



Study of Niu Ge Folk Opera a folk art in Guangxi, China: Case study of Ms. Li Dongping

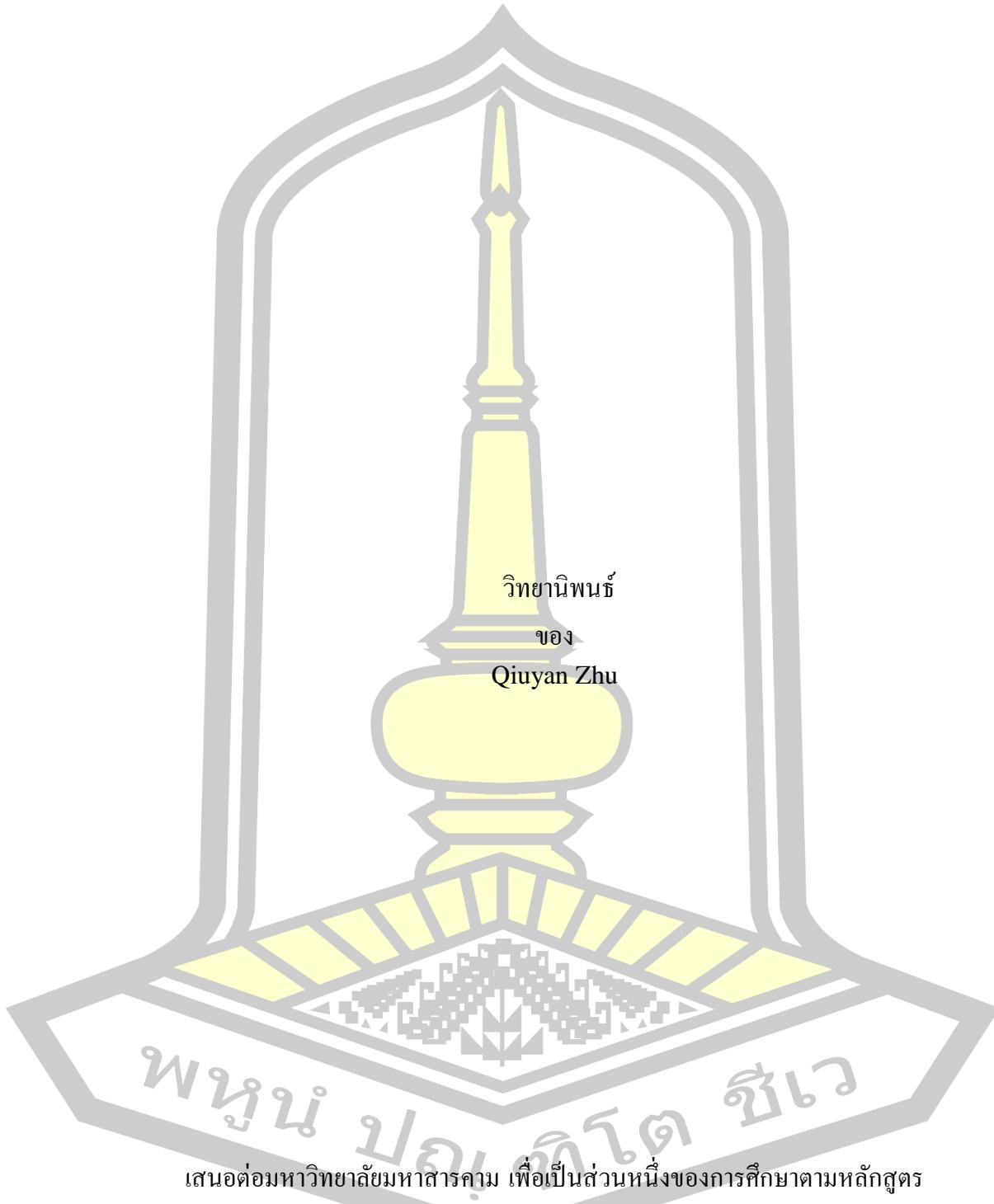
Qiuyan Zhu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

April 2024

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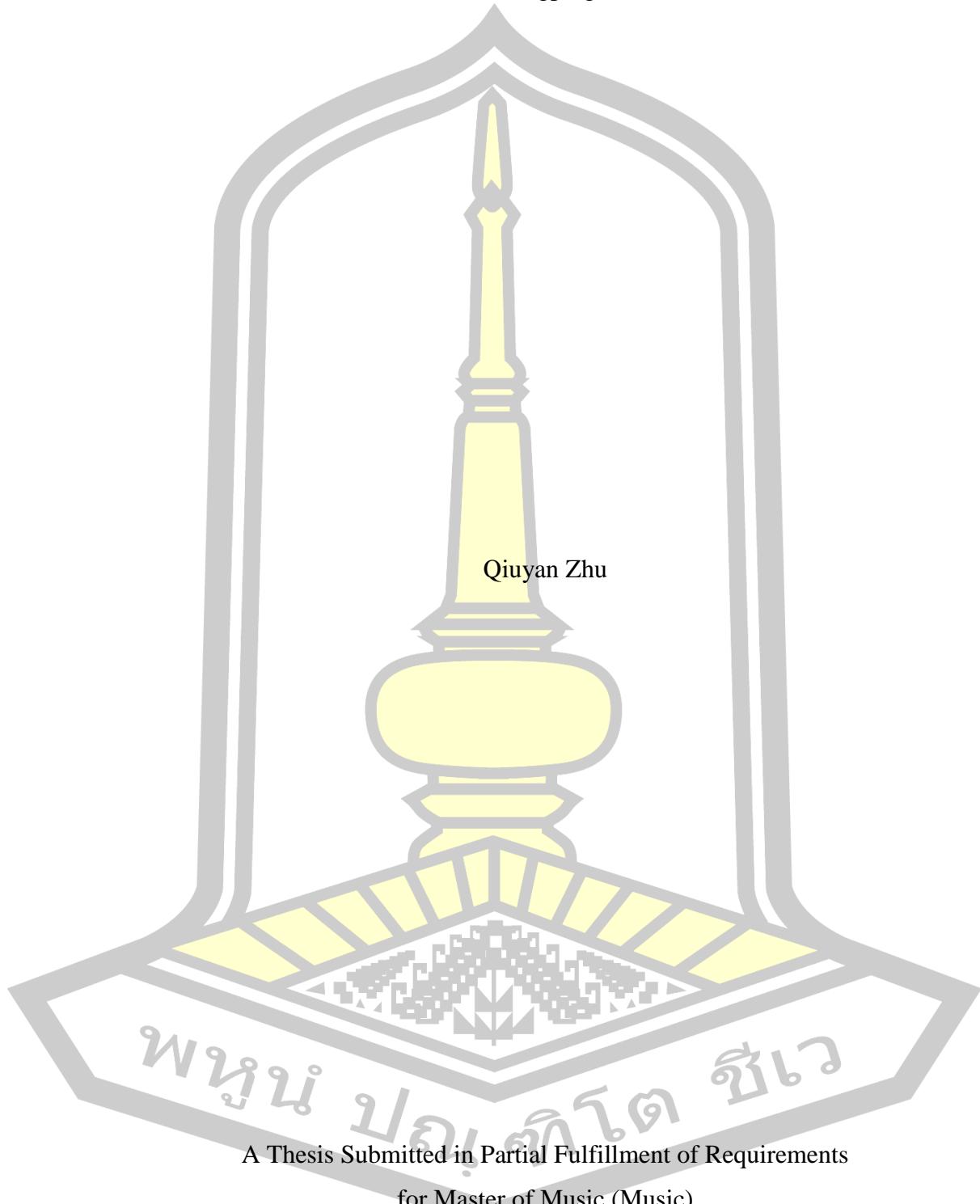


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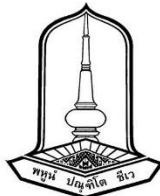
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Dongping



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ABSTRACT

Niu Ge Folk Opera is mainly popular in Pingnan County of Guigang City and Teng County of Wuzhou City in the southeastern region of Guangxi Zhuang Autonomous Region. It originated from an entertainment held by people during the Spring Festival in the middle and late Qing Dynasty to express gratitude and praise for cattle. Activity - "Spring Ox Dance" custom. The objectives of this research were to:1) To study the history and development of in Guangxi folk art Niu Ge Folk Opera, China.2) To study the singing technique of Ms. Li Dongping. The study utilized interviews and interviews with one key informant as research tools. The results of this study are shown below:

Result from objective 1 To study the history and development of in Guangxi folk art Niu Ge Folk Opera, China.

Result from objective 2 To study the singing technique of Ms. Li Dongping.

Keyword : Niu Ge Folk Opera, History, Development, Singing technique

ພ້ອນ ປະ ດີໂຕ ຂ່າວ

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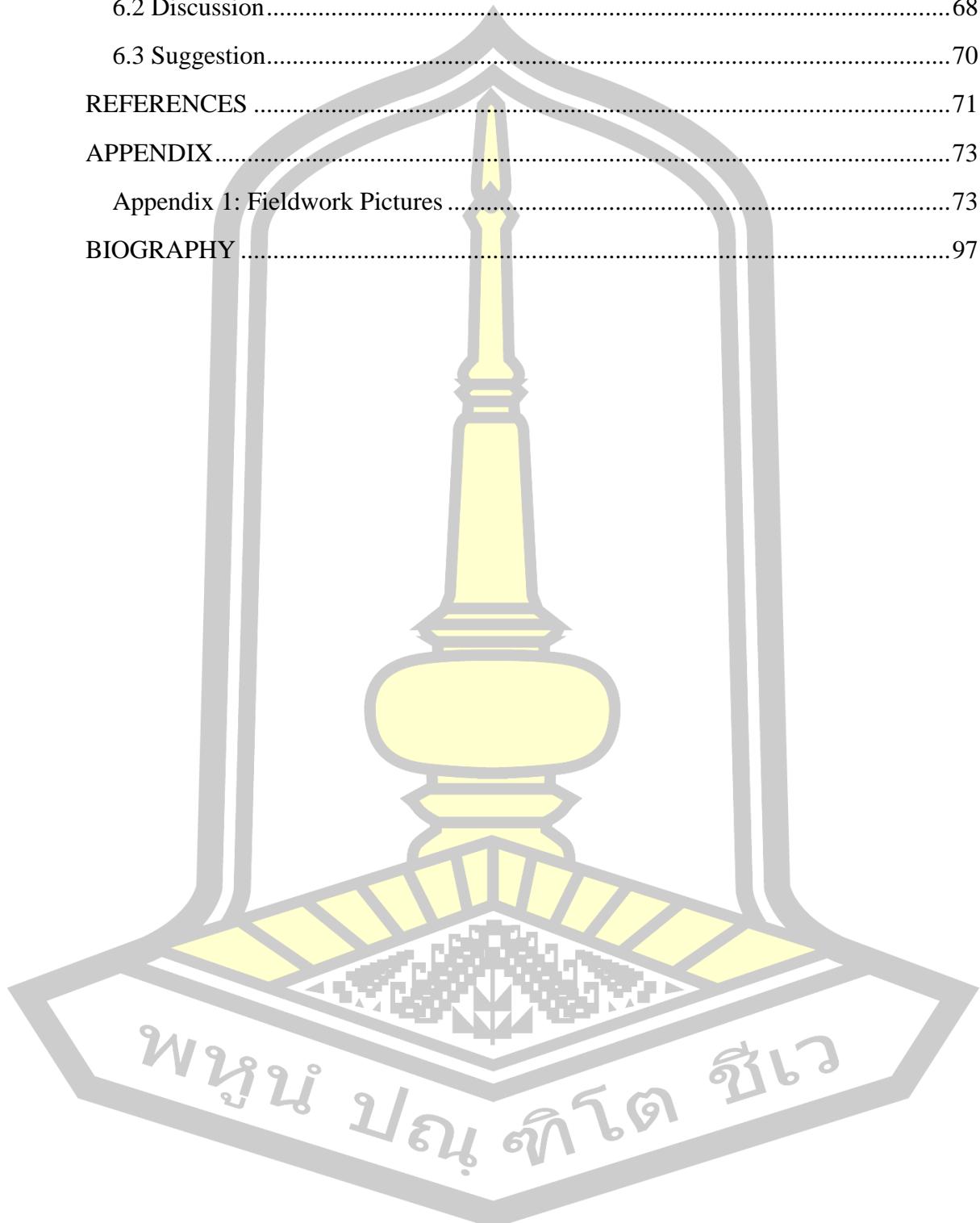
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Qiuyan Zhu

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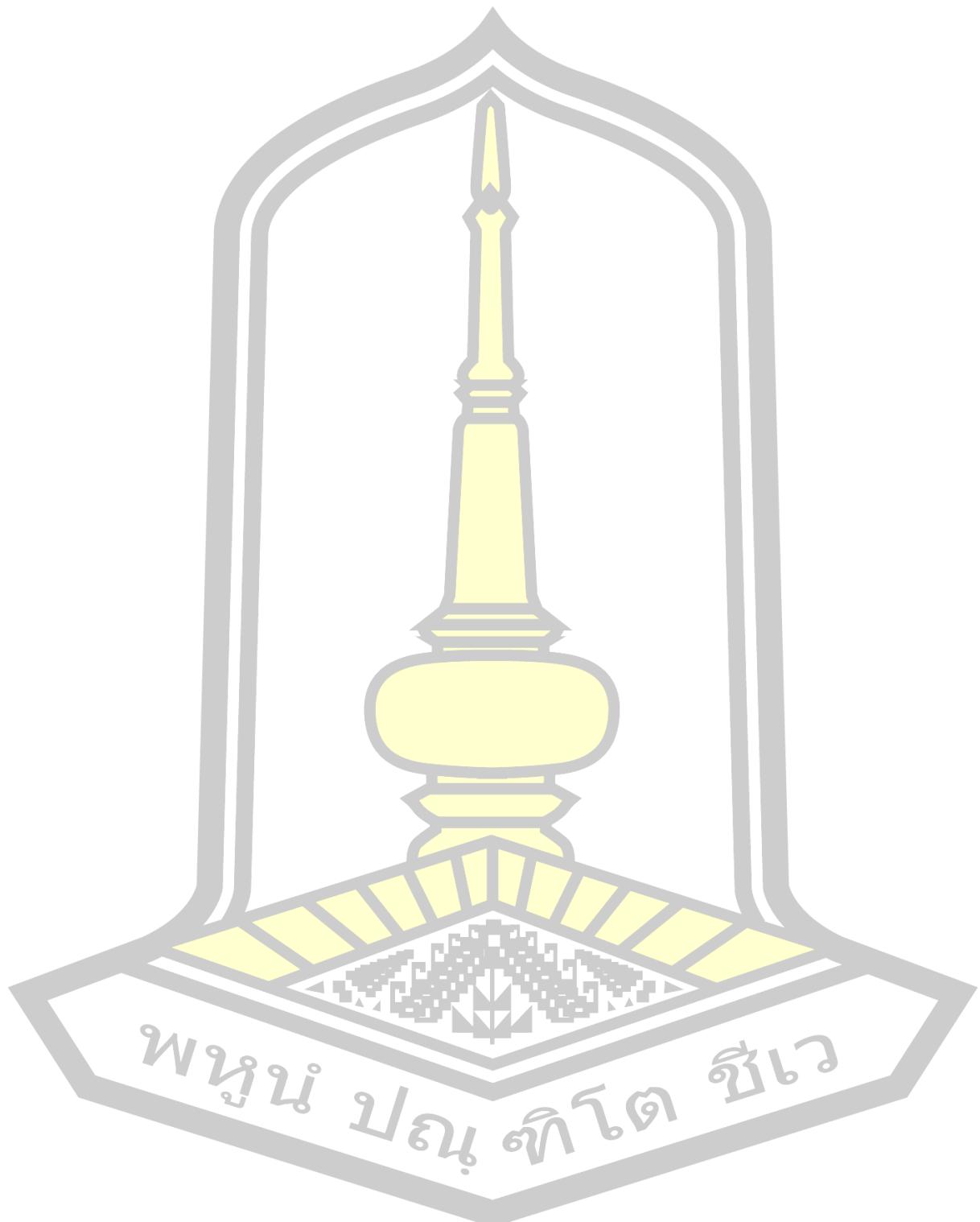
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CHAPTER I

Introduction

1.1 Background of research

The title of this paper is "Study of Niu Ge Folk Opera a folk art in Guangxi, China; Case study of Ms. Li Dongping". This paper mainly conducts in-depth research on Niu Ge Folk Opera, a folk-art form with Guangxi characteristics, and explores its historical origin and development. The process, and the musical characteristics of Niu Ge Folk Opera. Through the detailed study of Niu Ge Folk Opera, the researcher hopes to reveal the profound historical and cultural heritage behind this unique art form, as well as its important contribution to the development of Guangxi and even the entire Chinese culture and art. Niu Ge Folk Opera has a certain historical and cultural value from its birth and development to its prosperity and its stable development after becoming an intangible cultural heritage. However, it has not yet received the attention of experts and scholars in many fields, especially the current survival, development, and inheritance of Niu Ge Folk Opera. This is the direct reason why the researcher wants to take Niu Ge Folk Opera as a research object. This paper has two research purposes: one is to explore the historical origin and development of Guangxi folk art Niu Ge Folk Opera. Second, analyze the musical characteristics of Guangxi folk art Niu Ge Folk Opera. Under the impact of modern western music culture, the survival and development of Chinese traditional music culture has been hit and challenged unprecedentedly. In particular, native Chinese opera is on the verge of extinction. Therefore, on the basis of summarizing the previous research results, this paper focuses on the historical development of Guangxi folk art Niu Ge Folk Opera, and analyzes Guangxi folk art Niu Ge Folk Opera from a new perspective. This article puts forward some personal views on the protection and development of Guangxi folk art Niu Ge Folk Opera, hoping to contribute to the development of Guangxi folk art Niu Ge Folk Opera.

Niu Ge Folk Opera originated from the custom of "Dancing Spring Cows". It is a kind of folk entertainment popular in the southeast of Guangxi during the Spring Festival. The historical material "Teng County Chronicle" (Qing Jiaqing Edition)

records that "the day before the beginning of spring, the people in Xiang Pretending to be a drama to welcome the God of Earth Bulls", and "Xing Di Zhi Customs" in Volume 5 of "Teng County Chronicles" records: On the day before the beginning of spring, the people in Xiang played dramas and advocated returning the soil cattle... It is called "Praying for a good harvest". Thanks to the hard work of the cattle, activities such as worshiping the god of cattle and "Dancing Spring Cows" are carried out during the slack season and the Spring Festival(Tengxian County Chronicle, 1861).

In "Chinese Opera Records Guangxi Volume" (Niu Ge Folk Opera Zhi, 1986 edition), it is recorded that the movements of "Dancing Spring Cows" mainly show the working process of people and cattle: driving cattle to plow the field - harrowing the field - sowing - weeding - Harvesting - threshing - camel transportation - storage and other plots, the people are helped by the cattle, which relieves their hard work. Later generations began to use everyday language to compose and perform lyrics, so the libretto of "Singing Spring Cows" was described as follows: "Ox, ox, you will be worried when spring comes. You have to plow and sow grain and plow Planting taro..." But when the people chanted at that time, it was not a real cow, but a person played it as a cow. The body of the cow was covered by a piece of cloth, and a person played the tail of the cow at the back, similar to the ancient plowshare. The cow dancers are all played by men. One person holds the bullwhip, and two people dance the cow. It is similar to the modern lion dance. It imitates the scene of cows working in the busy farming season and sings. more lively. The local people named this "Dancing Spring Cow" singing "Niugediao" (Teng County Niu Ge Folk Opera Chronicle Editorial Team, 1986).

At the end of the Qing Dynasty and the beginning of the Republic of China, the "Tongqingtang" troupe of Teng County boldly and gradually borrowed some of the movements and steps of the tea-picking opera, such as changing the bullwhip used in the bull dance to a bamboo flower stick, using a fan or handkerchief instead of a sickle to simulate the scene of harvesting rice, and On the basis of "Niu Ge Tune", some folk tunes are added to celebrate the New Year and the Lantern Festival, and the people compose and import some stories with plots by themselves, accompanied by musical instruments, so that Niu Ge Folk Opera continues to develop in the direction of "drama". As mentioned in "Cultural Theory", new motives in art are easily

generated from entertainment activities. This led to the rudiment of Niuyang Gexi, but at that time, people generally only sang and performed in a small area in their own area ([English] Malinowski, 1987).

Niu Ge Folk Opera (Niu Niang Opera) has a long history. It has experienced the birth and origin of folk customs of worshiping cattle and dancing cattle in labor production and life and advocating Dragon Mother from the primitive era to the Qin and Han Dynasties. The budding and transformation period of "Burning Belly Opera", from the Ming Dynasty to the Republic of China, from the Ming Dynasty to the Republic of China, from the Ming Dynasty to the Republic of China, when the Belly Explosive Opera had a complete script, instrumental accompaniment and performance program, and the spiral development and revitalization period from the founding of New China to the present(Yang Xiaojun, 2020).

Niu Niang Opera generally refers to Niu Niang Opera, also known as Niu Niang Opera. It is a traditional opera drama developed on the basis of folk singing and dancing in Cenxi, and it was named Niu Niang Opera after liberation. Niu Ge Folk Opera originated in the southeastern part of Guangxi (mainly in Tengxian County and Pingnan area), and is popular in Guangdong and Guangxi. In the process of historical inheritance and development, Niu Ge Folk Operanot only preserved the folk style of the opera, but also enriched the entertainment life of the local people. According to the "Chinese Opera Records Guangxi Volume Niu Ge Folk Opera Records", "A Lai Selling Pigs" is the earliest cattle song opera. It evolved from folk stories and is relatively humorous. It is deeply loved and sought after by the masses. County spread. Guangxi, as one of the areas inhabited by ethnic minorities in western China, is deeply influenced by the culture of ethnic minorities, and many new types of local operas have emerged. However, due to the limitations of local humanities and economic conditions, the forms of performances are relatively traditional and backward. With the development of the times and the rapid rise of the Internet, local drama has gradually become a backward form of entertainment. Only by bringing this original form of drama to the stage and recreating it through the cultural industry can it be more contemporary. It is more in line with the aesthetic needs of contemporary people. (Yang Xiaojun, 2020)

Ms. Li Dongping, was born in Dahuo Village, Daxin Town, Pingnan County. In February 2008, she was named the key informant of the autonomous region-level intangible cultural heritage of Niu Ge Folk Opera. She can be said to be the "pillar" of the troupe. The person in charge of finance, in addition to acting, usually manages the troupe's costumes and props, and is responsible for the troupe's income distribution. Ms. Li Dongping has been influenced by Niu Ge Folk Opera since he was a child. She followed Her grandfather's Niu Ge Folk Operato perform everywhere when she was very young, and performed on stage in elementary school. After graduating from middle school at the age of 18, it happened that the Pingnan County Art Troupe formed the Niu Ge Folk Opera Troupe. Ms. Li Dongping signed up to participate, and received the guidance of the teachers of the county cultural center, and his performance level jumped to a new level. After the disbandment of the Niu Ge Folk Opera Troupe of the Cultural Center, Ms. Li Dongping met Ms. Ma Huazhong, the current head of the Huayi Niu Ge Folk Opera Troupe, who wanted to form the Niu Ge Folk Opera Troupe, so she readily joined the troupe and has performed to this day. In addition to performing, she also participated in the filming of Pingnan Niu Ge Folk Opera and the training of inheritors. In 2010, he participated in the second prize of the cultural performance "Military and Civilian Fish and Water" in the third "Lotus" Square Cultural Festival in Guigang City, and won the third prize in the performance "Visiting In-Laws". In September 2018, he participated in the Nanning Bagui Folklore Festival (Folk Song)" "Beautiful South" theatrical performance "West Lake Show Mercy" won the Outstanding Performance Award.

Niu Ge Folk Opera has a certain historical and cultural value from its birth and development to its prosperity and its stable development after becoming an intangible cultural heritage. However, it has not yet received the attention of experts and scholars in many fields, especially the current survival, development, and inheritance of Niu Ge Folk Opera. This is the direct reason why the researcher wants to take Niu Ge Folk Operain his hometown as the research object. The researcher wants to know that these folk theater troupes and artists will have such frequent performances, and I want to explore whether these performances indicate that Niu Ge Folk Opera has got rid of or does not exist the predicament of inheritance and the crisis of communication. Especially seeing the actors on the stage wearing retro clothes,

complicated makeup, and performing hard. Most of the audience in the audience are old people who are loyal fans, while children are playing and playing around, and young people also take this opportunity to gamble and set up stalls to sell things. The researcher can't help wondering: Is this the original style of Niu Ge Folk Opera performance? Do the public really love Niu Ge Folk Opera? What is the point of these performances? How long can Niu Ge Folk Opera continue in the current environment? The existing version of Niu Ge Folk Operawas created by folk artists after the Republic of China, especially in the early days of the founding of New China. The repertoire sung has also developed from singing spring cattle to interpreting ancient stories, and gradually formed many Niu Ge Folk Opera scripts. However, like many local operas, the development of Niu Ge Folk Operais also facing the problem of talent gap. With the further reform and opening up of our country's economy, young men and women in rural Pingnan went out to work one after another, and very few newcomers joined the Niu Ge Folk Opera Troupe, resulting in a lack of actors and a lack of successors.

Based on the above reasons, Niu Ge Folk Opera has not yet disappeared, and timely measures should be taken for research and development. Therefore, the researcher hopes to introduce and analyze the historical origin and development of Niu Ge Folk Opera, and conduct research on Ms. Li Dongping Niu Ge Folk Opera singing technique on folk art music in Guangxi, China, so as to protect folk songs. The study of Guangxi folk art Niu Ge Folk Opera will provide convenience for people who are interested in studying Niu Ge Folk Opera.

1.2 Research objectives

- 1.2.1 To study the history and development of in Guangxi folk art Niu Ge Folk Opera, China.
- 1.2.2 To study the singing technique of Ms. Li Dongping.

1.3 Definition of terms

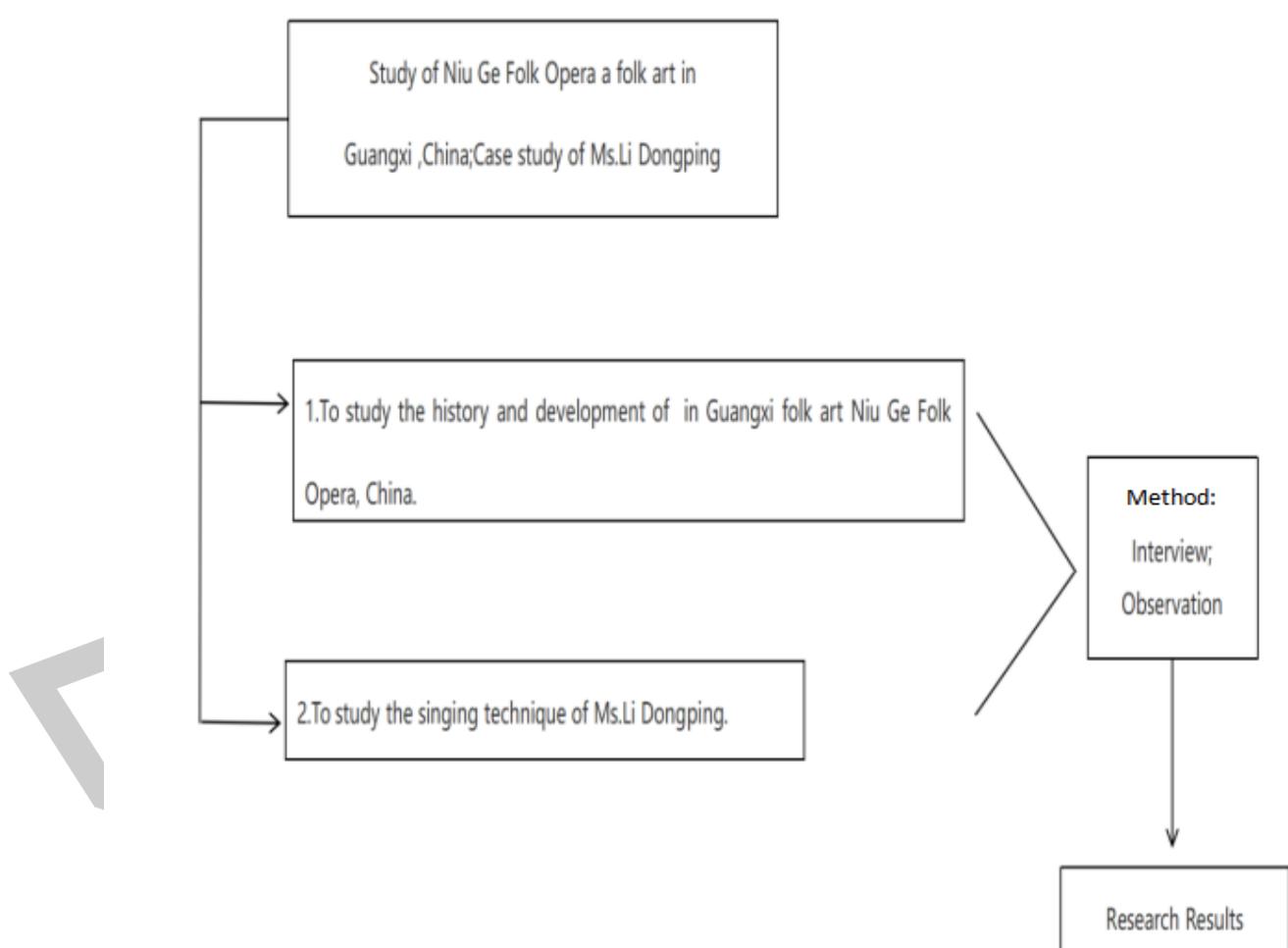
- 1.3.1 The History: It refer to the history of China's Guangxi folk art cow opera originated from the custom of "dancing spring cow", which is a kind of folk entertainment activity that prevails in the southeast region of Guangxi during the

Spring Festival, and the cow opera is one of the oldest existing drama dramas in Pingnan, with a history of 500 years.

1.3.2 The Development: It refers to the development that since the Republic of China period and the two major periods after the founding of New China. The time range of the study is: 1877-1947AD, 1947-1976AD, 1976-1990AD, 1990-1997AD, 1997-2000AD, 2000-2023AD.

1.3.3 The Singing technique of Ms. Ling Dongping: The singing technique refers to the Melody, Tone quality, Breathing, Content, Voice method, Accompaniment instruments, Language.

1.4 Conceptual Framework



CHAPTER II

Literature review

This chapter the relevant literature of Analysis Study of Niu Ge Folk Opera a folk art in Guangxi. In order to obtain most comprehensive information that can be used in this research. The researchers review it according the theme and purpose.

- 2.1 The knowledge about Niu Ge Folk Opera in Guangxi, China.
- 2.2 The History of Niu Ge Folk Opera.
- 2.3 Folk song in Guangxi, China.
- 2.4 Ms. Li Dongping.
- 2.5 The theory used in research
- 2.6 The related research

2.1 The knowledge about Niu Ge Folk Opera in Guangxi, China.

Niu Ge Folk Opera is a local opera in Pingnan County, Guangxi. For hundreds of years, it has not only been widely sung in the county, but also radiated to the surrounding southeastern Guangxi and even Guangdong and other places. It has a considerable influence. Since few people have excavated and compiled its tunes, the music of Niu Ge Folk Opera It is still in a relatively primitive stage and is an uncut jade. (Liu Xueliang, 2012)

Niu Ge Folk Opera has the following outstanding characteristics: first, the melody characteristics are closely related to the local Cantonese dialect tone, the tunes are relatively simple, there is not much difference between the plays and the tunes in the plays, and it is mainly based on the Cantonese dialect. . Second, there are no melodic accompaniment instruments, all rhythmic gongs and drums percussion instruments. Third, there are already divisions into roles of Sheng, Dan, Chou and Wu. Fourth, the repertoire is rich and can be divided into two types: traditional drama and modern drama according to the story content. In terms of traditional operas, there are traditional classic themes of the Han nationality such as "General of the Yang Family" and "Xue Rengui", as well as "A Lazy Sells a Pig", "Reunion of Flesh and Bones", and "Linghua Robbery" adapted from folk stories. In terms of modern

dramas, there are "Photography", "Wedding Troubles", "Three Treasures", etc., with rich and diverse themes and contents. There are stories about the relationship between mother-in-law and daughter-in-law in modern life, and there are also stories about cooperation with industrial and commercial banks and tax banks to publicize anti-counterfeit banknotes and anti-tax evasion. These plays inspire and educate the public in entertainment, improve their quality, and embody Confucian humanistic ideas of governing the world and educating people. (Ma Dongliang, 2010)

The musical structure of Niu Ge Folk Opera is very simple, with only upper and lower sentences. The lyrics are unified into seven-rhythms, with relatively strict rhymes, and are sung repeatedly in the local vernacular. Since there is no musical background or accompaniment, in order to allow the singer to rest in the middle, some simple gongs and drums are often inserted after singing the next sentence. The upper sentence is generally 12 beats, and the second sentence is 14 beats. It is this asymmetrical sentence structure that has become one of the more important features of Niu Ge Folk Opera tunes. (Liu Xueliang, 2012)

The action characteristics of the Niu Opera performance are mainly singing, with very little dancing. The actors' movements are just simple hand movements, stage steps, smoothing, etc., and the lyrics are used to express the storyline. (Wang Yiping & Chen Jinyan, 2010)

As a type of opera in the "Complete Collection of Chinese Operas", Niu Ge Folk Opera is the same as other places. The emergence of Niu Ge Folk Opera is accompanied by a beautiful legend. If Peking Opera is the quintessence of the country, then Niu Ge Folk Opera is the "regional quintessence" of Guangxi. (Yang Xiaojun, 2020)

2.2 The History of Niu Ge Folk Opera.

2.2.1 The period of the Republic of China

It is recorded in "Chinese Opera Records Guangxi Volume" (Niu Ge Folk Opera Zhi, 1986 edition) that in the early Republic of China, people in southeastern Guangxi continued to learn from and absorb tea-picking operas, Cantonese operas, puppet shows, Some performance formulas and singing styles of folk songs and other operas have continuously enriched and developed Niu Ge Folk Opera, and then

several Niu Ge Folk Opera troupes appeared, often performing in Tengxian, Pingnan, Rongxian, Cenxi and other places. But it is not for commercial purposes, it is an entertainment performance performed by the people purely out of love for drama during the slack period. These performances did not set up a stage, but only performed on an empty sun-drying field or lawn in the village. As the content of the performance continued to enrich, a square table and chairs began to be added to the performance area, and one or two pieces of red cloth were added to the background as a door for entering and exiting the stage and for covering actors behind the stage. In addition, according to the memories of old artists, Guangxi, especially southeastern Guangxi, was not affected by large-scale wars during the period of the Republic of China. At that time, the development of local dramas was not hindered by the chaos of warlords in various places and the Japanese invasion of China. Serving the landlords and bureaucrats. At this time, the troupe began to spend part of the expenses on purchasing costumes and props and purchasing related performance equipment after earning income from frequent performances. In terms of repertoires, performance organizations write and perform themselves. Their creations originate from the life and production of local people. In addition to the traditional performances of "Dancing Spring Cows" and singing cows, other historical stories, myths and legends, real life facts, etc. are gradually added. The themes and content are adapted, and the repertoire ranges from simple to complex, but they are all easy to understand. The early Niu ge dramas "Alai Selling Pigs" and "Flesh and Bone Reunion" were based on real stories that happened among the people. They were popular among the people because of their simple plots, few characters, concentrated contradictions, and humor. (Niu Ge Xi Zhi, 1986)

2.2.2 After the founding of the People's Republic of China

From the founding of the People's Republic of China to the present, under the influence of history, politics, economy, and people's emotional pursuit, Niu Ge Folk Opera has experienced ups and downs such as prosperity, stagnation, heyday, ebb and steady development. (Niu Ge Xi Zhi, 1986)

There are three reasons for the prosperity and development of Niu Ge Folk Opera: First, the policy of dividing fields and land was implemented after the founding of New China. Farmers got the land, which greatly improved their

enthusiasm for labor, ushered in a bumper harvest, and began to enrich their material life. It also promotes the development of entertainment culture. Secondly, the local government actively responded to the call of the country's policy of enriching the cultural and spiritual life of the people, and vigorously developed local dramas. Every county has dozens of opera troupes. Southeast Guangxi Opera Troupe, especially in Teng County, took the lead in cross-regional Townships and villages carry out performances that last for dozens of days. At the same time, they also hold training classes to teach cattle songs and operas, and recruit apprentices. The number of Niu Ge Folk Opera troupes recorded in Pingnan County and Teng County increased rapidly to hundreds. Finally, after the founding of New China, women began to be the masters of the house, and many women began to participate in singing, breaking the tradition that women could not perform on stage in the past. Women's accents are more beautiful, their images are better-looking, and their performances are naturally better than men's. There is even a phenomenon of women disguised as men. At that time, women didn't have any headgear, just wrapped their heads with towels, and their costumes were only made of red cloth and patterned cloth, and then tied a red belt around their waists, and a little rouge was applied on their faces to perform on stage. It's more engaging than an all-male show in the past. In terms of performance, Niu Ge Folk Opera only has a few simple movements, and the repertoire is simply singing ancient Chinese or historical classic stories and storytelling. In terms of libretto, it is not as beautiful as it is now and pays attention to rhymes at the end of sentences. But the addition of women has made Niu Ge Folk Opera develop very well. For the above three reasons, Niu Ge Folk Opera has gradually entered a prosperous stage, and the repertoire of performances is also increasing, but most of them are costume dramas. (Niu Ge Xi Zhi, 1986)

During the Cultural Revolution, it was required to destroy the feudal "four olds" and establish the "four new". was called off. Many folk troupes had difficulty surviving and were forced to disband. The troupes that were not disbanded changed to art troupes to sing red songs and dance Yangko. In addition, many scripts, costumes, and props of Niu Ge Folk Opera were damaged or burned. Therefore, during the ten years of the Cultural Revolution, Niu Ge Folk Opera basically ceased to be performed. (Niu Ge Xi Zhi, 1986)

After the reform and opening up, the development of Niu Ge Folk Opera has reached its peak. There are two reasons: one is that the country and the government have opened up their minds, and a hundred schools of thought are letting go and contending; the other is the influence of the objective laws of historical development. After the ban is lifted, it will be like a sudden outbreak after forbearance for a long time, and Niu Ge Folk Opera has achieved unprecedented development in this way. At this time, almost every production team in every village had a cow opera troupe. According to incomplete statistics, there were more than 300 troupes in Teng County and more than 270 troupes in Pingnan. Various township cultural stations and villages select artists with foundation and qualifications for intensive training, and hire professional Cantonese opera and tea-picking opera performance teachers for guidance and training. The artistic level of the play has been raised to a higher level. At the end of the 1980s, the theater troupes of the cultural centers of the two counties were disbanded one after another, and the trained artists returned to their respective townships to continue to form new Niu Ge Folk Opera Troupes. The number of troupes and artists reached their peak. The spread of Niu Ge Folk Opera by the public led the government to begin to assess folk theater troupes and issue relevant certificates of performance permits. The highly skilled and popular theater troupes have also begun to perform across towns, counties, cities and even out of provinces. Artists who sing well have gradually formed partners through tours and exchanges and gathered to form new troupes to continue performing. Niu Ge Folk Opera was greatly spread. The theater troupe developed freely among the people toured a lot at night and during the slack season. The audience and apprentices of Niu Ge Folk Opera at that time also reached its peak. Every village in southeastern Guangxi has a theater troupe, whether it is for self-entertainment. It is also fun for the public to raise funds to invite the theater, and there are performances every night. However, this surge in numbers can easily cause another negative impact, that is, more performances and more actors will lead to the flooding of the Niu Ge Folk Opera market. The quality of performances and the technique of actors are uneven, and it is easy. It leads to the confusion of people's aesthetics and increases the difficulty of management of cultural functional departments. (Niu Ge Xi Zhi, 1986)

The reform and opening up opened a window for the inland people to understand the outside world. The economic prosperity of the "Pearl River Delta" region is very attractive to the people in the southeast of Guangxi. The disparity in income also makes many people choose to work in Guangdong, which directly causes the number of performers and audiences in Niu Ge Folk Opera decreased dramatically. Young people who go out to work are also deeply influenced and stimulated by the new lifestyle and entertainment culture in open cities such as Guangdong, Hong Kong, and Macao. In addition to the popularity of pop music, TV, and movies in the 1980s and 1990s, people out of curiosity and A trendy mentality will inevitably lead to neglect or even stop paying attention to traditional cultural entertainment such as Niu Ge Folk Opera. The originally closed and backward villages are gradually becoming modernized, commercialized, and urbanized metropolises. Industrialization has strongly impacted the industrial structure, way of life, spiritual entertainment, cultural thinking, etc. of traditional agricultural culture. As a result, many theater troupes cannot survive and have to go out after disbanding. Part-time job, Niu Ge Folk Opera has been affected by the "work wave" and there has been a crisis of dissemination and inheritance. (Niu Ge Xi Zhi, 1986)

With the in-depth implementation of the open policy, people are also willing to receive new information from outside before and after entering the new century. Even the thinking and cognition of the elderly and children who stay in the countryside are constantly changing. These people are receiving At the same time, the entertainment methods of the new era have re-incorporated traditional culture. At this time, Niu Ge Folk Opera has once again ushered in recovery and stable development, which is reflected in the following aspects:(Niu Ge Xi Zhi, 1986)

First of all, because the traditional customs rooted in this land will not be completely changed easily in a short period of time. The active-minded people are keenly aware of business opportunities, and record the performances of Niu Ge Folk Opera, put them into tapes, CDs, electronic files, and mobile U disks, and play them through tape recorders, VCD, DVD, MP3, MP4, and computers. At this time, after some young people who go out to work have a certain amount of savings, they will think of honoring the old people and children who have stayed in the countryside, and then have the idea and action to make up for the lack of companionship, and then go

home during the Chinese New Year or major traditional festivals. From time to time, they ask for operas to please the elderly, or when they return home, they also buy audio-visual equipment such as tape recorders, video recorders, VCDs, and DVDs back to the countryside, and then buy various audio tapes and CDs of Niu Ge Folk Opera for the elderly to play and watch at home. This allows the people left behind in the village to hear or see the Niu Ge Folk Opera without leaving home, which reduces the cost of watching the theater and changes the venue for watching the theater. Influenced, followed by watching the opera, which indirectly increased a new batch of Niu Ge Folk Opera audiences. A large number of people's entertainment needs lead to the marketization and commercialization of Niu Ge Folk Opera. This kind of communication method first appeared in Pingnan County. On the days of going to the market, the circulation of CDs in Pingnan District can exceed 10,000. The distribution of CDs did not reduce the number of performances by the troupe. On the contrary, the number of live performances by the troupe increased because of the telephone number reserved when filming the scene. Another effect of the marketization of Niu Ge Folk Opera is to increase the costumes of the actors and make the stage larger and more practical. Now most theater troupes have changed the means of transportation for performances and use trucks to carry goods and actors. Some theater troupes also have special The private buses are used by the actors during the performances. This kind of commercialization brings more convenience to both the performers and the theatergoers.

Secondly, there was no comprehensive and in-depth investigation before, and it was mistakenly believed that the economic development of rural areas after the reform and opening up would lead to the demise of rural traditional culture. However, based on the data and interviews conducted by the researcher at present, this is not the case. On the contrary, after the people's life is rich, their thinking is more open, and they have experienced the impact of foreign cultures from the reform and opening up, and they pay more attention to the familiar local traditional culture. In addition, as the people have solved their food and clothing problems, many elderly people have spare time and have returned to the performance stage one after another, or copied scripts, helped with soundtracks, and guided young students. People who have a certain financial ability gradually imitate the way of asking for plays at the end of the last

century. Villagers actively propose to raise funds for playing during the slack season, and some villagers take the initiative to continue raising funds for playing after sending plays to the countryside. It is customary to invite the Niu Ge Folk Opera Troupe to add a festive atmosphere. As artists combine WeChat, Douyin, Kuaishou and other new media live video technologies, many young people working and studying in other places will frequently interact with artists and imitate and learn from videos. Nowadays, many young people who return to their hometowns for the New Year will take the lead in proposing to invite Niu Ge Folk Opera to perform in the village for the joy of their parents or to show their economic strength, even if they do not have a red wedding event at home, adding to the lively atmosphere. During the Spring Festival, some theater troupes have tried to arrange a one-week, half-month or even one-month schedule in a certain village or township with strong economic strength and large population. Sometimes it can only be based on the weather or the needs of the villagers. Two or three plays will be staged a day, and the audience in front of the stage will be full. Some young people turn on Douyin and Kuaishou live broadcast software functions to watch Niu Ge Folk Opera at home due to weather and seat restrictions, and some often comment, like, interact with actors, and imitate on the live broadcast software. There are also many people who often spontaneously organize non-governmental social gatherings and concerts. Niu Ge Folk Opera fans and fans use QQ groups, WeChat groups, Kuaishou, Douyin, etc. to watch, perform, imitate and learn, and comment on Niu Ge Folk Opera.

Since then, people's love for Niu Ge Operahas also attracted the attention of relevant cultural departments. Both Pingnan County and Teng County Niu Ge Folk Opera were included in the list of autonomous region-level intangible cultural heritage in 2008, and Pingnan County was listed in 2012. The China Folk Literature and Art Artists Association named it the honorary title of "Hometown of Niu Ge Folk Opera in China", and Teng County was awarded the honorary title of "Hometown of Niu Ge Folk Opera Characteristics in Guangxi" by Guangxi Federation of Literary and Art Circles in 2016. At present, in Pingnan County and Teng County, there are hundreds of performances and a lot of funds for sending plays to the countryside and campuses every year. folk theater. These have laid a solid foundation for the inheritance and dissemination of Niu Ge Folk Opera.

2.3 Folk song in Guangxi, China.

Guangxi is known as the "Sea of Songs". It is home to 11 ethnic minorities including Zhuang, Yao, Miao, Dong, Maonan, Mulaohui, Jing, Shui, Yi and Gelao. During the long historical process, each minority has the people of the nation created their own national music form, which matured through continuous accumulation, transformation and refinement, and what was passed down to future generations was the gold-like essence. How to effectively use and inherit such precious national music resources has become one of the most important issues at present. (Cen Mian & Huang Juebin, 2014)

Guangxi Zhuang folk songs are a true reflection of the social scene in Guangxi. It not only contains detailed records of the daily life and work of Guangxi Zhuang compatriots, but also embodies the special ethnic minority cultural connotation. Guangxi Zhuang folk songs are nurtured in the special ethnic minority culture. At the same time, it has very distinct regional characteristics. Whether it is the content of the song or the fresh melody and vivid lyrics, it can profoundly reflect the aura and beauty of the Guangxi region. Among many Chinese folk songs, Guangxi Zhuang folk songs have become one of the most important categories with their distinctive regional and cultural characteristics. (Wang Henghua. 2019)

Guangxi has very rich ethnic music resources, which are rare and precious assets. In the context of the new era, protecting and inheriting these excellent cultural heritages is the responsibility and obligation that every Chinese son and daughter should bear. Under the impact of global commercial culture, ethnic music in Guangxi is under unprecedented impact. As music educators, it is necessary to develop ethnic music resources and give full play to the role of ethnic music resources in order to better protect and inherit national culture. (Lin Ni. 2020)

2.4 Ms. Li Dongping.

The researchers learned through Internet searches and local collections that Niu Ge Folk Opera, as an intangible cultural heritage, can only be carried forward and inherited by inheritors because of its "intangible nature." The inheritor, Ms. Li Dongping, was born in Huo Huo Village, Daxin Town, Pingnan County, has been

fond of Niu Opera since he was a child. In 1982, he was admitted to the county Niu Opera Troupe and participated in training at the cultural center. He insists on performing in the countryside every year. In February 2008, it was rated as an autonomous region-level intangible culture The key informant of the heritage Niu Opera. In 2010, he participated in the third "Hezhi" Square Cultural Festival in Guigang City and won the second prize in the cultural performance "Military and Civilian Fish and Water" and the third prize in the performance "Visiting the Relatives". In September 2018, he participated in the Nanning Eighth Festival The Gui Folk Festival (Folk Song) "Beautiful South" theatrical performance "West Lake Mercy" won the Outstanding Performance Award. Niu Opera training classes are actively carried out every year. So far, hundreds of students have participated in the training, cultivating batches of new talents, allowing them to Pingnan Niu Opera has been inherited, carried forward, and prospered forever.

2.5 The theory used in research

2.5.1 Anthropological theory

Using the theory of anthropology, the researchers analyzed and studied the historical origin and development of Guangxi folk art Niu Ge Folk Opera. Through the combing and analysis of the historical development of the cultural heritage of Niu Ge Folk Opera in Guangxi folk art history, it has certain reference significance for the study of the music of Guangxi folk art Niu Ge Folk Opera. Field investigation is the most direct way to understand and master human life and production behavior. The purpose of fieldwork is to obtain basic information and theoretical basis of anthropology. The method of fieldwork is to obtain first-hand research materials through direct surveys, interviews, and life experiences. (Wang Mingming. 2002)

2.5.2 Musicology theory

Musicology is the general term for all theoretical disciplines that study music; musicology has different research objects and emphases in different periods. In addition to the basic research objects, musicology also studies history and all individual and national musical behaviors, that is, music. Psychological behavior, creative behavior, performance behavior, aesthetic behavior, acceptance behavior, and learning behavior. Musicology majors mainly study basic theories and knowledge

such as music history and music education, receive basic training in music theory and practice, and have the basic ability of music research and teaching (Merriam,1964).

2.5.3 Ethnomusicology

Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of various nations in the world and its development types. Fieldwork is the basic way to obtain sources of research materials. Its main feature is that it regards the music object of investigation and research as a musical phenomenon, and advocates placing the existing traditional music and its development types of a certain nation in the specific natural and social cultural environment of the nation. Members of the country (individuals or groups) should be delivered musically. How to construct, use, disseminate and develop the basic morphological characteristics, laws of survival variation and national cultural characteristics of these types of music according to their own cultural traditions. (Wu Guodong,1997).

2.5.4 Historical musicology

At the end of the 19th century, "historical musicology" was established by the Austrian musicologist Guido Adler. Historical musicology is a humanities science that conducts historical research centered on human music activities, and is a branch of history and musicology that is represented by the achievements of works. It focuses on music history, but also includes some related disciplines. This is a narrow generalization of historical musicology as a field of musicology. Usually contains:

- 1) The musical life and evolution of primitive peoples in various countries in the world;
- 2) The historical and existing music status of various ethnic groups and countries;
- 3) The origin, mutual influence and evolution process of various genres;
- 4) Composers and performers' artistic careers, style characteristics of their works and their impact on society;
- 5) The impact of superstructures and ideologies such as society, politics, economy, education, and literary and artistic trends on music, and research on music literature in various eras. (Wang Magazine. 2022)

2.5.5 Chinese Traditional Music Theory

The research method of traditional Chinese music theory is to analyze, interpret and analyze the musical structure of Guangxi folk music Niu Ge Folk Opera. Chinese traditional music includes three major music systems: Chinese music system, European music system and Persian-Arabic music system (Wang Yaohua, 2010).

2.6 The related research

In order to better understand the Guangxi folk art Niu Ge Folk Opera, the researchers consulted Guangxi's geographical location and environment, Guangxi history, Guangxi economy, Guangxi politics, Guangxi culture, Guangxi religious beliefs and Guangxi folk customs through the library of Guangxi Zhuang Autonomous Region, and analyzed these. A series of data were screened and initially analyzed. At the same time, we also collected relevant literature through online search (Wanfang, Huawang and other databases).

In Peng Nianping work on the development and protection of local Niu Ge Folk Opera culture, it is mentioned that Niu Ge Folk Opera has popular language, vivid and subtle images, humorous and playful, specific facial makeup, appearance and music structure, and strong local characteristics. The county people love it, and many Guangxi people have been deeply attracted by it. Niu Ge Folk Opera is mainly performed in the form of singing, and the dialogue is in local vernacular, with a strong local color.

Quan Jie article on the performance art of intangible cultural heritage of traditional drama mentioned that the original Niu Ge Folk Opera performance did not have a script, but a literate "player" told the actors the storyline and the plot of the play. The characters are played, and then the actors themselves think and design the lines and libretto of the characters they play. Today's Niu Ge Folk Opera has a script, and actors only need to follow the content of the script to perform.

Wang Yiping and Chen Jinyan "Analysis of the Contents and Characteristics of Niu Ge Folk Opera in Pingnan, Guangxi" discussed from the perspective of folk culture that Niu Ge Folk Opera and Tea Picking Opera belong to a kind of simple folk singing art, which is deeply loved by local people because the performance is performed by the people. Familiar with production and life materials and easy-to-understand performance forms.

Zhang Minmin Niu Ge Folk Opera uses the Cantonese language branch of the vernacular dialect for singing, and the Cantonese language branch in Guangxi is mainly used in the southeast of Guangxi. Due to the language barrier and similarities and differences in dialects, it is impossible to understand the singing content and appreciate the singing style, so the Niu Ge Folk Opera can only be spread in the rural areas of southeastern Guangxi, and the scope of spread is limited.

Mo Lanxiang (2022) discussed the development dilemma and communication strategy of Pingnan Niu Ge Folk Opera in Guangxi and pointed out: According to legend, Niu Ge Folk Opera originated from the local custom of singing and dancing spring cattle, combined with the elements of local folk songs and the performance characteristics of tea-picking opera, it evolved into Niu Ge Folk Opera. By the 1940s, Niu Ge Folk Opera gradually became prosperous after absorbing Cantonese opera performance techniques and singing art. By the mid-1980s, Niu Ge Folk Opera in its heyday had been enriched and perfected in terms of repertoire, tunes, costumes, and props. Almost every village had a Niu Ge Folk Opera team, and it also developed and spread rapidly in surrounding counties in vernacular areas.

Qin Yingxin (2023) mentioned in the investigation and research on the ecology of Niu Ge Folk Opera in Teng County, Guangxi: When exploring the origin of Niu Ge Folk Opera from the perspective of cultural ecology, it is not difficult to find that its birth is affected by many factors. The first is political factors. The immigrant population of "Ou Ge Shuo" is the counter-insurgency army, and "Folk Song Shuo" is the soldiers of the Qin Dynasty. These two ways of population interaction are closely related to political policies. Secondly, we should pay attention to the economic factors while seeing the most direct political factors that contributed to the birth of the ancient vernacular. Finally, "the essence of culture is the humanization of nature, and the formation mechanism of culture is inseparable from the natural environment or geographical environment." In different geographical environments, folk songs will present different genres and forms.

Danjuan LI (2014) "The Characteristics and Value of Pingnan Niu Ge Folk Opera" comprehensively discusses the historical origin of Pingnan Niu Ge Folk Opera, discussing Niu Ge Folk Opera from the aspects of performances, personnel, stage props, appearance, accent, musical instruments, dialects, etc. It discusses the

value of Niu Ge Folk Opera from the aspects of art, culture, and folk customs, and discusses the current plight and crisis of Niu Ge Folk Opera in Pingnan area from the aspects of lack of funds, talents, and professional training.

Chen Liqin "Propagation and Inheritance of Pingnan Niu Ge Folk Opera" analyzes that Niu Ge Folk Opera cannot be separated from the spread of drama from the perspective of communication. She believes that the most important channel for Niu Ge Folk Opera to be inherited is communication. Influence of play dissemination process.

"Chinese Opera Records Guangxi Volume" (Niu Ge Folk Opera Records, 1986 Edition) edited by the editorial team of Tengxian Niu Ge Folk Opera Records mainly records and researches the origin, costumes, opera troupes, and artists of Niu Ge Folk Opera in Teng County, is a valuable data set. However, this material only briefly describes the development history of Niu Ge Folk Opera within the jurisdiction of Teng County, and does not show the performance tradition of Niu Ge Folk Opera in local people's life, nor the value and significance of Niu Ge Folk Opera performance in people's life.

Chen Le "Inheritance and Survival Status of Niu Ge Folk Opera in Tengxian County" discusses the main inheritors, genealogy and methods of inheritance of Niu Ge Folk Opera in Tengxian County at present, as well as the organizational structure, operation mode and performance scope of the troupe. Current status of opera. And put forward the trend of Fuji County's current concerns about the free operation of the market.

Dang Yuna "Analysis of Niu Ge Folk Opera Singing in Tengxian County" discusses and sorts out the real reason why Niu Ge Folk Opera singing is natural, friendly, easy to teach, and popular among the people by discussing the tone of Niu Ge Folk Opera from the parts of the human body's pronunciation.

In Yang Zhongren thesis "The Exploration of the Creation and Creation of TV Documentaries "Talking about Guigang""", the TV documentary filmed the representative successors and their performances of the Niu Ge Folk Opera, Shigong Opera, and Puppet Show in Guigang City. The three traditional dramas that are popular in Guigang area are presented in the form of story and story, and the video preservation and recording are made for the protection of intangible cultural heritage.

Xie Shituan's "Pingnan Niu Ge Folk Opera's Brand Building Road" believes that Niu Ge Folk Opera is very close to the reality of life in rural areas and farmers, and suggests that Niu Ge Folk Opera should follow the path of industrialization and development. However, the article did not conduct a more detailed analysis on how to industrialize Niu Ge Folk Opera.

Liu Xueliang's "Analysis of the Music and Singing Art of Niu Ge Folk Opera" analyzes the characteristics of Niu Ge Folk Opera from the perspective of musical form and mode, and compares it with the musical characteristics of other operas, hoping to promote the prosperity and development of local culture.

Zhang Lijuan's "Research on the Variety Exchange of Puxian Opera--Centered on Traditional Opera" believes that discussing Puxian Opera from the perspective of geographical location, migration history and local culture can provide a reference for the development of local operas in my country, especially southern operas.

Zeng Wenjuan's "Research on the Cultural Ecology of Zhangpu Folk Opera" believes that Zhangpu's natural geography, history and culture, folk beliefs, folk customs, and literature and art together constitute the folk cultural ecology, and these factors can solve the survival crisis of Zhangpu folk opera.

Wu Guodong (1997) "Introduction to Ethno-Musicology", the styles of "music aspirations" and "music theories" in the writing style of ethno-musicology are often interrelated and intertwined. If "Lezhi" mainly touches on phenomena, parts, microcosms, and small caps, then "Yuelun" mainly touches on the essence, the whole, the macrocosm, and the overall situation. From phenomenon to essence, from part to whole, from microcosm to macrocosm, from small to large, is obviously a logical connection and induction of various forms of ethnomusicology writings.

Merriam (1964) the publication of "The Anthropology of Music", established a more rigorous theoretical framework. This kind of anthropological way of thinking regards the world as a world limited to a certain range, shared by culture, and relatively static in social structure. Holding such a view leads to fundamental questions of ethnomusicology, namely, the relation of music to other categories in culture and the role of music in continuous and changing social systems.

Wang Yaohua (2010) "Structure of Traditional Chinese Music" is the latest research achievement to explore and establish the theoretical system of Chinese

traditional music structure. The book "Structure" has a clear structure, clear views, and rigorous academics. The book consists of nine chapters, which can be divided into three parts: the introduction, the main body and the summary. There are five chapters in the introduction of the opening book. This part briefly defines and expounds the nature, definition, goal, and object of view of Chinese traditional music structure, as well as exhaustively collects and sorts out the existing research results. In traditional music and its structure, "Qiang" is a concept with many meanings in music morphology, music structure and music aesthetics.

Wang Mingming proposed in "What is Anthropology?": The method of fieldwork is to obtain first-hand research materials through direct surveys, interviews, and life experiences.

Cen Mian & Huang Juebin pointed out in their analysis and thinking on the current situation of the protection and inheritance of Guangxi's national music culture: Guangxi is known as the "Sea of Songs", where Zhuang, Yao, Miao, Dong, Maonan, Mulao Hui, There are 11 ethnic minorities including Jing, Shui, Yi, and Gelao. In the long historical process, people of each ethnic minority have created their own national music forms, which have matured through continuous accumulation, transformation, and refinement, and have been passed down to future generations. is the essence of gold. How to effectively use and inherit such precious national music resources has become one of the most important issues at present.

Wang Jian mentioned in his summary of the development of contemporary German historical musicology: At the end of the 19th century, "historical musicology" was established by the Austrian musicologist Guido Adler.

Wang Henghua's research on the inheritance and innovation of Zhuang folk songs in Guangxi. Guangxi Zhuang folk songs are a true reflection of the social style of Guangxi. It not only contains detailed records of the daily life and work of Guangxi Zhuang compatriots, but also embodies the special cultural connotation of ethnic minorities. Guangxi Zhuang folk songs were born in the special minority culture, and at the same time have very distinctive regional characteristics. Whether it is the content and themes involved in the songs, the fresh tunes and vivid lyrics, they can profoundly reflect the characteristics of the Guangxi region. Beautiful aura. Among

the many Chinese folk songs, Guangxi Zhuang folk songs have become one of the most important categories with their distinctive regional and cultural characteristics.

Lin Ni discussed the development of ethnic music resources in Guangxi and pointed out: Guangxi has very rich ethnic music resources, which are rare and valuable assets. In the context of the new era, it is important for each of us to protect and inherit these excellent cultural heritages. All Chinese people should bear the responsibilities and obligations. Under the impact of global commercial culture, ethnic music in Guangxi is under unprecedented impact. As music educators, it is necessary to develop ethnic music resources and give full play to the role of ethnic music resources in order to better protect and inherit national culture.

Ma Dongliang mentioned in the article The Impact of Social Traditional Culture on the Cultural Communication of Contemporary Niu Ge Folk Opera: Niu Ge Folk Opera has the following outstanding characteristics: First, the melody characteristics are closely related to the local Cantonese dialect, the tunes are relatively simple, and the differences between the dramas are There is not much difference between the tunes in the movie and in the play, which are mainly composed according to the Cantonese dialect. Second, there are no melodic accompaniment instruments, all rhythmic gongs and drums percussion instruments. Third, there are already divisions into roles of Sheng, Dan, Chou and Wu. Fourth, the repertoire is rich and can be divided into two types: traditional drama and modern drama according to the story content.

Yang Xiaojun's opera Niu Ge Folk Opera mentions Niu Ge Folk Opera as a type of opera in the "Complete Collection of Chinese Operas". Like other places, Niu Ge Folk Opera came into being and is accompanied by a beautiful legend. If Peking Opera is the quintessence of the country, then Niu Ge Folk Opera is the "regional quintessence" of Guangxi.

CHAPTER III

Research Methodology

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 Select Research site and key informant.

3.2.2 Research tools

3.2.3 Data Collect

3.2.4 Data Management

3.2.5 Data Analysis

3.2.6 Presentation

3.1 Research scope

3.1.1 Scope of content

3.1.1.1 To study the history and development of in Guangxi folk art Niu Ge Folk Opera, China.

3.2.2.2 To study the singing technique of Ms.Li Dongping.

3.1.2 Scope of research site

I chose Pingnan County, Guigang City, Guangxi Zhuang Autonomous Region, because there are professional Niu Ge Folk Opera performance groups, as well as many Niu Ge Folk Opera performers and Niu Ge Folk Opera lovers, and Ms. Li Dongping also lives here, which is convenient for me to study Ms. Li Dongping work. The spread of Niu Ge Folk Opera. Pingnan Niu Ge Folk Opera is one of the oldest existing folk dramas in Pingnan County, Guigang City, Guangxi. The singing language of Pingnan Niu Ge Folk Opera is Pingnan local vernacular, with simple singing and catchy lyrics. Pingnan Niu Ge Folk Operawas selected into the second batch of autonomous region-level intangible cultural heritage list in Guangxi in May 2008. In 2012, the China Folk Literature and Art Association awarded Pingnan

County the honorary title of "Hometown of Chinese Niu Ge Folk Opera". Today, there are still a certain number of Niu Ge Folk Opera folk troupes active in Daxin, Daan, Liuchen, Pingshan, Simian, Dapo, Dazhou, Zhenlong and other townships in Pingnan County. Pingnan County, known as Gongzhou in ancient times, has been established as a county for nearly 1700 years. Pingnan County is located in the southeast of Guangxi Zhuang Autonomous Region, northeast of Guigang City, and the middle reaches of the Xijiang River Basin. It is adjacent to Teng County in the east, Rong County in the south, Guiping City in the west, Mengshan County in the north, and Jinxiu Yao Autonomous County in the northwest. The administrative area is 2983.96 square kilometers. Pingnan County is the hometown of Chinese poetry culture, the hometown of Chinese cattle song and opera, the inheritance base of Chinese poetry culture, the hometown of Shixia long an in China, a famous county of Chinese culture, a large county of national grain production and a large county of national pig transfer.



https://gss0.baidu.com/vo3dSag_xI4khGko9WTAnF6hhy/zhidao/pic/item/5d6034a85edf8db16efebe470b23dd54574e74c5.jpg



Figure 2. Map of Guiyang City

Source: www.Baidu.com (accessed on August 2, 2023)

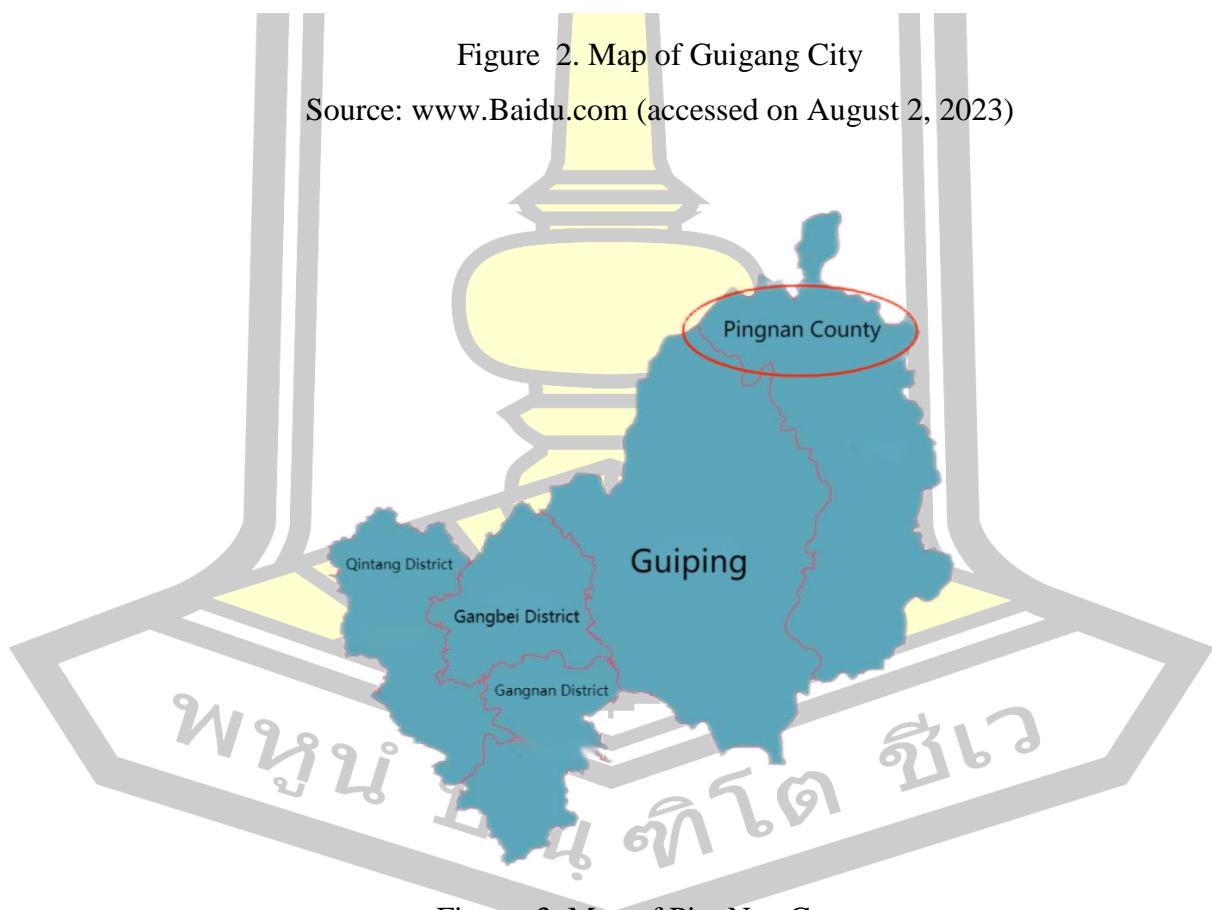


Figure 3. Map of PingNan County

Source: www.Baidu.com (accessed on August 2, 2023)

3.1.3 Scope of time

The time frame of my research is from November 1, 2022 to December 30, 2023.

3.2 Research Process

3.2.1 Select Research site and key informant.

Research location: Pingnan County, Guigang City, Guangxi Zhuang Autonomous Region, China

Reason: Pingnan Niu Ge Folk Opera was included in the Intangible Cultural Heritage Protection List of the Autonomous Region in 2008. In 2012, Pingnan County was awarded the title of "Hometown of Chinese Niu Ge Folk Opera" by the Chinese Folk Literature and Art Association. In 2013, Pingnan County was named the 2012 Autonomous Region-level "Hometown of Chinese Folk Culture and Art" However, in this era of rapid development of various cultural and entertainment methods, the survival and development of Niu Ge Folk Opera has been greatly impacted. It is very important for the local people to protect the intangible cultural heritage of Niu Ge Folk Opera.

Key informants: Ms. Li Dongping.



Figure 4. Ms. Li Dongping

Source:Zhu Qiuyan (2022)



Figure 5. Ms. Li Dongping

Source: Zhu Qiuyan (2022)

Ms. Li Dongping, female, was born in Dahuo Village, Daxin Town, Pingnan County. She liked Niu Ge Folk Opera since she was a child. In 1982, she was admitted to the County Niu Ge Folk Opera Troupe and participated in training in the Cultural Center. He insists on performing in the countryside every year. In February 2008, he was named the key informant of Niu Ge Folk Opera, an intangible cultural heritage at the autonomous region level. In 2010, he participated in the second prize of the cultural performance "Military and Civilian Fish and Water" in the third "Lotus" Square Cultural Festival in Guigang City, and won the third prize in the performance "Visiting In-Laws". In September 2018, he participated in the Nanning Bagui Folklore Festival (Folk Song) "Beautiful South" theatrical performance "West Lake Show Mercy" won the Outstanding Performance Award. Every year, Niu Ge Folk Opera training classes are actively carried out. Hundreds of students have participated in the training so far, and batch after batch of rookies have been trained, so that Pingnan Niu Ge Folk Opera can be inherited, carried forward, and prosperous forever.

The background music uses 4 songs, as follows:

- 1) "Military and Civilian Fish Water Situation"
- 2) "Visiting the Family"
- 3) "West Lake Love"

4)"Bu Huo"

3.2.2 Research Tools

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

Process of making the questionnaire (based on research objective).

- 1) Create a questionnaire for key insiders
- 2) Then submit the file to my tutor for review
- 3) Then hand it over to the key informant to see if the file is comprehensive
- 4) Revise the questionnaire and make up for deficiencies
- 5) Take my questionnaire to an expert for review
- 6) Continue to revise the questionnaire

Finally, this file is used for research tools.

3.2.3 Data Collection

The researchers collected a total of 4 cow operas about the key informant Ms. Li Dongping, one of which is very popular in the local area.

Observation: The researcher went deep into the residential area of Pingnan County, Guigang City, and observed Ms. Li Dongping teaching and the performance of Niu Ge Folk Opera. At the same time, the researchers observed the relationship between Niu Ge Folk Opera and local people's daily life. Provide a basis for the next interview. The objects of observation are mainly inheritors living in Pingnan.

Interviews: Researchers recorded Niu Ge Folk Opera through interviews. The researcher interviewed the interviewees using a pre-prepared interview set in which the researcher asked the interviewees a series of questions. The researcher will also be responsible for personally recording the interviewee's responses on the interview form. The researchers interviewed three types of people, local cultural center directors, actors and inheritors.

The first research objective is that the researcher conducted a field investigation in Pingnan County, Guigang City, and collected relevant information through observation and interviews with insiders, relevant books and the Internet.

The second research objective is to take the key informant Ms. Li Dongping as an opportunity to learn and collect typical Niu Ge Folk Opera singing media data and Ms. Li Dongping singing technique.

In terms of data collection, this study collected data based on the research objectives. Collection of information on the contemporary status of Niu Ge Folk Opera in Pingnan County, Guigang City. First, the researcher used a literature review method to collect original documents on the contemporary status of Niu Ge Folk Opera in Pingnan County, Guigang City, and then collected the contemporary status of Niu Ge Folk Opera in Pingnan County, Guigang City by interviewing key insiders. Verbal information organizes data collected from literature and field sources and prepares data for analysis.

The second is Ms. Li Dongping singing techniques information. First, the researcher used the literature review method to collect original literature data and accumulate a certain amount of literature data. At the same time, Ms. Li Dongping was interviewed, Ms. Li Dongping live teaching and performance videos and audio recordings were recorded, and video and audio data were accumulated for data analysis.

3.2.4 Data Management

The researchers compiled data collected from Pingnan. Video and audio material can be scored by Sibelius to facilitate subsequent musical analysis. Interview data researchers organize these words and save them in word form. Data management is the process of efficiently collecting, storing, processing and applying data. The basic purpose of managing data is to extract valuable and meaningful data from large amounts of unclassified and chaotic data. Through my field investigation of Guangxi folk music Niu Ge Folk Opera, I classified and managed the local collection of audio recordings, videos, pictures, etc. Books are classified and managed according to history, contemporary status, musical elements, musical characteristics, preservation and dissemination. In a large amount of information, it is classified according to different information such as time, music theme, humanistic aesthetics, etc. to help subsequent analysis.

3.2.5 Data Analysis

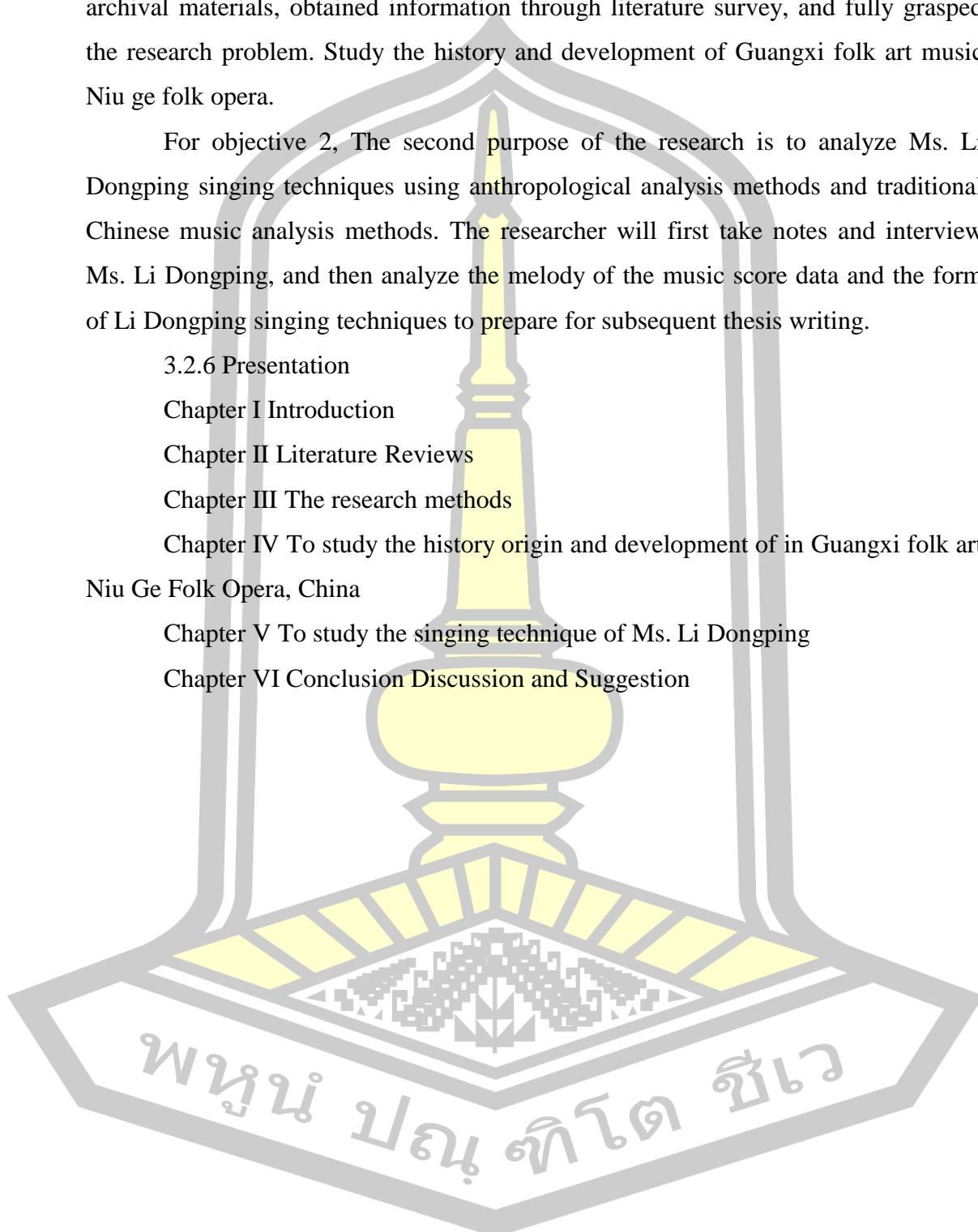
The data I analyzed started with two objectives:

For objective 1, I used a descriptive narrative method based on literature and archival materials, obtained information through literature survey, and fully grasped the research problem. Study the history and development of Guangxi folk art music Niu ge folk opera.

For objective 2, The second purpose of the research is to analyze Ms. Li Dongping singing techniques using anthropological analysis methods and traditional Chinese music analysis methods. The researcher will first take notes and interview Ms. Li Dongping, and then analyze the melody of the music score data and the form of Li Dongping singing techniques to prepare for subsequent thesis writing.

3.2.6 Presentation

Chapter I Introduction
 Chapter II Literature Reviews
 Chapter III The research methods
 Chapter IV To study the history origin and development of in Guangxi folk art Niu Ge Folk Opera, China
 Chapter V To study the singing technique of Ms. Li Dongping
 Chapter VI Conclusion Discussion and Suggestion



CHAPTER IV

The history origin and development of Opera a folk art in Guangxi,

China

- 4.1 The emergence of cattle operas
- 4.2 The development of cattle operas
 - 4.2.1 During the Republic of China
 - 4.2.2 After the founding of the People's Republic of China

Regarding why this local drama is called "Niu Ge Folk Opera", the researcher has two sayings through historical records with the oral history of the old artist: one is the historical records to worship the cattle god, dance spring cattle, gratitude and praise during the Spring Festival, and praise Cattle's related legends to farmers. The second is that some scholars and old artists believe that they are distinguished from singing sentences. Two sentences are one pair, and two sentences are even. "Puppet Song", sing two words to the "Puppet Song" that continues to complete a singing method with a pink interval, but this statement is just guessing and has not been confirmed. Adjusted by various factors such as politics, economy, culture, and production methods, the cattle operas I have seen today have basically lost the related scenes and singing of cows, simulated cattle to work, and simulation of cows. , But still use the two -character two sentences to sing.

4.1 The emergence of cattle operas

The cattle opera originated from the custom of "dance spring cow". It is a kind of folk entertainment activity that prevails in the people of the people of the southwest of Gui. Dressing the drama blows the soil cow mango god ", and the" Xing Di Zhi · Customs "of" Fujian County "Volume 5 records: On the day of Lichun, the people were dressed as a drama and advocated to return to the cow ... Thanks to the hard work of farming, it carried out activities such as worshiping cows and "dance spring cattle" during the Nonglong and Spring Festival. In the "Chinese Opera Volume, Guangxi Volume" (Niu Ge Folk Opera, 1986 Edition), the action of "Dance Spring

"Cow" mainly shows the labor process of people and cattle: catching cattle plowing – rake –sowing –weeding –harvest–harvesting – harvest – Campaign –Camel Transport –Entering the library and other plots, because the people get the help of cattle cultivation, they have reduced their hard work. After gaining a harvest, they have taught the experience of masturbating cow to teach the experience of using cattle to cultivate to future generations. Just began to use the daily life -speaking pooling and performed, so the singing of "Singing Spring Bull" ("Chinese Folk Song Integration") was described as described: (Compiled by the editorial group of Teng County Niu Ge Folk Opera Zhi. "Chinese Opera Zhi Guangxi Volume" (Niu Ge Folk Opera Zhi) 1986 edition.)

"Niu, cow, you are worried as soon as you reach the spring. However, when the people chanted, they were not real cows, but a person played by a person as a cow. The dancers are played by men. One person holds the bull whip, the two dance the cow, which is similar to the modern lion dance. Imitation of the cow to work and sing when the farmers are busy. More lively. The locals named this "dancing spring cattle" vocal "Niu Ge Tune".

In the late Qing Dynasty and early Republic of China, the "Tongqingtang" troupe of Pingnan County boldly borrowed some movements and steps of the tea picking show. For example, changing the bull whip used to dancing cattle to a bamboo flower stick, and using a fan or handkerchief to simulate the harvest rice scene instead of the sickle. And on the basis of "Niu Ge Tune", some folk tunes of He New Year and Lantern Festival have been added. The people will edit and introduce some plot stories, with musical instruments, so that Niu Ge Folk Opera continues to develop in the direction of "drama". As mentioned in the "Cultural Theory", new motivations in art are easily generated from entertainment. This contributed to the prototype of Niu Ge Folk Opera, but at that time, the people generally only sang in the small area of their own area.

4.2 The development of cattle operas

The clearly recorded Niu Ge Folk Opera was developed to varying degrees of development in the two major periods after the establishment of the Republic of

China during the period of the Republic of China. Therefore, the collected literature was discussed to varying degrees of time by time as the node.

4.2.1 During the Republic of China

In the early period of the Republic of China in the early Republic of China, the people of the southeast of Gui were recorded in the "Dance Spring Bull" activity in the early Republic of China. Some other dramas such as folk songs and some performances and vocals have continuously enriched and developed Niu Ge Folk Opera. Subsequently, several Niu Ge Folk Opera drama classes were often performed in Fujian County, Pingnan, Rongxian, Cenxi and other places. But it is not for business purposes, it is the entertainment performance of the people's love of drama during the agricultural leisure period. These performances did not set up a stage, but they chose a empty tanning valley or lawn to perform in the village. As the performance content continues to be enriched, the area of the performance began to add a square table and chair, and the background added one or two red cloth as the door to the stage and exit, as well as the actors who covered behind the stage. In addition, according to the memories of old artists, in the history of the Republic of China, Guangxi, especially southeast of Gui, was not affected by large -scale wars. At that time, the warlords in various places were chaotic and Japan's invasion of China. Just serve the landlord and bureaucratic class. At this time, after frequent performance revenue, the troupe began to use some costs to add clothing props and purchase related performance equipment. In terms of the repertoire, the performance organization is compiled and performed. Their creation stems from the lives and production of local people. In addition to "dance spring cattle" and the traditional performance of recitation cows, other historical stories, myths and legends, real life facts, etc. The content of the subject matter is adapted. The repertoire is simple to complex, but it is easy to understand. In the early Niu Ge drama "Alei Selling Pigs" and "Bone and Bone Reunion", such as real stories that happened among the people. They were simple plot, many characters, concentrated contradictions, and humorous and interesting.

4.2.2 After the founding of the People's Republic of China

Since the establishment of the People's Republic of China, due to the influence of history, politics, economy, and emotional pursuit of the people, cattle operas have

experienced ups and downs such as prosperity, stagnation, prosperity, low tide, and stable development.

4.2.2.1 Prosperous period(1877-1947AD)

Niu Ge Folk Opera has been prosperous and developed. Three reasons: First of all, after the founding of New China, the policy of implementing divisions and divisions. Farmers have obtained land, greatly improved the enthusiasm of labor, and ushered in a bumper harvest. It also promoted the development of entertainment culture. Secondly, the local government actively responded to the call of the country's enrichment of the people's cultural spirit life and policies, and vigorously developed local dramas. There are dozens of cattle opera teams in each county. Township and villages have carried out performances that lasted for dozens of days. The Niu Ge Drama Troupe recorded by Pingnan County and Tengxian has increased rapidly to hundreds. In the end, after the founding of New China, women began to be the master, and many women began to participate in singing drama, breaking the tradition that women could not be performed in the past. There are even women who are dressed in men's clothing. At that time, women had no headdress, just wrapped the head with a towel. The clothing was only sewn with red cloth and color cloth, and then tied a red belt to the waist. It is more attractive to the audience than in the past. In terms of performance, Niu Ge Folk Opera has only a little simple movement, and the repertoire is simply singing ancient texts or historical classic stories and speaking. The singing is not now moving and eagerly at the end of the rhyme. But the addition of women has made Niu Ge a good development. The above three reasons have gradually entered the stage of prosperity, and the number of plays is increasing, but most of the costume dramas are still.

4.2.2.2 Stagnation period(1947-1976AD)

During the Cultural Revolution, it was required to implement the "Four Old" and set up "Four New". Only a few revolutionary model scenes were retained. Niu Ge Folk Opera dramas were considered to be the feudal superstition of the king, talented, and beautiful men. Stop. Many folk opera classes are difficult to survive, and they have been forced to dissolve. The drama groups that have not been dissolved have been changed to sang red songs and jumping Yangge. In addition, many cattle operas have been damaged and burned by the script, costumes, and props of the cattle

opera. Therefore, during the ten years of the Cultural Revolution, cattle operas have basically stopped performing.

4.2.2.3 Heyday period(1976-1990AD)

After the reform and opening up, the development of the cattle opera reached its heyday. There are two reasons: one is that the country and the government are open -minded. Things, after lifting the ban, it will be like a long time after a long end, and the cattle opera will develop unprecedentedly. At this time, almost every production team in the village had Niu Ge Theater Team, which was incomplete statistics. At that time, there were more than 270 Pingnan area. Concentrated training, hired professional Cantonese opera and tea -picking show teachers for guidance and training, and borrowed the excellent action, tone, soundtrack, clothing and other elements of other dramas, and increased the level of the art level of cattle operas high. In the late 1980s, the County Cultural Museum Drama Troupe disbanded. The trained artists returned to their townships to continue to form a new Niu Ge Theater Troupe. The dissemination of the cattle opera has allowed the government to start the relevant certificates of the folk theater troupe and issue a performance permit. The high level of technique and popular theater also began to perform across towns, districts, cross - cities, and even provinces. The well -sang artists gradually became partners and gathered to form a new drama troupe. Greatly spread the cattle opera. The number of folk and free development of theater toured a lot at night and the farmer's leisure. At that time, the audience and apprentices of the cattle opera also reached its peak. Each village in the southeast of Gui was theater. The people who are happy to raise funds are invited to play, and they perform every night. However, the trend of the surge in number is also easy to cause another negative impact, that is, the number of performances is large, and the more actors will lead to the flood of the cattle opera market. As a result, the people's aesthetic disorder and the difficulty of increasing the management of cultural and functional departments.

4.2.2.4 Low tide period(1990-1997AD)

Reform and opening up to open a window for people in the land to understand the world outside the world. The prosperity of the economy of the "Pearl River Delta" region is very attractive to the people in the southeast of Gui. The opener and the audience decreased sharply. Young people who go out to work are also deeply

influenced and stimulated by the new types of lifestyle and entertainment culture in open cities such as Guangdong, Hong Kong, and Australia. In addition, the popular music, television, and movies in the 1980s and 1990s. The fashionable mentality will inevitably be left out or even stop paying attention to traditional cultural entertainment such as cattle opera. The original closed and backward rural areas have gradually looked at the metropolis of modernization, commercialization, and urbanization. The industrialization strongly impacts the industrial structure, survival methods, spiritual entertainment, cultural thinking, etc., which has caused many theater troupes to survive. In work, Niu Ge was affected by the "workers' tide".

"At that time, no one invited the show, the troupe was dissolved, and was forced to be helpless. I also went to work in Guangdong in the early 1990s." Ms. Li Dongping, the key informant of the Niu Ge Folk Opera Autonomous Region, recalled.

4.2.2.5 Reviser and stable development period(1997-2023AD)

With the in-depth implementation of the open policy, the people are willing to receive new information from foreign countries in the beginning and after the new century. The entertainment method of the new era has re-incorporated traditional culture in the new era. At this time, the cattle opera has once again ushered in a recovery and stable development, which is reflected in the following aspects:

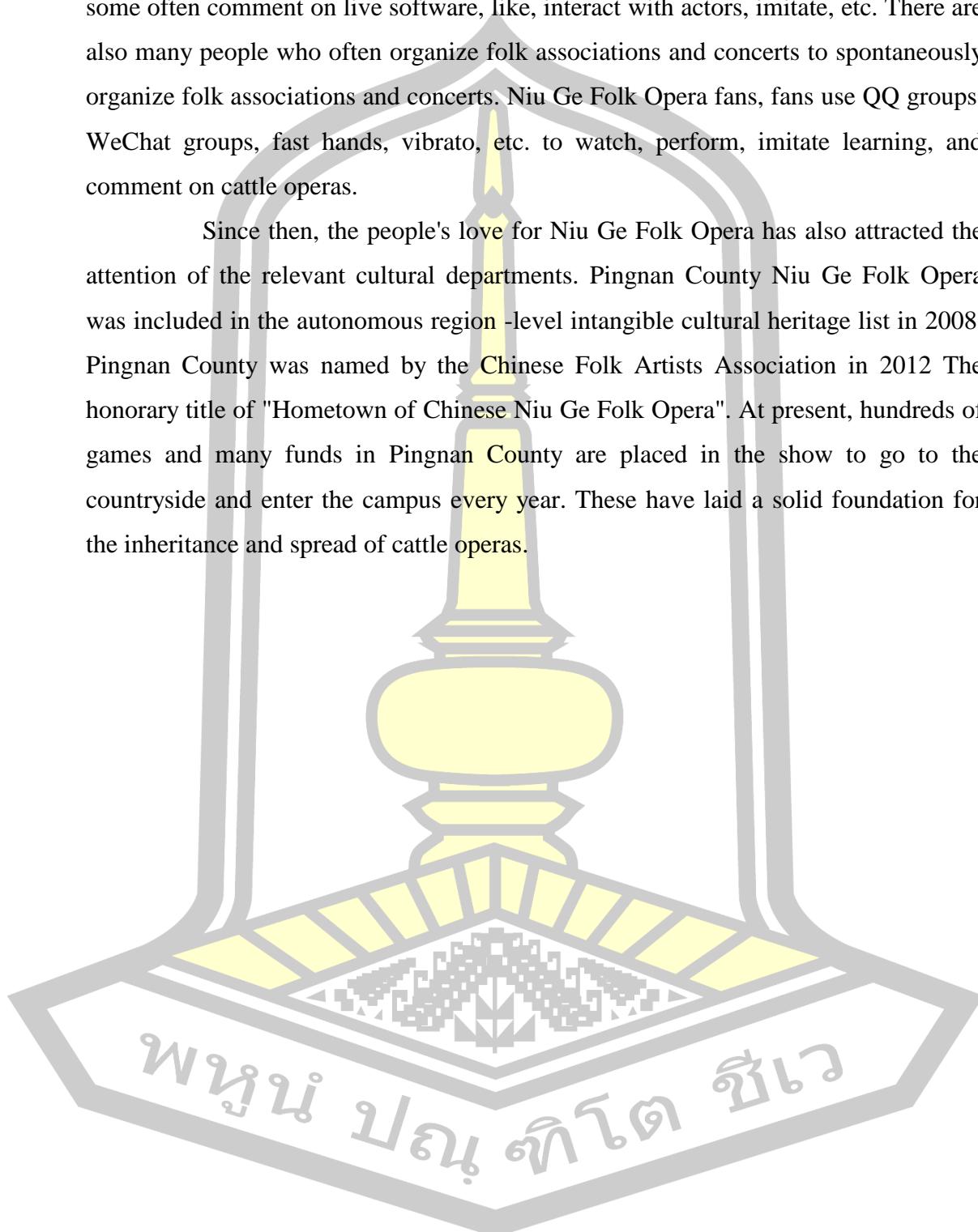
First of all, because the traditional customs rooted on this land will not be easily changed in a short period of time. The active people were keenly aware of the business opportunities, recorded the performance of the cattle opera, put them into tapes, discs, electronic documents, and mobile U disks. They were played through recorders, VCD, DVD, MP3, MP4, computer, etc. At this time, after some young people who worked workers have a certain savings, they will think of the elderly and children who stayed in the countryside in the countryside, and then make up for the thoughts and moves of lack of companionship. In order to please the elderly, he invited the show, or when he returned home, he would also buy audiovisual equipment such as recorder, video recorder, VCD, DVD, etc., and then buy various cattle song tapes and discs for the elderly to play at home. This allows people who stay in the village to hear or see cattle operas without leaving home, reduce the cost of watching the show, and also change the venue of watching the show. At the same time Impact, followed by watching the show, this indirectly added a number of new

cattle opera audiences. A large number of people's entertainment demand has led to marketization and commodifying of cattle operas. Such communication methods are the first to appear in Pingnan County. The days when the market is in the Pingnan area can be more than 10,000. The circulation of the CD did not reduce the number of theater performance scenes. Instead, because the phone number reserved during the shooting scene, the number of live performances of the troupe increased. Another role of the marketization of Niu Ge Folk Opera is to promote the increase of actors' clothing, larger and more practical the stage. Now most theater troupes have changed the transportation tools. Passenger cars are used for actors to perform. Such commercialization has made acting and watching people more convenient.

Secondly, there was no comprehensive and in-depth investigation before, and mistakenly thought that after the economic development of rural areas after the reform and opening up, it would lead to the demise of rural traditional culture. But this is not the case in terms of data and interviews of the current researcher. Instead, after the rich life of the people, the thinking is more open, experienced the impact of foreign culture in reform and opening up, and pay more attention to the familiar local traditional culture. In addition, as the people solve the problem of food and clothing, many elderly people have time to return to the performance stage, or copy the script, help the soundtrack, and guide young students. People with a certain economic ability gradually imitated the way to ask for a show at the end of the last century. The villagers actively proposed to raise funds to ask for the show during the farming leisure. Customer, please add a festive atmosphere for the Niu Ge Theater Troupe. With the technical means of new media live broadcast videos such as WeChat, Douyin, and Kuaishou, many young people who work and learn from other places will interact with artists frequently and follow the video to learn. Many young people who return to the New Year to the Chinese New Year will not have a red event in their families, but in order to be happy or show economic strength, they will take the proposal to ask Niu Ge to perform in the village to add a lively atmosphere. During the Spring Festival, some troupes have tried one week, half a month or even a month of schedule. Sometimes according to the weather or the needs of the villagers, two to three scenes will be performed a day, and the audience in front of the stage will be full. Some young people will open Douyin at home because of the weather and seats,

and watch the cattle opera at home, and the fast -live broadcast software function, and some often comment on live software, like, interact with actors, imitate, etc. There are also many people who often organize folk associations and concerts to spontaneously organize folk associations and concerts. Niu Ge Folk Opera fans, fans use QQ groups, WeChat groups, fast hands, vibrato, etc. to watch, perform, imitate learning, and comment on cattle operas.

Since then, the people's love for Niu Ge Folk Opera has also attracted the attention of the relevant cultural departments. Pingnan County Niu Ge Folk Opera was included in the autonomous region -level intangible cultural heritage list in 2008. Pingnan County was named by the Chinese Folk Artists Association in 2012 The honorary title of "Hometown of Chinese Niu Ge Folk Opera". At present, hundreds of games and many funds in Pingnan County are placed in the show to go to the countryside and enter the campus every year. These have laid a solid foundation for the inheritance and spread of cattle operas.



CHAPTER V

The Study the singing technique of Ms. Li Dongping.

5.1 The study the singing technique of Ms. Li Dongping. Consisting of

- 5.1.1 Melody
- 5.1.2 Sound quality
- 5.1.3 Breathing
- 5.1.4 Content
- 5.1.5 Voice method
- 5.1.6 Accompaniment instrument
- 5.1.7 Language

5.2 Bu Huo

5.1 The study the singing technique of Ms. Li Dongping. Consisting of



5.1.1 Melody

The melody of Niu Ge Folk Opera mainly uses diatonic interval, mainly uses narrow interval of the same degree, second degree and minor third, and the span of adjacent two tones is small and the frequency is high. The melody is natural, soft, smooth and smooth. Second, for the pure fourth and pure fifth jump, the frequency of the big interval is lower, but there are also touches, such as the use of minor seventh and pure octave, the big jump interval brings a sense of rapid twists and turns to the melody, making the melody more dynamic. The melodic lines in the music of Niu Ge Folk Opera are mainly divided into ascending type, descending type, wavy type and parallel type.

5.1.1.1 Ascending type

That is, the melody from low to high presents an upward trend, and the upward pattern can be divided into three types: progressive upward pattern, jump upward pattern and comprehensive upward pattern. In the music of Niu Ge Folk Opera, its music trend is mostly comprehensive rise, that is, the comprehensive form

of progressive rise and jump rise, which can make the music more hierarchical (see Figure 6、7).

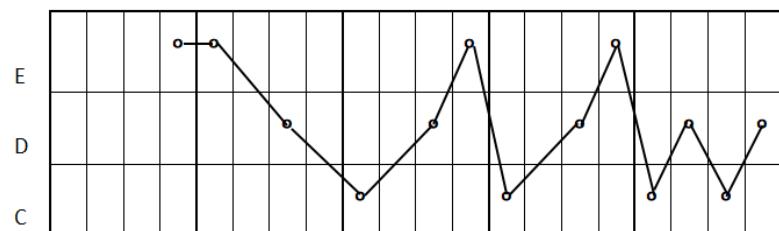
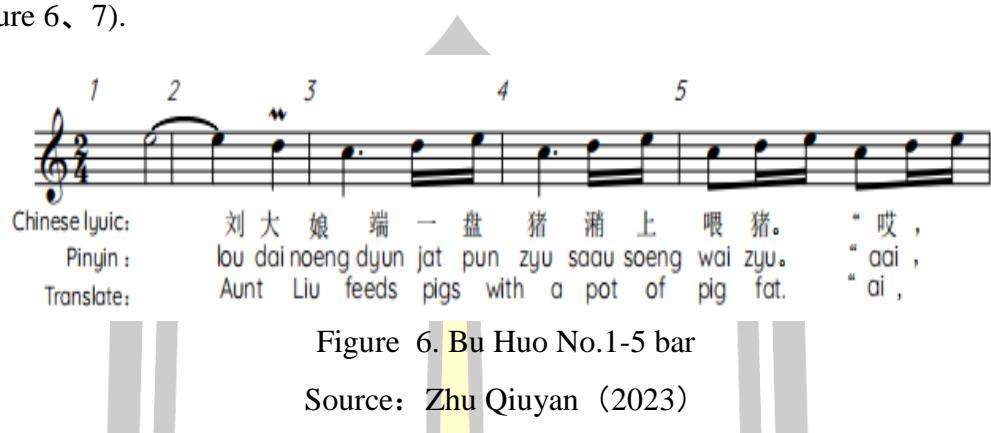


Figure 7. The Melody Movement

Source: Zhu Qiuyan (2023)

5.1.1.2 Descending type

The descending tone is mostly a circuitous descending tone, which makes the music development more like the melody to present a descending state. In the music of the cow song opera, it is gentle and often expresses sad emotions (Figure 8、9).



Figure 8. Bu Huo No.136-145 bar

Source: Zhu Qiuyan (2023)

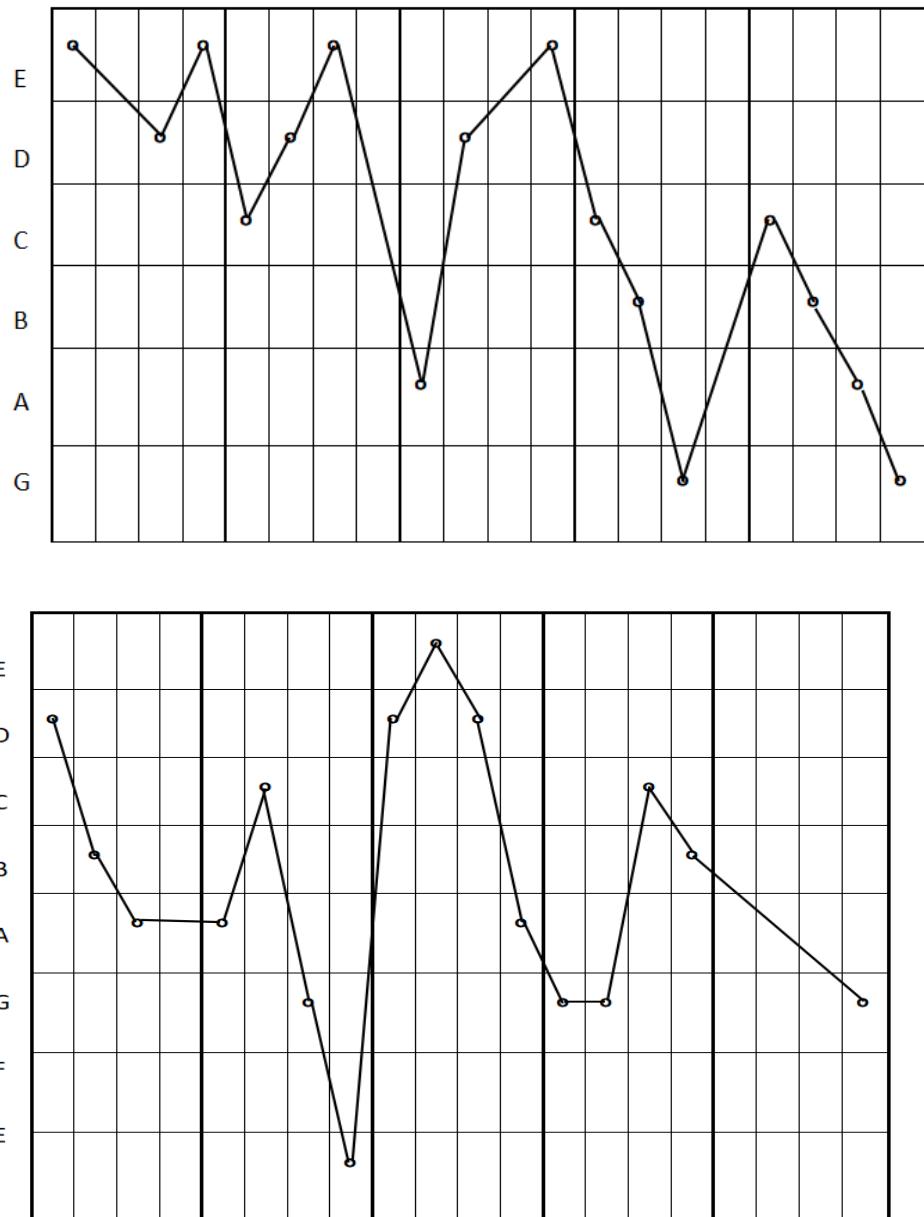


Figure 9. The Melody Movement

Source: Zhu Qiuyan (2023)

5.1.1.3 Wavy Type

The smooth wave type is mainly manifested as: the melody is moving up and down, that is, the melody is moving in a wave-like manner. In the cow song play music the range is not large, such as part of the melody in "Bu Huo", its main tone is many, and the wave type of melody is the most common, and the form is more

diverse. It is a smooth progression of the second degree, like crying (Figure 10、11). There are mainly two types of smooth wave and jumping wave.

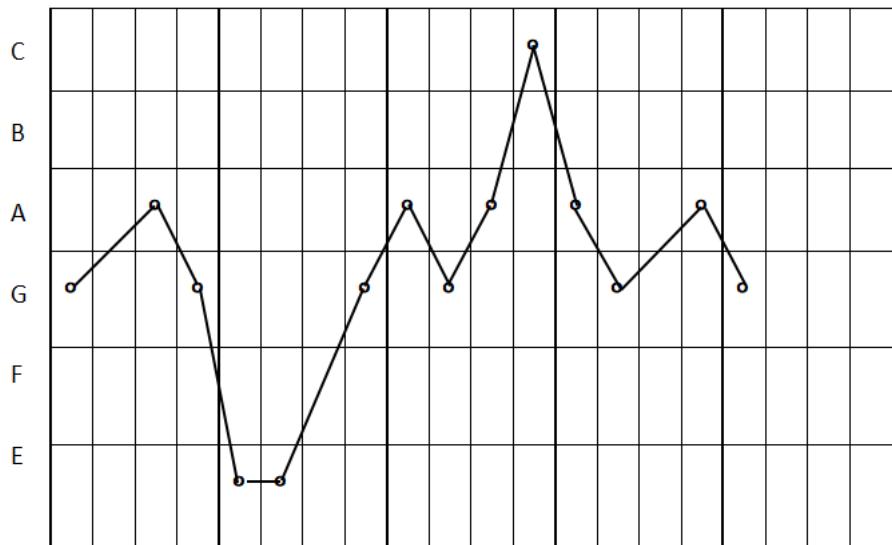
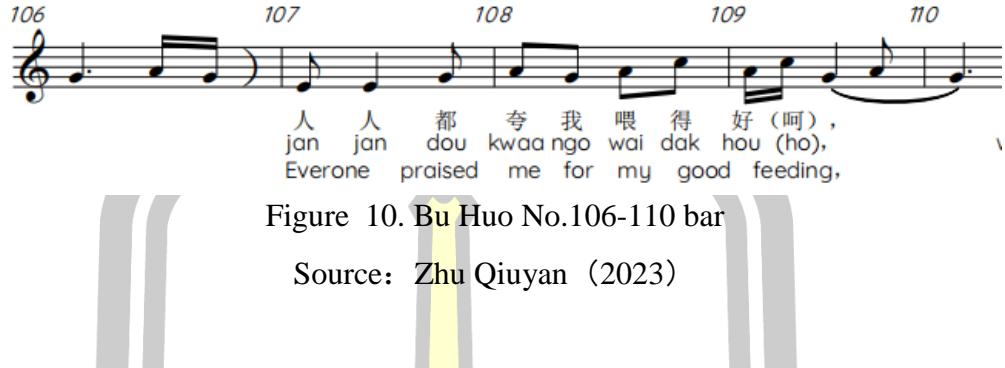


Figure 11. The Melody Movement

Source: Zhu Qiuyan (2023)

The jump wave type is mainly manifested as: the up and down fluctuation amplitude is large in the melody progress, mostly the big jump interval or the big fluctuation between different sound areas (Figure 12、13).



Figure 12. Bu Huo No.301-305 bar

Source: Zhu Qiuyan (2023)

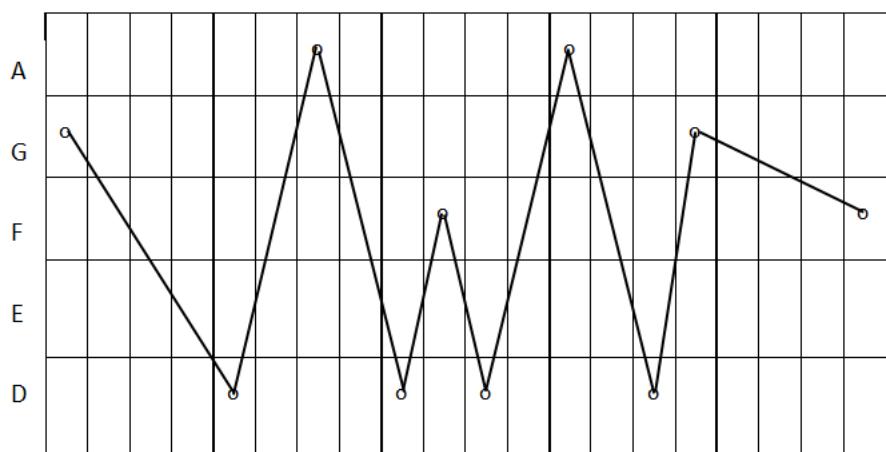


Figure 13. The Melody Movement

Source: Zhu Qiuyan (2023)

5.1.1.4 Parallel Type

Melodic fluctuation is not much, more used to tell the story. For example, some melodies in "Three Years of Love like the Sea" basically show a linear trend (Figure 14、15).



Figure 14. Bu Huo No.471-472 bar

Source: Zhu Qiuyan (2023)

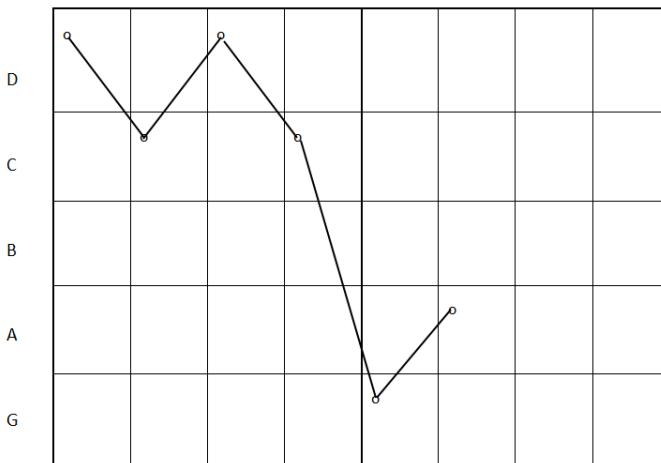


Figure 15. The Melody Movement

Source: Zhu Qiuyan (2023)

From the above melodies (Figure 15), it can be seen that most of the melodies of the cow Song drama have a smooth trend and little ups and downs, and most of them promote the development of the plot with flat narration.

5.1.2 Sound quality

According to interviews with key informant Li Dongping by researchers regarding issues with sound quality, she recalled that when she studied art, she mostly learned the tone according to the oral instructions of her predecessors, constantly imitating it. In addition, in the past, scripts only had an overview of the plot, or even had no script, but only an outline of the plot, commonly known as "belly bursting drama". It could only be described by the person who ordered the play or the screenwriter before the start of the performance, and the actors could play according to their own level and understanding ability. Regarding the characteristics of the characters, Niu Ge Folk Opera is reflected through the lyrics and tone. For example, the characters sung by Wen Sheng are gentle, smooth, and have little fluctuation in tone; Dan characters should be reserved and have a lot of fancy tunes, paying

attention to psychological fluctuations and changes; The lyrics of the generals are very powerful and imposing; The lyrics of officials and wealthy businessmen tend to be more stable; The singing styles of miscellaneous characters, clowns, and treacherous individuals are expressed in words in a way that is not straightforward, awkward, and lacks confidence. The joy, anger, sorrow, and joy of a character are often reflected by the strength of the actor's singing voice and the soundtrack.

5.1.2.1 Phase 1 : Practice breath

No sound first practice (gas sound), people under normal circumstances, breathing 16-19 times per minute, each breathing process of about 3, 4 seconds, and singing, sometimes a breath to extend more than ten seconds, or even longer, and the inhalation time is short, exhaling time is long, must master the gas to keep in the lungs slowly exhaled essentials, so first do:

5.1.2.1.1 Breathe in fresh air and feel the breath inhale, enter from the front of the abdomen, store it in the abdomen, and slowly release it from the back of the abdomen through both ribs. When inhaling, it is important to breathe through your nose and open your mouth slightly to help. Even if you don't have enough breath, don't open your mouth too wide because it can be stimulated by cold air in your throat, which can easily cause itching or coughing.

5.1.2.1.2 When breathing, one should stand up and hold their head high, look straight in the eyes, press the tongue against the upper palate, and gently inhale from the nose to send the breath to the lower abdomen (i.e. Dantian). As the saying goes, "once inhaled, lift the breath, and the qi will return to the navel." Then slowly relax the two ribs, tighten the lower abdomen, and gradually exhale the breath from the mouth, but not make a sound, which is called "clearing the qi to replace the turbid qi.". This is the traditional Chinese opera style of "walking the throat", which involves natural breathing during a walk and conscious deep breathing to practice qi.

5.1.2.1.3 After taking dozens of deep breaths, the mouth, nose, throat, and lungs have gradually adapted to the stimulation of the cold in the morning. They can start shouting with the words "babbling", "ah", "wu", etc. When shouting, they should straighten their waist and lift their breath, using Dantian's strength (not just the throat), gradually increasing from low to high, weak to strong, and slowly exhaling their breath.

If you sing at a particularly high pitch, do not squeeze your throat out or make a "ghostly sound". Instead, hold your stomach and slowly exert force. Try to tighten your upper palate and hiss as much as possible, with a light and sharp tone. Otherwise, don't sing this note for now. Once you have mastered the key, let it pass before continuing to sing the next note, which is called "crossing the bridge" in jargon. When can this sound be reached, then continue to sing high and gradually.

The use of breath in traditional Niu Ge Folk Opera often achieves the goal of not being visible from the outside when inhaling, inhaling deeply and naturally, singing without exerting force on the throat, and producing a natural voice. Develop the habit of gently exhaling when singing any line or word at the beginning, so that the voice changes from light to heavy. This will not harm the throat, making it tired and long-lasting. At the beginning of the practice, it is advisable to practice at a slow pace. After becoming proficient, mastering the sound from light to heavy, shortening the breathing process, will not affect the actor's ability to sing fast tones. Only by using the right amount of energy can the eyes have vitality and the voice have emotions

5.1.2.2 The second stage: Qi, sound, character practice

Opera actors are prone to the problem of being eager for success in shouting, and they hate that they can't shout out a high and bright voice very quickly. They are anxious to shout high notes, shout loudly or even shout wildly, which is often counterproductive. When we study voice singing, we intentionally practice breath first and do not rush to sound, which is conducive to sound practice, and we should clarify a gradual law and perseverance. In this second stage, we suggest that we still do not rush to climb the scale to shout high notes, and start from the combination of qi, sound and word. These three relations should be arranged in such a sequence: qi serves the sound, the sound serves the cavity, the cavity serves the word, the word serves the sound, and the sound serves the emotion. From this sequence, we can see that the position of the word is in the center, with the "sound" and "cavity" in front, and the "word" and "emotion" in the back. If it collapses, all bets are off. The true pronunciation of the word determines the roundness of the sound, and "with the line of words" is exactly this principle. The relationship between the word, sound and

gas in the Shouting voice should be to support the "gas", find the "sound", and bite the "word".

5.1.2.2.1 Specific Methods

Use the Chinese pinyin method to enlarge and slow down the beginning, the belly and the tail of the word, practice the sound with the word, and then speed up, while practicing the flexibility of the mouth and the lips and teeth.

5.1.2.2.1.1 Lip exercise: (first slow down, read again, and gradually speed up to read tongue twisters) Eight hundred pacesetters run to the north slope, and the north slope artillery run side by side, the artillery is afraid of touching the pacesetters, and the pacesetters are afraid of touching the artillery guns.

5.1.2.2.1.2 Dental practice (same method as above) Four is four, ten is ten, fourteen is fourteen, forty is forty, do not say fourteen forty, and do not say forty fourteen.

5.1.2.2.1.3 Tongue exercise (the method is the same as above) Liu Lao Liu, 66 years old, pushed sixty, six large oil baskets, sixty-six weeping willows, and tied sixty-six monkeys.

5.1.2.2.1.4 Throat exercise (the same method as above) There is a tiger in front of the mountain, there is a monkey at the foot of the mountain, the tiger catches the monkey, the monkey fights the tiger, the tiger cannot catch the monkey, the monkey cannot fight the tiger.

5.1.2.2.1.5 Tongue and teeth (same as above) A cripple came to the south of the street, holding a dish in his right hand and an eggplant in his left hand; There was a pout in the street, and the peg tripped the cripple, and he threw the dish with his right hand, and the eggplant with his left.

5.1.2.3 The third stage: poetry, chanting practice

The purpose of poetry and chanting is to practice and explore the voice quality of "low and thick, middle and round, high and tough", not to blindly raise and climb, but to consolidate the middle and low, so as to make its timbre beautiful and sound pure, keep a good and easy voice, and exercise the tenacity and elasticity of the high voice. At this time, the chanting practice is unaccompanied, singing is more difficult, higher requirements, gas, sound, word at the bottom, is a step to climb up, the voice is not tired, the practice is effective, and the grip is large.

5.1.2.3.1 Poetry is generally selected for each line of poetry, because the role has just come on the stage, to give the audience a first impression, and make them stop talking, quiet down, so the poetry should be a higher tone, not urgent not slow, is the role's own interests and aspirations of self-analysis, strong rhythm, must be well practiced, and suitable for Shouting, singing, practice.

5.1.2.3.2 Chanting: with the characteristics of chanting and chanting, half singing and half reading each other, it is more difficult than poetry, its emotion is more appropriate to express, its rhythm is more appropriate to stretch, just for Shouting voice.

Again, such as reading some classic modern drama, "the long drought of the seedlings every rain, little bit in mind", "thousands of branches and leaves a root, are suffering people", etc., are good materials for Shouting voice. Traditional large recitations and some oral exercises can also exercise breath and sound at this stage.

When singing, fans should pay attention to the high, low, fast, slow, light, heavy, dun, and files in the line, use moderate, strengthen the volume, weaken again, absorb the low air and then the line, and cleverly use the small rest, add empty words, low cavity light vomiting, and put and close. The line is smooth and fluent and ups and downs, showing the hesitating mood in the contradiction of thinking.

According to the researcher's interview with the key informant Li Dongping about the quality of voice, she recalled that most of the time she learned the tone in accordance with the oral direction taught by the predecessors, and constantly imitated. In addition, in the past, the script basically only had an overview of the plot, or even no script, only an outline of the plot, commonly known as "belly cooking", which could only be briefly described by the actor or screenwriter before the singing began, and the actors could play according to their own level and comprehension ability. As for character characteristics, Niu Ge Folk Opera is reflected by lyrics and intonation, for example, the role of Vincent singing is slow and smooth, and the tone is not fluctuating; The Angle should be subtle, colorful, pay attention to psychological ups and downs; The singing words of the generals are very powerful and imposing; The singing of officials and wealthy businessmen will be more stable; The singing of the mixed characters, the clowns and the treacherous people shows in the words a way

of not crisp, pinching, lacking in confidence, etc. The joys and sorrows of the role are reflected by the strength of the actors' singing voices and the soundtrack.



5.1.3 Breathing

We use natural breathing in our daily lives, which is subconscious. We inhale less and shallower, and we don't need to control our exhalation. Each breath only takes about three seconds and cannot be used for singing. The breathing of singing is a relatively deep abdominal breathing method, which involves inhaling air around the waist and then using the confrontation between the expiratory and inspiratory muscles to find the fulcrum of force. A single breath often lasts for more than ten seconds, and the changes in singing height, strength, and rhythm are all achieved through the flexible and powerful movements of breathing muscles. When singing, one should always maintain this state, and the sound is completely controlled by breath, which is what people call "sound transmitted by breath".

Breath is divided into two main steps in singing:

5.1.3.1 Inhale

Imagine being in a beautiful garden and deeply smelling the fragrance of the flowers - good, this is the inhalation of singing, so the inhalation is deep. Inhale naturally through both the nose and mouth, striving for stability, lightness, and softness. Do not use forceful force or stiffness, inhale deeply, and do not inhale on the upper chest or heart. After inhaling, there should be a brief hold like before sneezing, experiencing the expansion and sensation around the waist. Finding this feeling is the key to singing.

5.1.3.2 Exhale

The method of exhaling is to use the force of the diaphragm to maintain the feeling of expanding the waist and abdomen. Imagine the feeling of being careful and holding your breath when pouring a large bottle of sesame oil into another small bottle, exhaling evenly and soothing. You can prepare a thin piece of paper with a size of 10 square meters and place it on the wall, 4-6 cm away from it. After inhaling, hold it for a while, and then use your mouth to blow air to prevent it from falling to the

ground. If it takes more than half a minute, it is considered qualified. It can also be replaced by a burning candle, emitting a "U" sound towards the flame. The correct breath is that the flame falls and does not extinguish, and the better the song is sung over time.

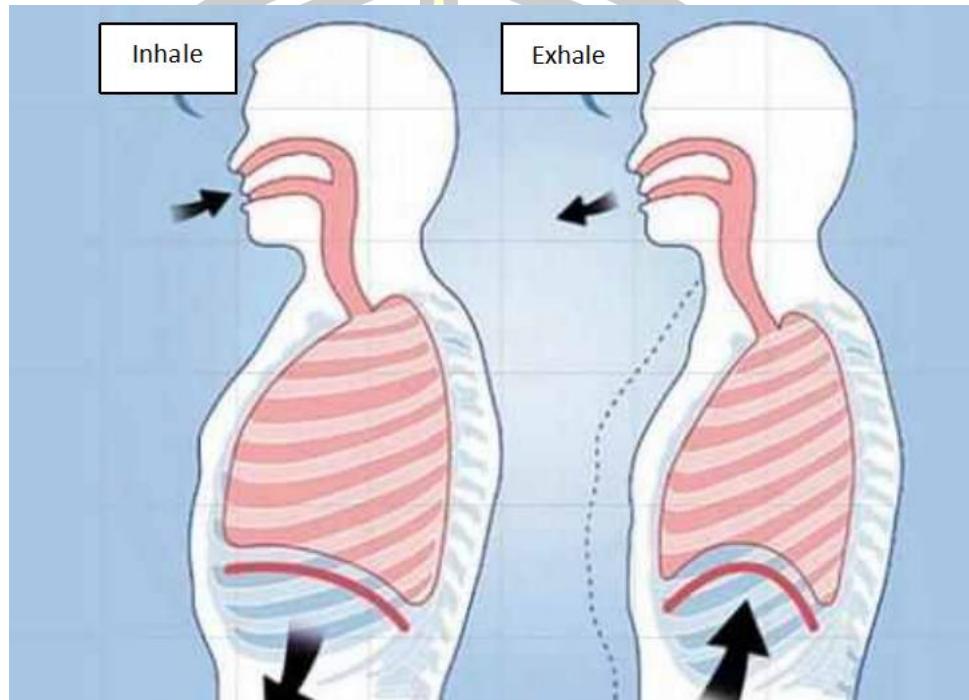


Figure 16. Made by Zhu Qiuyan

Source: Zhu Qiuyan (2023)

5.1.3.3 The Practice Method of Niu Ge Folk Opera Breath

The strength of the diaphragm is important for maintaining breath and the intensity of sound, so there are several methods for maintaining abdominal breathing and training them:

5.1.3.3.1 "Extended exercise of deep breathing and slow exhalation control". The gist is: first learn to "store gas", first press the gas, discharge the exhaust gas, and then use the gap between the nose and the tip of the tongue like "smell flowers", naturally and gently suck, suck to be full, and then the gas sinks, slowly relax the chest ribs, and slowly exhale like a long stream of water, exhale evenly, the longer the control time, the better, repeated practice 4-6 times.

5.1.3.3.2 "Deep breathing and slow breathing digital Exercise" We call the first step "sucking and pushing", the breath of "sucking" is inward, the breath of

"pushing" is outward and downward, and the breath extension exercise is done at the same time of "pushing". We recommend three practices:

5.1.3.3.2.1 Counting exercise: "Suction" as before. Count the number "12345678910" quietly and quickly while "pushing" -- counting in a breath until the breath runs out, see how many times you can count.

5.1.3.3.2.2 "jujube counting" exercise: "suction" is the same as before. In the "push" at the same time quietly: "Out of the east gate over the bridge, under the bridge a tree jujube, take a bamboo pole to play jujube, green more red less (sucking enough breath) a jujube two jujube three jujube four jujube five... Let's see how many dates you can count. Repeat 4-6 times.

5.1.3.3.2.3 "Counting gourds" exercise: "suction" as before. In the "push" at the same time quietly read: "gold gourd, silver gourd, one breath cannot count 24 gourds (breathe enough) one gourds two gourds three gourds..." This breath is exhausted, repeated 4-6 times. Number of numbers, "number of dates", "number of gourds" control the breath, so that it is more and more control, do not run gas. The abdomen will be sore at first, and after a period of practice, you will feel great progress.

5.1.3.3.3 Deep breathing, slow breathing and long sound practice: After breath practice, the sound begins to gradually join. This exercise is still the main exercise of qi, voice as a supplement, at the same time to choose a low and middle voice area, gently boys to send "ah" sound ("big voice" "to send" ah "is consistent with the training of qi), female hair" yi "sound ("small voice" yi "is sent). Hold it in one breath, and the sound outlet is promoted in a cylindrical wave, as long as it can be pulled, and practice repeatedly.

5.1.3.3.4 "Holding qi and stopping sound Exercise" This is half exercise of sound and qi. Hands into the waist or abdomen, from the dantian to hold a breath to the forehead pharynx out at the same time sound, the sound is mainly in the middle and low, elastic, the abdomen and diaphragm using the telescopic force pop out at the same time, we introduce three kinds of exercises:

5.1.3.3.4.1 Hold it in one breath and make a quick "crackle, crackle" (repeated) to the end of this breath to make a "pop" stutter. Repeat 4-6 times.

5.1.3.3.4.2 One breath, slow first, then fast, say "ha gong ha" - (repeated)(speed up) ha, ha, ha... Training with explosive staccato, singing "ha ha..." Laughter, "aha" and "ahem" are commonly used.

5.1.3.3.4.3 One breath, slow and then fast, "Hey - thick, hey - thick" (repeatedly gradually speeding up) "Hey thick, hey thick..." Speed up until your strength is exhausted, and practice repeatedly. After this stage of practice, Qi is the basis of sound, and the breath of qi is the beauty of sound, which has been basically full, and the "place of containing qi" has been basically excited and active, while the sound has been brewing and protecting, on this basis, you can begin to prepare for sound practice.

In short, we need to inhale in a vertical direction, open our chest, and prevent the neck from probing forward (probing the neck will hinder airflow and compress the throat). The throat and facial muscles should be relaxed and not tense, and we should use our breath into the sound. Use abdominal and intercostal muscles to manipulate and support breath. Singing relies on the internal elasticity of the respiratory organs. Excessive tension in the breath can lead to loss of elasticity (such as chest breathing), and insufficient breathing cannot produce elasticity. Do not hold your breath, do not shake or grow strongly. When inhaling urgently, avoid excessive force and be moderate. When singing, do not open your mouth too wide. If the mouth is too wide, besides the unattractive appearance, firstly, if the breath runs too much, the diaphragm cannot support it, causing the entire respiratory organ to lose its elasticity and the sound cannot last. Secondly, due to the excessively large shape of the mouth, the interior of the mouth (between the tongue and palate) becomes narrow, and the sound is scattered and flattened, resulting in inaccurate placement of the vowels (oral resonance) when speaking. When singing, one cannot simply inhale through the nose. Simply using the nose, the shortness of breath is tight, and the breath only reaches the nasopharynx (so called to the back). If you open your mouth to inhale (grab breath), it will inevitably cause upper chest breathing. The use of chest resonance in vocalization can increase the width and thickness of the sound; The use of more head cavity resonance can make the sound high and loud. But it must be noted that the pronunciation, intonation, and emotions of words and sentences should be combined, and the pursuit of resonance alone should not affect the pronunciation

and intonation. Especially at the transition points between true and false voices, it is necessary to use breath control. During vocal practice, attention should be paid to constantly breaking away these "obstacles" and making them easy to use.



5.1.4 Content

The content of the Niu Ge drama "Bu Wo" is roughly about the story of a young woman named Liu Lanying falling in love with a young pot patcher named Li Xiaocong and causing Lan Ying's mother, Lady Liu, to change her backward mindset. This drama reflects the new trend of contemporary rural young men and women breaking through secular concepts, loving the countryside, labor, new life, and free love, striving to become socialist new youth. This song roughly tells the story of Liu Auntie, a pig farmer in the production team, who hopes to find a young man with education, technique, good profession, and great contribution as her son-in-law. But her daughter Lan Ying secretly found a pot mender as her partner. Aunt Liu and her daughter have different opinions, believing that patching pot is a profession that involves squatting under the eaves and having a face covered in ink and dust, with little success. One day, Aunt Liu accidentally broke the large iron pot used for cooking, and in a hurry, she used a rice cooker as a cooking pot. She had no choice but to ask her daughter to hire a master to repair the pot. Lan Ying and her boyfriend Li Xiaocong agreed on a plan to take advantage of this opportunity to inspire and educate her mother. Xiao Cong arrived at Lan Ying's house, and Aunt Liu didn't know that Xiao Cong was Lan Ying's boyfriend. She urged him to make up for the trouble as soon as possible. Xiao Cong was not in a hurry to tell the story of his mother-in-law's disdain for the tinkerer. Aunt Liu also expressed her agreement with his mother-in-law's ideas. Then, Xiao Cong harshly criticized Aunt Liu's old ideas, educating her that revolutionary work is the whole, and that all seventy-two lines are important and interdependent. Aunt Liu listened to Xiao Cong's reasoning and expressed that she not only wanted to change her old beliefs, but also helped Xiao Cong persuade his mother-in-law to accept this son-in-law. Xiao Cong saw that his mother-in-law had changed his mind and quickly revealed his identity to her. Aunt Liu accepted the son-

in-law with a satisfied smile. Many of the materials used in Niuge's plays are derived from folk legends and strange stories, or from adaptations and transplants of historical stories, or from actual social relationships involving families, neighbors, relatives, etc. that have occurred in people's lives. After being written and performed by inheritors and artists, such as "Chen Xiang Saves Mother", "Empress Donggong", "Xue Rengui Conquers the West", "Empress Qianlong Admits Consort", "Da Wan Ji", and so on, most of the plays aim to "reunite" "Perfection" is the ending, which may be a potential folk psychological trend, a condensation of people's spiritual desires, and in people's consciousness, it means happiness, success, and auspiciousness. The ending of the plot mainly reflects the fine traditional virtues of good deeds being rewarded, punishing evil, praising beauty, promoting justice, respecting the elderly and loving the young, and maintaining neighborhood harmony.

The repertoire of Pingnan Niu Ge Folk Opera is very rich, mainly divided into two categories in chronological order: traditional repertoire and modern repertoire, with traditional repertoire accounting for the majority. Although there are few modern plays, there are also excellent ones. These plays advocate for new social trends, respond to national policies, and care about the immediate interests of the people, which are highly welcomed by the public. Many traditional plays promote traditional virtues, such as filial piety to parents, diligence, thrift, and kindness; Some contain criticism of the feudal officialdom and dark society; Some demonstrate the courage and wisdom of the working people. Cow song plays can be divided into the following categories from the content:

5.1.4.1 Love between men and women. Love is an eternal theme. In the repertoire of Pingnan Niu Ge Folk Opera, love plays account for a large proportion, which puts the life ideal of "truth, kindness and beauty" in the pursuit of romantic or poignant love. Such stories are always full of twists and turns, ups and downs.

5.1.4.2 Family rights and wrongs. The family is the knot point of a variety of human relations and emotional relationships. Pingnan Niu Ge Folk Opera takes the family as an important material object, describes numerous stories of joys and sorrows, and shows the grievances and wrongs interwoven in family relationships (including the relationship between mother-in-law and daughter-in-law, her buried relationship, brother relationship, relatives relationship, etc.).

5.1.4.3 Darkness of officialdom. This kind of drama in Pingnan Niu Ge Folk Opera reflects the darkness of the official field in a certain period, and the incompetence or greed of officials. This kind of drama shows the evil deeds of the powerful, corrupt officials and local rich and rogue, revealing the cruel persecution of the dark officialdom to the people, and placing full sympathy on the oppressed and victims. The grievances of the common people are usually settled by a clear official, and the injustice is cleared, which reflects the strong desire of the people for a clean politics.

5.1.4.4 Ethics and morality. This kind of content is not as thick and colorful as the history of emperors and generals in history, nor is it as colorful as the traditional stories of talents and beauties. Most of the stories about such ordinary people are trivial and not "big things", but these stories and characters in the play are things that happen in life, reflecting a strong ethic, a strong life atmosphere, and the performance is vivid.



5.1.5 Voice method

According to an interview with Ms. Li Dongping, researchers learned about the issue of singing style. They recalled that when they learned their own art, most of them learned the tone according to the oral instructions of their predecessors, constantly imitating it. In addition, in the past, scripts only had an overview of the plot, or even had no script, but only an outline of the plot, commonly known as "belly bursting drama". It could only be described by the person who ordered the play or the screenwriter before the start of the performance, and the actors could play according to their own level and understanding ability.

Niu Ge Folk Opera places more emphasis on preserving the singing style of local folk songs in terms of vocalization, with little emphasis on embellishments. They place more emphasis on the brightness and simplicity of the sound. Simply put, it means singing out the original and authentic ecology, so their use in oral, vocal, and throat sounds is extensive.

5.1.5.1 Voice production

The most prominent feature of the singing style of Niu Ge Folk Opera is that some characters are proficient in singing. During performances, both men and women use the same voice, and when singing, they often use the original voice (flat throat). When dressing up as women, they often use a fake voice (sub throat), and there is rarely a mixture of real and fake voices. At the same time, Niu Ge Folk Opera places more emphasis on abdominal breathing in terms of breath, simply put, using the qi of Dantian. Firstly, it is required to have a smooth breath and a rich and bright voice. On the contrary, if the breath is not smooth, it is easy to become thin and dull. If you rely solely on the vocal cords to produce sound, not only will the volume be low, but it is also prone to fatigue and damage. So speaking must resonate with the oral cavity, nasal cavity, chest cavity, and skull cavity in order to increase volume. If encountering nasal sounds, it often emphasizes nasal resonance; When encountering the character "Yi Qi Zhe", the back of the brain sound is often used, which is actually cranial resonance.

The singing of Niu Ge Folk Opera places great emphasis on luck and requires the use of qi to support the melody. Otherwise, it will have a negative impact on tone, volume, and intensity. When singing, one should inhale deeply, known as "Dantian Qi" or "confidence"; Then slowly spit it out during the singing process and add it at any time. This supplementary area is called the "air outlet". The singer must carefully arrange the position of the air outlet in the singing style to facilitate ventilation. Breathing should be done through the nose and not through the mouth; Breathing should be light and even, avoiding heavy and sudden changes. Breathing through the mouth or breathing heavily will not have a good effect, and it will also damage the facial image. Experienced actors who use air and replenish it at the same time will not exhaust their breath and experience hoarseness.

5.1.5.2 Pronunciation

The singing of Niu Ge Folk Opera has always emphasized that only with correct characters can the melody be rounded. To accurately pronounce words, it is necessary to pay attention to distinguishing between clear and turbid sounds, sharp clusters, and four pronunciations, and pay attention to identifying words, returning to rhyme, and receiving sound (beginning, abdomen, and end). These are not only the key points that should be mastered when reading characters, but also the rules that

must be followed when singing. If they are violated, the pronunciation will be inaccurate and unclear, resulting in drawbacks such as inverted characters and floating sounds. The lyrics of Niu Ge Folk Opera are in the local vernacular dialect, and attention should be paid to pronunciation: bite the initial consonant, loosen the skin of the mouth, so that it can be moved by hand; Sing vowels, with an empty throat and a cavity in the chest. I need to change words, my chin is loose, and the sound I make feels like I'm swallowing it inside. Having a rigorous "nine tone and six tone" phonetic system, especially for the pronunciation of individual "entering tone characters", small differences in final sounds can be mistaken for two characters with completely different meanings. For example, if "person (jan4)" does not grasp the ending sound of "n" well, and if it is pronounced as a closed "m", it will sound the same as "lewd (jam4)"; For example, "baat6" and "baak6" have very subtle pronunciation differences, but their meanings differ by a thousand miles.

5.1.5.3 Hanging cavity

The music structure of different genres varies, and the methods and styles of singing also differ. In addition, each genre has many professions, and each profession performs many specific characters, which will inevitably affect the style. Before the establishment of the People's Republic of China, there were not many characters in Niu Ge Folk Opera, and the branches were not strict or systematic. The performers were all male. At that time, due to a shortage of resources, actors rarely had specialized performance costumes. When going out to the countryside, there was a cloth on the foreman's head, which was used to wipe sweat. During the performance, the head was wrapped with that cloth, and when the clothes were worn inside and outside, they could be seen as actors performing on stage. After the establishment of the People's Republic of China, the roles of men and women were separated. In addition, influenced by Cantonese opera, tea picking opera and other forms of play, the roles and professions of Niu Ge Folk Opera continued to enrich, increasing to four major roles: Sheng, Dan, Chou, and Zao. According to the gender, identity, and age of the characters, they can also be divided into Xiao Sheng, Lao Sheng, Miss, Yuanwai, official, Joker, Lao Chou, Lao Zao, and so on. These characters are mainly distinguished through clothing and makeup. The raw and female characters are dressed neatly and beautifully, with clear eyebrows and beautiful eyes, polite speech,

dignified steps, and in line with traditional aesthetic standards. The makeup and clothing of clowns and miscellaneous characters are similar, with subtle differences. They are all used to complement the roles of raw and female characters. They will choose tattered and strange clothing and shoes, and will also embellish or exaggerate their facial features and hairstyles. Their roles play a role in livening up the atmosphere and resonating with the audience. In order to achieve the desired effect, sometimes it is necessary to sing witty and humorous language and perform humorous actions to amuse the audience and attract fans. But these character costumes revolve around catering to the aesthetic and moral values of the local people. As for the makeup sequence of these characters, it is likely that foundation make-up (similar to skin color) is first applied to red, followed by makeup setting, powder blusher, thrush, lipstick, and headdress after painting. In the past, makeup was common rouge in rural areas, and after the reform and opening up, drama paint has been used until now. The accessories of artists mainly include wigs, hairbands, phoenix heads, side phoenixes, and seven-star flowers. The costumes mainly include various characters such as dragon pythons, men's and women's cloaks, top scorer costumes, and phase helmets, as well as corresponding hats, shoes, and boots. Props mainly include gun tassels, fake swords, dust brushes, and imperial edicts, which are essential materials for the crew.

Most of the genres of Niu Ge Folk Opera originate from life stories, and its action performance involves imitating, exaggerating, and refining the actions of life. Such as the different walking styles of men and women, carrying hoes, working, buying and selling goods, and other daily action programs. They use their bodies to display pauses, emphasis, and changes in language communication sequences. Many characters are portrayed in the play through their actions, such as portraying male characters with strong and powerful movements, shooting stars with big strides, and not making awkward gestures, especially when playing wealthy or powerful landlords or officials. When performing with words, they appear grand and imposing; Playing the role of a woman requires embodying the softness and delicacy of traditional women. The basic hand movements are using orchid fingers, walking in small steps, standing with legs standing side by side, or crossing legs, slightly bending the calves, leaning forward and backward, and standing with the body tilted forward; Playing the

roles of clowns and miscellaneous characters is relatively casual, leisurely, and free. Sometimes, in order to amuse the audience, one can freely play and try to originate from life and see it more than in life.



Figure 17. Sheng Jiao

Source: Zhu Qiuyan (2023)



Figure 18. Dan Jiao

Source: Zhu Qiuyan (2023)



Figure 19. Chou Jiao

Source: Zhu Qiuyan (2023)



Figure 20. Za Jiao

Source: Zhu Qiuyan (2023)

Traditional Chinese opera singing is a complete means of performance that combines vocalization, enunciation, singing style, air use, and decorative singing techniques. Its purpose is also to express the thoughts and emotions of theatrical characters. Therefore, singers have always advocated the need to sing the emotions and principles of the music.



5.1.6 Accompaniment instrument

Pingnan Niu Ge Folk Opera is now the most frequent use of gong, drum, cymbals, drum material is mainly camphor wood, round, 10-15CM height, gong is mainly the use of copper casting, cymbals are mainly made of cooked steel. The size of these instruments used by each troupe is different, on the one hand, for portability as the main consideration, and on the other hand, because these instruments are copied and inherited by small folk workshops around the country according to the use of predecessors. These frequently used instruments are the "eight tones" [◦] commonly used in the village of southeast Guangxi (eight tones, which is a popular blow instrument in the southeast region of Guangxi). The earliest music of Niu Ge Folk Opera is from the traditional custom of "singing spring ox". Later, due to the influence of other kinds of operas and different artists, it has developed to the present day. The most commonly used instruments of each opera troupe are gong, drum, qiang, bang and so on. Since the instrument is performed with seven words and two sentences, and this cycle is repeated, the percussion music is generally completed by one person. The instrument plays the role of transition and combination to cooperate with the actor on stage, off the stage, acting movements and singing intervals.

Li Dongping, the key informant of the interview, learned that perhaps the music used in the cow Song Opera is a combination of Cantonese opera and tea picking opera. Small students on the stage is commonly known as the "hit point" and in the costume drama, there are generally officials or members on the stage, commonly known as the big door or "Great Acacia" (gongs and drums), and the atmosphere is very strong and powerful. Miss (female Dan) for "little love" and other characters play percussion music sound slightly weak.

The melody that requires banging and singing has a strong sense of rhythm, and the tone is also very high. It needs to be combined with other instruments to lay the tone at the beginning, and the lyrics at the end are sung according to this music rhythm for a short period of time. This kind of melody describes the singer's mood and the role of attracting the public.

In addition, there is music at the beginning and end of the performance, especially the gong, drum, and cymbal music at the beginning, which appears slightly intense and lasts longer, aiming to liven up the atmosphere of the scene, attract nearby audiences, and remind the audience in front of the stage that the performance is about to begin. Please be quiet and sit down. The actors behind the stage, upon hearing the soundtrack, realize that they need to start appearing or preparing for the delivery of related props.



5.1.7 Language

The final words of every two lines of Niu Ge Folk Opera lyrics are rhymed, usually in groups of two sentences, with one sentence consisting of seven characters. It is often used in rhetoric such as metaphor, allegorical sayings, and puns, but this Niu Ge Folk Opera is a typical feature of local opera. The play is basically composed of fixed words and phrases to form similar structures. On the one hand, this facilitates artists to remember and sing, and on the other hand, it allows the public to listen smoothly or learn to imitate. Artists who are familiar with scripts can also create their own scripts based on common language and local vernacular. The sentence structures are usually presented in the form of fu, bi, and xing, and a large amount of language and speech from the masses are absorbed to reflect common life knowledge in the lyrics.

The arrangement of the changes in the height and length of the lyrics and sentences in Niu Ge Folk Opera is appropriate, easy to remember, and easy to combine with the singing melody. The structure of the lyrics generally adopts a dual form of upper and lower sentences, in groups of four sentences. Use the method of adding or subtracting characters during performance to obtain contrast.

5.1.7.1 Life words and sentences

Niu Ge Folk Opera generally leads the content from natural phenomena and real substances, and then uses metaphor, exaggeration, borrowing and other rhetorical ways, which is close to life, easy to understand and with implicit meaning, which may be an important reason why people in southeast Guangxi like Niu Ge Folk

Opera. According to the introduction of the inheritors of Niu Ge Folk Opera, the researcher summarized some life-oriented words and sentences in combination with the script:

gwai mui zai: In Cantonese, it is generally a name for the girl you love. If the girl is a funny girl, it's a funny girl.

Hau saang zai : A Cantonese word for young people. It is equivalent to "young man" in Mandarin. It's what old people call young people. In Cantonese, "Hau saang" means young. In addition, "Hau saang" can be formed into different Cantonese words, such as "Hau saang zai" (young boy), "Hau saang neoi" (young girl), "Hau saang Zai neoi" (young person), etc.

These are apt sentences and examples of life and production, first of all the same words in the same play or the same type of play; Followed by words with similar meanings; Sometimes, even if the meaning is similar, the words and ways of expressing it are different. In the script, it can be found that these rich charm words and sentences have a high probability of appearing, especially when describing some conventional scenes, common characters and actions. This can achieve easy to remember and memorable effect.

5.1.7.2 Statement structure

The lyrics of Ox song opera are generally dualistic, symmetrical and balanced, and the number of words is the same.

However, in the actual singing, some monologues or actual words will be added or subtraction to form rhymes, monologues are to better explain the lyrics and scenes, there are also some non-seven-word neat lyrics as follows:

5.1.7.2.1 The beginning of the three-character sentence:

Jat cai hek, jat cai hek siu sam mo ? siu sam mo ?

5.1.7.2.2 The beginning of the six-word sentence:

dong jin jiu wai zyu waa , dong jin jiu zyu saau waa .

5.1.7.2.3 The end of the nine-character sentence:

Jan jan dou kwaa ngo wai dak hou ho , waan jiu hoi wui loi biu
joeng4 ngo ho .

5.1.7.3 Contrast Words

The lining words used in the cow song drama are generally function words, which are mainly increased appropriately according to the needs of the situation and tone, so that the public can sound easier to understand. The prefix and the middle will be lined with words, and the function words will be used to assist the beginning of the sentence, and the middle lining will read half the word sound, such as:

daai noeng ngo jat bin laai fung soeng (ho) siu si fu bou wok (ho) hon lam lam . bou wok lo bou wok lo.

5.1.7.4 Monologue idioms

In addition to singing, Niu Ge Folk Opera will use many monologues to supplement, so that the performance is more incisive and infectious.

5.1.7.4.1 Negative words:

jau , mei , mau , mou .

5.1.7.4.2 Describe the words to say hello, get up, and say goodbye:

nei deoi hou aa , hai fu gaa laa , zau gu sin aa .

5.1.7.4.3 Words that describe going out and entering the door:

zyun heoi , faan uk kei , zau laa .

5.1.7.4.4 Words to describe walking and rushing:

faai dik zau , ce aa , haang lou , haang heoi .

5.1.7.4.5 Words describing anger, joy, sorrow and other emotional aspects:

hou naa , mou sam , hei hing , fun sam , jau sau .

5.1.7.4.6 Modal verbs commonly used at the end of sentences:

waa , aa , laa , ho .

In short, there are rich expressions in action, emotion, psychology and so on. However, the problem is that many actors with no or few professional trainings will be more casual in terms of movement and language, sometimes in order to achieve the purpose of entertaining the masses and liven up the atmosphere, will use some vulgar language. However, with the progress of The Times and the guidance of

the cultural researcherities, many overly vulgar languages have been greatly ¹ or even no longer used.

CHAPTER VI

Conclusion Discussion and Suggestion

6.1 Conclusion

6.1.1 Through the compilation and summary of historical documents and field survey data, researchers found that the clearly recorded Niu Ge xi dates from the Republic of China period and the founding of New China. There are five stages after the founding of New China. The historical periods: prosperity period (1877-1947AD), stagnation period (1947-1976AD), heyday period (1976-1990AD), low tide period (1997-2000AD), reviser and stable development period (2000-2023AD). There are different historical characteristics.

6.1.2 The singing technique of Ms. Li Dongping. The researchers studied one opera by Ms. Li Dongping and analyzed Ms. Li Dongping singing techniques, including: Melody, Tone quality, Breathing, Content, Voice method, Accompaniment instruments, and Language.

6.1.2.1 Melody

Melody lines are mainly divided into four types: ascending, descending, wavy (smooth and jumping), and parallel.

6.1.2.2 Sound quality

According to the researcher's interview with the inheritor Li Dongping about the issue of sound quality, she recalled that when she was learning the art, she mostly learned the accents according to the oral instructions given by her predecessors and constantly imitated them. Later, through continuous breath practice and proficient use of breath, combined with sounds and words, during the practice process, we have to gain a better singing voice through some exercises of reciting poems and singing melodies.

6.1.2.3 Breathe

When singing, use a relatively deep abdominal breathing method. Inhale the air around the waist, and then use the confrontation between the expiratory

muscles and the inspiratory muscles to find the fulcrum of force. The chest should be open, the neck should not be forward, the throat muscles and facial muscles should be relaxed, not tense, and the breath should be used in the voice. Singing depends on the internal elasticity of the respiratory organs. If the breath is too tense, the elasticity will be lost, and if the breath is insufficient, elasticity will not be produced. Don't hold your breath, don't shake or stretch forcefully. When singing, don't open your mouth too wide. If the mouth is opened too wide, in addition to the unsightly appearance, firstly, the air will escape too much, and the diaphragm will not be able to support it when the air is dispersed. The entire respiratory organ will lose its elasticity, and the sound will not last long. Secondly, because the shape of the mouth is too large, the inside of the mouth will be narrow. The voice is loose and flat, and the vowel positions in pronouncing words are not correct. When singing, you cannot simply inhale through your nose. Simply using the nose will cause shortness of breath and the air will only reach the nasopharyngeal cavity. If you open your mouth wide to inhale, it will inevitably cause upper chest breathing. Using more chest resonance during vocalization can increase the width and thickness of the sound; using more head cavity resonance can make the sound high-pitched and loud. However, it must be noted that it must be combined with the pronunciation, intonation and emotion of the words and sentences, and cannot simply pursue "resonance" and affect the enunciation and accent. In particular, the pitch-changing point between true and false voices must be controlled with breath. During vocal practice and singing, attention should be paid to constantly breaking away this part of the "obstacle" so that it can be used freely.

6.1.2.4 Content

Many of the Niu Ge Folk Opera repertoires sung by Ms. Li Dongping are based on folk legends and anecdotes, or are adapted and transplanted historical stories, or actual events that occurred in people's lives involving family, neighbors, relatives and other social relations. Past examples have been reinterpreted by inheritors and artist screenwriters.

6.1.2.5 Voice method

Among Ms. Li Dongping singing technique, the most striking feature of her singing method is that she plays some roles. When performing, men and women

sing in the same voice. When singing, they mostly use their true voice (flat throat). When men disguise themselves as women, they often use falsetto (sub-throat). Rarely. The use of mixing real and false sounds appears. Niu Ge Folk Opera era singing attaches great importance to luck and requires the use of breath to support the voice. Only by emphasizing that the words are correct can the tone be rounded. To pronounce words accurately, you must pay attention to distinguishing the clear and voicing sounds, sharp clusters, five tones and four sounds of the words, and pay attention to the pronunciation, rhyme return, and collection of sounds (beginning, belly, and end of the word), etc.

6.1.2.6 Accompanying instruments

Gongs, drums and cymbals are most frequently used in Pingnan Niu Ge Folk Opera.

6.1.2.7 Language

The Niu Ge Folk Opera performed by Ms. Li Dongping uses the vernacular of the southeastern Guangxi region, which belongs to the Cantonese system. A large number of folk languages familiar to the masses are used, and local slang, colloquialisms, etc. are added. The language is simple, full of life, humorous and easy to understand.

6.2 Discussion

6.2.1 According to study the history origin and development of in Guangxi folk art Niu Song Opera, China.

I agree with the views of the Tengxian Niu Ge Folk Opera Chronicle editorial team (1986) and Mo Lanxiang (2022) on the history and development of Guangxi folk art music Niu Ge Folk Opera.

Tengxian Niu Ge Folk Opera Chronicle editorial team (1986) believes that Niu Ge Folk Opera, as one of the ancient folk operas in Pingnan County, Guigang City, Guangxi Zhuang Autonomous Region, originated in Siyan Mountain, Daxin Town, Pingnan County, with a history of more than 500 years. Niu Song Opera was developed differently during the Republic of China period and the founding of New China. After the founding of New China, it went through five stages. Historical periods: prosperity period (1877-1947AD), stagnation period (1947-1976AD), heyday

period (1976-1990AD), low tide period (1997-2000AD), reviser and stable development period (2000-2023AD).

Mo Lanxiang (2022) believes that in the 1940s, Niu Song Opera gradually prospered after absorbing the performance techniques and singing art of Cantonese opera. By the mid-1980s, the cow song drama in its heyday had been enriched and improved in terms of repertoire, music cards, costumes and props.

The development of Niu Ge Folk Opera needs our generation to constantly strive to understand, learn and master, so that Niu Ge Folk Opera can continue to survive in history and have a more brilliant history.

6.2.2 The results are analyzed through the singing technique of Ms. Li Dongping.

I agree with Wang Beibei (2017) and Wang Yiping (2010) that Ms. Li Dongping's singing skills should be analyzed from the aspects of melody, tone quality, breathing, content, singing method, accompaniment instruments, language, etc. Among them, language plays an important "role" in music, which has an important influence on the melody, sound quality and content of music. Pingnan Niu Song Opera has its own language and characteristics, which makes Niu Song opera has a strong regional style. If the translated lyrics are recorded phonetically, the cow song opera has a clear symbol of authentic regional music. Therefore, the researchers recorded the Cantonese pinyin on the first line below the score and the English translation on the second line.

Wang Beibei (2017) believes that the melody of Niu Ge opera mainly uses diatonic intervals, mainly uses narrow intervals of the same degree, second degree and minor third, and the span of adjacent two tones is small and the frequency is high. The melody is natural, soft, smooth and smooth. Second, for the pure fourth and pure fifth jump, the frequency of the big interval is lower, but there are also touches, such as the use of the small seventh and pure octave the big jump interval brings a sense of rapid twists and turns to the melody, making the melody more dynamic.

Wang Yiping (2010) believes that Pingnan Niu Song Opera, as a kind of local drama, is a typical original ecological art with its performance forms and music tunes featuring local characteristics. Its basic contents include the repertoire of ox song

opera, lyrics and speech, performance procedures and professions, roles, Musical Instruments accompaniment, etc.

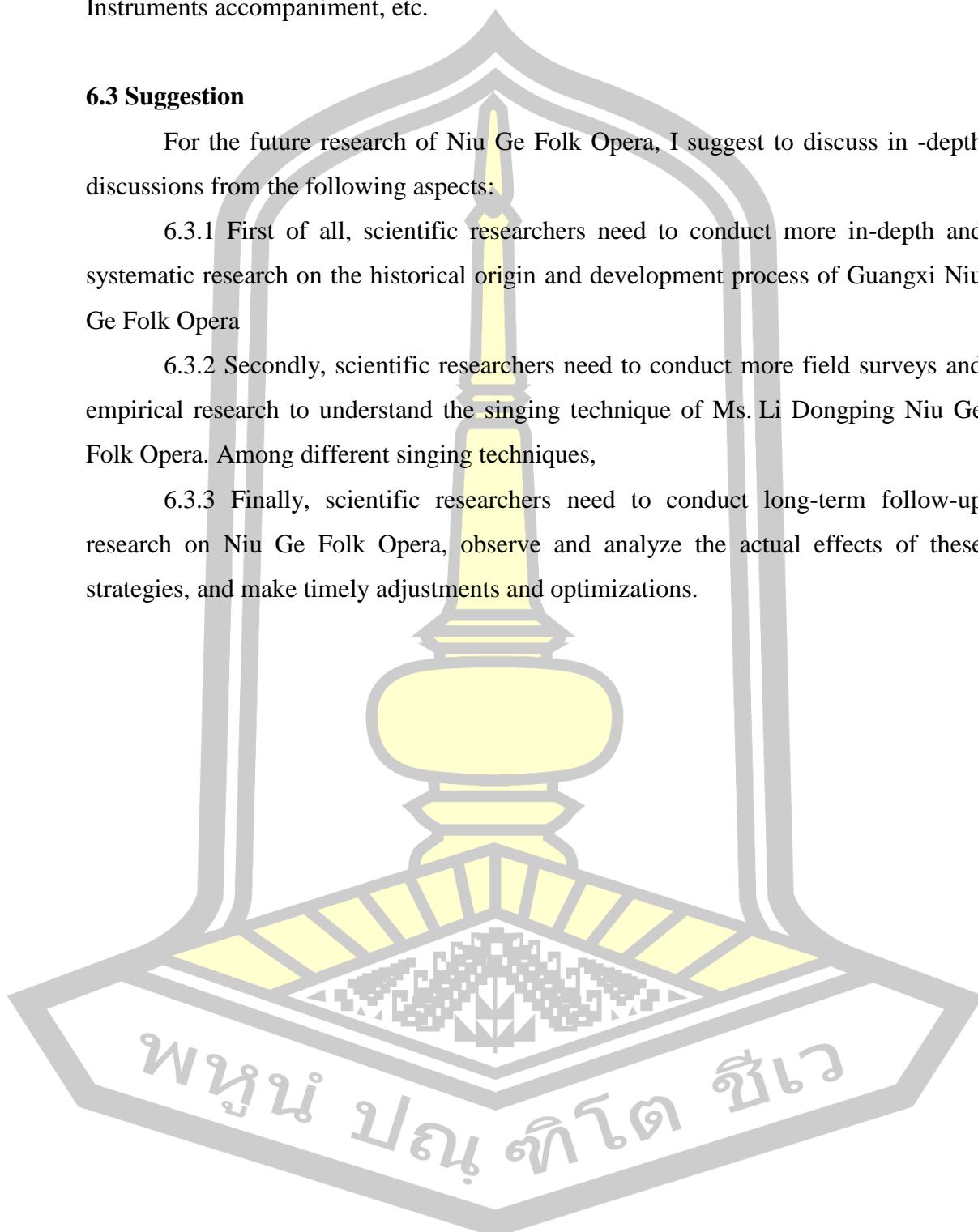
6.3 Suggestion

For the future research of Niu Ge Folk Opera, I suggest to discuss in -depth discussions from the following aspects:

6.3.1 First of all, scientific researchers need to conduct more in-depth and systematic research on the historical origin and development process of Guangxi Niu Ge Folk Opera

6.3.2 Secondly, scientific researchers need to conduct more field surveys and empirical research to understand the singing technique of Ms. Li Dongping Niu Ge Folk Opera. Among different singing techniques,

6.3.3 Finally, scientific researchers need to conduct long-term follow-up research on Niu Ge Folk Opera, observe and analyze the actual effects of these strategies, and make timely adjustments and optimizations.



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APPENDIX

Appendix 1: Fieldwork Pictures



Figure 21. Learn about the situation of Niu Ge Folk Opera from the key informant Li

Dongping

Source: Yi Bingling (2023)



Figure 22. Learning Xi cow opera songs from the key informant Li Dongping

Source: Yi Bingling (2023)



Figure 23. Xi the cow opera gesture from the key informant Li Dongping

Source: Yi Bingling (2023)



Figure 24. The Cow Opera Troupe performs in the countryside

Source: Zhu Qiuyan (2023)

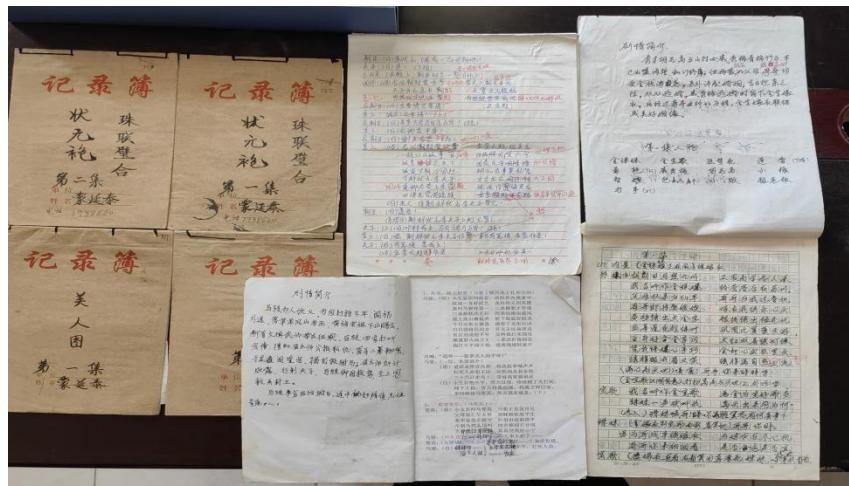


Figure 25. Scripts of cow songs collected during the survey

Source: Zhu Qiuyan (2023)



Figure 26. Cow opera training class

Source: Zhu Qiuyan (2023)

补镬

编创: 唐 周 徐淑华
 编曲: 杨平修 韦宇琛 韦模才
 王汉光 邓婉金

1 2 * 3 4 5

Chinese lyrics:
 Pinyin:
 Translate:

刘大娘端一盘猪潲上喂猪。 哎，
 lou dai noeng dyun jat pun zyu saau soeng wai zyu. *ai,
 Aunt Liu feeds pigs with a pot of pig fat. *ai,
 真抖，莫抖，来了来了！
 mok dau, mok dau, loi liu loi liu!
 mo dou, mo dou, coming coming!
 11 12 13 14 15
 16 17 18 19 20
 21 22 23 24 25
 26 27 28 29 30
 31 32 33 34 35
 36 37 38 39 40

2 42 43 44 45

46 47 48 49 50

52 53 > 54 55

56 57 58 > 59 60

62 > 63 > 64 65

66 67 68 69 70

71 72 73 74 75

劉 大 娘 我 笑 呵 呀,
lau daai noeng ngo xiu ho a,
Aunt Liu, I am laughing,

76 77 78 79 80

喂 了 队 里 喂 一 只 大 猪
wai liu deol lei lei ge jat zi daai zyu
Gave birth to more than a dozen pigs

82 83 84 85

喂 了 生 了 猪 仔
wai liu saang liu zyu zai
Gave birth to a big pig in

87

十 几 个, 只 只 生 得
sap gel go, zek zek saang dek
the team, Only to be



3

86. 肥 fei
fat
87. 又 jau
and
88. 壮, zong,
strong,
89. 咀 zeol
Short
90. 吧 boa
dyun
短
91. 長, coeng,
long
92. 腿 jau
legs,
93. 長, coeng,
long
94. 员 jyun
All
95. 都 dou
the
96. 紛 fan
members
97. 紛 fan
coming
98. 滿 mun
for
99. 月 jyut
full
100. 就 zau
moon
to
101. 来 loi
to
订 daa
order,
102. 货 fo
103. 只 zi
104. 等 dang
waiting
105. 满 mun
for
106. 来 loi
to
107. 订 daa
order,
108. 货 fo
109. 等 dang
waiting
110. 满 mun
for
111. 月 jyut
full
112. 人 jan
Everyone
113. 人 jan
114. 都 dou
praised
115. 夸 kwaango
me
116. 夸 kwaango
me
117. 我 ngo
118. 太 taal
too
119. 粗 cou
careless
120. 心 sam
and
121. 失 sat
accidentally
122. 打 ndea
broke
123. 破 po
the
124. 了 liu
125. 猪 zyu
big
126. 過 saau
iron
127. 煮 pot
pot
128. 大 ge
of
129. 鐵 daal
pig
130. 鐵 tit
fat
131. 大 daal
big
132. 鐵 tit
iron

ພ້ອນ ປນ ພິໄຕ ຂ່າວ

4

126 127 128 129 130

锅, wo, pot, 急得我
gap dak ngo
My aunt can't

131 132 133 134 135

大 難 无 亲 何, 奈 了 饭 锅 当 潦
doal noeng mou nol ho, naa liu faan wo dong saau
anything in a hurry. I took the rice pot as a hogwash

136 137 138 139 140

锅, wo, 锅 faan wo 细 sal 来 loi 潦 saau 又 jau
pot, The rice pot is thin and the rice pot is

141 142 143 144 145

多 (呵), 猪 仔 呵 天 天 呵 来 惹 祸。
do (ho), zyu zal ho tin tin ho loi je wo.
thick (he), piglet he every day he to get into trouble.

146 147 148 149 150

151 152 153 154 155

156 157 158 159 160

161 162 163 164 165

អង្គន បណ ិត ខោ

5

166 167 168 169 170
 映山花 红满
 Jing saan faa are hung mun with
 The hills are red with

171 172 173 174 175
 坡哎, 红满 坡哎。
 bo aal, ai, hung mun bo aal, ai.
 flowers Red man po aal, ai.

176 177 178 179 180

181 182 183 184 185
 风吹河水平, 哎, 闪电
 fung ceol ho seal aai, sim The wind blows the river aal, ai. Flash

186 187 188 189 190
 金波呀。
 gam bo ya. golden wave aai, ai.

191 192 193 194 195
 我与小哥同上
 ngo i jyu go to tung soeng I with school Xiao

196 197 198 199 200
 学呀, 去年同唱毕业
 hok aa, heol nin tung coeng bat Cong ya, Last year, we sang the graduation song

201 202 203 204 205
 歌, 去年同唱毕业
 go, together, tung coeng bat

អង្គន បណ ពិទ ចំវោ

6

206 207 208 209 20

回 乡 劳 动 情 意 好, 我 生
wui hoeng lou dung cling ji hou, ngo sang
Good labor sentiment when returning home, I produce,

21 22 23 24 25

产, 但 补 钢 但 呀 补 钢。
caan, keol bou wo keol aa bou wo.
he's cooking, he's cooking.

26 27 28 29 220

223 222 * 224 225

226 227 228 229 230

怎 莱 我
zam naa ngo
Unfortunately, my

231 232 233 234 235

妈 妈 她 恩 想 觉 情 不 高 哪 哎 唉,
maa maa taa si soeng gok bat gou naa aal jau,
mother doesn't have a high level of ideological consciousness,

236 237 238 239 240

说 什 么 呀 低 人 一 等 才 补 饭
sxut sam mo ya dal jan jat dang col bou wok
What are you saying, I'm just waiting for someone to make up for

241 242 243 244 245

哪 哎 哟, 低 人 一 等 才 补 饭
naa aal jau. dal jan jat dang col bou wok
it. Oh, my god.



7

246 247 248 249 250

真系敢嚟
zan hal gam ngoam
You're so daring

251 252 253 254 255

碰敢穷呼打铁要趁热
pung to gam hiu lo, daa tit jiu can jit
touch your body, make iron while it's hot and

256 257 258 259 260

不放过,(白)媽!喊我返來
bat fang gwo, (白) maat haam ngo foan loi
don't let it go, mom! what are you calling

261 262 263 264 265

做什么呀。
zuo sam mo aa.
me back for.

266 267 268 269 270

271 272 273 274 275

276 277 278 279 280

281 282 283 284 285

(刘大娘唱) 婚姻
fan jan
Marriage

អង្គន បណ ពិទ ចំវោ

B

286 287 288 289 290
本 是 大 事 情, 嫁 一 个
bun si daal si cing, gaa jat go
is a big deal, marry a mending

291 292 293 294 295
补 镊 嘴 误 了 终 身。(兰英唱) 妈 妈 你 真 嘿
bou wok ge ng ilu zung san. (Lan英唱) maa maa neil zan hal
pot and make a mistake for life. Mom, you are

296 297 298 299 300
旧 棉 筋, 你 用 旧 眼 光 来 踏 新 事
gau nou gan, nel jung gau ngaan gwong lol tai san se
old - fashioned, you look at new things with old

301 302 303 304 305
情, 如 今 已 是 新 社 会,
cing, juu gam gei si san se wui,
eyes, Now It is a new society,

306 307 308 309 310
样 样 职 业 都 光 菜 呀。(刘大娘唱)
joeng joeng zik jip dou gwong wing aa.
all professions are glorious.

311 312 313 314 315
说 什 么 光 荣 不 光 菜, 补 镊 那 有 好 名 声, 屋 头 屋
syut sam mo gwongwing bat gwang wing, bou woknao jau hou ming sing,uk tau uk
say what glory is not glory, mending wok has a good reputation, charcoal

316 317 318 319 320
角 到 处 踏 火 袱 烟 灰
gok dou cyu mau fo taan jin fui
and fireworks were over to the front and

321 322 323 324 325
涂 满 面, 涂 呀 画 满 面。
tou mun min, tou ya paint it mun all over the min. wall.

អង្គន បណ ិត ខេ

9

326 327 328 329 330
 (兰英唱) 满 面 灰 尘 有 什 么 要 紧, 补 镊
 mun min ful can jau sam mo jiu gan, bou wok
 What does it matter if it's covered in dust, Mending

331 332 333 334 335
 也 系 为 人 民 千 革 命 不 分
 jea haa wai jan gon geak ming bat fan
 the wok is also doing revolution for the people, regardless of whether

336 337 338 339 340
 贵 与 贱, 没 有 补 镊 也 不
 gwai juu zin, mut jau bou wok jaa bat
 It is expensive or cheap, I can't do it without making up the

341 342 343 344 345
 能。
 nang.
 wok.

346 347 348 349 350

351 352 353 354 355

356 357 358 359 360

361 362 363 364 365



10 366 367 368 369 370

371 372 373 374 375

376 377 378 379 380

381 382 383 384 385

386 387 388 389 390

翻过山 坡 叉 过 河呀， 田 国
faan gwo saan bo jau gwo ho aa, tin jyun
Crossing the mountain slope and then crossing the river ya, Singing new

391 392 393 394 395

到 处 唱 新 歌 唱 新 歌。
dou cyu coeng san go coeng san go.
songs everywhere in the countryside sing a new song.

396 397 398 399 400

支援农业我
zi wun nung jip ngo
I am very motivated

401 402 403 404 405

干 劲 大 捱 起 呀 红 炉 喊 补 烟
gon ging daal daam hel aa hung lou haam bou wok lo,
to support agriculture pick up the red stove and call for a wok to be repaired,

ພ້ອນ ປັນ ດີໂຕ ຂໍເວ

11

406 407 408 409 410
 哎 我 喊 补 鐵 哎。
 oai ngo haan bou wok oai.
 ai I shout to make up the wok.

411 412 413 414 415
 补 鐵 虽 系 小 手
 bou wok seal hal siu sau
 Although repairing the wok is a small

416 417 418 419 420
 艺, 人 人 见 我 笑 呵 呵 笑 呵 呵, 补
 ngai, jan jan gin ngo siu ho ho siu ho ho, bou
 craft, Everyone sees me laughing and laughing, Replenish

421 422 423 424 425
 鐵 鐵 ——
 wok wok ——

426 427 428 429 430
 补 鐵 鐵 呵 ——
 bou wok wok ho ——

431 432 433 434 435
 螺 丝 风 小 用 处
 lo si seal siu jung cyu
 Although screws are small, they are very

436 437 438 439 440
 大 呀, 革 命 呀 何 需 呀 脸 工 作,
 daai aa, gaak ming aa ho seoi aa tai gung zok,
 useful, Revolution, why do we need to look at work,

441 442 443 444 445
 只 需 群 众 称 心 如 意 我 喊 破 嘴 呀 也 快 乐 我 喊 破 嘴
 zi jiu kwanzung cing sam jyu ji ngo haam po hau lung jaa faai lokngohaam po hau
 As long as the masses are satisfied and satisfied, I can shout my throat out and be happy, I'm

ພ້ອນ ປັນ ດີໂຕ ຂົວ

12

446 447 448 449 450

魄 也 快 乐。
lung jaa faai lok.
happy to shout my throat out.

451 452 453 454 455

补 镊 wok the
bou Replenish wok the

456 457 458 459 460

啰 —————
lo wok

461 462 463 464 465

466 467 468 469 470

听见 喊 补 镊 哎,
teng gin haam bou wok oai,
I heard the call to make up the wok.

471 472 473 474 475

急 急 走 出 门 哎, 定 系 小 磋 但 到 来, 我
gap gap zou ceot mun aal, ding hai sia cung kei dou loi, ngo
hurry out of the door, ding Shi Xiaocong's arrival, I

476 477 478 v 479 480

高 高 兴 兴 喜 呀 在 心 我 喜 呀 在 心。
gou gou hing hing hei aai zoi sam ngo hei aai zoi sam.
am happy and joyful in my heart.

481 482 483 484 485

ພណນ ປນ ພິໄຕ ຂົວ

13

486 487 488 489 490

491 492 493 494 495

李小聪： 嘿 嘿！ (唱) 嘴会补镬 我唔来
Li Xiao cong: He he! (sing) m wui bou wok ngo m loi
I won't make up for it. I won't

496 497 498 499 500

呀， 补得唔好 你打招牌 呀。 (刘大娘旁白) 嘴！
aa, bou dak m hou nel daa ziu paal aa. hol
come ya, Well done, you're playing your sign ya. hol

501 502 503 504 505

有点子味， (唱起歌答话) 如今社 会 真正 好 呀，
jau dim zi mel, jyu gam se wui zan zing hou aa,
It has a hint of flavor, Nowadays, society is really good,

506 507 508 509 510

怎不叫我 唱开 怀呀。
zam bat gin ngo coeng hol waal aa.
Why not let me sing happily.

511 512 513 514 515

516 517 518 519 520

521 522 523 524 525

(英) 手 拉 那 个
sau laal naa go
Hand pulling that

អង្គន បណ ិត ខោ

14

526 527 528 529 530

风 箱 呼 呼 响 呀 哟 呀 嘟 哟 (李) 呼 呼 响 (英) 呼 呼 响
fung soeng fu fu hoeng aa nung aa dou jo, hu hu hoeng hu hu hoeng
bellows makes a whirring sound grunt and grunt, whispering sound whispering sound

531 532 533 534 535

(李) 炉 火 那 个 烧 得 红 又 红 呀 (英) 红 又 红 呀 哟 呀 嘟 哟
lou fo nea go siu dak hung jau hung aa hung jau hung aa nung aa dou jo
The stove is burning red and red ya. Red and red ya, grunt and grunt,

536 537 538 539 540

(李) 女 娘 来 补 饭 呀 惊 住 了 岳 母 娘 (英) 你 操 作 要 留
neoi sai loi bou wok aa geng zyu liu ngok mou noeng nel cou zok jiu lau
My son-in-law came to cook, which surprised my mother-in-law. You need to pay attention to

541 542 543 544 545

意 呀, 当 心 手 烧 伤 (李) 双 手 烧 伤
ji aa, dang sam sau siu soeng soeng sau siu soeng
your operation, be a heartfelt hand, burns on both hands,

546 547 548 549 550

唔 呀 要 紧 (英) 怕 只 怕 (李) 怕 什 么 呀?
wu ya it's gan paa zi paa paa sam mo aa?
It's okay. I'm afraid, I'm afraid. What are you afraid of?

551 552 553 554 555

(英) 说 不 服 我 嘴 嘴 娘 呀。
syut bat fuk ngo ge maa maa noeng aa.
My mother who said she didn't agree with me.

(李) 驱 马 真 怕
paa mima mok paa
Don't be afraid of the

556 557 558 559 560

山 呀 莫 怕 山 呀 推 船 莫 怕 滩 呀 莫 怕 滩 呀
saan aa mok paa saan aa caang syun mok paa taan aa mok paa taan aa
mountains when running horses. Don't be afraid of the beach when supporting a boat.

561 562 563 564 565

(合) 帮 助 我 嘴 嘴 娘 呀 哟 嘟 呀, 改 造 但 嘴 旧 思 想 呀。
boon zo nei ge maa maa noeng aa nung dou aa, goi zou keoi ge gau si soeng aa.
Helping your (me) mother mumbles and murmurs, transforming his old ideas.

ພ້ອນ ປຸນ ດີເຕ ຂ່າວ

15

566 567 568 569 570
 哟 呀 嘻 呀 (英)风 箱 拉 得 响 呀 (李)炉 火 烧 得
 nung aa dou aa fung soeng laal dak hung aa lou fo siu dak
 Grunt and grunt. The sound of the bellows pulling. The stove is burning

571 572 573 574 575
 红 呀 (英)我 把 风 箱 拉 呀 (李)我 把 镊 来 呀 补 呀
 hung aa ngo baa fung soeng laal aa ngo baa wok loi aa bou aa
 red ya. I'll pull the bellows ya. I'll make up the wok and make up for it.

576 577 578 579 580
 (英) 拉 呀 扯 呀 (李) 补 呀 补 呀 教 育 我 嘅 岳 母 娘 呀 (英) 教 育 我 嘅
 laa aa cau aa bou aa bou aa gaaujuk ngo ge ngok mounoeng aa gaaujuk ngo ge
 Pull and pull. Make up, make up. Educating my mother-in-law ya. My mother

581 582 583 584 585
 妈 妈 娘 呀 (合) 好 戏 就 跳 一
 maa maa naeng aa hou hei zou tai ze jat
 who educated me. Just watch this one after another

586 587 588 589 590
 场 呀 coeng aa 场 呀! coeng aa! show!

591 592 593 594 595
 (刘大娘)

596 597 598 599 600
 出 得 ceot dak 门 mun 来 loi 看 (呵) hon (ho)
 Come out and see (he)

ພណນ ປນ ດີໂຕ ຂົວ

16

601 602 603 604 605

炉 火 亮 堂 堂 (呵)
lou fo loeng tong tong (ho)
The furnace is bright and magnificent (he)

606 607 608 609 610

小 师 付 模 样 好 诚 实 又 伶 俐, 聰 明 又 能
slu si fu mou joeng hou sing sat jau ling lle, cung ming jau nang
The young master looks good, honest and clever, Smart and

611 612 613 614 615

干 文 章 隨 身 带。可 懈 但 係
gon man zoeng ceoil san daal. ho sik keol hai
capable, carry articles with you. Unfortunately, he is learning

616 617 618 619 620

学 补 课, 确 实 太 荒
hok bou wok, kok sat taal fong
to make up for it, It's really too absurd

621 622 623 624 625

唐 太 荒 唐。
tong taal fung tong.
too absurd.

626 627 628 629 630

631 632 633 634 635

636 637 638 639 640

(李小歌唱) 就 系 我 那 个 岳 母
zau hai ngo naa go ngok mou
It's my mother-in-lawEven my



17

641 642 643 644 645
 姥 也 嫌 我 呀 系 个 补 师 付 呀。(顺口溜) 也 嘴
 noeng jaa jim ngo aa hai go bou wok si fu aa. mat je
 mother-in-law dislikes me for being a cook. What is it?
 646 647 648 649 650
 煤 灰 碎 炭 碎 手 抓 满 面 捡 得 黑 妈 妈 伸 讲 我
 mui zaa taan seol laau sau zaa mun min gaau dek haak maa maa zung gong ngo
 Coal cinder and charcoal scraps, grabbing hands and picking black all over my face
 651 652 653 654 655
 屋 头 屋 角 到 处 瞟 呀 配 但 女 儿 呀 配 嘴
 uk tau uk gok dou cyu mau aa pul keol neol ji aa pul m
 my mother said that there are everywhere in the corner of my house. Is it suitable
 656 657 658 659 660
 上 呀 配 嘴 上。
 soeng aa pul m soeng.
 for his daughter or not.
 661 662 663 664 665
 666 667 668 669 670
 (刘) 似 你 咱 哎 好 既 楊 样, 伶 俐
 ci nei gam ge hou gel mou joeng, ling lei
 You look good, good, clever,
 671 672 673 674 675
 聰 明 手 艺 高。 七 +
 cung ming sau ngal gou. cat sap
 intelligent, and skilled. Seventy two lines.
 676 677 678 679 680
 二 行 都 好 学, 为 何 偏 要
 ji hong dou hou hok, wai ho pin jiu
 are all easy to learn, why do we have to learn how

ພណນ ປນ ພົມ ຂົວ

18 681 682 683 684 685

學 补 鐵。 hok bou wok. to make up for it.

686 687 688 689 690

691 692 693 694 695

(辛) 革 命 工 作
godk ming gung zok
Revolutionary work

696 697 698 699 700

是 整 体 呀 好 比 呀 一 部 呀
si zing tai aa hou bei aa jat bou aa
It's like a big machine as

701 702 703 704 705

大 机 器。 你 喂 猪 要 靠
daal gel hel. nel wai zyu jiu kaau
a whole. You have to rely on me to make up

706 707 708 709 710

我 来 补 鐵。 我 补 鐵 呀 要 靠 呀 別 人 炼
ngo loi bou wok ngo bou wok aa jiu kaau aa bit jan lin
the wok for feeding the pigs, I'll make up the wok. You have to rely on others to

711 712 713 714 715

鐵 呀。
tit aa.
make iron.

716 717 718 719 720

七 十 二 行 都 重 要 呀 彼 此 相 靠 呀 不 能
cat sap ji hong dou zung jiu aa bel ci soeng kaau aa bat nang
The seventy-two lines are all important and depend on each other. Cannot be

អនុញ្ញាត សាស្ត្រ ខ្មែរ

19

721 722 723 724 725

分 不 能 分 呀。
fan bat nang fan aa.
divided It can't be divided.

726 727 728 729 730

731 732 733 734 735

736 737 738 739 740

741 742 743 744 745

(李) 烧 锅 铁 水 把 镜 补 镜, 小 聰 (呵)
slu wo ttt seol baa wok bou naa, slu cung (ho)
Heat up the wok with hot metal in the wok, Xiao cong (Ho)

746 747 748 749 750

心 里 (呵) 笑 盈 盈, (娘) 大 娘 我 一 边
sam leol (aa) slu jing jing, daal noeng ngo jat bin
Smiling in the heart, Auntie, while I pull

751 752 753 754 755

拉 风 箱 (呵) 小 师 付 补 镜 (呵) 汗 淋
laol fung soeng (ho) siu si fu bou wok (ho) hon lam
the air box (he) the little master will make up the wok (he) sweating

756 757 758 759 760

淋。
lam.
profusely.

(李) 螺 丝 钉 虽 小
lo si ding seol Although screws are small



20

761 762 763 764 765

用 处 大 嘴 (刘) 真 把 补 镊 来 缝
jung cyu daai aa (luk) mok baa bou wok loi tai
very useful oo. Don't make up the wok and take a

766 767 768 769 770

小 啊, (英) 补 镊 这 份 职 业 重 要 不 重
slu aa, (Eng) bou wok ze fan zung jiu bat zung
look aa, Is the profession of cooking important or

771 772 773 774 775

要 (呵) 哎 呀 若 然 少 了 它 的 确 不 得 了。
jiu (ho) ai aa joek jin siu liu taa dik kok bat dak liu.
not (he) ai aa If it's missing, it's really amazing.

776 777 778 779 780

(英) 少 了 它 怎 么 样 (哪) (大娘) 猪 仔 就 吃 不 饱 (哪) (李) (呵) 我
siu liu taa zam mo joeng(naa) zyu zai zau hek bat baau (naa) (Lee) (ho) ngo
How about missing it (na) Piggy can't eat enough (na) (he) I

781 782 783 784 785

补 好 了 (英) 妈 妈 你 不 再 用 愁 (哎) 不 用 愁。
bou hou liu (Eng) maa maa nel bat zoi jung sau (aa) bat jung sau.
fixed it Mom, you don't have to worry anymore (aa) don't worry.

786 787 788 789 790

(合) 补 得
bou dak It's really

791 792 793 794 795

的 确 好 (呵) 补 得 丰 又
dik kok hou (ho) bou dak lou jau
good to make up for it (he) Tightly patched up and

796 797 798 799 800

丰 (呵) (娘) 好 又 好 丰 又 丰 (英) 好 又 好
lou (ho) hou jau hou lou jau lou hou jau hou
secured (he) Good and good prison and prison Good and good

អង្គន បណ ិទ ខេ

21

801 802 803 804 805
 丰 又 丰 (合)师 付 嘎 手 艺 高 (哎) 手 艺
 lou jau lou si fu ge sau ngal gau (ai) sau ngai
 Prison and prison. The master's craftsmanship is high (ai) be highly

806 807 808 809 810
 高。
 gou.
 skilled.

81 (唢呐) 812 813 814 815
 (唢呐)
 (幕落)

816 817 818 819
 820 821 822 823



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