Opera Music

Chinese opera is a highly comprehensive art form. "Singing, reciting, doing, and fighting" are the four basic skills of Chinese opera performance. Among them, singing is the basic technique of opera performance, which can reflect a strong artistic aesthetic function. The dance and movement of the performers in the art of opera reflect the rhythm and rhythm of the opera, and the fusion of the singing of the opera can present a "poetic and picturesque" dramatic situation. In the art system of our country, the types of roles in operas are divided in detail. The distribution of male and female roles in Sheng, Dan, Jing, Chou is very clear, among which Dan is a female role and Sheng is a male role. In addition, Chinese opera repertoires generally have

strong storytelling and complex and vivid artistic plots, which are of great significance for promoting Chinese traditional culture and inheriting traditional art activities. (Qi Han, 2022)

Local operas from all over the country are collectively referred to as "Chinese Opera" together with Kunqu Opera and Peking Opera. The early forms of the development of Chinese local opera were mostly rap or open-air performances in the streets and alleys. Most of them originated in rural areas. According to statistics, there are more than 300 kinds of local operas in China all over the country, and the number of plays is the largest in history. The number is huge and unprecedented in history. (Qin Yuan, 2018)

Chinese opera is a bloodline in the cultural tradition of the Chinese nation, and it is also the existing form of Chinese people's ideology and spirit of life. Times have changed. Today's opera, from the "hegemony" of the Chinese people's first entertainment, has become more and more popular. The smaller the crowd, even "hidden in the boudoir and no one knows". Chinese opera is not precocious, but it is listed as the three ancient dramas in the world along with Greek tragicomedy and Indian Sanskrit drama. Up to now, there are still more than 300 operas and tens of thousands of operas. However, in the short few decades after the reform and opening up, opera has experienced a cliff-like change from "the world is full of flowers" to "thousands of horses are silent and sad". This change is shocking but silent. (Wu Haobo, 2019)

From the above, we can deduce that Chinese opera is deeply ingrained in the nation's cultural heritage, reflecting the Chinese people's ideology and spirit throughout history. While it has faced challenges and shifts in popularity, it remains one of the world's three ancient drama forms. With more than 300 opera types and a multitude of performances, it embodies a comprehensive art style, drawing from literature, music, dance, fine arts, martial arts, acrobatics, and more. Among the diverse Chinese operas, Huai Opera, primarily popular in the Jianghuai region of Jiangsu and Shanghai, represents a significant regional contribution to this rich tradition.

## 2.2 Huai Opera

### History of Huai Opera

Huai opera, a local opera and having a history of more than 200 years, is originated in Yancheng and Huai'an in northern Jiangsu during the Qianlong and Jiaqing periods of the Qing Dynasty. The areas where Huai opera was formed was at the confluence of two major tributaries, one from the east and the other from the west. The east tributary refers to the "Xianghuo Paly" in the lower river areas such as Yancheng and Funing, and the west tributary refers to the "Huai Diao" in the upper river areas such as Huai'an and Baoying along the canal. In the making, Huai Opera was inextricably linked with the popularity of "Xianghuo play" and "Men Interjection" in the Yanhuai area of northern Jiangsu, which had a profound impact on its inception. (Yue Wang, 2018).

Huai Opera is a treasure of Jianghuai culture; its history can be traced back to the 18th century, during the reign of Qianlong and Jiaqing of the Qing Dynasty, and has continued for more than 200 years so far. The songs, trumpets, and Nuo opera culture in the land of Jianghuai are the source of Huai Opera, and "Xianghuo play" is the root of the culture of Huai Opera.

"Xianghuo play" is a popular form of artistic performance in folk worship and festivals, and it is also a form of singing with strong religious meaning and free reproduction and development in the community. It is not a drama in the strict sense of the word, but there are dramatic elements; it is not pure opera music, but the integration of folk songs and dances, Buddhist and Taoist music, opera music, and many other musical components; it has a dramatization of the pattern, but also the performance of the program. (Rongsheng Wang, 2018)

From the above, we can deduce that Huai Opera, a local opera originating in Jiangsu, can be traced back over 200 years to the Qianlong and Jiaqing periods of the Qing Dynasty. This cultural treasure of the Jianghuai region finds its roots in the "Xianghuo play," a folk performance that blends various musical elements and dramatic features. The opera's formation is closely linked to the popularity of "Xianghuo play" and "Men Interjection" in the northern Jiangsu Yanhuai area. Huai Opera is a rich tapestry of songs, trumpets, and Nuo opera culture that continues to

enrich the cultural heritage of the region. Its history and influence have deep historical and artistic significance.

Previous period (around 1750 AD, before entering Shanghai)

During the Qianlong period of the Qing Dynasty (A.D. 1736~1795), the main voices of the Anhui Opera had been formed one after another. It was not only prevalent in Anhui, but also spread to Jiangsu, Zhejiang, Jiangxi, and other provinces. Huai Opera was born in the middle of the Qing Dynasty, initially singing field songs, Qingban Xiaoqu, belonging to the folk opera type derived from the art of rap, and its first step towards opera was on the stage of "Xianghuo play", which was started by singing (Mentanci), (Boys' Tunes) and performing on the same stage with Anhui Opera classes. Huai Opera originated in Jiangsu Province, north of the Yangtze River, south of the Huai River, east of the Canal, above the river Qingjiang, Huai'an, Lihe Baoying, and below the river Yancheng and Funing. The area of its circulation is the place where Huiban activities are frequent, and the ancestry of the famous Huiban actor Gao Langting is from Baoying, which is a link for Huai Opera to borrow from Anhui Opera. The intersection of Hui and Huai formed in the context of time and geography is undoubtedly the primary factor influencing Huai Opera in Anhui Opera.

In the middle of the Qing Dynasty, the Erhuang cavity was prevalent, and the exchanges and contacts between Huiban artists and foreign operas increased, resulting in the growing influence of the Anhui Opera. Even some stray artists organized their own troupe, the performance is also very active. Anhui Opera in Jiangsu circulation, not only in our province in Yangzhou, Jurong area, its footprints have been extended to the vast areas of Yafu. According to the information we have obtained in the process of compiling the Journal of Huai Opera in recent years, around the beginning of the twentieth century, there were as many as twenty Anhui Opera classes in the area of Yannfu. Many famous actors and actresses of Huai Opera had been trained to perform with the Huiban. This powerful external force could not but make Huai Opera gradually infiltrate Anhui Opera from the body to the art. (Yayun He, Quan Zhang, 1990)

The emergence and spread of the Xianghuo Play determined the basic form of Huai Opera, and three sayings about its origin have been organized and found:

The first theory is that Huai Opera originated in the first year of Jiaqing (1796). Chen Zhongguo in the "Huai Opera" book, "Now Yancheng City, Shanggang Shiqiaotou's "Lv family Tree" has the following record: Jiaqing the first year, Lv's nine Shihuang Gong performed an incense play'." The author of this examination and research, First of all, LV Shihuang is a real person. Lv's genealogy" contains Lv Shihuang's person, said to marry, children and grandchildren, the burial place, not "public performance of the fire theater", "Xu has more than one, which cannot be further proved. In this regard, Lv Shihuang is indeed a person. Secondly, regarding lv Shihuang son's name, there are discrepancies. Access to the "Lv genealogy" recorded Lv Shihuang second son's name "Lv Fuyuan", "Jiangsu Opera Journal - Yancheng Volume" recorded as "Lv Xiyuan", maybe "Jiangsu Opera Journal" compilation errors, may also be the Lv Shihuang family transmission system, the exact year is questionable. Finally, the age difference between Lv Shihuang and his son is questionable. Jiangsu Opera Journal, Yancheng Volume" recorded "Lv Xiyuan, Daoguang eighteen years (1838) born", and the above Lv Shihuang Jiaqing first year (1796) public performances of the fire opera, a difference of 42 years, then Lv Shihuang and the son of the age difference of at least 50 to 60 years old. One possibility is that Lv Shihuang's eldest son was killed in action, by his old young son; another possibility is to question the Lv family heritage; Lv Shihuang's records are also problematic.

The second statement, by the Lv family eight generations of singing to trace back, is that the origin of Huai Opera so far has a history of more than two hundred years. Chinese Opera Journal - Jiangsu Volume, "According to the original Yancheng County, Shanggang Shiqiaotou," Lv family tree "records, Lv's family of eight generations (seven to fourteen) people from the arts. The clear date of birth and death can be traced back to Lv Weixiang, "Jiangsu Opera Journal - Yancheng Volume" recorded his life from 1872 to 1860, however, as Lv's heir to the art of the first generation there is a discrepancy. According to the genealogy of the Lv Clan organized by the Museum of Huai Opera, Lv Weixiang was the eleventh generation of the Lv Clan, i.e., the fifth generation of the heir. And "Jiangsu Opera Journal - Yancheng Volume" recorded Lv Weixiang son "Lv's family of the sixth generation of the heir Lv Benzhu on stage" also corroborated Lv Weixiang for the fifth generation

of the heir. The Museum of Huai Opera traces the history of Huai Opera in its exhibition boards but says that "Lv Weixiang is the eighth generation of the Lv family to engage in the performance of incense and fire, and by this reckoning, Huai Opera has a history of the development of at least two hundred years", and this kind of statement is also found in other studies. In this way, there is a difference of 30 to 70 years between the fifth and eighth generations. At the same time, it is neither scientific nor accurate to determine the year of origin by using the method of generational retrospection.

The third theory is that Huai Opera originated in the Tongzhi period, around 1862. This statement can be found in "Chinese Opera Journal" and "Jiangsu Opera Journal", both of which are based on the memories of old performers that "Huai Opera began around the time of Tongzhi in the Qing Dynasty". Many intangible cultural heritages are recalled from the year of their origin, and this kind of oral recollection of history has greater limitations and lacks actual evidence.

In summary, each of the three statements has its own shortcomings, and it is impossible to determine the exact year of the origin of Huai Opera, but it can only be determined in the mid-to late-Qing Dynasty, and it is necessary to look for more materials to further determine the origin of Huai Opera. (Shi Shan, 2016)

From the above, we can deduce that the emergence and development of Huai Opera, a local opera originating in Jiangsu Province, were marked by several distinct phases. During the Qianlong period of the Qing Dynasty (around 1750 AD), the foundations of Huai Opera began to take shape, primarily in Northern Jiangsu but also spreading to neighboring provinces. It initially started as field songs and Qingban Xiaoqu, representing a folk opera derived from the art of rap. The first significant step towards becoming a full-fledged opera was taken with the "Xianghuo play," featuring singing and performance on the same stage with Anhui Opera classes. Huai Opera's geographical roots lay in the region north of the Yangtze River, south of the Huai River, east of the Canal, and the areas of Huai'an, Baoying, Yancheng, and Funing. The intersection of Anhui Opera and Huai Opera was a crucial factor influencing its development.

### Prior to moving to Shanghai

The exact year of Huai Opera's origin is uncertain, with three theories proposed. The first suggests its birth in the first year of Jiaqing (1796), while the second traces its history back over two hundred years through the Lv family's eight generations of performers. The third theory places its origin around 1862, during the Tongzhi period. Each theory has limitations, making it challenging to pinpoint the exact birth year. Nonetheless, it is clear that Huai Opera developed during the mid to late Qing Dynasty, and further research is needed to determine its precise origins.

It evolved from the labor chant in the Jianghuai area to the "door talk" sung along the door, and merged with the local rural social opera-Xianghuo play to form "Jiangbei small opera". During this period, in addition to small pairs of plays, there were "Nine Lian and Thirteen Yings", such as "Qin Xianglian", "Lan Yulian", "Wang Erying", "Su Diying" and so on. After entering the city, influenced by Anhui opera, he absorbed the Anhui Opera troupe "relying on the tune" and achieved greater development. In 1912, Huai Opera actors He Kongde, Chen Dasan, Luo Yunqing, and others performed in Shanghai and were welcomed by the fine masses of Subei in Shanghai. In 1942, the Yanfu Art Troupe was established in the anti-Japanese base area in northern Jiangsu. After that, various counties and townships also established art troupes and teams, and most of them performed Huai Opera. Huai Opera has rich singing styles and can be divided into three categories. (1) Traditional old tune: "Xiang Huo tune", developed from the labor chant "Dalili". The tone is high-pitched, the structure is complete, and only the accompaniment of gongs and drums is used. "Huai Bengzi", also known as "Old Huai Tiao", is good at narrating, expressing grief and indignation, and bright colors. "Old Hui Tune", the tone is majestic and powerful, commonly used by old students and martial arts students. In addition, there are "Yezi Tune", "Nanchang Tune" and so on. (2) Newly created singing tune: "La Tune", created in 1929 by famous actors Liang Guangyou and Xie Changyu based on "Xiang Huo Tune". "Huai Diao", also known as "Lao Bei Diao", is similar in structure to "La Diao", and developed from the change of "Huai Bengzi". "Freedom Tune" was created by the famous actor Xiao Wenyan in 1939 based on "Lao La Tune", which can be changed according to the needs of the performance content, hence the name. The "serial sentence" was created by the actor He Jiaotian, which enriched the

expressive power of "free tune". (3) Minor folk songs: There are many beautiful tunes, mainly including Lanqiao tune, Mofang tune, Sifang tune, Xiahe tune, Yinniusi tune, etc. (Zhanlin Chen, 2017)

Originally called "Jianghuai Play" or "Jiangbei Play", Huai Opera was also called "Jiangbei Play" after entering Shanghai and was named "Huai Opera" after 1949. "After 1949, it was named Huai Opera. Originally from the Yancheng, Funing, Huaiyin, Huai'an, and Baoying areas of Jiangsu Province, Huai Opera is a local opera that was developed based on the "Mentanci", a form of rap sung by fleeing peasants who sold their art along the streets, and the "incense fire opera" in the countryside, and by absorbing the excellent elements of Anhui Opera, Peking Opera, and other types of operas. In 1906, the Jianghuai Play was introduced to Shanghai with a large number of refugees from northern Jiangsu Province and gradually differentiated itself from its parent form, which was still popular in northern Jiangsu Province. It became known as the "Shanghai Huai Opera", and further developed into the "New Huai Opera of the City" in the 1990s. In the 1990s, it further developed into the "New Urban Huai Opera".

The gradual entry of Jianghuai Play into Shanghai around 1910 was closely related to the large number of immigrants from the north of Jiangsu Province, especially the refugees from the north of Jiangsu Province, who entered Shanghai. As Han Qilan says in his book, the "people of northern Jiangsu" were defined and constructed by the people of Jiangnan. The people from the north of Jiangsu Province were "formed" in Shanghai, and at the same time, they were also "formed" as a relatively independent group of people. They need their own entertainment, and the Jianghuai Play, which uses the northern Jiangsu dialect, has become the most intimate entertainment for them. They also need access to other local cultures that converge in the Shanghai metropolis. In Shanghai, Jianghuai Play absorbed elements of Peking Opera and other art forms and transmuted them into an urban culture that contains a large number of other regional cultures, and at the same time, it also became an important channel for the people from northern Jiangsu to accept Shanghai's urban culture. (Jinzen Zhang, 2015)

After Huai Opera entered Shanghai, the reforms and breakthroughs in the tunes and singing styles were very significant. Influenced by the culture of Shanghai

opera, in 1927, Xie Changyu, Chen Weihan, and Dai Baoyu cooperated to create the "La Tune", which was the first stringed music of Huai Opera. In 1939, the "Free Tune," created by Shiaowenyan, and the "Great Sorrow Tune" and "Small Sorrow Tune" appeared one after the other. In 1939, the "Free Tune" was created by Xiao Wenyan, and thereafter, the "Great Sorrow Tune" and "Small Sorrow Tune" appeared one after another. All of these are not the crystallization of art that is influenced by the regional culture, constantly seeking new changes and adapting to the development of the times. These artistic crystallizations show a conscious change in the concepts of Huai Opera artists. (Yongjun Zhai, 2019)

Huai Opera - Definitive Name Stage. Before the founding of the People's Republic of China, people had already gradually called Jianghuai Play a kind of Huai Opera and had begun to pay attention to Huai Opera with preliminary research. During the War of Resistance Against Japanese Aggression and the War of Liberation, the northern part of Jiangsu Province served as a base for the rapid development of Huai Opera in conjunction with the propaganda work of the Revolutionary War, and many related plays appeared.

In November 1949, the Shanghai Jianghuai Play Association was renamed the Shanghai Huai Opera Improvement Association, and in November 1950, the words "Standard Huai Opera" were printed on the playbill for the performance of the Shanghai Lin Tong Opera Troupe at the Changping Theater. In 1952, the Shanghai Huai Opera Troupe attended the "First National Opera Festival" in Beijing. In 1952, the Shanghai Huai Opera Troupe went to Beijing to participate in the "First National Opera Observation and Performance", and "Huai Opera" was formally included in the national documents and files and has been officially named ever since. (Shi Shan, 2016)

After the founding of New China, out of the actual needs of traditional theater stage art reform practice and academic research, drawing on the general practice of foreign dramas, after many times of weighing and scrutiny, the establishment of the Opera Improvement Bureau of the Ministry of Culture of the People's Republic of China in November 1949 It marks that the standardization work on the name of the opera world has started, and the concept of "opera genre" is about to come out. From then on, local operas (including monophonic operas) were no longer named after the

tune, but were replaced by "opera" or "play". "Shanghai Jianghuai Play Association" was named in combination with popular regions, leading musical instruments, ethnic groups, and artistic expression characteristics. In November 1949, the "Shanghai Jianghuai Play Association" was renamed "Shanghai Huai Opera Improvement Association". Since then, Yanhuai play, Jiangbei play, Jianghuai play, and other names began to be unified as "Huai Opera". At the same time, the melody system of Huai Opera represented by the three main tunes has basically taken shape. The title "Huai Opera" was officially established in 1953, which also means that this art form has entered its mature stage. Since then, Huai Opera has undergone major changes, and its artistic style and performance skills have begun to be fixed. In June 2008, Huai Opera was listed on the National Intangible Cultural Heritage List. In 2011, the Huai Opera Museum was completed.

Huai Opera, a local opera in Jiangsu, has a rich history of over 200 years. It originated in the northern Jiangsu regions of Yancheng and Huai'an during the Qing Dynasty's Qianlong and Jiaqing periods. Huai Opera is the result of the merging of two major cultural streams, namely, the "Xianghuo Paly" in lower river areas like Yancheng and Funing and the "Huai Diao" in upper river areas such as Huai'an and Baoying along the canal.

Huai Opera's roots can be traced back to the culture of "Xianghuo play," a form of folk artistic performance with strong religious significance and a blend of various musical components. The opera has its origins in the Qing Dynasty when it was initially characterized by field songs and Qingban Xiaoqu, belonging to the folk opera type derived from rap art.

The introduction of "Jiangbei small opera" marked the transition from folk art to the stage, and the influence of Anhui Opera further shaped its development. Huai Opera has a rich history of evolving and has been categorized into three major singing styles: traditional old tunes, newly created singing tunes, and minor folk songs.

The specific year of Huai Opera's origin is debated, with different theories suggesting it may have emerged during different periods. The opera continued to evolve, especially after entering Shanghai, where it underwent significant reforms and innovations in tunes and singing styles. The renaming of the Shanghai Jianghuai Play

Association as the Shanghai Huai Opera Improvement Association marked a turning point for the opera. (Ping Dai, 2009)

From the above, we can deduce that after entering Shanghai in 1906, Huai Opera underwent major reforms in its tunes and singing, incorporating elements of Peking Opera and other local cultures. These artistic changes reflected the evolution of the concepts of Huai Opera artists and their adaptation to the times. Before the founding of the People's Republic of China, the name "Huai Opera" gradually gained importance and recognition, and in 1952, when the Shanghai Jianghuai Play Association was renamed the Shanghai Huai Opera Improvement Association, Huai Opera was formally named "Huai Opera", marking a key stage in the development of Huai Opera as a distinctive form of local opera.

#### Current period (today)

In the 1990s, the wave of reform and opening up swept across the country, and Shanghai's economy was developing rapidly, so a large number of actors and actresses began to move. In 1993, Luo Huizhen, a playwright with the Shanghai Huai Opera Troupe, put forward the idea of "New Huai Opera in the City", which immediately aroused the great interest of the troupe's actors and showed them a new hope for the troupe. From a small theater for the common people in northern Jiangsu Province to a cultural lineage in the metropolis, the development of Huai Opera has been a bumpy road, experiencing the storms of changing times. Now Shanghai Huai Opera has been listed as a national intangible cultural heritage and Shanghai municipal intangible cultural heritage, and its path of development is a historical testimony to Shanghai's local theater, which also reflects the cultural inclusiveness of the metropolis of Shanghai and its outstanding spirit of pursuing innovation. (Qiuji Chen, 2020)

In the 1990s, the concept of "New Huai Opera in the City" emerged, breathing new life into the troupe and offering fresh hope for its future. Huai Opera has come a long way, from a small theater in northern Jiangsu Province to a cultural lineage in the metropolis. Its journey is a testament to Shanghai's local theater, reflecting the city's cultural diversity and commitment to innovation.

Today, Shanghai Huai Opera is recognized as both a national and municipal intangible cultural heritage, representing the rich cultural heritage and dynamic spirit of Shanghai's metropolis.

In 1993, the Shanghai Huai Opera Theatre Troupe staged a new historical drama, "The Golden Dragon and the Mayfly". This play is considered a pioneering experiment in "urban theater" in Chinese opera history and is a groundbreaking attempt. For Huai Opera, which had fallen into the doldrums, this play injected new vitality. After the production of "The Golden Dragon and the Mayfly", Huai Opera Theatre underwent a historic change, and the overall artistic standard of the theater was greatly improved. (Ping Dai, 2009)

Huai Opera, a traditional form of theater, was inscribed on the national intangible cultural heritage list in June 2008, upgrading it from a regional folk tradition to a national intangible cultural heritage, a change that established its status as an art form and confirmed its cultural value. However, despite becoming a national intangible cultural heritage, Huai Opera lacks a clear developmental lineage for a variety of reasons, including history and resources, and the message is all but vague. Nowadays, when digital resources are getting richer and richer, the author, based on the research of previous scholars and by looking up relevant information, tries to make some additional examinations on the development course of Huai Opera to help sort out the vein of its historical development. (Shi Shan, 2016)

Four actors and actresses in the Huai Opera industry, Liang Weiping, Liang Guoying, Wang Shulong, and Chen Cheng, have won the Plum Blossom Prize in Chinese Drama. The Huai Opera "Sun Flower" has been shortlisted for the National Excellence Project, and "A River Flows East" and "The Promise" have been awarded the "Provincial Stage Excellence Project". To better preserve the folk art of Huai Opera, the Huai Opera Museum was opened in Yancheng City, Jiangsu Province, in 2009. The museum is a courtyard in Ming and Qing styles. It is a thematic museum integrating exhibition, training, and performance. It is divided into four exhibition halls: history, art, celebrities, and cultural phenomena. Through the original scripts, classic stills, audio-visual materials, stage models, costumes and props, and other precious collections, the museum shows the history of the development of Huai Opera

and its artistic achievements and highlights the infinite charms of Huai Opera culture. (Mingxiang He, 2014)

In the 1990s, Shanghai Huai Opera experienced a renaissance with the introduction of the concept of "New Huai Opera in the City", which brought new hope and enthusiasm to the actors and artists. This marked the transition of Shanghai Huai Opera from a small local theater in northern Jiangsu Province to a metropolitan cultural institution, reflecting the diversity and innovative spirit of Shanghai culture. Today, Shanghai Huai Opera enjoys a reputation as a national and municipal intangible cultural heritage, reflecting Shanghai's rich cultural heritage and vibrant city spirit.

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The pivotal moment in the revival of Huai Opera was the staging of The Golden Dragon and the Mayfly in 1993, which is considered a pioneering attempt at "urban theater" in the history of Chinese opera. The play injected new vitality into Huai Opera and led to a significant improvement in its overall artistic level. 2009 saw the completion of the Huai Opera Museum in Yancheng City, Jiangsu Province, which is an important institution for the preservation and display of the artistic history and cultural significance of Huai Opera. The museum highlights the eternal charm of Huai Opera culture through exhibitions and precious collections. Although Huai Opera was recognized as a national intangible cultural heritage in 2008, its development lineage remains unclear due to historical and resource challenges. Efforts are being made to document its historical development using digital resources. We still need to keep working hard for the development of Huai Opera.

### The Golden Dragon and Mayfly

The emergence of The Golden Dragon and the Mayfly gave rise to the concept of the "New Urban Huai Opera", which is an excellent result of combining the tradition of opera with modern presentation methods and has had a profound impact on the Chinese theater scene.

Once the play was performed, it became a nationwide sensation and received a lot of good reviews. It won the National "Wenhua" New Drama Award, the National "Five-One" Project Nomination Award, the Excellent Drama Award of the National Local Opera Exchange Performance, the Best Drama Award of the Shanghai New Drama Exhibition, and a total of forty-three individual awards.

#### Awards received:

The Five One Project Award, the Wenhua Award, the first Cao Yu Drama and Literature Award, and the 11th National Opera and TV Drama Critic Bit Award ("Golden Dragon and Mayfly") not only won the "Special Award" in the 11th session, It also included screenwriters, directors, All seven individual awards for photography, actors, music, art, lighting, etc. This is unprecedented in the history of opera and TV drama awards. In 1997, the first prize for Chinese TV drama broadcasting activities, the second prize for the 17th National TV "Flying Award", and the first prize for the National Landlord Opera Exchange Performance The 4th National Cultural New Drama Award, Excellent Screenplay Award for National Local Opera Exchange Performance, Best Screenplay Award at the 11th National Opera and TV Drama Awards, Shanghai Elegant Art Director Award, the 4th National Cultural Director Award, National Local Opera Exchange Performance Outstanding Director Award, National Local Opera Exchange Performance Award, Best Actor Award at the 11th National Opera and TV Drama Awards, Leading Role Award at the 15th Shanghai Drama Magnolia Performance Award, National Local Opera Exchange Performance Excellent Composer Award, the National No. 1 Best Composition Award at the 11th Chinese Opera and TV Drama Awards, National Local Opera Exchange Performance Award, etc. (Quan Zhang, 2012)

The Golden Dragon and the Mayfly is more than just theater; it is a blend of Western tragic storytelling in traditional theater. The storyline is full of power struggles and bloody scenes. After the murder of the old king, the king's son, Golden

Dragon, is driven to a fishing village to live an ordinary life. However, after a dream call, he decides to take back the throne and goes on a 20-year-long campaign. Eventually, the Golden Dragon succeeds in taking the throne, but his victory triggers a series of bloody events.

Holding the sword of victory, the Golden Dragon is disgruntled when the soon-to-be deposed Niu Gou attempts to leave, and the Golden Dragon threatens to kill him. When Bullock tries to bring his son, Mayfly, back to the fishing village, the Golden Dragon swoops in with his sword and stabs Mayfly to death. In the end, Mayfly's son also kills the Golden Dragon with his sword in revenge. In this play, the sword of Damocles is a symbol that accompanies people's desires. Desire cuts through humanity, and every character becomes a bloodthirsty and crazy monster.

The Golden Dragon and the Mayfly are both the triggers and the victims of the tragedy. While casting Mayfly, Golden Dragon castrated his own son. Mayfly wants revenge but fails to realize that the man he has been pursuing and painfully searching for is his own father. Each character seeks the pinnacle of power, longing for freedom and mastery over his destiny, but ultimately finds the desire unfulfilled. The tsetse may repeat the mistakes of the golden dragon and the mayfly, or even become more cruel than them.

Considered to be the first tragedy in classical Chinese theater, this play is full of tension and suffocation, with the power of tragedy emphasized at all times. (Jinhua Zhu, 2023)

In "The Golden Dragon and the Mayfly", Liang Weiping created the image of the mayfly, a small character who is psychologically distorted due to the damage he has suffered. Originally specialized in playing elegant young men, Liang Wei Ping is now playing an "alternative" character whose template cannot be found in the traditional Huai Opera genre. He made a leap in his own performance in the process of figuring out how to play the role. The character ranges from an innocent and lovely young man to a painfully unhappy man who suffers from a palace sentence, and finally to a vengeful pervert, and Liang Weiping's performance is clearly defined and distinctive. His performance has a strong sense of rhythm, as quiet as a virgin, moving like a rabbit, silence is gold, and outbursts are like thunder. Finally, the scene between the mayfly and the golden dragon is played with great vigor, with sorrow, acidity,

bitterness, astringency, love, hatred, and hatred. pouring out in a torrent. Liang Weiping wrote about the artistic creation of the character of Mayfly: "When I put myself into the creation of the character of Mayfly, I felt a kind of hardship that I had never felt before." It was naturally difficult for me to leave behind the sleeves, fans, and steps, and to try to create a character that could not be categorized on the theatre stage using a distorted technique. The dance in which the mayfly is emasculated, although it is mainly based on the small-sized figures, such as "kicking the robe", "biting the pleats", "rolling the altar", etc., it is also dissolved into the performances of Danjiao and Choujiao. The performance of "this one" is a fusion of many means of artistic expression and the traditional skills of Huai Opera, which gives a unique and shocking aesthetic value to the image of Mayfly, who is physically and mentally humiliated and brutalized by her own father. Mr Jiang Xingyu praised Leung Wai-ping's performance in The Golden Dragon and the Mayfly in eight words: "Both literary and martial arts, both raw and ugly." Theatre theorist Mr. Tong Daoming commented: "Liang Weiping's performance as a mayfly is the highest crystallization of the Haiku School of Art." This is the highest appraisal. (Ping Dai, 2019)

From the above, we can deduce that the play "Golden Dragon Mayfly" is a groundbreaking attempt that introduce the concept of "New Urban Huai Opera" which combines traditional opera with modern performance methods and has had a profound impact on Chinese drama. The play became a sensation across the country and won many awards including the "Five One Project Award" and the "Wenhua Award". The storyline of "Golden Dragon Mayfly" combines Western tragedy stories and traditional dramas, and is full of power struggles and bloody scenes. It depicts the consequences of unfulfilled desires, turning each character into a bloodthirsty and insane figure. The character of Mayfly played by Liang Weiping shows extraordinary versatility in non-traditional roles in Huai Opera. His performance has a strong sense of rhythm, and his portrayal of Mayfly from an innocent boy to a vengeful and psychologically twisted person has won praise from critics for its unique and shocking aesthetic value. The play is known as a masterpiece of Huai Opera art.

### 2.3 Life and Works of Liang Weiping

Liang Weiping, contemporary Huai Opera representative, famous Huai Opera performing artist, virtue and art artist, national intangible cultural heritage inheritor.

The first winner of the Plum Blossom Award for Chinese Drama in Huai Opera. Since 1992, he has enjoyed the special allowance of the State Council for life. He is the representative inheritor of the fifth batch of national "intangible cultural heritage" Huai Opera, the first inheritor of "intangible cultural heritage" Huai Opera in Shanghai, and "Shanghai Media Group Performing Arts Group" Industry Leaders". Graduated from Shanghai Jiaotong University in 2000, served as a member of the eighth, ninth, and tenth sessions of the Shanghai Municipal People's Political Consultative Conference, director of the Chinese Dramatists Association, vice chairman of the Shanghai Dramatists Association, director of the Chinese Opera Performance Society, member of the Shanghai Youth Federation, Shanghai Arts Federation director. Member of the Shanghai Federation of Literary and Art Circles, representative of the Seventh, Eighth, and Ninth National Congresses of the China Federation of Literary and Art Circles. Jury member of the National Art Fund Expert Committee, Chinese Drama Plum Blossom Award, and Shanghai Magnolia Drama Performance Art Award. He has successively served as the director, deputy head, and artistic director of the Art Committee of Shanghai Huai Opera Troupe.

Representative works: New Urban Huai Opera "Golden Dragon and Mayfly", "The Overlord of Western Chu", "Mr. Wu Xun", "Eternal Han Fei", "Ma Lingdao" and "Crossing Liangshan", "Yang Naiwu and Xiaobaicai", "North and South Harmony", "Two Princes" "Li Jia and Du Shiniang", "The Story of the Pipa", "The Oil Seller Owns the Oiran", "A Dream in the Garden", "The Orphan of the Zhao Family", "The First Son in a Family", "Fu Chai and Xi Shi", "The Great Flood", "Fan Jinzhong Ju", "Dragon Fighting" Robe", "Luo Ying's Visit to the Sage", "The Story of the Chai Hairpin", "Wenmu Combing Hair", etc.

He has won the 4th Wenhua Performance Award of the Ministry of Culture, the 1st Chinese Drama Award for Outstanding Performance, the 11th Chinese Drama Plum Blossom Award, the 5th Shanghai Magnolia Drama Performance Art Leading Award (top), the Ministry of Personnel and the Ministry of Culture Awarded the title of "Advanced Worker in the National Cultural System" (enjoying the treatment of a

city model worker), the Shanghai Excellent Literary and Artistic Talent Award, the first Shanghai "Baosteel Elegant Art Performance Award", the 6th National Opera and TV Series STV Cup Best Actor Award, the 6th, The 9th China Drama Festival Excellent Performance Award, the 11th Shanghai Magnolia Drama Performance Art Leading Award, the first Shanghai Media System "Top Ten Models of Professional Ethics". Outstanding Actor Award for National Local Opera Festival, Shanghai Dramatists Association Award, "Best Actor Award" at the 5th China Binzhou International Small Opera Art Festival, "Special Honor Award" at the 6th Jiangsu Huai Opera Art Festival, third place at the Central Propaganda Department of China Federation of Literary and Art Circles Nominated for the 1st National Young and Middle-aged Artists with Virtue and Art, and the title of the 4th Shanghai Literary and Artistic Worker with Virtue and Art. The 16th China Culture and Art Government Award Wenhua Performance Award. (Quan Zhang,2012)

Liang Weiping has learned from the Xiao School (Xiao Wenyuan), from which he has also learned to sing the "New Huai Opera in the City". Under the guidance and leadership of Xiao Wenyuan, Liang came into contact with many good teachers, including Xiao Hanzhi, a famous vocal teacher; Yue Meitie, a famous Kun Opera scholar; and Yang Zhankui, a famous Huai Opera scholar, and soon became a pillar of the Shanghai Huai Opera Company. In 1993, the successful staging of "The Golden Dragon and the Mayfly", a legendary historical drama known as the "New Huai Opera of the City", became a milestone for the Shanghai Huai Opera Troupe, and in 1994, after topping the list of leading roles in the Shanghai Magnolia Performing Arts Award for his portrayal of a mayfly, he won the Plum Blossom Prize at the 11th Chinese Drama Awards. In 1999, in order to dedicate his performance to the 50th anniversary of National Day, he began rehearsals for the production of "King of the Western Chu Bully". If "The Golden Dragon and the Mayfly" removes the village slang for Shanghai Huai Opera, then "King of Western Chu" demonstrates the masculine and bold atmosphere of the Chu culture, and "Ancient Han Fei" came to life again on stage in 2005. In portraying this character, Liang Weiping strives to start from the heart, cleverly use recitation and singing, strengthen the body language, and dig deep into the psychological action. His performance not only inherits the tradition of the old Huai Opera but also breaks through the limitations of the minor character's

line, and his performance is full of bookishness and nobility, with extraordinary strength. Liang Weiping's "Trilogy", in terms of recitation, singing, and instrumental accompaniment, completes the transformation of Shanghai Huai Opera from a traditional theater to a modern urban theater. Liang Weiping has become a leading figure in contemporary Huai Opera theater. (Shiwen Wang, 2017)

From the above, we can deduce that Liang Weiping is a famous performing artist of Huai Opera and a national intangible cultural heritage inheritor who has made important contributions to the art of Huai Opera. He has won numerous awards, including the Plum Blossom Prize in Chinese Drama, the Shanghai Magnolia Award for Performing Arts in Drama, and the Wenhua Prize, the highest government award for stage art in China. Liang Weiping's remarkable journey through "Urban New Huai Opera" began under the guidance of Xiao Pai. His portrayal of the mayfly in *The Golden Dragon and the Mayfly* is a milestone in Shanghai Huai Opera as well as in Chinese opera. His brilliant performances in "The King of Western Chu" and "Ancient Han Fei" demonstrated his versatility, deep psychological insight, and modern Huai Opera acting techniques. Liang Weiping's "trilogy" established Shanghai Huai Opera as a modern urban theater and consolidated his position as a leading figure in contemporary Huai Opera.

In a nutshell, The legacy of Huai Opera is a testament to its adaptability and resilience. From a form of local entertainment in northern Jiangsu Province, Huai Opera has developed into a major cultural vein in the bustling metropolis of Shanghai. Times change, audience preferences change, and so does Huai Opera. In the 1990s, China launched a wave of reform and opened up, and Shanghai's economy developed rapidly. During this period, a large number of excellent Huai Opera actors and actresses flocked to Shanghai, and the concept of "New Urban Huai Opera" was born. This concept injected new vitality into Huai Opera and brought a new sense of mission and optimism to the troupe. Starring Liang Weiping, "*The Golden Dragon and the Mayfly*" is a heart-wrenching production that delves into themes of power, betrayal, and human nature. The play is a prime example of how the Huai Opera genre has evolved over the years, encompassing different narratives and styles while maintaining its cultural significance. Nowadays, Shanghai Huai Opera has been awarded national and municipal intangible cultural heritage, highlighting its deep

historical roots and its relentless pursuit of artistic innovation. In short, Huai Opera is a cultural treasure, a testimony to the tenacious vitality and adaptability of traditional Chinese theater. From folk performances in rural areas to metropolitan acclaim, Huai Opera reflects China's vibrant cultural landscape and the enduring power of the performing arts.

#### 2.4 Vocal Technique

Vocal music is a beautiful art form, not only the art of singing but also the art of performance. It brings beautiful enjoyment to people's lives. People use their own singing to express their emotions and experiences of life. Through singing, they can feel the creation purpose and value of vocal music works. This is a seemingly simple form of artistic expression. It requires scientific singing skills. (Zhao Lin, Sun Qiaoyi, 2020)

Singing performance is a branch of musicology and one of the components of musicology. Different scholars in different historical periods have different opinions on the composition and methods of classification: all studies are cross-disciplinary. According to the classification of G Adler in the 19th century, singing performance theory belongs to both historical musicology and systematic musicology. According to the classification of HJ Moser in the 20th century, singing aesthetics and singing styles of various nationalities belong to singing performance theory, the physiological structure of human musical instruments. The history of singing belong to the musicology of philosophy, folk musicology, musicology of natural science, and musicology of spiritual science. Last but not least, according to the views of most contemporary scholars, singing performance theory mainly belongs to music performance theory research, but also across other disciplines.

For the singing blends together expression and information as well as feeling and desire into the song. This output enables the singing subject to achieve a certain degree of spiritual satisfaction, relieve psychological pressure, and restore psychological balance to a certain extent. Acceptance, which causes emotional resonance, makes the object's similar emotions that rise. It also produces the requirements for expression and action. The subject is a main cause of, relief,

decompression, and stimulation. Two-way function appears simultaneously in the performance process and is unified in the expression and enjoyment of artistic beauty.

Singing performance is an indispensable and important type of the music art. Due to the combination with literature and the human body as primary sources, the social role played by vocal music or the social function is more direct and faster than other types. The geographical area and audience range affected by it are wider and huge, so it has established its unique position in the music art (Yu Chen, 2018).

Bel canto, a singing method, uses a mixed voice area. This sentence summarizes the main characteristics of bel canto that are different from other singing skills. Bel canto has its own charm and taste, and owns unique sound characteristics. In terms of sound, the real voice and false voice are adjusted according to the pitch ratio. In terms of resonance, by mobilizing all available resonance chambers in singing, singers can be fully used this method in singing.

The singing skills of Chinese national vocal music draw on the skills of bel canto, and the premise of "using foreign things for China" to scientifically grasp the technical characteristics of the two singing methods. To learn from the strengths of bel canto, first start training from the use of resonance. Teacher Shen Xiang once said: "As long as it is the art of singing, it is necessary to use resonance to sing on the basis of one's own language." The characteristics of resonance in traditional folk singing skills in China deal with a small vocal cavity, a bright timbre and because the voice is positioned in the front, there are many real voices. There is basically no sound change in the mid-bass and high-pitched areas. In a word, the resonance used in the traditional folk singing method is the resonance of the local cavity, while the resonance emphasized by the bel canto method is the overall resonance of the whole body in singing style (Zhang Shuai, 2015).

According to the jargon in the opera world, "singing" is also called "singing skills". "Singing skills" is one of the important characteristics of opera performance art, and it is also the basic premise for opera actors to poise on stage. It occupies an extremely important position in the opera performance art system. It is true that as the ultimate realizer of the comprehensive art of opera, opera actors must master the four basic means of expression of "singing, reading, doing, and fighting; that is, the "four skills", but "singing skills" play the most important role in opera performances. There

is no doubt that, as an old opera artist said: "If an opera actor does not have a good voice, it is like doing business without capital." "It is true that it is not enough for an actor to only be able to sing. Practice has proved that it is difficult to sing well even if the singing skills are not strong." For ordinary vocalists, the research scope of singing naturally focuses on vocalization, articulation skills, singing artistic style and the relationship with "many aspects related to singing". As an opera actor, through years of stage practice, he must find out the singing method that suits his own voice characteristics. From this point of view, good singing skills training is more important than a natural good voice (Guo Kejian, 2005).

Researchers use vocal music theory to analyze and study Huai opera music by focusing on the basic elements of Huai opera singing, such as breath, vocal cavity, language. It can be said that even articulation comprehensively expounds the basic principles of Huai opera singing, as well as the artistic expression, artistic processing and emotional expression.

Singing is a natural and universal form that people use to express and communicate their emotions. Among all the forms of music performance, singing is the most intimate, and beautiful. People have a strong desire to sing and are drawn to singing art. This persistent desire for singing and love for singing art are the basic cultural expression and cultural needs of people in social life. Singing in life often revolves around satisfying self-needs and is a natural expression of emotion and interest.

Human beings gradually formed regular sounds through the exchange and communication of specific sounds in their working life and social life which endowed them with different lengths and beats, thus forming the original vocal music form. Vocal music is an aesthetic and creative activity in which human beings, under the domination of high-level nerves, express their musical performance and express musical images through the singing performance of their own voices. Vocal art uses artistic voice and emotional melody as the medium to express the implication and artistic conception of music and literary language, to create an auditory aesthetic image that is highly integrated with music and language, and to express people's thoughts and emotions to become the performing arts of language.

It is universally acknowledged that the earliest "instrument" of human beings is the voice. The emergence of singing gradually promoted the development of wind instruments, string instruments and other instruments. Vocal music is an artistic subject with strong skills and practicality, and an art form that organically integrates language and music. Vocal music theory develops along with the development of vocal music practice. Vocal art and its aesthetics are the most basic and important part of music. Vocal music uses the human voice, an unparalleled means of expression, so it has the characteristics of mass and high affinity. It is the embodiment of people's true feelings, and it can also fully display the lyrical essence of music art.

The vocal music cultures of Chinese and foreign nationalities have promoted the development of vocal music art practice through continuous exchanges and collisions. To make the singing art develop, on the one hand, we need to summarize the aesthetic theory of vocal music; on the other hand, we need to break through the existing singing practice on the basis of the theory.

This chapter mainly discusses vocal music teaching and singing practice. Firstly, the basic knowledge of vocal music and vocal singing is discussed. Then the skills, principles, contents, methods and organizational forms of vocal music production are first discussed, before the singing skills and vocalization mechanism of Huai Opera.

Vocal music is an artistic activity in which people use singing to express their thoughts and feelings. If you want to express the ideological content of songs perfectly, you must learn singing knowledge, briefly understand the structure of singing organs and the basic principles of sound production. Before learning to sing, you must understand the vocal organs to comprehend the function of vocal organs in singing, and to master the movement rules of singing vocal organs. Only are the composition, structure and functions of human vocal organs understood, one can gradually master this aspect through singing activities and other auxiliary exercises to establish a correct concept of sound identification, to guide one's own vocal music learning, to master scientific, correct and standardized vocalization methods, and to continuously improve one's singing ability.

### 2.3.1 Singing "instrument" and its physiological structure

If the human body is compared to a fine "musical instrument", before playing "musical instrument", we first need to understand the composition and structure of the "musical instrument". Singing "musical instrument" is mainly composed of respiratory organs, vocal organs, and resonance organs of three major components, the following will introduce the composition of the three parts one by one.

#### (1) Respiratory organs

The respiratory organs are mainly composed of the following parts from top to bottom: nasal cavity, oral cavity, pharyngeal cavity, laryngeal cavity, trachea, bronchial tubes, lungs, and diaphragm. The source of vocal power is the breath, the human body in the inhalation process, the air through the nasal cavity and oral cavity along the pharyngeal cavity, the laryngeal cavity through the trachea and bronchial tubes into the left and right lobes of the lungs, when the breath is full of lobes, the lower diaphragm in the pressure of the breath downward movement, the ribs are also expanding outward, the entire periphery of the thoracic cavity expanding forward and upward; exhalation, the breath according to the inhalation of paths exhaled, the thoracic cavity periphery due to the breath of the expulsion of the narrowed, diaphragm back up, restored to the chest cavity. On exhalation, the breath is exhaled according to the path of inhalation, and the periphery of the chest cavity is narrowed by the expulsion of the breath.

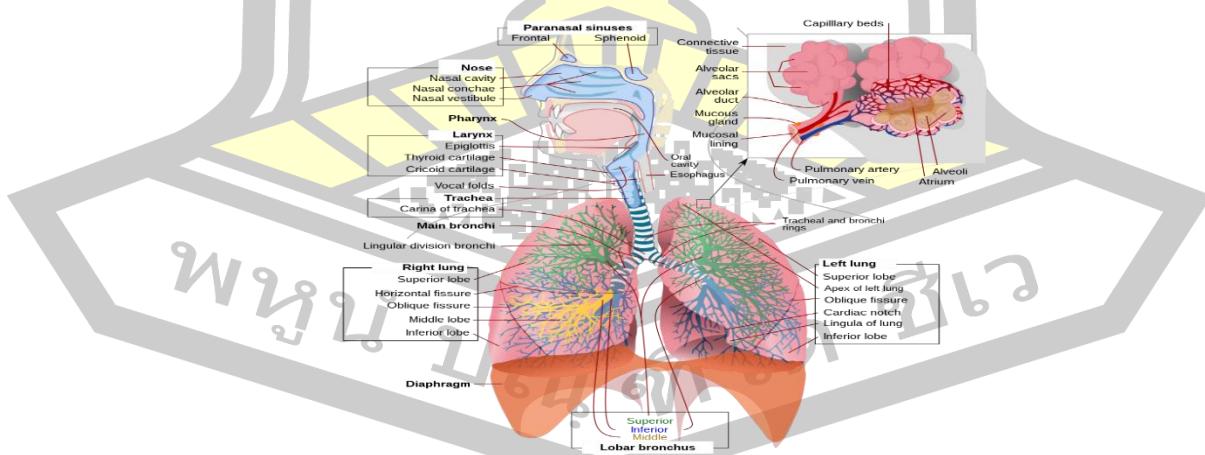


Figure 2. 1 Respiratory organs

Source: Gray, Henry (1980) *Gray's Anatomy* (36th ed.)

*Note.* human respiratory system.

## (2) Vocal organs

Human vocal organs are mainly composed of vocal cords and larynx. The larynx (Figure 1) is a small chamber located in the middle of the head and neck, composed of many cartilages and muscles. The vocal cords (Figure 2) are located in the middle of the larynx and produce sound through their own vibrations. The vocal cords are composed of two elastic ligaments with a strong texture. The middle of the vocal cords, also known as the glottis, is regulated by the cartilage and muscles in the larynx. When inhaling, the two vocal cords separate, and the glottis opens to inhale people's breath; when vocalizing, the two vocal cords close together and make a sound. When not making a sound, the vocal cords relax and open to allow the passage of breath. Vocal cord vocalization is partly due to its own function and partly depends on the muscles around the vocal cords to assist in the vocalization movement. When the vocal cords stretch and contract, sounds of different pitches are produced.

# Trachea

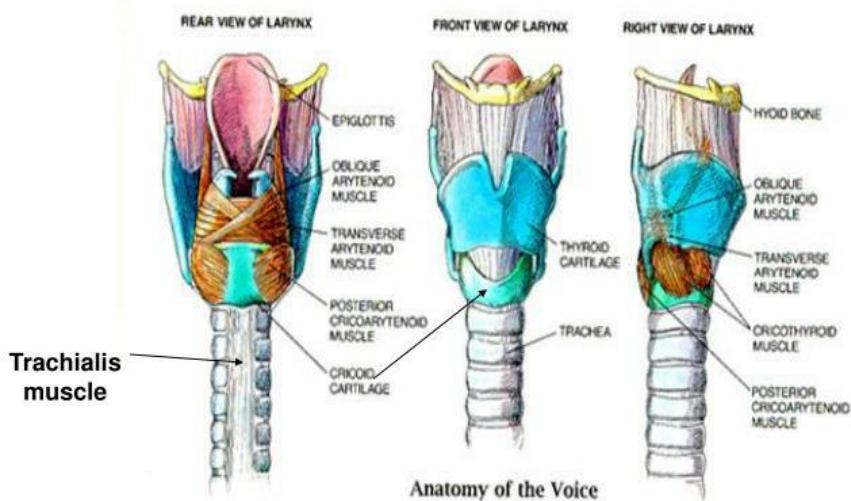


Figure 2. 2 Vocal organs

Source: Dr. Eman Abdelghany Assistant *Atlas of Human Anatomy*

*Note.* Human larynx anatomy image.

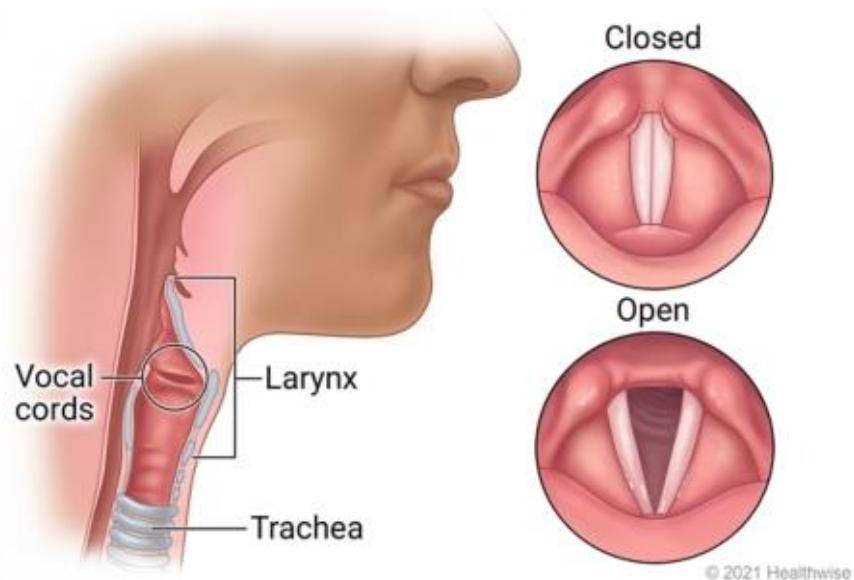


Figure 2. 3 Vocal cord

Source: (<https://www.healthlinkbc.ca/health-topics/voice-problems>). Author: Healthwise Staff

Note. Vocal cords open and closed.

The vocal cords are the main source of vocalization. The flow of air over the vocal cords causes the vocal cords to vibrate, which produces sound. Muscles control the length and tension of the vocal cords. The force of the air passing through the vocal cords controls the loudness of the voice, and the tension of the vocal cords controls the pitch of the voice.

### (3) Resonance organs

It is generally believed in the vocal music circle that the human resonant organ is mainly composed of three resonant cavities: the head cavity, the oropharyngeal cavity, and the chest cavity. The thorax includes the trachea, bronchi, and entire lungs below the larynx. The oral cavity includes the larynx, pharynx, and oral cavity. The head cavity includes the nasal cavity, maxillary sinus, frontal sinus, sphenoid sinus, etc. In singing, due to the difference in pitch, the ratio of using these resonance chambers is also different. Generally speaking, when singing bass. Chest resonance is the most effective, oral resonance is used more when singing alto, and

head cavity resonance is mainly used when singing high notes. If we can use these resonant cavities correctly and reasonably, and coordinate with each other well, we can obtain roundness, melody, and fullness. Beautiful singing voice.

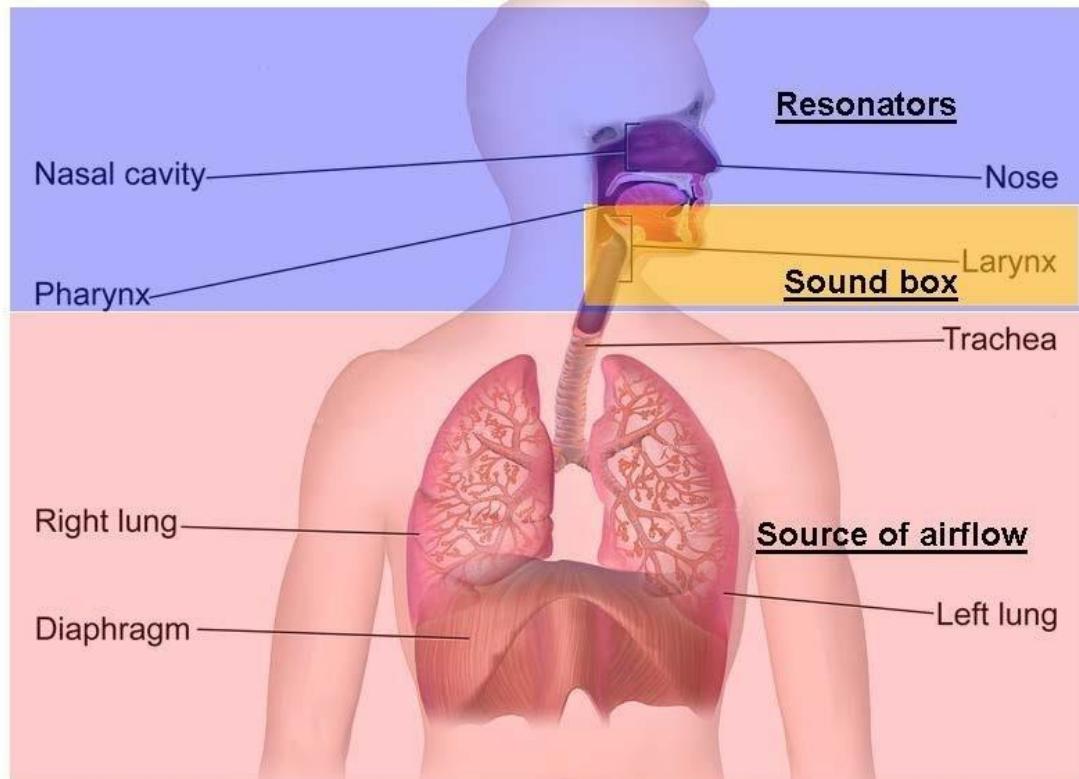


Figure 2. 4 Resonance organs

Source: Blausen.com staff: "Blausen gallery 2014". Wikiversity Journal of Medicine.

*Note. human body resonance organ.*

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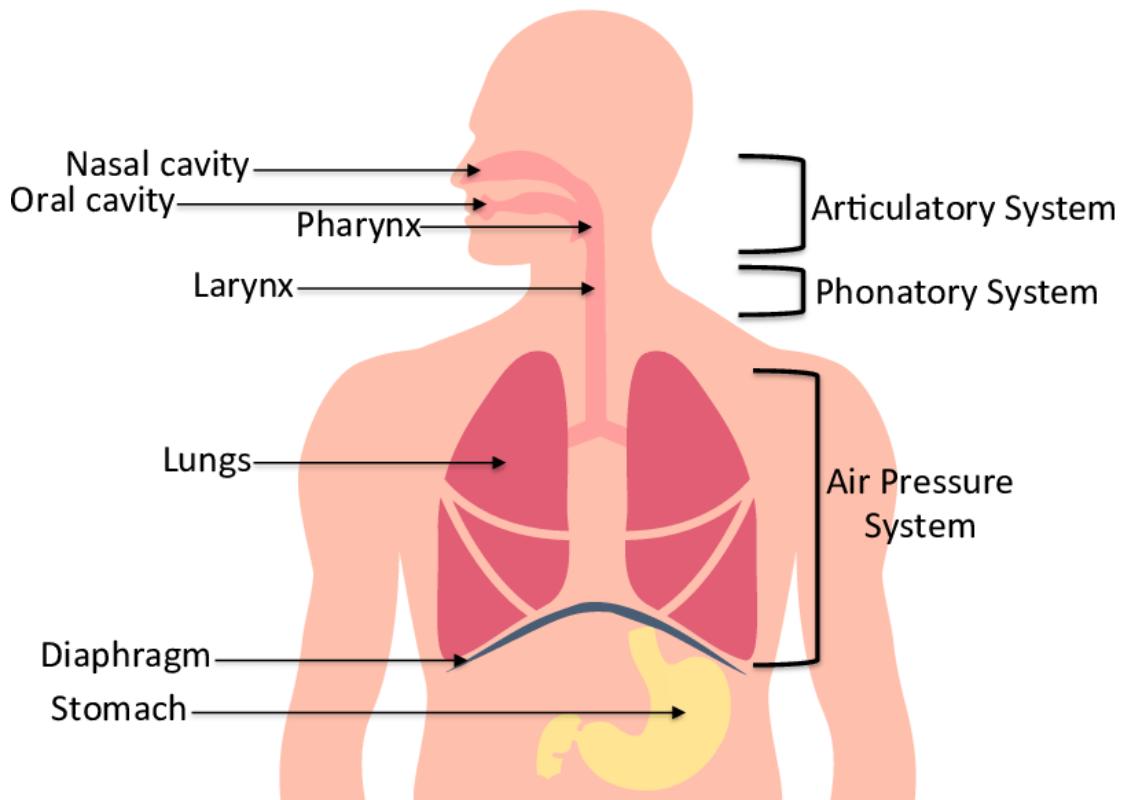


Figure 2.5 Resonance cavity

Source: Gustavo Andrade-Miranda. Adapted from (Freepik, 2016).

*Note.* General scheme of the voice production apparatus.

To sum up, vocal art is the art of voice, commonly known as the art of singing, which is one of the oldest musical activities. As an art form, singing has undergone a long and tortuous development process with a long history spanning hundreds of years. Singing is an activity in which human beings use themselves as musical instruments. It uses the human voice as the sound source. Huai Opera is a type of traditional Chinese opera known for its unique vocal elements. This form of opera conveys and expresses deep inner emotions through the human voice, a natural musical instrument. Obviously, this "instrument" has the most natural, rustic, and intimate qualities. In the ocean of the music world, singing is one of the most important musical arts. Huai Opera, as one of the Chinese operas, provides a touching way of expression with its unique vocal art, which makes people resonate and

experience its unique musical charm. The vocal art of Huai Opera is also a highly technical discipline, which requires the actors to have exquisite vocal skills.

## 2.5 Music Instrumentation

During the Ming and Qing Dynasties, instrumental music had further development and enrichment. It has always played a pivotal role in folk weddings, funerals, customs, and festivals, and truly reflects the people's thoughts, feelings, and aesthetic sentiments. During the Ming and Qing Dynasties, with the maturity of singing and dancing music, the rise of rap music, and the development of opera art, instrumental music further developed and matured. Advocacy music with a long history has already broken through the monopoly of officials and is generally popular in various places. The "Shifan Drums" in the south of the Yangtze River had a wide influence during the Ming and Qing Dynasties, and various forms of gongs and drums were developed in the south (such as the coastal areas of Zhejiang), and the form of silk and bamboo music ensembles was also widely popular in various places. The instrumental music of this period was mostly influenced by opera and rap music to varying degrees. Not only were many tunes absorbed and developed from opera and rap (including the transplantation of many whole sets of tunes), but some of the creative ideas of large-scale instrumental music are also inspired or used as the basis for creation from opera or rap programs. (Heping Yang, 2014)

The core characteristic of China's musical instrument arrangement is harmony. For instance, plucked instruments and stringed instruments possess unique tonal qualities. Therefore, blending them together to perform in a harmonious configuration is a common practice. The fusion of plucked and bowed string instruments is a popular method used to combine traditional national musical tools. The combination of bowing and plucking showcases the fusion of two styles, intertwining slow and brisk movements that radiate beauty and vitality. The interplay between stringed instruments and wind instruments plays a crucial role in the amalgamation of musical elements. The main instruments used include the flute, suona, and yangqin, later joined by the sanxian, erhu, and pipa. The amalgamation of plucking and bowing yields a harmonic effect. Taking the stringed instrument erhu as an example, its timbre conveys emotions, while plucking deeply expresses music. Consequently, the

convergence of these two techniques finds a common foundation in the orchestration of Chinese ensembles. Certain instruments present significant challenges when attempting to blend them, such as wind and plucked instruments. These two types have notable disparities across various aspects, preventing their fusion during performances. Merging wind instruments with plucked ones requires the involvement of string instruments to bridge the gap. The interplay of plucked bowed, and wind instruments stands as the fundamental configuration method in silk and bamboo music. Furthermore, the harmonious fusion of string and wind instruments is a common practice, with their shared harmonies occupying a significant position. This combination is akin to creating an entirely new instrument, representing a potent form of expression. Percussion introduces a refreshing and dynamic dimension. This instrument arrangement is primarily employed for indoor performances, characterized by a style that is generally simple and elegant, while also infused with a lively sense. (Hongjie Zhang, 2012)

Early Huai Opera used only percussion instruments to accompany the music, such as bamboo tubes instead of drums, sort of like banging on a clapper. We are not sure when this approach began. At that time, percussion instruments included bamboo boards and gongs.

Later, Xie Changyu and others pioneered the use of the huqin in the orchestra of the Huai Opera. This marked a new beginning for the musical performance of Huai Opera. However, at that time, the huqin was usually used only for "pulling tunes" and the "free tunes" that came later. For a long time, all ditties and other tunes were still accompanied by percussion instruments. (Guozhong Chen, 2011)

The compilation of the Huai Opera band conforms to the artistic characteristics and features of the music of the opera, and the scale of its "blowing, pulling, playing, and beating" is mature and complete, exploring the band's function of shaping the characters at multiple levels.

The accompaniment group is expressed in the form of playing the main melody. The main and sub-hu are set four degrees apart, alternating between the inner and outer strings, and at the same time, forming a polyphony with the singing and other instruments, which constitutes the contrast and change of height, complexity, and strength, and is quite characteristic of this opera.

The "three major instruments" of Huai Opera are mainly composed of the main hu, the secondary hu, and the pipa, as well as the drums, gongs, cymbals, and gongs, etc. At present, the Shanghai Huai Opera Troupe's performances are accompanied by a large orchestra with some Western instruments.

At present, the accompaniment for the performances of the Shanghai Huai Opera Troupe is provided by a large orchestra with some Western instruments. The main instruments include yangqin, dashi sanxian, erhu, zhonghu, banhu, suona, da ruan, sheng, gaohu, quhu flute, and electronic synthesizer.

On this basis, Shanghai Huai Troupe tries to use bass, harmony, polyphony, and other orchestration techniques as required by the plot of the play, giving full play to the performance of the instruments, and designing the orchestra so that the music played by the orchestra is distinctly layered and successfully renders the artistic atmosphere of the play, so that the music of Huai Opera has gained a qualitative leap in the whole. (Guozhong Chen,2011)

The conductor of the Huai Opera orchestra is Si Gu, who coordinates with the actors to adjust the rhythm of the stage performance and regulate the overall dramatic pacing of the play. (Liang Weiping, 2009)

In summary, during the Ming and Qing dynasties, Chinese instrumental music underwent rich development and became an integral part of folk weddings, funerals, customs, and festivals, truly reflecting people's thoughts, feelings, and aesthetic sensibilities. Instrumental music was further developed and matured, especially during the Ming and Qing dynasties, with the maturation of singing and dance music, the rise of rap music, and the development of the art of opera. Instrumental music of this period was mostly influenced by opera and rap music, not only absorbing many tunes but also drawing on the concepts of large-scale instrumental music composition. Harmony was a central feature of Chinese instrumental arrangements, with the fusion of plucked and stringed instruments demonstrating the intertwining of different styles, and synergistic ensembles of strings and wind instruments were also common, bringing new harmonic effects. The development of Huai Opera has undergone an evolution in musical arrangements and has made great strides from the initial use of percussion instruments only to the current use of large orchestras.

The Huai Opera orchestra is primarily composed of traditional Chinese musical instruments, supplemented by a small number of Western instruments. The orchestra consists of four sections: string instruments, plucked instruments, wind instruments, and percussion. The instruments include erhu, zhonghu, pipa, yangqin, zhongruan, sanxian, dizi, sheng, banhu, suona, and others. The orchestra's main role is to accompany singing performances, sometimes also complementing the stage movements. The percussion section includes ban drums, tang drums, pitched drums, big gongs, small gongs, raobao, coconut shells, clapper bells, cloud gongs, and hanging cymbals. These instruments are mainly used to enhance the dance movements of the performers and convey emotions, particularly skilled at creating an atmosphere for martial arts scenes.

Based on the music ensemble theory, this paper analyzes and studies the music art of Huai Opera. The accompanying instrumental music of Huai Opera mainly includes erhu, flute, pipa, dulcimer, sanxian, gongs drums, etc. It comprehensively introduces the historical evolution, form, and performance form of Huai Opera ensemble.

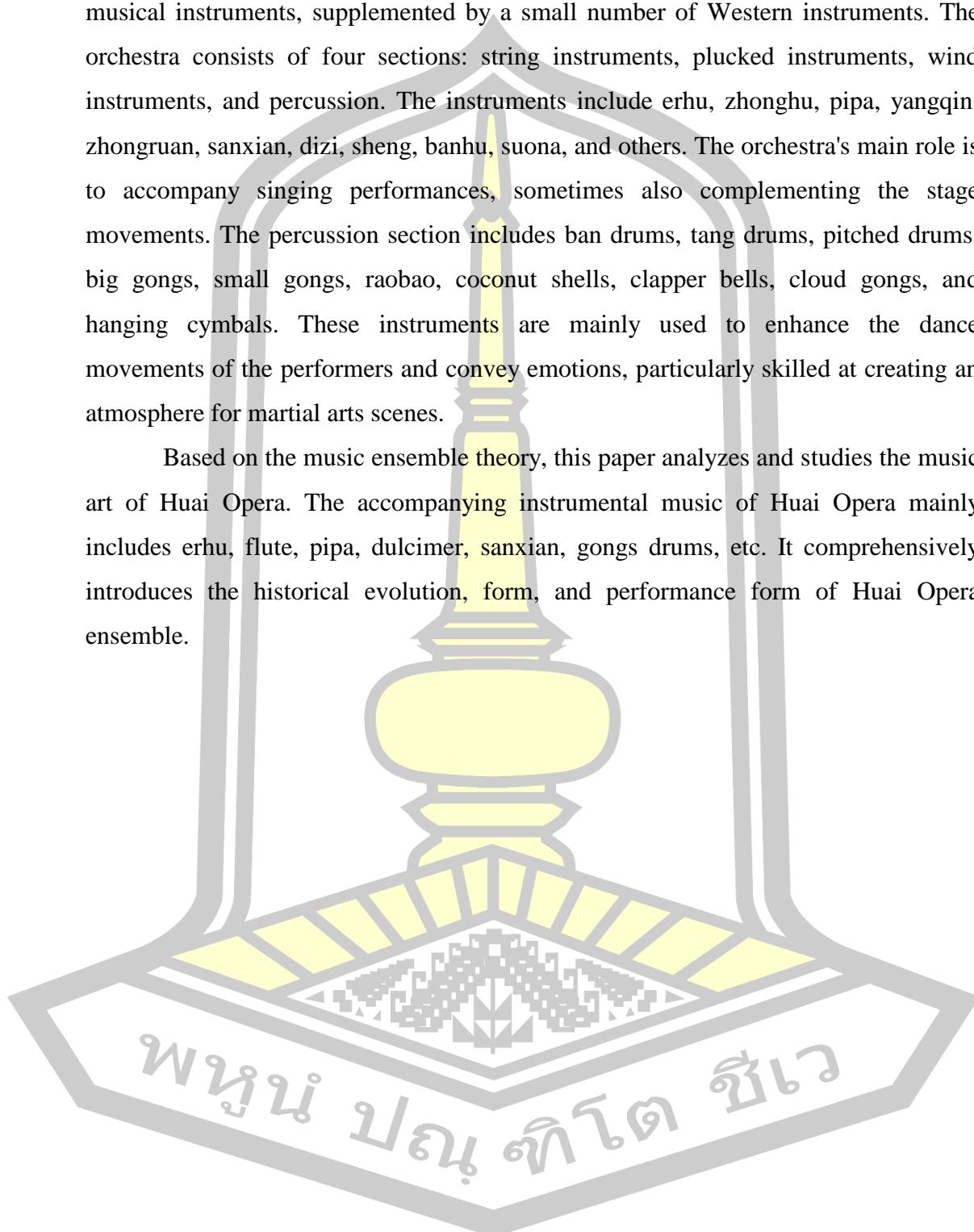


Table 2. 1 String instruments in the accompaniment orchestra of Huai Opera.

Instrument image	Name of the instrument	Instrument introduction
	Pipa	<p>-Pipa, the first seat of a plucked stringed instrument, a plucked-stringed instrument. Made of wood or bamboo, the speaker is half pear-shaped, with four strings on it. It was originally made of silk thread, but now it is mostly made of steel wire, steel rope, and nylon. There are "phase" and "fret" on the neck and panel to determine the phoneme. When playing, hold the strings vertically, press the strings with the left hand, and play with the five fingers of the right hand. He often plays the lead instrument on the opera stage.</p>

Source: Huai Opera Museum, Yancheng

Function in Huai Opera

- use for the main melody

	<p>Erhu</p>	<p>Erhu, a stringed instrument, has been used as an accompaniment instrument for opera for more than 1,000 years. It consists of a qin rod, two strings, a teacup-shaped qin tube, and a bow. Its timbre is close to the human voice, slightly sad, full of singing, and good at expressing deep emotions. It is called the "Chinese violin". The luthier takes a sitting posture when playing, holding the piano in his left hand and the bow in his right hand.</p> <p>Function in Huai Opera</p> <ul style="list-style-type: none"><li>- use for the main melody</li></ul>
Source: Huai Opera Museum, Yancheng		



Zhonghu

The zhonghu is an instrument adapted from the erhu and is short for alto erhu. All the techniques on the erhu are suitable for the zhonghu. It is still a less sensitive instrument. It is best at playing lyrical, expansive singing melodies, long harmonies, and less complex patterns, and less at playing fast, florid melodies.

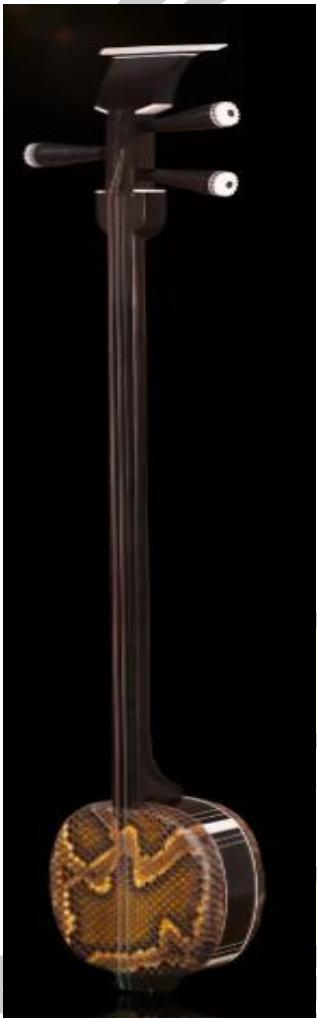
Function in Huai Opera  
- use for the main melody

Source: Huai Opera Museum,  
Yancheng



	<p>Yangqin</p>	<p>Yangqin is a percussion instrument commonly used in China. Its timbre has distinctive characteristics, loud and firm, soft and soft. When played slowly, the timbre is like a tinkling mountain spring. It is extremely expressive and can be used as a soloist, ensemble, or as an accompaniment for qinshu, rap, and opera. It often plays the role of "piano accompaniment" in folk instrumental ensembles and ethnic bands and is an indispensable main instrument.</p>
<p>Source: Huai Opera Museum, Yancheng</p>	<p>Function in Huai Opera</p> <ul style="list-style-type: none"> <li>- Complex melodies can be played to complement the singing and dialogue.</li> </ul>	

	<p><b>Zhongruan</b></p>	<p>Zhongruan is a national plucked string instrument with a long history in China. It is a traditional stringed instrument of the Chinese nation and a kind of ancient pipa with a history of two thousand years. Ruan is the abbreviation of "Ruan Xian", and "Ruan Xian Pipa". Ruan evolved from the pipa of the Han Dynasty. It has a long history and distinctive sound. Can be used for solo, singing, and dancing accompaniment, with rich artistic expression.</p> <p>Function in Huai Opera</p> <ul style="list-style-type: none"><li>- use for the main melody</li></ul>
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	<p>Sanxian</p>	<p>Sanxian has three strings, hence the name "Sanxian". Divided into headstock, neck, and body. The neck is a fingerboard and is relatively long. The body of the piano is covered with snakeskin on both sides. Sanxian's tone is dry and loud. From the 1950s to the 1960s, after Xiao Jiansheng's reform, the timbre became thicker and brighter, and the large Sanxian range was more than 3 octaves. It is used in local music and also in symphonic national orchestras, and there are also a large number of solos and ensembles.</p>
<p>Source: Huai Opera Museum, Yancheng</p>	<p>Function in Huai Opera - use for the main melody</p>	<p>ខ្លួន បន្ទាន់</p>



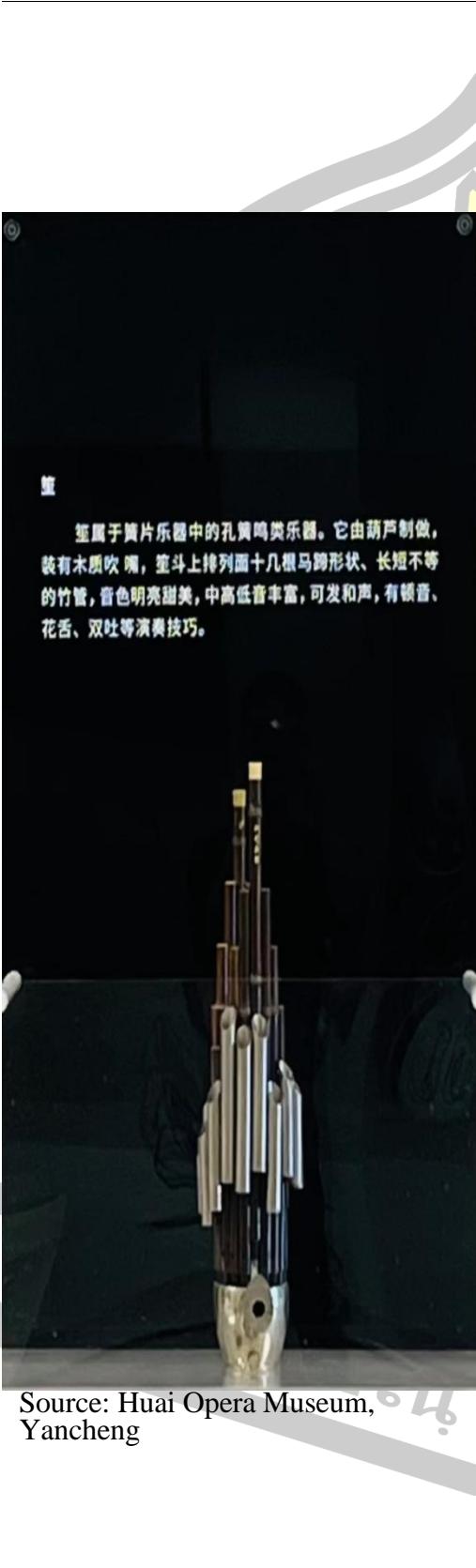
bamboo flute  
(Dizi)

The bamboo flute is an ancient wind instrument made of bamboo. It is very common in the music of China and other Asian countries and has a melodious tone. The bamboo flute is usually made of a bamboo tube with internal blowholes and toneholes, and the player produces music by blowing and covering or releasing the individual tone holes with his or her fingers.

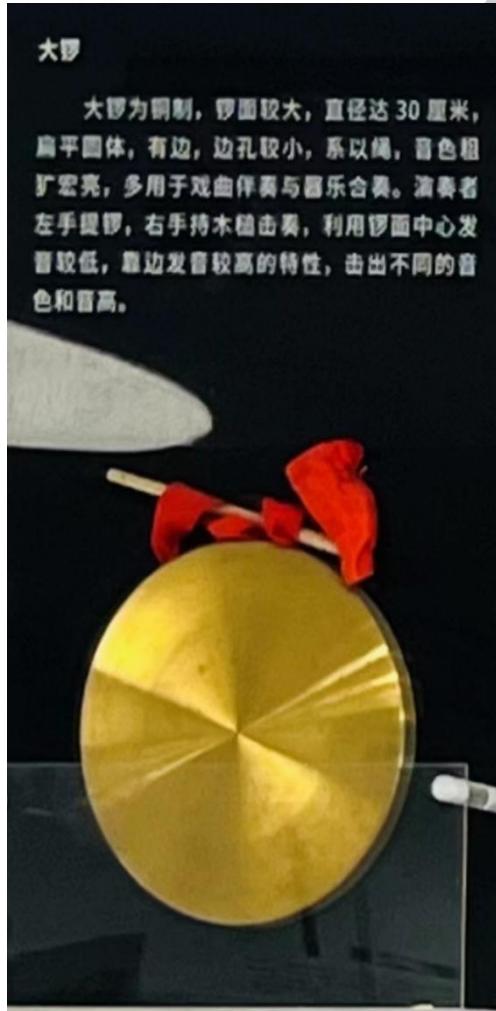
Function in Huai Opera is capable of playing complex melodies that harmonize with the singing, dialogue, and acting of the opera.

Source: Huai Opera Museum,  
Yancheng

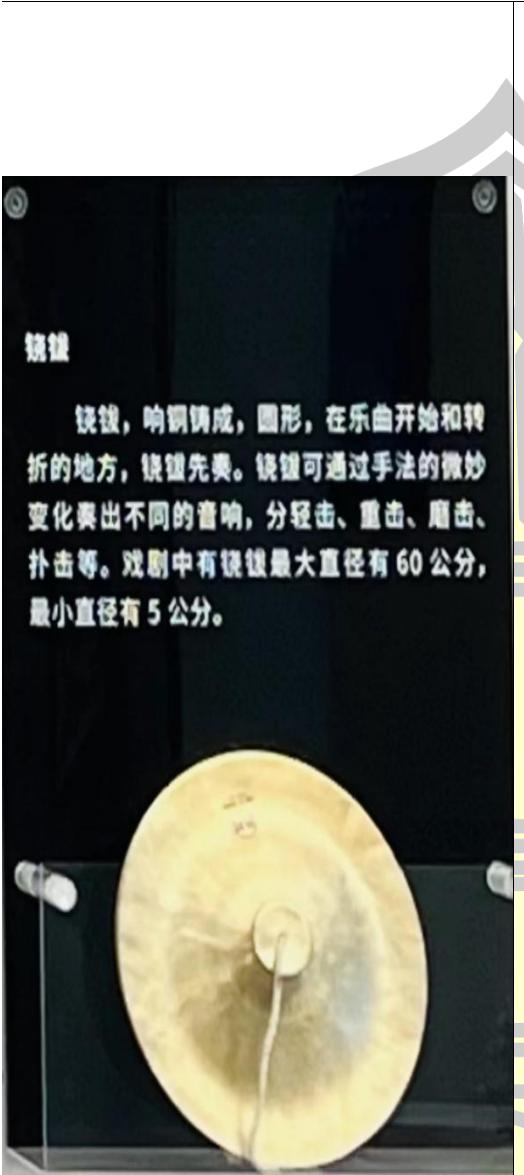
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	<p>Sheng</p>	<p>Sheng was first used in ancient China during the Warring States period to refer to a wind instrument made of thirteen bamboo tubes of different lengths; later, the bamboo mat was also called "sheng". The pronunciation is clear and elegant, the sound quality is soft, the singing is strong, and it has Chinese folk color.</p> <p>The function of the sheng in Huai Opera is to serve as background music and set the mood.</p>
<p>Source: Huai Opera Museum, Yancheng</p>		

 Source: Huai Opera Museum, Yancheng	<b>Suona</b>	<p>The suona is a traditional Chinese folk musical instrument. It is a double-reed, air-powered instrument usually made of bamboo, wood, horn, or metal. Its function in Huai Opera is mainly for background music and setting the atmosphere. The high-pitched suona has strong penetrating and appealing pronunciation and was mostly used in folk drum classes and accompaniment to local folk arts and operas in the past. In dramas, it is often used as an accompaniment to the atmosphere of scenes such as sending troops, banquets, and celebrations.</p>
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<p><b>大锣</b></p> <p>大锣为铜制,锣面较大,直径达30厘米,扁平圆体,有边,边孔较小,系以绳,音色粗犷宏亮,多用于戏曲伴奏与器乐合奏。演奏者左手提锣,右手持木槌击奏,利用锣面中心发音较低,靠边发音较高的特性,击出不同的音色和音高。</p> 	<p>Daluo(Big gong)</p>	<p>The big gong is made of copper, with a large surface and a diameter of 30 centimeters. It has a flat ring body with sides and small side holes. It is tied with a rope. The sound is rough and loud. It is mostly used for opera accompaniment and instrumental ensemble. Function in Huai Opera to enhance staging and create ambiance.</p>
<p>Source: Huai Opera Museum, Yancheng</p>		

ພណ៌ បណ្តិត ខេវ

	<p>Nao Bo (Cymbals)</p>	<p>Cymbals, made of ringing copper, are round. At the beginning and turning points of the music, cymbals are played first. Cymbals can produce different sounds through subtle changes in techniques, including light strikes, heavy strikes, grinding strikes, and pounces. There are cymbals in the play with a maximum diameter of 60 cm and a minimum diameter of 5 cm.</p> <p>Function in Huai Opera to enhance staging and create ambience.</p>
<p>Source: Huai Opera Museum, Yancheng</p> <p>ພអុន បណ្ឌិត ខេវ</p>		

 <p><b>堂鼓</b></p> <p>堂鼓又称同鼓，属打击乐器。它以木为框，两面蒙牛皮，被放在木架上。演奏者用双木槌敲击，通过控制敲击的力量，让鼓心至鼓边发出不同的音高，奏出复杂的花点，是戏曲中常用的情绪氛围型伴奏。</p>	<p><b>Tanggu</b></p>	<p>Tanggu, also known as Tonggu, belongs to percussion music. It is framed in wood, covered with cowhide on both sides and placed on a wooden frame. The performer strikes with double wooden sticks, and by controlling the strength of the strike, different pitches are produced from the heart of the drum to the edge of the drum, and complex patterns are played, which is an emotional and atmospheric accompaniment commonly used in opera. Function in Huai Opera to enhance staging and create ambience.</p>
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Source: Wei Chen (The researcher)

The musical accompaniment of Huai Opera has gone through a long process of development, gradually evolving from the earliest accompaniment of percussion instruments to a diversified compilation containing a rich variety of strings, pizzicato strings, wind instruments, and percussion instruments, which enriches the expressive power of the music of Huai Opera and enhances the overall artistic level. The playing and arranging methods of the Huai Opera orchestra have gradually matured, providing powerful support for opera performances and becoming a precious part of Chinese cultural tradition.

## 2.6 The Related Methodology

### Musicology Method

“Musicology” has many ways of meanings and concepts depending on each vision. The principle and the method of musicology have been assigned systematically of which many of the scholars gave the meaning of musicology.

Musicology is the in-depth study of certain musical styles and all of the musical contents including music performance, composition and music resources. The contents are about the theory of music such as music elements, harmony, and melody (Christine Ammer, 1987 quoted in Narongruch Woramitmaitree, 2001).

Musicology is the general term for all theoretical subjects that study music. The general task of musicology is to elucidate the nature and laws of various phenomena relating to music. For example, studying the relationship between music and ideology includes music aesthetics, music history, music ethnology, music psychology, and music pedagogy. (China Huai opera, 2021)

Education, Musicology includes concepts and the focus on Western music education such as music theory, musical contents, and the history of music. It also includes musical sound and other fields of knowledge such as physics, psychology, social science, and ethnomusicology. At present, musicology embraces the study of performing skills and composition. (Narongruch Woramitmaitree, 2001)

The study of the material and musical characteristics includes acoustics, instrumental science. The study of musical form and its composition includes melody, harmony, acoustics, counterpoint, and the process of composing music.

There are also from the performance aspects to consider such as performance theory, and methods. (David Beard and Kenneth Gloag, 2005)

Musicology is the general term for the academic study of music and related matters. Music disciplines include music performing arts, composition and composition techniques theory, and musicology. Not only that, in musicology, the subject branch should include music creation and music performing arts. (Yaohua Wang and Jianzhong Qiao, 2005)

The word "musicology" is applied to include all music, and it is believed that all music can be studied by all methods. My definition of "musicology" refers to the study of music in broad senses and perspectives, including historical, theoretical, analytical, anthropological, ethnographic, physical, physiological, mechanical, digital, cognitive, psychological, and philosophical aspects. Musicology is all-encompassing in my eyes, and the redefinition of musicology is the result of adopting the above-mentioned global perspectives. (Cai Kuanliang and Xu Lufan, 2020)

According to the literature above, musicology encompasses research, music theory, music content, music history, music sound, and knowledge in the fields of physics, psychology, social sciences, and ethnomusicology. Currently, musicology also includes performance or singing technique and composition. This paper analyzes the collected music works through the method of musicology. Through the analysis of Huai Opera music, observe the music genre and singing skills of Huai Opera, the characteristics of Huai Opera music, and the relationship between Huai Opera melody and performance. It is very important to use the research method of musicology to trace the development of Huai Opera.

#### Ethnomusicology

Ethnomusicology is a method to study all music, which not only studies the music itself but also studies the cultural context around the music. (Hood Mantell, 1969)

Man's ultimate interest is in himself, and music is part of his activity and part of his study of himself. Just as important, music is human behavior, and ethnomusicologists share a responsibility with the social sciences and humanities to find out why (Merriam Alan P. & Qian Mu, 2010).

In the category of "Musicology", "Ethnomusicology" and "Historical musicology" are both important components. Ethnomusicology and historical musicology, which take a nation as the research object, are interrelated. The research scope of ethnomusicology contains a part of the content of historical musicology. (Gao Houcun, 2010)

Narongruch Woramitmaitree (2017) said that music anthropology is a very important field of study, just like sociology and human informatics, and that music is a great way to learn about the culture of other groups, as can be seen in the music and art of the Orient. The oral tradition method in the research of problems is music creation, the change, and development of music, music, and music styles. Related to the role of music in society is the structure of music, the way music exists, music and dance, including local music art, and Western Folk Songs. (Hang Cao, 2023: 7)

This paper takes Chinese Huai Opera as one of the research objects, deeply studies the natural environment, social environment, and cultural environment of Huai Opera performers, and discusses the singing behavior and singing content of Huai Opera actors from the perspective of ethnomusicology. To find out the deeper cultural significance of Huai Opera music.

According to the above literature, musicology includes research, music theory, music content, music history, music sound, and knowledge in the fields of physics, psychology, social sciences, and ethnomusicology. Currently, musicology also includes performance or singing techniques and composition. This essay analyzes the collected musical compositions of Huai Opera through musical methods. By analyzing the music of Huai Opera, it observes the musical genres and singing techniques of Huai Opera, the characteristics of Huai Opera music, as well as the relationship between melody and performance in Huai Opera. The development of Huai Opera is traced through the use of musical research methods.

## 2.7 Literature Review

Jinzheng's Zhang (2012) review of Huai Opera research since the 1950s mainly made a relatively complete review of the research on Huai Opera in recent decades. From the theoretical results listed in it, it is not difficult to find that there are many

cultural studies, that only focus on the historical evolution, changes, and content elements of Huai Opera.

Hegen's Ding (1999) *The Occurrence and Cultural Background of Huai Opera* mainly introduces the evolution, changes, situational changes, and development process of Huai Opera's germinal stage. Huai Opera is a form of opera that combines various artistic styles and has been successively influenced by Yancheng local opera, Anhui Opera, Peking Opera, Kunqu Opera, and Yue Opera.

Xiaoqiu Deng (2010) discussed the influence of the development of Huai Opera, a local opera in Yanfu. The paper mainly explains the origin of "Xianghuo play" in the Yanfu area, and widely absorbed such as "Pangzi Opera", "Old Hui Troupe", "Subei Jing Opera" and "Mentanci". The essence of local operas such as "Interjection", "Sankezi", "Jiangbei Xiaoxi", "South Huaihai" and "Jianghuai Play" have learned from others' strong points, and then developed into the famous local drama "Huai" which is famous all over the country today.

Quan Zhang's (1996) *History of Huai Opera*, this book mainly gives a comprehensive and detailed introduction to Huai Opera from the aspects of representative repertoires of Huai Opera, tunes and music, performances, stage art, institutions, performances, focus on newspapers and periodicals, anecdotes and legends, etc., so that readers have a more comprehensive understanding of Huai Opera, and thus have a certain degree of macroscopic grasp, it is an indispensable monograph for the study of Huai Opera.

Yan Yang (2003) discussed the artistic characteristics of Chen Delin's singing in Huai Opera. The paper mainly explained the artistic characteristics of Chen Delin's singing from three aspects: first, the shaping of key characters, second, the "meaning" in the new beauty of the vocal melody, and finally, The expansion of strength in the music structure of Huai Opera aria. Based on the achievements in these three aspects, the Chen style singing in Huai Opera has been achieved.

Yujiang Zhu (2005) Inspected the transmission of Huai Opera in Yancheng and the construction of the local music curriculum mainly made a further analysis and discussion on the philosophical basis and implementation of Huai Opera as a music curriculum. Through the analysis, it concluded that local music education with regional music style must Rooted in the cultural soil on which it lives, and teaching it

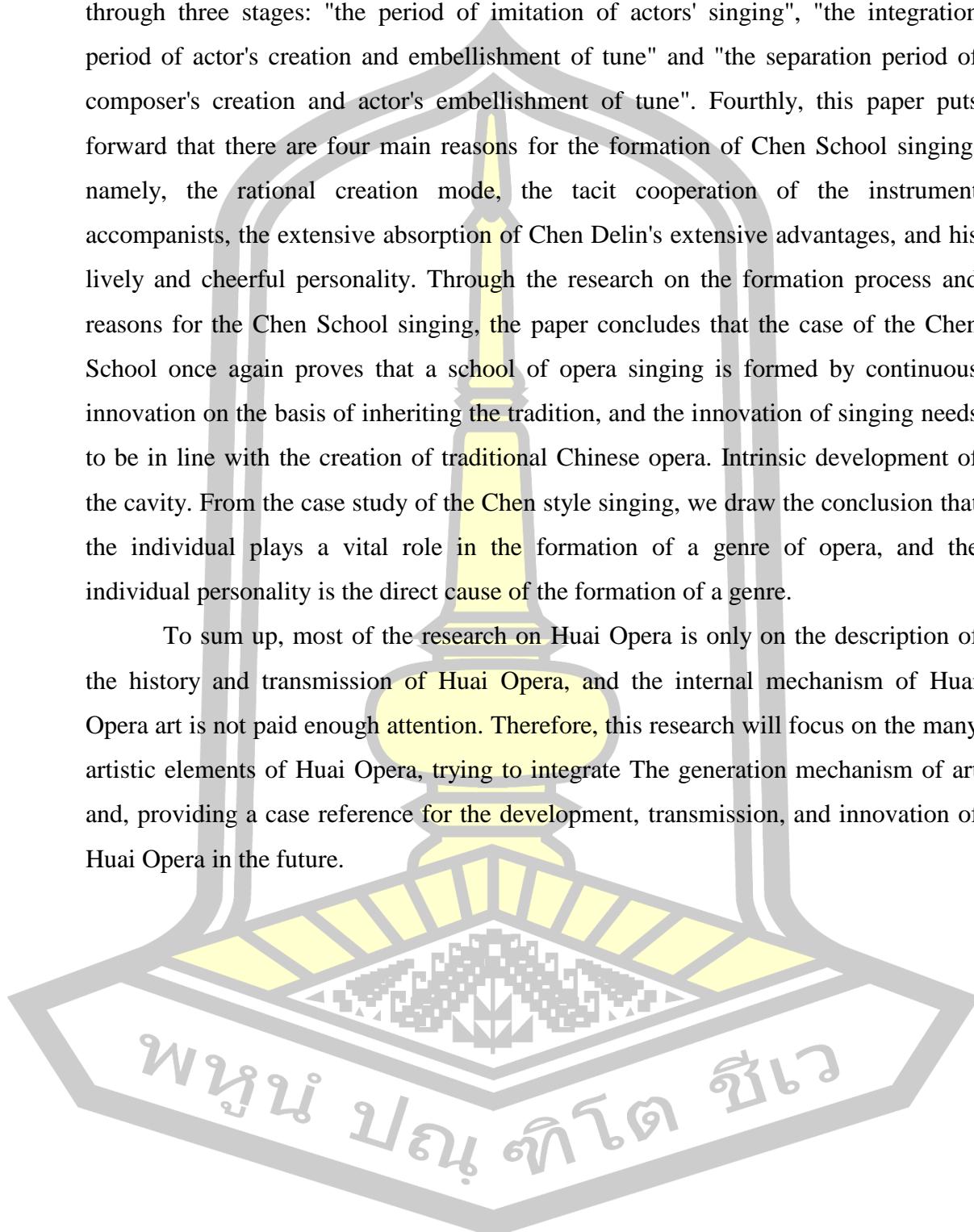
as a culture, the construction and research of music courses must be based on its generated cultural philosophy. At the same time, it is necessary to absorb the current cutting-edge cultural philosophy and pedagogical theories, etc., and build a music curriculum system with national characteristics in the development of equal and harmonious dialogue with international music education.

Yanhui Liu (2007) Research on Shanghai Huai Opera. This paper mainly uses the historical materials left over as clues, and at the same time combines history and theory. Sort out the development history of Shanghai Huai Opera, and pay attention to some key issues in its development process under the premise of ensuring a macroscopic grasp of the development history of Shanghai Huai Opera, so as to fill the gaps in the study of Shanghai Huai Opera and provide a basis for the dramatization and modernization of local operas in the modern context. Exploration provides a certain reference.

Jing Wu (2009) Research on the Chen School of Huai Opera, this paper is a study of the Chen School of Huai Opera. The paper first discusses "What is Chen School Singing", "the formation process of Chen School Singing" and "the reason for the formation of Chen School Singing", focusing on the inner law of Chen School creation. Secondly, the paper extends to the discussion of the reasons for the formation of the Chinese opera music genre through the case study of the Chen School. The paper mainly consists of five parts. First, by comparing with other schools of Huai Opera, the paper believes that the reason why Chen School's singing can stand out in contemporary Huai Opera is a wide application and brand-new development of "Song Tune and Little Sad Tune". It is also one of the important reasons why Chen Delin won the title of "Emperor of Huai Opera". Second, through the analysis and research of Chen School's Huai Opera works, the artistic characteristics of Chen School's singing are summarized: that is, because Chen School's singing has integrated the characteristics of Dan tune, it breaks through the rough and rigid style of Huai Opera in the past. Due to the limitation, it created a style characteristic of combining rigidity and softness, and appropriate shades. Thirdly, after summarizing the artistic characteristics of the Chen School singing, the paper focuses on the research and analysis of the formation process of the Chen School singing, thus systematically discussing the ins and outs of the Chen School singing.

The formation process of the Chen School singing, paper believes that it has gone through three stages: "the period of imitation of actors' singing", "the integration period of actor's creation and embellishment of tune" and "the separation period of composer's creation and actor's embellishment of tune". Fourthly, this paper puts forward that there are four main reasons for the formation of Chen School singing, namely, the rational creation mode, the tacit cooperation of the instrument accompanists, the extensive absorption of Chen Delin's extensive advantages, and his lively and cheerful personality. Through the research on the formation process and reasons for the Chen School singing, the paper concludes that the case of the Chen School once again proves that a school of opera singing is formed by continuous innovation on the basis of inheriting the tradition, and the innovation of singing needs to be in line with the creation of traditional Chinese opera. Intrinsic development of the cavity. From the case study of the Chen style singing, we draw the conclusion that the individual plays a vital role in the formation of a genre of opera, and the individual personality is the direct cause of the formation of a genre.

To sum up, most of the research on Huai Opera is only on the description of the history and transmission of Huai Opera, and the internal mechanism of Huai Opera art is not paid enough attention. Therefore, this research will focus on the many artistic elements of Huai Opera, trying to integrate The generation mechanism of art and, providing a case reference for the development, transmission, and innovation of Huai Opera in the future.



## CHAPTER III

### RESEARCH METHODS

This research is qualitative research, My Methodology I went to Shanghai for field work to collect data. And found a key informant. This research is qualitative research methodology. I went to the Shanghai Huai Opera Troupe, other troupes, and the Huai Opera Museum for fieldwork to collect data. Key informants were found. So, I had the following methods follow as:

#### 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 Key Information
- 3.2.2 Research Tools
- 3.2.3 Data Collection
- 3.2.4 Data Management
- 3.2.5 Data Analysis
- 3.2.6 Research Plan
- 3.2.7 Data Presentation

#### 3.1 Research Scope

##### 3.1.1 Scope of Content

Development and contemporary status of Huai Opera in Shanghai, China.

The vocal technique of actors in Huai Opera.

The Development Trend and Transmission of Huai Opera in Shanghai.

##### 3.1.2 Scope of Research Site

Shanghai, China, and its surroundings

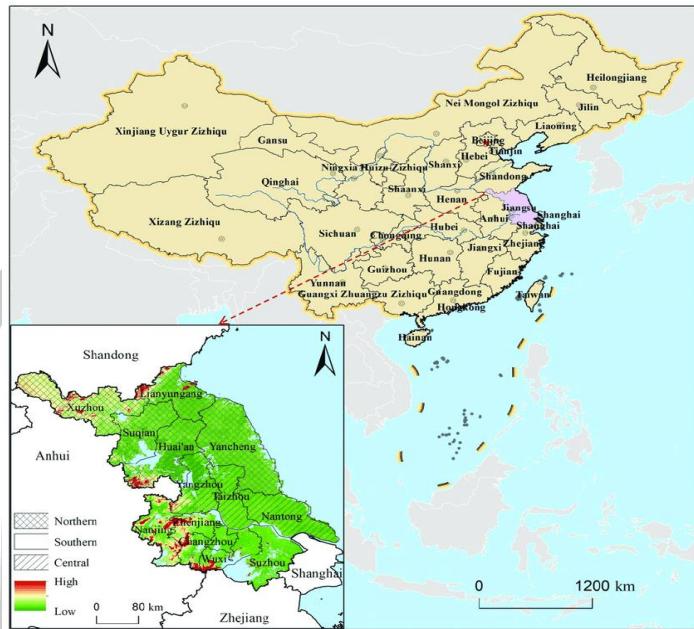


Figure 3. 1 Map of Jiangsu province location.

Source: September 2022 Land 11(9):1607, Shasha He, Bing Fang, Xue Xie

Note. Location map of Jiangsu Province.

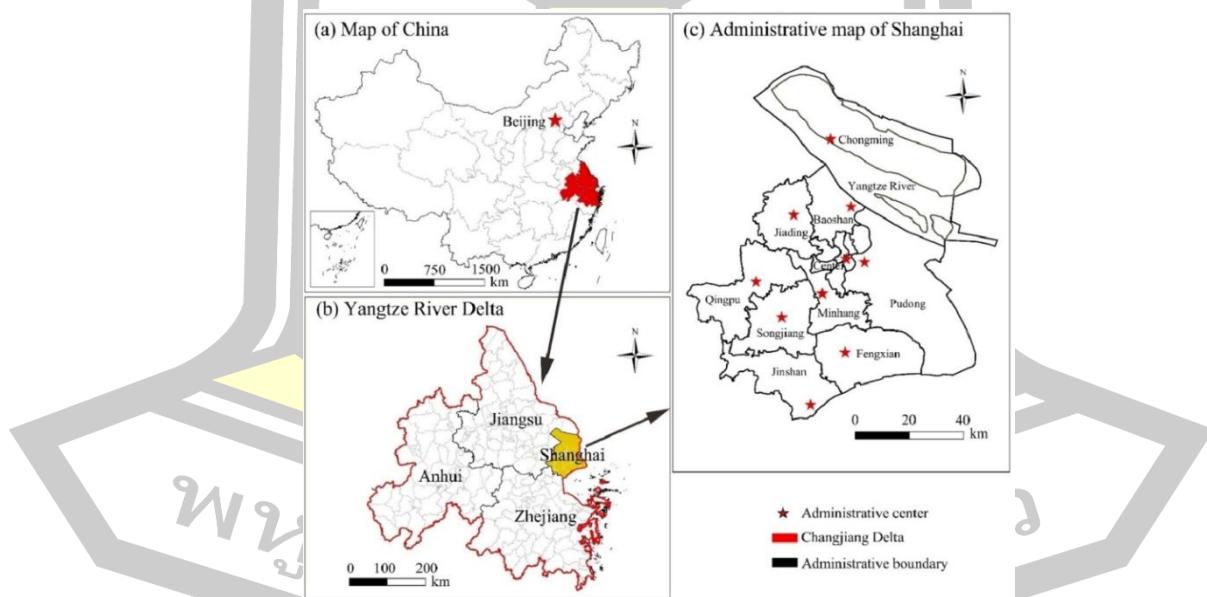


Figure 3. 2 The geographic location of Shanghai.

Source: Song Liu, Peiyu Shen, Yishan Huang, Li Jiang, October 2022

Land 11(10):1862

Note. (a) location of Shanghai in China; (b) location of Shanghai in the Yangtze River Delta; (c) administrative map of Shanghai.

Jiangsu and Shanghai are the main popular regions of Huai Opera. Huai Opera originated in Jiangsu but flourished in Shanghai. I am also a fan of Huai Opera. My hometown is Huai'an City, which is the main birthplace of Huai Opera. When I was young, I often watched Huai Opera performances. When I was in college, I also studied Huai Opera singing with some Huai Opera actors. Therefore, I have an "insider" vision, and of course, I also adhere to the perspective of cultural relativism. The art of Huai Opera accompanies my success. My understanding of Huai Opera is limited to performance. Apart from performance, I know very little about the culture of Huai Opera. Therefore, I want to comprehensively understand Huai Opera by studying Huai Opera. In addition, through research, more readers can understand the art of the Chinese Huai Opera. That's why I chose this study.

### 3.1.3 Scope of Time

I have conducted the research from November 2021 to October 2023.

## 3.2 Research Process

### 3.2.1 Key Informants

The researcher conducted a field investigation of the Huai Opera Troupe. The researcher then formulates the criteria for selecting key informants and sets the time. An exclusive interview with Huai Opera performers.

My selection criteria: The main internal personnel must be over 40 years old, all of them are Huai Opera performing artists, and have a high status in Shanghai, and even the entire China.

Research site: Shanghai City, China

The criteria for selecting a key informant is: Mr. Liang Weiping



Figure 3. 3 Contemporary renowned Huai Opera performer -- Liang Weiping

Source: Liang Weiping, (2022)

Note. Liang Weiping, a representative of contemporary Huai Opera, is a famous performing artist, dear artist, and heir to the National Intangible Cultural Heritage. Winner of the Chinese Drama Plum Blossom Award, Shanghai Magnolia Drama Performing Arts Award, and Wenhua Award, the highest stage art award of the Chinese government. Starring in the urban new Huai Opera "Golden Dragon and

Mayfly".

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Figure 3. 4 Poster for Shanghai Huai Opera "Golden Dragon and Mayfly".

Source: Liang Weiping, (2022)

Note. The emergence of "The Golden Dragon and the Mayfly" gave rise to the concept of the "New Urban Huai Opera", which is an excellent result of combining the tradition of opera with modern performance methods and has had a far-reaching impact on Chinese theater. Liang Weiping's portrayal of the mayfly in The Golden Dragon and the Mayfly is a milestone in Shanghai Huai Opera and Chinese opera. Once the play was staged, it caused a sensation in the country and received a lot of praise. It won the National "Culture" New Opera Award, the National "May 1st" Project Nomination Award, the National Outstanding Drama Award for Local Opera Exchange Performance, and the Best Drama Award of the Shanghai New Drama Exhibition, for a total of 43 awards.

### 3.2.2 Research Tools

The research tools used in this paper are mainly interviews and observations. To obtain research data, I designed interview forms and observation forms to be

reviewed by tutors and experts, and then improved interview forms and observation forms according to relevant opinions, to collect data.

- 1) Create a questionnaire for Providers of Key Information
- 2) Bring it to the advisor to examine.
- 3) Be altered by advisor editing.
- 4) Before using, have it inspected by experts.
- 5) Modified by experts' advice before being used in the fieldwork.

### 3.2.3 Data Collection

- 1) Collect information about documents, books, articles, documents, online media, and related research.
- 2) Collect field data using interviews and participatory observation.

### 3.2.4 Data Management

- 1) Information obtained from research and collected from research literature and organized in order of importance of content
- 2) Information obtained from fieldwork and organized according to content
- 3) Transcribing information from audio and video recordings and documenting them in written form
- 4) Edit photographs and videos from field trips.
- 5) Translate the collected music into pentatonic scores for music analysis.
- 6) Compare and contrast research from relevant literature, books, and studies. To get complete and correct information.
- 7) To analyze the overall structure of the songs in the classic Huai Opera play "The Golden Dragon and the Mayfly".
- 8) Analyze the genres and singing techniques of Huai Opera and summarize them.
- 9) Analyze the melody and performance of each part of the song and its musical characteristics and summarize them.
- 10) Submit the finished manuscript to the advisor, who will check it and make suggestions and adjustments as appropriate.
- 11) Create your own database of information and effectively categorize the information obtained.

12) Create an assembly manual and present it in the form of a research book

13) Pass the dissertation defense committee and make final revisions.

### 3.2.5 Data Analysis

The researcher uses the relevant materials from this study to analyze them.

First, the researcher describes and explains the development and current situation of Huai Opera in Shanghai and looks for information about the musical genres and singing techniques of Huai Opera.

Secondly, the researcher selects the more classic Huai Opera and analyzes the musical elements of Huai Opera by applying the musicological analysis method to find out the musical characteristics of Huai Opera and the relationship between melody and performance.

Finally, the researcher has drawn conclusions in favor of the inheritance and development of Huai Opera in Shanghai through field surveys and interviews with representative actors of Huai Opera.

### 3.2.6 Research Plan

#### Research Period

Stage 1: The author will review relevant literature to understand Bori peasant paintings

Stage 2: The author and the supervisor will discuss the idea of the research and draw up the corresponding field preparation manual.

Stage 3: Enter the study site and conduct fieldwork in the field.

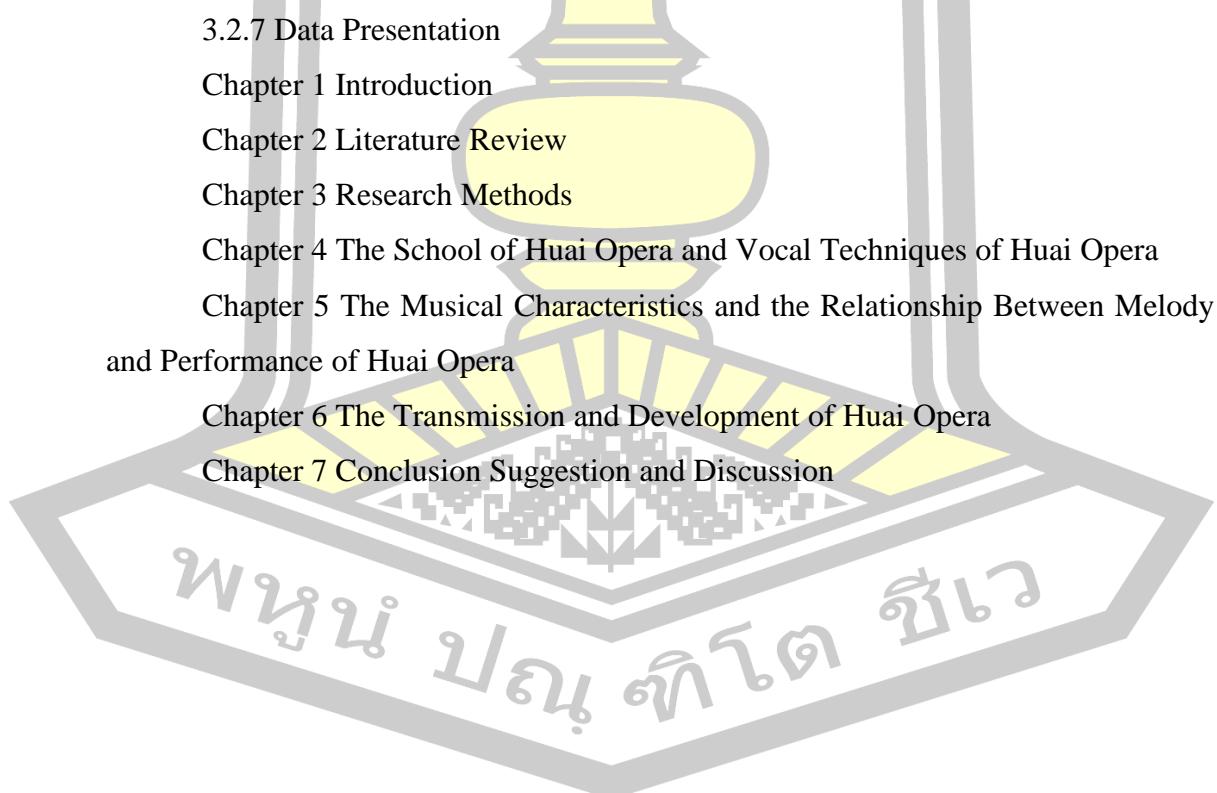
Stage 4: Organize the required field materials.

Stage 5: Start writing the research paper.

ພ້ອນ ປານ ຄີໂຕ ຂ່າວ

Table 3. 1 Activity-Based Operational Plan

Source: Wei Chen (The researcher)



# CHAPTER IV

## THE SCHOOL OF HUAI OPERA AND VOCAL TECHNIQUES OF HUAI OPERA

Huai Opera was first called "Jianghuai Play", then "Jiangbei Play" after entering Shanghai, and was named "Huai Opera" after the establishment of New China. It originated in the Yancheng and Huai'an regions of Jiangsu Province and was influenced by the folk-art forms of the region, including "Xianghuo play", "Mentanci", Anhui Opera, and Peking Opera. It has a history of about 200 years and was introduced to Shanghai in 1906 with the arrival of a large number of refugees from the north of Jiangsu Province. Under the influence of the environment on which it was based, it gradually developed some stylistic distinctions from its mother Huai Opera, and formed a different genre called "Shanghai Huai Opera".

This chapter has two core tasks: one is to describe the stylistic characteristics of the different genres of Huai Opera and their actors through the different periods of its development; the other is to describe and analyze the vocal technique of the actors in Huai Opera, and if we want to collate this information, we have to start from the following points:

- 4.1 The School of Huai Opera
  - 4.1.1 The time of growth and development
  - 4.1.2 The School of Bei Pai (North)
  - 4.1.3 The School of Nan Pai (South)
- 4.2 The Vocal Techniques of Huai Opera
  - 4.2.1 Singing and Breathing
  - 4.2.2 Singing and Resonance
  - 4.2.3 Huai Tune
  - 4.2.4 La Tune
  - 4.2.5 Free Tune

## 4.1 The School of Huai Opera

### 4.1.1 The time of growth and development

Since the Ming and Qing Dynasties, the "Xianghuo play", also known as the "boy play", has been an activity related to folk beliefs. The performers are known as the "boy play". They are witches in northern Jiangsu. Witchcraft has always been popular in the Jianghuai region. At first, in some superstitious ceremonies such as sacrifice, exorcism, and Naji, there were many elements of rap and performance. The "boy" would achieve the so-called exorcism effect through exaggerated expressions and language.

"Xianghuo play" is a kind of singing form with strong religious meaning that can freely reproduce and develop in the streets. It is not a drama in the strict sense, but it has dramatic factors. It is not pure opera music, but it combines many musical elements such as folk song and dance, Buddhist and Taoist music, and opera music. In the history of Jiangsu Province, sorcery and exorcism activities were very popular. In the Shanghe (Huai'an, Huaiyin, Baoying) and Xiahe (Yancheng, Funing) regions where Huai Opera was located, sorcery has also prevailed since ancient times. It is customary to hold a variety of "incense festivals" for children to "pass the border", adults to "seek stars", new homes to "settle down", etc., such as "boat bow meetings,", "Mars meetings,", "youth meetings,", "peace meetings,", and "harvest meetings.". The children at the meeting wore cloth bags, held cloud plates in their hands, and sang a variety of "Boy Tunes" with different tunes. With the performance style similar to the original dance, posture, gait, etc., they set up flower beds inside, raised flags outside, and invited gods to chant, Zhuo Dao dressed in red, beat drums, string bells, sing and dance, chanted witchcraft books, divine books, expostulations, and even copied some plays and folk stories of Anhui Opera so as to complete the drive-away disease and ghosts in folk beliefs. Sacrificial activities such as eliminating diseases and disasters. For example, such plays with the attribute of exorcism as "Nine Fairies Unveiled", "Li Yingchun Married", "Wei Jiulang Borrowed a Horse", and "Emperor Taizong Sitting in Court", although their performances are simple and their skills are rough, reflect the characteristics of some exorcism culture. However, the singing, which is both narrative and theatrical and has a rough element in style, has also sowed seeds for the formation of Huai Opera in later generations. In the history of Huai Opera, some

famous actors, such as Wu Xudong, Ji Jiazhi, Xie Changyu, Lv Zhushan, Han Taihe, Liang Guangyou, Li Qiaosong, and Xu Shoubao, all started with the performance of Nuo in this village and then turned from temple stage to grass stage, becoming the first group of actors in Huai Opera in China. Obviously, this kind of "incense fire drama" developed from the crude primitive state, together with its chanting singing, and ritual performance features, still vaguely exists on the stage of Huai Opera, which is actually the most ancient traditional drama style in the history of Huai Opera, reflecting the embryonic state of Huai Opera.

"Mentanci", originated in the Jiaqing period of the Qing Dynasty, is also a primary source of Huai opera. Another art form popular in this Yanfu area, "Mentan (Dan) Ci" is also called "Mentanci". The so-called "door interjection" refers to a form of performance in which farmers (most of the artists in the incense fire show are farmers who are half farmers and half artists) are forced to make a living and sing along the door. "Usually, one person carries an empty basket on his shoulder, holds a board in his hand, and sings while playing". The Mentanci were first sung in folk alleys. They were sung and played by farmers in the countryside during their leisure. Later, with oral transmission, they evolved into some fixed tunes and were preserved. During the Jiaqing period of the Qing Dynasty, natural disasters often occurred in the Yanfu area. Some farmers left their hometown to sing along the door because of destitute, but as time passed, becoming professional "singers" begging for survival. The lyrics of the Mentanci are generally melancholy, also is the melody which also laid the foundation for the tragic color of Huai Opera. When popular, Mentanci was influenced by Huizhou Opera, and began to be performed in place such as teahouses, but not limited to wandering in the streets. The performance of Mentanci started to add folk dramas with story lines and now is no longer satisfied with the form of a piece of clear board accompaniment. In terms of tune, most of the singing is Men's interjections in the form of folk tunes in northern Jiangsu, similar to Yangzhou Qing Opera. In Jiangsu Opera Varieties, it was pointed out that "Men's interjections are mostly the same or similar to folk minor tunes in Yangzhou in terms of tune name, mode, and singing method". Later, the tunes of the Mentanci, such as "Silver Thread", "Cutting Flowers" and "Ten Farewells to Brother Liang", became the auxiliary tunes

of Huai Opera. Many artists, such as Li Yuhua and Dong Guiying, devoted themselves to Huai opera and sowed the seeds for its birth and formation.

"Sankezi," a folk name for Yanhuai play (Jiangbei play), is the embryonic stage of Huai Opera. Around 1862 AD, a new type of opera, Yanhuai Drama, was formed in the Yanhuai area based on the artistic form of "Mentanci". At the beginning of Yanhuai Drama, it was called "Mentanci" and later it was called "Sankezi". In terms of the aria, Sankezi can be divided into East Road aria and West Road aria: East Road aria is the Xiahe area where Yancheng and Funing are located, which takes the voice of Jianhu County as the keynote and mainly sings the "Xiahe tune"; West Road aria refers to the Xiahe area where Huai'an and Baoying are located, which takes the local voice of the "two Huai" areas as the keynote and mainly sings the "Huai tune"; Accompanied by percussion instruments such as big gongs, small gongs, castanets, and bamboo root drums, the lyrics are derived from folk oral literature and are simple and grounded, reflecting the wisdom of the working people. The performance of Sankezi mainly refers to the open-air performance of Xiaosheng and Xiaodan's "twin plays" or the addition of clowns' "three small plays." Sankezi Class Club is generally a small group consisting of six or seven people. Three people perform on the stage and the other three people accompany on the stage, which is called "six people and three opposite sides" (six people perform three times); Sankezi's stage is very simple: laying mats on the ground to make a stage for performance is called "Dikuan Opera"; it is called "Banmen Opera" to dismantle the wooden doors of farmers and then use earth bricks to make a simple platform to perform on the stage. The costumes for the performance were all civilian clothes. At that time, a popular buzzword of Sankezi was "six people in a big class with one helmet", which fully summarized the simplicity of Sankezi's costumes for the performance. Performance props generally use daily necessities, such as using the latch as a sword and the wicker as a whip. The form of performance is that the characters walk up and down the stage and sing to each other. The performances are usually transplanted from Anhui Opera or Yangju Opera and other plays with fewer characters, such as Lending, Rolling Lights, Partitions, Visiting Friends, and other life dramas.

"Hui" in "Huijiake" refers to Anhui Opera, especially "Lixiahe Anhui Opera Troupe," with local characteristics of Lixiahe; "Ke" refers to the Huai Opera, which is

called Sankezi. More accurately, it refers to the Huai Opera in the east of Lixiahe. He Yayu and Zhang Quan pointed out in the paper "Historical Origin of Anhui Opera and Huai Opera": "At the beginning of the 20th century, many old artists engaged in Anhui Opera, such as Chen Futai, who played Qing Yi, Lao Dan, and Cai Dan, and Shen Changfa, who played Lao Sheng, joined the ranks of Huai Opera one after another. They sang not only" Ho Da Hi "but also" Huai Tune ", which is called" Hui Jiake". In 1791 AD, four famous Anhui Opera troupes came to Beijing, making "Anhui Opera" a drama with national influence. During the reign of Emperor Qianlong of the Qing Dynasty, Yangzhou became the cultural center of southern opera. A large number of Anhui Opera troupes gathered here. Anhui Opera and various popular operas in Yangzhou learned from and grew from each other. In order to survive, some folk Hui troupes in Yangzhou and other places left one after another and moved to Xinghua, Taizhou, and other regions with relatively developed economies. In order to take root here, these folk Hui troupes absorbed local language, culture, legends, etc., thus forming the "Lixiahe Anhui Opera Troupe" with unique local characteristics. "Lixiahe Anhui Opera Troupe", as a comprehensive and mature opera group, once caused a wave of "Anhui Opera" in the rural areas of northern Jiangsu. Huai Opera was naturally influenced by Anhui Opera. Many Huai Opera artists have joined the Anhui Opera Troupe to study. For example, He Mingzhen, the founder of Shanghai Huai Opera, was the third-generation successor of The Family's Xianghuo Play. He studied with Shen Hengjin, an artist of the Anhui Opera Troupe, to learn the performing arts of the Anhui Opera Troupe during the Guangxu period. Later, it promoted the development of Sankezi. Later, with the rise of Sankezi, around the end of the Qing Dynasty and the beginning of the Republic of China, many artists from the Anhui Opera Troupe also joined the Sankezi Troupe to perform on the same stage, and Huai Opera entered the stage of "Huijiake". At this time, the West Road Huai Opera still mainly sang "Huai Tune" while Huai Opera on the East Road mainly sang "Reliable Bar Tune" and "Nanchang Tune". In terms of musical structure, Huai Opera changed from "a number of different Qupai connected together" to "taking symmetrical sentences as the basic unit of singing, and on this basis, according to certain variation principles, it evolved into various types of patterns.". In terms of music accompaniment, Huai Opera absorbed the "body shape gongs and drums",

"noisy stage gongs and drums," and accompaniment tunes of Anhui Opera and later added bangu, su gong, suona, and other instruments, enriching the musical scene form of Huai Opera. In the role industry, "male role, female role, painted face, and ugly" are all well developed. In terms of clothing, the costumes and costumes of Anhui Opera were adopted, which broke the dilemma of "many people have one outfit", with complete suitcases. In the performance, pay attention to "one lead, two white, three cries, four laughs.". In the class club, we broke through the "six people and three opposite sides", that is, there are only six performers and accompanists in one Huai Opera, which solved the problem of insufficient actors. In terms of repertoire, Huai Opera has introduced a large number of costumes, tricks, and Hongsheng operas of Huai Opera, such as Zhang Liang's Farewell to Korea, Baiyun Mountain, Tour of the Five Temples, The Painting of Longevity, The Empty City Plan, Zhanpan River, etc. The traditional repertoire of Huai Opera, "Nine lian, thirteen ying, and seventy-two ji", was formed from this. The so-called "Nine lian, thirteen ying, and seventy-two ji"—that is, the names of the operas have the characters "lian", "ying" and "ji". For example, "Nine lian" includes Qin Xianglian in Women's Trial, Wang Yulian in Wu Han Three Kills, etc., and "Thirteen ying" includes Wang Yueying in Curse of the Lamp, Gu Fengying in Tooth Trace, etc.; "Seventy-two ji" include "ji of Contracts", "ji of Sunflowers", "ji of Needles", etc.

"JingJiahuai" is also called "Pijiake". Here, "Jing" and "Pi" refer to Peking Opera and its aria "Xipi". "Huai" and "Ke" refer to Huai Opera. According to the Great Dictionary of Chinese Opera Types, Huai Opera was performed in 1926 by Peking Opera artists and Huai Opera troupes, forming "Jingjiahuai". "Jingjiahuai" is an important stage for Huai Opera to absorb the art of Peking Opera and continue to mature. In 1906, a flood disaster occurred in the rural areas of northern Jiangsu. Many poor people in northern Jiangsu came to Shanghai and southern Jiangsu to make a living, including many Huai Opera artists. "The earliest recorded performance of Huai Opera artists in Shanghai is by Han Taihe, the founder of the Han Family Group. He fled to Shanghai in the thirty-third year of the reign of Emperor Guangxu of the Qing Dynasty and sang with chopsticks in the 'Jiangbei World' in Zhabei.". In the early days, Huai Opera artists lived by carrying bags, pulling carts, or acting as caddies. Later, they set up a stage in the streets where people in northern Jiangsu were

concentrated. The fixation of performance venues objectively promoted the professionalization and theatricality of Huai Opera performances."In the fifth year of the Republic of China (1916), Lu Xiaoliu opened the first group music theater to perform Jianghuai Play in Chang'an, Zhabei. So Jianghuai Play came into the theater from the street.". At the same time, the famous Huai Opera artists from the north of Jiangsu Province came to Shanghai one after another, and "Jianghuai Play" (the name of Huai Opera in Shanghai that time) gradually opened up a situation in Shanghai. Huai Opera ushered in great changes when it entered Shanghai. First of all, "JingjiaHuai Opera" officially replaced "Huijiake Opera" and joined the actresses in the performance. In the 1920s, many actors from Peking Opera were added to the Huai Opera troupe. At this time, Huai Opera was performed on the same stage. Huai Opera absorbed the nutrients of Peking Opera and introduced such serial dramas as Meng Jiangnv, Yang Jiajiang, Loyal to the Country, and Goddess List. Secondly, in terms of music, in 1927, Xie Changyu (born in Peking Opera), a famous Huai Opera artist known as "Mei Lanfang in northern Jiangsu", studied together with Qin players Dai Baoyu, He Kongbiao, and Chen Weihan and learned from the accompaniment method of string music in Peking Opera. On the basis of (He Da Ke) (Xiahe Tune), he created a new tune (La Tune) and accompanied it with four stringed instruments (erhu). From then on, Huai Opera began to introduce string accompaniment. Latitude: It is both rugged and delicate. Later, it was brought to Huai'an and Yancheng by Yang Jinhua. In order to meet the needs of the audience in Huai'an and Yancheng, she transformed the rugged West Road (Huai Tiao Zi) into Soft Tiao Zi, which makes the West Road singing blend soft and delicate in the high-pitched and strong voice, and she realized the first convergence of the East-West Road singing of Huai Opera. Xiao Wenyan, the performing artist of Huai Opera, who is known as the "Queen of Huai Opera", created the "Free Tune" on the basis of the "La Tune" and based on many years of stage experience, his own voice conditions, and other factors. Since then, the three major tune systems of "Huai Tune", "La Tune," and "Free Tune" have been formed.

During the War of Resistance Against Japan, Huai Play participated in the anti-Japanese propaganda, mainly by singing Huai Play in the anti-Japanese revolutionary base in northern Jiangsu. At the same time, the return of Huai Play

artists from Shanghai, Nanjing, and other southern Jiangsu regions to rural areas of northern Jiangsu brought new changes to the region. A "new Huai Play Movement" was launched in northern Jiangsu, and numerous new Huai plays were written and performed. He has created many influential modern Huai operas, such as "Zhao Jian Bu Wu," "Yu He Bian," and "Lu Yao Zhi Ma Li." In terms of music, Huai Opera "not only developed a whole set of gongs and drums on the basis of Yanfu's Flower Drum Gong, Tongzi Gong, and Qilin Gong, but also created new tunes such as (New Huai Tune), (New Sad Tune), (Spring Tune). The artistic quality of Huai Opera continues to improve. During this period, "Sankezi" was renamed "Huai Play".

The development of Huai Opera in the past 60 years after the founding of the People's Republic of China, out of the practical needs of the reform practice and academic research of the traditional drama stage art, drawing on the general practices of foreign dramas, after deliberations, the standardization of the name of the drama industry started with the establishment of the Drama Improvement Bureau of the Ministry of Culture of the People's Republic of China in November 1949, and the concept of "drama" was ready to emerge. Since then, local operas (including monophonic operas) were no longer named after vocal tunes: they are named after the combination of "opera" or "drama" with popular regions, main musical instruments, nationalities, artistic performance characteristics. In November 1949, the "Shanghai Jianghuai Play Association" was renamed to the "Shanghai Huai Opera Improvement Association". Since then, the names of Yanhuai Play, Jiangbei Play, and Jianghuai Play have been unified as "Huai Opera". At the same time, the tune system of Huai Opera, represented by the three major tunes, took shape. In 1953, the name "Huai Opera" was officially established, which also means that this art form has entered its maturity. Since then, Huai Opera has not experienced major changes, and its artistic style and performance skills have begun to be fixed. Many professional Huai opera troupes, such as Binhai Huai Opera Troupe, Yancheng Huai Opera Troupe, Huai'an Huai Opera Troupe, Taizhou Huai Opera Troupe, and Jiangsu Huai Opera Troupe, were established. The specialization of the opera troupes led Huai Opera to a script system and a director system and established the language of Huai Opera based on Jianhu dialect. From the 1950s to the Cultural Revolution, writers and artists began to dig up and sort out the traditional Huai opera. In 1960, the Huai Opera Art Research

and Determination Committee sorted out nearly three hundred traditional plays, such as Borrowing the Blue Shirt, Praising Diao Chan, Visiting the South, and Passing the Pass. At the same time, traditional music such as tunes, gongs and drums scores, and accompaniment tunes were sorted out, and monographs such as Huai Opera Music and Huai Opera gongs and drums research were compiled and printed. During this period, Huai Opera workers created a lot of modern dramas, such as "Female Trial", "Family", and "Qin Xianglian Complaint". During the Cultural Revolution, the development of Huai opera was forced to discontinuation. In order to survive, the only remaining troupes and artists had to practice the revolutionary model dramas of Beijing Opera, such as Red Lantern and Shajibang. After the Cultural Revolution, Huai Opera has been restored and revitalized, including the restoration of the troupe and the return of artists. From the 1970s to the 1990s, a myriad of new plays were created, including the Huai Opera "Sunflower", "Strange Marriage", "Golden Dragon," and Ephemera. These plays have achieved unprecedented success. In 2007 and 2009, Chen Delin and the Jiangsu Taizhou Huai Opera Troupe went to South Africa and Indonesia with the Jiangsu Provincial Literature and Art Research Group to pick up stories. In June 2008, Huai Opera was heralded as a national intangible cultural heritage. In 2011, the Huai Opera Museum was completed.

To sum up, it can be concluded that Huai Opera has had different names in history, and these names reflect its development process. We can look at the development history of Huai Opera according to these different names. Its origins can be traced back to Xianghuo play, then developed into Jianghuai Play, and finally named Huai Opera in Shanghai. During this process, the music and vocal tunes have also undergone continuous evolution, absorbing elements of Anhui opera and Peking opera, and gradually formed vocal tunes such as la mode and free mode, making the music more colorful. As a national intangible cultural heritage, Huai Opera has received due protection and publicity. But at the same time, it also faces some problems and limitations. There is a lot to improve upon to ensure that it can truly be passed on and remain alive and kicking. Huai Opera is a pearl in the treasure house of Chinese culture. We should work together to continue to inherit and develop this precious cultural heritage. Huai Opera is popular mainly in Jiangsu Province and most of Shanghai. With its strong vitality, unique artistic style, and rich cultural

connotations, Huai Opera was approved by the State Council in June 2008 to be included in the list of national intangible cultural heritage, as declared by the Shanghai Huai Opera Troupe of Shanghai Municipality and Yancheng City of Jiangsu Province. The establishment of the follow-up security system has provided some support for the spread and development of Huai Opera. Today, we can't just see Huai as a form of local opera, "more importantly, as a local cultural identity and national aesthetic activity, it continues the emotional memory of a specific nation and contains a strong local cultural spirit". As a culture, Huai Opera provides rich historical information for the study of the "values, national cognition, and speculative spirit" of the immigrants from the north of Jiangsu Province in Shanghai.

Note: The following data comes from the Theatre Studio of the Department of Culture of Jiangsu Province. "Jiangsu Opera" is the first series of Jiangsu opera. Nanjing: Theatre Studio of Jiangsu Provincial Department of Culture, 1983, pp. 96–116, by Zhang Quan. Huai Opera historiography (Beijing: Social Science Literature Publishing House, 2015, etc.)

Table 4. 1 Famous Huai Opera artists from the early 20th century to 1927:

artist	Life and death	Role and industry	Title or	remarks
Su Zhenzhong	1850—1923	male character in Chinese opera with	"A sound of thunder,,	
Shi Bingnan	1865—1929	The old male role	"When the saint of"	
He Kongbiao	1882—1953	Civil and military flower Dan	"Yuan Shi Tianzun" "He small bowl"	Everything else can play it

Wu Xudong	1888—1956	He is famous for his workmanship		He has made great achievements in receiving students
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Table 4. 2 Huai Opera Masters from 1927 to 1939:

artist	Life and death	Role and industry	Title or stage name	remarks
Chen Weihan	1904—1960	male role		Good at performing
Hua liangyu	1909—1981	male role		
He Yishan	1909—1972	Flower Dan changes the male role	"Lin PI Lao"	
Qiu dream seven	1912—1935	male role		
Yin Qilin	1912—1941	male role		
Ma Lintong	1912—1952	male role		"Ma Pai " free tone founder
Gigentreasure	1912—1945	male role		Long rely on short dozen
Yang Zhankui	Born in 1916	male role		Good at singing

What is the day	1919—2004	male role	"All mighty too fight" "Ma Lianliang, North Jiangsu"	Created the interlink Create "what the genre"
Xie Changyu	1899—1949	Male Dan	"Mei Lanfang in Jiangbei, "Xie Wu Lianzi."	The first pull tone, in the table, performanc e, clothing aspects Have innovation
Liang Guangyou	1900—1935	black cloth		
Xu Dayou	More than 80 years old. The third so	Huai mouth male Dan		
Wu Shouqin	More than 80 years old. So	Huai mouth male Dan	Name "Wu Da Ezi"	
<i>Dong Guiying</i>	1898—1965	Kun Angle		Good at singing small songs, mouth, clear, smooth and melodious singing

Li Yuhua	1899—1970	Kun Angle	"Pan Erniang"	Created a six-character serial drama
Zhou Erniang	1901—1981	Kun Angle	As the saying goes, " Tuesday niang of it Play let form More"	Good at acting
Liu Yuqin	1904—1982	Huai mouth Dan Angle	"Liu little boudoir" "play basket"	
Yang Jinhua	Born in 1913	Female artist	"Little girl Yang."	Xiahe area singing huai tune good hand, create "soft huai jump"
Fang Suzhen	1922—1992	Gong qingyi, Hua Dan, old Dan	As the saying goes, "Look at Fang Suzhen, it costs a liter of rice."	A good singer in the lower river district



Wang Yaxian	1913—1978			Create Huai Opera back to the dragon cavity
Xiao Wenyan	1922—2014	female lead heroine	"Empress of Huai Opera"	Create (free tone), (small sad)
Xu Guifang	1909—1988	an old female character type in Chinese operas	"Huai Opera old Dan master." "Li Duokui of Huai Opera"	Good at singing huai tune "Xu pai"
Lv Zhusan	1893—1962	painted face		
Single even kui	1909—1948	painted face	Jianghuai drama "small da son"	Good at playing Bao Gong's play
Xie Changsheng	1895—1955	military comedian in Chinese operas		
Gu Hanzhang	1900—1965	clown		"The Little Widow's Grave."

Table 4. 3 Huai Opera Masters from 1939 to 1949:

artist	Life and death	Role and industry	Title or stage name	remarks
Li Shaolin	1923—1991	Good at playing small		On the basis of the tone, "Li school singing" is formed
Zhou Xiaofang	1928—1977	the young man's role	"Gold medal student" and "trump card student"	The horse school is freely transferred, using the small singing gen "Zhou school horse tune"
Chen Shaolin	1929	the young man's role		
Wang Shaochun	1932	the young man's role		
Ye Sujuan	1924	female lead heroine		
Wu Xiaofeng	1931—2013	female lead heroine		National intangible culture, the representative inheritors of the heritage
Kuai yunxia	1924	female role		

Yun-liang zhang	Was born in 1928	the part of an old gentleman in Chinese operas	"Iron throat, iron throat"	National intangible culture, the representative inheritors of
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Table 4. 4 Huai Opera masters after the founding of the People's Republic of China:

artist	Life and death	Role and industry	title	remarks
Ma Xiuying	1932——2011	female role in Chinese opera	"Shanghai Red Ling" "Sing the undead Ma Xiu hall'	"Exploring the Cold Kiln", the representative inheritor of the national intangible cultural heritage
Huamei qin		Flower Dan, old Dan		"Bowl"
Liu Shaofeng	1934——2000	Life, ugliness		"The Golden Teaching Whip."
Han xiaoyou		male role		
Chen Delin	Was born in 1945	the male character types in Chinese operas	"The Emperor of Huai Opera"	"Chen Pai" singing
Huang Suping	Was born in 1945	female lead heroine		

Small ping	Was born in 1947	Flower Dan, blue clothes	"Northern Jiangsu Xiao Wenyan"	Provincial intangible culture, heritage representative transmission human being
Liang Weiping	was born in 1957	male role	Son of Huai Opera	Representative heirs of national intangible cultural heritage representative items
Chen Cheng	Was born in 1972	female lead heroine	"Princess Huai Opera"	Representative inheritor of provincial intangible cultural heritage
Chen Ming mine	Was born in 1972	"Chen Pai" male role		
Wang Shulong	Was born in 1958	male role		Representative inheritor of provincial intangible cultural heritage

#### 4.1.2 The School of Bei Pai (North)

Among the many singing genres of Huai Opera, actors combine their own vocal characteristics and vocal techniques to bring the singing music of Huai Opera into a perfect state, due to the different activity regions, different artistic styles, competition, and beautiful, gorgeous, so there are "east and west road" and "north and south school". The "East-West Road" is collectively known as the Northern School of Huai Opera. (Bei Pai)

Since the early "Mentanci" and "Xianghuo Play", Huai Opera has gradually developed into "Sankezi" mainly performing "three small plays", and then under the influence of Anhui Opera and Peking Opera, it has been enriched and improved to the emerging "Jianghuai Play". Therefore, it not only has the sad and thick style of Jianghuai tunes but also has the characteristics of high and passionate Jinghui drama.

At the same time, the artistic characteristics of the "east-west road" of Huai Opera have also gradually been formed:

The formation of opera art characteristics is closely related to the sound cavity and music. The faction of "East and West Road" is first due to the differences in basic tunes.

"East Road" Huai Opera, active in the Yellow Sea on the shore of the Yancheng, Funing area, belongs to the Lixia River area. The main tunes sung in the early days were called tunes.

It is also called "ah big cough". This tone evolved from the tone in the form of "Mentanci" and that in the incense drama. The singing melody is relatively soft, and its structure form and tune style are close to the local minor tune.

"West Road" Huai Opera, is active in the qing (Jiang), Huai (an), and Bao (Ying) areas along the canal. The main tune they sing is called the Huai tune.

Huai Diao, also called "Huai zi". It is developed from the field song and haozi in the rural areas of northern Jiangsu province. Rough and high, the tone is similar to oral, short, and strong, with the Huabei area of local color and local atmosphere. The music styles of the two are very different, and the singing melody has their own personality. tactful, Liang and, used to express sadness, lingering and sobbing feelings. It is bold and crisp, strong and powerful, and good at expressing grief and passionate emotions. Because there are great differences in melody, structure, color,

cavity, and other aspects, they naturally form the artistic style of "East and West Road" to a large extent.

The different artistic characteristics of the "East and West Road" Huai Opera are also reflected in the performance

Huai Opera, which originated from "incense drama", is an affiliated activity of the club that belongs to the category of rap art. Later, with the development of "pair drama" and "three small dramas," the performance is still relatively simple and not very exquisite. The phenomenon of actors "holding their stomachs" on the stage is still common. However, the "East Road" Huai Opera was greatly influenced by the "Lixia River Hui Class" in the early days. At that time, the emblem class declined, and many hui class artists, more flag-changing school, began to cooperate with the Huai Opera troupe, named "emblem clip can". Later, most of the Hui-class artists changed to sing Huai Opera. Due to the large number of Anhui Opera artists in the Huai Opera Club, the Huai Opera artists of "East Road" were affected, began to pay attention to the performing art, paid attention to "one lead, two white, three laugh, four cry, scale pattern", and gradually began to change the performance method of "holding the stomach dead sing". At that time, there was an actress named Zhou Erniang, her father Xuan Jingtang, her husband Zhou Wanyin, and her master Peng Youqing, who were both from the Hui class. She performed "Wujiapo", "Send Beijing Niang", "Seven Stars Temple", "Lower Hongzhou", and so on, all inherited from the performance program of Anhui Opera, paying attention to the body performance, rich dance movements, and refreshing Therefore, the folk-spread "Tuesday niang drama format", with its good performances, is famous in Yanfu urban and rural areas. ruralIn addition, "East Road" Huai Opera actors, due to the north rural, flood, the people's livelihoods were depressed, making it difficult to survive, hence the large number of singing to Shanghai and other cities to make a living, how to mark, Han Taihe, Wu, Luo BuXing, He Yishan, Chen Weihan, Xie Changhu, Liang Changyou, Dong Guiying, Li Yuhua, and Lv Zhushan, in Shanghai and other places, gradually entered the theater performances and widely absorbed brothers operas artistic nourishment, especially the performing arts of Peking Opera. The Huai Opera actor performance has a great promotion and improvement. Most of these artists are from the Xiahe area. They traveled from north to south and brought the colorful Shanghai art to northern

Jiangsu to cultivate their children and influence each other, so as to promote the performance style of "East Road" Huai Opera to develop in a delicate and beautiful direction.

Relatively speaking, the "West Road" Huai Opera actors rarely leave the Shanghe area and are less influenced by foreign art varieties. The main tune of "West Road" in Huai Opera has been loved by the local people for a long time. If the Huai Opera Club performs in the "two Huai" area and the audience does not sing, they will feel unsatisfied. Sometimes during the singing, the audience applauded and shouted, asking the actors to sing instead. Due to the relatively stable area of the actors' activities and the fact that the audience has long formed the appreciation habit of "heavy, singing but not redone" "West Road" Huai's performance style changes slowly, and the play has maintained its plain and native local flavor for a long time.

In addition, there are also great differences in the pronunciation of the "East and West Road" Huai Opera.

The pronunciation of "East Road" in Huai Opera is based on the pronunciation of Jianhu County. Jianhu pronunciation belongs to the Northern Language System, but because it is close to the Wu language area, there is no tongue pronunciation like in the Wu language. The intonation is stable, four sounds are clear, and five tones are complete and full of charm. Therefore, the pronunciation is pure and pleasant to hear. Now, the actors use Jianhu voice as the stage language. However, the actors of "West Road" Huai Opera, until now, still have not left the "two Huai" area, the local audience feels cordial, and off the stage, are very harmonious. And this also makes the "east and west road" of Huai Opera have its own characteristics. "East road" Huai Opera, of course, is not only limited to music tunes, performing arts, stage language, etc., due to the region bearing origin, artistic interest, especially for Huai Opera transmission and innovation, have their own pursuit, thus making "east way" Huai Opera art style personality appear more distinct.

The "East and West Road" Huai Opera, with different styles and distinctive characteristics, has become the two major tributaries of Huai Opera, which is a fact that cannot be ignored. However, they are not monolithic, with clear barriers. For a long time, many Huai Opera artists have broken the regional and faction concepts, communicated with each other, learning from each other, and made great

contributions to promoting the artistic development and prosperity of the two tributaries of the "East and West Road". Among them, the achievement is more remarkable than that of the late, famous old artist Yang Jinhua.

Yang Jinhua (1913 - 1985) a Funing Caoyan Kou native. Since childhood, with his father and brother wandering, he has been a river "water class" artist. Around four or three years ago, she first arrived in Shanghe and joined Liu Yuqin's team. At that time, some audiences in the river infatuated with the strong flavor of the villagers, did not want to listen to Yang Jinhua's tune, which finally failed. Later, Yang Jinhua absorbed the high and exciting characteristics of "West Road", and organically integrated them with the lyrical and soft singing style of "East Road", creating the plate structure of "grabbing the word" (that is, the lyrics of many words and sentences, which can be compressed into a complete phrase melody). In addition, give full play to the Dan Field gas and the sound of the brain, correctly grasp the method of spitting and luck, so that the line is smooth, has clear words, has strong charm, and has a unique style. So, Yang Jinhua went to the river class to sing. Her tune, colorful, miscellaneous, accompaniment, charm, both fresh and good, was known as the "soft Huai jump", a sensation in urban and rural areas since the "East Road" Huai Opera in the "West Road" opened the situation. Yang Jinhua's successful march to the "West Road" has far-reaching historical significance in the early development stage of Huai Opera. Because, from her beginning, the "river" artist is really in the "river" heel. More famous artists, such as Luan Yuhua and Liang Wenxi, often go back and forth between the upper and lower rivers. The long-term cooperation between Shanghai and Xiahe artists, learning from each other and promoting the reform of Huai Opera in "Shanghe" finally gradually made the two tributaries of Shanghai and Xiahe converge into a family, playing the unified banner of "Jianghuai Play". Since then, the water has been mixed and inseparable.

Here, by the way, to talk about the meaning of the name "Huai Opera". Historically, there have been six counties under Huai'an Prefecture: Shanyang County (now Huai'an County), Qinghe County (now Huaiyin City), Andong County (now Lianshui County), Taoyuan County (now Siyang County), Yancheng County, and Funing County. The "two huai" of "West Road" and the "salt and fu of" East Road" are the birthplace of Huai Opera. It also belongs to the jurisdiction of Huai'an

Prefecture. In the War of Resistance against Japan, the establishment of a Yanfu anti-Japanese democratic base in northern Jiangsu, Huai'an, is under the jurisdiction of the Yanfu Administrative Office. Therefore, it is very appropriate to use the original Huai Opera to call it Huai Opera.

To sum up, the northern school of Huai Opera (Bei Pai) originated in the Ming and Qing dynasties. At first, it was mainly based on "Mentanci" and "Xianghuo Play", then gradually developed into "Sankezi" (also known as the Three Little Operas) as the main form of performance, and then further enriched and improved under the influences of Anhui Opera and Peking Opera to form the newly emerging "Jianghuai Play". Therefore, the Northern School of Huai Opera has the sad and heavy style of Jianghuai tunes, as well as the exciting and passionate characteristics of Peking Opera and Anhui Opera.

The artistic characteristics of the Northern School of Huai Opera are mainly determined by the differences in vocal and musical forms. The "East Road" is mainly active in the Funing area of Yancheng and is characterized by soft singing melodies, similar to the structure and style of local folk songs. On the other hand, "West Road" Huai Opera is active in Huai'an and other places in Jiangsu Province, and its main cadence is called "Huaiqiang", with rough and high-pitched singing tones, similar to oral language, and short and powerful tones, which are characteristic of the northern part of the Huaihuai region and its local flavor. There are great differences between the two in terms of melody, structure, and timbre, thus naturally forming the artistic style of "East-West Road" in Huai Opera. In addition, the Northern School of Huai Opera was influenced by Anhui Opera and Peking Opera and began to pay attention to acting techniques, gradually changing its crude performance style. At the same time, the actors of the Northern School of Huai Opera lived in the impoverished areas of northern Jiangsu, so many of them moved to Shanghai and other cities to earn a living and received influences from other opera genres, especially Peking Opera, which improved their performance standards. Eventually, the Northern School of Huai Opera actors were able to develop a style of performance that was characterized by refinement and beauty. While the Eastern and Western Schools of the Northern School had different artistic characteristics, the exchanges, learning, and cooperation between the actors contributed greatly to the development and prosperity of the art of

Huai Opera, leading to the gradual fusion of the two schools into the "Jianghuai Theatre", which became the unified representative of Huai Opera.

#### 4.1.3 The School of Nan Pai (South)

Shanghai, China's largest city, is a perfect combination of Jiangnan flavor and cosmopolitan flair that makes this metropolis uniquely attractive. The city is not only a gathering place for many cultures but also one of the important birthplaces of the traditional art of opera. Since 1906, Huai Opera, after brought to Shanghai, has been developed for more than a hundred years, by the influence of Shanghai School culture, gradually forming an outlook with the characteristics of "Urban Huai Opera" and the Shanghai School culture style to be called the Southern School of Huai Opera (Nan Pai) .

In recent years, with the development of urbanization and the construction of an integrated pattern, the Huai operas of Shanghai and Jiangsu maintain their relative independence in relation to theme, subject matter, concept of creation and performance, and artistic style, while showing the phenomenon of macro-consensus and micro-convergence.

The "North and South Schools" of Huai Opera came into being after the founding of the People's Republic of China. If we look deeper, both schools were formed on the basis of the development of "East Road" Huai.

The historical origin of the "Southern School" of Huai can be traced back to the early years of the Republic of China, when Huai artists went down to the south of the country, such as He Kungde and He Kongbiao from Peijiaqiao in Funing, Han Taihe from Caoyankou in Jianhu, Luo Buxing from Shijiaotou in Shanggang, and Wu Xudong from Longgang in Yancheng, etc. They fled the famine due to the flood disaster and began to earn a living by labor, such as pulling carts, carrying bags, and doing small jobs, and then worked in the streets. bags, They began to make a living by labour, such as pulling carts, carrying bags, and doing small jobs, and then they performed in the streets by "building duns" and "pulling enclosures", and gradually developed from singing in big tents to singing in theaters. During this period, a number of Huai artists originally from northern Jiangsu, such as He Yishan, Luo Hongyan, Liang Guangyou, Dong Guiying, Li Yuhua, Lv Zhushan, Ni Shaopeng,

etc., also entered Shanghai one after another to sing. These were basically the "East Road" artists who were active in Lixiahe.

After the 1920s, Huai Opera artists in Shanghai began to perform on the same stage as Peking Opera actors, which was called "Huijiake", or "Jingjiahuai". At that time, Huai Opera, known as "Jianghuai Play", continued to absorb the performance techniques of Peking Opera, reform its singing style and music, strengthen its performance ability, and perform a series of local operas, which greatly improved its overall artistic quality. During this period, there were two developmental climaxes. The first was around 1927, marked by Xie Changyu's cooperation with the zither master Dai Baoyu in creating (La Tune). Representative performers at that time included Xie Changyu, Zhou Tingfu, Wu Xudong, Liang Guangyou, Jiang Deyou, Yang Jincheng, Gu Hanzhang, Chen Weinan, He Yishan, Shan Liankui, Yin Qilin, Li Yuhua, Dong Guiying, and Jin Mudan. The second time was around 1943, marked by the success of Xiao Wenyan's collaboration with zither master Gao Xiaomao in compiling the (Free Tune). During this period, there were many talented artists in Huai Opera, including Ma Lintong, He Bao Tian, Xiao Wenyan, Gu Yanqin, Yang Zhankui, Xu Guifang, Shin Huichun, Kuai Yunxia, Xie Fupeng, Wang Jiulin, Eight Years of Red, Han Gang, Hua Liangyu, Li Shentong, Wang Chunlai, Shin Yunlong, Jiang Yitao, Ye Sujuan, Ma Yanqin, Zhou Shaofang, Ma Xiuying, and Wu Shaofeng, etc. The "Southern School" of Chinese opera was also known as the "Southern School of Chinese Opera", which was founded in 1943. The music of the "Southern School" of Huai is rich in color, with beautiful and light melodies, based on (free tunes), capable of both narration and lyricism and adapted to the expression of the thoughts and feelings of various types of characters. On this basis, Ma Lintong, He Bao Tian, Yang Zhankui, Xu Guifang, Zhou Shaofang, Li Shentong, Ye Sujuan, Shiaohaihong, Lu Shaolin, Cheng Shaonan, etc. created their own distinctive (free tone) new cadences and "chain sentences", (the Great Pity Tune), etc. based on their own artistic style and voice characteristics, which greatly enriched the artistic expressiveness of the character portrayal.

After the founding of the People's Republic of China, the "Southern School" of Huai, represented by the Shanghai Huai Troupe, began to flourish, and in September 1952, the troupe took part in the first National Opera Observation

Conference in Beijing with plays such as Wang Gui and Li Xiangxiang, A Thousand Miles to Send Jingniang, and The Meeting of the Blue Bridges, and successively created and compiled works including The Female Judge, The Legend of the White Serpent, The Visiting of the Cold Kiln, The Three Daughters' Robbery of the Board, and The Loyal King Li Xiu Xiu, which were all performed in Shanghai. The Three Daughters Rob the Board", "The Loyal King Li Xiu Cheng", "The Traces of Teeth", "The Party's Daughter", "Morning at the Harbour", "The Trial of Love", "Mother and Son", "The Mute Daughter's Complaint", and so on—all of these plays made indelible achievements for the development of Huai Opera into a national theater. Comparatively speaking, the formation of the "Northern School" of Huai theater started more slowly, but it was also quite influential, and its future was still uncertain.

Since its arrival in Shanghai, with the changes in social life and the changes in the target audience, Huai has developed greatly, and many excellent actors and actresses have emerged. These actors and actresses have become the backbone of the development of the voice, and there have been generations of heirs and batches of excellent actors and actresses behind the previous generation of artists. With the expansion of the area and scale of the performances of Huai in Shanghai and the influence of the fraternal arts, the singing art of Huai has developed horizontally in multiple forms and styles, resulting in a variety of styles and genres of singing. With the expansion of the performing area and scale of Shanghai Huai, the influence of sister arts promoted the horizontal development of the singing art of Huai into multiple forms and styles, resulting in a wide variety of singing styles and genres. The "Southern School" style was formed, which is characteristic of Shanghai Huai. The emergence of these singing styles has, to varying degrees, promoted the development of the performing arts of this line and this type of opera and has been acknowledged and loved by audiences and peers alike, making it a valuable asset in the art of Huai Opera.

The formation of each school is based on the efforts of a performing artist. The following is an introduction to several major schools of Shanghai Huai Opera and the artists associated with them :

- 1) Comprehensive and innovative Xiao School female vocals

Xiao Wenyan is an outstanding representative of Huai opera performing arts. She is a founder of the Xiao School female singing style. Her original name is Zhang Shiqin and her stage name is Xiao Wenyan. She is a member of the Communist Party of China, a national actor of the Shanghai Huai Opera Troupe, and an important inheritor of the national intangible cultural heritage project. Born in the disadvantaged area of Huai'an, Jiangsu Province, Xiao Wenyan became a famous actor and artist in the field of Huai opera through years of hard work.

Xiao Wenyan served as a director of the art committee and a leader of the Huai Opera Troupe. She has performed in many classic plays and created many important stage roles. Her contribution to the field of Huai Opera performance is highly recognized and she has made outstanding contributions to the transmission, development, and innovation of Huai Opera. She has a unique acting style and is known for her soulful performances.

Xiao Wenyan also founded the Xiao School female singing style, which is an important genre of Huai Opera performing arts. Her singing voice is full of delicacy, softness, and contagiousness, fully demonstrating the character's personality. Her vocal technique is scientific and smooth, allowing her to express emotional authenticity. Her performance was not only loved by the audience but also recognized by experts.

In addition, Xiao Wenyan also innovated her own performance style based on the traditional Huai Opera performance style. Her "free tune" is unique in the field of Huai Opera performance. She also enriched the various board styles of Huai Diao, including "scattered board" and "duo board". She also made outstanding contributions to the excavation and development of minor tunes.

Xiao Wenyan focuses on using various techniques to portray characters, including Yiyin, vibrato. She wisely uses sounds in her performances according to the emotional needs of the characters, such as adding crying to sad scenes and laughter to comedies. Her performance is full of nature and emotion. She has also explored scientific vocal methods based on the characteristics of her voice, pursuing smooth breath, and using the resonance of the oral cavity, nasal cavity, brain cavity and chest cavity to present music and emotions, bringing a profound impact to the audience.

Xiao Wenyan is a Huai Opera actor with both virtue and skill. During her artistic career, she has trained many popular young actors and made outstanding contributions to the perpetuation of Huai Opera. Her achievements and contributions have pushed the art of Huai Opera to new heights.

## 2) He School male singing that connects the past and the future

He Mingtian is the founder of He School Male Singing. His original name is He Wantai, and his stage name is Shi Suihong. He is a member of the Communist Party of China and a first-class actor in the Shanghai Huai Opera Troupe. He was born in Jianhu, Jiangsu Province. His family has been practitioners of Huai Opera for generations. His father, He Kongde, is also a well-known actor in the field of Huai Opera. Mr. He Mingtian himself is also a famous actor in the Huai Opera circle. He has won many performance awards, including the first prize for Shanghai Spring Festival Opera Singing Actor and the second prize for actor in the First National Opera Observation and Performance Conference. He once served as the director of the art committee and deputy director of the Shanghai Huai Opera Troupe.

Mr. He Mingtian is a versatile artist. He has created many classic roles in the field of Huai Opera performance, such as Huang Boxian in "Three Women Seizing the Board", Wang Tingyu and Bao Zheng in "Qin Xianglian", and "Yang Jia Jiang". Yang Liulang, Ma Jiahui in "The Party's Daughter", etc. His performances were full of life and expressiveness and were highly praised by his peers.

Mr. He Mingtian also carried out important reforms and innovations in Huai Opera. He created the He School male singing art school, including the famous "free tune chain line". These innovations have greatly enriched the singing methods of Huai Opera and made the art of Shengqiang more complete and systematic. He School Male singing plays an important role in the performing arts of Huai Opera. His singing is famous for its clear enunciation, pure phonology, loud voice, and deep breath. His singing has smooth, vigorous, and stretched artistic beauty. Many of the songs he has sung are widely sung across the North and South and are deeply loved by audiences.

In the 1930s and 1940s, Mr. He Mingtian absorbed the characteristics of folk rap art and connected multiple lyrics together to achieve faster singing speed. He introduced this singing method into Huai Opera and made innovative developments.

This continuous singing method is called "serial sentence", which makes the emotional expression more vivid, and has a strong artistic effect whether it is expressing the character's emotions or narrating the plot. With the rise of "free tune", he absorbed its flexible and changeable characteristics and formed his own "free tune chain sentences", creating a new situation in the art of raw tune and making He School's male singing art widely spread all over the world.

After the founding of the People's Republic of China, Mr. He Mingtian boldly innovated the art of singing. For example, in "Three Girls Fighting for the Board", he used the method of combining "pulled tune" and "free tune" to break the traditional singing formula. A new breakthrough was achieved. In "Morning at the Harbor", he also abandoned the traditional practice of not using "little tragic tunes" in raw tunes, and skillfully used "little tragic tunes" to express the dock workers' sadness and pain towards the old society.

### 3) The vigorous and bold Ma School free tune

Ma Lintong is a founder of Ma School. His original name is Ma Rongfa. Born in Taixian Port, Jiangsu Province, he, winning many acting awards, is a first-class actor in Shanghai Huai Opera Troupe. His daughter, Ma Xiuying, a national first-class actress, is also a famous actor in the Huai Opera circle. She is recognized by theater fans as "Ma Xiuying who never dies" and is called "the evergreen tree of Huai Opera art".

Ma Lintong grew up in a martial arts family, and his father was a martial artist. When he was eleven years old, he joined the Guangzhou Children's Troupe to learn acrobatics and performed in Guangdong and other places. At the age of fifteenth, he became a student of the famous artist Wu Xudong. He loved martial arts and acrobatics, and later studied Huai Opera in Shanghai. At first, he learned the roles of Wen and Wu Laosheng, but due to vocal problems, he changed to Wusheng. Jianhu, Jiangsu Province, is also the hometown of acrobatics, so many early Jianghuai Play artists participated in acrobatic performances.

Ma Lintong's vocal attribute is rich and resonant, and his performance is full of boldness. He is good at integrating martial arts skills into opera and martial arts, bringing a new feeling.

In 1937, when becoming famous, Ma Lintong formed Majiaban and started performing. Not only did he perform alone, he also recruited many apprentices. He studied Peking Opera, absorbed its essence, integrated the artistic elements of Peking Opera into his own performances, combined with the musical characteristics of Huai Opera, and created "Ma School Free Tune". By watching Zhou Xinfang's performance, he was deeply inspired by it that he wrote and performed new plays himself while promoting the anti-Japanese cause. During the Anti-Japanese War, Shanghai's Peking Opera Qilin Tong Zhou Xinfang and Huai Opera's Ma Lintong were praised by theater fans as the "Er Lin Tong" of the Liyuan. After the victory of the Anti-Japanese War, he visited Zhou Xinfang, and the two became close friends, even a master-disciple relationship.

In 1947, Shanghai's Huai opera circle held two disaster relief benefit performances, and Mei Lanfang and Zhou Xinfang came to watch Ma Lintong's performances. After the performance, Zhou Xinfang went backstage to express his appreciation for Ma Lintong and wish him a success. Ma Lintong appreciated that he called Zhou Xinfang the teacher who he learned from him, not only in opera, but also in life and how to be a patriotic Chinese. This touching scene has become a legend in the Shanghai opera circle.

After the victory of the Anti-Japanese War, Ma Lintong changed the Majia Ban to Lintong Troupe, and co-founded the Friendship Company (i.e. Tongxin Company) with He Mingtian, Xiao Wenyan and others, and supported the preparations for the Jianghuai Play Association.

After the founding of New China, Ma Lintong actively participated in the reform of opera and organized a Shanghai local opera research class. In the early 1950s, he merged with some members of the Lianyi Troupe to form the Huaiwang Huai Opera Troupe, the predecessor of the Shanghai Huai Opera Troupe.

Ma Lintong is a martial arts actor, but due to voice problems and the needs of martial arts roles, he created a singing method suitable for his profession, called "Ma School Free Tune". This singing method has a narrow range, usually within one octave, and often ends the sentence with a glide. He mainly uses cross sentences, but divides them into three sections with a small pause to solve the problem of short breathing during work or martial arts. The actor can take a breath in each section and

bring joy to the audience. This unique style of Ma School "free tuning" is also called "intercepted tuning".

Not only does Ma School's "free tuning" make actors less likely to be frustrated, but it made huge satisfaction for other roles in Huai Opera, especially for performances of long plots. This singing method actively promotes the enrichment and development of the art of Huai opera. The famous Huai Opera Lao Dan actor Xu Guifang was also inspired by Ma School's "free tune" and successfully applied it to Lao Dan singing, forming one of the unique Lao Dan tunes.

Ma Lintong's performance is very popular. His voice is majestic; his chest is full of resonance; he pronounces clearly; his voice is strong and powerful; and the rhythm of the performance is bright and hearty. His singing often reaches a climax through a series of consecutive arias, giving people a strong feeling. Therefore, the "Free Tune" of Ma School that he sang was full of power and passion.

#### 4) Simple and natural Yang School male singing style

Yang Zhankui is the founder of Yang School Male Singing. He is a Huai Opera performing artist. When he was young, he became a disciple of Huai Opera artist He Kongbiao and performed with actors from different operas such as Anhui opera and Peking opera. He absorbed various artistic essences from them. Therefore, his performance field is relatively wide, and he can play Xiaosheng, Laosheng, and Xusheng, and other different types of roles.

Yang Zhankui's singing style is very unique. His pronunciation is clear and his emotions are very sincere. He is very particular about the pronunciation of each word, including the beginning, abdomen, and ending of the word, so his lyrics can be clearly conveyed to the audience. His singing style is simple and natural but also has some firm characteristics. His voice is relatively rough and has strong chest resonance, which is different from the thin voice often seen in traditional opera. He not only absorbed the singing methods from Huai Opera but also borrowed singing methods from other operas to better play different roles and perfectly combine emotion and voice. In addition, he also absorbed the lyrical folk singing style of Huai Opera to enhance the softness and lyrical characteristics of the Xiaosheng tune.

#### 5) Zhou School male singing style that emphasizes emotion and creation

Zhou Xiaofang is the founder of Zhou School's male singing style. He is an outstanding representative of Huai Opera performing artists. He has been trained in a variety of different dramas such as Huai Opera and Anhui Opera since he was a child, so he has a broad theater background and is able to play a variety of different types of roles.

Zhou Xiaofang's performance style is unique. His singing skills are very skilled and he can express emotions freely. His voice is clear and melodious, powerful, soulful, and explosive. His singing has a unique style, with a smooth melody, clear pronunciation, and rich emotions. Every sentence and every word can deeply attract the audience. His performances are full of artistic appeal, especially in repertoires such as "Hetang Moves Soldiers". His singing styles are varied and the music rhythm is ups and downs, making people intoxicated.

Zhou Xiaofang's performance skillfully combines realistic and freehand techniques to make the character he plays vivid and vivid. His stage image is handsome and elegant, and he can successfully portray different types of characters, whether they are a romantic young man or an elegant young man, he can perform them very well. He also wrote, directed, and acted in some Huai Opera plays, such as "Blood and Tears in the Art Circle", which received wide acclaim.

Zhou Xiaofang's innovation lies in his invention of Zhou School's "Free Tune", a singing style that combines narrative and lyrical qualities. He also extensively studied the singing methods of other operas, such as Peking Opera, Kun Opera, Yue Opera, etc., and integrated them into the Zhou-style singing. Zhou School's male singing style is very popular and popular all over the country, and many famous singing parts are still popular today.

To sum up, the Southern School of Huai Opera (Nan Pai) originated in Shanghai, China, combining the flavor of Jiangnan with the style of an international metropolis, which is unique and charming. Huai Opera entered Shanghai in 1906, and after more than a hundred years of development, it has been influenced by Shanghai culture and gradually formed the "urban Huai Opera" and Shanghai cultural style characteristics of the Southern School of Huai Opera.

The artistic characteristics of the Southern School of Huai Opera have been maintained independently, and at the same time, there is also a phenomenon of

macro-consensus and micro-integration in terms of themes, creative concepts, and performance styles. laboringThe history of this school can be traced back to the early days of the Republic of China, when a number of Huai Opera artists went south to the south of the country due to famine caused by flooding, such as He Gongde and He Gongbiao from Funing, Han Tai from Lianshui in Jiangsu Province, and Luo Buxing from Shanggang, etc. They made a living by labouring for a living, and then they performed on the streets. These performances gradually developed, from big tent performances to theater performances. During this period, many Huai Opera artists from northern Jiangsu also traveled to Shanghai to make a living and interact with the Shanghai culture, raising the standard of their performances and improving the "East Road" Huai Opera. The southern school of Huai Opera began to perform on the same stage as Peking Opera performers in Shanghai and continued to absorb Peking Opera's performance techniques, strengthening their performance abilities and greatly improving their overall artistic standard. The musical style of Southern School Huai Opera is colorful and melodious, with a wide range of expressive power, making it very suitable for the expression of thoughts and emotions of various types of characters. The prosperity of the Southern School of Huai Opera in Shanghai has made it one of the most important schools of Huai Opera, and its performance achievements have been widely recognized and loved by audiences and peers alike, making it a valuable asset to the art of Huai Opera.

Since the introduction of Huai Opera in Shanghai, the "Southern School" has gradually emerged and developed rapidly, showing a flourishing trend. Many artists from the north of Jiangsu Province, especially those from the "East Road", traveled to Shanghai to perform as a way to make a name for themselves. Actors with a certain degree of strength or who had just begun to make a name for themselves, such as Zhou Xiaofang, Wang Shaochun, Lu Shaolin, Shiao Haihong, Li Shaolin, etc., who later traveled from the north of Jiangsu Province to Shanghai and became popular Therefore, except for other reasons, such as war and chaos, when some famous Huai artists came to perform in northern Jiangsu, those who usually stayed in northern Jiangsu usually had not yet come to prominence or lacked competitiveness. Under these circumstances, the main base of Huai theater was gradually transferred to

Shanghai, where many famous actors and actresses gathered, thus the saying "Rooted in the north of Jiangsu, blossomed in Shanghai".

After the founding of the People's Republic of China, the cultural authorities in Jiangsu began to pay attention to the construction of the Huai Opera team. In 1959, in addition to uniting and relying on the Huai artists who had been performing in the north of Jiangsu Province, they also introduced and absorbed foreign talents, making the Huai theatre camp in the north of Jiangsu Province more and more prosperous, showing a booming trend. In 1956, Yancheng formally set up the Huai Opera Troupe of Jiangsu Province, and in 1959 the Huai Opera Troupe of Jiangsu Province was set up. As a result, the "Northern School" of Huai Opera gradually stabilized, and two camps, the North and the South, were formed to confront each other.

Since 1960, when the research and appraisal of the art of Huai Opera began, Huai Opera workers based in the northern part of Jiangsu Province officially raised the banner of the "Northern School." In 1961, the research and appraisal of the art of Huai Opera began in full swing, and through this work, the basic situation of the art of Huai Opera was mapped out, and a large number of repertoires and tunes of the art of Huai Opera were unearthed. On this basis, the Jianhu language was established as the stage language, the (La Tune) as the basic tune and a large number of performance formulae with a local flavor were used, as well as the (three-turned gongs), the (Qingjiang score), the (cross gongs), and other gongs and drums. The costumes and choreography also try to highlight the simplicity and ruggedness of the northern part of Jiangsu Province. All these laid a good foundation for the strong and simple artistic style of "Northern School" Huai, making it very different from the style of "Southern School" Huai.

The repertoires representing the artistic style of the "Northern School" of Huai continued to emerge. Zhang Yunliang's "Praising the Sable" has become a representative repertoire of the "Northern School" of Huai, as it shows strong local characteristics of northern Jiangsu Province in its body performance, singing design, gongs, drums, music, and props. Li Shaolin's "Giving Pagoda" uses the melody of "Free Tune" to organize the structure of "La Tune" and uses the "flashboard" singing method of "piercing the eyes and snatching the words" of the old artist Yang Jinhua in "Huai Tune", which enriches the structure of "La Tune" and makes it a mellow and

refreshing experience for the audience. It was a refreshing change. Other plays, such as Jinshuiqiao (The Bridge of Golden Water), Wangzhao (Taking Wangzhao in a Hurry), Shedding Wife and Trying Wife, Contract, Borrowing a Blue Shirt, South Visit, Cai Jinlian's Complaint, and the modern play A Family, starring Fang Suzhen, Hua Meiquan, Yang Guifang, Ma Huizhen, and Liu Shaofeng, have the characteristics of the Northern School of Huai Opera with its simple artistic style and strong local flavor, enough to compete with the Southern School of Huai Opera. They are comparable to the "Southern School" of Huai, each with its own strengths. Since then, the "North and South Schools" of Huai Opera were officially formed and laid a good foundation for the art of Huai Opera to climb to a higher artistic peak.

After the formation of the North and South Schools, there were competitors in the field of Huai Opera, each pursuing the other and leading the way. At the same time, there was a strong atmosphere of mutual help and solidarity between them, and there was not a lot of gateway thinking. It is not uncommon to see artists from the North and South traveling to and from each other to learn from each other, which is very beneficial to both sides in terms of artistic improvement.

Jiangsu Huai is undoubtedly the mother of Shanghai Huai, and some of the classic plays in Jiangsu Huai are undoubtedly the plays often performed by Shanghai Huai in its infancy. However, "since the entry of Huai into Shanghai, the 'Southern School' has gradually taken shape and has been increasingly developed, thriving, and showing its heyday. For a while, the artists of Huai Opera in northern Jiangsu, especially those in the 'East Road', rushed to perform in Shanghai as a necessary way to make a name for themselves." Actors who had some strength or were just beginning to show their talents competed and appeared in Shanghai. The reason why Shanghai Huai was able to surpass Jiangsu Huai with rapid momentum and more and more significantly highlight the "sea school" flavor (e.g., the "free tone" among the three major vocal cadences of Huai was created in Shanghai, and the "pulling tone" was first used in Shanghai and then used in Shanghai)" The stage art and repertoire of Huai Opera are also greatly enriched and developed in Shanghai, which can only be attributed to Shanghai's developed economic environment and extremely tolerant cultural environment.

In general, the two major factions in the north and the south have made important contributions to the development of Huai Opera, each possessing unique artistic characteristics that have enabled Huai Opera to be inherited and developed in different regions, thus laying a solid foundation for the artistic development of Huai Opera.

### Conclusion

Many different genres of Huai Opera have developed, and these genres are usually divided according to geographic regions. In the early days, the Huai Opera genre was mainly represented by the East Road Huai Opera in the Yanfu area and the West Road Huai Opera along the canal. When Huai Opera artists moved south to Shanghai, the Southern and Northern Schools of Huai Opera were formed. As the exchange of actors and performances increased, the differences between the regional genres gradually diminished. In the mature stage of Huai Opera, a variety of genres emerged, each characterized by a unique singing style. The formation of these genres is related to the individual actor's voice conditions, performance habits, and singing techniques and has a distinctive personal style. As time passes, the differences between the genres gradually diminish, and the significance of the genres is reflected more in their inheritable technical means and artistic creativity. According to the characteristics of their regions, actors in Huai Opera have formed genres with regional characteristics, and there are also genres that are characterized by the actors' individual performance styles. The formation of all these genres requires years of accumulation, transmission, and innovation in order to adapt to the changes of the times and the development of society.

### 4.2 The Vocal Techniques of Huai Opera

Singing is a natural and universal form that people use to express and communicate their emotions. Among all the forms of music performance, singing is the most intimate, the most beautiful, and the most infectious. People have a strong desire to sing and a deep love for singing art. This persistent desire for singing and love for singing art are the basic cultural expressions and cultural needs of people in social life. Singing in life often revolves around satisfying self-needs and is a natural

expression of emotion and interest. It is uninhibited, allowing free play that is natural and authentic.

Human beings gradually formed regular sounds through the exchange and communication of specific sounds in their working life by employing different lengths and beats, thus the original vocal music was formed. Vocal music is an aesthetic and creative activity in which human beings, under the domination of high-level nerves, express their musical performance and express musical images through the singing performance of their own voice. Vocal art uses artistic voice and emotional melody as a medium to imply or tell artistic conception of music and literary language to create an auditory aesthetic image, and to express people's thoughts and emotions. It is a fusion of music and art: the performing arts of language.

From another point of view, the earliest "instrument" of human beings is the voice. The emergence of singing inspired the creation of wind instruments, string instruments, and other instruments. Vocal music is an artistic subject with strong skills and practicality and an art form that organically integrates language and music. Vocal music theory develops along with the development of vocal music practice. Vocal art and its aesthetics are the most basic and important part of music. Vocal music uses the human voice, an unparalleled means of expression, so it has the characteristics of mass and high affinity. It is the embodiment of people's true feelings, and it can also fully display the lyrical essence of music art.

The vocal music cultures of Chinese and foreign nationalities have promoted the development of vocal music art practice through continuous exchanges and collisions. In order to make the singing art develop better, on the one hand, we need to summarize the aesthetic theory of vocal music, and on the other hand, we need to break through the existing singing practice on the basis of the theory.

This chapter mainly discusses vocal music teaching and singing practice. Firstly, the basic knowledge of vocal music and vocal singing is discussed, and then the skills, principles, content, methods, and organizational forms of vocal music production are discussed, respectively, and then the singing skills and vocalization mechanism of Huai Opera are discussed in depth.

Vocal music is an artistic activity in which people use singing to express their thoughts and feelings. If you want to express the ideological content of songs more perfectly, you must learn singing knowledge, briefly understand the structure of singing organs, and understand the basic principles of sound production. Before learning to sing, you must understand the vocal organs. To understand the function of vocal organs in singing and to master the movement rules of singing vocal organs, only if you have a certain understanding of the composition, structure, and functions of human vocal organs can you gradually master this aspect through singing activities and other auxiliary exercises. To establish a correct concept of sound identification, to guide one's own vocal music learning, to master scientific, correct, and standardized vocalization methods, and to continuously improve one's singing ability.

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#### 4.2.1 Singing and Breathing

Breathing is the starting point of singing, and it is a very important part. Whether the breathing is good or bad will affect the overall singing. Breathing comes from life, but it is very different from breathing in our life. Therefore, breathing is a part of our training. It is also the basis for us to sing better. In the career of singing art, Chinese and foreign singers have invented a variety of singing breathing methods through countless times of practice and exploration, which can be divided into three types (chest breathing method, abdominal breathing method, and chest-abdominal breathing method).

##### (1) Chest breathing method

The characteristic of chest breathing is that the inhalation is very shallow and the capacity is small, so before chest breathing, we need to do chest expansion exercises. When we inhale, we naturally open the chest cavity. Breathe into your chest.

### (2) Abdominal breathing method

The abdominal breathing method means that the abdomen will have certain ups and downs when breathing, and the breathing volume is generally much larger than that of chest breathing. It must be sucked to the bottom of the lungs to expand the waist and abdomen, and we can better control our body when we make a sound. sound.

### (3) Chest-abdominal combined breathing method

The combined thoracoabdominal breathing method combines rib breathing with the relaxation of the lower abdominal muscles when we inhale. When the abdominal muscles are relaxed, we can breathe completely, and when we exhale, we can reduce the tension in the throat and neck.

Breathing is the key element affecting vocal singing. It is closely related to the effect of vocal singing. Singers from all over the world generally believe that breathing is the soul of vocal music and the core that determines the effect of vocal music. The navel is the fulcrum of the singer's breath. Every person who is proficient in singing uses the navel as the starting point of the breath to explode from the navel to the throat. The breath flows naturally, and the voice is stable and penetrating. Breathing is of great significance to vocal singing, and mastering the method of breathing is equal to mastering the lifeblood of vocal singing.

The power source of singing is breath. Proper use of breath is a must-have skill for every singer. The core of singing is to process songs and control timbre. Breath is the key to the singer's control of tone and volume. By adjusting the breath, the singer can achieve precise control over timbre, volume, dynamics, speed, coherence, and skipping. Mastering the rhythm of the breath and controlling the retraction and release of the breath must be done through a long period of correct training, and it is not a singing skill that can be mastered in a short period of time. The breathing method is of great significance to any kind of music singing. The teaching of bel canto singing, folk singing, and opera singing all require airflow concentration,

breathing resistance, expansion of the diaphragm, and contraction of the lower abdomen. Chest breathing, abdominal breathing, and chest-abdominal breathing are three breathing methods that can affect breath. Bel canto and folk singing require keeping breath stable for a long time, and the chest cavity must be fully opened.

In traditional Huai Opera performances, there's often a portrayal of characters bursting into laughter, such as "Ah... He ha ha ha..." This not only conveys an emotion but also showcases the character's personality. If the movements of the abdominal muscles are sluggish or if the breathing is incorrect, this "ha ha ha" cannot be fully expressed, affecting the actor's performance.

In terms of Huai Opera breathing techniques, there's a practice referred to as "dog panting," emphasizing the role of the abdominal muscles during exercises. During training, a method of quick inhalation and exhalation is employed, progressing gradually from shallow to deep, from easy to difficult, and from silent to voiced exercises. Silent exercises involve opening the mouth and practicing exhalation according to specific requirements for articulation. When the abdominal muscles can control the rhythm of breathing and exhale regularly, voiced exercises can be performed, following practice exercises according to the given vocal piece.

Over the years of development, our operas, especially Peking Opera and Huai Opera, have achieved a near-excellent singing art and singing method. Among them, "the breath is deep in the pubic region, and the voice runs through the top" has become a typical and excellent vocal singing technique. Opera artists attach great importance to "Dantian luck", store breath below the diaphragm, and regulate breathing through the control of the lower abdomen. This requires that the use of breath be integrated with pronunciation, meaning, emotion, and performance. When expressing these emotions, the use of breath is particularly important. If the breath is not in place, there will be no drama in the face. For example, when expressing "surprise", the breath should be "deep in the chest", when expressing "surprise", the breath should be "deep in the navel", and when expressing fear, the breath should be "deep in the kidney". Only when the breath is used in the right position can the eyes be bright and the voice conveys emotion. Tan Fuying particularly emphasizes "singing while drinking", which is similar to "singing while sucking" in Bel Canto. It uses the stored breath evenly and reasonably and opens the resonance channel. In fact,

what they emphasize is the successful embodiment of the singing technique of "sinking the breath into the Dantian and the voice piercing through the top". Therefore, the correct breath not only needs to be inhaled deeply but also needs to be maintained, which is the key to vocal technique.

It can be seen from this that the traditional Huai Opera singing method focuses on the "deepness" of the breath. In opera singing, unique ornamental sounds are often used, such as oh, cough, shuffle, etc., as well as the artistic treatment method of "continuous sound and continuous breath", all of which use the Dantian as the fulcrum, and the lower abdomen often contracts rapidly to produce sound. It feels like the direction of the breath is "vertical". In our national singing, many related theoretical studies have also cited the saying "qi sinking to the Dantian" in opera singing. This does not really require the breath to be inhaled into the abdomen, but to use the consciousness to experience the feeling of inhaling and sinking. From a physiological and anatomical point of view, we know that air can only be inhaled into the lungs. Therefore, the principle of "sinking Qi into the Dantian" is the sinking of the diaphragm and the contraction of the abdominal muscles to lift up, which compresses the abdominal cavity and creates a feeling of breath being drawn into the belly. From the perspective of modern physiology, this is the abdominal breathing method. This breathing method makes the lower abdomen a fulcrum, forming a line from the lower abdomen to the oropharynx to the center of the eyebrows, and the sound is relatively concentrated and bright.

#### 4.2.2 Singing and Resonance

The power of vocal singing comes from breathing, good resonance can produce a beautiful singing voice, and resonance depends on the resonance cavity of the human body. Therefore, the resonance cavity is of great significance to vocal singing. Human vocal production depends on the vocal cords. Simply using the vocal cords to produce sound cannot guarantee the strength of the voice, and it will cause great damage to the vocal cords, which is not conducive to the long-term development of the singer. Resonance is a vocal technique that uses the vibration of the vocal cords to increase the quality and brightness of the sound. The resonance process can cause other vocal organs to vibrate, resulting in vibrato. Both resonance and vibrato can enhance the emotional expression of a song. In order to make the song more

emotional, many singers usually use the breath to control resonance and vibrato and highlight resonance and vibrato in appropriate passages.

### (1) Head cavity resonance

Head cavity resonance is a resonance method widely used in bass, midrange, and treble ranges, among which the frequency of head cavity resonance is the highest in the treble range. The function of head cavity resonance is to optimize the timbre of the sound, making the sound more full and beautiful. A singing voice that lacks head resonance is bland, unattractive, and artistically appealing. When the singer sings in the treble area, the treble is produced by the high-frequency vibration of the vocal cords. This treble produced by the vocal cords alone does not have any resonance, and the sound effects and singing effects are all unsatisfactory. The principle of head cavity resonance is that when the vocal cords vibrate at a high frequency to produce sound, the frontal sinuses of the head cavity and the sphenoid sinuses of the nasal cavity resonate, producing the best resonance effect. The head cavity resonance can optimize the timbre of the treble and improve the fullness of the treble. The reason why many singers have beautiful, round, and thick treble is that they use head cavity resonance for treble singing. For example, the following Huai Opera arias :

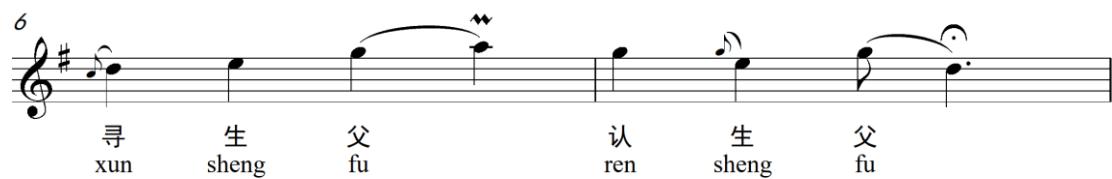


Figure 4. 1 Excerpt from Huai Opera aria "Xun sheng fu reng sheng fu, e meng yi chang"

Source: Wei Chen (The researcher)

### (2) Oral resonance

The function of oral resonance is to enhance the mellowness and solidity of the sound, making the sound more full and mellow. Oral resonance is an essential resonance method for vocal singing. By observing the singer's application of oral resonance, we can find that when the oral resonance is improperly used, the singer's

vocal cords may be continuously damaged. For example, the following Huai Opera arias :

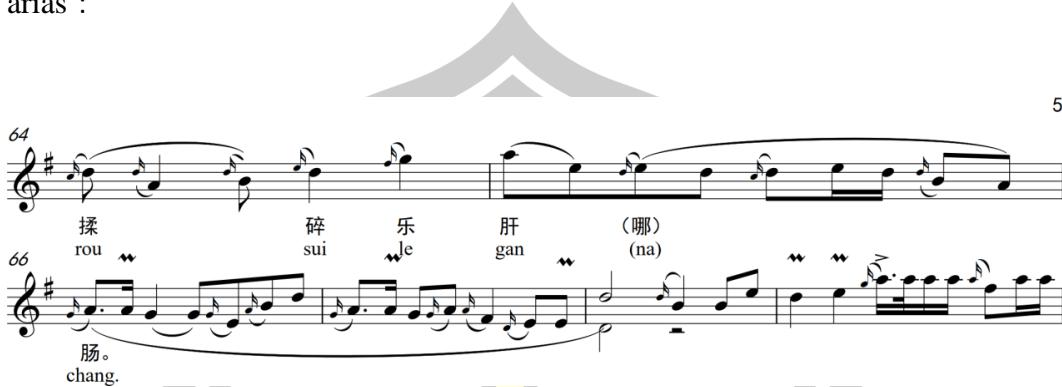


Figure 4. 2 Excerpt from Huai Opera aria “Bu ti fang shou xing lu huo cong tian jiang”

Source: Wei Chen (The researcher)

### (3) Nasal resonance

Many people attach great importance to head resonance and oral resonance but ignore nasal resonance. The reason why nasal resonance is ignored is that people have insufficient awareness of nasal resonance. They think that nasal resonance is a dispensable way of resonance, and they forget nasal resonance during singing. The principle of nasal vocalization is that sound waves are emitted from the throat, pass through the hypopharynx, oropharynx, and pharynx, and then sound from the mouth. The normal vocalization of the net will not choose the tortuous and complicated bottom-up nasal cavity, and the sound from the nasal cavity will have a dull tone. By observing the process of sound pronunciation, we can conclude that the nasal cavity is an important organ that regulates the direction of sound. If no regulation is performed, the vocal cords have a high probability of moving to the nasal cavity after making a sound, but the sound from the nasal cavity cannot be used for vocal singing, we must use the nasal cavity to control the direction of the sound and avoid nasal vocalization. For example, the following Huai Opera arias :



Figure 4. 3 Excerpt from Huai Opera aria “Bu ti fang shou xing lu huo cong tian jiang”

Source: Wei Chen (The researcher)

## (4) Mask resonance

Mask resonance is similar to head cavity resonance. The head cavity resonance is mainly used in the high-pitched range, and the mask resonance is mainly used in the high-pitched and mid-pitched ranges. In the actual singing process, the mask resonance gives people the feeling that the sound brushes the cheek. When practicing mask resonance, practitioners must pay attention to the following points: First, humming is a common way to experience mask resonance. At the beginning of the training, hum with your mouth closed, gradually raise your voice, and then open your mouth; second, the sound is emitted from the vocal cords, passed through the throat, and finally reaches the upper resonance, and spread out; third, the singer must use the nose above the lips. The sound is stored below, the vocal cords are shortened, and conditions are created for vocalization and mask resonance; fourth, the vocal cords of the singer must be in a naturally relaxed state to ensure that the voice can be changed flexibly, bright and full, and the vocal area is unified.



Figure 4. 4 Excerpt from Huai Opera aria “Bu ti fang shou xing lu huo cong tian jiang”

Source: Wei Chen (The researcher)

### (5) Chest resonance

Chest resonance is mainly used in the bass and alto regions in vocal singing. Chest resonance is an essential muscle resonance for vocal singing. Changing the timbre, increasing the fullness of the sound, and creating a solemn atmosphere are the main functions of chest resonance. Chest resonance can help singers convey emotions and enhance the atmosphere. When using chest resonance, the following points must be paid attention to: First, when the singer uses chest resonance to sing bass, he must reduce breathing pressure and expand chest resonance so that he can feel chest vibration. Second, the sound wave propagation direction of thoracic resonance is that the vocal cords generate sound waves and transmit them upward to the pharyngeal cavity. In order to achieve resonance, the singer must open the mouth, focus the sound on the lower jaw, and cause the lower jaw to resonate. Third, when the singer uses chest resonance, he must relate the acoustic effects of the upper and lower sound waves to form a mixed chest resonance. For example, the following Huai Opera

arias:

10

14

— 行 yi hang — 行 yi hang 啊 a

往 wang 下 xia 呀 ya 流 liu 啊, a,

The musical score consists of two staves of music in G major and common time. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a eighth note followed by sixteenth notes. The lyrics are placed below the notes, corresponding to the vocal parts. The lyrics are: 行 (yi), 行 (yi), 啊 (a), 往 (wang), 下 (xia), 呀 (ya), 流 (liu), 啊, (a,).

Figure 4. 5 Excerpt from Huai Opera aria “Xin can can, lei you you”

Source: Wei Chen (The researcher)

From the point of view of vocal singing, breathing, and resonance are a complex and important set of issues. At present, the vocal music circle has not yet reached a conclusion on the relationship between breath, resonance, and timbre. Breath affects breath, breath affects resonance. The singer's use of the resonant cavity and the singer's control of the breathing method can have a direct impact on the resonance effect.

Huai Opera, a traditional Chinese opera, is sung on the basis of accurate pronunciation and lyrical tone. The requirements for the sound are sweet, crisp, mellow, abundant, and smooth like flowing water. In order to achieve such a sound standard, it is necessary to master the round, vertical, and vertical states of the throat, and handle the beginning and end of the pronunciation well to ensure that the finals are extended, the beginning of the word is short, and the ending is clear, so as to achieve accurate pronunciation and lyrical tone. high standard. The pronunciation of each word needs to be strong and accurate in the mouth, which is the embodiment of accurate pronunciation; and the vowels (including finals and endings) can produce a round sound in the correct resonance position, which is the embodiment of lyricism. This requires full, smooth, and precise pronunciation.

In our oral cavity, including teeth, tongue, lips, and throat, each of them stores energy in an instant before making a sound, so that the sound can have elasticity and thick texture. In order to achieve coherent resonance, we need to ensure that the resonance is accurate, smooth, and full. If the pronunciation of the characters is not strong enough, the performance of the cavity will also lose its color. In traditional opera singing, rich and varied tune-enhancing skills are indispensable. Centered on emotion, these techniques embellish, fill, complement, and enrich every word in the repertoire. Although the original work did not stipulate the specific design of the tune, it requires the singer to develop himself when singing. By highlighting the characteristics of the style, it shows a strong sense of hierarchy, making it centered on the music. In terms of emotional expression, the effect is required to be perfect and vivid. Runqiang can not only adjust the pronunciation of words in singing, and deepen the meaning, but also decorate and beautify, and at the same time add color to special emotional expressions, such as crying and laughter. The ups and downs of charm, the shade of artistic conception, the ups and downs of atmosphere, the tension of style, the level of emotion, and the rhythm change of tone, also constitute an important part of Chinese traditional opera singing.

The Chinese nation has a rich variety of operas, which have different singing skills and forms. Even under the same lines, different pronunciations, accents, and tones can express completely different meanings. It is precisely because of this diversity and rich and colorful singing forms and skills that various variations of

opera styles have been born and unique music genres have been formed. It is precisely because the singer skillfully combines the voice with the chanting that the cadence and intonation of the voice are created, which attracts the audience with the contagious timbre.

Huai Opera has high artistic value. Its singing comes from classic minor tunes handed down from generation to generation. It is particularly rich, and emotional, and never tires of listening, bringing high artistic enjoyment to people. The main tunes of Huai Opera include "Huai Tune", "La Tune", and "Free Tune", which are the main tunes in the three development periods of Huai Opera and are known as the three major tunes.

#### 4.2.3 Huai Tune

The Huai Tune is a fixed vocal tune gradually formed through the long-term transmission and fusion of field songs and cattle-driving shouts in the Huai regions. It continuously evolves and refines during theatrical performances, retaining a certain basic pattern but allowing for various changes in specific renditions. Originating in the early stages of Huai Opera as part of the "Xianghuo play" it bears resemblance to another tune called "Tongzi Tune" due to its initial religious connotations. Emerging from the "Xianghuo play" it was an early component of Huai Opera's musical formation. Later, as Huai Opera's music progressed, it actively incorporated local folk music and singing styles, aiming for innovation and greater audience appeal. These efforts established the Huai Tune's significance and confirmed that the "Tongzi Tune" formed the earliest and most authentic musical foundation for the Huai Tune's thinking. When singing the Huai Tune, attention should be paid to the following aspects: 1. The vocal style is characterized by high-pitched, rugged tones, employing simple and concise language. The melodies of the two tunes are generally similar, with their undulating melodic lines sharing a fundamental consistency in core melody, tonality, dynamics, and rhythm. 2. It follows a singular vocal system akin to high-pitched tunes and does not rely on orchestral accompaniment. 3. The vocal style emphasizes tonal nuances and often entails spontaneous entrances, typically characterized by an improvised approach. 4. It features a structure involving solo or lead singing or alternates between solo and choral parts. 5. It combines the characteristics of recitation and singing. 6. It exhibits phonetic tones that harmonize

with the bold and vivid local dialect. The illustration below is a classic clip from Huai Tune:

寻生父，认生父，噩梦一场  
xun sheng fu, ren sheng fu, e meng yi chang

【淮调】中慢  $\text{♩} = 80$

Transcription by Wei Chen  
Sung by Liang Weiping

【淮调】中慢  $\text{♩} = 80$

Transcription by Wei Chen  
Sung by Liang Weiping

1 xun sheng fu  
2 ren sheng fu  
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Figure 4. 6 Excerpt from the Huai Opera aria "Xun sheng fu reng sheng fu, e meng yi chang"

Source: Wei Chen (The researcher)

From an aesthetic perspective, the vocal artistry in traditional Huai Opera music is consistently influenced by regional culture and ethnic aesthetic preferences in terms of expressive forms and techniques. For instance, the Huai Tune, closely situated near the northern regions, incorporates the brisk, straightforward speech patterns of people into its melodies. Utilizing many primary tones from folk and countryside songs, the Huai Tune carries a distinctive musical identity characterized by a strong sense of rhythm. Its musical phrases exhibit pronounced rhythmic patterns and vivid contrasts between sentences, creating a narrative-like overall impression that is highly dramatic. The soaring vocal style of the Huai Tune seems to echo primitive resonances, evoking a sense of being amidst natural landscapes—simultaneously rugged, fresh, and profoundly rustic. Conversely, another variant of the Huai Tune, closer to the southern regions, emphasizes innovative and refined melodic developments. It reconfigure the tune's vocal style based on different emotional tendencies, attempting to alter traditional vocal styles and focusing on tonal diversity. This adaptation produces vocal renditions that are both vigorously powerful and gracefully fluid, offering a softer, more melodious musical expression that reflects a new trend. These transformations, rooted in tradition yet modernized, epitomize the continuum of tradition in contemporary contexts. Following the confluence of the Huai Tune from the eastern and western routes, the unique qualities bestowed upon them by regional cultures serve as the foundation and societal backing for their development.

#### 4.2.4 La Tune

In the early days of Huai Opera, there were no stringed instruments, and only gongs and drums were used for accompaniment. The main tunes sung were "Huai tune", "Xihe tune" "Leaning tune", etc. It was not until 1927 that Huai Opera was accompanied by strings and named "La Tune.". It was not until 1927 that Huai Opera had a string accompaniment and named it "La Tune." "La Tune" was actually a synthesis of the early Huai tunes, Xianghuo play, folk songs, etc. Because it pioneered the string accompaniment of Huai Opera, it was very popular among Huai artists, and it soon became another major tune of Huai Opera.

The musical form originates from the Huai tune and is mostly a five-tone sol characteristic mode. The characteristics of the rotation method have many internal connections to traditional singing." After the formation of "La Tune", many actors and artists played it according to their own voice characteristics and professional requirements, making the line and style of "La Tune" more colorful. The string accompaniment of "La Tune" sets off and strengthens the musicality and expressiveness of Huai Opera's singing style and develops from the accompanying accompaniment of "one word, one tone" to the supporting accompaniment of "two tones plus flowers," which makes the artistic characteristics of "La Tune" more rigorous in structure and good at expressing, and also promotes the reform of Huai Opera's orchestra composition.

As for the formation and perfection of the melody of the pull-tune music, it should be the result of the second creation of many Huai Opera musicians. The melody of the initial version of the pull tune is also relatively simple, with only a few dragging phrases, and the Cao Tai play lyrics are not fixed, so if you like to sing as many sentences as you like, you can sing as many sentences as you like, and if you have a lot of sentences, then you can repeat the two long musical phrases in the center, and then at the end of the performance, the top will rise to the climax and sing out the highlights.

The beginning of the La tune sheet is a bit preemptive, and it seems to be very passionate, especially with the addition of an introductory opening, which makes it even more bold and atmospheric, and the closing climax sentence is particularly satisfying, with that kind of dragging tone being a layering of multiple syllable

rhythms and a kind of reunion closing, so that the whole section of the singing seems to be complete, and it is very suitable for the main characters to narrate or to express their emotional narratives. It is the second-most important singing voice in the melody of the Huai Opera. The illustration below is a classic clip from La Tune:

鼓角号鸣震天响  
Gu jiao hao ming zhen tian xiang

【拉调】  
快速

Transcription by Wei Chen  
Sung by Liang Weiping

鼓角号鸣震天响  
Gu jiao hao ming zhen tian xiang  
号 hao 鸣 ming 震 zhen 天 tian 响 xiang, 快一倍  
(锣鼓) 旗 jing 旗 qí 翻 fan 飞 fei, 刀 dao 枪 qiang 闪 shan 亮, 众 zhong 志 zhi 成 cheng, 威 wei 震 zhen 八 ba 方 fang, 减 jian 灶 zao 诱 you 敌 di 来 lai 到 dao 马 ma 陵 ling 道 dao, 我 wo 心 xin 潮 chao 激 ji 荡 dang.  
稍慢

Figure 4. 7 Excerpt from the Huai Opera aria "Gu jiao hao ming zhen tian xiang"

Source: Wei Chen (The researcher)

#### 4.2.5 Free Tune

"Free Tune" is another major tune of Huai Opera. The Free Tune in Huai Opera was created by the master Xiao Wenyan, who is a founding figure of the "Xiao School" and a pioneer in female role performance in Huai Opera. She is among the initial recipients recognized as a representative inheritor of Huai Opera, a part of China's national-level Intangible Cultural Heritage protection program. Additionally, she served as a crucial mentor to Liang Weiping, a key informant in the research of Huai Opera performing arts. Xiao Wenyan's extensive knowledge and comprehensive

understanding led to the establishment of the renowned "Free Tune" in Huai Opera. Its history should start in 1939 when the performance of Huai Opera was still "Curtain Table System", and the lyrics were improvised by the actors on the spot. Before that, the expressive power of the Huai and La tunes was not enough, and they lacked the flexibility of improvisation; however, the free tunes were born.

Reforming the new tune that has initially been formed on the basis of "La Tune", diversifying the knot tones in the original single sentence, and changing the singing rhythm and singing speed to form a new tune. It has made a significant breakthrough in the traditional structural style, and "lifting and dropping plates", "dropping and connecting plates", etc. are no longer used. Its internal capacity is large, its form of expression is flexible, its melody is beautiful, and it can be sad or joyful. "The sentence pattern is flexible, can be long or short, and is good at absorbing external performance factors to create a new musical image." Free Tone: The male and female tunes are relatively coordinated, and the widespread use of "serial sentences" has promoted the internal expansion of other main tone structural forms in Huai Opera.

Free tunes are free to change, with flexible and free sentences, strong expressiveness, a wide range of activities in the voice area, and coordination between men and women in the same voice and in the same key. The singing form is very free, relaxed, and orderly; the melody twists and turns and has rich emotional color. The big sad tune and the small sad tune are free tune ranges. The history of the form and development of free tunes is typical for the study of the historical law of the development of Huai Opera music. The development of opera art is always closely connected with the specific historical environment and social background in which it is located. The illustration below is a classic clip from Free Tune:



## 不提防受刑戮祸从天降

Bu Di Fang Shou Xing Lu Huo Cong Tian Jiang

Transcription by Wei Chen

Lento

(Prelude)

4

5

6

快一倍 Doppio movimento

不 提 防  
bu di fang

受 刑  
shou xing

戮  
lu

祸  
huo

从 天 降,  
cong tian jiang,

12

16

Figure 4. 8 Excerpted from Huai Opera "Golden Dragon and Mayfly" "Bu di fang shou xing lu huo cong tian jiang"

Source: Wei Chen (The researcher)

The Free Tune in Huai Opera essentially brings about several breakthroughs in Huai Opera's musical tunes, marking distinctive features exclusive to the Free Tune itself: Firstly, its patterns and rhythms are no longer fixed, allowing for dynamic shifts within any singing phrase to align with the story's development or character

expression. Secondly, its flexible and variable phrasing and lyrics intersperse long and short phrases to enhance clarity and precision in conveying meaning. Thirdly, the expanded range and varied accents make the singing ability more adaptable and more in tune with lyrical expression and emotional lyricism.

In essence, the emergence of the Free Tune not only propels Huai Opera's artistic evolution towards more diversified and dramatic pathways but also propels Huai Opera productions toward stage performance. Its adaptable and flexible format enables Huai Opera to more readily absorb advantages from other theatrical music arts, thereby enriching its own artistic depth and breadth.

The development process of Huai Opera music is constrained by traditional music, but it has to get rid of some limitations that are old and have lost their vitality. This is the dialectical relationship between contradiction and unity; only by overcoming the old contradictions and seeking new unity can the opera move forward. The development process of Huai Opera's free tunes reflects this law of development.

### Conclusion

Huai Opera is an important local genre in Chinese opera. Its musical genre and singing techniques have a unique position in Chinese traditional operas. Huaihe is an important local genre in Chinese opera. Its musical genre and singing techniques have a unique position in traditional Chinese opera.

When singing Huaihe opera works at the same time, you should also pay attention to the following requirements of vocal techniques:



Table 4. 1 Requirement of vocal techniques:

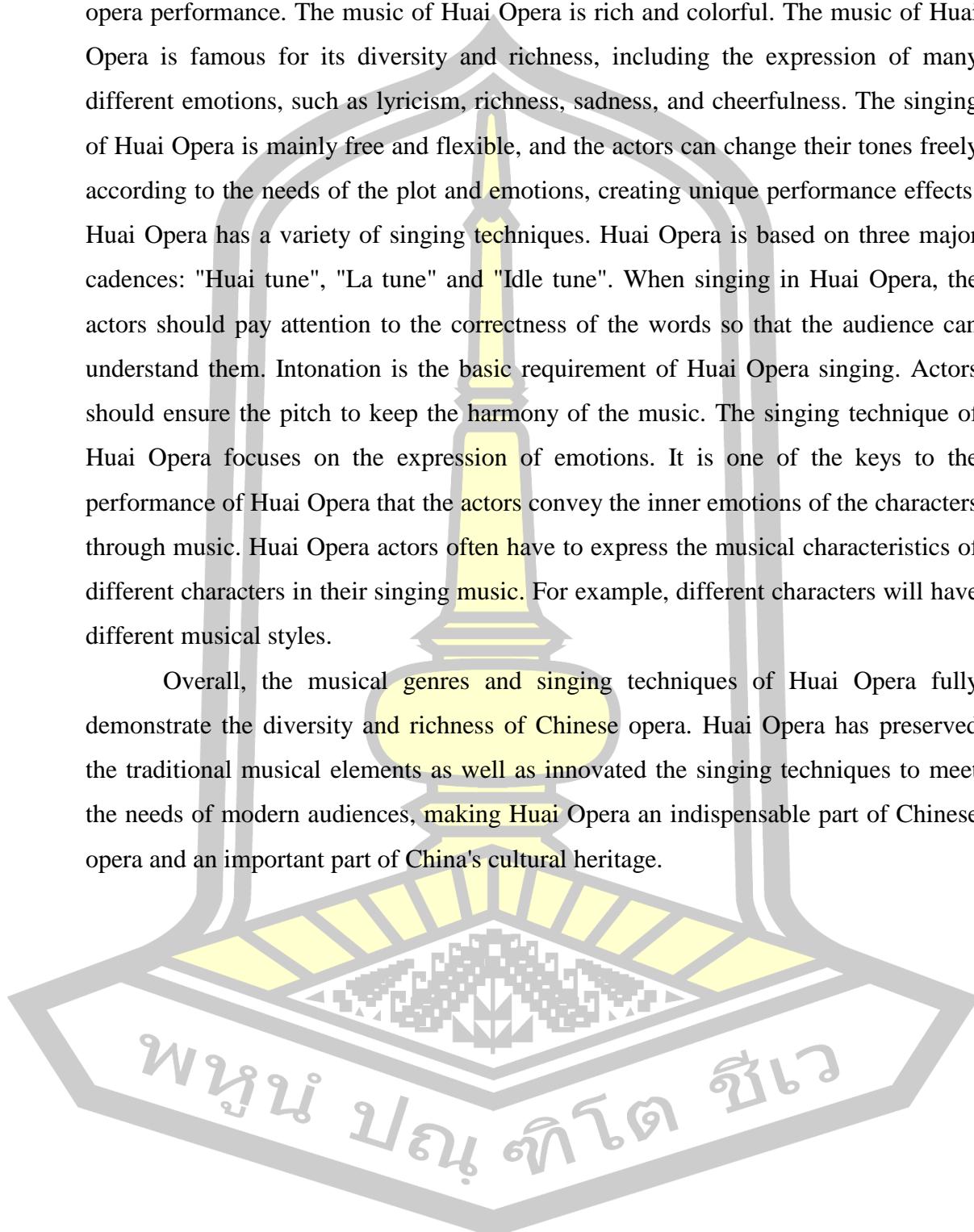
Feature	Description
Elegant and Soft	Huaihua Opera's singing voice is characterized by euphemism and softness. The tone is smooth, warm, and sensual, accurately expressing the emotions of the characters.
High and Low Pitch Changes	Huai Opera singing often involves high and low pitch changes, creating rich musical layers and enhancing musicality and emotional impact.
Variation Techniques	Huai Opera singing frequently employs variation techniques to enhance emotional expression through tonal changes, making characters more vivid.
Stable Tone	Huai Opera singing emphasizes tone stability, avoiding exaggeration or overemphasis of high and low tones, and maintaining overall harmony.
Beautiful Sound	Huai Opera singing produces a beautiful sound, focusing on syllable consistency and smooth rhythm for a captivating sense of beauty.
Oral Voice	Huai Opera singing places importance on oral voice techniques, achieving a unique tone and pronunciation effect through clear vocal control.
Emotional Expression	Huai Opera singing emphasizes emotional expression, vividly portraying characters' emotions and inner worlds through timbre, tone, and music changes.
Smooth Transition	Huaihua Opera singing can smoothly transition between different passages, providing a sense of coherence and wholeness to the entire performance.

Source: Wei Chen (The researcher)

In general, the singing of Huai Opera is characterized by roundness and softness, high and low changes, varied techniques, stable timbre, beautiful tone, oral

vocalization, emotional expression, and smooth transition, which makes it unique in opera performance. The music of Huai Opera is rich and colorful. The music of Huai Opera is famous for its diversity and richness, including the expression of many different emotions, such as lyricism, richness, sadness, and cheerfulness. The singing of Huai Opera is mainly free and flexible, and the actors can change their tones freely according to the needs of the plot and emotions, creating unique performance effects. Huai Opera has a variety of singing techniques. Huai Opera is based on three major cadences: "Huai tune", "La tune" and "Idle tune". When singing in Huai Opera, the actors should pay attention to the correctness of the words so that the audience can understand them. Intonation is the basic requirement of Huai Opera singing. Actors should ensure the pitch to keep the harmony of the music. The singing technique of Huai Opera focuses on the expression of emotions. It is one of the keys to the performance of Huai Opera that the actors convey the inner emotions of the characters through music. Huai Opera actors often have to express the musical characteristics of different characters in their singing music. For example, different characters will have different musical styles.

Overall, the musical genres and singing techniques of Huai Opera fully demonstrate the diversity and richness of Chinese opera. Huai Opera has preserved the traditional musical elements as well as innovated the singing techniques to meet the needs of modern audiences, making Huai Opera an indispensable part of Chinese opera and an important part of China's cultural heritage.



# CHAPTER V

## THE MUSICAL CHARACTERISTICS AND THE RELATIONSHIP BETWEEN MELODY AND PERFORMANCE OF HUAI OPERA

Huai Opera was developed on the basis of folk songs and labor songs in northern Jiangsu. As the North Subei Plain is located at the boundary between the north and the south of China, the local dialect and the language of the Huai Opera have both the masculinity of the north and the femininity of the south. Subei dialect has one character and one sound, and each character has a rhythmic rhythm and is musical, so Huai Opera has both rigidity and softness in singing.

This chapter has analyzed the musical characteristics of Huai Opera performance art and the relationship between melody and performance through the specific examples of the arias of the classical costume Huai Opera work "Golden Dragon and Mayfly" by Liang Weiping, a famous artist of Huai Opera.

"Golden Dragon and Mayfly" has 3 songs: "Xun sheng fu ren sheng fu e meng yi chang", "Bu ti fang shou xing lu huo cong tian jiang", and "Xin can can, lei you you". And the analysis of the musical characteristics of Huai Opera and the relationship between melody and performance in Huai opera are as follows:

- 5.1 The Music of "Xun sheng fu ren sheng fu e meng yi chang"
  - 5.1.1 The music characteristics
  - 5.1.2 The relationship between melody and performance
- 5.2 The Music of "Bu ti fang shou xing lu huo cong tian jiang"
  - 5.2.1 The music characteristics
  - 5.2.2 The relationship between melody and performance
- 5.3 The Music of "Xin can can, lei you you"
  - 5.3.1 The music characteristics
  - 5.3.2 The relationship between melody and performance

### 5.1 The Music of “Xun Sheng Fu Ren Sheng Fu E Meng Yi Chang”

The process of finding my biological father was like a nightmare

From "Golden Dragon and Mayfly" mayfly aria

Liang Weiping sings

#### Formal structure

In this study, the researcher looked at According to Table 5.1.1, the complete song structure is split into 15 sections as follows:

Table 5. 1 Formal structures of “Xun sheng fu ren sheng fu e meng yi chang”  
(Finding the biological father, a nightmare)

No.	Section	Measure
1.	prelude	1-5
2.	a1	6-13
3.	a2	14-20
4.	Interlude	21-24
5.	a3	25-32
6.	a4	33-40
7.	a5	41-49
8.	Interlude	50-53
9.	b1	54-57
10.	b2	58-61
11.	b3	63-65
12.	Interlude	67-74
13.	c1	75-110
14.	c2	111-135
15.	c3	136-148

Source: Wei Chen (The researcher)

### 1) The Prelude section (Measures 1-5)

【淮调】中慢 Adagietto  $\text{♩} = 80$

Transcription by Wei Chen





Figure 5. 1 The Prelude section (Measure 1-5)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 1-5)

In the analysis of the music characteristics, the researchers analyzed the range, Meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 2 The Prelude (Measures 1-5)

Characteristic	Analysis
Range	From C <sup>#4</sup> to B <sup>5</sup>
Meter	4/4
Tempo	Allegretto ( $\text{♩} = 80$ )
Motion	Disjunction
Structural pitch	D-B-G-A-D
Melody contour	Moves to the highest note and moves down at the end

Source: Wei Chen (The researcher)

The relationship between melody and performance (Measures 1-5)

The researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, and Performance analysis by taking the diagrams as follows:

Table 5. 3 The Prelude (Measures 1-5)

Category	Analysis
Performance analysis	<p>This melody is the introductory part of the song. At this time, the father and son recognize each other and embrace each other. The first 5 bars of the whole song are accompanied by musical instruments, leading the audience into the melody line. The opening instrumental accompaniment speed is slow, which can highlight the sad emotion of the following singing. The first measure starts with a note of D, rises and falls around it, and ends with the highest note of B. The rhythmic pattern in this part is also very regular, mainly one dotted quarter note followed by consecutive eighth notes, one dotted eighth note, and four consecutive sixteenth notes. The overall rhythm is heavy, reflecting Mayfly's inner sadness, a mixture of sorrow and joy.</p>

Source: Wei Chen (The researcher)



## 2) The a1 section (Measures 6-13)

**A**

al

10

场 (chang) (a) (Interlude)

Figure 5. 2 The a1 section (Measures 6-13)

Source: Wei Chen (The researcher)

### The music characteristics (Measures 6-13)

In the analysis of the music characteristics, the researchers analyzed the range, Meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 4 The a1 (Measures 6-3)

Characteristic	Analysis
Range	From D <sup>4</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Allegretto (♩ = 80)
Motion	Disjunction and conjunction
Structural pitch	D-A-D-G-B-G
Melody contour	Moves to the highest note and moves down at the end
Lyric text	Xun sheng fu ren sheng fu e meng yi chang
Lyrics word count	10

Lyrics to the effect	The process of finding my biological father was like a nightmare
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Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 6-13)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 5 The a1 (Measures 6-3)

Category	Analysis
Lyric text	Xun sheng fu ren sheng fu e meng yi chang
Lyrics word count	10
Lyrics to the effect	The process of finding my biological father was like a nightmare
Performance analysis	When the golden dragon and Mayfly recognized each other as father and son, the aria was sung with the complex emotions that arose in Mayfly's heart. Liang Weiping handled this long section of singing according to the emotional changes of the characters. He has a good grasp of the rhythm changes, in the key words and sentences. He uses the high and low changes of the tone and his proficient singing skills to show the emotions of the characters and strengthen the appeal of the singing. Huai opera artist Liang Weiping starts singing with the D sound "xun" from the 6th bar. Singing the word "fu", the singer uses a drawl singing technique to express sadness. Singing "Father" in the seventh section, in addition to using the dragging technique, the singer also intentionally prolongs the duration, and finally ends with a chang (a) lament, expressing the singer's sadness more strongly. In sections 8-11, the actors use various singing techniques such as drag, vibrato, and wave.

Source: Wei Chen (The researcher)

### 3) The a2 section (Measures 14-20)



Figure 5. 3 The a2 section (Measures 14-20)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 14-20)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 6 The a2 (Measures 14-20)

Characteristic	Analysis
Range	From B <sup>3</sup> to G <sup>5</sup>
Meter	4/4
Tempo	Allegretto (♩ = 80)
Motion	Disjunction and conjunction
Structural pitch	D-E-B-G-E-D
Melody contour	Moves slowly to the highest note and moves down at the end

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 14-20)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 7 The a2 (Measures 14-20)

Category	Analysis
Lyric text	Xiang die die yuan die die huan xi bei shang
Lyrics word count	10
Lyrics to the effect	My heart is full of longing for my father and complex emotions
Performance analysis	The father and son hugged each other and together cried. The melody line went from high to low, and the whole mood also went from high to low. Section 14 starts with the D sound "xiang", goes up and down around it, and ends with the "shang" the low notes, B and D. Liang Weiping handled the singing of the words "field" and "hurt", and vividly displayed the feelings of love and resentment facing his biological father through the crying and vibrato singing methods and techniques. The overall rhythm is heavy and desolate, reflecting Mayfly's inner sadness and complex emotions of sadness and joy.

Source: Wei Chen (The researcher)

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#### 4) The Interlude section (Measures 21-24)



Figure 5. 4 The Interlude section (Measures 21-24)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 21-24)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 8 The Interlude (Measures 21-24)

Characteristic	Analysis
Range	From A <sup>4</sup> to D <sup>6</sup>
Meter	4/4
Tempo	Allegretto (♩ = 80)
Motion	Disjunction
Structural pitch	D-E-D-A-E-D
Melody contour	Moves slowly to the highest note and moves down at the end

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 21-24)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 9 The Interlude (Measures 21-24)

Category	Analysis
Performance analysis	<p>This melody is the interlude part of this song. At this time, the father and son are gradually separated. This section uses a 4-bar instrument interlude to lead the audience into the melody line. The speed of the instrumental accompaniment is relatively slow, which can set off the sad emotion of the following singing. The first tone begins with the D tone, gradually ascends to the high-pitched D, then descends and finally falls back to the low-pitched D to end. The rhythmic pattern in this part is also very regular, echoing the introduction of the first sentence. The overall rhythm is heavy, reflecting the desolation and sorrow in Mayfly's heart.</p>

Source: Wei Chen (The researcher)

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### 5) The a3 section (Measures 25-32)

Figure 5.5 The a3 section (Measures 25-32)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 25-32)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5.10 The a3 (Measures 25-32)

Characteristic	Analysis
Range	From G <sup>4</sup> to D <sup>3</sup>
Meter	4/4
Tempo	Allegretto (e = 80)
Motion	Disjunction and conjunction
Structural pitch	G-A-D-A-D-A-E-D
Melody contour	The alternation of ascending and descending then moves descending slowly through the end.

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 25-32)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 11 The a3 (Measures 25-32)

Category	Analysis
Lyric text	Zi you er zhi jian niang zhang nian lei tang, Jin ri li zhong jian fu dong le gan chang.
Lyrics word count	10+10
Lyrics to the effect	Since I was a child, I only saw my mother weeping all the year round, But today I finally met my father, and his emotions were overwhelming.
Performance analysis	This melody is an antiphonal phrase, with a structure of ten words plus ten words. Mayfly recalled that he only saw his mother crying all the time since he was a child, but today he finally saw his father, and he was very excited and moved his heart of pity. . The melody is relatively stable, and the singer's singing is relatively soft overall. The first part is from "zi" to "sang", the second part is from "jin" to "chang", "tang" in measure 28, and "sang" in measure 32, Both sections use the dragging technique. "sang" and "chang" rhyme with each other.

Source: Wei Chen (The researcher)

### 6) The a4 section (Measures 33-40)

The image shows two musical score snippets and four corresponding performance stills. The top score is for Measure 33, marked 'a4', with lyrics '抹一 把 爹 爹 泪 爱 恨 难 讲 (啊),' and the bottom score is for Measure 37, with lyrics '望一 望 爹 爹 面 犹 自 心 慌。' The performance stills show a man with long hair and a woman in various emotional states, such as crying or looking intensely at each other.

Figure 5. 6 The a4 section (Measures 33-40)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 33-40)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 12 The a4 (Measures 33-40)

Characteristic	Analysis
Range	From C <sup>#4</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Allegretto(♩=80)
Motion	Disjunction and conjunction
Structural pitch	A-E-G-E-A-E-D

Melody contour	The alternation of ascending and descending then moves descending slowly through the end.
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Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 33-40)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 13 The a4 (Measures 33-40)

Category	Analysis
Lyric text	Mo yi ba die die lei ai hen nan jiang, Wang yi wang die die mian you zi xin huang.
Lyrics word count	10+10
Lyrics to the effect	Wipe the tears from my father's face, love and hate are beyond words, Looking at my father's face, I also felt nervous and uneasy inside.
Performance analysis	This melody is also a dual phrase, with a structure of ten words plus ten words. Mayfly wiped away the tears on his father's face and looked at his father Jin Long's face, but he still felt nervous and uneasy in his heart. The melody is relatively stable, and the singer's singing is generally softer, which can set off the sadness of the following singing. The "jiang" in the 36th measure and the "huang" in the 40th measure also use the drag tone playing technique. "sang" and "chang" rhyme with each other.

Source: Wei Chen (The researcher)

### 7) The a5 section (Measures 41-49)

The image shows two musical staves. The top staff is labeled 'a5' and '41'. It features lyrics in Chinese and English: '爹 die 爹 die 呀, ya, 你 dang 当 nian 年 生 sheng 儿 er 大 da 海 hai 上, shang,'. The bottom staff is labeled '44'. It features lyrics: '独 du 自 zi 闯 chuang 荡 dang 去 qu 远 yuan 方。 fang'.

Below the staves are two stage photographs. The left photo shows a character kneeling on a set of stone steps. The right photo shows two characters standing on the steps. The stage has a blue background and traditional Chinese architectural elements.

Figure 5. 7 The a5 section (Measures 41-49)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 41-49)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 14 The a5 (Measures 41-49)

Characteristic	Analysis
Range	From B <sup>3</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Allegretto(♩=80)

Motion	Disjunction and conjunction
Structural pitch	E-A-B-G-E-D
Melody contour	The alternation of ascending and descending then moves descending slowly through the end.

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 41-49)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 15 The a5 (Measures 41-49)

Category	Analysis
Lyric text	Die die a, ni dang nian sheng er da hai shang, Du zi chuang dang qu yuan fang.
Lyrics word count	11+7
Lyrics to the effect	Father, when you left me and wandered alone on the sea, You are fighting alone in the distance.
Performance analysis	As Mayfly walked down the sacrificial steps, her father wanted to comfort her and say, "Daddy, you gave birth to a child in the sea..." and sadly expressed his inner resentment. The sound of "die" in the first part uses a portamento, with a strong crying voice, and ends in "fang". The second part runs from the high note A to the final low note B and ends on the note D, where "shang" and "fang" rhyme with each other.

Source: Wei Chen (The researcher)

### 8) The Interlude section (Measures 50-53)

The image shows a musical score for measures 50-53, labeled '(Interlude)'. The score is in G major with a key signature of one sharp. The music consists of two staves of sixteenth-note patterns. Below the score are two photographs of a stage performance. In the left photo, two characters in traditional Chinese clothing (light blue and pink robes) stand on a set of stone steps. In the right photo, the character in the pink robe is kneeling on the steps, while the character in the blue robe stands beside them.

Figure 5. 8 The Interlude section (Measures 50-53)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 50-53)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 16 The Interlude section (Measures 50-53)

Characteristic	Analysis
Range	From A <sup>4</sup> to D <sup>6</sup>
Meter	4/4
Tempo	Allegretto ( $\text{♩}=80$ )
Motion	Disjunction
Structural pitch	D-E-A-D-A-D
Melody contour	Musical melodies are arch

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 50-53)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 17 The Interlude section (Measures 50-53)

Category	Analysis
Performance analysis	<p>This melody is the interlude of the song. Mayfly walked down from the altar, and the father stepped forward to comfort him. When he heard that his son had not been loved by his father since he was a child, the father also lamented. There are 4 measures of instrumental accompaniment, starting with a dotted eighth note, echoing the introduction of the first part of the song, and then gradually ascending and descending from the 36th note, and finally ending on the D note. Draw the listener into the melodic line. The melody is compact and prepares for the next section B.</p>

Source: Wei Chen (The researcher)

### 9) The b1 section (Measures 54-57)

B

54 b1

不问 娘亲 一 声 短, 不问 孩儿 一 声 长。



Figure 5. 9 The b1 section (Measures 54-57)

Source: Wei Chen (The researcher)

### The music characteristics (Measures 54-57)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 18 The b1 section (Measures 54-57)

Characteristic	Analysis
Range	From E <sup>4</sup> to E <sup>5</sup>
Meter	4/4
Tempo	Allegretto(♩=80)
Motion	Disjunction and conjunction
Structural pitch	A-E-A-E-A-E
Melody contour	Musical melodies are arch

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 54-57)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 19 The b1 section (Measures 54-57)

Category	Analysis
Lyric text	Bu wen niang qin yi sheng duan, Bu wen hai er yi sheng chang.
Lyrics word count	7+7
Lyrics to the effect	Father didn't ask about my mother's shortcomings; Fathers don't ask about their children's strengths either.
Performance analysis	Hearing what happened to his son and his wife, Jin Long felt guilty and wanted to hug his son, but Mayfly dodged and the father and son passed each other. The

melody of the music is gentle, and Liang Weiping has a crying and dragging tone in his singing.

Source: Wei Chen (The researcher)

### 10) The b2 section (Measures 58-61)

b2

58

渐慢 Ritardando

你可 知人家的儿郎 多欢 喜, 父母 在堂 喜 洋。洋。  
ni ke zhi ren jia de er lang duo huan xi, fu mu zai tang xi yang yang.





Figure 5. 10 The b2 section (Measures 58-61)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 58-61)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 20 The b2 section (Measures 58-61)

Characteristic	Analysis
Range	From A <sup>4</sup> to A <sup>4</sup>
Meter	4/4
Tempo	Allegretto(♩=80)
Motion	Disjunction and conjunction
Structural pitch	A-E-A-E-A
Melody contour	Musical melodies are arch

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 58-61)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 21 The b2 section (Measures 58-61)

Category	Analysis
Lyric text	Ni ke zhi, ren jia de er lang duo huan xi, Fu mu zai tang xi yang yang.
Lyrics word count	11+7
Lyrics to the effect	Do you know how happy other people's children are? Their parents are happy at home.
Performance analysis	Mayfly tells his father how happy other people's children are, and how happy other people's parents are together. The music melody is gentle, and Liang Weiping's singing has a crying and drawling tone, which foreshadows the subsequent plot.

Source: Wei Chen (The researcher)

### 11) The b3 section (Measures 62-65)

b3

(清唱)自由地 Rubato

62

原速 A. Tempo

浮游生来少父爱, 没有爹爹唯 唯 有 娘 啊。  
fu you sheng lai shao fu ai, mei you\_ die die\_ wei\_ you\_ niang a.



Figure 5. 11 The b3 section (Measures 62-65)

Source: Wei Chen (The researcher)

### The music characteristics (Measures 62-65)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 22 The b3 section (Measures 62-65)

Characteristic	Analysis
Range	From E <sup>4</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Rubato
Motion	Disjunction and conjunction
Structural pitch	E-A-E-A-E-G-D
Melody contour	Move to the highest note, then move down, and finally move up

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 62-65)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 23 The b3 section (Measures 62-65)

Category	Analysis
Lyric text	Fu you sheng lai shao fu ai, Mei you die die wei you niang.
Lyrics word count	7+7
Lyrics to the effect	Mayfly was born without father's love, The only thing I have is my mother's care.
Performance analysis	When singing "Mayfly was born with little fatherly love, there is no father but only mother", he switched to a cappella singing style to highlight the great pain and infinite sense of loss in

Mayfly's lack of fatherly love since childhood. The melody speed is relatively free, with rap, and the singer has a strong crying and dragging voice when singing "niang". Use lots of nasal vibes.

Source: Wei Chen (The researcher)

## 12) The Interlude section (Measures 66-74)



Figure 5. 12 The Interlude section (Measures 66-74)

Source: Wei Chen (The researcher)

### The music characteristics (Measures 66-74)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 24 The Interlude section (Measures 66-74)

Characteristic	Analysis
Range	From D <sup>4</sup> to B <sup>5</sup>
Meter	4/4 and 1/4
Tempo	Allegro(♩=120-168 / ♩=168-200 )
Motion	Disjunction

Structural pitch	E-B-D
Melody contour	The melody of the music in the front is arched, and the sound of D is maintained in the back.

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 66-74)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 25 The Interlude section (Measures 66-74)

Category	Analysis
Performance analysis	This melody is the interlude of the song. The father stepped forward to hug Mayfly. There was a short section of Allegro, and then the vocal melody quickly became faster. Liang Weiping was very emotional. The two eighth notes of D continued until the singing, which was outstanding. The excitement and sadness in Mayfly's heart can be felt.

Source: Wei Chen (The researcher)



### 13) The c1 section (Measures 75-110)

The image shows two musical staves. The top staff is in common time (C) with a key signature of one sharp (F#). It is labeled 'c1' and '快板 Allegro' (Fast Board, Allegro). The lyrics are: 想 xiang — 不 bu — 到 dao — 一 yi — 朝 zao — 父 fu — 子 zi — 见 jian — 了 l —. The bottom staff is in common time (C) with a key signature of one sharp (F#). It is labeled 'V' and '稍慢 Adagietto' (Slightly Slow, Adagietto). The lyrics are: 面, mian, 爹, die, 爹, die, 挥, hui — 刀, dao — 把, ba — 儿, er — 伤, shang. Below the staves are two stage photographs. The left photo shows two performers sitting on steps, looking down. The right photo shows a performer in a white robe reaching out to another performer in a blue robe.

Figure 5. 13 The c1 section (Measures 75-110)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 75-110)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 26 The c1 section (Measures 75-110)

Characteristic	Analysis
Range	From C <sup>4</sup> to B <sup>5</sup>
Meter	1/4
Tempo	Allegro (♩=120-168)
Motion	Disjunction and conjunction
Structural pitch	A-D-A-E-G-F-C
Melody contour	The alternation of ascending and descending then

	moves descending slowly through the end.
--	--

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 75-110)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 27 The c1 section (Measures 75-110)

Category	Analysis
Lyric text	Xiang bu dao yi zhao fu zi jian le mian, Die die hui dao ba er shang.
Lyrics word count	10+7
Lyrics to the effect	Unexpectedly, one day father and son finally meet, However, the father raised a knife during an argument and injured his son.
Performance analysis	At this time, Mayfly pushed his father Jinlong away and followed, and the melody of his voice quickly became faster. Liang Weiping became more and more excited, and sang in an urgent tone, "Unexpectedly, one day the father and son finally met their father, but the son was injured with a knife." When singing the word "injury", he also uses a sharp falling tone to highlight the grief and indignation of Mayfly being hurt by his father, Jinlong.

Source: Wei Chen (The researcher)

## 14) The c2 section (Measures 111-135)

111

c2 V  
中速 Moderato

一颗心儿来寻父, 生生劈碎  
yi ke xin er lai xun fu, sheng sheng pi sui



118

在宫墙。想不到如今落得这般样, 我  
zi gong qiang. xiang bu dao ru jin luo de zhe ban yang, wo



124

离的什么故乡, 抱的什么希望, 寻的什么亲父,  
li de shen me gu xiang, bao de shen me xi wang, xun de shen me qin fu



127

离的什么亲娘, 怀着一腔破碎, 装着满腹冤枉。  
li de shen me qin niang, huai zhe yi qiang sui, zhuang zhe man fu yuan wang.



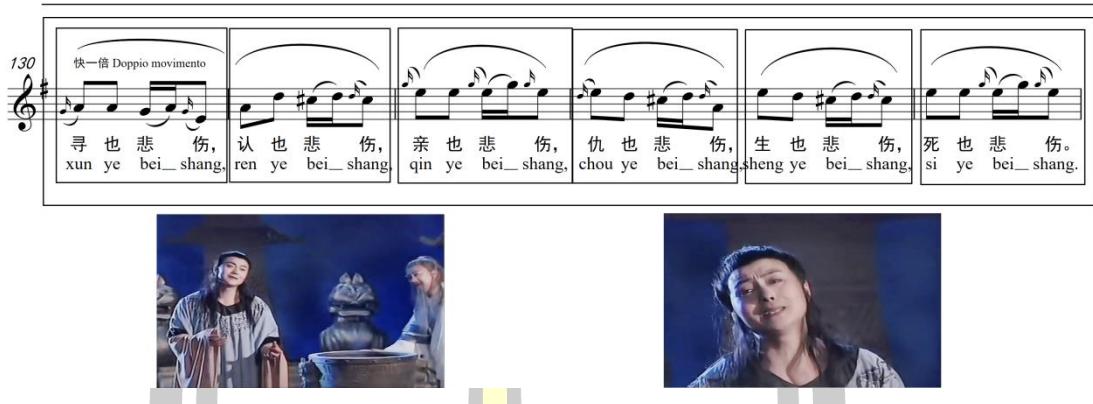


Figure 5. 14 The c2 section (Measures 111-135)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 111-135)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 28 The c2 section (Measures 111-135)

Characteristic	Analysis
Range	From E <sup>4</sup> to G <sup>5</sup>
Meter	2/4
Tempo	Allegro (♩ = 120-136)
Motion	Conjunction, repeated notes, and disjunction
Structural pitch	A-G-C-A-G-A-E-A-E
Melody contour	The alternation of ascending and descending

Source: Wei Chen (The researcher)

#### The relationship between melody and performance (Measures 111-135)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 29 The c2 section (Measures 111-135)

Category	Analysis
Lyric text	<p>Yi ke xin er lai xun fu,      Sheng sheng pi sui zai gong qiang.      Xiang bu dao ru jin luo de zhe fan yang,      Wo li de shen me gu xiang,      Bao de shen me xi wang,      Xun de shen me qin fu,      Li de shen me qin niang,      Huai zhe yi qiang po sui,      Zhuang zhe man fu yuan wang.      Xun ye bei shang, ren ye bei shang,      Qin ye bei shang, chou ye bei shang,      Sheng ye bei shang, si ye bei shang,</p>
Lyrics word count	7+7+10+7+7+7+7+7+7+7+4+4+4+4+4+4+4
Lyrics to the effect	<p>I came looking for my father, hoping,      But the heart is broken under the palace wall.      I didn't expect to end up like this      Why did I leave my hometown?      Why do I still hope ?      Why did I come to find my biological father?      Why did I leave my biological mother?      My heart is filled with pain,      Full of grievances.</p>
Performance analysis	<p>This large piece of singing with rich melody, bright rhythm, and full of emotion expresses the rich emotions of the characters vividly and vividly, which strongly affects the emotions of the audience and greatly satisfies the psychological needs of the audience. When righteousness causes multiple complex emotions of sadness, bitterness, love, and</p>

hatred to gather and surge, the singer then walks into the character's psychology along the heartbeat of the character's emotional pain and selects the accurate tune "Allegro" and "Serial" style. It is obvious that this group of "Allegro", "Refrain", and "Serial" singing, from comfortable to rapid, from flat to side, from stack to roll, until the end is fast and firm, under the dynamic rhythm of one breath, complete. The shaping of the musical image of Maymang's life distorted under the burden of extreme hatred and resentment, from "a heart to find his father" to the last line "death is also sad", a total of 15 sentences before and after, with a music rhythm sentence. The speed is faster than the sentence, and the emotions of the characters are fuller and fuller, like a cannonball, questioning, condemning and resisting the golden dragon with ten thousand bullets.

Source: Wei Chen (The researcher)



### 15) The c3 section (Measures 136-148)

The image shows two staves of musical notation. The top staff is labeled '136' and 'c3'. The lyrics are: 你教我何颜唤你亲爹爹? 何颜见我妻和娘? (ni jiao wo he yan huan ni qin die die? he yan jian wo qi he niang?). The bottom staff is labeled '141'. The lyrics are: 何颜立于这世上? 你有何颜认儿郎。 (he yan li yu zhe shi shang? ni you he yan ren er lang.). Below the staves are two photographs of a stage performance. The left photo shows three characters on stage, and the right photo shows two characters in a close interaction.

Figure 5. 15 The c3 section (Measures 136-148)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 136-148)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 30 The c3 section (Measures 136-148)

Characteristic	Analysis
Range	From E <sup>4</sup> to G <sup>5</sup>
Meter	1/4
Tempo	Allegro (♩=120-168)
Motion	Conjunction and disjunction
Structural pitch	E-D-E-G-A-G-D-E
Melody contour	The alternation of ascending and descending then

	moves descending slowly through the end.
--	--

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 136-148)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 31 The c3 section (Measures 136-148)

Characteristic	Analysis
Lyric text	<p>Ni jiao wo he yan huan ni qin die die?      He yan jian wo qi he niang?      He yan li yu zhe shi shang?      Ni you he yan ren er lang.</p>
Lyrics word count	10+7+7+7
Lyrics to the effect	<p>What do you want me to call you, dear father?      How to face my wife and mother?      How to stand in this world?      How do you tell me to admit that you are my biological father?</p>
Performance analysis	<p>This large piece of singing with rich melody, bright rhythm, and full of emotion expresses the rich emotions of the characters vividly and vividly, which strongly affects the emotions of the audience and greatly satisfies the psychological needs of the audience. When righteousness causes multiple complex emotions of sadness, bitterness, love, and hatred to gather and surge, the singer then walks into the character's psychology along the heartbeat of the character's emotional pain, and selects the accurate tune "Allegro" and "Serial" style. It is obvious that this group of "Allegro", "Refrain", and "Serial" singing, from comfortable</p>

to rapid, from flat to side, from stack to roll, until the end is fast and firm, under the dynamic rhythm of one breath, complete The shaping of the musical image of Maymang's life distorted under the burden of extreme hatred and resentment, from "a heart to find his father" to the last line "death is also sad", a total of 15 sentences before and after, with a music rhythm sentence The speed is faster than the sentence, and the emotions of the characters are fuller and fuller, like a cannonball, questioning, condemning and resisting Jinlong with a thousand bullets.

Source: Wei Chen (The researcher)

### **Conclusion of the music characteristics**

This cantata in "The Golden Dragon and the Mayfly" uses a variety of timbral variations and various embellishment techniques to portray the mayfly, a pervert who was castrated by his biological father, in a silky way. At times the narration is heartbreaking; at other times the sound of grief is gut-wrenching. "Ba ren shang," a dragging cadence sung in a high-pitched and exciting style, shaking people's hearts and lungs, is indeed rare. This cantata is a Huai tune singing, is the most iconic main tune singing in Huai Opera music, the nature of its songs the bleak, and mournful, this tune for the key of G, Tempo is Allegretto (80) , Allegro(120-136), the lowest tone of the range for the B, the highest tone for the b1, melody contour to the arch, the lifting and lowering of the alternating, in the emotional catharsis moved to the highest note, and at the end of the downward movement, and finally then gradually leveling off.

### **Conclusion of the relationship between melody and performance**

(Huai tune) is one of the most iconic themes in Huai Opera music, and its melody is mostly sad and sad. This section (Huai tune) is sung by Mayfly in the play "Golden Dragon and Mayfly". The whole aria brings together the relatively typical lyrical melody of (Huai tune), supplemented by strong emotion and smooth rhythm, so as to maximize the tragic passion and make the characters full of tragic meaning.

In the opening paragraph of the singing, Liang Weiping uses the adagio-like "whole" but "scattered" as the leading tune, with slow, weak, low-pitched tones, and a large tumbling melody, igniting the mayfly that has been buried for a long time. The depressive emotion of "finding father, recognizing father, missing father, and complaining about father" in the heart makes people feel the sorrow, suffocation, and sadness from the depths of the character's heart from the sad and painful voice. The melody of (Huai tune) is an eternal tragic song, but Liang Weiping's emotional singing conveys the beauty of the sound of (Huai tune) three-dimensionally. The (Huai tune) singing he designed for the hatchlings in the play "Golden Dragon and Hu·" is beautiful and lingering, sad and sensitive, melancholy and morbid, especially the low echo with a slight tremolo and the falling notes of the chant. Singing, turning the bitter sadness into sweet notes, really makes people full of sentimentality and endless aftertaste, and finally reflects the value and charm of Huai Opera music in both ideological and artistic senses.

This passage displays the significance of the (Huai tune) melody in Huai Opera, particularly its role in conveying deep emotions in the play "Golden Dragon and Mayfly." The (Huai tune) melody is described as having a three-dimensional beauty and the ability to transform bitter sadness into sweet notes. It plays a vital role in expressing emotions, inner experiences, and character development in Huai Opera. The relationship between the melody and performance in Huai Opera is highlighted, emphasizing how the actors' movements, emotional expressions, and character portrayals are intricately intertwined with the melody. This synchronization contributes to a more profound and comprehensive understanding of the drama's plot and character dynamics. The melody serves as a carrier of emotional expression and helps accentuate climactic moments in the storyline.

Overall, the close coordination between the melody and performance adds depth and charm to the art of Huai Opera, enhancing the audience's dual perception of sound and vision, resulting in a more immersive and emotionally resonant theatrical experience

## 5.2 The Music of “Bu Ti Fang Shou Xing Lu Huo Cong Tian Jiang”

Accidentally tortured and killed, misfortune fell from the sky

From "Golden Dragon and mayfly" mayfly aria

Liang Weiping sings

5.2.1 The music characteristics

### Formal structure

In this study, the researcher looked at According to Table 5.32, the complete song structure is split into 11 sections as follows:

Table 5. 32 Formal structures of “Bu ti fang shou xing lu huo cong tian jiang”  
(Accidentally tortured and killed, misfortune fell from the sky)

No.	Section	Measure
1.	prelude	1-6
2.	a1	7-19
3.	Interlude	20-27
4.	a2	28-41
5.	a3	42-49
6.	a4	50-68
7.	Interlude	69-73
8.	b1	74-82
9.	b2	83-86
10.	c1	87-98
11.	c2	99-113

Source: Wei Chen (The researcher)

អង្គនំ បណ្តុះចុះ

### 1) The Prelude section (Measures 1-6)

【大悲调】 Lento

Transcription by Wei Chen

(Prelude)

Figure 5. 16 The Prelude section (Measures 1-6)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 1-6)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 33 The Prelude (Measures 1-6)

Characteristic	Analysis
Range	From E <sup>4</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Lento (♩ = 52-60)
Motion	Disjunction and conjunction
Structural pitch	G-E-D-G-A-D-G-E
Melody contour	The alternation of ascending and descending

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 136-148)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 34 The Prelude (Measures 1-6)

Characteristic	Analysis
Performance analysis	<p>This melody is the prelude to the song. In the play, Mayfly is castrated by the golden dragon and suffers great physical and mental trauma. She dances alone in the palace and performs a long lyrical aria full of blood and tears. Against a dark stage background, a beam of light hits a quivering red cloth. The bloody red cloth was suddenly lifted, and the terrified mayfly rolled out. He was shaking and struggling like a wounded butterfly, his hair was disheveled, his eyes were dull, his face was pale and trembling, and he was wearing a white robe. He staggered, staggered, and seemed to be looking for a place to hide. The first 6 bars of the whole song are accompanied by musical instruments, leading the audience into the melody line. The opening instrumental accompaniment speed is slow, which can highlight the sad emotion of the following singing. It starts with the G sound in the first group of small quarter notes, and gradually goes up to the second group G of the small characters and undulates up and down around it, and keeps going up, the music rhythm becomes more and more dense, and finally ends on the E sound. The rhythm pattern of this part is also very regular, mainly starting from quarter notes to several eighth notes, and then the continuous combination of sixteenth notes, thirty-second notes, and sixty-fourth note, which combines the tragic fate and emotional world of the characters in the play. The</p>

	performance was tear-jerking and highly infectious on stage.
--	--

Source: Wei Chen (The researcher)

## 2) The a1 section (Measures 7-19)

A 快一倍 Doppio movimento

**a1**

7 不提 bu di 防 fang 受刑 shou xing 裂 lu



11 祸 huo 从 cong 天 tian 降 xiao



16



Figure 5. 17 The a1 section (Measures 7-19)

Source: Wei Chen (The researcher)

### The music characteristics (Measures 7-19)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 35 The a1 (Measures 7-19)

Characteristic	Analysis
Range	From E <sup>4</sup> to B <sup>5</sup>
Meter	4/4
Tempo	Allegro(♩=120-136)
Motion	Disjunction and conjunction
Structural pitch	A-B-D-G-D-A-B-E
Melody contour	Moves to the highest note and moves down at the end

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 7-19)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 36 The a1 (Measures 7-19)

Category	Analysis
Lyric text	Bu ti fang shou xing lu huo cong tian jiang,
Lyrics word count	10
Lyrics to the effect	When I was unprepared, I was suddenly punished, and disaster suddenly came
Performance analysis	At this time, the drums were beating behind the scenes, and Mayfly crossed his arms across his chest, shaking his white sleeves violently, looking blankly with a pair of sad and

plaintive eyes, and then sang slowly with a painful expression and a sigh-like singing voice. : "Bu ti fang shou xing lu huo cong tian jiang——" The sound is extremely painful and sad. This melody uses a simple style and passionate singing to decorate the singing, get close to the characters, and activate the soul. Through this cold and sad bitter chant, expresses Mayfly's sorrow, sadness, despair, and low emotions after suffering a strange humiliation with great precision and depth. This section uses a lot of vibrato, portamento, and voicing. Crying cavity with nasopharyngeal cavity. The treble part combines the real voice and the falsetto voice and makes extensive use of head cavity resonance. The entire phrase is very demanding on the breath.

Source: Wei Chen (The researcher)

### 3) The Interlude section (Measures 20-27)

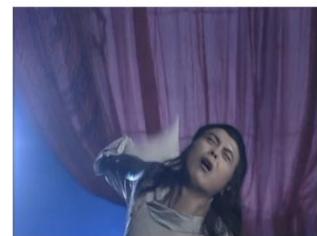


Figure 5. 18 The Interlude section (Measures 20-27)

Source: Wei Chen (The researcher)

The music characteristics (Measures 20-27)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 37 The Interlude (Measures 20-27)

Characteristic	Analysis
Range	From D <sup>4</sup> to G <sup>5</sup>
Meter	4/4
Tempo	Lento(♩=52-60)
Motion	Disjunction and conjunction
Structural pitch	G-B-D-E-D-G-D-E
Melody contour	The alternation of ascending and descending

Source: Wei Chen (The researcher)

#### The relationship between melody and performance (Measures 20-27)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 38 The Interlude (Measures 20-27)

Category	Analysis
Performance analysis	This melody is the interlude to the song. This melody is very similar to the intro of this section, with a pitch from G to E, a variation of the interlude melody. In the play, the mayfly is castrated by the golden dragon and is extremely traumatized physically and mentally. The pain and helplessness of the mayfly make the mayfly look hideous and the pain unbearable. This section has 8 bars, the instrumental accompaniment is slow at the beginning, and then the

melody gradually speeds up and becomes tight by the continuous combination of the thirty-second note, and sixty-fourth note, which integrates the tragic fate and emotional world of the characters in the play together. The performance was tear-jerking and highly infectious on stage.

Source: Wei Chen (The researcher)

#### 4) The a2 section (Measures 28-41)



Figure 5. 19 The music characteristics (Measures 28-41)

Source: Wei Chen (The researcher)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 39 The a2 (Measures 28-41)

Characteristic	Analysis
Range	From C <sup>4</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Allegro(♩=120-136)
Motion	Disjunction and conjunction
Structural pitch	G-F-A-D-A-B-D-A-E
Melody contour	Moves to the highest note and moves down at the end

Source: Wei Chen (The researcher)

#### The relationship between melody and performance (Measures 28-41)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 40 The a2 (Measures 28-41)

Category	Analysis
Lyric text	Hao duan duan meng chi ru shen xin liang shang.
Lyrics word count	10
Lyrics to the effect	I was humiliated and hurt both physically and mentally.
Performance analysis	After an interlude, the mayfly picks up a rope and tries to commit suicide, singing slowly with a helpless, confused and sighing voice: "Hao duan duan meng chi ru shen xin liang shang" in an extremely painful and sad voice. This melody decorates the performance with a rustic style and

mournful singing, close to the character and activating the soul. Through this cold, sad and painful chanting, the mayfly's sadness, sadness, despair and low mood after suffering a great shame is profoundly expressed. This section uses a great deal of trills, cries and nasopharyngeals. The soprano part combines real and falsetto voices, and makes extensive use of head resonance. The entire phrase is very demanding of breath.

Source: Wei Chen (The researcher)

### 5) The a3 section (Measures 42-49)



42 a3

昏沉中强睁眼 周遭四  
hun chen zhong qiang zheng yan zhou zao si




45 漸慢 Ritardando 快一倍 Doppio movimento  
望 不知我此时间一身在何方?  
wang bu zhi wo ci shi jian shen zai he fang?



Figure 5. 20 The a3 section (Measures )

Source: Wei Chen (The researcher)

### The music characteristics (Measures 42-49)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 41 The a3 (Measures 42-49)

Characteristic	Analysis
Range	From B <sup>3</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Allegro(♩=120-136)
Motion	Disjunction and conjunction
Structural pitch	A-D-C-B-A-G-F-A
Melody contour	Moves to the highest note and moves down at the end

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 42-49)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 42 The a3 (Measures 42-49)

Category	Analysis
Lyric text	Hun chen zhong qiang zheng yan zhou zao si wang, Bu zhi wo ci shi jian shen zai he fang.
Lyrics word count	10+10
Lyrics to the effect	In the dimness, I struggled to open my eyes and look around but had no idea where I was at the moment.
Performance analysis	The melody consists of two lines: the first one is a bit slower; the mayfly looks around when singing "wang", The

second line starts to speed up; the mayfly doesn't know where he is and sits on the ground, showing his inner helplessness and confusion. In the melody, "wang" rhymes with "fang".

Source: Wei Chen (The researcher)

### 6) The a4 section (Measures 42-68)

50 a4

曾 记 得 那 日 寻 父 把 路 上,  
ceng ji de na yi xun fu ba lu shang,



54

与 玉 荞 痛 离 别 情 深 意 长,  
yu yu qiao tong li bie qing shen yi chang,



ພណນ បណ ពិទ ចំវោ

58

柴 舍 前 相 依 偎 泪 水 对 面 淌, 她 怜 我

cai\_ she\_ qian\_\_\_\_\_ zuo\_ gan\_ liang\_ lei\_ shui\_ dui\_ mian\_ tang,\_\_\_\_\_ ta\_ lian\_ wo\_

63

我 怜 她 揉 碎 了 肝 (哪) 肠。

wo\_ lian\_ ta\_ rou\_ sui liao\_ gan\_ (na)\_ chang.

Figure 5. 21 The a4 section (Measures 42-68)

Source: Wei Chen (The researcher)

## The music characteristics (Measures 42-68)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 43 The a4 (Measures 42-68)

Characteristic	Analysis
Range	From B <sup>3</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Allegro (♩ = 120-136)
Motion	Disjunction and conjunction
Structural pitch	A-G-F-D-A-D-A-E-A-D
Melody contour	Moves to the highest note and moves down at the end

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 42-68)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 44 The a4 (Measures 42-68)

Category	Analysis
Lyric text	Ceng ji de na yi ri xun fu ba lu shang, Yu yu qiao tong li bie qing shen xin yi chang. Chai she qian xiang yi wei lei shui dui mian tang, Ta lian wo wo lian ta rou sui le gan chang.
Lyrics word count	11+11+11+11
Lyrics to the effect	I still remember the day I went looking for my father, Along the way, I was painfully separated from Yuqiao, Our feelings are deep and full of mutual remembrance. In front of the firewood house, we leaned on each other, tears kept flowing, She takes pity on me, and I take pity on her, and our mutual affection is deeply rooted in my heart.
Performance analysis	The scene at this time is that Mayfly recalled his mother, wife, and son at home. The whole melody is a little slow, and every word is sung in a precise manner, mainly 8th notes and 16th notes. When he sang "Yu yu qiao tong li bie qing shen xin yi chang.", Mayfly's hands shook violently, and his two long sleeves kept shaking. With. He squatted down, hugged his knees tightly with his hands, and kept spinning on the ground like a top to reflect the pain in his heart and the pain in his body. Then, Mayfly sang "Chai she qian xiang yi wei lei shui dui mian tang, Ta lian wo wo lian ta rou sui le gan chang." After

four lines of narrative and lyrical lines with a slow rhythm, the music rhythm began to speed up, the melody quickly stirred and reverberated, and the endings of each line in the singing were "shang", "chang", and "tang" all use rhyming techniques, which are expressed through the crying cavity with nasal resonance.

Source: Wei Chen (The researcher)

### 7) The Interlude section (Measures 69-73)



Figure 5. 22 The Interlude section (Measures 69-73)

#### The music characteristics (Measures 69-73)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 45 The Interlude (Measures 69-73)

Characteristic	Analysis
Range	From B <sup>4</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Lento (♩ = 52-60)
Motion	Disjunction and conjunction
Structural pitch	D-A-E-F-B-G-D-E

Melody contour	The alternation of ascending and descending
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Source: Wei Chen (The researcher)

The relationship between melody and performance (Measures 69-73)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 46 The Interlude (Measures 69-73)

Category	Analysis
Performance analysis	<p>This melody is the interlude of the song. This melody is similar to the intro to this section, with pitches ranging from D to E. It is a variant form of the introductory melody. The scene in the play, where the mayfly carries his travelling bag and kneels to say goodbye to his homeland, is tightened by the successive combinations of thirty-second and sixty-fourth notes, which set the stage for the next section.</p>

Source: Wei Chen (The researcher)



### 8) The b1 section (Measures 74-82)

The image shows a musical score for a vocal part (measures 74-82) and four corresponding video stills. The score is in G major, 4/4 time, with a tempo of Allegro (♩ = 120-136). The vocal line consists of eighth and sixteenth-note patterns. The lyrics are: 妻 嘴 我 路 上 须 知 饥 寒 与 冷 暖, (qi zhu wo lu shang xu zhi ji han yu leng nuan). Below the score, four video stills show a woman in a white robe, looking distressed and hugging herself, set against a purple and blue background.

Figure 5. 23 The b1 section (Measures 74-82)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 74-82)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 47 The b1 (Measures 74-82)

Characteristic	Analysis
Range	From D <sup>4</sup> to B <sup>5</sup>
Meter	4/4
Tempo	Allegro (♩ = 120-136)
Motion	Disjunction and conjunction
Structural pitch	B-F-D-B-G-D-C-A-D
Melody contour	Moves to the highest note and moves down at the end

Source: Wei Chen (The researcher)

**The relationship between melody and performance (Measures 74-82)**

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 48 The b1 (Measures 74-82)

Category	Analysis
Lyric text	Qi zhu wo lu shang xu zhi ji han yu leng nuan
Lyrics word count	12
Lyrics to the effect	My wife asked me to know the hunger, cold, and warmth on the road.
Performance analysis	This melody consists of a singing section and a short interlude, this melody music is higher, in the word "han" to reach the highest note B, requires very exquisite singing skills, this time the scene is, mayfly kneeling on the ground, hands clasped shoulders, recalling his wife's instructions to his wife, wanting him to know that the road hunger, cold and warmth, but also want to him to find his father to return home early! home. At this moment, he was in inner pain and physical pain, and his eyes were full of helplessness and sadness.

Source: Wei Chen (The researcher)

អង្គន បន ពិ ទ ម្រ ង

### 9) The b2 section (Measures 83-86)



Figure 5. 24 The b2 section (Measures 83-86)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 83-86)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 49 The b2 (Measures 83-86)

Characteristic	Analysis
Range	From B <sup>3</sup> to G <sup>5</sup>
Meter	4/4
Tempo	Allegro (♩=120-136)
Motion	Disjunction and conjunction
Structural pitch	A-G-E-G-D-E
Melody contour	The alternation of ascending and descending

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 83-86)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 50 The b2 (Measures 83-86)

Category	Analysis
Lyric text	Qi zhu wo xun dao die die zao fan xiang.
Lyrics word count	10
Lyrics to the effect	My wife also told me to go home early after I found my father.
Performance analysis	This section has four bars, the melody goes up and down, the highest note is G, and the end of the phrase falls on the E. The scene is that the mayfly is kneeling on the ground with his hands clasped over his shoulders, originally recalling his wife's instructions to him to return home early after finding his father. However now everything has changed, and at this point he is in inner pain, physical pain, and his eyes are filled with hopelessness and sadness. This sentence is a counterpoint to the previous one, with eleven words in total, using glissandi, trills, and flats.

Source: Wei Chen (The researcher)

អនុវត្តន៍ បន្ទាន់ ឈ្មោះ ខ្មែរ

## 10) The c1 section (Measures 87-98)

C

87 c1

谁知今日寻到此, 爹爹死在玉阶旁, 恨昏王无辜向我

93

把刀举, 害得一副身心, 鲜血流淌, 投亲不成, 反受创伤。

Figure 5. 25 The c1 section (Measures 87-98)

Source: Wei Chen (The researcher)

## The music characteristics (Measures 87-98)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 51 The c1 (Measures 87-98)

Characteristic	Analysis
Range	From D <sup>4</sup> to B <sup>5</sup>
Meter	2/4
Tempo	Allegro(♩=120-136)
Motion	Conjunction, repeated notes and disjunction
Structural pitch	E-A-B-D-A-B-A-B-A-B

Melody contour	The alternation of ascending and descending
Source: Wei Chen (The researcher)	

### The relationship between melody and performance (Measures 87-98)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 52 The c1 (Measures 87-98)

Category	Analysis
Lyric text	<p>Shui zhi jin ri xun dao ci, Die die si zai yu jie pang.      Hen hun wang wu gu xiang wo ba dao ju,      Hai de wo yi fu shen xin,      Xian xue liu tang,      Tou qin bu cheng,      Fan shou chuang shang.</p>
Lyrics word count	7+7+10+7+4+4+4
Lyrics to the effect	<p>But who would have known that when I found this place today, I found that my father had died beside the jade steps. I resented the fatuous king for raising the knife against me for no reason, causing me to suffer physical and mental trauma. I could not find my father, but was hurt myself.</p>
Performance analysis	<p>This melody has a strong rhythmic. The scene at this time is that Mayfly gets up, where does the helplessness and pain in her heart begin, from "Shui zhi jin ri xun dao ci" to the following four refrains: "yi fu shen xin", "Xian xue liu tang", "Tou qin bu cheng", "Fan shou chuang shang", the overall speed is accelerated, and a lot of nasal crying is used.</p>

Source: Wei Chen (The researcher)

### 11) The c2 section (Measures 99-113)

Figure 5. 26 The c2 section (Measures 99-113)

Source: Wei Chen (The researcher)

#### The music characteristics (Measures 99-113)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 53 The c2 (Measures 99-113)

Characteristic	Analysis
Range	From B <sup>4</sup> to B <sup>5</sup>
Meter	1/4 and 2/4
Tempo	Allegro (♩=120-136)
Motion	Conjunction, repeated notes and disjunction
Structural pitch	E-G-B-A-G-A-B-G
Melody contour	The alternation of ups and downs and finally repeated

	rounds on the treble
--	----------------------

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 99-113)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 54 The c2 (Measures 99-113)

Category	Analysis
Lyric text	You jia nan hui, You ku nan jiang, Wan zhong qian gua, Dou cheng duan xiang, Yu si yu sheng, Tong ku nan dang.
Lyrics word count	4+4+4+4+4+4
Lyrics to the effect	I have a home that is hard to go back to, and I can't tell about my sufferings. All kinds of worries come and go, and my mood has become fragmented. I was in unbearable pain, wanting to die and living at the same time, the pain is beyond words.
Performance analysis	This melody is the concluding section of the entire song, when the musical melody suddenly speeds up, The melody slows down during "dang" and the range hovers between A and B, making it difficult to sing. It requires a lot of skill to sing. The Mayfly, played by Liang Weiping, quickly sang 6 phrases in a row, fully expressing his anger. Obviously, this group of "Allegro", "Refrain", and "Serial" vocals, from comfortable and quick, from flat to side, from

stacked to rolling, until the fast and firm end, under the momentum of the rhythm, completed the Mayfly. After being humiliated, the expressions of grief, sadness, despair, and deep emotions, and Liang Weiping's series of affirmations, sonorous and forceful, and his contracted singing perfectly expressed Mayfly's despair and painful state of mind after being castrated. Successful demos are shaped by life-distorted musical images.

Source: Wei Chen (The researcher)

### Conclusion of the music characteristics

This singing in "Golden Dragon and Mayfly" is the actor Liang Weiping's inner pain of the monologue nature of the lyrical solo, for the great sadness of the lyrical slow, belonging to the free tone of the vocal system of the Huai Opera, is the most iconic of the main tone of the singing of Huai Opera music, the nature of the songs for the sadness, pain, and despair, the song for the key of G, the beginning of the Tempo is Lente (52-60), Allegro( 120-136), the back of the tempo to speed up. Tempo is Allegro (120 – 136), Motion is conjunction, repeated notes and disjunction. The lowest note in the register is B, the highest note is b1, the meter is 4/4, 2/4, and 1/4, Melody contour is in an arch, alternating between rising and falling, and at the time of emotional The melody contour moves to the highest notes in a cathartic manner and moves downwards at the end before leveling off.

### Conclusion of the relationship between melody and performance

This piece emphasizes the deep connection between melody and performance in Huai Opera, especially in the context of the "Golden Dragon Mayfly" piece. It discusses the evolution of the "Free Tune" vocal style to suit different roles and personalities, including young male characters. The performance of the musical melody in this cantata conveys a deep emotional and characterological connection that is conducive to capturing the hearts of the audience. The "Great Sadness Cavity" embodied the refined and elegant performance style of the Shanghai School, which

resonated with the audience of Huai Opera. Performer Liang Weiping uses innovative vocal techniques and embellishments to engage contemporary audiences and explore the emotions of the characters. This richness of emotion, coupled with the poignant musical melody, elicited deep sympathy and tears from the audience, especially in the poignant scene of the mayfly's sadness and pain.

In summary, this powerful combination of sung melody and performance effectively conveys the characters' emotions, resonates with the audience, and demonstrates the far-reaching influence and artistry of Huai Opera.

### 5.3 The Music of “Xin Can Can, Lei You You”

Feeling extremely distressed, tears trickle down one by one.

From "Golden Dragon and mayfly" mayfly aria

Liang Weiping sings

#### 5.3.1 The music characteristics

##### Formal structure

In this study, the researcher looked at according to Table 5.55, the complete song structure is split into 3 sections as follows:

Table 5. 55 Formal structures of “Xin can can, lei you you” (Feeling extremely distressed, tears trickle down one by one.)

No.	Section	Measure
1.	A (prelude-a1)	1-17
2.	a2	18-34
3.	B	35-57

Source: Wei Chen (The researcher)

##### The music characteristics (Range Meter Tempo Motion Structural pitch)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

The relationship between melody and performance (Lyric Performance analysis)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

**The Prelude-a1 section (Measures 1-17)**  
**心惨惨，泪悠悠**

Xin Can Can, Lei You You

【悲调】中慢 Adagietto  $\text{♩} = 80$  Transcription by Wei Chen

**A**

(Prelude)

心 惨 惨 泪 悠 悠  
Xin can can lei you you  
(Golden Dragon)

8

悠, you, 一 行 yi hang, 一 行 yi hang

13

啊 a, 往 wang, 下 xia, 呀 ya, 流 liu, 啊, a,

Figure 5. 27 The Prelude-a1 section (Measures 1-17)

Source: Wei Chen (The researcher)

### The music characteristics (Measures 1-17)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 56 The Prelude-a1 (Measures 1-17)

Characteristic	Analysis
Range	From B <sup>3</sup> to A <sup>5</sup>
Meter	4/4
Tempo	Allegretto(♩=80)
Motion	Disjunction and conjunction
Structural pitch	E-G-A-D-B-G-D-A-E-D
Melody contour	The alternation of ascending and descending

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 1-17)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 57 The Prelude-a1 (Measures 1-17)

Category	Analysis
Lyric text	Xin can can, lei you you, Yi hang yi hang wang xia liu.
Lyrics word count	6+7
Lyrics to the effect	Feeling extremely distressed, tears trickle down one by one.
Performance analysis	Father holds the water tank, feeling uneasy in his heart, tears fall drop by drop, while the son kneels alone to the side, filled with sorrow.

Source: Wei Chen (The researcher)

## 2) The a2 section (Measures 18-34)

18 a2



问 蝶 蜒 蜒 心 中 可 把 爹 爹 恨?  
 wen fu you xin zhong ke ba die die hen?  
 (Golden Dragon)



22 (清唱) 自由地 Rubato



一 半 是 泪 水 一 半 是 怨 仇,  
 yi ban shi lei shui yi ban shi yuan chou  
 (Mayfly)



26 原速 A Tempo



问 蝶 蜒 蜒 你 娘 为 何 瞎 了 眼?  
 wen fu you ni niang wei he xia le yan?  
 (Golden Dragon)



28

错嫁了人儿泪长流,  
cuo jia le ren er lei shui chang liu,  
(Mayfly)



30

问蜉蝣今后还有何事求?  
wen fu you jin you hai you he shi qiu?  
(Golden Dragon)



33

只求一家再从头。  
zhi qiu yi jia zai cong tou.  
(Mayfly)



Figure 5. 28 The a2 section (Measures 18-34)

Source: Wei Chen (The researcher)

The music characteristics (Measures 18-34)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 58 The a2 (Measures 18-34)

Characteristic	Analysis
Range	From F <sup>4</sup> to G <sup>5</sup>
Meter	4/4
Tempo	Allegretto(♩=80)
Motion	Conjunction, repeated notes and disjunction
Structural pitch	B-E-G-B-G-C-A-G-D-G
Melody contour	The alternation of ascending and descending

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 18-34)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 59 The a2 (Measures 18-34)

Category	Analysis
Lyric text	<p>Wen fu you, xin zhong ke ba die die hen?  (Yi ban shi lei shui, yi ban shi yuan chou.)</p> <p>Wen fu you, ni niang yin he xia le yan?  (Cuo jia le ren er lei chang liu.)</p> <p>Wen fu you, cong qian de ri zi zen me guo?  (Bai ri shi xin ku, meng li shi dan you.)</p> <p>Wen fu you, jin hou hai you he suo qiu?  (Zhi qiu yi jia zai cong tou.)</p>
Lyrics word count	10+10 10+8 11+10 10+7
Lyrics to the effect	Ask the mayfly, do you hold resentment against your father in your heart? (Half in tears, half in resentment.) Ask the mayfly, why did your mother go blind?

	<p>(Because she married the wrong man, tears flow constantly.)</p> <p>Ask the mayfly, how did you spend your past days?</p> <p>(Daytime is hardship, nighttime is filled with worries.)</p> <p>Ask the mayfly, what do you hope for in the future?</p> <p>(Only to reunite as a family and start anew.)</p>
Performance analysis	<p>This segment is performed in a question-and-answer format, with Jin Long asking questions and mayfly providing answers. The language is concise, and the structure is clear, conveying the deep sorrow in the destinies of two generations. The actor portraying Jin Long, He Shuanglin, uses a unique nasal resonance and sustains the vocal lines with longer breaths. The performer of mayfly, Liang Weiping, responds with a style that is similar to recitative, with a gentle, clear, and glossy voice.</p> <p>In the final part of the performance, when singing "Zhi qiu yi jia zai cong tou," expressing the hope that the family can reunite and start a new life, the father and son embrace each other, shedding tears.</p>

Source: Wei Chen (The researcher)

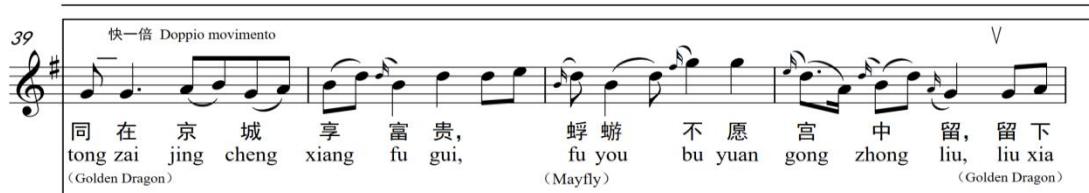
អង្គន បណ កិច ចំវោ

## 3) The B section (Measures 35-57)

35 B  
 (Interlude)




39 慢一倍 Doppio movimento  
 同在京城享富贵, 蝶恋不意愿宫中留, 留下  
 tong zai jing cheng xiang fu gui, fu you bu yuan gong zhong liu, liu xia  
 (Golden Dragon) (Mayfly) (Golden Dragon)




43  
 大业谁厮守? 情愿天涯去放舟。江山托付谁?  
 da ye shui si shou? qing yuan tian ya qu fang zhou. jiang shan tuo fu shui?  
 (Mayfly) (Golden Dragon)




ພណ្ឌនំ បណ្តិត ខេវ

49

霸 业 早 厌 透。  
ba ye zao yan tou.  
(Mayfly)

漁 夫 不 是 帝 王 后,  
yu fu bu shi di wang hou,  
(Golden Dragon)



53

帝 王 与 我 是 对 头。  
di wang yu wo shi dui tou  
(Mayfly)



Figure 5. 29 The B section (Measures 35-57)

Source: Wei Chen (The researcher)

The music characteristics (Measures 35-57)

In the analysis of the music characteristics, the researchers analyzed the range, meter, tempo, motion, structural pitch, and melody contour by taking the diagrams as follows:

Table 5. 60 The B (Measures 35-57)

Characteristic	Analysis
Range	From B <sup>3</sup> to B <sup>5</sup>
Meter	4/4

Tempo	Allegretto( $\text{♩}=80$ )
Motion	Disjunction and conjunction
Structural pitch	E-B-G-D-G-D-A-B-E-B-G-B-A-G
Melody contour	The alternation of ascending and descending

Source: Wei Chen (The researcher)

### The relationship between melody and performance (Measures 35-57)

In the analysis of the relationship between melody and performance, the researchers analyzed the Lyric text, Lyrics word count, Lyrics to the effect, Performance analysis by taking the diagrams as follows:

Table 5. 61 The B (Measures 35-57)

Category	Analysis
Lyric text	<p>Tong zai jing cheng xiang fu gui? (Mayfly bu yuan gong zhong liu.)</p> <p>Liu xia da ye shui si shou? (Qing yuan tian ya qu fang zhou.)</p> <p>Jiang shan tuo fu shui? (Ba ye zao yan tou.)</p> <p>Yu fu bu shi di wang hou, (di wang yu wo shi dui tou!)</p>
Lyrics word count	7+7 7+7 5+5 7+7
Lyrics to the effect	<p>Enjoying wealth together in the capital? (I am unwilling to continue staying in the palace.)</p> <p>Who will stay behind to guard the great cause? (I'd rather wander to the ends of the earth.)</p> <p>Now, who will be entrusted with the land today? (I have long grown weary of pursuing dominance.)</p> <p>A fisherman is not of royal lineage,</p>

	(I will forever be at odds with the emperor.)
Performance analysis	<p>Upon hearing about his son and wife's predicament, the father and son slowly stood up. Jin Long felt guilty, but he didn't want to relinquish his emperor's status. He continued to question mayfly three times, "How about we enjoy wealth together in the capital? Who will stay behind to guard the great cause? To whom shall we entrust the realm today?"</p> <p>Mayfly remained resolute, refusing to stay in the palace any longer. He preferred to roam the world and have no association with the emperor. His answers were firm and strong, deciding to separate from his father. The entire singing passage was filled with bitterness and sorrow. Actor Liang Weiping used emotional nuances to infuse the voice with a rich texture, moving the audience with emotion and delivering mayfly's pain and sorrow with exquisite precision.</p>

Source: Wei Chen (The researcher)

### Conclusion of the music characteristics

This paragraph is a lyric solo in "Golden Dragon and Myfly" in the inner monologue of the singer's heart, which expresses great sadness. This piece is selected from the Golden Dragon and Mayfly singing section of "The Golden Dragon and the Mayfly Python", which still expresses rich emotional content with simple but layered civilianized musical vocabulary. And from the times to find musical inspiration, from the tradition to explore the spiritual core, narrated and sung the golden dragon, and may python two generations of the fate of the deep sadness. The beginning Tempo is Allegretto (80), the motion is the conjunction, repeated notes, and disjunction register, the lowest note is B, the highest note is b1, the meter is 4/4, 2/4, melody contour in arch, alternation of lifting and lowering, moving in emotional catharsis to the highest note and downwards at the end, before leveling off.

### Conclusion of the relationship between melody and performance

From the above introduction, it is clear that the relationship between melody and performance is a key factor in enhancing the depth and emotional impact of the drama. Through the various features of music and its close connection with performance, the audience is drawn into the world of the characters and their intricate emotions. The power of music in conveying deep emotions is well demonstrated in the selection from The Golden Dragon and the Mayfly, "Xin Can Can, Lei You You". The use of sad tunes and pop vocabulary created a poignant atmosphere, allowing the audience to empathize with the sadness and grief of the characters in the play. Actor Liang Weiping's singing technique, timbre, and ornamentation brought out the emotions of the characters, allowing the audience to feel the sadness and pain within.

In terms of singing, the musical features of Shanghai Huai Opera's varied tunes, free singing, and clear diction add to the richness of the music. These features are closely integrated with the performances. 1) Music is used to express the emotions of the characters, and the feelings of the characters are conveyed through changes in pitch, speed, and timbre. 2) The melody of the music guides the development of the plot, creates a tense atmosphere, and guides the audience's emotions to synchronize with the storyline. 3) Character portrayal: The main melodic music associated with the characters helps to highlight the characters' personalities and characteristics and helps the audience identify and understand the characters. 4) The melodic music sets the tempo and rhythm for the actors' movements and ensures the coordination of the drama and coherence.

Shanghai Huai Opera intertwines music and performance to create a profound and immersive theatrical experience that demonstrates the complexity of human emotions and the charm of theater. The synergy of melody and performance fully reflects the cultural connotation and artistic depth of Shanghai Huai Opera.

## CHAPTER VI

# THE TRANSMISSION AND DEVELOPMENT OF HUAI OPERA

Huai Opera is a unique opera genre in Shanghai. Since the founding of the PRC, Huai Opera has had its ups and downs, but it is still widely popular today. However, with the development of culture and society in the new era, traditional culture is gradually being eclipsed. As a classic traditional cultural heritage, the development status of Huai Opera is worrying. In recent years, the development of Huai Opera has gradually gone downhill. With the rapid development of our country, the situation of cultural diversification is acute, especially the fast-paced lifestyle, fast food culture, and the level of aesthetic appreciation. These factors have hindered the development of excellent traditional cultures to a certain extent. Local culture tends to be marginalized, and Huai Opera is a typical representative. As a Chinese intangible cultural heritage, Huai Opera is of great significance for its transmission and development. It can not only deepen people's understanding of China's historical evolution but also become a carrier for passing on China's excellent culture. How to keep Huai Opera, the pearl of Jianghuai cultural development, and make it shine more brightly in the new historical period is our unquestionable historical responsibility in the process of protecting the national excellent traditional culture.

The following researcher has elaborated on the transmission and development of Huai Opera from two aspects:

- 6.1 The current situation of the transmission and development of Huai Opera
- 6.2 Specific measures for the transmission and development of Huai Opera

### 6.1 The Current Situation of The Transmission and Development of Huai Opera

- 1) Lack of excellent actors

As the only surviving professional ethnic theater troupe in Shanghai, the Shanghai Huai Opera Troupe is facing serious challenges such as a lack of actors and a loss of audience. The success of a troupe depends on the quality of its repertoire and the number of excellent actors. However, many of the well-known actors in the troupe are either old or approaching middle age. Among the younger actors, the troupe's

performances are not as good as they could be due to the recessionary theater environment. Some of the young actors are also artistically excellent but lack their own widely known repertoire. The lack of successors is an important problem for the troupe. In addition, the audience for Huai Opera is shrinking and fragmenting. The problem is further exacerbated by the small number of talented young actors and the lack of training opportunities. Art colleges in northern Jiangsu Province are the only training institutions for Huai Opera, and the Shanghai Theatre Academy does not recruit students majoring in Huai Opera, making it difficult to solve the problem of employment for graduates.

## (2) Shrinking and dispersed audience

Since liberation and until the 1980s, Shanghai Huai Opera has attracted a considerable number of audiences, especially workers from northern Jiangsu. However, with the influence of social changes, enterprise restructuring, and municipal demolition, workers were laid off in large numbers and dispersed in all corners of the city, and the audience groups that had originally gathered together began to decrease. The old audience is getting old, while there are not many new audiences. The age of the audience is mainly concentrated in the 60s, 70s, and 80s, while people in their 40s and 50s account for less than one-third. Very few people, especially young people, watch Huai Opera nowadays. The audience now comes mainly from the lower middle class and lives in remote areas where there are no theaters. To deal with this problem, the Shanghai Huai Opera Troupe has tried to run Huai Opera salons in the community, but the audience prefers independent entertainment and is less willing to travel to the city center to watch performances. The dispersed residential locations of audiences and the lack of suitable theater facilities are also challenges. Renting performance venues is expensive, leading to a loss of money for performances. The situation for traditional theater productions is equally bleak, exacerbated by the large number of audience relocations. Despite these difficulties, there is still some vitality in Huai Opera, especially in non-traditional venues such as the "wild" Huai Opera, which has shown that Huai Opera is still attractive. Theatre has unique advantages in terms of accessibility and interactivity, but it still faces a number of challenges.

### (3) Lack of understanding of Huai Opera culture

With the progress of the times, the culture of Huai Opera has gradually been submerged in all kinds of fast food culture, and few people have really understood the connotation of Huai Opera culture. Many young people have never even heard of Huai Opera, which is a pity.

Through a survey of the Shanghai area, where Huai Opera originated, we found the shocking fact that up to 40% of the local people don't know Huai Opera and only about 10% of them listen to it in their daily lives. Levels. This makes us think: that pop music and other forms of entertainment are prevalent in modern society, and they meet the aesthetic and appreciation level of contemporary people and are easy to understand. However, when we look at Huai Opera, there are some connotations embedded in its culture that young people nowadays do not understand. This phenomenon reflects contemporary people's neglect and lack of understanding of traditional culture. We should strengthen the promotion and education of traditional culture so that more people can understand and appreciate the unique charm of Huai Opera culture.

### (4) A single way to understand Huai Opera

People's understanding of Huai Opera is often limited to special videos or opera programs, which means people who love Huai Opera only have one way to contact and understand this cultural art. Of course, there are some people who have been exposed to and learned about Huai Opera since they were young because of their family environment. However, for most people, they want to learn about Huai Opera, but they struggle to find more ways to do so. The main reason for this phenomenon is that the communication method of Huai Opera culture is too single.

In today's ubiquitous network world, if Huai Opera can be widely promoted through the network, it will surely enable more people to understand and love the culture of Huai Opera. The network is a platform that can rapidly spread information, through which the culture of Huai Opera can be more widely disseminated so that more people can appreciate its charm. For the development of Huai Opera culture, there is an urgent need to change this traditional single communication method and make good use of network technology to carry out multi-faceted propaganda. This will not only expand its influence but also attract more people to pay attention to and

learn about Huai Opera culture, thus further promoting the transmission and development of Huai Opera culture.

#### (5) Impact of foreign cultures on the traditional culture of Huai Opera

In recent years, with the great improvement in China's economic development level, people's living standards have significantly improved, and the richness of material life has made people pursue more spiritual affluence. In this process, many foreign festivals and cultures have gradually entered China, such as Valentine's Day, Christmas, etc. These foreign cultures have taken root in Chinese society and have gradually integrated into people's daily lives. However, in contrast, the development of China's local traditional culture is facing a great crisis. Many traditional cultures are facing the dilemma of not being inherited, and Huai Opera culture is one of the representatives. As one of the most important types of traditional Chinese opera, Huai Opera has a long history and deep cultural heritage. However, due to the impact of foreign cultures and the development of modern society, the survival space of Huai Opera and other traditional cultures is getting smaller and smaller. At present, although young people's understanding and knowledge of Huai Opera culture is getting lower and lower, many of them know nothing about Huai Opera. Fewer and fewer people are willing to learn Huai Opera, which makes traditional cultures such as Huai Opera not effectively inherited, thus forming a vicious circle and hindering the development of Huai Opera culture.

To sum up, Shanghai Huai Opera is facing multiple challenges, including a lack of actors, aging, a loss of audience, a lack of young people who understand the culture of Huai Opera, and the impact of foreign cultures. Actors are aging, there is a lack of young actors, and there are insufficient training institutions for Huai Opera. The audience group is aging and living in scattered places, and the loss of audience is obvious. There is a single way to learn about Huai Opera culture, and a wider dissemination method is needed, such as the use of the Internet. Meanwhile, the influence of foreign cultures poses a threat to traditional culture. The transmission and development of traditional cultures, such as Huai Opera, need to address these challenges in order to attract the younger generation and promote cultural transmission.

## 6.2 Specific Measures for The Transmission and Development of Huai Opera

### (1) Integrate modern artistic factors to enrich the form of theatre expression

As one of China's traditional theatre forms, Huai Opera, with its profound cultural heritage and unique artistic charm, needs to find new forms of expression to adapt to the pace of the times under the wave of globalization. By integrating with modern art elements, Huai Opera can greatly enrich its expressive power, meet the diversified aesthetic demands of modern audiences, and thus promote the prosperity of Huai Opera culture.

First of all, the unique charm of Huai Opera originates from the uniqueness of its singing voice and melody, which is also an important reason for its popularity among the audience. Huai Opera has a mellow and beautiful singing voice and melodious melody. Through the exchange and integration with other forms of opera, its essence can be further explored, and a more perfect form of performance can be presented. This form of innovation will give Huai Opera a new vitality in terms of expressiveness and attractiveness.

Secondly, in the process of development, Huai Opera can not only absorb the advantages of comedy, dance, musical theatre, and other art forms but also perfectly integrate the characteristics of these art forms and present them to the audience in a modern form. This fusion makes Huai Opera gain new development in terms of expressiveness and attractiveness and injects new impetus into the transmission and development of Huai Opera culture.

In addition, with the integration of modern artistic elements and the perfect fusion with other art forms, Huai Opera is able to be presented to young audiences in a more innovative and interesting form. This change can attract young people's attention, expand the influence of Huai Opera, and increase its popularity. The participation and love of young audiences inject new vitality into the development of Huai Opera and promote the transmission and development of Huai Opera culture.

Finally, by incorporating modern artistic factors and the advantages of other art forms, Huai Opera has gained new development momentum. This development not only promotes the transmission of Huai Opera culture but also promotes the development of Huai Opera in modern society, making it one of the more popular cultural forms. The transmission and development of Huai Opera not only highlight

the profundity of Chinese culture but also reflect the vitality and innovative spirit of traditional Chinese art forms.

(2) Vigorously cultivate talents in Huai Opera and effectively solve the problem of transmission

In order to achieve the long-term development of Huai Opera culture, the most important thing is to cultivate Huai Opera's talents and solve the problem of transmission. At present, there is a serious lack of talent in Huai Opera, mainly because the directors related to Huai Opera are no longer engaged in the cause of Huai Opera, and the former Huai Opera Art School has been transformed to stop enrolling students in Huai Opera. Therefore, in the development of Huai Opera, we must pay attention to the cultivation of talents.

First of all, we must pay attention to the cultivation of Huai Opera culture. The current employment pressure makes young people think that learning Huai Opera makes it difficult to find a good job in the future. To fundamentally change this concept in the training of talents, we should implement the policy of "package allocation" for excellent talents in Huai Opera, which can not only solve the troubles of returning to their hometowns but also attract talents in Huai Opera and encourage students to learn Huai Opera.

Secondly, pay attention to the influence of family factors. From the point of view of the current situation of Huai Opera talents, most of the students are influenced by their families and learn Huai Opera culture. It can be seen that family heritage is the main source of Huai Opera's talents and must be given enough attention. At the same time, we should also realize that relying only on family influence to cultivate talents does not meet the needs of Huai Opera development.

Thirdly, improve the talent introduction system. Make full use of the existing heritage sites of Huai Opera to train new students, cultivate students' love for Huai Opera, and ensure that students continue to enrich themselves. In this way, more young people can be attracted to join the Huai Opera industry, injecting new vitality into the development of Huai Opera culture.

To sum up, vigorously cultivating Huai Opera's talents and practically solving the transmission problem are the keys to achieving the long-term development of Huai Opera culture. Only by attaching importance to talent cultivation, improving the

talent introduction system, and taking other measures can we provide a strong guarantee for the prosperous development of Huai Opera culture.

(3) The government should increase its support to promote the development of Huai Opera culture.

It is a very necessary and urgent task for the government to increase its support for Huai Opera culture and promote its development. Many Huai Opera actors and actresses have expressed that government support is an important driving force for the development of opera. In order to better promote the development of Huai Opera culture, the government should take a series of measures:

First, the government should introduce specific policies, laws, and regulations to protect Huai Opera culture and continuously improve the existing protection policies. Through these support policies, social funds can be attracted to the development of Huai Opera culture, providing a solid financial foundation for the development of Huai Opera culture. At the same time, the government needs to ensure that these funds are used for the dissemination of Huai Opera culture, such as through providing various subsidies and cultural propaganda to Huai Opera actors and students.

Secondly, the government should organize activities for Huai Opera in the countryside, and organize theatre groups to tour and perform for residents, so that the public can have a more comprehensive and in-depth understanding of Huai Opera culture. This will not only promote the development of Huai Opera culture but also realize its transmission.

Thirdly, Huai Opera culture should be reasonably utilized on the basis of protection and transmission. For example, the excellent works of current Huai Opera actors should be preserved in audiovisual form for viewing in some entertainment venues to achieve the purpose of expanding publicity.

Finally, the government should organize academic exchanges and research activities to improve the cultural level of Huai Opera and promote its better transmission. At present, there are few people in society who really understand the culture of Huai Opera, so it is very necessary for all of us to study together and understand the culture of Huai Opera in depth so as to contribute to its transmission and development.

To sum up, increasing government support for Huai Opera culture can not only promote its development but also provide a solid guarantee for its transmission.

(4) Give full play to the role of schools in the transmission of Huai Opera and focus on cultivating the audience and successors of Huai Opera

Schools play a crucial role in the transmission of Huai Opera. As an important carrier of cultural transmission, schools need to give full play to their role in the transmission of Huai Opera. In order to achieve this goal, we need to continue to vigorously promote the work related to the introduction of Huai Opera into schools and strive to increase the popularity of Huai Opera in primary and secondary schools. This will not only fulfill the transmission task but is also an important way to provide moral nourishment for students' growth.

By carrying out the transmission work of Huai Opera at all levels and types of schools, we can closely link this traditional cultural art with the younger generation of students. Students can learn about and appreciate the charm of this traditional art by studying Huai Opera and then become inheritors and promoters of Huai Opera.

In addition, we can actively encourage the establishment of Huai Opera interest groups or societies in some higher education institutions or the opening of majors in Huai Opera art in some vocational and technical schools. In this way, we can hold regular Huai Opera performances or competitions on campus so that more college students can become promoters, facilitators, and beneficiaries of Huai Opera. In this way, we can create a good atmosphere for Huai Opera among young people, cultivate a group of audiences and successors of Huai Opera art, and further promote the transmission and development of Huai Opera art.

In order to better meet the needs of primary and secondary school students who love Huai Opera, we can provide them with more opportunities to come into contact with Huai Opera. For example, we can organize special courses or lectures on Huai Opera and invite professional Huai Opera actors or teachers to explain the history, culture, and techniques of Huai Opera to the students. In addition, students can also be organized to visit and study in local Huai Opera troupes or museums so that they can experience and feel the charm of Huai Opera.

Through the implementation of the above measures, we can give full play to the school's role in the transmission of Huai Opera and cultivate more audiences and

successors of Huai Opera. This will not only promote the transmission and development of traditional culture but also enrich the cultural life of the younger generation of students by providing them with more opportunities to learn and appreciate traditional arts.

(5) Strengthen the study and research of traditional culture and cultivate a healthy aesthetic interest in art

In today's society, with the invasion of foreign cultures and the impact of some undesirable cultures, people's awareness of and attention to the national traditional culture has gradually decreased. Chinese traditional opera culture, as an important part of Chinese traditional culture, is gradually being neglected by many young people. Popular music and corrupted voices dominate communication in society, resulting in healthy artistic aesthetic interests and excellent national traditional culture gradually being far away from people's spiritual homes.

Individual subjective cognition is an important factor influencing the audience of local operas. Due to insufficient knowledge of foreign and undesirable cultures, people have stereotypical perceptions of traditional opera cultures such as the Huai Opera. This stereotype hinders people's in-depth understanding and appreciation of Huai Opera, as well as the cultivation of healthy artistic aesthetic interests.

In order to change this situation, we should strengthen the study and research of traditional culture. Through an in-depth understanding and analysis of Huai Opera and other traditional opera cultures, we can better understand its cultural connotation and artistic value. Huai Opera occupies an important position and influence among many artistic disciplines in China. By actively contacting and appreciating Huai Opera, we can feel its unique charm and thus gradually change our stereotypical impression of Huai Opera. Especially young people of today should establish a strong awareness of intangible cultural heritage protection. Through active contact with traditional opera culture such as Huai Opera, we can feel its unique charm, use art to "develop people's emotional vitality", and consciously take on the responsibility of protecting intangible cultural heritage. It is our duty and mission to pass on and develop the excellent traditional Chinese culture.

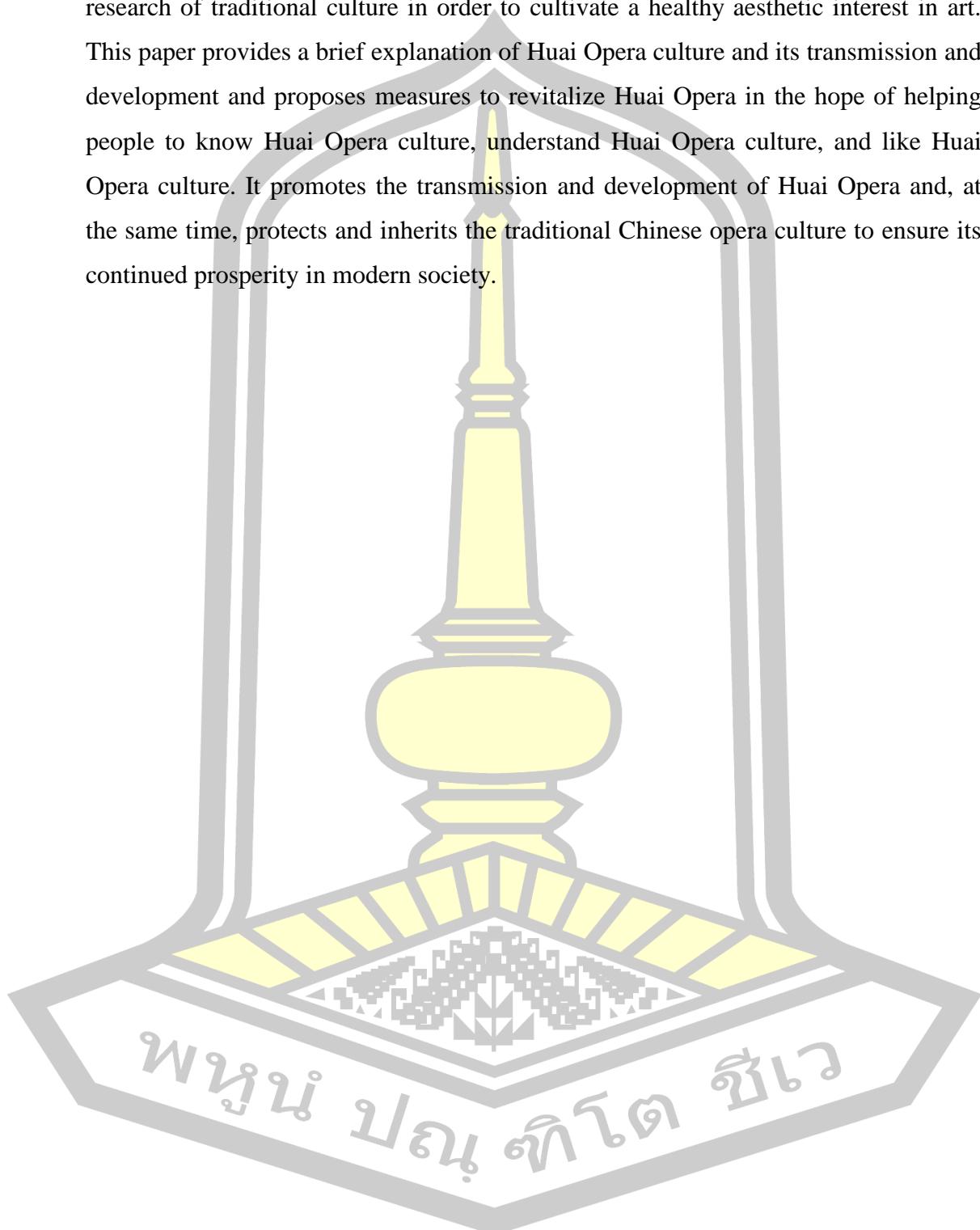
By strengthening the study and research of traditional culture and cultivating a healthy aesthetic interest in art, we can better protect and pass on the traditional Chinese opera culture and let it play a greater role in the exchange of human culture.

In summary, it can be concluded that the specific measures for the development of Huai Opera transmission are aimed at integrating traditional Huai Opera culture with modern society and promoting its transmission and development. These measures include the incorporation of modern artistic elements to enrich the forms of expression, the vigorous cultivation of Huai Opera talents to solve the problem of transmission, increased governmental support, an emphasis on the role of schools in transmission, and an emphasis on strengthening the study and research of traditional culture and cultivating a healthy aesthetic interest in the arts. Through these measures, Huai Opera culture will be able to attract a wider audience, especially the younger generation, and promote the heritage and development of Huai Opera while at the same time preserving and passing on traditional Chinese opera culture so that it can continue to play an important role in modern society. This comprehensive approach will help Huai Opera culture integrate and prosper in contemporary society.

## Conclusion

Socialist culture with Chinese characteristics originates from the excellent traditional Chinese culture nurtured by the civilized history of the Chinese nation for more than 5,000 years and is rooted in the great practice of socialism with Chinese characteristics. Huai Opera is rooted in folklore and contains a strong spirit of regional culture. As China's outstanding traditional culture and intangible cultural heritage, the development of Huai Opera must receive sufficient attention. However, at the present stage, the transmission and development of Huai Opera are facing multiple challenges, such as the lack of actors, the shrinking and dispersing of the audience, the lack of understanding of Huai Opera culture, the single way of understanding Huai Opera, and the impact of foreign cultures on the traditional culture of Huai Opera. In order to achieve the rise of Huai Opera culture, it is necessary to let people have a comprehensive and deep understanding of Huai Opera first. Measures need to be taken to integrate modern artistic factors, vigorously cultivate Huai Opera talents, increase governmental support, strengthen the role of

schools in the transmission, and emphasize the strengthening of the study and research of traditional culture in order to cultivate a healthy aesthetic interest in art. This paper provides a brief explanation of Huai Opera culture and its transmission and development and proposes measures to revitalize Huai Opera in the hope of helping people to know Huai Opera culture, understand Huai Opera culture, and like Huai Opera culture. It promotes the transmission and development of Huai Opera and, at the same time, protects and inherits the traditional Chinese opera culture to ensure its continued prosperity in modern society.



## CHAPTER VII

# CONCLUSION, DISCUSSION, AND SUGGESTIONS

This study uses an interdisciplinary approach to analyze Shanghai Huai Opera from the perspective of musicology and ethnomusicology. Through the analysis of the artistic genre of Huai Opera, the voice skills of Huai Opera actors in Shanghai, the style essence of opera performances, and the interpretation of the art form of Huai Opera, this research helps to understand the musical characteristics of Huai Opera, including its development process, and analyze according to the subject materials.

### 7.1 Conclusion

7.1.1 To analyze the School of Huai Opera and vocal techniques of Huai Opera. Researchers have found that Huai Opera, as an opera genre, has numerous genres. In the early days, the genres were usually divided according to regions, overlapping with dialects and cultural areas. As Huai Opera artists traveled south to perform in Shanghai, the southern and northern schools of Huai Opera gradually took shape. With the development of the two regional schools and the emergence of famous actors and actresses, individual performance styles also became characteristics of the schools. Schools such as the Xiao School Danjiao, the He School Shengjiao, and the Ma School Free Tune centered on the creation of new and unique singing styles. However, as time passed, the differences between the schools gradually narrowed, and the significance of the schools was reflected more in technical means and artistic creativity. Huai Opera performers also formed genres with regional characteristics, incorporating local language, music, and cultural elements. In addition, the formation of a school requires years of accumulation and transmission, as well as continuous exploration and innovation. Only in this way can Huai Opera adapt to the changes of the times and the development of society.

Meanwhile, Huai Opera is an important local opera genre in Chinese opera with unique musical genres and singing techniques. The singing characteristics of Huai Opera include elegance and softness, changes in high and low tones, variation techniques, stable tone, beautiful sound, oral vocalization, expression of emotion,

smooth transition, etc., which make it unique. The three main singing styles of Huai Opera are "Huai Tune", "La Tune" and "Free Tune". The music of Huai Opera is rich and colorful in melody, including lyrical, rich, tragic, joyful, and other emotional expressions. The free and flexible singing style and the use of accompanying instruments are the main features of the opera, and the ancient song system has been inherited. The singing technique of Huai Opera focuses on the expression of emotions, and the actors convey the inner feelings of the characters through music and show the musical styles of different characters in the singing music. Overall, the musical genres and singing techniques of Huai Opera demonstrate the diversity and richness of Chinese opera and, at the same time, become an important part of China's cultural heritage.

7.1.2 To analyze the musical characteristics and the relationship between melody and performance of Huai Opera. The researcher found that Shanghai Huai Opera is an important carrier of Shanghai culture. It has unique musical characteristics. Its music, melody, and performance are inseparable, creating a profound drama together.

First of all, the musical characteristics of Shanghai Huai Opera are mainly reflected in the following aspects: varied melodies, free singing, clear bites, and closely related to the musical characteristics is the relationship between music melody and performance. The relationship between music and performance is closely related to musical characteristics. In Shanghai Huai Opera, music and performance complement each other and create the atmosphere of the drama together. In Huai Opera, music and melody are used to express the emotions of the characters. Actors convey the inner emotions of the characters through the changes in pitch, speed, and timbre of the singing. The music becomes the carrier of the characters' emotions, and the audience can feel the characters' happiness, anger, sadness, and joy through the melody of the music. Music and melody can also be used to promote the development of the plot. Different plots require different musical accompaniments to increase dramatic tension. Changes in music can foreshadow the development of the plot and guide the audience's emotions. Musical melodies help to portray the character traits of the characters. The audience can recognize and understand the characters through their musical features. The rhythm and beat of music have a significant impact on the

actors' movements and the stage set. Actors usually move and perform according to the rhythm of the music in order to maintain the coordination and drama of the stage.

In short, there is a close interaction between the music melody and the performance of Shanghai Huai Opera, which together create a profound dramatic effect. Music is not only a tool for emotional expression but also an important element for plot promotion, characterization, and stage performance. The musical characteristics of Huai Opera are equally complementary to the performance techniques and are an indispensable and important part of Chinese opera culture.

7.1.3 To propose guidelines for the transmission and development of Huai Opera. Through fieldwork and analyses, the researcher found that Huai Opera, as a distinctive art form in Shanghai, has faced various challenges during its development due to changes in the cultural and social environment. The traditional culture of Huai Opera has gradually been overshadowed by fast-paced modern life and foreign influences. This has led to a lack of understanding and appreciation of Huai Opera culture, especially among the younger generation.

One of the problems lies in the limited access to and understanding of Huai Opera culture. The traditional way of dissemination is relatively simple, relying mainly on professional videos and programs, which restricts the scope of its dissemination. With the advent of the digital age, Huai Opera must adapt to modern methods of dissemination and make use of the Internet and technology for wider dissemination. Secondly, the impact of foreign cultures, such as foreign holidays and modern music, has also had an impact on traditional cultures, such as Huai Opera. Many young people are more inclined to accept foreign cultures, leading to a decrease in their interest in and understanding of their own traditional culture.

In order to revitalize the culture of Huai Opera, the researcher suggests several measures. Firstly, modern artistic elements should be incorporated to enrich its forms of expression and make it more attractive to contemporary audiences. Second, attention should be paid to the cultivation and training of Huai Opera talents to ensure their continued legacy. Government support, including policies, funding, and the organization of cultural activities, is crucial to the promotion of Huai Opera culture.

Schools can play an important role in the transmission of Huai Opera, such as by introducing Huai Opera into the curriculum and encouraging students to participate. It is important to encourage research and study of traditional culture and to cultivate a healthy aesthetic interest in art among the public.

In conclusion, Huai Opera is a rich part of China's cultural heritage that requires attention and innovation in order to survive and develop in a rapidly changing world.

The development of modern society has brought us a variety of cultural and entertainment choices, which have caused problems for traditional culture and arts such as Huai Opera. Huai Opera needs the participation of the younger generation to pass on its unique charm, as most of the actors and actresses nowadays are older. Huai Opera needs fresh blood and more support from young audiences to keep it alive. In order to cultivate the interest of young people, Huai Opera needs some new elements and melodies so that it can continue to develop and innovate. Huai Opera is a pearl in Shanghai's cultural treasury, and we should be committed to keeping it alive in modern society.

Therefore, we need to think about and pay attention to how to continue the presence of Huai Opera in social life, how to show the artistic charm of Huai Opera on all stages, and how to ensure the sustainable development of traditional opera. These issues have always been worth thinking about and solving.

## 7.2 Discussion

Against the backdrop of continuous social and cultural development, traditional culture is in danger of being marginalized, and Huai Opera is no exception, as it struggles to cope with the challenges that have led to its gradual decline. The waning interest in Huai Opera among contemporary young people underscores the urgency of government intervention to protect and promote this art form, and the need for a comprehensive approach, including policy support and financial backing, to create a favorable platform for the revival of Huai Opera.

It is vital to recognize the unique artistic style of Huai Opera. It is a delicate balancing act to adhere to the cultural essence of Huai Opera while at the same time making innovations in its singing style. Preserving and developing this cultural

heritage requires a multi-pronged approach that respects its roots while adapting to modern sensibilities.

Three main questions are explored in this study:

- 1) What are the School of Huai Opera and vocal techniques of Huai Opera?
- 2) What are the musical characteristics and the relationship between melody and performance of Huai Opera?
- 3) What guidelines are proposed for the transmission and development of Huai Opera?

The researcher has discussed each of these questions below. First, what are the School of Huai Opera and vocal techniques of Huai Opera?

Huai Opera is an important local opera in Chinese opera, and its musical genres and singing styles hold a unique position in traditional Chinese opera. Huai Opera consists of a variety of different genres, usually divided by geographical regions. It is mainly divided into southern and northern schools, with Shanghai Huai Opera (Nan Pai Huai Opera) and Northern Jiangsu Huai Opera (Bei Pai Huai Opera), and the differences between the various regional genres diminish as exchanges between actors and performers increase. A variety of genres emerged during the mature stage of Huai Opera, each characterized by distinctive singing styles. The formation of these genres was related to factors such as the individual actor's vocal conditions, performance habits, and singing style, which had a distinctive personal style. However, with the passage of time, the differences between these schools have gradually diminished, and their importance has been reflected more in the technical means and artistic creativity that can be passed on. It should be noted that Shanghai Huai Opera (Southern Huai Opera) and Northern Jiangsu (Northern Huai Opera) are inextricably linked by two different genres, and the influence of Shanghai Huai Opera on Northern Huai Opera is a relatively complex and interesting cultural phenomenon. Originally from the northern part of Jiangsu Province, Huai Opera is a branch of traditional Chinese opera. Shanghai, as the cultural and economic center of China, has attracted a large population and cultural resources since the early 20th century and has also influenced the culture of opera, including Huai Opera. Shanghai Huai Opera has had an immeasurable impact on the northern school of Huai Opera. 1. Shanghai is located in the eastern part of Jiangsu province and is geographically relatively close to

the northern part of Jiangsu province. This geographical proximity facilitated the exchange and dissemination of Huai Opera culture, making it easier for Shanghai Huai Opera actors and audiences to come into contact with the northern school of Huai Opera, thus promoting cultural interaction between the two Huai Opera. 2. Shanghai, as an important performance center for Chinese opera, attracts opera actors and artists from all over the world. Some actors and troupes from northern Jiangsu Huai Opera may choose to develop their careers in Shanghai, which leads to exchanges and cooperation among Huai Opera actors and promotes integration between different genres. 3. Shanghai Huai Opera absorbs elements of Northern Jiangsu Huai Opera while at the same time integrating with Shanghai's cultural elements. This cultural fusion may lead to certain changes in the performance style and singing style of Huai Opera in order to adapt to the tastes and cultural needs of Shanghai audiences. 4. As an international metropolis, Shanghai has a wider range of cultural communication channels and resources. The performances and publicity of Shanghai Huai Opera can increase the popularity of Huai Opera and also bring more attention and opportunities for the northern school of Huai Opera to spread in a wider range. Despite the influence of Shanghai Huai Opera on Northern Jiangsu Huai Opera, Northern Su Huai Opera still maintains its own unique traditions and local characteristics. There may be some differences in the culture and performance styles of Huai Opera between the two regions, but their interactions and exchanges have helped to enrich the diversity of Huai Opera and provide a wider platform for the transmission and development of this traditional form of opera.

In terms of singing in Huai Opera, characteristics include a beautiful and soft singing voice, variations in high and low notes, various techniques of change, stable pitch, pleasing sound quality, oral vocal techniques, expression of emotion, and smooth transitions in pitch. In general, the singing of Huai Opera is unique in opera performances with its mellow and soft voice, changes in high and low tones, various techniques, stable tone quality, pleasant intonation, oral vocalization, emotional expression, and smooth transition. The three major singing styles of Huai Opera are "Huai Tune", "La Tune" and "Free Tune". The music of Huai Opera is colorful and rich, known for its diversity and richness, including the expression of many different emotions, such as lyricism, richness, sadness, and happiness. Singing in Huai Opera is

mainly free and flexible, and actors are free to change their tones according to the needs of the plot and emotions, creating unique performance effects.

Overall, the musical genres and singing techniques of Huai Opera fully demonstrate the diversity and richness of Chinese opera. Huai Opera has preserved traditional musical elements and innovated singing techniques to meet the needs of modern audiences, making Huai Opera an indispensable part of Chinese opera and an important part of China's cultural heritage.

Second question: what are the musical characteristics of Huai Opera and the relationship between melody and performance?

Shanghai Huai Opera is an important carrier of Shanghai-style culture. It has unique musical characteristics. Its musical melody and performance are inseparable, creating a profound theater together.

First of all, the musical characteristics of Shanghai Huai Opera are mainly reflected in the following aspects:

Diverse melodies: Shanghai Huai Opera is famous for its colorful musical melodies. Different dramatic situations and characters require different musical expressions. Therefore, the music of Huai Opera contains a variety of melodic types, such as lyrical, tragic, and cheerful, in order to adapt to the emotional needs of the drama.

Free singing: Huai Opera music is mainly based on free tuning, where the actors can change the pitch freely according to the plot and the emotions of the characters. This free singing provides actors with more space to perform and better express the inner world of their characters.

Clear diction: Huai Opera actors pay great attention to the clarity of their diction to ensure that the audience understands the words and lines. Clear diction not only helps to express the plot but also enhances the audience's sense of immersion.

Closely related to musical characteristics is the relationship between music and performance. In Shanghai Huai Opera, music and performance complement each other to create a dramatic atmosphere.

Emotional expression: Huai Opera uses musical melodies to express the emotions of the characters. Actors convey the inner feelings of the characters through the changes in pitch, speed, and timbre of the singing voice. The music becomes the

carrier of the characters' emotions, and the audience can feel the characters' happiness, anger, sadness, and joy through the music.

Plot promotion: A musical melody can also be used to promote the development of the plot. Different plots require different musical accompaniments to increase dramatic tension. Changes in music can foreshadow the development of the plot and guide the audience's emotions.

Characterisation: Musical melodies help to portray character traits. Different characters often have musical themes associated with them, which can be used to emphasize the character's personality and traits. The audience can recognize and understand characters through their musical characteristics.

Rhythm and Movement: The rhythm and beat of the music have a significant impact on the movement of the actors and the stage set. Actors usually move and perform according to the rhythm of the music in order to maintain the coordination and drama of the stage.

In short, there is a close interaction between the music melody and the performance of Huai Opera, which together create a profound drama. Music is not only a tool for emotional expression, but also an important element for plot promotion, characterisation, and stage performance. The musical characteristics of Huai Opera complement the performance techniques and are an integral and important part of Chinese opera culture.

Third question: What guidelines are proposed for the transmission and development of Huai Opera?

The transmission of Huai Opera refers to the passing on of the cultural heritage, performance techniques, musical tunes, repertoire, and performance styles of this traditional Chinese opera form to future generations to ensure its continued existence, development, and dissemination through the ages. Huai Opera, as a unique type of opera in the Shanghai area, has undergone changes since the founding of the People's Republic of China, but it is still widely circulated today. However, with the cultural and social development of the new era, traditional culture gradually loses its luster. As a classic traditional cultural heritage, the current development of Huai Opera is worrying. In recent years, Huai Opera has gradually shown a downward trend.

With the country's rapid development, the problem of cultural diversification has become prominent, especially the fast-paced lifestyle, fast food culture, and differences in aesthetic appreciation levels, which have hindered the development of excellent traditional culture to a certain extent and led to the marginalization of local culture, of which Huai Opera is a typical representative.

Shanghai Huai Opera faces multiple challenges, including a lack of actors and actresses, aging, a loss of audience, a lack of young people who understand the culture of Huai Opera, and the impact of foreign cultures. The actors are aging, there is a lack of young actors, and there are insufficient training institutions for Huai Opera. The audience group is aging and living in scattered places, and the loss of audience is obvious. There is a single way to learn about Huai Opera culture, and a wider dissemination method is needed, such as the use of the Internet. Meanwhile, the influence of foreign cultures poses a threat to traditional culture. The transmission and development of traditional cultures, such as Huai Opera, need to address these challenges in order to attract the younger generation and promote cultural transmission. As a Chinese intangible cultural heritage, the transmission and development of Huai Opera are of great significance. It not only deepens people's understanding of China's historical evolution but also serves as a vehicle for passing on China's outstanding culture. How to protect and promote Huai Opera, the treasure of Jianghuai cultural development, and make it shine more brilliantly in the new historical period is our historical mission to protect the excellent traditional culture of the nation.

The specific measures for the transmission and development of Huai Opera are summarized as follows:

Incorporate modern artistic factors and enrich the forms of theater expression to meet the needs of the times and attract more audiences.

Vigorously cultivate Huai Opera talents, including changing the concept of employment and family transmission and introducing external talents to solve the transmission problem.

The government should increase its support, including introducing policies, organizing Huai Opera activities in the countryside, and subsidizing Huai Opera actors and students.

Schools should play an important role by incorporating Huai Opera heritage into campus education and training Huai Opera audiences and successors.

The emphasis is placed on strengthening the study and research of traditional culture, cultivating a healthy aesthetic interest in the arts, and raising awareness of Huai Opera.

Through these comprehensive measures, Huai Opera culture can attract a wider audience, especially the younger generation, and promote transmission and development while preserving and passing on traditional Chinese opera culture to ensure its continued prosperity in modern society. The implementation of these measures is expected to revitalize Huai Opera culture, allowing it to integrate and prosper in contemporary society.

### 7.3 Suggestions

This thesis aims to contribute to the preservation and development of Huai opera. Due to my limited knowledge and ability, there are still many limitations in my thesis writing. Researcher hopes to be able to participate in the follow-up research process.

7.3.1 There are many representative works of Huai opera vocal style. This study merely analyzed some representative works, while unable to conduct a large-scale comprehensive analysis of many works, so that it needs more in-depth analysis.

7.3.2 This study only analyzes the techniques and performances used by performers in Huai opera singing. In addition to singing, Huai Opera also has complex performance skills and rules. I hope some researchers will have the opportunity to study them in more depth in the future.

7.3.3 The results of this study can also provide some novel perspectives for further research on Huai opera in the future.

7.3.4 The cultural and tourism departments of the government can use this research in a way to be a study guide to enact a cultural policy to ensure Huai opera's inheritance.

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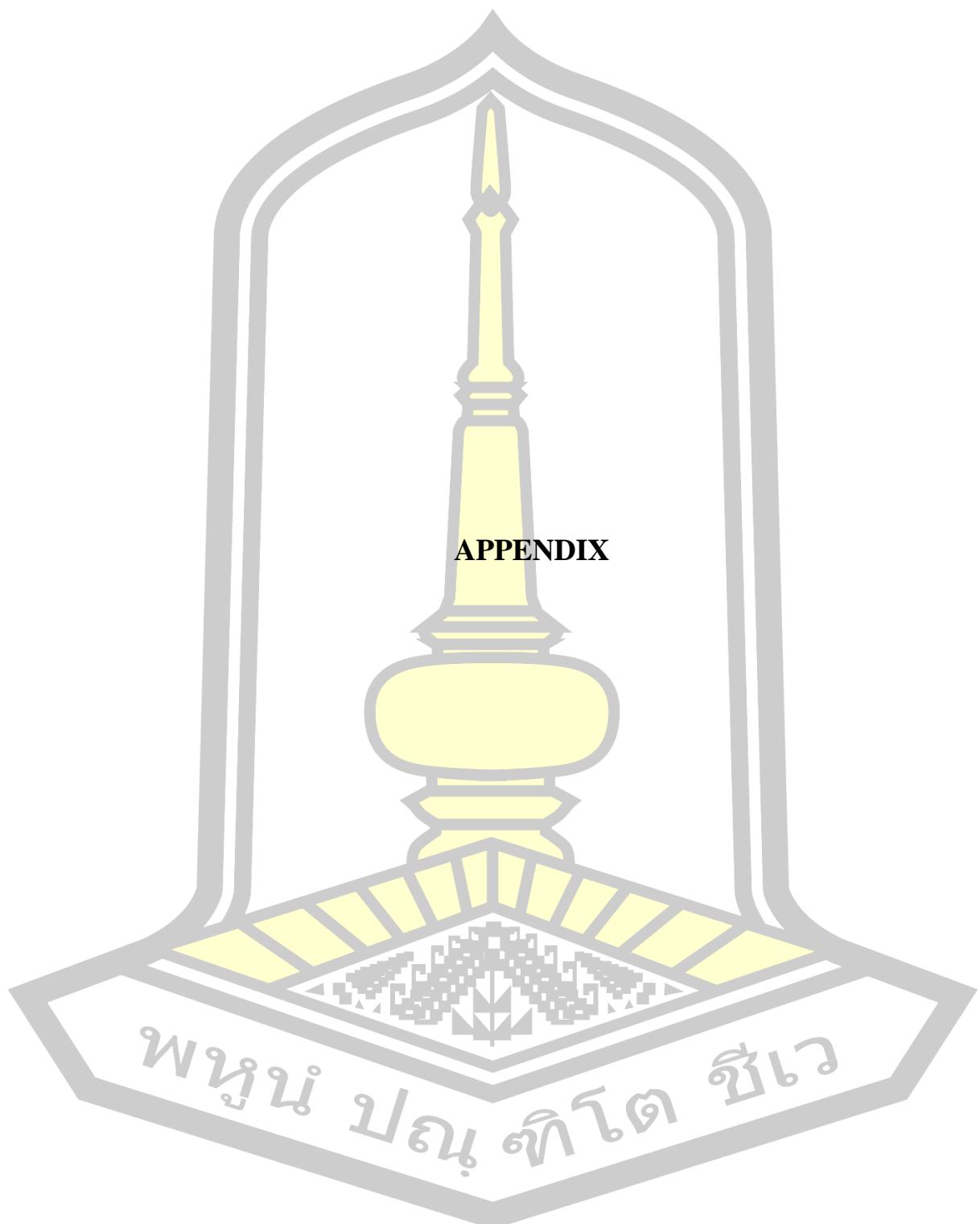
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## FIELDWORK NOTES



Figure Appendix 1. 1 Huai Opera Props Photo

Source: Wei Chen

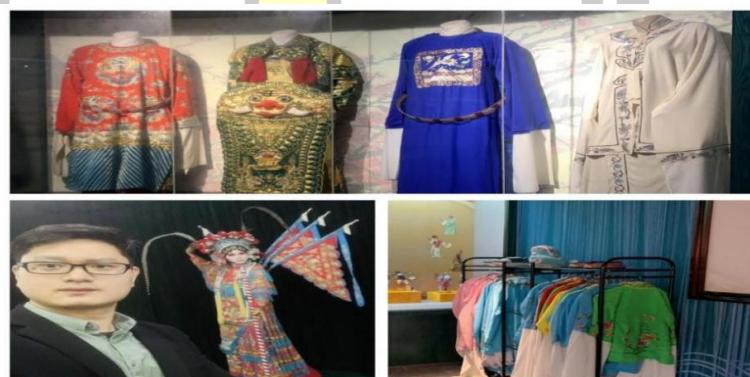


Figure Appendix 1. 2 Costumes for Huai Opera Performance

Source: Wei Chen



Figure Appendix 1. 3 Huai Opera Facial Mask

Source: Wei Chen



Figure Appendix 1. 4 The older generation of Huai Opera artists in the period of Jianghuai Play

Source: Wei Chen



Figure Appendix 1. 5 Performed by Huai Opera Troupe

Source: Wei Chen



Figure Appendix 1. 6 Huai Opera City Benefit Civilian Performances and Audience Groups  
Source: Wei Chen



Figure Appendix 1. 7 Jiangsu Huai Opera Art Research Association and Huai Opera Museum  
Source: Liu Hao



Figure Appendix 1. 8 Teacher Liang Weiping guides Wang Junjie

Source: Wei Chen



Figure Appendix 1. 9 Teacher Liang Weiping from Shanghai Huai Opera Troupe guided Wang Junjie and Lu Xiaolong

Source: Wei Chen



Figure Appendix 1. 10 Shanghai Huai Opera Troupe heritage version of " Golden Dragon and Mayfly"

Source: Wei Chen



Figure Appendix 1. 11 Shanghai Huai Opera Troupe heritage version of "Golden Dragon and Mayfly"

Source: Wei Che



Figure Appendix 1. 12 Shanghai Huai Opera Troupe heritage version of "Golden Dragon and Mayfly"

Source: Wei Chen

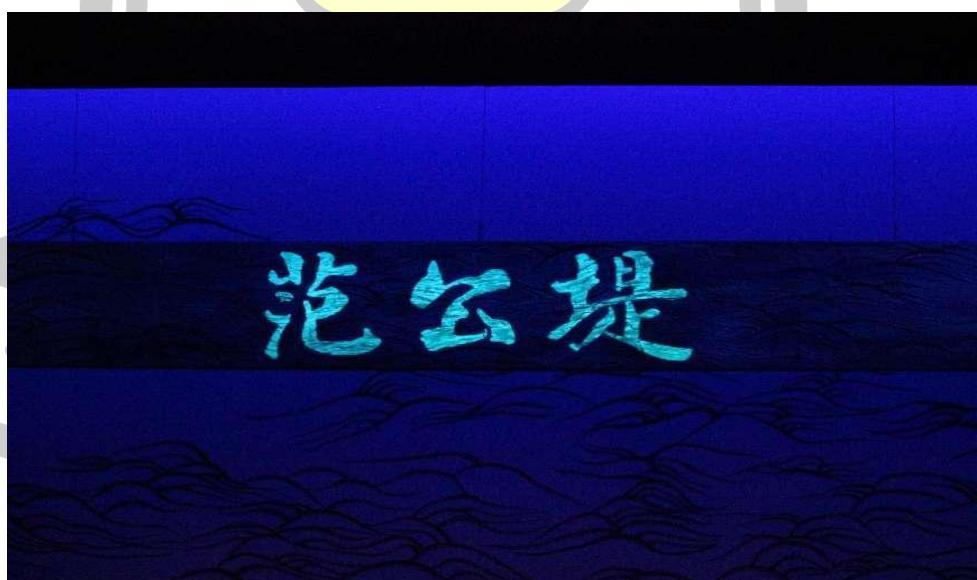


Figure Appendix 1. 13 Fan Gongdi by Jiangsu Huai Opera Troupe was released in Beijing

Source: Wei Chen



Figure Appendix 1. 14 Participated in the Huai Opera performance in Beijing

Source: Liu Hao



Figure Appendix 1. 15 Jiangsu Huai Troupe head, Chen Mingkuang teacher in the

backstage

Source: Wei Chen



Figure Appendix 1. 16 The Huai Opera Fan Gongdi is in the dress rehearsal

Source: Wei Chen



Figure Appendix 1. 17 Teacher Chen cheng of Jiangsu Huai Opera Troupe is backstage

Source: Liu Hao



Figure Appendix 1. 18 Teacher Liang Weiping guided the students

Source: Wei Chen



Figure Appendix 1. 19 Shanghai Huai Opera Troupe heritage version of "Shanghai and the Golden Dragon"

Source: Wei Chen



Figure Appendix 1. 20 Teacher Liang Weiping guided the students

Source: Wei Chen



Figure Appendix 1. 21 Huai Opera Fan Gongdi curtain call

Source: Wei Chen



Figure Appendix 1. 22 The Huai Opera Fan Gongdi is in the dress rehearsal

Source: Wei Chen



Figure Appendix 1. 23 Jianhu, Hometown of Chinese Huai Opera-Huai Opera Town

Source: Wei Chen



Figure Appendix 1. 24 Jianhu, Hometown of Chinese Huai Opera-Huai Opera Town

Source: Wei Chen



Figure Appendix 1. 25 Jianhu, Hometown of Chinese Huai Opera-Huai Opera Town

Source: Wei Chen



Figure Appendix 1. 26 Jianhu, Hometown of Chinese Huai Opera-Huai Opera Town

Source: Wei Chen



Figure Appendix 1. 27 Jianhu, Huai Opera Town Chen Mingkuang Huai Opera studio

Source: Liu Hao



Figure Appendix 1. 28 Jianhu, Huai Opera Town Huai Opera stage

Source: Liu Hao



Figure Appendix 1. 29 Huai Opera - Small Town

Source: Wei Chen



Figure Appendix 1. 30 Huai Opera - Small Town

Source: Wei Chen



Figure Appendix 1. 31 Huai Opera - Small Town

Source: Wei Chen

ພអុនំ បណ្តិត ខេវ



Figure Appendix 1. 32 Traditional Huai Opera costumes

Source: Wei Chen



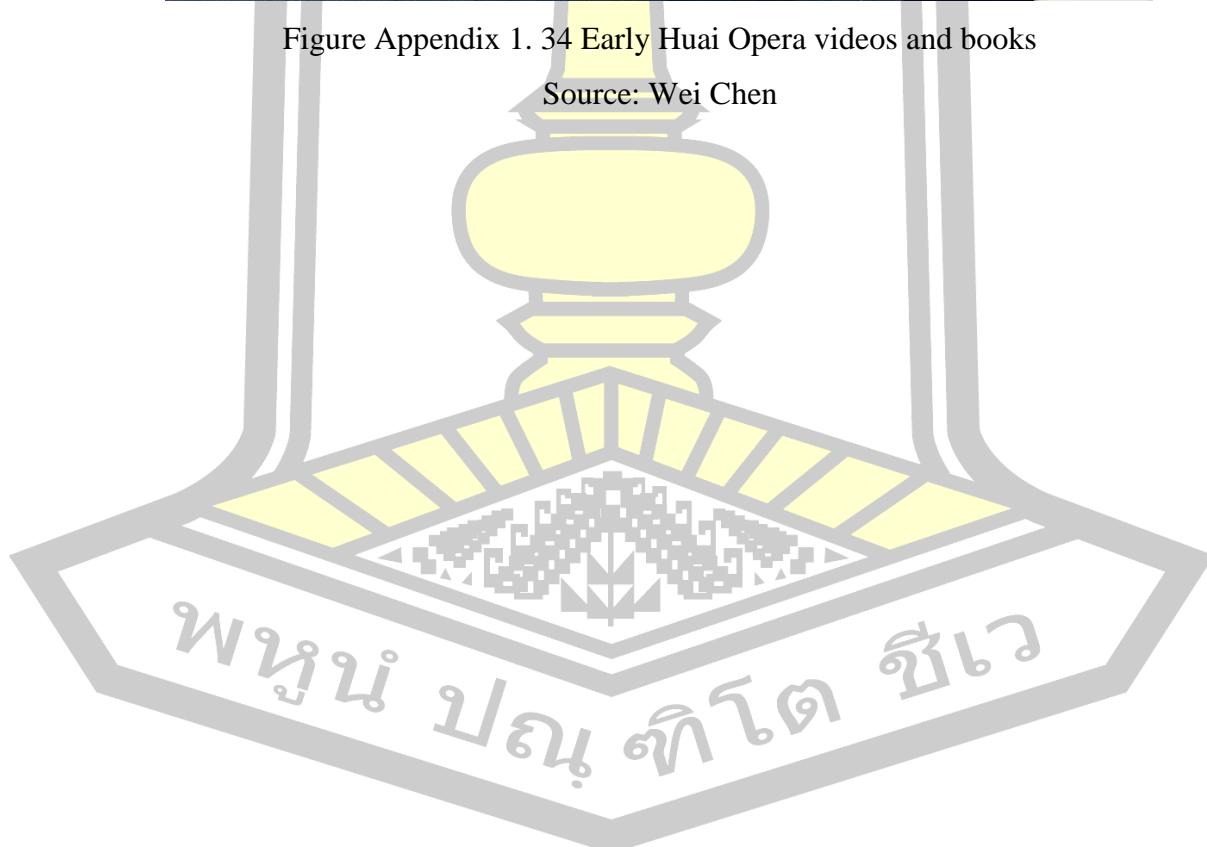
Figure Appendix 1. 33 Traditional Huai Opera costumes

Source: Wei Chen



Figure Appendix 1. 34 Early Huai Opera videos and books

Source: Wei Chen



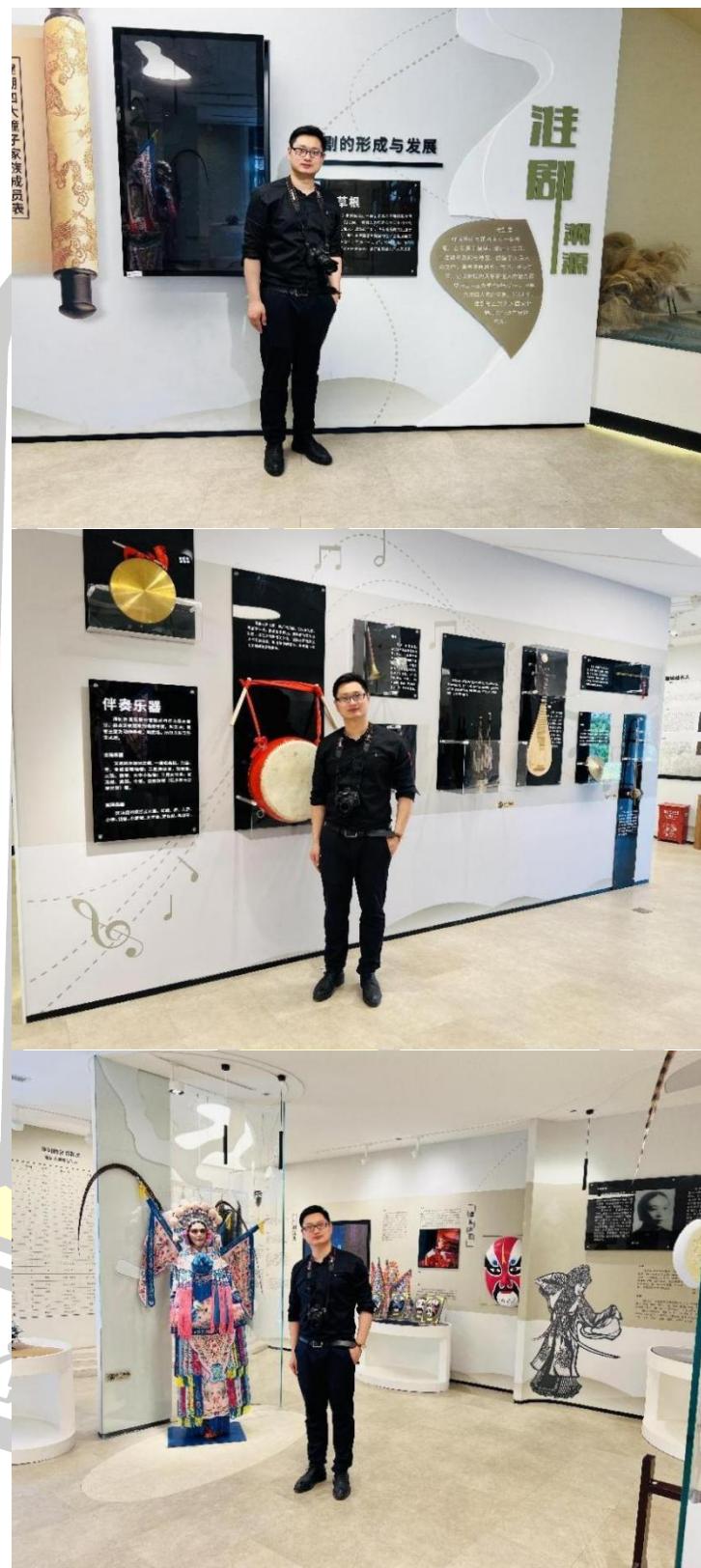


Figure Appendix 1. 35 Yancheng Huai Opera Town Exhibition Hall

Source: Aijuan Yang



Figure Appendix 1. 36 Jianhu, Hometown of Chinese Huai Opera-Huai Opera Town

Source: Wei Chen



Figure Appendix 1. 37 Mr. Liang Weiping from Shanghai Huai Opera Troupe was interviewed

Source: Aijuan Yang



Figure Appendix 1. 38 Artists of the older generation of Shanghai Huai Opera Troupe

Source: Wei Chen



Figure Appendix 1. 39 Liang Weiping is backstage

Source: Wei Chen



Figure Appendix 1. 40 Band rehearsal of Shanghai Huai Opera Troupe

Source: Wei Chen



Figure Appendix 1. 41 With Mr. Liang Weiping from Shanghai Huai Opera Troupe in

the theater

Source: Wei Chen



Figure Appendix 1. 42 Visiting the exhibition hall of Shanghai Huai Opera Troupe  
with Liang Weiping  
Source: Aijuan Yang



Figure Appendix 1. 43 Shanghai Huai Opera Troupe Children's Art Troupe  
experience activities  
Source: Wei Chen



Figure Appendix 1. 44 Shanghai Huai Opera Troupe Children's Art Troupe in class

Source: Wei Chen



Figure Appendix 1. 45 National Intangible Cultural Heritage Plaque of Huai Opera

Source: Wei Chen



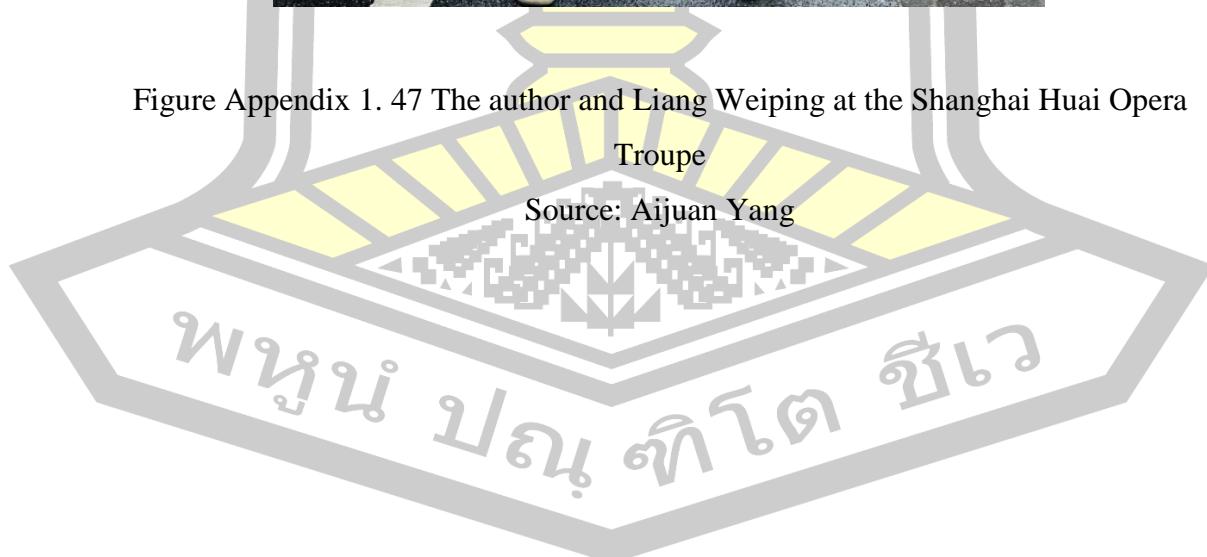
Figure Appendix 1. 46 Huai Opera Troupe of Jiangsu Province

Source: Aijuan Yang



Figure Appendix 1. 47 The author and Liang Weiping at the Shanghai Huai Opera Troupe

Source: Aijuan Yang



## 寻生父，认生父，噩梦一场

xun sheng fu, ren sheng fu, e meng yi chang

【淮调】中慢  $\text{♩} = 80$ 罗怀臻 词  
程少梁 曲  
梁伟平 唱  
陈玮 转录

4

寻生父 认生父  
xun sheng fu ren sheng fu

8

噩梦  
e meng

11

一场 (啊),  
chang (a),

想爹爹  
xiang die die

15

怨爹  
yuan die

爹 (啊)  
die (a)

欢喜  
huan xi

悲  
bei

19

伤。  
shang.

V. S.

2

23

自幼儿 只见娘  
zi you er zhi jian niang

27

长年泪淌, 今日里  
chang nian lei tang, jin ri li

30

终见父 动了肝肠。  
zhong jian fu dong le gan chang.

33

抹一把 爹爹泪 爱恨难  
mo yi ba die die lei ai hen nan

36

讲 (啊), 望一望 爹爹面  
jiang (a), wang yi wang die die mian

39

犹自心慌。 爹爹呀,  
you zi xin huang. die die ya,

3

42

你当年生儿大海

ni dang nian sheng er da hai shang,

独自

du zi

45

闯荡去远

chuang dang qu yuan

48

方。

fang.

51

53

不问娘亲一声短,

bu wen niang qin yi sheng duan,

56

不问孩儿一声长。

bu wen hai er yi sheng chang.

V. S.

4

58

你 可 知 人 家 的 儿 郎 多 欢 喜,  
ni ke zhi ren jia de er lang duo huan xi,

60

渐慢

父 母 在 堂 喜 洋 洋。  
fu mu zai tang xi yang yang.

62

(清唱)自由地

原速

浮 游 生 来 少 父 爱, 没 有 爹 爹  
fu you sheng lai shao fu ai, mei you die die

64

快板

快一倍

唯 有 娘 啊。  
wei you niang a.

66

快板

想 不 到 一 朝  
xiang bu dao yi zhao

5

85

父 子 见 了 面, 爹 爹 挥 刀 把  
fu zi jian le mian, die die hui dao ba

96

儿 伤。  
er shang.

109

一颗 心 儿 来 寻 父, 生 生 劈  
yi ke xin er lai xun fu, sheng sheng pi

115

碎 在 宫 墙。 想 不 到  
sui zi gong qiang. xiang bu dao

121

如 今 落 得 这 般 样, 我 离 的 什 么 故 乡,  
ru jin luo de zhe ban yang, wo li de shen me gu xiang,

125

抱 的 什 么 希 望, 寻 的 什 么 亲 父,  
bao de shen me xi wang, xun de shen me qin fu,

6

127

离的什么亲娘。怀抱着一腔破碎, (li de shen me qin niang. huai zhe yi qiang po sui,)

129

快一倍

装着满腹冤枉。寻也悲伤, 认也悲伤, (zhuang zhe man fu yuan wang. xun ye bei shang, ren ye bei shang,)

132

亲也悲伤, 仇也悲伤, 生也悲伤, (qin ye bei shang, chou ye bei shang, sheng ye bei shang,)

135

死也悲伤。你教我何颜唤你亲爹爹? (si ye bei shang. ni jiao wo he yan huan ni qin die die?)

139

何颜见我妻和娘? 何颜立于这世上? (he yan jian wo qi he niang? he yan li yu zhe shi shang?)

143

你有何颜认儿郎。 (ni you he yan ren er lang.)

## 不提防受刑戮祸从天降

罗怀臻 词  
程少梁 曲  
梁伟平 唱  
陈玮 转录

【大悲调】稍慢

4

6 快一倍  
(蜉蝣) 不 提 防

9 受 刑 �戮 祸

12 从 天

14 降,

16

2

18

20

24

27 好 端 端

31 蒙 耻

33 辱

35 身

37 心 两

39 伤,

42 漸慢 昏沉中强睁眼周遭四望,

46 快一倍 不知我此时间身在何方?

50 曾记得那一日寻父把路上,

54 一家人送别我情深意长,

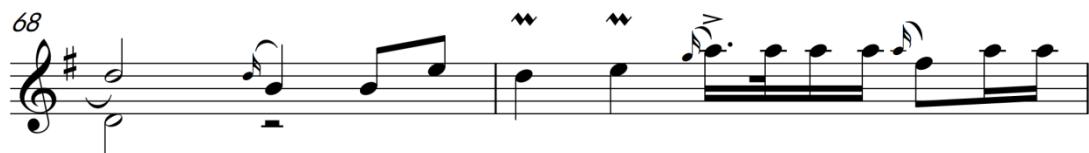
58 娘为我做干粮

60 泪水和面淌,

62 妻为我备行囊



4



86

乡。谁知今日寻到此，爹爹死在玉阶旁，

91

恨昏王无辜向我 把刀 举，害得一副身心，鲜血流淌、投亲不成、

98 快一倍

反受创伤。有家难回、有苦难讲、万种牵挂、都成断想，欲生欲死

108 演慢

痛苦 难 当（啊）。



# 一想一断肠

Yi Xiang Yi Duan Cang

Transcription by Wei Chen

伤 心 泪, 长 流 淌,  
5 娘 在 家 中 想 儿  
8 郎. 为 何 至 今  
11 无 音 讯,  
13 不 知 你 此 刻 流 落 在 何 方.  
17 康 健 之 躯 不 复 有,  
21 何 颜 重 归 我 家

2  
24

乡. 玉 莽 妻 呀, 新 婚 二 载

28

成 永 诀, 一 生 累 你 守 空 房.

31

儿 呀 儿, 你 爹 爹 此 刻 在 何 处, 何 日 父 子

34

同 还 乡? 临 别 之 言

36

可 曾 忘, 你 答 应 一 年 半 载

38

便 回 乡. 爹 爹 被 杀 儿 遭 创,

40

父 子 永 别 难 回 乡, 丈 夫 脚 下 血 泊 路,

42

一 程 落 得 一 重 伤.



44

伤 心 泪 呀, 长 流 淌,

46

泪 水 淌 出 一 条 江.

48

江 水 这 头 是 女 子 啊,

50

江 水 这 头 是 儿 郎,

52

郎 在 阶 下 跪. 妻 在 倚 门 望.

54

娘 在 家 中 想. 一 想 一 断 肠!

## 心惨惨，泪悠悠

Xin Can Can, Lei You You

【悲调】 中慢 Adagietto  $\text{♩} = 80$ 

Transcription by Wei Chen

(Prelude)

心 惨 惨 泪 悠 悠  
xin can can lei you you

(Golden Dragon)

悠, 行 一 行  
you, yi hang yi hang

一 行 啊 往 下  
yi hang a wang xia

呀 流 啊,  
ya liu a

问 蝶 游 心 中 可 把 爹 爹 恨?  
wen fu you xin zhong ke ba die die hen?

(Golden Dragon)

2

22 (清唱) 自由地 Rubato

22 (清唱) 自由地 Rubato

24

26 原速 A Tempo

28

30

33

35 (Interlude)

yi ban shi lei  
shui  
yi ban shi yuan chou  
wen fu you ni niang wei he xia le yan?  
wen fu you jin you hai you he shi qiu?  
zhi qiu yi jia zai cong tou  
(Mayfly)

39 快一倍 Doppio movimento

同在 京 城 享 富 贵, 蟋 蜒 不 愿  
 tong zai jing cheng xiang fu gui, fu you bu yuan  
 (Golden Dragon) (Mayfly)

42

宫 中 留, 留下 大业 谁 厢 守? 情 愿 天 涯  
 gong zhong liu, liu xia da ye shui xi shou? qing yuan tian ya  
 (Golden Dragon) (Mayfly)

46

去 放 舟。江 山 托 付 谁? 霸 业 早 厌  
 qu fang zhou. jiang shan tuo fu shui? ba ye zao yan  
 (Golden Dragon) (Mayfly)

50

透。 渔 夫 不 是 帝 王 后, 3  
 tou. yu fu bu shi di wang hou,  
 (Golden Dragon)

53

帝 王 与 我 是 对 头。  
 di wang yu wo shi dui tou  
 (Mayfly)

# 鼓角号鸣震天响

Gu jiao hao ming zhen tian xiang

【拉调】  
快速

Transcription by Wei Chen  
Sung by Liang Weiping

8

鼓 gu 角 jiao

号 hao 鸣 ming 震 zhen 天 tian 响, xiang,  
快一倍

17 (锣鼓) 旗 jing 旗 qí 翻 fan 飞 fēi 刀 dao 枪 qiang 闪 shan 亮, liang.

24 众 zhong 志 zhi 成 cheng 城, 威 wei 震 zhen 八 ba 方, 减 jian 灶 zao 诱 you 敌 di 来 lai 到 dao 马 ma 陵 ling 道, 我 wo

30 心 xin 潮 chao 激 ji 荡。 dang.

38 稍慢 古 gu 道 dao 漫 man man

43 景 jing 依 yi 旧 jiu 啊, a,

48 人 ren 事 shi 全 quan 非 fei 叹 tan 沧 cang

54 桑。 sang. 当 dang 年 nian 邂 xie 逅 hou

## BIOGRAPHY

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