

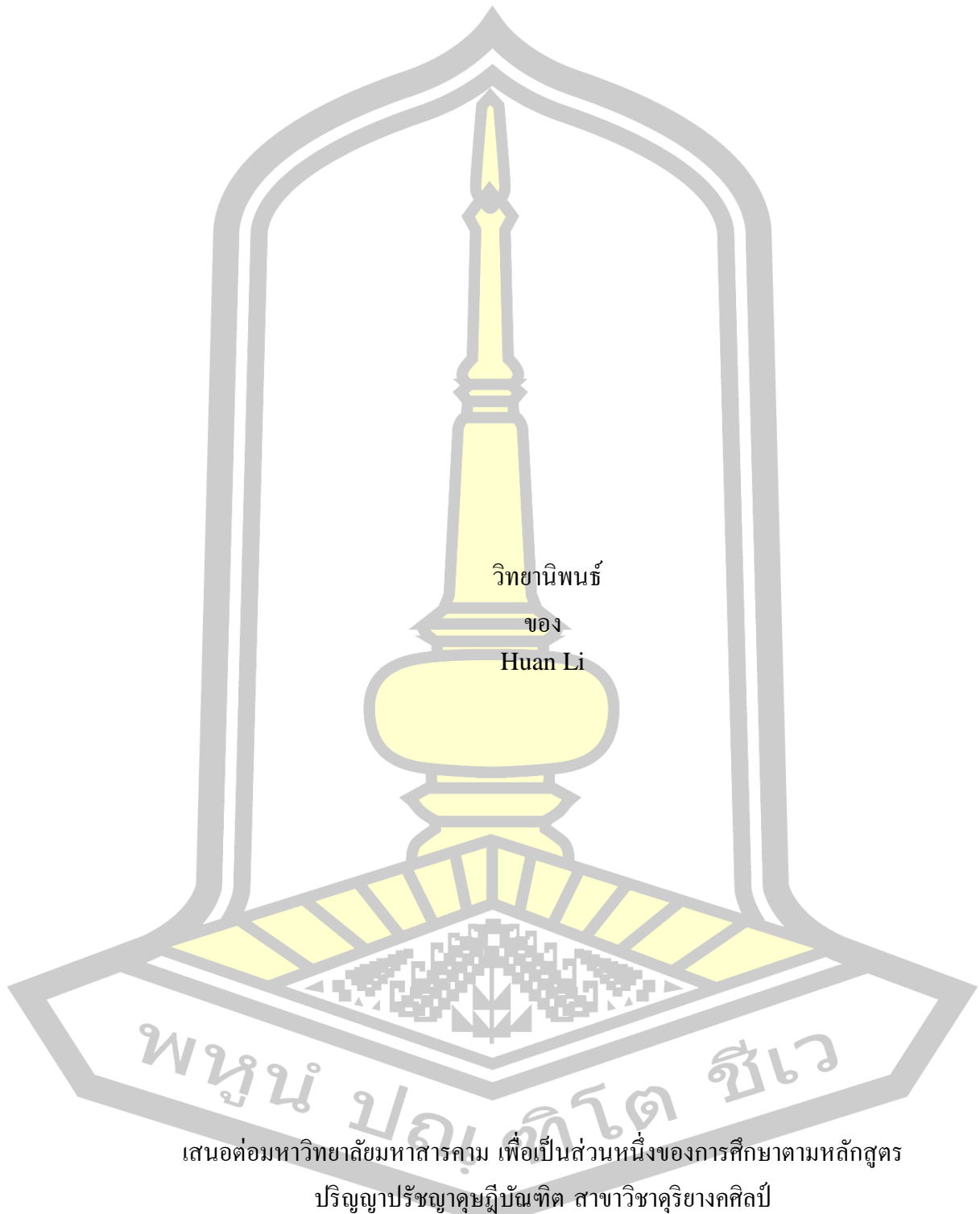
Jiang Jie: Sichuan Opera in Chongqing, China

Huan Li

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
March 2024

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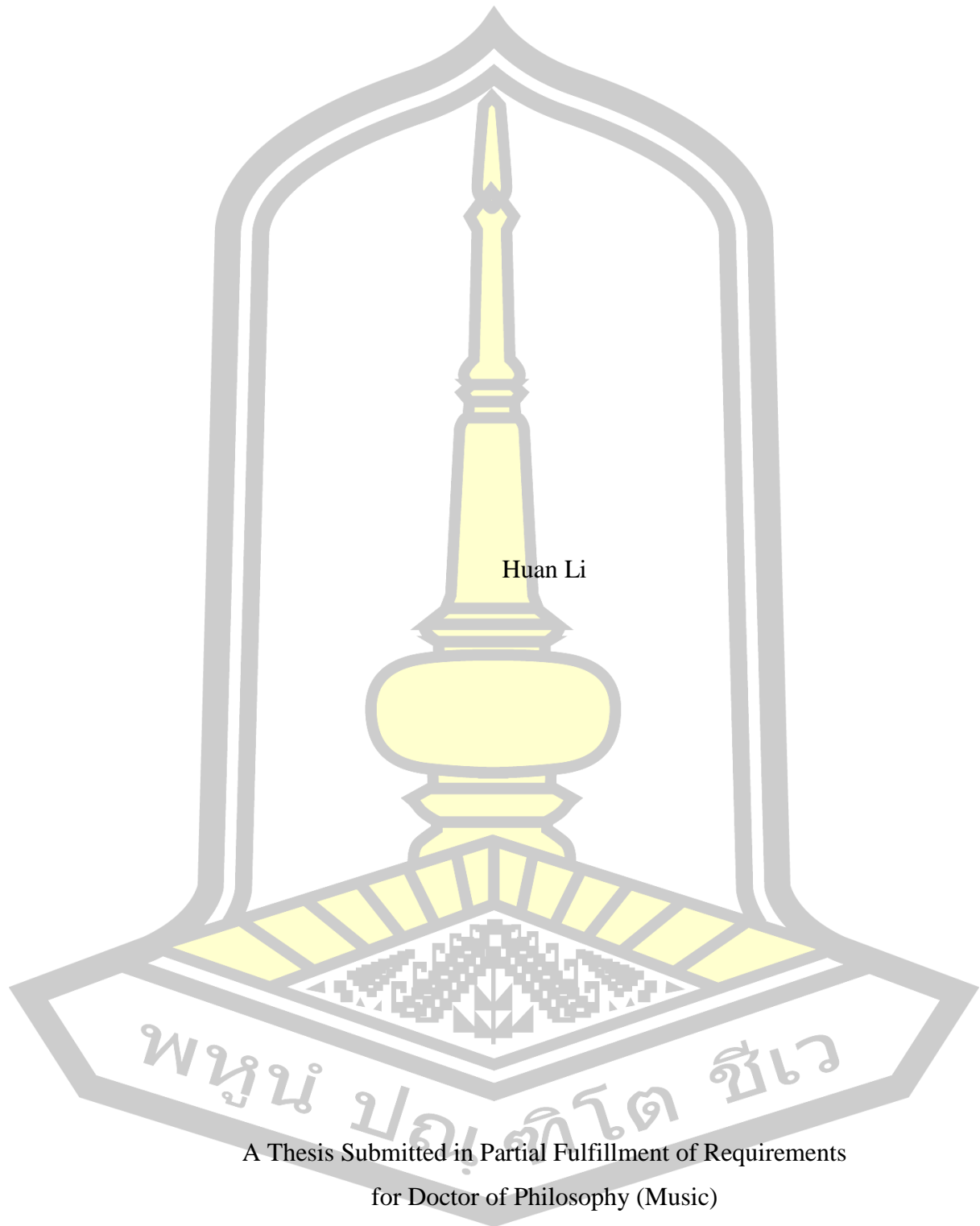
วิทยานิพนธ์
ของ
Huan Li

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

มีนาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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DEGREE Doctor of Philosophy **MAJOR** Music
UNIVERSITY Mahasarakham **YEAR** 2024
University

ABSTRACT

This study focuses on Jiang Jie: Sichuan Opera in Chongqing, China. The study employed a qualitative research methodology, which entailed conducting interviews and making observations. Interview question sheets and questionnaires were used to interview four key informants. The objectives are as follows: 1) To investigate the development of Jiang Jie in Sichuan Opera in Chongqing, China; 2) Analyze the musical characteristics of Jiang Jie in Sichuan Opera in Chongqing, China. 3) Guidelines for preserving and transmitting Jiang Jie in Sichuan Opera in Chongqing, China. The findings of the study are as follows:

1. By understanding the development process of Sichuan Opera Jiang Jie, we can better understand the artistic characteristics and performance style of Jiang Jie in Sichuan opera. The development process includes seven important stages: the embryonic stage, formation stage, development stage, maturity stage, prosperous stage, exploration phase, and new era stage. A clear understanding of Jiang Jie's development process in Chongqing Sichuan Opera is necessary to appreciate better the cultural essence and national spirit of Jiang Jie in Sichuan Opera.

2. In the Sichuan opera Jiang Jie, music plays a crucial role. It complements the plot's development and vividly showcases the cultural characteristics of Chongqing and Sichuan through distinct ethnic and local colors. Similarities in music form and differences from Western music characterize Jiang Jie's music. It has a strong declarative nature, emphasizes the horizontal development of melody, and precisely integrates music and language.

3. The Sichuan Opera Jiang Jie is crucial in preserving traditional culture, portraying literary historical events, and emphasizing the achievements of women. Preserving and transmitting Jiang Jie in Sichuan Opera is crucial, despite obstacles such as an aging audience and budgetary restraints. Strategies encompass governmental assistance, educational initiatives, community involvement, and modernizing efforts.

Keyword : Jiang Jie, Sichuan Opera, Chongqing, Preservation, Transmission

ACKNOWLEDGEMENTS

Firstly, I would like to thank the Chairman Professor Dr. Wiboon Trakulhum. His rigorous academic research and profound academic achievements have greatly benefited me on the path of academic research. Thank you also to Asst. Prof. Dr. Sarawut Choatchamrat, Dr. Pitsanu Boonsrianan, Asst. Prof. Dr. Sayam Chuangprakhon and Asst. Prof. Capt. Dr. Awirut Thotham, from the defense committee. When I encounter difficulties and confusion, professors always patiently guide me and help me find the direction to solve the problem.

During the thesis writing process, my supervisor, Asst. Prof. Dr. Weerayut Seekhunlio provided me with comprehensive guidance and support from topic selection to conceptualization, data collection, revision, and finalization. I extend my highest respect and heartfelt gratitude to my mentor.

At the same time, I also want to thank my classmates. During the thesis writing process, we discussed and learned from each other, and their insights and suggestions inspired me a lot. Communication and cooperation with them have made my academic research journey more fulfilling and enjoyable.

In addition, I would like to express my gratitude to the inheritors and experts I have interviewed and to the Chongqing Sichuan Opera Theater and Chongqing Sichuan Opera Museum, which have assisted me in conducting field research. Their support and assistance have enabled my research work to proceed smoothly.

Finally, I would like to thank my family. They have always been my strongest support, giving me the greatest support and encouragement when encountering setbacks and difficulties. Their love and care are the driving force behind my continuous progress. In my future studies and work, I will always remember the teachings of my mentor and the help of my classmates, and repay their expectations with my efforts and achievements. At the same time, I will also be grateful and do my best to help and support others, so this spirit of friendship and mutual assistance can be inherited.

Huan Li

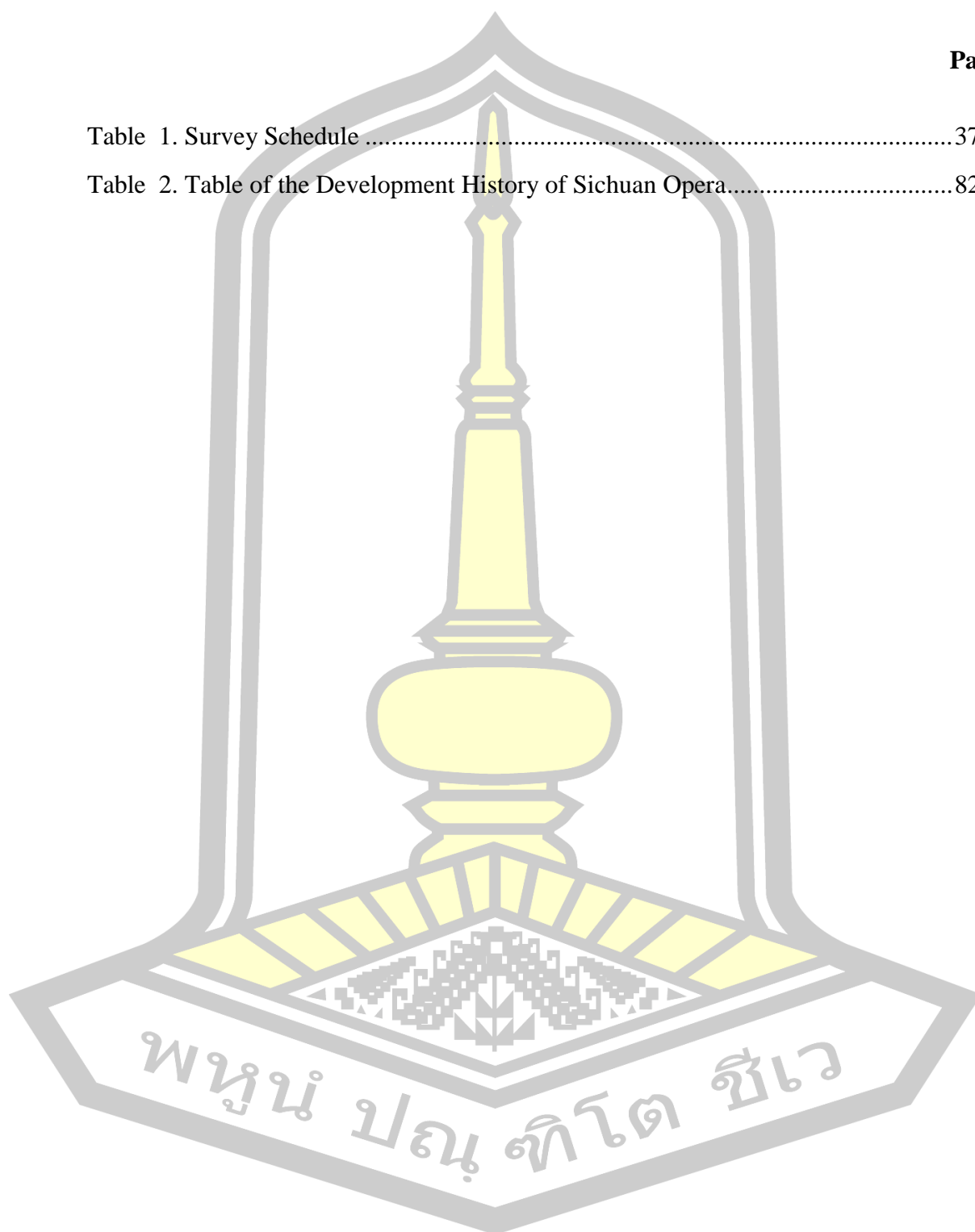
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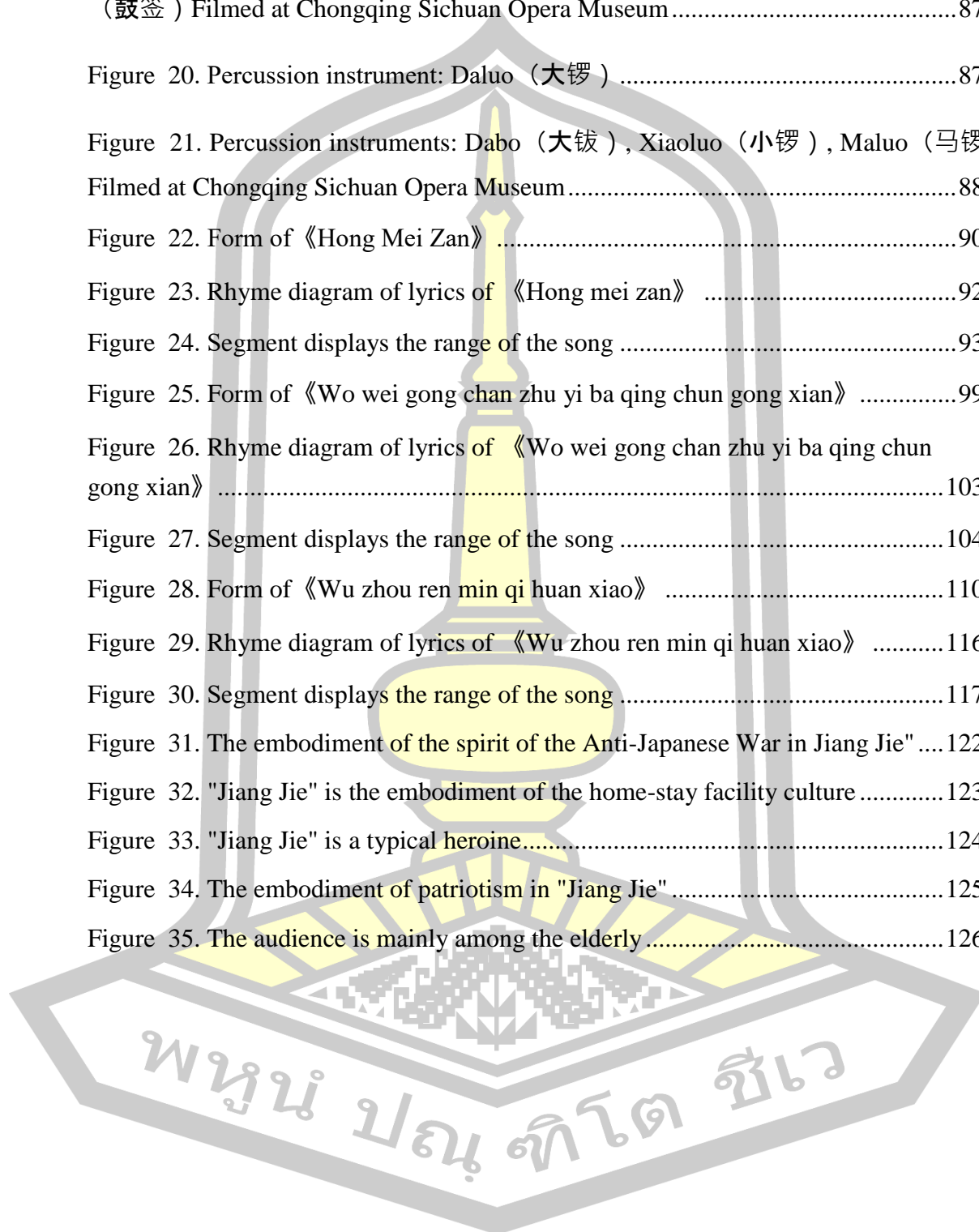
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CHAPTER I

Introduction

1.1 Research Background

Sichuan Opera is a famous local opera distributed in the Bashu region, Yunnan, Guizhou, and other parts of the country. For a type of opera, the most basic constituent unit is an opera performance group centered on opera practitioners. Therefore, for Sichuan Opera, the quantity, quality, and living conditions of Sichuan Opera performance groups can also show the inheritance, transmission, and development of Sichuan Opera art. In the Sichuan Opera performance group, due to many special historical reasons, the survival and development trajectory of Sichuan Opera is different (Nie Feng, 2022).

The art of Sichuan Opera was listed in the National Intangible Cultural Heritage Preservation Catalogue on December 31, 2005. This event has brought opportunities and challenges to the art of Sichuan Opera. With the continuous enhancement of China's economic strength, the national ideology is gradually enriched, and spiritual and cultural accomplishments are constantly improved; the declining folk music is also on this "downwind" and is now walking towards the road of folk music. As one of Chongqing's most influential local operas, Sichuan Opera Art has to move forward in the competition to ensure its prosperity and development (Ma Lingjun, 2016).

In order to avoid the Sichuan Opera becoming a "heritage", it must be protected from its connotation, form, and so on various aspects. To change the Sichuan Opera, this national culture will face "aging, theoretical research, political needs" embarrassment. Therefore, the inheritance and development of Sichuan Opera will focus on this embarrassing situation with in-depth theoretical, practical, and advancing with The Times, and break each other. A comprehensive understanding of the current situation of Sichuan Opera music is the only way to examine its future development direction (Yan La, 2018).

This research will take Sichuan Opera Jiang Jie as an example to analyze the characteristics of Sichuan Opera music and explore how to protect and transmit Sichuan Opera Jiang Jie. Sichuan Opera Jiang Jie is a modern Sichuan Opera created

and arranged by Chongqing Opera House. Since its premiere in 2018, it has performed over 130 performances nationwide in just 5 years, with an audience of 100000 people. Jiang Jie in Sichuan Opera is among the most successful and frequently performed in contemporary Sichuan Opera. Taking Jiang Jie in Sichuan Opera as an example of research is very representative.

This dissertation introduces the evolution of the Jiang Jie in Sichuan Opera characteristics, takes a careful look at the current challenges facing the Sichuan Opera, discusses the development of the Jiang Jie in Sichuan Opera from the perspective of cultural treasures and cultural heritage, looks for effective preservation and transmission countermeasures for the Jiang Jie in Sichuan Opera inheritance, and carries forward a more solid theoretical reference and detailed practical guidance.

1.2 Research Objectives

1.2.1 To investigate the development of Jiang Jie in Sichuan Opera in Chongqing, China

1.2.2 To analyze the musical characteristics of Jiang Jie in Sichuan Opera in Chongqing, China

1.2.3 To propose the guidelines for the preservation and transmission of Jiang Jie in Sichuan Opera in Chongqing, China

1.3 Research Questions

1.3.1 What is the development of Jiang Jie in Sichuan Opera in Chongqing, China?

1.3.2 What are the musical characteristics of Jiang Jie in Sichuan Opera in Chongqing, China?

1.3.3 How is the preservation and transmission of Jiang Jie in Sichuan Opera in Chongqing, China?

1.4 Research Benefit

1.4.1 We can know the development of Jiang Jie in Sichuan Opera in Chongqing, China.

1.4.2 We can understand the musical characteristics of Jiang Jie in the Sichuan Opera in Chongqing, China.

1.4.3 We can understand the preservation and transmission of Jiang Jie in Sichuan Opera in Chongqing, China.

1.5 Definition of Terms

1.5.1 Jiang Jie refers to the Sichuan Opera, which has the most performances in contemporary China.

1.5.2 Sichuan Opera refers to the traditional local opera popular in the Sichuan region of China, characterized by integrating the five major vocal arts of Kunqu, Gaoqiang, Huqin, Danzi, and Huadeng.

1.5.3 Development refers to important historical figures and events in various stages of Sichuan opera, including its origin, rise, prosperity, crisis, and revival, from around 1640 to the present day, and their impact on Sichuan opera, as well as the current situation of Jiang Jie's creation and performance.

1.5.4 Musical characteristics refer to the characteristics of accompaniment, form, lyrics, melody, emotions, and singing of Jiang Jie's music in Sichuan opera.

1.5.5 Preservation and transmission refer to how the Chongqing Municipal Government, Chongqing Chuan Theatre, and Chongqing Art School protect and transmit the Sichuan Opera of Jiang Jie in Chongqing, China.

1.5.6 Gaoqiang(高腔) refers to a type of vocal style in Chinese opera, mainly derived from the Yiyang tune (弋阳腔) of the Ming Dynasty. Through continuous enrichment and development by artists from various regions, it has gradually formed a Gaoqiang system with different local characteristics, such as Sichuan opera Gaoqiang, Hunan opera Gaoqiang, Wu opera Gaoqiang, etc. The characteristic of Gaoqiang is its passionate and high-pitched singing style, with little or no orchestral accompaniment and gongs and drums to beat the rhythm. Actors pay attention to the use of auxiliary tunes and solo singing during performances, with a unique music style rich in strong, infectious, and local flavor.

1.6 Conceptual framework

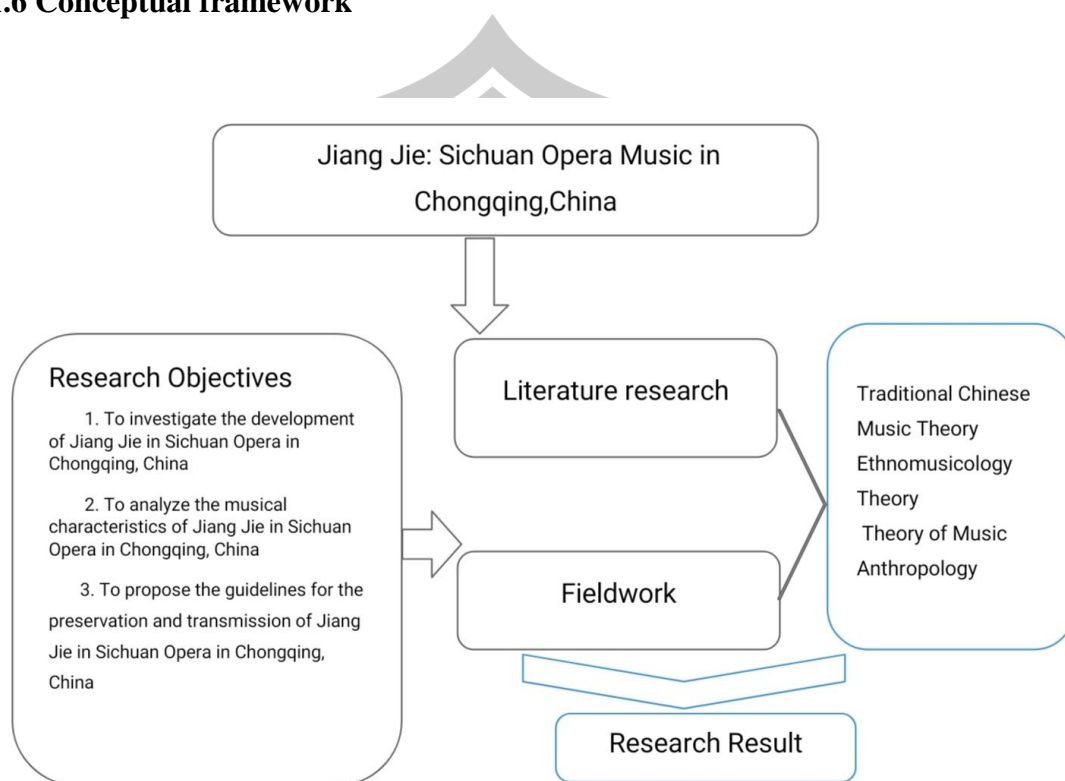
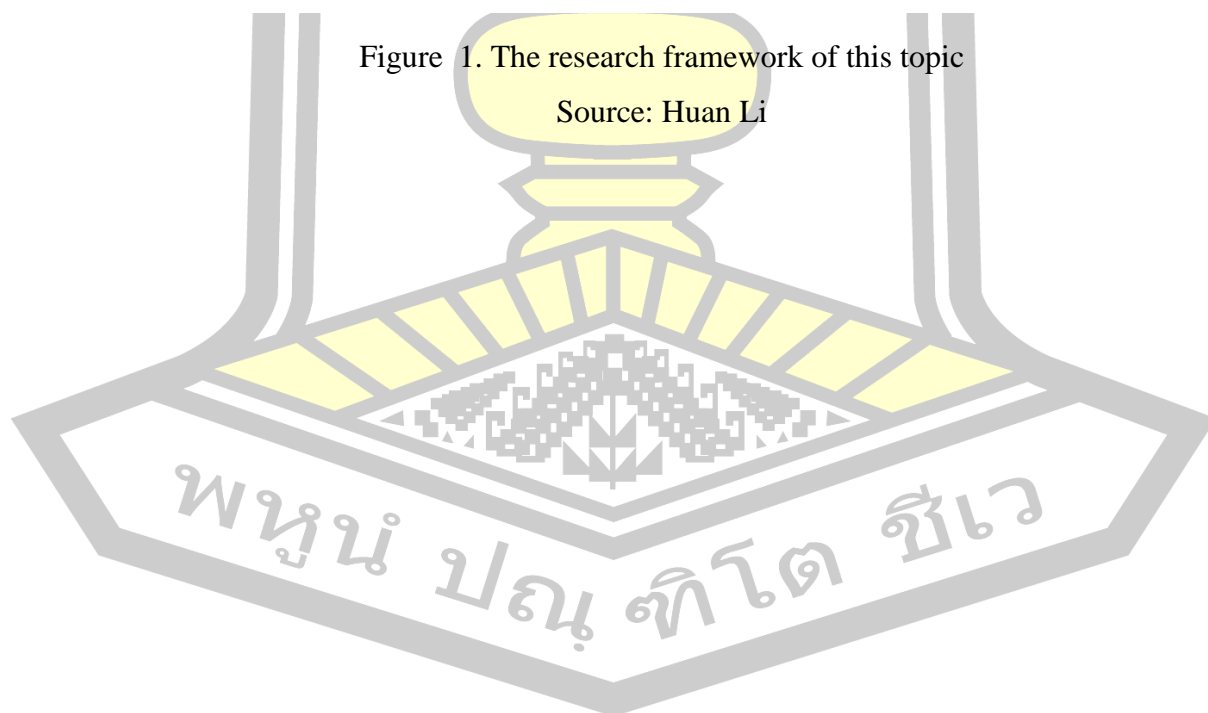


Figure 1. The research framework of this topic

Source: Huan Li



CHAPTER II

Literature Review

The researchers consulted relevant literature to obtain the most comprehensive information for this dissertation. Review various documents based on the following topics:

2.1 General Knowledge About Chinese Music and Cultural Tradition

2.1.1 Background for the Formation of Chinese Music and Cultural Tradition

2.1.2 The Main Characteristics of Chinese Music and Cultural Tradition

2.1.3 The Historical Evolution of Chinese Music and Cultural Tradition

2.1.4 The Modern Influence of Chinese Music and Cultural Tradition

2.2 General Knowledge of Chinese Drama

2.2.1 The Origin of Chinese Drama

2.2.2 The Development Course of Chinese Drama

2.2.3 Current Situation in Chinese Drama

2.3 General Knowledge About Characteristics of Chinese Opera

2.3.1 Comprehensive Nature

2.3.2 Virtual

2.3.3 Procedure-Ability

2.3.4 Rhythm

2.3.5 Expressiveness

2.4 General Knowledge About Characteristics of Sichuan Opera

2.4.1 The Historical Background of Sichuan Opera

2.4.2 The Artistic Characteristics of Sichuan Opera

2.4.3 The Creative Characteristics of Sichuan Opera

2.5 The theory used in this research

2.5.1 Concept of Art and Culture Preservation and Development

2.5.2 Ethnomusicology Theory

2.5.3 Anthropology Theory

2.6 Related Documents and Research

2.7 Summary

Sichuan Opera has lasted for more than 300 years. As a local drama, it is one of the influential operas in China. It is the product of the integration of opera culture and Bashu culture. It is a local artistic form based on the cultural genes of Bashu, and has profound cultural and historical accumulation. The Bashu culture is based on the cultural background of the Chinese nation, so to understand Sichuan Opera, we need to understand the ancient Chinese traditional culture first.

2.1 General Knowledge About Chinese Music and Cultural Tradition

Chinese music culture tradition has a long history, after thousands of years of evolution and development, it has formed a unique music system. This thesis aims to explore the formation background, main characteristics, historical evolution, and modern influence of Chinese music culture tradition to provide a useful reference for the development of contemporary music culture.

2.1.1 Background for the formation of Chinese music cultural tradition

The Chinese music culture tradition originated in ancient times and developed along with the evolution of human civilization. In ancient times, China was called "Kyushu", a multicultural area composed of multiple tribes and ethnic groups. In this context, the formation and development of music culture are influenced by various factors such as geographical environment, natural climate, national culture, and religious belief.

Since Emperor Wudi of the Han Dynasty deposed all schools of thought and respected Confucianism alone, every dynasty in China respected Confucianism. Confucianism maintained the feudal ruling order and strengthened the autocratic monarchy, so it was respected by the feudal rulers in ancient China, and became the orthodox and mainstream thought of Chinese traditional culture for more than two thousand years. The core of the Confucian cultural system is "rites 礼, music 乐,

benevolence 仁 and righteousness 义", and "music 乐" occupies a very important position. There has been a strict ritual and music system since the Zhou Dynasty.

In the Confucian music theory, sound is divided into three levels: "sound 声, voice 音 and music 乐". "Sound 声" includes all the sounds of nature, without rhythm and melody, nor aesthetic taste. "声 Sound" is the lowest first level. "voice 音" is equivalent to the current word "music 乐", a little bit higher than "sound 声". It contains all the music that is being sung and played. However, Confucianism thinks that the scope of sound is too large and its influence on people is different, so the function of moral education is called "music 乐". In the Book of Rites and Music, it is said, "German music is called music." Music 乐" is the highest level.

2.1.2 The main characteristics of Chinese music cultural tradition

2.1.2.1. Five-tone tone: Five-tone tone is one of the characteristics of traditional Chinese music. It is a tone system composed of five basic sound levels. Among them, the five tones of Gong (宫) Shang (商) Jue (角) Zi (徵) Yu (羽) are combined according to certain rules to form different tones. With its harmonious, natural rhyme characteristics, five tones have become the core element of traditional Chinese music. Relative pitch:

Ancient Chinese name: Zi (徵) Yu (羽) Gong (宫) Shang (商) Jue (角)

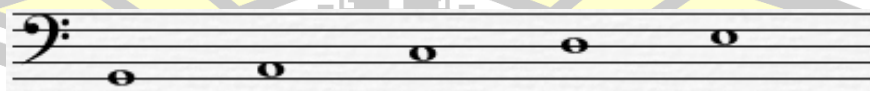


Figure 2. Chinese five-tone

Source: Huan Li

2.1.2.2 Instrumental Performance: Instrumental performance in traditional Chinese music has a unique artistic charm. Various instruments are used, including organ, zheng, harp, drum, etc. Each instrument has its own unique timbre and playing skills. Instrumental performance plays an important role in Chinese traditional music. The skills and emotional expression of the players convey the connotation and artistic conception of the music.

2.1.2.3 Structure: Traditional Chinese music has distinct structure characteristics. Take "High Mountains and Running Water" as an example. The song adopts the song style structure of starting, bearing, turning, and closing, making the whole music distinct and full of changes. In addition, traditional Chinese music often uses "loose board," "freedom of rhythm," and other techniques of expression to enrich the aesthetic experience of music.

2.1.2.4 Lyrics Literature: The lyrics of traditional Chinese music often adopt the form of poetry or prose, emphasizing the literary and ideological nature of music. The lyrics have a wide range of contents, including praising nature, expressing emotions, and telling historical stories, reflecting the extensive and profound traditional Chinese culture.

2.1.2.5. Production technology of traditional Musical Instruments: Chinese traditional Musical Instruments are exquisite and have high artistic value. Instrument production involves many links, such as material selection, technological process, decoration, and carving, which require rich experience and exquisite skills. For example, the production of guqin requires the use of high-quality wood, which is made through multiple processes and reflects the unique charm of traditional Chinese crafts.

2.1.2.6. Traditional music education: Chinese traditional music education focuses on cultivating students' aesthetic appreciation and expressive ability of music. There are various forms of education, including family inheritance, mentoring inheritance, school education, etc., aiming to inherit and carry forward traditional Chinese music culture.

2.1.3 The historical evolution of Chinese music and cultural tradition

The Chinese music culture tradition has a long history, and its evolution can be traced back to ancient times. From the ancient sacrificial music to the court music,

from the folk music to the modern pop music, the tradition of Chinese music culture has undergone many changes and evolution. In ancient times, sacrificial music was the mainstream of music culture, and it was mainly used to offer sacrifices to heaven and earth, ancestors, and gods. Ancient musicians wrote many beautiful sacrificial songs, such as the Book of Songs and the Ci of Chu. With time, court music gradually emerged and became the mainstream of music culture. Palace music is famous for its beautiful melody and gorgeous performance, mainly for court feasts, entertainment and celebration activities. In the Tang Dynasty, folk music began to rise and became an important part of music culture. Folk music is famous for its fresh, natural, and simple style, mainly for folk entertainment, weddings, funerals, cultural exchanges, and other activities. The Tang Dynasty was the golden period of Chinese music culture, and many outstanding musicians and musical works emerged. In modern times, Chinese music culture was impacted and influenced by Western music. Western music was introduced into China with its unique style and skills, which had a profound influence on Chinese music culture. Chinese musicians began to learn the techniques and theories of Western music and combined them with traditional Chinese music to form many musical works with Chinese characteristics. Modern pop music is an important part of Chinese music culture. With the development of society and the diversification of culture, modern pop music has gradually emerged and become one of the favorite cultural forms of young people. Modern pop music is famous for its free, open, diversified style, which covers various music types and cultural elements, such as rock, jazz, electronic music, etc. In short, the evolution process of Chinese music culture tradition is long and complex. It has undergone many changes and evolution, from ancient sacrificial music to court music, from folk music to modern pop music, and each stage has its unique style and characteristics (Yang Yinliu, 2009).

2.1.4 The modern influence of Chinese music culture tradition

2.1.4.1. International communication: With the promotion of China's international status and the overseas spread of Chinese culture, Chinese traditional music has gradually been recognized and appreciated by the world. Many traditional Chinese instruments and musical forms have been introduced into Western music

education, enriching the aesthetic experience of Western music. For example, the famous Chinese song "Erquan reflecting the Moon" was adapted into a piano solo and widely circulated internationally.

2.1.4.2. Contemporary music creation: Chinese traditional music culture has exerted a profound influence on contemporary music creation. Many composers borrowed traditional Chinese music's elements and expression techniques in their creation, injecting new vitality into contemporary music. For example, the song combines traditional Japanese dance and Chinese erhu performance, and has become a representative works of contemporary electronic music.

2.1.4.3. Inheritance of National spirit: Chinese traditional music culture is not only a form of expression of art but also a carrier of the inheritance of national spirit. By learning Chinese traditional music culture, people can better understand and feel the cultural heritage and spiritual connotation of the Chinese nation and enhance their sense of national identity and pride.

2.1.4.4. Cultural Heritage Preservation: Chinese traditional music culture is an important part of Chinese cultural heritage and has important historical and cultural value. To protect and inherit this precious cultural heritage, the government and all sectors of society have increased the preservation of traditional music culture and promoted the inheritance and development of traditional music culture.

2.1.4.5. Tourism and culture industry: Chinese traditional music culture has become an important part of the tourism and culture industry. Many tourist attractions and museums have traditional music performances and cultural exhibition activities, attracting tourists to visit and experience. For example, the guqin performance in Suzhou Gardens attracts many tourists to watch and learn.

2.1.4.6. Art exchange and cooperation: The exchange and cooperation between Chinese traditional music culture and Western music culture are becoming increasingly frequent. Through art exchanges and cooperation, Chinese and Western artists can learn from each other, understand the essence of each other's music culture, and promote the diversity and development of world music.

2.2 General Knowledge of Chinese Drama

2.2.1 The Origin of Chinese Drama

Chinese drama mainly includes opera and drama. Opera is a traditional Chinese drama, which has evolved for a long time to now, represented by several operas; it is also the most famous: Peking Opera, Yue Opera, Huangmei Opera, Pingju Opera, and Henan Opera. Chinese classical opera is an important part of Chinese national culture, which can be called the quintessence of Chinese culture. It is popular among the people of all dynasties with its artistic charm. Moreover, it also occupies a unique position in the world drama circle, called the three major ancient dramas worldwide (Nie Feng, 2022).

The origin of Chinese drama can be traced back to singing and dances in ancient sacrificial ceremonies. In ancient times, people believed that sacrifice to the gods could bless the harvest and peace, so they performed songs and dances at the sacrificial ceremony to show their respect for the gods and pray for their blessing. These musical and dance performances gradually developed into the foundation of theatrical art. In addition, ancient folk tales and legends also provide rich material for creating dramatic art (Huang Feili, 2013).

During the Spring and Autumn Period and the Warring States Period, drama began to appear among the folk people and gradually developed into an important form of entertainment. During the Qin and Han dynasties, drama gradually matured, and performance forms such as singing and dancing and acrobatics appeared. In the Sui and Tang dynasties, the drama was further developed, and a comprehensive form of drama performance, like "a hundred operas," appeared. After the Song Dynasty, opera gradually became one of the main forms of drama. During the Ming and Qing Dynasties, Chinese drama entered a prosperous period. Peking Opera, Kunqu Opera, and other operas have gradually become the mainstream operas and have formed a complete performance system and artistic style. In addition, there were also many famous dramatists and playwrights during this period, such as Hong Sheng, Tang Xianzu, Guan Hanqing, and so on (Zhou Qi, 2020).

2.2.2 The Development Course of Chinese Drama

The development of Chinese drama has gone through many stages. At the end of the Qing Dynasty, with the introduction of Western culture, Chinese drama began to absorb the elements of Western drama and gradually transformed into modernization. During this period, Peking Opera, Kunqu Opera and other operas began to try to reform and innovate to adapt to the changes of The Times. During the Republic of China period, Chinese drama was further developed and prospered. Many new operas and performance groups have emerged, such as drama, opera and so on. The emergence of these operas has injected new vitality and elements into the development of Chinese drama. After the founding of New China, Chinese drama has seen unprecedented development and prosperity. The government attaches great importance to and supports the drama industry and has established several professional troupes and performance groups. At the same time, several excellent dramatists and playwrights have emerged, such as Lao She and Cao Yu. These works reflect the characteristics of The Times and the social reality and are deeply loved and welcomed by the audience. In recent years, with the development of society and cultural diversification, Chinese drama is also facing new challenges and opportunities. On the one hand, traditional operas face the problem of aging audiences and shrinking audiences; on the other hand, new operas also face the pressure of marketization and commercialization. In this case, Chinese drama needs to be constantly innovated and developed to adapt to the changes of The Times and meet the needs of the audience (Chen J, 2019).

2.2.3 Current situation of Chinese drama

The present situation of Chinese drama is characterized by diversification and diversification. Traditional operas such as Peking Opera and Kunqu Opera maintain a high artistic level and audience base. Emerging operas, such as drama and opera, are also developing and growing. In addition, with the popularity of the Internet and the rise of new media, new forms of drama, such as network drama and microfilm, have also gradually emerged. Among the traditional operas, Peking Opera is one of the most representative operas. Peking Opera integrates singing, reading, doing and playing, and integrates various artistic forms such as singing, dancing and music, forming a unique artistic style and performance system. Kunqu Opera is famous for

its beautiful melody and exquisite performance, and is known as the "ancestor of a hundred operas". Among the emerging operas, drama is one of the most representative operas. Drama takes dialogue as the main means of expression, pays attention to characterization and plot development, and emphasizes ideological and artistic quality. Opera takes singing as the main means of expression, pays attention to musicality and stage performance, and emphasizes emotional expression and artistic appeal. Micro films are characterized by short and concise, compact rhythm and compact plot, focusing on the story and visual effect, emphasizing entertainment and artistry. In addition to the traditional operas and new operas, some new forms of drama have also emerged in recent years, such as multimedia drama, interactive drama and so on. These new drama forms bring a new viewing experience and feeling to the audience by integrating a variety of artistic forms and technical means (Li Linyu,2022).

2.3 General Knowledge About Characteristics of Chinese Opera

Chinese opera uses singing, reading, doing, playing, dancing and other means of stage performance, to integrate literature, music, dance, fine arts, martial arts and other martial arts into a stage art, with a unique art form and characteristics.

2.3.1 Comprehensive nature

Chinese opera is a comprehensive art form, which integrates many artistic categories, such as music, dance, fine arts, martial arts and so on. Opera actors should not only have the skills of singing and performing, but also master dance, martial arts and other skills, so that the whole performance process is full of musical rhythm, and show the emotional and personality characteristics of various characters. Comprehensive is the fundamental characteristic of opera art, but also the unique charm of opera art (Wang Kui,2018).

2.3.2 Virtual

The performance environment of Chinese opera is often more abstract, not directly showing a real scene like drama. In opera performances, actors use costumes, props and makeup to simulate scenes, such as rockery, trees and fake trees to create scenes in mountains or battlefields. This virtual performance can make the audience

have a rich association, enhance the audience's sense of participation and aesthetic experience (Wang Fugang ,2015).

2.3.3 Procedure-ability

Chinese opera has a fixed program in the form of performance, such as the role, music, martial arts, etc. In opera, the identity and character of the characters are often expressed through the role of the profession, such as sheng, Dan, jing, end, ugly and other different professions have different performance styles and characteristics. Music, music cards and martial arts movements also have a fixed format and rhythm. For example, the gongs, drums and singing styles of Peking Opera have a fixed rhythm and melody. The stylized performance can enable the audience to better understand the character and emotions of the characters and enhance their aesthetic experience.

2.3.4 Rhythm

The rhythm of Chinese opera is very distinct, and the rhythm of music and dance is very strong. In the opera performance, the rhythm of the actors' singing and the rhythm of the dance movements are very accurate, which are closely combined with the music rhythm, showing the emotional and personality characteristics of various characters. The rhythmic performance mode can make the audience better feel the emotional changes and character characteristics of the characters, and enhance the aesthetic experience of the audience (Li Ping,2008).

2.3.5 Expressiveness

Chinese opera is an expressive art form, which shows the character and emotion of the characters through the performance of the actors. In the opera performance, the actors' singing and dancing movements are very delicate and vivid, showing the emotions and personality characteristics of various characters. The expressive performance mode can make the audience better feel the emotional and personality characteristics of the characters, and enhance the aesthetic experience of the audience (Zhu Fanqi,2019).

2.4 General Knowledge About Characteristics of Sichuan Opera

Sichuan Opera is one of the local operas in Chongqing, Sichuan province, China. It has a very long history and is deeply loved by the local people. The music and singing style of Sichuan Opera are rich and changeable, with unique artistic charm. In the long-term practice of opera art, Sichuan Opera has gradually formed its own unique artistic style and characteristics, which not only reflect the artistic characteristics of Sichuan Opera, but also is an important reason for Sichuan Opera in the art of opera.

2.4.1 The historical background of Sichuan Opera

The history of Sichuan Opera can be traced back to the Tang Dynasty, when songs and dances and operas in Sichuan were quite prosperous. In the Song Dynasty, the opera art in Sichuan region was further developed, and the name "Sichuan Opera" appeared. After the Ming Dynasty, the opera art in Sichuan region gradually developed into "Sichuan Opera", and, like other operas, it was included in the category of palace opera art. During the Qing Dynasty, Sichuan Opera was widely spread and developed in Sichuan province, and became one of the popular operas among the local people (Ma Linjun,2016).

2.4.2 The artistic characteristics of Sichuan Opera

Singing music. The music of Sichuan Opera is rich and varied, including five kinds of gaoqiang, Kunqu, huqin, playing and lantern tone. Among them, high qiang is one of the main singing of Sichuan Opera, which is characterized by high melody and free stretch of rhythm. Kunqu Opera is one of the traditional singing styles of Sichuan Opera, which is characterized by delicate and melodious melody and rigorous and standardized rhythm. Hu Qin is another important singing style of Sichuan Opera, which is characterized by beautiful and lyrical melody and relaxed and lively rhythm. **Playing opera** is another traditional singing style of Sichuan Opera, which is characterized by cheerful and lively melody and lively and clear rhythm. **Lantern tone** is another traditional singing style of Sichuan Opera, which is characterized by warm and cheerful melody and lively and warm rhythm.

2. Performing arts. The performing art of Sichuan Opera is unique, emphasizing the real, delicate and vivid techniques of expression. In the performance, Sichuan Opera actors focus on depicting the

characters' personalities and emotions, and show the inner world of the characters through delicate performance skills and rich facial expressions. At the same time, Sichuan Opera actors are also good at using dance, action, props and other means to shape the character image and show the plot.³ Stage art. The stage art of Sichuan Opera is unique, including costumes, props, lighting, sound and other elements. In the performance, the actors of Sichuan Opera shape the characters and show the plot through exquisite costumes and props. Meanwhile, the use of stage lighting and sound also makes the performance more vivid.⁴ Opera art. The opera art of Sichuan Opera is unique, including singing, reading, doing, playing, dancing and other performance means. During the performance, the actors of Sichuan Opera show their inner world and emotional changes through their exquisite skills and rich emotional expression. At the same time, Sichuan Opera also emphasizes the compactness and coherence of the plot, attracting the audience's attention through the gripping plot and exciting fight scenes (Zhu Zhizhan,2020).

2.4.3 The creative characteristics of Sichuan Opera

One of the characteristics of Sichuan Opera is its diversity. Its musical singing includes five kinds of gaoqiang, Kunqu, huqin, playing and lantern, each of which has its own unique musical style and expression techniques. This diversity enables Sichuan Opera to adapt to different styles and types of opera works and meet the needs of different audiences. At the same time, there are also unique artistic styles and expression techniques in performing art, stage art and opera art, which also reflects the diversified characteristics of Sichuan Opera. The second characteristic of Sichuan Opera is innovation. In the long-term practice of opera art, Sichuan Opera is constantly exploring and innovating, forming its own unique artistic style and technique of expression. For example, in the field of performing arts, Sichuan Opera actors constantly explore new performance skills and means to better shape the character image and show the plot; in the stage art, Sichuan Opera constantly tries the application of new lighting, sound and other elements to enhance the visual effect and fidelity of the performance. This innovative feature makes Sichuan Opera unique in the opera art, and constantly bring forth the new to meet the needs of the audience. The third characteristic of Sichuan Opera is its nationality. Its music singing,

performing art, stage art and other aspects have strong national characteristics and local style. For example, Gaoqiang is one of the main singing of Sichuan Opera, whose musical style and the intense characteristics are loved by the local people, the characters and emotions to better show the inner world of the characters. In the stage art, the costumes and props have strong local characteristics and cultural connotations. These characteristics reflect that Sichuan Opera is deeply rooted in the national culture, and it is one of the treasures of Chinese opera art. The fourth characteristic of Sichuan Opera is fusion. Its integration is mainly reflected in two aspects: one is the integration of other opera art elements; the other is the integration of modern elements. In terms of integrating other opera arts, Sichuan Opera absorbs the essence of other traditional opera arts such as Kunqu Opera and Peking Opera, and also borrows the elements of modern art such as western opera and musical theater (Liu Caihua,2021).

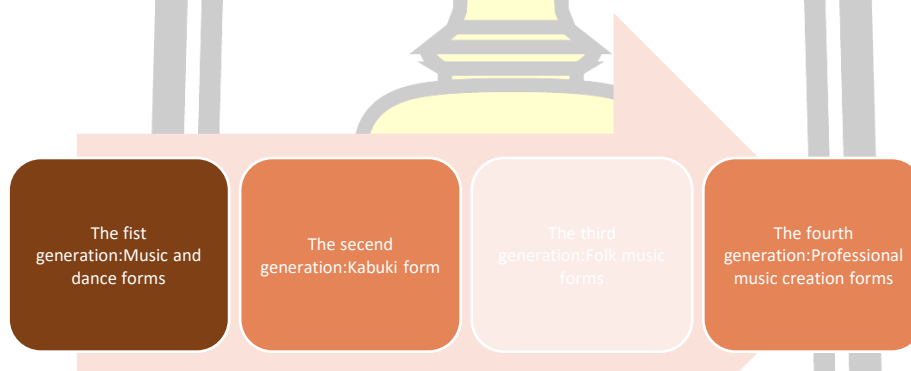


Figure 3. The development of Chinese music forms

Source: Huan Li

2.5 The theory used in this research

2.5.1 Traditional Chinese Music Theory

Chinese traditional music theory is an important component of Chinese traditional music culture, which includes aspects such as music aesthetics, music history, music forms, and music analysis. This discipline has a long history in China,

which can be traced back to ancient literature such as the Book of Music. In modern times, traditional Chinese music theory has also been extensively studied and developed, becoming an important discipline. The research object of traditional Chinese music theory is various aspects of traditional Chinese music, including folk songs, dance music, rap music, opera music, ethnic instrumental music, etc. The research methods of this discipline mainly involve in-depth research and analysis of various aspects of traditional Chinese music through literature research, field investigations, instrument performance, music analysis, and other means. The research content of traditional Chinese music theory is very rich, including the following aspects:

1. Music Aesthetics: Music aesthetics is an important component of traditional Chinese music theory, which studies the essence, aesthetic standards, and musical expression of music. In ancient Chinese music literature, there are many discussions on the aesthetics of music, such as the "Music" in the "Book of Music", which states that "the musician is the one who understands ethics" and "the musician is the one who moves the heart".

2. Music History: Music history is another important component of traditional Chinese music theory, which studies the origin, development, and evolution of traditional Chinese music. In ancient Chinese music literature, there are many records about the history of music, such as "Kui said: 'Strike and sing the ball at the cannes to sing the mountains and rivers'" in the "Book of Shangshu · Yushu · Shundian", and "Shun, the former poet, played the five stringed qin and sang the poetry of the southern wind" in the "Records of the Grand Historian · Music Book".

3. Music Form: Music form is another important component of traditional Chinese music theory, which studies the characteristics of the musical structure, rhythm, speed, and pitch of traditional Chinese music. In ancient Chinese music literature, there are many discussions on the form of music, such as the "Music" in the "Book of Rites and Music", which states that "the musician begins with emotion, is in the sound, and becomes in the music", and the "Ancient Music Chapter of Lv's Spring and Autumn Annals", which states that "the former king made the ritual, and the music is in it".

4. Music analysis: Music analysis is another important component of traditional Chinese music theory, which studies the characteristics of performance techniques, instrument performance, and track selection of traditional Chinese music. In ancient Chinese music literature, there are many discussions on music analysis, such as the "Six Rhythms, Six Harmonies, Five Tones, Eight Tones, Six Rhythms, Nao Tune Bells and Drums, and Harmony with Various Sounds" in "Zhou Li, Chun Guan Zongbo, Da Si Le", and the "Pre-King's Rites, Music in It" in "Lu Shi's Spring and Autumn Annals, Ancient Music Chapter".

The research methods of traditional Chinese music theory mainly include literature research, field investigation, instrument performance, music analysis, and other means. Literature research is one of the most fundamental and important methods in the study of traditional music theory. By organizing and studying ancient music literature, one can gain a deeper understanding of the origin and development process of traditional Chinese music. Field investigation is one of the indispensable methods in the study of traditional music theory. Through on-site investigation and interviews of folk music, it can gain a deeper understanding of the inheritance and evolution of traditional Chinese music. Instrument performance is one of the indispensable methods in the study of traditional music theory. Through the performance and practice of instruments, one can gain a deeper understanding of the performance techniques and instrument performance of traditional Chinese music. Music analysis is one of the indispensable methods in the study of traditional music theory. Through the performance and analysis of music, it can deeply understand the musical structure and expressive techniques of traditional Chinese music. The research results of traditional Chinese music theory have played an important role in promoting the inheritance and development of traditional Chinese music. By studying various aspects of traditional Chinese music, we can gain a deeper understanding of its essence and characteristics, providing important references for the creation and development of modern music. At the same time, the research results of traditional Chinese music theory can also provide important support and promotion for cultural exchange and inheritance (Yang Yinliu, 2009).

2.5.2 Ethnomusicology Theory

Ethnomusicology is an interdisciplinary field of music research that mainly studies various traditional music and its cultural background. Ethnomusicology not only focuses on the music itself but also on the relationship between music and other aspects such as culture, society, history, politics, economy, etc. The ethnomusicology research objects include various traditional music, such as folk music, folk music, religious music, palace music, military music, etc. These musical forms have different forms of expression in different historical periods, geographical environments, and social cultures. The research methods of ethnomusicology include field investigation, literature research, comparative research, historical research, etc. Field investigation is an important method of ethnomusicology research, where researchers collect audio, video, text, and other materials of traditional music through on-site observation, interviews, and recording. Literature research is the analysis and research of traditional music literature, such as music score collections, music score annotations, music theory works, etc. Comparative research compares traditional music from different cultural backgrounds to reveal their similarities, differences, and mutual influences. Historical research is an in-depth study of the emergence, development, and evolution of traditional music, in order to reveal its relationship with social, political, economic, and other factors. The research results of ethnomusicology are of great significance for the development of musicology and the preservation and transmission of traditional music. Through in-depth research on traditional music, we can better understand the forms and cultural connotations of music in different cultural backgrounds, and promote communication and understanding between different cultures. At the same time, the preservation and transmission of traditional music also respect and protect human cultural heritage, which helps to promote the development of cultural diversity (Du Yaxiong,2011).

2.5.3 Theory of Music Anthropology

Music anthropology is a branch of anthropology that mainly studies the relationship between music and culture, society, politics, and economy. It explores the cultural, historical, ethnic, religious, political, and other characteristics of human society through the study of music, and attempts to reveal the status and role of music in human society. The research objects of music anthropology include various types

of music, such as folk music, pop music, classical music, religious music, etc. It not only focuses on the music itself, but also on the relationship between music and social, cultural, political, and other backgrounds. The research methods of music anthropology include field investigations, oral history, ethnography, comparative research, etc. The main viewpoint of music anthropology is that music is an important component of human culture. It is not only a tool for emotional expression and communication, but also an important medium for cultural exchange and inheritance in human society. Therefore, the study of music anthropology aims to reveal the status and role of music in human society, and explore the relationship between music and culture, society, politics, etc. In the current era of globalization, the study of music anthropology is of great significance for protecting and inheriting the music heritage of different cultures, promoting communication and understanding between different cultures. At the same time, it also provides a new perspective and method for the music industry, helping us better understand and appreciate music (Guan Jianhua, 2006).

2.6 Related documents and research

Zhu Anqi (2023) summarized the development, characteristics, and roles of the five types of vocal melodies in Sichuan Opera, and proposed her own opinions on the problems existing in Sichuan Opera through internal analysis. However, there is little mention of how Sichuan Opera should be inherited and developed. The author focuses on theoretical or conceptual analysis and lacks on-site investigation and evidence collection, thus lacking guiding significance.

He Tao (2023) dialectically analyzed the advantages and disadvantages of the fragmented transmission of Sichuan Opera and proposed strategies for its transmission from three aspects: audience segmentation, transmission platforms, and cross-border integration. The author discusses the rise and fall of Sichuan Opera and the fragmented transmission of Sichuan Opera and then proposes strategies for its transmission. Although they all point out some substantive issues, they are not detailed enough, making it somewhat messy.

Du Jianhua (2018) reviewed the significance of Sichuan Opera over the past 40 years of reform and opening up. This article summarizes the efforts and historical and social significance of Sichuan Opera in inheriting and promoting excellent traditional Chinese culture over the past 40 years from national and social perspectives. The author fully acknowledges the positive role played by national leaders, the Sichuan Provincial Party Committee, the Chongqing Municipal Party Committee, and members of the opera industry. The author also raises his own concerns about the present and future. The author analyzed the significance of Sichuan Opera from a sociological perspective but did not analyze it from an anthropological perspective. There is a bit of regret.

Peng Juan and Peng Tao (2020) analyzed the "Opera Song" and opera that Chinese drama (China Drama) mainly includes opera and drama, which is traditional Chinese drama. After long-term development and evolution, Sichuan Opera has become an important part of Chinese drama. Chinese classical opera is an important part of the Chinese national culture, which can be called the quintessence of Chinese culture. It is popular with the people of the people in all dynasties. Moreover, it also occupies a unique position in the world drama circle, along with the ancient Greek tragicomedy and the three ancient Indian Sanskrit operas.

Chen Xiujuan (2023) emphasized the development of Chinese drama in the Chinese Drama Movement the Modernization Process of Chinese Drama, and the noumenon characteristics of Chinese drama and its independence and purity as an art, paying attention to the aesthetic characteristics of drama art, and try to correct the deviation of the social function of modern drama; drama has "Chinese attribute" and maintains the national character of drama in the process of drama modernization.

Chen Sijing and Han Qing (2023) in the "area" view of Chinese traditional drama discourse external communication and outlook in the elaboration, with the advancement of the "area" initiative, the Chinese traditional drama foreign communication help to reveal the spirit of "silk road", Chinese voice, promote "area" all the way along the region "people are interlinked". However, in the process of external transmission of Chinese traditional drama, there are also some problems, such as weak content era, lack of supply of external translation books, and lag of

platform development. In order to further enrich the connotation of the Chinese traditional drama discourse, and improve the traditional Chinese traditional drama discourse external communication platform construction, China should enrich the "area" theme drama material, improve the quality of Chinese traditional drama translation, improve China with the United Nations educational, scientific and cultural organization and national literary cooperation, give full play to the literary enterprises, folk organizations and individual role in the spread of traditional drama, enhance the Chinese traditional drama discourse on the world stage influence and charisma.

Zeng Yubing (2008) compares the characteristics of Chinese drama and Western drama from two aspects, which are as follows: first, external factors. Analyze the similarities and differences between Chinese opera and Western drama from the language and music. Second, the internal factors. Analyze the essential differences between Chinese opera and Western drama, from likeness and appearance, virtual and realistic, entertainment and reason. It shows that Chinese opera is the virtual art of freehand brushwork, and Western drama is the realistic art of action. Chinese opera emphasizes expression and lyric, mainly showing "what to think" on the stage; Western language drama focuses on reproduction and narrative, and mainly showing "what to do" on the stage.

Shan Jiefu (2005) in on the characteristics of Chinese Drama in the 1990s believes that drama has four characteristics, one is to write the main melody of The Times to become the main tone of drama creation, the second is the pursuit of the perfect integration of ideological content and form of expression, the third is the strengthening of the consciousness of fine works, the fourth is to highlight the regional characteristics! Give full play to the advantages of operas.

Deng Yunjia (1993). In the general History of Chinese Sichuan Opera, drama music plays an irreplaceable role in shaping characters, expressing thoughts and feelings, and revealing the spirit or style of drama theme. Since the Song and Yuan dynasties, the themes, themes, and even plays have all originated from Chinese culture. It can be said that the same and small differences are most of the essence of the gang. But they do become different operas, except for the different languages in the play, mainly in the sound (later style), the dramatic music, and the main

instruments of this dramatic music. For example, Yuan Zaju is pronounced in the northern Chinese language, Yue Opera is pronounced in the Wuyue language, Peking Opera is pronounced in the Jinghu language, and Cantonese Opera is pronounced in Cantonese. In terms of accompaniment instruments, Kunqu Opera mainly features flute, xiao, sheng, and pipa, accompanied by percussion instruments such as drums, board, and gong. The Peking Opera uses Jinghu, erhu, Yueqin, Sanxian, and other string instruments, coupled with suona and flute, and percussion instruments such as drum, gong, cymbals, and money.

Liao Jie (2022), in thinking caused by the Analysis of Three Domestic Musical Songs, elaborated on the analysis of three domestic original musical songs and the gains and losses of creation and put forward and discussed the general mode of musical songwriting based on the experience of domestic and foreign musical songwriting. In terms of the theme design and penetration mode of musical songs, can be divided into three designs and penetration modes short sentences, paragraphs and single; For the writing mode of dramatic songs, there are two styles of single and couplet; for the writing mode of comedy songs, it can be divided into three types: singing, blank and combination. The so-called dramatic songs of Chinese musical are reflected in the plate cavity structure and variation of "scattered, slow and fast"; the so-called Broadway musical dramatic songs are mainly reflected in AABA structure and variation. The evaluation of musical songs can be carried out according to the four standards of accuracy, vividness, fluency and simplicity of the drama content, as well as the two principles of musical integrity and image clarity. In terms of the writing of dramatic songs and comic songs and the design of musical theme, there is still a gap between the writing level of domestic musical songs and western excellent musical songs.

Liao Ben and Liu Yanjun (2019) In the development history of Chinese Opera, the sound of drama and drama music constitute the differences of different styles of Chinese drama. From the Song and Yuan or Yuan dynasties, Chinese dramas were divided into the north and south. One of them was dramas in the Song and Yuan Dynasties. They were not only produced in the north of China, but also mainly popular in the north. The southern opera of Song and Yuan Dynasties was produced

in Wenzhou, Zhejiang province, southern China, with the time name "Yongjia Drama", and the legend of Ming and Qing dynasties. For this situation of Chinese drama, Wang Guowei pointed out in the examination of the Song and Yuan drama: "so the Yuan Dynasty, the north and the south, slightly the same; only the northern opera is solemn and stirring, the southern opera is soft and tortuous, and there is no difference. The different styles mainly come from the musical image of the north and South plays. The style difference between miscellaneous drama and southern opera, and the difference between musical image is its main body. With their different emotional colors, they are either solemn and solemn, interpreting the main spirit of southern and northern drama literature, and infect the audience at that time and the admirers of later generations.

Chen Jianhao (2022) in the theory of "drama" discipline concept and form classification problem "emphasized the drama form, think drama as a discipline concept often unknown meaning, especially the title of" drama "confused" drama "and" drama " logical relationship, cause a lot of debate and criticism, the problem behind the reflection is subject discourse of drama form cognitive fuzzy. Although the concept of drama definition has a certain historical, but with the help of context way we can re-examine the basic ocomposition of the current drama form, on the basis of the drama structure further divided type concept and variety concept, so more clearly to build up the drama, opera, nuo play, puppet play, shadow play different ethical logic between drama style. Understanding and clarifying the morphological classification of drama is the theoretical premise of promoting the construction of a more rigorous and scientific system of drama.

Liu Xiaoye (2021) discusses the ideology of drama in How On the Ideological Attribute of Drama, , and believes that drama as an art form has its ideological attributes. The ideological attributes of drama are mainly manifested in its sociality, reality and educational function. Drama reflects the real social life with its special artistic expression, and serves the society. Drama artists should contribute more and better drama works to serve the society, and highlight the positive enlightenment and molding functions of drama.

Wang Qiang (2014) in a research on the Relationship between Drama Literature and Drama Music, the author focuses on the expression of dramatic music. Drama music also pays attention to the voice and tune of the characters to express the joys and sorrows. For example, the matching of the guide plate, original plate, adagio, allegro, loose plate, shake plate, 2/6, flowing water, Huilong and so on in the Western skin cavity of Peking Opera purely depends on the plot. Even if the performance of sad roll, crying, etc., also need to configure according to the emotional changes of the characters in the play. The drama music promotes the plot development; the emotional music promotes the feelings of the characters. The former plays a narrative role, while the latter plays a lyrical role. The mission of both is to reveal the theme of the drama, the god of euphorium. In terms of its sound quality, China is more traditional to silk than bamboo and bamboo than meat. It shows that when the musical image of the drama shapes the theme image of the drama, the sound quality of the musical instrument accompaniment is far inferior to the natural sound of the character.

Yue Yue(2008) in the aesthetic characteristics of drama music and appreciation method that drama music as a special form of music, combining the essence of drama art and music art, also presents a unique aesthetic characteristics, worthy of further research and appreciation, drama music aesthetic appreciation methods include: strengthen drama culture knowledge reserve, emotion into attentively appreciation, pay attention to mining innovation appreciation perspective.

Lv Jiayin and Wan Ping (2022) analyzes the positioning of Chongqing Sichuan Opera in the Oral History of Old Sichuan Opera Artists (Chongqing Volume). To borrow a word to discuss the art of Sichuan Opera in Chongqing, which is called "temperament". Art, like people, has a temperament. The surface of temperament is style, characteristics and aura, and the deeper is the basic attitude towards art; and the deeper, it is the pursuit of art and the principle of adhering to. 1997 was an important year. First, Chongqing became a municipality in this year, However, the division of administrative regions cannot separate the integration relationship between Chongqing and the whole Sichuan Province Sichuan Opera art; next, In 1997, Chinese drama is at the end of the "drama exploration period" and the

tide of literature and art, Sichuan Opera art widely absorbs western modernist drama concepts, Integrate and develop the self, Has created a series of exploratory works, such as "Pan Jinlian", "Sichuan Good Man", "A Dream of the Red Chamber", "Sea Rush", "Dead Water", "Tian Jie and Zhuang Zhou" and "Mother of the Eye", This makes Sichuan Opera stand on the forefront of Chinese opera innovation; last, In 1997, It is also the third year since Chongqing Sichuan Theater created the modern opera gold in Chongqing Sichuan Opera. In fact, as an important town of Sichuan Opera in the east of Lower Sichuan, Chongqing Sichuan Opera has already formed its own characteristics, and the establishment of the municipality directly under the Central Government marks and emphasizes this feature, and further creates a unique cultural temperament.

Han Yi (2022) focuses on the differences between Chongqing Sichuan Opera and Sichuan Sichuan Opera in Chongqing Sichuan Opera: From "Plateau" to "Peak". In the cultural contrast vision of Sichuan province and Chongqing city, we will talk about the artistic temperament of Sichuan Opera in Chongqing city. This is a very interesting topic. This article would like to start with the hot pot in the two places. Sichuan province is a basin, and this topography determines the inclusiveness of the regional culture of Sichuan province. When Chengdu people have begun to explore 100 ways of hot pot, Chongqing people still emphasize that the hot pot base should be put more butter. Sichuan people attach great importance to the rich and fashionable taste color of hot pot, while Chongqing hot pot always highlights its extreme fresh fragrance and spicy taste, pursuing the rigor and classic nature of hot pot. People in Chengdu, Sichuan province and Chongqing treat Sichuan Opera just like hot pot. Sichuan people are open to Sichuan Opera, while Chongqing people treat Sichuan Opera is rigorous, cautious and classic. Only with the extreme openness of Sichuan people, can our Sichuan Opera persistently accept, tolerate and pursue the "modernist" drama art in the exploration period, and seize this opportunity to explore the modernity of Sichuan Opera itself. From the 1980s to the 1990s, Sichuan Opera artists explored the cultural implications, thoughts and skills of traditional Sichuan Opera, and looked for the modern development opportunity of this ancient opera in the literary and artistic environment of ideological liberation.

Luo Min (2022) analyzed the commonality of Chongqing Sichuan Opera and Sichuan Sichuan Opera in the research on the Rescue Records of Chongqing National Representative Inheritors Taking Sichuan Opera as an example. In the noisy western drama theory and the hot tide, as the inheritors of traditional drama, their creative position has always been "local". For example, the artistic style of the famous writer Xu Fen and Wei Minglun's *Madame Pan Jinlian* on the stage are both related to some concepts and techniques of western symbolism and expressionist drama. But in the final analysis, most of the methods and techniques used in these two plays come from the literary tradition of Sichuan Opera. In terms of structure, these two plays actually use the method of "connecting the classic operas of Sichuan Opera". In another case, when many critics are discussing Xu Fen's *Dead Water*, *The Tide for the Sea*, *Sister Tian Jie and Zhuang Zhou* and *The Mother of the Eye*, they believe that this is a dialogue with the cruel drama theory of French Alto. And this bridge of dialogue, is the "empty table art". In fact, in the final analysis, it is to strengthen and affirm the "actor-centered" performance principle of Chinese opera. In traditional Sichuan Opera performances, the simple stage setting of one table and two chairs means that the "play" is all on the actors. Several simple props, without the real scene of the extravagance or imitation of the reality, in the long-term performance process, the simple props and actors' comprehensive performance method to achieve the conspiracy freehand stage aesthetics. Props and stage design are only the reminder and assistance of the actors' actions, and the audience's focus always falls on the actors, which is the so-called "play with the people". Props are simple, almost negligible; an empty one, the actors are especially important, mountains and rivers, pavilions, everything, happiness, sorrow, all in his singing, behavior, singing and dancing. Empty art is not only an important way of expression of Sichuan Opera, but also its basic survival characteristics. In the exploration period when the whole China was looking for ways from the West, Sichuan people found the "modern" western ", "modern "and" traditional "and" opera " with an open attitude. Teacher Xu Fen, a famous scholar, believes that it is not difficult to "use foreign countries in China". But the difficult thing is to excavate the resources for communication and dialogue with the world drama culture from his traditional treasure house, and turn the cultural

resources of Sichuan Opera in the exploration period into the cultural resources of the whole human drama. About Sichuan Sichuan Opera open and inclusive examples everywhere, if I have more time, will talk carefully about Mr Wei Minglun Sichuan Opera "Sichuan good man" and brecht "defamiliarization" "separation" topic, and 80s to 90s music bold reform exploration, Sichuan Opera high cavity music from foreign music elements, to enhance the stage performance and drama. For example, "Lotus Flower Fairy" is the first "Sichuan Opera waltz". The play not only uses the Chinese instruments dulcimer, pipa, three strings, bamboo flute, erhu, but also uses the western violin, black tube, trombone, trumpet, round horn and so on. Multi-vocal "pot" drama also has this attempt. For example, in the Sichuan Opera, Tian Jie and Zhuang Zhou, musical elements such as "Waltz" and "Tango" are quoted.

Hou Lu (2013) analyzed in "Analysis of the Development of Sichuan Opera in Chongqing" that since 1983, Chongqing opera has experienced a severe test. As an important part of Chongqing opera, Sichuan Opera is also one of the important intangible cultural heritage resources of Chongqing, which should attach great importance to its inheritance and promotion.

Wang Guoyan (2021) analyzed the accompaniment band of Sichuan Opera in "Contemporary Chongqing Sichuan Opera Art under the Sense of Fine Works". The accompaniment band of Sichuan Opera is timely, suitable, suitable and appropriately applied to the art of Sichuan Opera. It is the most difficult "changing" factor in the inheritance of Sichuan Opera. It is not difficult to find the voice and emotional processing of two artists as in singing, nor does the plot increase and delete scenes with different social functions. The accompaniment band of Sichuan Opera has fixed programs and routines, as well as a fixed group of artists. The characteristics of the accompaniment band of Sichuan Opera highlight the unique artistic position of Sichuan Opera art in traditional music. Sichuan Opera is composed of five sounds of "Kunqu cavity, high cavity, playing, Hu qin and lantern play". Each cavity has its own characteristics, and its accompaniment band and its playing style are different.

Wang Tianran(2022) in the use of Sichuan Opera music in the music creation of Guo Wenjing Sichuan Opera music characteristics, Chongqing Sichuan Opera music art has a long history, rich and diverse, high cavity, KunQiang, Hu Qin, play,

lantern play five cavity, dominant in Chinese traditional opera, more famous Sichuan Opera drums, is not only the accompaniment of Sichuan Opera Musical Instruments, alone as drums music can also play, this also is the performance of Sichuan Opera unique charm. As for the tone composition of Sichuan Opera music, Zhang Decheng, a famous master of Sichuan Opera, summed it up as a systematic "five palaces and four tunes", which complements the plate structure of Sichuan Opera, forming a lyrical style of Sichuan Opera. The vocal cavity of Sichuan Opera has its own unique pitch structure, among which the high cavity of Sichuan Opera is the pitch structure of large two and small three degrees as the core to form the melody, forming a trio with five tones of C, A, D, G, E and four tones of D, F, B, C as the main tone system.

Wei Jin (2023) elaborated on the refining process of Sichuan Opera "Jiang Jie" in his article "Art Climbing from Plateau to Peak". First of all, the Libretto of Jiang Jie is very suitable for playing Sichuan Opera. Compared with the changes of other operas transplanted with Jiang Jie, Jiang Jie has the least changes to the script. Because Libretto has absorbed many elements of Sichuan Opera and Sichuan folk songs. In order to make the Libretto Sichuan Opera, the 27 arias of the whole drama are performed according to the words of Sichuan Chongqing dialect, and the special singing high pitched tune of Sichuan Chongqing is used, which has realized the Sichuan Opera on the whole.

Li Yan and Wang Renya (2022) analyzed in detail how Sichuan Opera portrays various character images in detail in their article "Stage Expression of Heroic Figures in Sichuan Opera Jiang Jie."

Liu Caihua(2021) believes in his article "Revitalizing the Glory of the Times by Heroes: On the Recreation of Classics in Sichuan Opera" Jiang Jie "that Sichuan Opera" Jiang Jie "has re-created from three aspects: firstly, the revolutionary spirit is closely combined with the beauty of human nature; The second is the creation of traditional Chinese opera thinking and freehand brushwork; Thirdly, it is more full of Chongqing's regional characteristics. And specific explanations were provided.

Tian Yong (2020). In the Breakthrough and Development of Modern Sichuan Opera to Traditional Music, the traditional music of Sichuan Opera is stylized. The modern Sichuan Opera shows great limitations, which are incompatible with the

content and characters of the script. In the reform of Sichuan Opera music, although there were many setbacks, it also accumulated rich experience. Using traditional and Western composition techniques, the following achievements can be summarized: enriching and developing the vocal art, breaking through the rhythm, and enriching the accompaniment technique.

Yue Shengdong (2016) focuses on the contemporary Sichuan Opera music change and cultural change of "say." Sichuan Opera music is in the process of development and reform due to the impact of the Western music discourse knowledge system, which led to the traditional Sichuan Opera music concept and cognitive way gradually being masked and forgotten, and the change trend of opera and musical appeared.

Zhou Xuezheng, and Yu Qian (2014) in the social value of Sichuan Opera "low rings", discusses the social value of Sichuan Opera, mainly characterized in the art education value, social education values, the enthusiasm of the people to further enhance their love of hometown, love the motherland, promote cultural consciousness and cultural confidence, consciously enhance the political accomplishment and ideological connotation, improve cultural grade and comprehensive quality.

Zhao Mei and Chen Fei(2015) analyzed the interaction between opera and musical in the Feasibility Research of Opera Musical, which can guide the masses to further think about the integration of Eastern and Western opera, form a new form of local musical expression, make a new interpretation of excellent Chinese traditional art and culture, and realize its market value.

Li Xiwen (2020) analyzed the inheritance path of Sichuan Opera and suggested that in the context of Internet + in the era of communication, digital technology should be used to spread and realize the living inheritance and development of Sichuan Opera art through new media. The watching, listening, learning, and singing of Sichuan Opera art will be applied to each terminal, and the Sichuan Opera art that has been inherited for many years will be permanently inherited and protected in a digital way, and China's excellent traditional culture will be carried forward.

Du Chenchen (2022) in the thinking of Sichuan Opera inheritance and pop music fusion, the present in promoting the Chinese traditional culture revival, strengthen the international influence of national culture development strategy, China must attach importance to cultural "say" of cultural inheritance and transmission of profound influence, enhance the traditional Sichuan Opera music culture discourse system of full confidence, to strengthen the revival of Sichuan Opera music.

Guo Hongdan (2022) in the Review of Research on the Inheritance and Development of Sichuan Opera since the 21st Century since the 21st century, many scholars and artists have made active exploration and practice in the preservation, inheritance and development of Sichuan Opera, and achieved a series of fruitful research results. On the occasion of the 40th anniversary of the revitalization of the Sichuan Opera, the need from Sichuan Opera genre, Sichuan Opera face, Sichuan Opera into the campus, Sichuan Opera and tourism, Sichuan Opera development and application, etc., for the 21st century on the theory of Sichuan Opera inheritance and development research to review and comb, summarizes the long and insufficient, in order to provide reference for the future development of Sichuan Opera and related research.

Chen Juncheng and Bai Hua (2022) in "do the Practitioners of Sichuan Opera Inheritance" stressed that art has no end to the road, the road needs to insist, can participate in the culture of the grassroots, drama into the campus, into the camp sympathy activities have more than 80 games, cause the affirmation and recognition from all walks of life, hope Sichuan Opera through various forms into the campus, go to the young side, let get better inheritance and development of traditional art.

Wei Jin (2023) affirmed in his article "Jiang Jie's Artistic Climbing from Plateau to Peak in Sichuan Opera" that Jiang Jie fully utilized her script advantages and theatrical specialties, respected the laws of traditional Chinese opera, and promoted the modernization of traditional Chinese opera. The article fully affirms the artistic achievements and social value of Sichuan Opera's Jiang Jie, and provides a detailed discussion on how Jiang Jie respects the laws of traditional Chinese opera.

Xu Youfei (2023) fully affirmed Jiang Jie's winning of the highest award in Chinese stage art, the Wenhua Award, in his article "Singing the Flavor of Sichuan

Opera by Jiang Jie." He also fully acknowledged the efforts made by Chongqing Sichuan Opera House, as well as the lead actor and director of Sichuan Opera House, Shen Tiemei, in rehearsal and creation. Making red classics easy for audiences to empathize with and understand, Sichuan Opera's Jiang Jie endows her works with the characteristics of the times and shapes a Jiang Jie with rich inner emotions.

Peng Siyuan (2018) provided a detailed analysis and full affirmation of Shen Tiemei's efforts and results in Jiang Jie's vocal design and inheritance in his article "A Review of Modern Sichuan Opera Jiang Jie and Shen Tiemei's Vocal Art". Summarized and analyzed the performance of Shen Tiemei in the other two Sichuan dramas "Li Yaxian" and "Jinzi" and her efforts and contributions in vocal art.

Li Yan and Wang Renya (2022) conducted a detailed analysis in their article "The Stage Expression of the Heroic Figures of Jiang Jie in Sichuan Opera" on how Jiang Jie in Sichuan Opera portrayed numerous heroic characters such as Jiang Jie, Peng Songtao, the old lady with two guns, Blue Beard, Huawei, and Yang Er Sao from the perspective of stage theatrical effects.

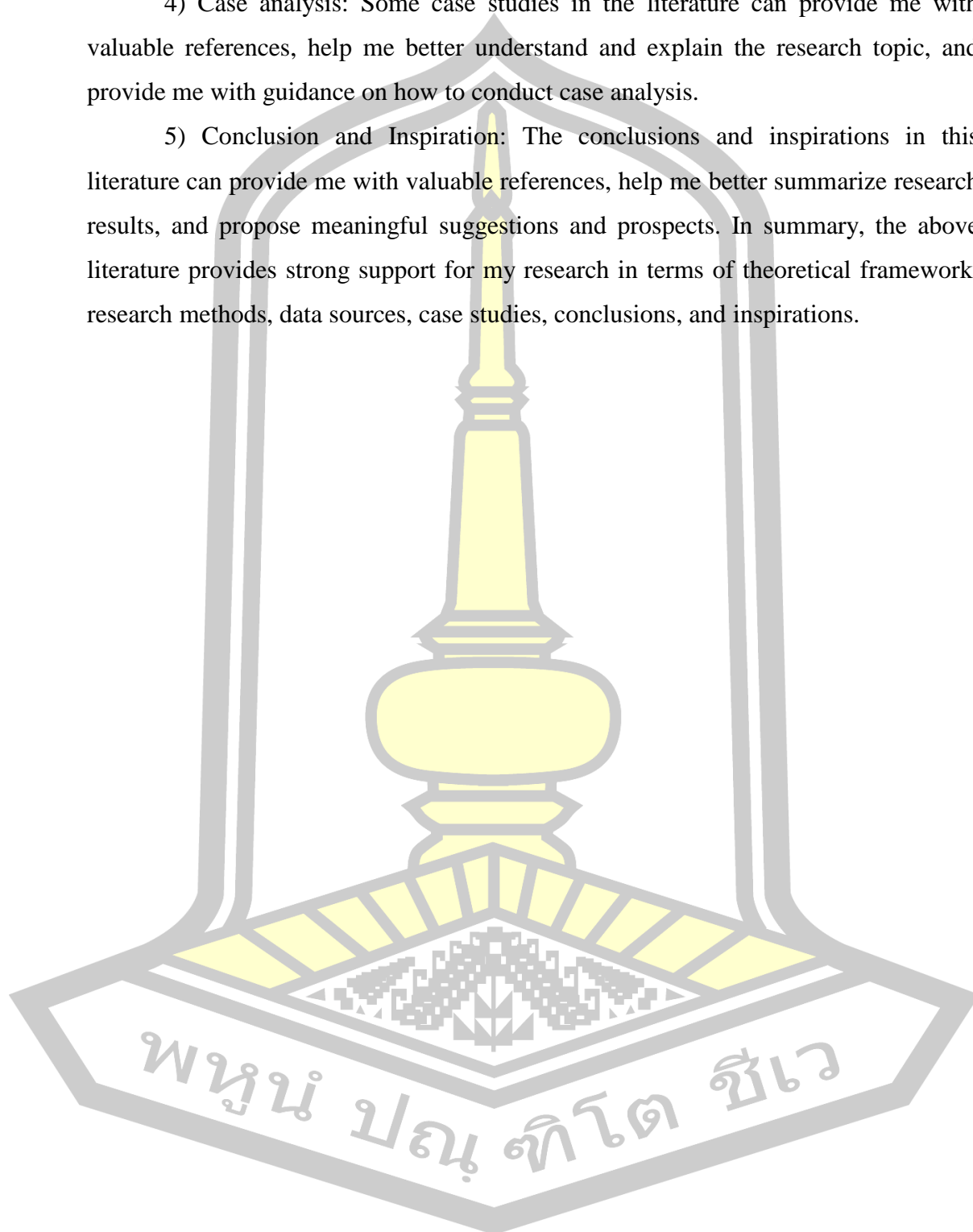
2.7 Summary

The above literature will provide support for my research in the following aspects:

- 1) Theoretical framework: These documents have provided me with a rich theoretical framework, helping me better understand the research topic and providing me with in-depth research ideas.
- 2) Research Methods: The methodologies mentioned in these literatures, such as empirical research and case analysis, have provided me with insights into research methods, helping me choose appropriate research methods and providing guidance on how to implement these methods.
- 3) Data sources: Some data sources mentioned in the literature, such as questionnaires, interviews, etc., can provide valuable data support for me to better analyze and interpret research results.

4) Case analysis: Some case studies in the literature can provide me with valuable references, help me better understand and explain the research topic, and provide me with guidance on how to conduct case analysis.

5) Conclusion and Inspiration: The conclusions and inspirations in this literature can provide me with valuable references, help me better summarize research results, and propose meaningful suggestions and prospects. In summary, the above literature provides strong support for my research in terms of theoretical framework, research methods, data sources, case studies, conclusions, and inspirations.



CHAPTER III

Research Methodology

This chapter introduces this study's research method, including the research scope and process. The specific themes are as follows:

- 3.1 Research Scope
 - 3.1.1 Scope of Content
 - 3.1.2 Scope of the Research Site
 - 3.1.3 Scope of Time
- 3.2 Research Process
 - 3.2.1 Selection of Research Site
 - 3.2.2 Key Informants
 - 3.2.3 Selection of Songs
 - 3.2.4 Research Tools
 - 3.2.5 Data Collecting
 - 3.2.6 Data Management
 - 3.2.7 Data Analysis
 - 3.2.8 Data Presentation

3.1 Research Scope

3.1.1 Scope of Content

This dissertation is a form of research on Jiang Jie Sichuan Opera. Taking the Chongqing region and Chunju Jiang Jie as examples, we further investigate the development status, characteristics of Jiang Jie, and musical characteristics to analyze the deficiencies in the preservation process of Sichuan Opera and propose ways to promote and transmit the culture of Jiang Jie Sichuan Opera and realize cultural revitalization.

Chapter four will focus on the development of Sichuan Opera in various historical periods.

Chapter five will focus on introducing the musical form of Sichuan Opera.

Chapter Six will focus on the inheritance and development of Sichuan Opera.

3.1.2 Scope of the Research Site

Because the birthplace, creative location, and main performers of Sichuan Opera Jiang Jie are all located in Chongqing, the research location was chosen as Chongqing, China (Figure 4).



Figure 4. Map of Chongqing City

Source: chinafolio(16/12/2023)

<https://chinafolio.com/provinces/chongqing-municipality/>

The Chongqing Sichuan Opera Art Center is located in the northern part of Chongqing, at the intersection of Jinkai Avenue and Jinshan Avenue in the northeast corner. It is part of the Zhaomushan Botanical Garden and covers an area of 36.58 acres, with a total investment of approximately 45 million yuan. The Chongqing Sichuan Opera Art Center looks like plum blossom petals. The building complex consists of a main theater with 666 seats, a tourist theater with 150 seats, a cultural exhibition hall, a museum, and other facilities. Its architectural style has significant traditional architectural features, reflecting the local Sichuan Opera theater culture. The Chongqing Sichuan Opera Art Center is a symbolic building of Chongqing Sichuan Opera art. It is a famous landmark in the northern new area of Chongqing, echoing the folk cultural village. According to the design unit, the 666 seat audience hall is shaped like a bell, which can better meet the requirements of natural singing

and is a cultural characteristic of ancient theaters. Private rooms and buildings are also set up around it. A 150-seat tourist theater featuring classic traditional performance stages and casual tea houses is more integrated with the audience. This is a unique theater full of antiques and exquisite and melodious features (Figure 5).



Figure 5. Chongqing Sichuan Opera Art Center
Source: Huan Li (from fieldwork in March 2023)

3.1.3 Scope of Time

June 2022 to December 2023

Table 1. Survey Schedule

No.	Survey content	Duration
1	Prepare the work, and collect the literature about the music form of the Sichuan Opera.	Two months
2	In the investigation work, the interviewers and relevant personnel of the Chongqing Sichuan Opera Troupe were interviewed using the interview catalog and questionnaire.	One month

3	To manage and classify the collected data of Sichuan Opera	One month
4	Analyze the work, data analysis, summary, and collation	One month
5	Summarize the work, according to the above summary, and summarize the results	One month

3.2 Research Process

3.2.1 Selection of Research Site

According to the research objectives, during the whole process of writing, researching, and analyzing this dissertation, the researcher consulted relevant books and classics, Sichuan Opera, music form, cultural revitalization, and other keywords, searched the CNKI database, and used Internet technology to collect, summarize, and analyze relevant materials and literature.

Another method of this dissertation is qualitative research, which mainly involves qualitative analysis of the cultural, historical, and historical value of Sichuan Opera through investigation, mainly through three aspects.

First, by visiting Chongqing Sichuan Theater, the researcher can understand the current value and educational value of Sichuan Opera Jiang Jie, consolidate the research theme, objectives, and methods of the dissertation, and affirm the necessity of research in the dissertation.

Second, through interviews with the staff and performers of Sichuan Opera Jiang Jie Troupe, we further affirmed that Sichuan Opera Jiang Jie is worth carrying forward and inheriting.

Through questionnaire analysis of Sichuan Opera lovers, learners, and awe people, the historical significance of Sichuan Opera is very profound. It is necessary to affirm the value of Sichuan opera and its music, strengthen its inheritance and promotion, and realize the revitalization of Sichuan opera.

3.2.2 Key Informants

This dissertation selects the performing artists and the ideal inheritors of Sichuan Opera to obtain first-hand information.

1) Sichuan Opera Performance Expert

Selection criteria: 1.1) Representative inheritors of Sichuan Opera; 1.2) Has won important awards in traditional Chinese opera.

Select expert Yubin Hu based on the above criteria. Yubin Hu is the winner of the 25th China Drama Plum Blossom Award, the most important national-level award for Chinese opera. He is a national first-class actor and the business leader of Nanchong Sichuan Opera Troupe and Chuanbei Lantern Festival. He is also a representative inheritor of the intangible cultural heritage of Sichuan Province (Sichuan Lantern Opera in northern Sichuan). Mr. Yubin Hu has taught Sichuan Opera at Chongqing Art School for a long time (Figure 6).



Figure 6. Yubin Hu

Source: Huan Li (from fieldwork in April 2023)

2) Management personnel of Sichuan Opera government departments

Selection criteria: 2.1) Management personnel of Sichuan Opera government departments; 2.2) Understand the theoretical knowledge related to Sichuan Opera and engage in related management work for a long time

Select Zhiyong Min based on the above criteria. Zhiyong Min is the chairman of the Hechuan District Opera Association in Chongqing and is responsible for organizing and managing the local Sichuan Opera arrangement, performance,

teaching, and promotion. Understand the theoretical knowledge of Sichuan Opera and engage in related management work for a long time (Figure 7).



Figure 7. Zhiyong Min

Source: Huan Li (from fieldwork in April 2023)

3) The performance expert of Jiang Jie in Sichuan Opera

Selection criteria: 3.1) Professional Sichuan Opera performers; 3.2)

Participated in the performance of Jiang Jie in Sichuan Opera

Select Lu Zhou based on the above criteria. Lu Zhou is the protagonist of Jiang Jie in Sichuan Opera and a famous Sichuan Opera performer at Chongqing Chuan Theater. Played the role of Jiang Jie in Sichuan Opera multiple times. I have a professional and unique understanding of Jiang Jie's character in Sichuan Opera or her music (Figure 8).



Figure 8. Lu Zhou

Source: Huan Li (from fieldwork in April 2023)

4) Audiences who love Sichuan Opera

Selection criteria: 4.1) Make Sichuan opera a hobby; 4.2) Regularly watching Sichuan opera and interacting with a large audience

Select Lulan based on the above criteria. Lulan is a loyal fan of Sichuan opera, often watching performances and singing them herself. Although she is not a professional actor, she loves it very much. At the same time, she is also responsible for some related work of the Chongqing Hechuan District Opera Association and has had contact with many actors and audiences (Figure 9).



Figure 9. Lan Lu

Source: Huan Li (from fieldwork in April 2023)

3.2.3 Selection of Songs

This thesis analyzes three songs from the opera Jiang Jie, based on expert guidance: "Hong Mei Zan," "Wo Wei Gong Chan Zhu Yi Ba Qing Chun Gong Xian," and "Wu Zhou Ren Min Qi Huan Xiao." These songs are chosen for their significance and popularity within the opera.

Firstly, all three songs play a crucial role in advancing the plot and conveying the central themes of the opera. They deepen the audience's understanding of the narrative and the characters' motivations.

Secondly, each of these songs is characterized by its high-pitched musical elements, contributing to their emotional intensity and dramatic impact.

1. "Hong Mei Zan" is the signature theme song of "Jiang Jie" and holds significant importance as Jiang Jie's debut performance on stage. Its recurrence throughout the opera underscores its thematic significance.

2. "Wo Wei Gong Chan Zhu Yi Ba Qing Chun Gong Xian" to express her aspirations following the hardships she endured in prison. This song reflects her resilience and commitment to her ideals despite adversity.

3. "Wu Zhou Ren Min Qi Huan Xiao" serves as the culmination of the opera, as Jiang Jie performed it before her execution. It encapsulates the essence of the entire play, conveying Jiang Jie's final wishes and instructions to the audience.

By analyzing these songs in detail, the thesis aims to provide insights into their role in shaping the narrative, expressing themes, and evoking emotional responses from the audience within the context of "Jiang Jie."

3.2.4 Research Tools

My research tools mainly include two types: Interview Form and Questionnaire. Both of these research tools were formed through the following steps:

- 1) Setting questions based on research objectives;
- 2) Provide opinions after the supervisor's inspection;
- 3) Make modifications based on the opinions of the supervisor;
- 4) Provide opinions after inspection by relevant experts;
- 5) Make modifications based on expert opinions;
- 6) Obtain answers and data after use.

3.2.5 Data Collecting

In terms of data collection, this dissertation mainly collects theoretical data. It collates research data to ensure the combination of theory and practice and promotes the theory and authenticity of research.

The data used in Chapters 4 and 6 mainly comes from the results obtained after using the two research tools. The three songs analyzed in Chapter 5 are representative songs determined based on this thesis's second research objective and the suggestions provided by the successor.

3.2.5.1 Theoretical data summary

Taking Chongqing Sichuan Opera as the object of investigation, I searched the relevant literature and materials of Sichuan Opera through the CNKI database and the Internet, sorted out the existing research results and research status, and laid a solid theoretical foundation for the dissertation writing.

3.2.5.2 Compilation of survey data

The fieldwork method is one of the basic research methods used in this dissertation. December 2022- -April 2023, a survey on the status quo of Sichuan Opera was conducted in Chongqing. Mainly focusing on Chongqing Sichuan Theater, Sichuan Opera performance lovers, and people who are interested in revitalizing Sichuan Opera culture, through a series of investigations and interviews, we can grasp accurate information and lay a solid foundation for the writing of the article.

3.2.6 Data Management

Real and stronger data management is an important part of this dissertation. This dissertation starts with the data management work from three aspects.

First, according to the music form of this Sichuan Opera, summarized in the research process, this dissertation selects the data directly related to the research objectives.

Second, the valid data must be classified according to the research objectives. According to the research objectives, the collected data are divided into historical data on Sichuan Opera and contemporary data on Sichuan Opera.

Third, the data is further subdivided according to the keywords studied in the dissertation. Centering on the formation, evolution, and development status of Sichuan Opera, the social value of the music form, the inheritance, and revitalization of Sichuan Opera culture, in the process of research, the integration and integration of Sichuan Opera, that is, to give full play to the overall role of data, but also to extract the cocoon and refine the correlation role of data.

3.2.7 Data Analysis

According to the research purpose of this dissertation, the SPSS data analysis and comparative research method, the correlation analysis of Sichuan Opera status, and compare the data of Sichuan Opera development in different periods, analyze the form of contemporary Sichuan Opera music's various functions and characteristics,

and combining the needs of the current cultural confidence, explore how to carry forward and inheriting Sichuan Opera, Sichuan Opera culture revitalization.

3.2.7 Data Presentation

Chapter I: Introduction

Chapter II: Literature Review

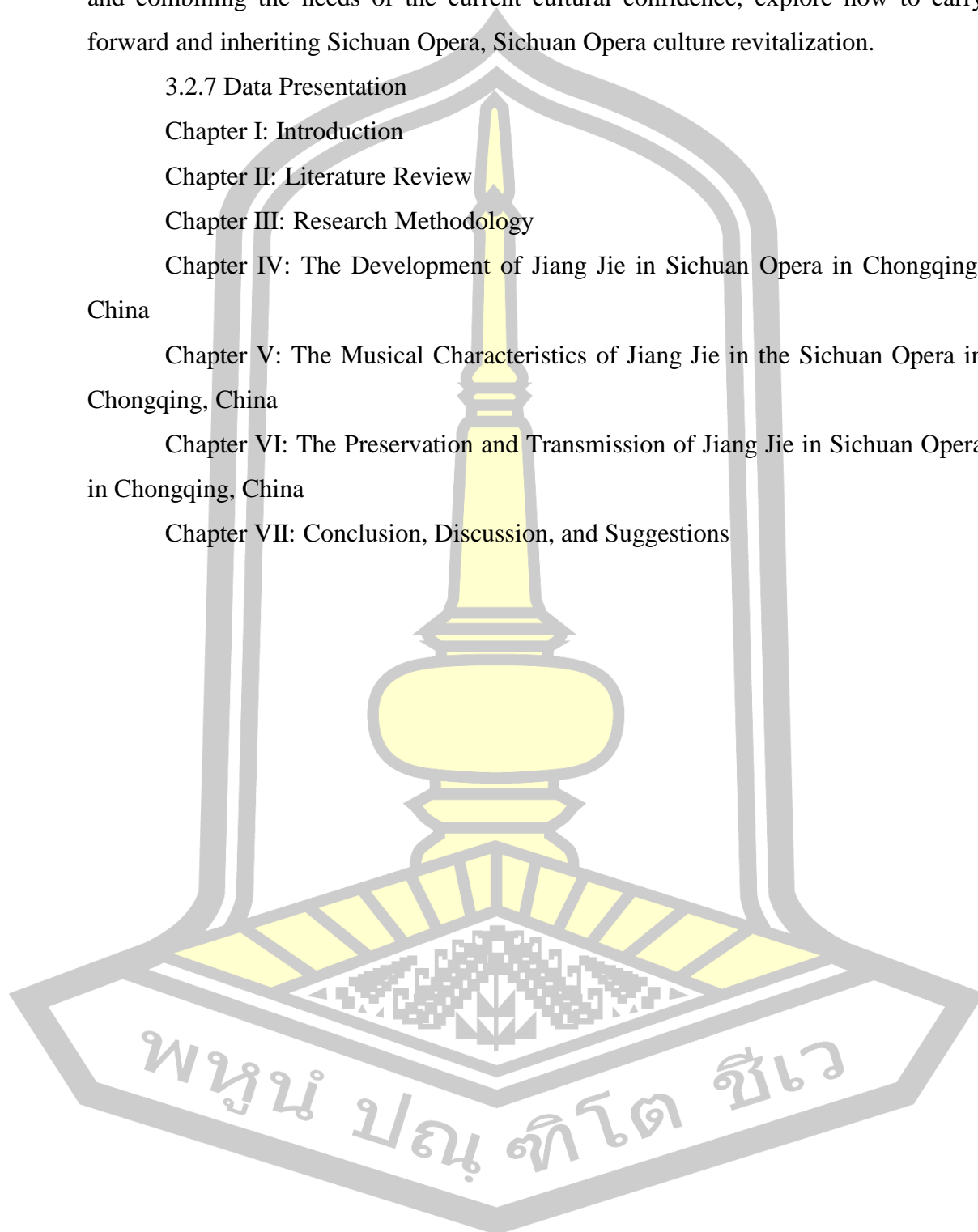
Chapter III: Research Methodology

Chapter IV: The Development of Jiang Jie in Sichuan Opera in Chongqing, China

Chapter V: The Musical Characteristics of Jiang Jie in the Sichuan Opera in Chongqing, China

Chapter VI: The Preservation and Transmission of Jiang Jie in Sichuan Opera in Chongqing, China

Chapter VII: Conclusion, Discussion, and Suggestions



CHAPTER IV

The Development of Jiang Jie in Sichuan Opera in Chongqing, China

This chapter elucidates the development process of Sichuan Opera and Sichuan Opera Jiang Jie through literature research and field investigations. The specific themes are as follows:

4.1 The Formation of Sichuan Opera

4.1.1 The Background of Sichuan Opera Formation

4.1.2 The Production of Sichuan Opera

4.1.3 The Formation of Sichuan Opera

4.2 The Development of Sichuan Opera

4.2.1 Germinding Stage (about 1640—1735)

4.2.2 Formation Stage (about 1736—1820)

4.2.3 Development stage (about 1821—1912)

4.2.4 Maturity stage (about 1913—1948)

4.2.5 Prosperous Period (about 1949—1966)

4.2.6 Exploratory Phase (about 1967—2000)

4.2.7 New Era of Sichuan Opera (about 2001—now)

4.3 The Current Situation of Sichuan Opera

4.3.1 Current situation of Sichuan Opera performance

4.3.2 Current situation of the integration of Sichuan Opera and people's life

4.3.3 Survival Status of Sichuan Opera

4.3.4 The Inheritance Status of Sichuan Opera

4.4 The Development of Jiang Jie in Sichuan Opera

4.4.1. The Origin of Sichuan Opera Jiang Jie

4.4.2 The predecessor of Sichuan Opera Jiang Jie

4.4.3 The Birth and Development of Sichuan Opera Jiang Jie

4.5 Summary

4.1 The Formation of Sichuan Opera

The predecessor of Chinese opera was ancient song and dance, which later developed into a highly comprehensive palace music and dance that combined poetry, music, and dance. Court music and dance occupy an important historical position in the history of Music in China. Various small-scale folk performances, such as the "Hundred Dramas" of the Han Dynasty and the Song and Dance Dramas of the Tang Dynasty, are another important foundation of Chinese opera (Figure 10, 11).



Figure 10. The Han Dynasty music and dance pottery figurines unearthed in Chongqing Photographed at the Chongqing Three Gorges Museum
Source: Huan Li (from fieldwork in March 2023)



Figure 11. The murals of Han Dynasty music and dance performances unearthed in Chongqing Photographed at the Chongqing Three Gorges Museum
Source: Huan Li (from fieldwork in March 2023)

Zaju and Nanxi, formed during the Song Dynasty, were the earliest artistic forms of Chinese opera. Later on. After experiencing the dramas of the Yuan Dynasty

and the legends of the Ming Dynasty, Chinese opera reached a peak in the Qing Dynasty. There were several important events during this period: 1. The formation of new four major vocal tunes: Kunqiang, Bangzi, Pihuang, and Gaoqiang; 2. The famous "Flower Elegance Competition" refers to various local characteristic operas, while "Elegance" refers to the elegant Kunqu opera; 3. The formation of Beijing Opera; 4. A large number of local opera genres have been formed. Sichuan Opera was formed during this period.

According to Feng Bo (2022), since 1949, Sichuan Opera has experienced a tortuous development process of inheritance, reform, excavation, and innovation. According to the background of the period and the fluctuation in the number of Sichuan opera plays, By reviewing the development course of Sichuan Opera, we can see the creation ecology of drama music in all stages, and then reflect on the challenges and difficulties faced by Sichuan Opera music today, and look forward to the breakthrough path of the revitalization of Sichuan Opera music in the future (Figure 12, 13).



Figure 12. Facial makeup of Sichuan Opera

Source: Huan Li (from fieldwork in March 2023)



Figure 13. Knives and spears used in Sichuan Opera
Source: Huan Li (from fieldwork in March 2023)

4.1.1 The Background of Sichuan Opera Formation

3,000 years ago, the introduction of ancient Shu culture and the introduction of acrobatics in the Western regions made Bashu become the popular place for "hundred operas." "Bai Opera" is a general term for ancient Chinese folk performing arts. The word "Bai Opera" was produced in the Han Dynasty. It is a name for many folk skills of the Han nationality, especially acrobatics, such as swallowing knives, breathing fire, and ghost faces. The prevalence of various operas provides the cultural soil for the formation of Shu opera and the development of unique skills. In the Sui, Tang, and Five Dynasties, it was said that "Shu opera topped the world." Monkey play and puppet play have long been spread among the people. The earliest full-time actor is the "drama husband," at this time, the drama husband is the earliest full-time actor. In the Song Dynasty and the Yuan Dynasty, the rapid economic development of opera reached its peak of development, and the opera began to be performed in the shed. People are also beginning to get used to asking their husbands to perform. If please god worship Buddha, bless the harvest. Thus, it formed the earliest with the Bashu characteristics of the "Sichuan drama" custom. In the Southern Song Dynasty, the Japanese Zen master watched a poem called "Sichuan Drama" in his hometown, Pe, describing the characteristics of Sichuan drama: a shed Sichuan drama with many

gods and ghosts. Night deep lights dim, and there should be no one laughing leaning on the bar (Zeng Yubing,2008).

4.1.2 The Production of Sichuan Opera

The first to put forward the word "Sichuan Opera" for the Ming Dynasty scattered master Chen Duo. Chen Duo mainly lived in the period from Zhengde to Jiajing of the Ming Dynasty (about 1506 - 1566 AD), word cloud, named Qiubi, lived in Nanjing, was especially good at scattered music, and has the reputation of "King of Music." Chen Duo recorded in "North Lu · Sichuan Opera": "naughty face is not shy, a fall cavity strong twist, scattered speech convergence. Draw eyebrow fill temples show romantic, must not. Hiding heavy cast light, search for contention, make spare money bed cold wine. The bones, the mouth, are difficult to death."Recorded the drama performance in Nanjing at that time, and also reflected that the Sichuan Opera artists at that time had some makeup methods, such as drawing eyebrows, sticking temples, face drawing and so on. Set the song "The North Like Play Child, Sichuan Play": "[North Play Child] god long strong no business, do poor who like you? Three three five five boys chase accompany, not home scattered for food. Born a bone base, grinding gun more by face skin."Although it is a mockery of Sichuan Opera, but it is indeed the earliest conclusive "Sichuan Opera" literature. It reflects that the performance team of Sichuan Opera at that time took three to five people as a group. To live a scattered wandering, unable to take care of the family, but they still have a firm belief in the Sichuan Opera performance(Zeng Yubing,2008).

Chen Duo's other set of songs, "North of the Tune, play the South," said: "said Sichuan Son every time do the mark, happy people, everyone is not very happy."Liu Wenbin" is not as strong as "Jing Chai"; for a time, house noisy music, and people were no longer invited to play box when back. A Wu Lang urgent early to prepare. A wall box saves money and food turn praise Shu play makeup to qiao, a wall box to catch clothes rice but hate the official body scattered late..... ", praise Shu drama" Liu Wenbin "than the southern drama" Jin Chai " is also good, Sichuan play makeup is also loved by the people of Nanjing(Liao Ben and Liu Yanjun,2019).

The word "Sichuan tune" was first seen in the Ming Dynasty Wang Shizhen's book "Qu Zao" implied Yang Shengan composition: "Yang Zhuangyuan Shen, talent,

written by" Dongtian ", " Tao Fu ", " Tao Fu "and" Tao Fu ", popular, but not for the family. Gai Yang Ben shu people, so many chuan tone, not very harmonic with the north and south this cavity also."

Yang Shen (1488-1559), named Shengan, was born in Xindu, Sichuan province (now Xindu District, Chengdu city), and was a famous writer. Yang Shen is good at scattered music and opera creation. Almost every play of his set uses the form of the north and south set, such as the first half of the north song, and the second half of the south song. Is the "Sichuan tune" here referring to the "Sichuan Opera"? Further research is needed.

Sichuan Opera scholars have taken different approaches to interpreting the above historical documents. However, these documents remain the main basis for the conclusion that "Sichuan Opera originated from the Ming Dynasty."

It is now "Sichuan Opera". According to the relationship between "Sichuan Opera", "Sichuan Opera" and "Sichuan Opera" in the Ming Dynasty. In other words, the Ming Dynasty 'Shu Opera' is the Ming Dynasty 'Chuan Opera' "; since" Shu Yin 'is compared with' Wu 'and' Chu Diao ', it is logical to call Sichuan Opera' Chuan Qiang 'and' Chuan Diao '.'Chuan Diao' initially refers to the high accent, but later became the surrogate name of Sichuan Opera.

Some documents in the Qing Dynasty think that the "Sichuan tune" is the "high accent" of Sichuan Opera. For example, in the Annals of Ba County, Tongzhi of the Qing Dynasty, " 'Sichuan Diao' called a high cavity. Ling man voice resistance throat, the people of the back on its end, with gongs and drums....."Here, it clearly tells us that the" Sichuan tone "refers to the" high cavity " of Sichuan Opera. As the main vocal cavity of Sichuan Opera, it seems reasonable that high cavity refers to Sichuan Opera with high cavity(Liao Ben and Liu Yanjun,2019).

The formation time of Sichuan Opera is a controversial issue in the history of Sichuan Opera. Due to the diverse voices and complex sources of Sichuan Opera, and the folk art often cannot enter the official history, researchers analyze the problems from different perspectives. Mr.Anmin believed that Sichuan Opera "originated from the soil of Shu and joined Kunge". From the early Ming Dynasty to the middle period, it was the embryonic period of Sichuan Opera. During this period, the name, tone,

script, stage and class club of Sichuan Opera appeared. Kangxi, yongzheng, qianlong, qing dynasty is the growth period of Sichuan Opera, this period, all kinds of voices into Sichuan through with Sichuan local lights, folk songs, yangko, song fusion development, frequent performance activities, in the history of Sichuan Opera important artists, playwright, and Sichuan Opera five voices in qianlong jiaqing years has gradually formed. Mr.Jiang Weimin believed that in the late period of Qianlong, a unified style of Sichuan Opera was formed, and then proposed that the 48th year of Qianlong (1783) could be designated as the birth year of Sichuan Opera(Zeng Yubing,2008).

From the Ming Dynasty to the Qing Dynasty, it was the germination and growth period of Sichuan Opera. There were a troupes, a stage, the Chenghuang Temple platform, Caotai, and other special places for acting. In the late Ming and early Qing dynasties, due to decades of regime change, the population in Sichuan decreased sharply and the fields were deserted. During the reign of Shunzhi of the Qing Dynasty, the population policy of immigrants filling Sichuan was implemented, known as "Huguang filling Sichuan" in history. The sixty years of immigrants, changed the population structure of Sichuan, but also brought the provincial local culture, folk customs, and opera art, for the blend of Sichuan Opera art development has created a good cultural environment, formed a high cavity, kunqu opera, huQin, play and Sichuan folk lantern opera Sichuan Opera art. Gao qiang is one of the four major voices of Chinese opera, called "Yueyang cavity" or "Ge cavity", originated in Yueyang, Jiangxi. The four major vities of Jiangxi are Haiyan cavity, Yueyang cavity, Yuyao cavity and Kunshan cavity. Kunqu Opera, formerly known as Kunshan Opera, is also one of the four vocal sounds. Hu Qin, a kind of qin kind, comes from the northern ethnic minorities. It originated from Shaanxi Qinqiang Opera and belongs to the branch of the Wooden Clappers system. The fusion of the five sounds of Sichuan Opera forms a unique artistic style, and has a strong local color in Sichuan Province(Zeng Yubing,2008).

4.1.3 The Formation of Sichuan Opera

On the origin of Sichuan Opera, there is also a unique view: when the high cavity was formed, it was the birth of Sichuan Opera. The formation of high cavity in

Sichuan Opera can be traced back to the Yongzheng and Qianlong periods. The high accent of Sichuan Opera has developed the best in the high accent system of Chinese opera, forming an original structure of helping, playing and singing, representing the highest level of Chinese high accent art, and is also the unique contribution made by Sichuan Opera to Chinese opera(Liao Ben and Liu Yanjun,2019) .

The formation of Sichuan Opera is a long-term process, which cannot be narrowly judged with clear time. It is the crystallization of Bashu culture, humanity, nature, and history. Regardless of academics, we can simply divide Bashu opera culture into five stages from the long river of time. They are the period of "Hundred Opera prevailing" from the Qin Dynasty to the Han Dynasty, the drama period of the Sui and Tang Dynasties, the Sichuan drama period in the Song and Yuan Dynasties, the Sichuan Opera, Sichuan Opera and Sichuan Opera in the Ming Dynasty, and the growth period of Sichuan Opera in the Qing Dynasty.

4.2 The Development of Sichuan Opera

The division of the development stage of Sichuan Opera has not been concluded due to the controversy over its formation age. The formation of a local drama requires certain political, economic, and social conditions and is inevitably in step with the development of the whole society.

4.2.1 Germinding Stage (about 1640—1735)

From the "Bayu song and dance" to the "thousands of people sing, thousands of people together" Han Dynasty music and dance, from the army drama in the Tang Dynasty to the Bamboo branch song, from the Song Dynasty to the "Sichuan Opera" and "Sichuan tune" in the Ming Dynasty, the splendid Bashu culture, which is the cultural soil of Sichuan Opera. The emergence of "Sichuan Opera" and "Sichuan Opera" in the Ming Dynasty was the germination of Sichuan Opera, and it already had the prototype of Sichuan Opera in terms of performance form and singing style(Zeng Yubing,2008) .

4.2.2 Formation Stage (about 1736—1820)

Qin Huasheng (2006) said, " The specific time of Sichuan Opera as an independent opera is not easy to determine..... Their "Sichuan" is gradual, and

mutual imbalance, the fusion of the five voices is gradually completed. Therefore, the formation of Sichuan Opera is not achieved overnight at some point... ".

Jiang Weiming (2007) believes that the formation of Sichuan Opera needs "three synchronization", that is, "synchronized with the decline and flourishing of national Kunqu Opera; synchronized with the reconstruction of Chengdu City Square in Qing Dynasty; synchronized with the construction of" Lao Lang Temple "of the trade association of Sichuan Opera artists".

Anmin (2008) believes that the rise of Sichuan Opera has "three factors", namely "artistic factors —— flower flourishing; political factors —— immigration policy; economic factors —— business travel return; folk factors —— temple fair performance". Sichuan Opera was formed in the Qing Dynasty at the latest, from Qianlong to Jiajing period, namely 1736 —— 1850. This is an inference made on the basis of the historical and objective literature of politics, economy and society in Sichuan region.

First, political stability. After the Qing government unified Sichuan, it began to resume production, but the relative stability of Sichuan was after the Qing government leveled the "rebellion of San Francisco" in the 19th year of Kangxi (1680).

Second, economic development. In the feudal traditional society, the labor force occupied an important position in the production relations, so in the early Qing Dynasty, when the population decreased sharply, the development of economy first needed the increase of population. The "Huguang Fill Sichuan" movement injected fresh blood into Sichuan, and the Qing Dynasty immigrants played an important role in the overall prosperity of agriculture, handicraft industry and commerce in Sichuan.

Third, there is enough cultural space. After "the flower elegant battle" "flower" comprehensive, this for the development of local opera for more cultural space, under the influence of immigration hall culture breeding cultural demand of original opera, and meet the traditional folk activities such as uninterrupted, different regional opera and folk activities have a mutual blend development platform.

At least from the existing literature, Sichuan Opera has become one of the representatives of multi-vocal operas in the Qing Dynasty, which is an indisputable fact.

Wei Changsheng, a famous performing artist, was cast in Beijing in the 44th year of Emperor Qianlong, and became famous in Sichuan Opera. Since then, artists from all over Sichuan have gone to perform in Beijing, and a large number of outstanding actors in Sichuan Opera have been born.

The performance activities of Qing Dynasty dramatist Li Tiaoyuan in Luojiang and A County profoundly influenced the script study and stage performance of Sichuan Opera.

The original local dialect tradition integrates elements such as Sichuan songs and folk songs, enriches and develops with the Yiyang dialect of Hubei and Hunan, and the foreign dialect "only along the local customs" adopts Sichuan dialect; Kunqu Opera into Sichuan promotes the production of Sichuan Opera; Hui Opera and Han Opera produce "Qin Opera" and becomes an important part of Sichuan Opera Hu Qin; the local lighting tone moves from the rural area to the stage. In this period, the cavities coexist, and different voices have a special troupe. It is common for the same troupe to sing several different voices to attract customers(Zeng Yubing,2008) .

4.2.3 Development stage (about 1821—1912)

During this period, Sichuan Opera continued to develop based on the early stage.

First of all, from the late period of Kangxi (about 1700) to the late period of Daoguang (about 1850), a famous "flower elegance dispute" occurred in the history of Chinese drama, and finally ended with the victory of "flower department". The so-called "elegant part" refers to the Kunqu opera sung in Kunshan dialect, while the "flower part" refers to the local opera sung in Qinqiang opera, Yiyang opera, Bangzi opera and so on(Zeng Yubing,2008) .

Second, the increase of Sichuan Opera repertoire. There is "three thousand Tang Dynasty, three hundred Song Dynasty, endless three countries" said, there are "high cavity" four major ", " eighteen ", " five robes four pillars ", " four play " and so on(Liao Ben and Liu Yanjun,2019).

Third, the rise of "Sichuan Opera training classes" has become the earliest training institution for Sichuan Opera talents. Among them, the "Three-character Class Class" founded by Chou Yue Chun with the name "Daimyo Class" is the most representative. In addition to the strict training of professional skills, it increased the study of history and cultural courses. It trained Sichuan Opera performing artists such as Fu Sanqian, which made great contributions to the inheritance and development of Sichuan Opera(Liao Ben and Liu Yanjun,2019).

Fourthly, the prosperity of courses has driven the development of Sichuan Opera classes and clubs, and the formation of "four rivers" divided into different schools according to the different characteristics of teachers and performance. The competition and mutual learning between different schools provides a broad space for developing Sichuan Opera(Liao Ben and Liu Yanjun,2019).

Fifth, in the thirty-first year of Guangxu (1905), Chengdu established the "Opera Improvement Association", the first official opera management organization in the history of Sichuan. Put forward the slogan of "improving opera, auxiliary education", and started a series of measures such as theater construction, script writing, publishing, and implementing assessment, rewards and punishments. Although the improvement movement of Sichuan Opera in the late Qing Dynasty ended in the collapse of the Qing government, it played an important role in the establishment of new theaters, the production and publication of plays, the improvement of performance standards and the improvement of performance quality. The spirit of "improvement" directly impacted the establishment of the Sanqing Association during the Republic of China(Zeng Yubing,2008) .

4.2.4 Maturity stage (about 1913—1848)

The maturity of Sichuan Opera is marked by the establishment of "Three Qing Hui", the first organization of Sichuan Opera artists, in Yuelai Teahouse in Chengdu in 1912. The Sanqing Hui reached the "heyday" around 1920 and made important explorations on the reform of the opera troupe system, theoretical research of Sichuan Opera, talent training, and other aspects.

First, the new form of the "five-cavity Republic" came into being during this period. Qin Huasheng, Liu Wenfeng (2006), " In Sichuan Opera, the five sounds of

Kunqu dialect, Gao Qiang, Hu Qin, playing opera and lighting tone are both pronounced in Chengdu dialect, accompanied by the same set of gongs and drums, but they are not mixed in use, thus forming a whole of 'harmony without a difference'."

Second, during the improvement movement of opera in the late Qing Dynasty, literati's participation in the compilation of Sichuan Opera scripts developed rapidly during this period, which not only enriched the performances of Sichuan Opera but also enhanced the literature of Sichuan Opera scripts. Among them, the most famous are Zhao Xi and Huang Ji'an, leaving behind Sichuan Opera classics such as Love Exploration and Chai Shi Festival.

Third, the number of scientific classes increased rapidly after the establishment of the Sanqing Party to the beginning of the Anti-Japanese War, which promoted the development of Sichuan Opera.

Fourth, Sichuan Opera fashion drama and current affairs are rising rapidly. The performance has a wide range of themes and distinct characteristics of The Times, reflecting the civilized social environment after the Revolution of 1911, and people dare to criticize the current problems, reflect life and express their feelings with the stage. Especially during the Anti-Japanese War, fashion drama played a positive role as a means to publicize Japan's resistance and save the country(Zeng Yubing,2008) .

4.2.5 Prosperous Period (about1949-1966)

With the founding of the New China, the superiority of socialism facilitated economic recovery, and Sichuan Opera ushered in an unprecedented golden period.

First, the reform of Sichuan Opera has continued. After the National Opera Conference was held in 1950, The State Council issued the Instructions on the Reform of Opera in May 1951, and the first opera conference in southwest China was held in Chongqing in December of the same year. Sichuan Opera is the most delegates, reflecting the construction of opera reform since the founding of the People's Republic of China. It is a grand gathering of Sichuan Opera (Figure 14).



Figure 14. Group photo of the Preparatory Committee members for the Improvement of Traditional Chinese Opera and Quyi in 1951. Shot at Chongqing Sichuan Opera Museum

Source: Huan Li (from fieldwork in March 2023)

Second, the provincial and municipal Sichuan Opera troupes were established, the Southwest Sichuan Theater was established, and Sichuan Opera talents came forth in large numbers. Southwest Sichuan Theater " is not only an art performance unit, a state-owned demonstration troupe in all aspects but also a literary and art research unit."The establishment of the Sichuan Opera Troupe plays an important role in the inheritance and development of Sichuan Opera, the cultivation of Sichuan Opera talents, and the operation and management of the troupe. Sichuan Opera troupes in provincial and municipal regions were also established quickly, and the number of amateur opera troupes increased dramatically (Figure 15).



Figure 15. The founding ceremony of Southwest Chaunju House in 1953. Shot at Chongqing Sichuan Opera Museum

Source: Huan Li (from fieldwork in March 2023)

Third, in the cultivation of the reserve force of Sichuan Opera. Sichuan Opera Experimental School is attached to Southwest Sichuan Opera Theater, with a number of different types of workshops and training classes. The popularization of "three studies" ("politics", "culture" and "business") and "three training" ("body training", "singing practice" and "martial arts practice") system is of great significance to the ideological education and artistic attainments of Sichuan Opera actors.

Fourthly, the appraisal of the traditional plays of Sichuan Opera has greatly improved the ideological and artistic quality of the plays.

Fifth, modern Sichuan Opera continues to flourish. The founding of new China and the "Great Leap Forward" period are the two climaxes of the creation and performance of modern drama in this stage. The quantity is large; the material is wide, and the ideological content is healthy, but it also cooperates with the political propaganda (Zeng Yubing, 2008).

Sixth, Sichuan Opera visited Europe for the first time. China Sichuan Opera Troupe visited Europe in 1959, "lasted 142 days, 69 performances, the audience of more than 80,000 people, a sensation in Europe" (Figure 16).



Figure 16. In 1959, the Chinese Sichuan Opera Troupe performed in four Eastern European countries, with some of the cast members taking photos on the streets of Warsaw. Shot at Chongqing Sichuan Opera Museum

Source: Huan Li (from fieldwork in March 2023)

4.2.6 Exploratory Phase (about 1967-2000)

At this stage, Sichuan Opera experienced great changes and developments, such as the Cultural Revolution, reform and opening up, and the reform of art troupes and troupes, and Sichuan Opera people explored in continuous practice.

First, during the "ten years of disaster" of the Cultural Revolution, Sichuan Opera was regarded as the product of feudalism of "emperors, generals, and ministers, talents and beauties," while the actors of Sichuan Opera were persecuted as the spokesmen of "sealing and cultivation." The development of Sichuan Opera has been completely stalled (Chen Xiujuan, 2023).

Second, with the end of the Cultural Revolution, the national literature and artwork gradually returned to normal. Party and state leaders have made a series of instructions. In 1977, the Sichuan Provincial Literary and Art Creation Conference was held to discuss and study the recovery and development of Sichuan Opera fully. In 1978, the Request for Instructions report on Strengthening the Work of Sichuan Opera was issued. In 1980, the Central Committee put forward the policy of "literature and art serve the people and serve socialism," replacing the original slogan of "literature and art are subordinate to politics." In 1982, "revitalizing Sichuan Opera" was formally proposed to carry out various work around the policy of "rescue, inheritance, reform and development." The development of Sichuan Opera has ushered in a spring of colorful flowers and colorful flowers (Chen Xiujuan, 2023).

Third, the five "Revitalization of Sichuan Opera" performances held around provide the best platform for the cultivation of Sichuan Opera talents and the quality improvement of Sichuan Opera performances.

Third, the rescue and preservation work of Sichuan Opera is mainly manifested in the publication of the works of the older generation of Sichuan Opera artists, the recording and video recording of the classic plays of famous performing artists, and the inheritance and performance of the older generation. The always weak theoretical research on Sichuan Opera has also been put on the agenda, and the great discussion on Sichuan Opera has been unprecedentedly active and achieved fruitful results (Zeng Yubing, 2008).

Fourth, there is a new exploration of repertoire creation and adaptation. For example, Shamei's Red Plum to Jun's House, Wei Minglun's Pan Jinlian, especially the modern opera Sichuan Opera "Gold" is the most sensational, making artistic breakthroughs in sound, stage design and form of expression, which is a milestone in the history of Chinese opera.

Fifth, the exploration of the system reform of literary and art troupes. With the development of society, the state-run art troupes rely on the government's support, and the reform of the national art troupes is imminent. With many art troupes being cut and merged, under the policy of "protecting art with business and supplementing literature", the exploration of various business models of the theater was carried out. For example, "Bayu Teahouse" in Chongqing carried out various forms of operation, which lasted for three years, broadened the vision of cultural management, generated income for the troupe, and produced a considerable social influence. In terms of the relationship between the theater and the troupe, the reform of "integrating the theater and the troupe" of Jinjiang Theater not only strengthens the connection between the audience and the theater, the audience and the troupe but also ensures the fixed performance venue of the troupe. Its performance income can also help the troupe to improve the performance quality, and its mode and experience have high promotion value(Zeng Yubing,2008).

Sixth, as a strategic step of "revitalizing Sichuan Opera", the general education of Sichuan Opera has strengthened the promotion and inheritance of Sichuan Opera among teenagers. It has an important inspiration for the education of teenagers in today's intangible cultural heritage.

Seventh, Sichuan Opera is once again active on the world stage. Sichuan Opera participated in West Berlin "85, Horizon" Art Festival; Sichuan Opera "The White Snake" performed 18 performances in Tokyo, causing a sensation in Japan; the Sichuan Opera troupe visited Europe again, Sichuan Opera participated in Singapore "Chinese Art Festival", etc. and attracted worldwide attention(Liao Ben & Liu Yanjun,2019).

4.2.7 New Era of Sichuan Opera (about2000—now)

During this period, the party and state leaders attached great importance to Chinese traditional culture, and the government issued a series of favorable policies to promote the development of Chinese opera. Sichuan Opera has appeared on the world stage in more diversified forms and has entered a new era of vigorous development(Zeng Yubing,2008).

First, in 2006, Sichuan Opera was included in the first Batch of the National Intangible Cultural Heritage Preservation List, and the preservation of Sichuan Opera officially entered the era of national preservation.

Second, in terms of the institutional reform of the troupes and troupes, in 2011, the Notice of the Publicity Department of the CPC Central Committee and the Ministry of Culture on Accelerating the Reform of the System of State-owned Arts and Art Troupe was issued. Among the state-owned art troupes with the nature of public institutions, the Sichuan Opera Troupe only retained the Chongqing Sichuan Theater.

Third, the innovation of Sichuan Opera performance venues. A number of modern grand theatres with first-class facilities have been built, represented by the construction of Chongqing Sichuan Opera Art Center and Chengdu Sichuan Opera Art Center. A multi-functional integrated performing arts center integrating exhibition, inheritance and performing arts has begun to form, which shows the "theater + theater" mode in the early stage of The Times.

Third, Sichuan Opera activates the peak of the world stage in more diversified forms. For the first time, "Feng Yi Pavilion", "Si Fan" and other different traditional forms of Sichuan Opera in foreign countries, let us see more possibilities in the art form; the opera art film "Gold" let Sichuan Opera into the cinema for the first time.

Fourth, in the production of Sichuan Opera, the classic tradition of Sichuan Opera adheres to the creation and adaptation of modern Sichuan Opera. A large number of Sichuan Opera classics, such as "Li Yaxian", "Jiang Jie", "Easy Dare", "Bashan Xiucai", especially the Sichuan Opera "Jiang Jie", which have been praised by the party and state leaders.

Fifth, in the exploration of the preservation mode of intangible cultural heritage, the Sichuan Opera Museum has been established to give full play to the important role of museums in the preservation of intangible cultural heritage.

Sixth, on the promotion of Sichuan Opera and inheritance, around the theme, make full use of the current media and network, online comprehensive marketing, offline tour combined with rich and colorful social education activities, the implementation of Sichuan Opera "into campus", "into the community", "city", "supply" series of tour activities, fully embodies the Sichuan Opera from the folk, service the characteristics of the public(Zeng Yubing, 2008) .

Based on the above analysis, the formation of Sichuan Opera is a process of continuous absorption and innovation of foreign culture by Bashu culture. Its development has gone through the embryonic stage, formation stage, development stage, prosperity stage, exploration stage, and the new era of Sichuan Opera. Sichuan Opera began in the Ming Dynasty, and there are been records of "Sichuan Opera" in the literature. In the late Ming and early Qing dynasties, the large-scale " migration movement not only brought about the change of personnel structure in the Bashu area, but also promoted the integration and prosperity of cultures in many places. After the "competition for flowers", the comprehensive flourishing of "flower" provides an excellent social environment for the development of Sichuan Opera.

Due to the lack of historical materials, the specific time of the formation of Sichuan Opera cannot be inferred. However, judging from the existing documents, at the latest in the Qing Dynasty, Sichuan Opera has formed a multi-vocal cavity system with high accent, with a certain number of Sichuan Opera plays, with complete trades and distinctive artistic characteristics. From the Qing Daoguang to the early Republic of China for the development period of Sichuan Opera. The establishment of the Sanqing Festival marked the maturity of Sichuan Opera, and the formal formation of the five chambers combined. After the founding of new China, Sichuan Opera developed rapidly under the care of the Party and the state, and Sichuan Opera entered a period of great development and prosperity. From 1967 to 2000, Sichuan Opera experienced the trough of the Cultural Revolution and experienced the all-round development of reform and opening up, and made important explorations in the

repertoire of Sichuan Opera and the system reform of academies and troupes. Since 2001, Sichuan Opera has entered a new era. Sichuan Opera has been listed in the National Intangible Cultural Heritage Project and has won the national and even the world.

4.3 The Current Situation of Sichuan Opera

4.3.1 Current situation of Sichuan Opera performance

First, the performance characteristics of Sichuan Opera. The development of Sichuan Opera in the performance is characterized by two characteristics: one is the combination of rap, mainly speaking; the other is the exquisite performance, mainly singing. Its performance focuses on the performance of the character, pays attention to the portrayal of the character image, and pays attention to the performance program and figure skills. The artistic characteristics of Sichuan Opera are the integration of singing, doing, reading, playing and dancing. Stage art also has a unique style, and the stage layout is mainly to reflect the artistic effect of the stage space. In the performance of Sichuan Opera, with the transition of the plot and the change of the inner world of the characters, the facial makeup also needs to change accordingly. How to change the facial makeup in a play, Sichuan Opera artists created the special effects of changing the face, pulling the face, and wiping the eyes. These special effects are used in the stage performance site under the premise of not being noticed by the audience in order to achieve the strong performance effect of the instantaneous change of the character's facial makeup (Han Yi,2022).

Second, the representative repertoire of Sichuan Opera. Sichuan Opera representative repertoire "five robes" ("green robe", "huang", "white", "red", "green"), "four columns" ("column", "heaven", "crystal column", "gun column", "five lines column"), and "18", and Sichuan Opera recognized "four" ("pipa", "gold" mark ", "red plum ", " cast notes "), many for other operas lost repertoire. After 1949, after sorting out, a number of excellent Sichuan Opera plays appeared, such as The Story of Liu Yin, Jade Zanpin, Colorful Tower and so on. Since the 1950s, a number of traditional Sichuan Operas have been arranged and adapted, performing a large number of new historical plays and modern plays. Such as: "Double Gun Lu Wenlong," "Spring

Grass Chuang Hall," "Jiang Jie," and so on. Some of the excellent traditional plays, such as "Wenzhao Guan," "Yellow Crane Tower," "Spring Grass Chuang Hall," "To Kill the Dog to persuade his wife," and so on. In addition, many new plays, such as "Fishing the House," "Autumn River," and so on (Du Jianhua,2018) .

4.3.2 Current situation of the integration of Sichuan Opera and people's life

Sichuan Opera, rooted in Bashan and Shu rivers, is highly integrated with the daily life of the people. It is inseparable from festivals, gangs, weddings, and wedding events. After the reform and opening up, with the rapid development of China's economy and the acceleration of the urbanization process, the dependence of public customs on opera has gradually weakened. Nowadays, Sichuan Opera retains more cultural, aesthetic, foreign exchanges, and other values (Hou Lu,2013).

For a long time, under the attention and joint efforts of the government, the industry, academia and the people, Sichuan Opera art has gone through hardships and hardships, and experienced a period of brilliant development, but also experienced the predicament of downturn and loneliness. In the new era, with the popularization of media and the diversification of public entertainment and leisure, Sichuan Opera, once "both refined and popular," has become more and more "minority," encountered the "dispute between refined and vulgar," "public" and "minority"(Yue Shengdong,2016).

Objectively speaking, "elegance" and "vulgarity" are the cultural concepts of dialectical development, while "public" and "minority" are the quantitative results of the existing reality. From the development process of Sichuan Opera, Sichuan Opera can see that it is always and easy to be elegant and vulgar, and the basis of its transformation lies in the breadth of the acceptance range, that is, "public" or "minority". In fact, in the new era, with the improvement of the public's overall education, aesthetic ability and the pursuit of high-quality spiritual culture, a relatively profound "mass foundation" has been laid for the inheritance and development of Sichuan Opera and other literary and artistic forms. At present, the development of Sichuan Opera is facing the dilemma of "niche." Objectively speaking, on the one hand, the dilemma of Sichuan Opera in the new era cannot be ignored; on the other hand, the revitalization and development of Sichuan Opera is

facing deep anxiety. The reality is in front of us. Only from the historical development of Sichuan Opera and sorting out the soil of its growth can we break the development ideas of Sichuan Opera and re-examine and position the development of Sichuan Opera.

4.3.3 Survival status of Sichuan Opera

The change of the social environment has brought a great impact to Sichuan Opera. Fortunately, this problem was soon realized. Sichuan in 1982 opened the revitalization of Sichuan Opera road, has achieved remarkable results, new play "gold" "face", "easy bold" into the national stage art project, "low rings" mountain ye " won a number of national art awards, but also cultivate a group of national and international performing artists(Yue Shengdong,2016).

Even with the "revitalization policy" boost, Sichuan Opera still encountered unprecedented difficulties at the beginning of the 21st century."Due to the lack of management ability of most Sichuan troupes, coupled with various reasons, a large number of troupes have been disintegrated, the number of employees continues to decrease, and the social influence of Sichuan Opera continues to decline. It has been 15 years before this year's "Caoshoe County Magistrate" won the Mandarin Award."In the past," Du said. " There were troupes in almost every county in Sichuan, but now the county-level troupes are almost 'completely destroyed'. Those who can still perform on stage can be counted by one hand. In some places, even in a city, they cannot complete the request for every primary and middle school student to see the opera once a year."

4.3.4 The inheritance status of Sichuan Opera

First of all, the coordinated promotion of the preservation and transmission of Sichuan Opera has been listed as the work point of the Standing Committee of the People's Congress of Sichuan and Chongqing.

Speaking of Sichuan Opera, Tang Wenjin commented: " Sichuan Opera is the most regional representative cultural resource in Sichuan and Chongqing region. It has a broad and profound mass base, bearing the common cultural tradition and historical memory of the people of the two places. It is an important symbol of the same geography, history, cultural origin and popularity. In recent years, the two

places have formed many effective experiences and practices in the inheritance and development of Sichuan Opera, and it is necessary to consolidate them through local legislation.”

Therefore, polishing the cultural card of Sichuan Opera is not only a specific measure to implement the major strategy of the CPC Central Committee on the construction of Chengdu-Chongqing twin cities economic circle and strengthen the preservation and transmission of excellent traditional culture, but also a pragmatic move to boost the revitalization and development of Sichuan Opera and strengthen the coordinated development of culture between Sichuan and Chongqing from the perspective of the construction of the rule of law. It is a great good thing to protect the inheritance of Sichuan Opera. This is the consensus of Du Jianhua and Jiang Xiaoming. Du Jianhua believes that in the past hundred years, Sichuan Opera has attracted different degrees of attention and is advocated as an important way and means to protect the context, assist social education, inherit the essence of national art, and inherit the Chinese national culture. However, it has never been mentioned to the height of legislation to understand and implement(Lv Jiayin and Wan Ping,2022) .

When it comes to the current face and urgent problems of Sichuan Opera, Du Jianhua gave it three keywords, "troupe," "talent," and "performance place." In the process of legislation, we should treat the uniqueness, systematization, and regularity of the development of Sichuan Opera art correctly and master the scale of "advance and retreat."

It is urgent to reverse the survival status quo of county-level troupes. “Sichuan Opera is a comprehensive traditional national art that serves the grassroots people, and its roots are county-level troupes. Most of the older generation of performing artists grew up and were selected from county-level troupes. The loyal audience of Sichuan Opera is also rooted in the county troupe. After the disintegration of the county troupe, there were many private troupes, but they generally had problems such as talent shortage, financial shortage, and lack of performance venues and the audience was also faced with the situation of wanting to see the play but could not find a place.”

Du Jianhua said: " A folk troupe, with actors, performers, and costumes, needs its 20s or 30s to maintain the performance. According to the Chengdu 30-yuan ticket price to calculate, can recover the cost is very good. Although some large theaters have been built everywhere, the rental cost is too high for the Sichuan Troupe. Often can only rent a crowded small stage, or build a simple performance venue."It can be seen that unless the government vigorously supports the survival of the Sichuan Opera Troupe, it will still face enormous difficulties (Tian Yong,2020).

4.4 The Development of Jiang Jie in Sichuan Opera

4.4.1 The Origin of Sichuan Opera, Jiang Jie

Sichuan Opera Jiang Jie uses the script of opera Jiang Jie, and the original source of opera Jiang Jie is the novel Red Rock. Red Rock is a novel written by modern writers Luo Guangbin and Yang Yiyan. It was first published in December 1961. The work describes the crazy suppression of the Kuomintang authorities in Chongqing's communist-led underground revolutionary struggle during the PLA's march into the southwest. The novel focuses on the heroic fighting of Qi Xiaoxuan, Xu Yunfeng, Jiang Xueqin, and other Communists in prison, which fully shows the fearless and heroic spirit of the Communists facing death. In Red Rock, the author depicts the psychological activities and the atmosphere through the complex plot design and changeable structure. The language of the work is simple and solemn, which caused a sensation once published. On September 23, 2019, Red Rock was selected for the "Collection of 70 Novels in the 70 Years of New China", which shows its important position in the history of modern Chinese literature (Wei Jing,2023).

In terms of creative background, the creation of Red Rock began in 1958, when Luo Guangbin and Yang Yiyan were arranged to study at the Sino-US Technical Institute and were asked to write a memoir. Through in-depth investigation and interviews, they accumulated a large amount of real material, and on this basis, they created Red Rock. The original name of the novel is Prison Struggle, but later changed to Red Rock. In the characterization, The Red Rock depicts a group of characters with distinct images and different personalities. Qi Xiaoxuan, one of the

main characters in the novel, becomes the representative of the Communists through his firm faith and heroic performance. Xu Yunfeng is an underground party leader with rich struggle experience; he skillfully dealt with the enemy in prison and showed superb struggle strategy. Jiang Xueqin is another eye-catching character in the novel, she bears the cruel torture with her weak body, with her unyielding interpretation of the faith of the Communists. In the theme performance, *Red Rock* reveals the dark rule of the Kuomintang reactionaries during the War of Liberation and the heroic struggle of the Communists for national liberation. The novel shows the faith, courage, and sacrifice of the Communists through vivid plots and characters. At the same time, it also reveals the hypocrisy, cruelty and internal contradictions of the reactionaries, which makes the readers more deeply realize the darkness and corruption of the reactionary rule (Peng Siyua,2018).

In terms of artistic characteristics, *Red Rock* is famous for its unique narrative style and well-rooted description. The author uses psychological description, dialogue, action, and other ways to depict the character image so that the character is more plump and three-dimensional. At the same time, the author uses contrast, repetition and other techniques to express the theme and plot, making the novel more fascinating and exciting. In addition, the language of *Red Rock* is simple and natural, and the style is tragic and powerful, which enables readers to feel more deeply the historical background and the fate of the characters described in the novel. In short, *Red Rock* is a work of important historical significance and literary value. It describes the underground revolutionary struggle led by the Communist Party under the background of the People's Liberation Army marching into the southwest and shows the heroic struggle and sacrifice spirit of the Communists for national liberation. At the same time, it reveals the hypocrisy and cruelty of the reactionaries and makes the readers more deeply realize the darkness and corruption of the reactionary rule. The *Red Rock* is famous for its unique narrative style and popular description and has become a work of important historical significance and literary value (Peng Siyuan,2018).

4.4.2 The predecessor of Sichuan Opera, Jiang Jie

Sichuan Opera Jiang Jie uses the script of the opera Jiang Jie. To understand Sichuan Opera, Jiang Jie should start from understanding the opera Jiang Jie. The opera "Jiang Jie" is a classic work with profound historical connotation and artistic appeal. It takes Jiang Zhujun as the prototype, and shows the story of this heroic female Communist party member dedicated to the revolutionary cause through dramatic techniques.

4.4.2.1 Creative background

The background of the opera Jiang Jie is based on the novel Red Rock, which describes the brutal persecution and slaughter of the Communists and the revolutionary masses in Chongqing during the Liberation War from 1948 to 1949, so that the whole mountain city was shrouded in white terror. Jiang Zhuyun and many other Communists died for the revolution, praising the brave revolutionary spirit of the Communist Party members. The author Yan Su wrote the outline of the stories in 1958 and handed them to Yang Ming, the composer of the troupe, and the two worked together to write the opera Jiang Jie. The opera Jiang Jie takes the music of Sichuan folk songs as the main material, combined with the musical characteristics of northern folk songs, and creates a beautiful, novel and unique music with both national style and the characteristics of The Times. It has a distinct national style and the characteristics of The Times, through the distinct musical image and vivid and specific musical details processing, accurately depict the musical image of the heroes, showing the heroic revolutionary spirit of the Communist party members. The creation process of the opera Jiang Jie " has taken several years, from the original literary script to the music creation, and then to the stage performance, every link has been carefully polished and planned. Especially in the aspect of music creation, the composer Fengming adopted the musical elements of Sichuan folk songs, combined with the musical characteristics of the northern folk songs, to create a beautiful, novel and unique music, both national style and the characteristics of The Times. At the same time, the beautiful singing design and wonderful singing performance in the opera have also become one of the highlights of the play. The creation background and process of the opera "Jiang Jie" fully reflect the artistic charm of Chinese national opera. It not only has a distinct national style and the characteristics of The Times, but

also shows the heroic revolutionary spirit of the Communists through beautiful music, vivid performance and profound theme thought. This artistic charm and spiritual connotation is not only deeply loved and appreciated by the Chinese people, but also has a profound influence on the development of Chinese national opera. In short, the creation background and process of the opera Jiang Jie " fully reflect the artistic charm and spiritual connotation of Chinese national opera. It through the distinctive national style and characteristics of The Times, beautiful music, vivid performance and profound theme thought, showing the heroic revolutionary spirit of the Communist party members. This artistic charm and spiritual connotation is not only deeply loved and appreciated by the Chinese people, but also has a profound influence on the development of Chinese national opera (Xu Youfei,2023).

4.4.2.2 Plot overview

The whole play consists of nine scenes: "Overture", "Fu Zhigao Gong Shen Jiang Jie", "Shapingba Farewell", "Guerrilla Liaison", "Jiang Jie arrested", "Jiang Jie punished", "New Township Party Meeting", "Execution ground Struggle", "Victory Song" and "Epilogue". The opera Jiang Jie creates a vivid, vivid and touching image of Jiang Jie with its distinctive national style and regional characteristics. At the same time, through bel canto, national, folk, popular and other singing methods, as well as chorus, solo, duet, duet and other forms, to show the noble sentiment and revolutionary spirit of Jiang Jie. The specific plot is as follows: the first: Fu Zhigao judge Jiang sister Fu Zhigao in order to take credit, lying Jiang sister arrested. In the public interrogation of Jiang Jie in public, Jiang Jie was unmoved and firmly expressed her faith and position. Scene 2: Shapingba farewell Jiang Jie's husband left Chongqing for Yan' an, Jiang Jie and her son see off. Jiang Jie encouraged her husband to strengthen her confidence and strive for victory as soon as possible. The third: guerrilla liaison Jiang Jie appointed by the party, as guerrilla liaison. She ventured deep into the enemy lines, contacted the guerrillas, and made important contributions to the cause of the party. Jiang Jie was arrested by the enemy when she was on a mission. The enemy tortured her, but she never disclosed any party secrets. Fifth: Jiang Jie by punishment the enemy to Jiang Jie with a variety of torture, trying to make her yield. But Jiang Jie with firm faith and iron will, withstood the

torture of the enemy. The sixth: new township party enemy attempts to parole through Jiang Jie, lure more underground party members to expose identity. But Jiang Jie saw through the enemy's plot, resolutely not to yield. The seventh game: the enemy decided to execute Jiang Jie. On the execution ground, Jiang Jie made an impassioned speech, calling on the masses to fight. Finally, she shouted "Long live the Communist Party" and died bravely. After Sister Qujiang died, the guerrillas finally defeated the enemy and liberated Chongqing. The people of the whole city celebrate the victory and miss Jiang Jie. The whole drama is designed to praise the heroic deeds and revolutionary spirit of Jiang Jie as the theme, expressing the people's infinite admiration and nostalgia for her. That is the overview of the opera Jiang Jie. This work has made high artistic achievements in music, performance, stage design and other aspects, and is deeply loved and praised by the majority of the audience. It is not only an excellent opera with profound ideological connotation and artistic value, but also a classic work that can stimulate people's patriotism and national spirit (Li Yan,2022).

4.4.2.3 Character image

The opera Jiang Jie, featuring Jiang Jie, shows the heroic deeds and revolutionary spirit of the heroine through a series of vivid music and dramatic elements. In terms of characters, the opera "Jiang Jie" has successfully created a brave, firm, witty and full of tender female image. First of all, Jiang Jie's image shows the courage and firmness of women. In the play, Jiang Jie is a woman with strong revolutionary faith, she is not afraid of power, the courage to resist oppression, for the liberation of the people struggle for life. Her image is shown as a resolute, resolute woman who dares to face all kinds of difficulties and challenges. For example, in the first act, Jiang Jie in order to obtain the enemy's intelligence, at the risk to go deep into the enemy, and the enemy launched a witty contest. This scene not only shows Jiang Jie's courage and firmness, but also shows her loyalty and faith to the revolutionary cause. Secondly, the image of Jiang Jie also shows the tenderness and delicacy of women. Although she is a strong soldier, but she also has a gentle, kind heart. In the play, Jiang Jie has established a deep relationship with her comrades, especially with a young soldier, Xiao Hua. Small Huawei cover Jiang sacrificed

himself, let Jiang deeply sad and guilty. This scene not only shows the tender side of Jiang Jie, but also shows her deep feelings for her revolutionary comrades and the persistent pursuit of the revolutionary cause. In addition, the opera "Jiang Jie" also portrays the image of Jiang Jie through a series of vivid musical and dramatic elements. In terms of music, the play adopts the melody and tune with strong national style and regional characteristics, and expresses the inner world and emotional changes of Jiang Jie through beautiful singing and moving music. In the drama, the drama shows Jiang Jie's heroic deeds and revolutionary spirit through a series of exciting scenes and dramatic conflicts. For example, there is a scene in the play where Jiang Jie was tortured by the enemy after her arrest, but she always persevered in her faith and position. This scene not only shows Jiang Jie's strong will and revolutionary spirit, but also shows her heroic image and personality charm. In short, the opera "Jiang Jie" has successfully created a brave, firm, witty and full of tender female image —— Jiang Jie. Her image not only shows the courage and firmness of women, but also shows their tenderness and delicacy. At the same time, the play uses a series of vivid music and dramatic elements to shape the image of Jiang Jie, so that the audience can have a deeper understanding of the heroine's deeds and spiritual connotation. In addition, the image of Jiang Jie created by the opera Jiang Jie " also has profound ideological significance and social value. By showing the story and spiritual connotation of Jiang Jie, the drama not only carries forward the revolutionary spirit and patriotism, but also inspires people to bravely and firmly pursue their beliefs and ideals in the face of difficulties and challenges. At the same time, the drama also inspires people to cherish the present happy life, do not forget the original aspiration, keep in mind the mission to achieve the great rejuvenation of the Chinese nation. To sum up, the image of Jiang Jie created by the opera Jiang Jie " has profound ideological significance and social value, and is a classic work with strong national style and regional characteristics (Wang Renya,2022).

4.4.2.4 Artistic achievements

The artistic achievements of the opera Jiang Jie are mainly reflected in the following aspects: 1. Stage expression form: In the form of stage performance, the opera Jiang Jie uses the language, folk songs, opera and other artistic elements of

Sichuan region, forming a strong national style and local characteristics. This form of expression was relatively rare in the Chinese opera circle at that time, which made Jiang Jie " unique and innovative in the stage performance.

4.4.2.4.1 Character shaping: The opera "Jiang Jie" has successfully shaped the image of Jiang Jie, a heroic and heroic woman, as well as her revolutionary spirit of infinite loyalty to the Party, love for the people and the courage to sacrifice. This image became a representative of the revolutionary strong-willed hero and had a profound influence on the audience.

4.4.2.4.2 Music creation: The music creation of the opera Jiang Jie " has a high artistic value. The composers used the folk music materials of Sichuan region and combined with the modern music creation techniques to present a musical works with national characteristics and modern sense for the audience. Among them, "Red Plum Praise" and other songs are widely sung among the masses, and have become a classic work of Chinese opera.

4.4.2.4.3 Social Impact: Since its premiere in 1964, the opera Jiang Jie " has been rearranged for many times, and each performance has been warmly welcomed by the audience. This opera reflects the indomitable revolutionary spirit of the Communists for the liberation of the people and the founding of new China, and plays a positive role in improving the audience's ideological realm and artistic appreciation ability.

4.4.2.4.4 Historical status: The opera Jiang Jie has an important historical position in the development history of Chinese opera. It is a classic work of Chinese national opera, which is of great significance to promoting the development and innovation of Chinese opera. At the same time, it is also one of the representative works of Chinese red culture, which is of great significance for inheriting and carrying forward the Chinese revolutionary spirit. In short, the artistic achievements of the opera Jiang Jie are not only reflected in the stage performance, characterization, music creation, and other aspects, but more importantly, the revolutionary spirit and red cultural values it conveys, which have had a profound impact on the development and progress of Chinese culture and art(Wei Jing,2023).

4.4.2.5 Historical Significance

The opera Jiang Jie " has a profound historical significance in China. It is not only a musical work but also a classic work reflecting the spirit of The Times and inheriting the red culture. With its distinctive theme, vivid plot, and beautiful music, this opera has deeply moved the audience and has become a treasure of Chinese national opera. First of all, the opera Jiang Jie ", with its profound theme, conveys a spirit of patriotism and revolutionary feelings to the audience. Jiang Jie is a revolutionary heroine; her deeds are widely praised and have become a symbol of a revolutionary spirit. The opera Jiang Jie " vividly shows this revolutionary spirit through the perfect combination of music and plot. It lets the audience know that Jiang Jie is not only a brave woman but also a great revolutionary. She, for the liberation of the motherland, does not hesitate to pay for their own life. This kind of patriotism and revolutionary feelings had a strong appeal and inspiration for the Chinese people at that time. Secondly, the opera Jiang Jie presents a vivid plot and beautiful music as a magnificent revolutionary picture. The plot of the play ups and downs, tension and full of tension, so that the audience always maintain a high level of attention. At the same time, the music of the opera is also very distinctive. The composer combined Sichuan folk songs with western opera to create music with strong national characteristics. This kind of music is both beautiful and infectious, making the audience appreciate the plot, but also can feel the strong musical shock. Finally, the opera Jiang Jie " has played an important role in promoting the development of Chinese national opera. The success of this opera has promoted the status of Chinese national opera, and also provided valuable experience for the creation of Chinese folk music. It makes people realize that only by combining folk music with the spirit of The Times can they create works with vitality and influence. In short, the opera Jiang Jie is of profound historical significance. It is not only a classic work reflecting the spirit of The Times and inheriting the red culture, but also a musical work with far-reaching influence. It conveys a kind of patriotism and revolutionary feelings to the audience, presents a magnificent revolutionary picture scroll for the audience, and at the same time plays an important role in promoting the development of Chinese national opera. The values and spiritual connotations of this opera are still of great enlightenment to us today. It enables us to cherish today's

happy life more, and more firmly follow the path of socialism with Chinese characteristics (Xu Youfei,2023).

4.4.3 The Birth and development of Sichuan Opera Jiang Jie

The birth of Sichuan opera Jiang Jie is an important event in the Chinese drama circle. The play is based on Jiang Zhuyun, which shows the heroic deeds of the heroic woman through the form of drama. The following is a detailed introduction of the birth of Sichuan opera Jiang Jie. Sichuan Opera is an important form of Chinese opera, with a long history and profound cultural heritage. On the stage of Chinese drama in the 20th century, Sichuan opera was deeply loved by the audience for its unique performance style and strong practical significance. As one of the representative works of Sichuan Opera, the birth background of Jiang Jie is closely related to the social environment and cultural atmosphere at that time. From the late 1920s to the early 1930s, China was in a severe period of internal troubles and foreign invasion. The white terror of the Kuomintang reactionaries covered the whole country, and the revolutionary struggle of the Communists faced great difficulties and challenges. During this period, Jiang Zhuyun, as a member of the Communist Party of China, took an active part in the revolutionary struggle, and finally sacrificed his own life. Her heroic deeds moved countless people and became the material for the creation of Sichuan Opera.

The creation of Sichuan Opera Jiang Jie " has gone through a long process. In the initial stage of creation, the playwrights constructed the basic framework of drama through in-depth understanding of Jiang Zhuyun's deeds and thoughts, and taking her life experience as the clue. In the subsequent creation process, they constantly excavate and enrich the plot, and show the heroic image and revolutionary spirit of Jiang Zhuyun through artistic means. In terms of script writing, the playwright focus on highlighting Jiang Zhuyun's heroic temperament and revolutionary belief. Through the intense dramatic conflict and the climax of the plot, it shows the difficulties, setbacks and victories she experienced in the revolutionary struggle. At the same time, the script also highlights Jiang Zhuyun's loyalty and belief to the party and the people, expressing her spirit of dedication to the revolutionary cause. In terms of music and singing design, the Sichuan Opera "Jiang Jie" uses the music and singing style with

strong local characteristics to highlight the unique style of Sichuan Opera. The music melody is beautiful, and the singing is passionate, so that the audience can better feel the emotions of the characters and the atmosphere of the drama. In addition, the stage art design also focuses on creating the atmosphere and scene of that era, so that the audience can be better immersed in the plot. After years of polishing and improvement, the Sichuan Opera "Jiang Jie" was finally officially released to the audience in 2018. Once the drama was launched, it caused a sensation and wide attention. The audience was moved by Jiang Zhuyun's heroic deeds, and was also praised by the artistic performance of the Sichuan Opera "Jiang Jie". The play has not only become a classic of Sichuan opera, but also become a treasure in the treasure house of Chinese drama.³ The artistic value and social influence of Sichuan Opera Jiang Jie are inestimable. Through the form of dramatic art, the drama shows the heroic deeds and revolutionary spirit of the heroic woman, which has strong appeal and educational significance. The vivid characters, intense dramatic conflicts and beautiful music and singing design enable the audience to appreciate the art, but also to feel the strong emotional shock and ideological enlightenment. In addition, "Jiang Jie" also has a profound social impact. The launch of the play not only enriched the content and form of the drama stage at that time, but also stimulated the patriotic enthusiasm and revolutionary morale of the broad masses of the people. Many viewers after watching "Jiang Jie" have said to learn Jiang Zhujun spiritual quality in the construction of the motherland to so better promote the revolution of the communist party of China and the development of Chinese social progress and Sichuan opera "Jiang Jie" represents a era of the spirit of the iconic works are permanently in history and inheritance is still popular and praise (Xu Youfei,2023).

The creation process of Sichuan Opera Jiang Jie " is quite complicated and tortuous. The play began in 2018, when the troupe decided to adapt the story about Jiang Zhuyun in the novel Red Rock into a Sichuan opera, and arranged the screenwriter Yan Su for the job. After reading the novel "Red Rock" carefully, Yan Su was deeply moved by the heroic deeds of Jiang Zhuyun and other Communist Party members. He felt that he had the responsibility to put the story on the stage, so that more people could understand and remember these heroes. In the process of

creation, Yan Su encountered many difficulties and challenges. First of all, the story of Jiang Zhuyun in the novel Red Rock is only a part of it, and the plot and characters in the novel do not match the performance form of Sichuan Opera. Therefore, Yan Su needs to reconceive the whole story plot and characters to make it meet the requirements of Sichuan Opera. Secondly, the social environment and political climate at that time also brought certain pressure and restrictions to the creation. Under this premise, Yan Su needs to keep the authenticity and ideology of the original work as much as possible, and at the same time, to make Sichuan opera artistic and ornamental. After a long period of efforts and repeated revisions, the audience's response to this Sichuan opera was very warm, and people praised the high ideological and artistic unity of this work. Later, "Jiang Jie" toured the country and became a classic on the Chinese stage. In the process of creation, Yan Su also met an important figure ——, the famous composer Yang Ming. The theme song "Red Plum Praise", written by Yang Ming for "Jiang Jie", is beautiful, concise and infectious, and has become one of the most representative songs in "Jiang Jie". In addition, Yang Fengming also made a great contribution to the music creation of the whole play, making the music of Jiang Jie " has become a complete work of art. In addition to the efforts of Yan Su and Yang Ming, the success of Jiang Jie cannot be separated from the efforts of the entire creative team. Stage design Zhang began to create set design, lighting effect; costume design Shi Yanqin uses "cheongsam" as the main clothing style; makeup design has "clear soup noodles" style "Jiang Jie style". These design details have played an important role in shaping the classic characters. After years of performance practice, Jiang Jie " has become a classic on the Chinese stage. This Sichuan opera, with highly ideological and artistic, distinctive characteristics of The Times and strong national characteristics, deeply reflects the heroic image and lofty spiritual quality of the Communists during the Chinese revolution. It has not only educated generation after generation of audiences, but also become a treasure in the treasure house of Chinese art. It is worth mentioning that "Jiang Jie" also had a replay in 2022. On the basis of retaining the basic framework of the original play, the new version of Jiang Jie redesigned and produces the music, stage design, lighting, costumes and other aspects, so as to make it more in line with the aesthetic needs of

modern audiences. At the same time, the new version of "Jiang Jie" has also made bold attempts and innovations in the performance, which makes this classic work glow with new vitality and vitality. In short, the creation process of Jiang Jie is a long and tortuous process, which embodies the painstaking efforts and wisdom of the screenwriter Yan Su and other creative teams. This Sichuan opera is not only a classic on the Chinese stage, but also a work of important historical and cultural value. It has witnessed the heroic deeds and spiritual qualities of the Communists during the Chinese revolutionary period, and has also become an important carrier for inheriting and carrying forward the excellent culture of the Chinese nation(Li Yan,2022).

Sichuan Opera Jiang Jie has maintained a high frequency of performance in the past few years. Despite the changing venue and cast, the show quality and audience response have remained high. Especially in some important anniversaries and festivals, the performance of the play is more concerned and sought after. The show undertook a massive nationwide tour and achieved great box office and word of mouth. Secondly, from the artistic point of view, Sichuan Opera Jiang Jie, as a Sichuan opera with distinctive national characteristics, has high artistic value in terms of music, singing and performance. The composer, lyricist, actors and other main creators of the play are all the top figures in the Chinese music industry, and their creation and performance fully reflect the characteristics and essence of Chinese folk music. In addition, the plot and characterization of the play also have a profound ideological connotation and emotional expression, so that the audience can enjoy the music, but also to think deeply about the meaning of life and society. However, with the change of times and the diversification of audience tastes, the influence of Sichuan Opera Jiang Jie has also been challenged to some extent. On the one hand, the aesthetic needs of modern audiences for musicals have changed greatly, and they pay more attention to the integration and innovation of various artistic forms such as music, dance and drama. Although Sichuan Opera Jiang Jie has high artistic value, its music and plot are relatively traditional and conservative, making it difficult to meet the modern audience's pursuit of novelty and diversity. On the other hand, with the diversification of entertainment forms, the audience's attention to traditional art is gradually decreasing. The emergence of movies, TV, the Internet and other

entertainment modes has given people more choices, and the audience group of Sichuan Opera, as a traditional art form, has also been diverted to a certain extent. In order to meet these challenges, Sichuan Opera Jiang Jie has made some innovations and improvements in recent years. For example, in music, the play introduces some modern music elements and skills to be closer to the aesthetic needs of modern audiences; in the performance, the play adopts a more vivid and vivid performance to enhance the visual impact and emotional resonance of the audience; in the promotion, the play strengthens the cooperation with the media, network and other platforms to improve its popularity and influence. In short, as a classic opera, Jiang Jie Sichuan Opera with distinctive national characteristics, its artistic value and influence cannot be ignored. Although facing some challenges and changes in the modern society, but as long as we continue to innovate and improve, we believe that it can still play its due role and value in the modern society(Tian Yong,2020) .

However, with the development of The Times and the change of the audience's tastes, Sichuan Opera Jiang Jie " also faces many challenges and problems. First of all, the creation background and theme of Sichuan Opera Jiang Jie have been different from the values of modern society. It tells the story of the revolutionary struggle of the Communist Party of China, and emphasizes patriotism, revolutionary spirit and other values. However, the values of modern society have changed a lot, and people pay more attention to the values such as personal freedom, human rights and democracy, which are somewhat different from the values emphasized in the Sichuan Opera Jiang Jie. Secondly, there are also some problems in the art form and expression techniques of Sichuan Opera Jiang Jie. The play adopts the traditional form of Sichuan opera, including a large number of singing and dance performances, which may seem too old and cumbersome for some modern audiences. In addition, there are also some problems in the characters and musical style of Sichuan Opera Jiang Jie. Some audiences believe that these images and music lack originality and creativity and cannot be consistent with modern aesthetic concepts. In order to solve these problems, the creative team of Sichuan Opera Jiang Jie " needs to carry out some reform and innovation. First, they can try to combine the show's story and characters with the problems and values of modern society to make it more realistic

and contemporary. Secondly, they can try to innovate in the form of music and performance, introducing some modern elements and techniques to make them more in line with the taste and aesthetic concepts of modern audiences. Finally, Sichuan Opera Jiang Jie also needs to be strengthened in marketing and promotion. Due to the high historical and cultural value of the play, its audience is relatively limited, so greater efforts need to be made in the publicity and promotion. For example, the cultural value and artistic charm of the play can be promoted by holding concerts, performances and lectures, so as to attract more audiences to appreciate it. In short, Sichuan Opera Jiang Jie is a work of important historical and cultural value. Although there are some problems in its current situation, as long as we make reform and innovation and strengthen marketing and promotion, it will surely show new vitality and vitality in modern society.

4.5 Summary

Sichuan Opera, as an important art form in Chinese opera, has a long history and unique charm. Understanding the history of Sichuan Opera is of great significance for better appreciation, understanding of its artistic characteristics and cultural connotations. Sichuan Opera originated in the Sichuan region of the Ming Dynasty and was originally developed from the local folk rap art. In the process of development, Sichuan Opera continuously absorbs the advantages of other forms of opera, gradually forming its own unique performance style and artistic characteristics. During the Qing Dynasty, Sichuan Opera underwent greater development and became one of the most popular forms of opera in the Sichuan region. During this period, the performance skills of Sichuan Opera were further improved, and many excellent actors and troupes emerged. At the same time, the themes of Sichuan Opera are also more extensive, involving multiple fields such as historical stories, folk legends, and social reality. Later, due to various historical reasons, Sichuan Opera experienced decline and revival. On the basis of inheriting tradition, modern Sichuan opera constantly innovates and develops. Many Sichuan Opera actors constantly explore and innovate in their performance skills and artistic expression, attempting to integrate modern elements into traditional Sichuan Opera, bringing a richer audio-

visual experience to the audience. By understanding the development process and artistic characteristics of Sichuan Opera Jiang Jie, we can better understand the unique charm and value of traditional Chinese culture. Based on the above discussion, the development period of Sichuan Opera can be summarized as follows :

Table 2. Table of the Development History of Sichuan Opera

Stage	Approximate time	Landmark event
Germinding stage.	About 1640—1735	Chuanxi, Chuan Tune formed the prototype of the Sichuan Opera
Formation stage.	About 1736-1820	Sichuan Opera Performs in Beijing
Development stage.	About 1821-1912	The Prosperity of Sichuan Opera Class
Maturity stage.	About 1913-1948	The establishment of the "San Qing Hui"
The prosperous stage.	About 1949-1966	Sichuan Opera performs in Europe
Exploration phase.	About 1967-2000	The Great Cultural Revolution. Proposal of the slogan "Revitalizing Sichuan Opera"
The new era stages.	About 2000-now	List of Intangible Cultural Heritage in Income Countries

CHAPTER V

The Musical Characteristics of Jiang Jie in Sichuan Opera in Chongqing, China

Based on the advice and guidance of relevant experts, this chapter selects Jiang Jie's three main arias as the research object. By analyzing the accompaniment, form, lyrics, melody, emotions, and singing of "Jiang Jie", the musical characteristics of "Jiang Jie" in Sichuan Province can be revealed. The specific research content is as follows:

- 5.1 Overview of the Characteristics of Gaoqiang(高腔) Music in Sichuan Opera
- 5.2 Analysis of Accompaniment in "Jiang Jie"
- 5.3 Analysis of the Form, Lyrics, Melody, Emotions and Singing of "Jiang Jie"
 - 5.3.1 Hong Mei Zan
 - 5.3.2 Wo Wei Gong Chan Zhu Yi Ba Qing Chun Gong Xian
 - 5.3.3 Wu Zhou Ren Min Qi Huan Xiao
- 5.4 Summary

This chapter reveals the musical characteristics of the Sichuan opera "Jiang Jie" by analyzing its accompaniment, musical form, lyrics, melody, emotions, and singing style. By comparing the various musical characteristics of the three typical songs of the Sichuan opera "Jiang Jie," researchers have discovered some commonalities. This chapter also analyzes the emotional themes methods and techniques of emotional transformation in the Sichuan opera "Jiang Jie". It reveals the unique style and social-historical significance of the Sichuan opera "Jiang Jie." For the convenience of research, the three most famous songs selected from "Jiang Jie" in this chapter are "Hong Mei Zan", "Wo Wei Gong Chan Zhu Yi Ba Qing Chun Gong Xian", and "Wu Zhou Ren Min Qi Huan Xiao".

5.1 Overview of the Characteristics of Gaoqiang (高腔) Music in Sichuan

Opera

Sichuan Opera integrates five types of vocal arts, with the most distinctive and important being the Gaoqiang (高腔). And "Jiang Jie" also belongs to Gaoqiang (高腔) music. Its main characteristics include: 1. The music and lyrics are relatively free, singing without music accompaniment, and only percussion instruments such as gongs and drums can adjust the rhythm and drive emotions. 2. There is a special form of "Bangqiang (帮腔)," where percussion music closely combines "Bangqiang (帮腔)," "percussion music," and "singing." 3. During the singing process, the recitative and aria are alternately used, and the "Bangqiang (帮腔)" and "singing tone" echo each other. The percussion music is closely coordinated with the human voice, and the music and stage performance are constantly changing.

5.2 Analysis of Accompaniment in "Jiang Jie"

Jiang Jie made bold reforms and attempts on the basis of traditional Sichuan opera. Traditional Sichuan opera Gaoqiang (高腔) music has no accompaniment, only percussion music interspersed between performances. However, "Jiang Jie" changed tradition by following the human voice in the string accompaniment, making the music more modern without losing the characteristic of Gaoqiang (高腔) music. As shown in Figure 17, this is the accompaniment band of "Jiang Jie", with strings on the left and percussion in the middle and right.



Figure 17. The accompaniment orchestra of the Sichuan opera "Jiang Jie"

Filmed at Chongqing Chuan Theater

Source: Huan Li (from fieldwork in March 2023)

Figures 18 to 21 below show the main percussion instruments used in "Jiang Jie." From the composition and formation of the band, it can be seen that although "Jiang Jie" has added string accompaniment, it still mainly focuses on percussion. Percussion remains the main force. Otherwise, it will lose the characteristic of Gaoqiang (高腔) music.

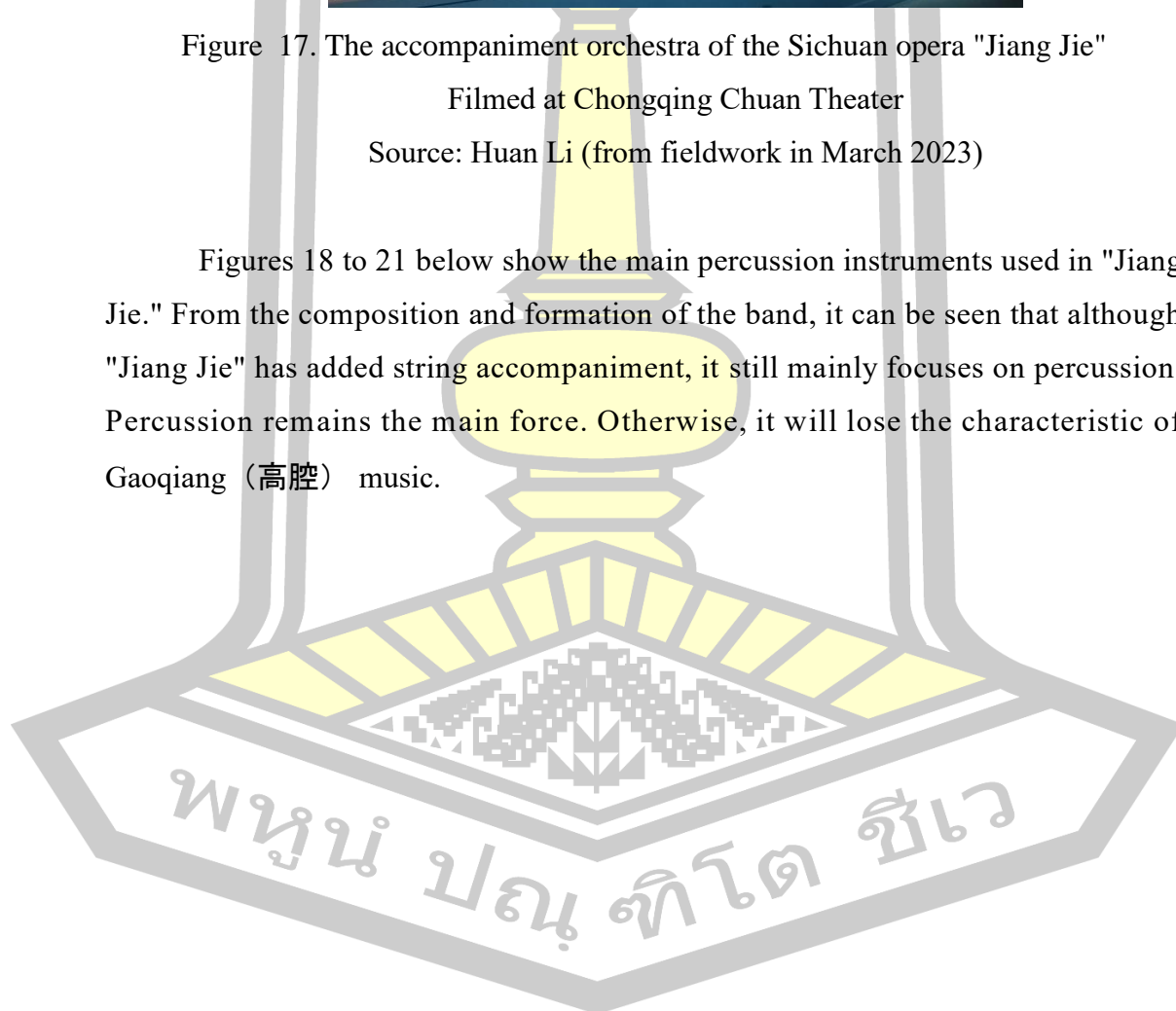




Figure 18. Percussion instruments: Tang drum (堂鼓) , Jiaozi (饺子) , Bangzi (梆子) Filmed at Chongqing Sichuan Opera Museum
Source: Huan Li (from fieldwork in March 2023)

Tang drum (堂鼓) is the most frequently used percussion instrument in traditional Chinese music. The drum was originally used for ritual, military, or timing in ancient China. The surroundings are made of wood, and the top and bottom sides are usually made of sheepskin. Due to different uses, there are various sizes available. Strike the drum with a wooden hammer to make a loud and powerful sound. Jiaozi (饺子) was not used in the Sichuan opera "Jiang Jie". Bangzi (梆子), or Bangban, is a traditional Chinese percussion instrument. It appeared around the late Ming and early Qing dynasties (17th century) in China and became popular with the rise of Bangzi (梆子) opera. Bangzi (梆子) comprises two solid hardwood sticks of varying lengths and thicknesses. Knocking makes a clear and soft sound.



Figure 19. Percussion instruments: Small drum (小鼓), Tishou (提手), Guqian (鼓签) Filmed at Chongqing Sichuan Opera Museum

Source: Huan Li (from fieldwork in March 2023)

The Small drum (小鼓) is similar to the Tang drum (堂鼓) mentioned earlier, but it is smaller and its sound is not as broad and crisp. The other two types of percussion were not used in the Sichuan opera "Jiang Jie".



Figure 20. Percussion instrument: Daluo (大锣)

Filmed at Chongqing Sichuan Opera Museum

Source: Huan Li (from fieldwork in March 2023)

Daluo (大锣) is a type of Luo (锣), called Daluo due to its large surface. It is made of copper with a diameter of about 30 centimeters, a flat circular body, and

is tied with ropes. When playing, lift the gong with your left hand and strike the surface of the gong with a wooden mallet in your right hand. The sound volume is high and the residual sound is long. Daluo often appears in opera accompaniment and instrumental ensemble.



Figure 21. Percussion instruments: Dabo (大钹), Xiaoluo (小锣), Maluo (马锣)

Filmed at Chongqing Sichuan Opera Museum

Source: Huan Li (from fieldwork in March 2023)

Dabo (大钹) is a traditional Chinese percussion instrument with two circular copper objects raised in the middle. Two sides hit each other and made a sound. The sound volume is high and the afternotes are long, often used as accompaniment in various operas. The Xiaoluo (小锣) and the Maluo (马锣) are similar to the Daluo (大锣) mentioned earlier, except that they are smaller and have a lower sound.

5.3 Analysis of the Form, Lyrics, Melody, Emotions and Singing of "Jiang Jie"

5.3.1 Hong Mei Zan

"Hong Mei Zan" is the first song sung by Jiang Jie. It repeatedly appears later and is regarded as the theme song of "Jiang Jie." Due to its catchy lyrics and melody, it is widely sung. The most well-known melody among the public is the opera version

of "Hong Mei Zan," but the Sichuan opera version of "Hong Mei Zan" is also melodious and graceful, with a unique temperament.

5.3.1.1 Musical form

"Hong Mei Zan" is a very short song. From the direction of the melody, the structure of the song can be identified as a one section or simple two section structure. Bars 1 to 9 can be seen as section one "A", and bars 10 to 19 can be seen as part two "B". These two parts of the lyrics and melody correspond to each other (Figure 22).

红 梅 赞
Hong mei zan
Song of Red Plum

红岩上 红梅开 千里冰霜 脚下踩
hong yan shang hong mei kai qian li bing shuang jiao xia cai
Red plums bloom on the red rock. Thousands of miles of ice and frost, stepping on my feet

5
三九严寒 何所惧 一片丹心 向阳开
san jiu yan han he suo ju yi pian dan xin xiang yang kai
What are you afraid of in the severe cold of 39. A red heart opens towards the sun.

9
向阳开 红梅花儿开 朵朵放光彩 昂首怒放花万朵
xiang yang kai hong mei huaer kai duo duo fang guang cai ang shou nu fang hua wan duo
Red plum blossoms bloom, each one shining brightly, and thousands of flowers bloom with their heads held high.

13
香飘云天外 唤醒百花齐开放
xiang piao yun tian wai huan xing bai hua qi kai fang
Fragrant fragrance floats in the sky, awakening the blooming period of flowers

16
高歌欢庆 新春来 新春来
gao ge huan qing xin chun lai xin chun lai
Singing and celebrating the arrival of the new year, the new year is coming.



Figure 22. Form of 《Hong Mei Zan》

Source: Huan Li (transcription from fieldwork in March 2023)

5.3.1.2 Characteristics of Lyrics

Firstly, the lyrics of traditional Sichuan opera are more realistic, straightforward, and mixed with slang from Sichuan and Chongqing regions, while "Jiang Jie" is a very artistic language without slang. The lyrics of this song, "Hong Mei Zan," are relatively neat and have clear symbolic meanings. This song uses the red plum blossom as a metaphor to praise Jiang Jie's heroic spirit. Red plum represents the qualities of resilience and indomitability, just like Jiang Jie's courage and perseverance in the revolutionary cause. The lyrics use the phrase "Red Plum is not afraid of cold" to metaphorically describe Jiang Jie's bravery, emphasizing her fearlessness of sacrifice and dedication to the revolutionary cause. This emotion is emphasized in the lyrics, making Jiang Jie a hero in the play and inspiring emotional resonance among the audience. This reflects Jiang Jie's deep patriotism and willingness to sacrifice for the country and the people. This is also one of the themes of the overall story of "Jiang Jie", which is love for the party and revolution. The lyrics repeatedly mention red elements, such as plum blossoms and red flags, reflecting the revolutionary and communist ideology conveyed in "Jiang Jie". These elements strengthen the political propaganda and educational nature of the drama in each paragraph.

The lyrics of traditional Sichuan opera are usually long and short sentences, and may not necessarily rhyme. The lyrics of "Jiang Jie" all have rhymes, and the lyrics of the song "Hong Mei Zan" not only rhyme in some places but also have neat and neat lines. The following are the lyrics and pronunciations. The underlined and bolded words all rhyme with the same vowel, "ai." The right side of

the following text uses "X" to represent a Chinese character, and "O" to represent a rhyming Chinese character. The same applies to the subsequent analysis. It should be noted that Sichuan opera is performed in Sichuan dialect, but Sichuan dialect belongs to the northern dialect and is relatively close to Mandarin. Each sentence is marked with the first sentence. It can be seen that the word count of several sentences is also the same. For example, the second, third, and fourth sentences all have seven characters (the following three characters are repeated after the fourth sentence). The third and fourth sentences are upper and lower sentences with the same number of words. The 5th and 6th sentences are also upper and lower sentences with the same word count. The 9th and 10th sentences are also upper and lower sentences with the same word count. The relatively neat lyrics also create a melodic resonance (Figure 23).

1 红岩上红梅开

hong yan shang hong mei kai

2 千里冰霜脚下踩

qian li bing shuang jiao xia cai

3 三九严寒何所惧

san jiu yan han he suo ju

4 一片丹心向阳开 向阳开

yi pian dan xin xiang yang kai xiang yang kai

5 红梅花儿开

hong mei hua er kai

6 朵朵放光彩

duo duo fang guang cai

7 昂首怒放花万朵

ang shou nu fang hua wan duo

8 香飘云天外

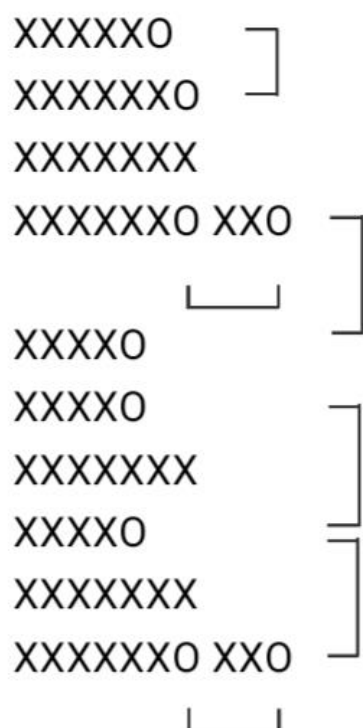
xiang piao yun tian wai

9 唤醒百花 齐开放

huan xing bai hua qi kai fang

10 高歌欢庆新春来 新春来

gao ge huan qing xin chun lai xin chun lai



XXXXXO
 XXXXXXO
 XXXXXXXX
 XXXXXXO XXO
 XXXXO
 XXXXO
 XXXXXXXX
 XXXXO
 XXXXXXXX
 XXXXXXO XXO

The diagram uses brackets to group syllables into rhyme units. The first two lines (XXXXXO and XXXXXXO) are grouped together. The third line (XXXXXXX) stands alone. The fourth line (XXXXXXXO XXO) is grouped with the fifth line (XXXXO). The sixth line (XXXXO) is grouped with the seventh line (XXXXXX). The eighth line (XXXXO) is grouped with the ninth line (XXXXXX). The tenth line (XXXXXXXO XXO) is grouped with the ninth line (XXXXXX).


Figure 23. Rhyme diagram of lyrics of 《Hong mei zan》

Source: Huan Li (from fieldwork in March 2023)

5.3.1.3 Melody characteristics

Firstly, as shown in the above figure, the two highest and lowest notes marked with circles indicate a range of $\# c^1$ to $\# f^2$ tens of degrees in the "Hong Mei Zan" sound region. The final ending on the "Zhi" (徵音) is the mode with "Gong" (宫音) as A. There is a principle in Sichuan opera music: "Following the tone of

each character to determine the direction of the melody.". This song is the same. The advantage of this is that it allows the audience to hear every word clearly, but the disadvantage is that the melody is not strong. Except for a few repeated bars, almost every two bars of this song are a musical phrase. Each strong shot is particularly prominent, highlighting Jiang Jie's indomitable personality like a plum blossom and firm communist faith. Use repetition and long notes in "xiang yang kai (向阳开)" and "xin chun lai (新春来)" to enhance the sense of ending in a paragraph or song. "hong mei hua er kai, duo duo fang guang cai (红梅花儿开·朵朵放光彩)" This is the climax of the entire song, using the entire sentence to highlight the emotional excitement in the high pitched area (Figure 24).



5
三九 严寒 何 所 惧 一 片 丹 心 向 阳 开
san jiu yan han he suo ju yi pian dan xin xiang yang kai
What are you afraid of in the severe cold of 39. A red heart opens towards the sun.

9
向 阳 开 红 梅 花 儿 开 朵 朵 放 光 彩 昂 首 怒 放 花 万 朵
xiang yang kai hong mei hua er kai duo duo fang guang cai ang shou nu fang hua wan duo
Red plum blossoms bloom, each one shining brightly, and thousands of flowers bloom
with their heads held high.

Figure 24. Segment displays the range of the song

Source: Huan Li (transcription from fieldwork in March 2023)

5.3.1.4 Emotions

This song symbolically praises the resilient and indomitable image of Red Plum, and praises the unwavering beliefs, tenacious willpower, and noble qualities exhibited by Communist Party members represented by revolutionary Jiang Jie in the face of enemy oppression in extremely difficult and extraordinary environments. From the perspective of emotional analysis, the emotional color of "Hong Mei Zan" is mainly reflected in the following aspects:

1.Respect and praise: The song uses the image of red plums standing proudly in ice and snow, and Ling Han blooming alone to express high respect and deep praise for the selfless dedication and heroic sacrifice of revolutionary martyrs.

2.The sentiment of perseverance and bravery: "qian li bing shuang jiao xia cai,san jiu yan han he suo ju(千里冰霜脚下踩 · 三九严寒何所惧)". The lyrics convey a determination and perseverance to face difficulties fearlessly and move forward courageously. This emotion inspires people to show strong fighting spirit when facing difficulties.

3.Patriotism and Loyalty: In the song, "yi pian dan xin xiang yang kai(一片丹心向阳开)" symbolizes the revolutionary's sincere heart towards the motherland and the people, praising their patriotic feelings for dedicating themselves to the realization of communist ideals and national liberation.

4.Romantic Spirit and Ideal Pursuit: The song uses revolutionary romanticism techniques to create an emotional atmosphere that is both tragic and full of hope, reflecting people's longing for a better future and their persistent pursuit of an ideal society.

In summary, "Hong Mei Zan" not only has distinct Chinese characteristics and national style in its artistic form, but also deeply moves people's hearts in emotional expression, showcasing the fearless spirit and noble sentiments of revolutionaries, making it an enduring red classic.

5.3.1.5 Singing

"Hong Mei Zan" is a song with high artistic difficulty and technical requirements, and the following key points are required for the singer's skill control:

1. Breath control and pronunciation skills: The octave jump at the beginning of singing requires a solid foundation of breath to ensure that the voice can maintain a coherent and full state in long musical phrases, especially in the sentence "hong yan shang hong mei kai(红岩上红梅开)". While ensuring accuracy, the final drag should be bright, clear, and unobstructed, which requires the singer to have good breath support ability.

2. Range conversion and range expansion: The song includes multiple transitions between high and low frequencies, especially when jumping within a wide range. The singer needs to quickly adjust the position of the throat and resonant cavity to maintain consistent sound quality, while ensuring the penetration and stability of the high notes.

3. Emotional expression and enunciation: Correct and round pronunciation is an important principle in singing Sichuan opera. "Hong Mei Zan" requires singers to sing every word clearly, accurately, and with emotional colors. Especially the turning points and key vocabulary in the lyrics need to be emphasized with appropriate tone and emotion, reflecting the spirit of revolutionary heroism.

4. Sound position and resonance application: High position permeability is the key to singing "Hong Mei Zan" well, especially in expressing the high emotions of the song. It is necessary to place the sound in a high head cavity resonance area to make it sound both powerful and bright, forming a clear and high pitched tone.

5. Emotional engagement and situational shaping: When performing "Hong Mei Zan", the singer not only requires technical skills, but also needs to deeply understand the revolutionary story behind the lyrics and the image of the protagonist Jiang Jie. They should integrate their emotions with the artistic conception of the song, and convey their unwavering, brave and tenacious spirit through their singing.

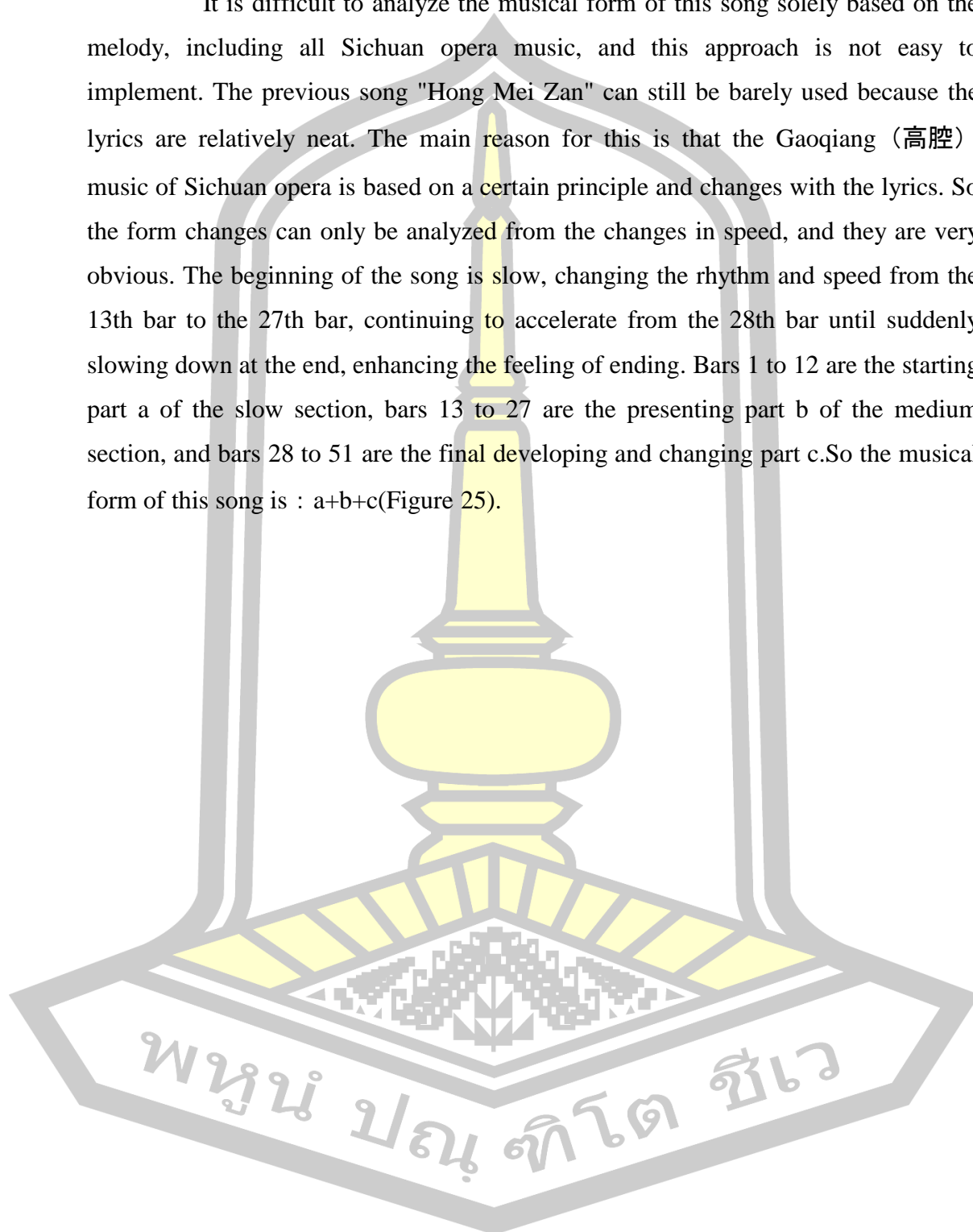
In short, the performance of "Hong Mei Zan" not only tests the singer's skill level, but also values their understanding of the song's connotation and emotional investment. Only by achieving both internal and external cultivation can this red classic be truly performed to the fullest.

5.3.2 Wo wei gong chan zhu yi ba qing chun gong xian

"Wo wei gong chan zhu yi ba qing chun gong xian" is a song sung to demonstrate my firm belief in communism when the enemy threatened and lured her to defect to the revolution. This song holds significant importance in both the development of music and the development of the storyline. So to analyze "Jiang Jie", it is necessary to analyze the song.

5.3.2.1 Musical form analysis

It is difficult to analyze the musical form of this song solely based on the melody, including all Sichuan opera music, and this approach is not easy to implement. The previous song "Hong Mei Zan" can still be barely used because the lyrics are relatively neat. The main reason for this is that the Gaoqiang (高腔) music of Sichuan opera is based on a certain principle and changes with the lyrics. So the form changes can only be analyzed from the changes in speed, and they are very obvious. The beginning of the song is slow, changing the rhythm and speed from the 13th bar to the 27th bar, continuing to accelerate from the 28th bar until suddenly slowing down at the end, enhancing the feeling of ending. Bars 1 to 12 are the starting part a of the slow section, bars 13 to 27 are the presenting part b of the medium section, and bars 28 to 51 are the final developing and changing part c. So the musical form of this song is : a+b+c(Figure 25).



我为共产主义把青春贡献
 Wowei gong chan zhu yi ba qing chun gong xian
 I contribute my youth to communism







Figure 25. Form of 《Wo wei gong chan zhu yi ba qing chun gong xian》

Source: Huan Li (transcription from fieldwork in March 2023)

5.3.2.2 Characteristics of Lyrics

The lyrics express the deep love for the country and the CPC, as well as the desire for freedom and liberation. The first sentence of the paragraph, "From spring silkworms to death silk (春蚕到死丝不断)," is the central sentence of the entire paragraph, and in some places, this sentence is also used as the title of the song. This sentence uses the phrase "spring silkworms spin silk until their final death" to metaphorically describe revolutionary soldiers who are not afraid of sacrifice in order to contribute, demonstrating Jiang Jie's strong perseverance and determination to not be afraid of difficulties and sacrifice. The lyrics use "Spring Silkworm" and "Bee" to metaphorically describe revolutionary soldiers who are willing to sacrifice, and "New Sun and Moon" and "Red Sun" to metaphorically describe the new China and the Communist Party.

In terms of rhyme in the lyrics, as shown in the following text, the bold and underlined words at the end of the sentence all have the same vowel "an", which is pronounced as "an". It is not difficult to see that although the lyrics are not absolutely neat, the number of words in multiple upper and lower sentences is the same (Figure 26).

春蚕到死丝不断

chun can dao si si bu duan

留赠他人御风寒

liu zhen ta ren yu feng han

蜂儿酿就百花蜜

feng er liang jiu bai hua mi

只愿香甜满人间

zhi yuan xiang tian man ren jian

谁不盼神州辉映新日月

shui bu pan shen zhou hui ying xin ri yue

谁不爱中华锦绣好河山

shui bu ai zhong hua jin xiu hao he shan

正为了东风浩荡人欢笑

zheng wei le dong feng hao dang ren huan xiao

面对着千重艰险不辞难

mian dui zhe qian chong jian xian bu ci nan

正为了祖国解放红日照大地

zheng wei le zu guo jie fang hong ri zhao da di

愿将这满腔热血染山川 染山川

yuan jiang he man qiang re xue ran shan chuan ran shan chuan

粉碎你旧世界奴役的锁链

fen sui ni jiu shi jie nu yi de suo lian

为后代换来那幸福的明天

wei hou dai huan lai na xing fu de ming tian

我为祖国生

wo wei zu guo sheng

我为革命长

wo wei ge ming zhang

我为共产主义把青春贡献

wo wei gong chan zhu yi ba qing chun gong xian

不贪慕荣华富贵

bu tan lian rong hua fu gui

不留恋安乐温暖

bu liu lian an le wen nuan

威武不屈贫贱不移

wei wu bu qu ping jian bu yi

百折不挠志如山

bai zhe bu nao zhi ru shan

赴汤蹈火自情愿

fu tang dao huo zi qing yuan

早把生死置等闲

zao ba sheng si zhi deng xian

一生战斗求解放

yi sheng zhan dou qiu jie fang

不觉辛苦只觉甜 只觉甜

bu jue xing ku zhi jue tian zhi jue tian





XXXXXXO



XXXXXXO

XXXXXXX

XXXXXXO



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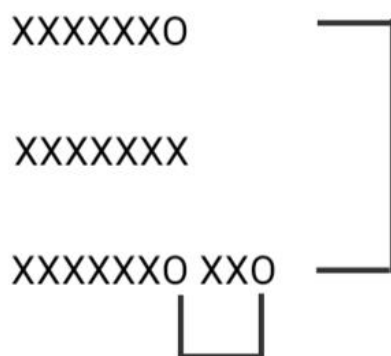


Figure 26. Rhyme diagram of lyrics of 《Wo wei gong chan zhu yi ba qing chun gong xian》

Source: Huan Li (from fieldwork in March 2023)

5.3.2.3 Melody characteristics

Firstly, this song is in A key, and finally, it ends with the "Sol" sound, indicating that it is a "Zhi (徵)" mode with A as the "Gong (宫)" sound. The sound range is from $\# c^1$ to a^2 , a total of 13th. One of the characteristics of melody is that it only focuses on horizontal melodies and does not pay attention to vertical harmony, which is also one of the characteristics of the entire Chinese music. However, the close combination of lyrics and melody makes the language very clear. The most diverse changes are in rhythm, speed, and intensity. Combined with the use of percussion, the rich changes in rhythm, speed, and intensity strengthen the overall changes in music and storyline (Figure 27).



Figure 27. Segment displays the range of the song

Source: Huan Li (transcription from fieldwork in March 2023)

5.3.2.4 Emotions

This red song is full of revolutionary passion and idealistic colors. Its high and stirring melody and passionate and heroic lyrics express the spirit of revolutionaries who are willing to sacrifice everything for the cause of communism.

1. Firmly believing and pursuing ideals: The lyrics "wo wei gong chan zhu yi ba qing chun gong xian(我为共产主义把青春贡献)" showcase the protagonist and the revolutionaries of that era's firm belief and unwavering pursuit of communist ideals, full of passionate idealistic emotions.

2. Self-sacrifice and dedication spirit: The song conveys a grand vision of seeking liberation for the hardworking masses, willing to break the constraints of the old world, and benefiting future generations. It reflects a strong emotional attitude of sacrificing oneself and serving the people.

3. Revolutionary optimism and courage: Despite facing numerous difficulties and challenges, the melody of the song is passionate, the rhythm is firm, and it is filled with confidence and determination to overcome all dark forces, reflecting revolutionary optimism and indomitable fighting spirit.

4. Sense of historical mission and responsibility: By singing "wei hou dai huan lai na xing fu de ming tian(为后代换来那幸福的明天)," the revolutionary

demonstrates his historical responsibility and deep expectation for future social progress, which strongly reflects his historical mission and social responsibility.

In short, the song "wo wei gong chan zhu yi ba qing chun gong xian", with its full passion, profound ideological content, and high artistic expression, inspires listeners to love and be loyal to the progress of the country, nation, and humanity, and promotes the spirit of the times that is brave in dedication and struggle.

5.3.2.5 Singing

As an aria with strong emotional and thematic significance, its singing techniques can be analyzed from the following core elements:

1. Voice control: Sichuan Opera emphasizes the deep and powerful atmosphere in singing, especially when expressing passionate and ambitious themes. Actors are required to use abdominal breathing to ensure stable and long-lasting sound output. Actors may flexibly switch their vocal styles during the singing process based on the plot and emotional needs to reflect the ups and downs of the character's emotions.
2. Dialect charm: Sichuan opera is performed in the Sichuan dialect, and when performing "wo wei gong chan zhu yi ba qing chun gong xian", actors need to grasp the characteristics of the Sichuan dialect, especially those rich phonetics, and endings, to ensure that the language has both local color and clear expression of the lyrics and artistic conception.
3. Emotional Engagement: This song has a rich emotional depth, from steadfast faith to passionate passion, and then to tragic determination. The actors need to deeply understand Jiang Jie's character and revolutionary spirit, and convey this emotional depth through delicate voice changes and facial expressions.
4. Technique application: Decorative notes such as leaning notes and Boeing may be used in this section to increase the expressive and artistic appeal of the melody. In different parts, such as the lyrical slow tempo and the passionate climax, it is important to accurately grasp the rhythm changes and contrast the strengths and weaknesses, making the entire singing section full of ups and downs and captivating. We will also use the unique singing techniques of Sichuan opera, such as "Jiaoban(叫

板)", "Gunbai(滚白)", "Tuoqiang(拖腔)", etc., to enhance the theatrical effect and audience resonance.

5. Stage performance: Singing in conjunction with Sichuan Opera's body movements, gestures, and other performance techniques, achieving a balance between sound and form, externalizing the inner spirit of the song into an intuitive and moving stage scene.

6. Character development: Jiang Jie is a strong and brave female revolutionary. When singing, she should not only focus on technical aspects but also showcase her perseverance and tenderness through her singing voice, highlighting the lofty ideals and firm beliefs of communists.

Through the comprehensive analysis of the above aspects, we can gain a deeper understanding of the unique singing techniques and artistic charm of the excerpt "wo wei gong chan zhu yi ba qing chun gong xian" from Sichuan opera "Jiang Jie".

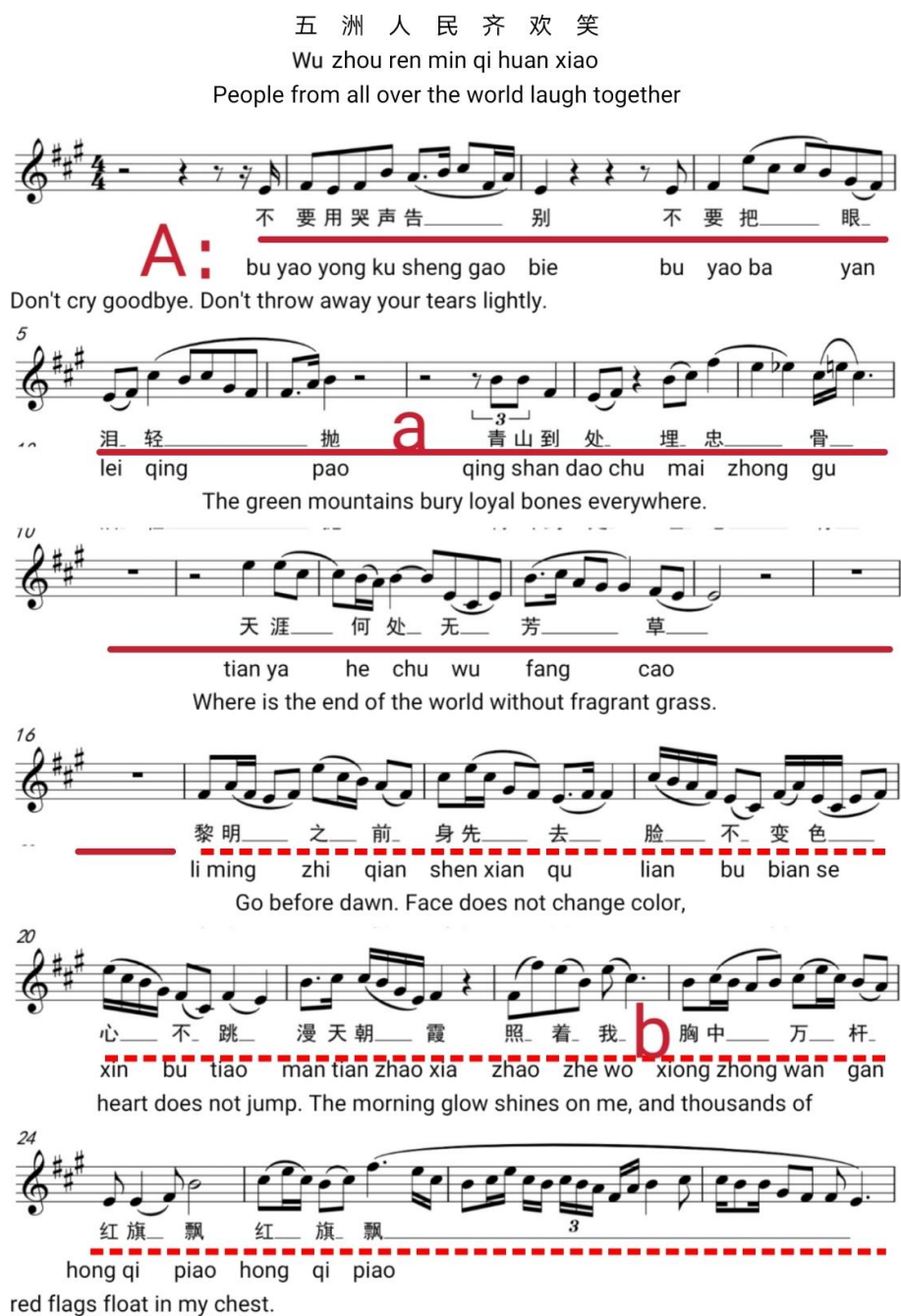
5.3.3 Wu Zhou Ren Min Qi Huan Xiao

"Wu Zhou Ren Min Qi Huan Xiao" is the last song sung before Jiang Jie is about to go to the execution ground. This song is the climax of the entire Sichuan opera. After this song, it marks the end of the entire Sichuan opera "Jiang Jie". This is also a very long song, which occupies a very important position in the entire "Jiang Jie".

5.3.3.1 Musical form analysis

The form of this song is quite complex. Overall, it can be divided into three parts: Bars 1 to 64 are the first part (A). The transition section (B) between bars 65 and 68 is a very slow speed. From bar 69 to the end is the third part (C). The first and third parts can be further divided. Bars 1 to 16 are the introduction part (a) of the first part, with a slow speed. Bars 17 to 35 are the presentation part (b) of the first part, with a speed of medium. Bars 36 to 64 are the development part (c) of the first part, with a fast pace. Bars 69 to 94 are the introduction part (d) of the third part, with a slow speed. Bars 95 to 103 are the presentation part (e) of the third part, with a speed of rapid. Bars 104 to 114 are the concluding part (f) of the third part and also

the ending part of the entire song, with a very slow speed. Based on the above analysis, the structure of this song can be expressed as A (a+b+c)+Bridge+C (d+e+f) (Figure 28)



五洲人民齐欢笑
Wu zhou ren min qi huan xiao
People from all over the world laugh together

A: 不要 用哭声告——别 不要 把——眼
bu yao yong ku sheng gao bie bu yao ba yan
Don't cry goodbye. Don't throw away your tears lightly.

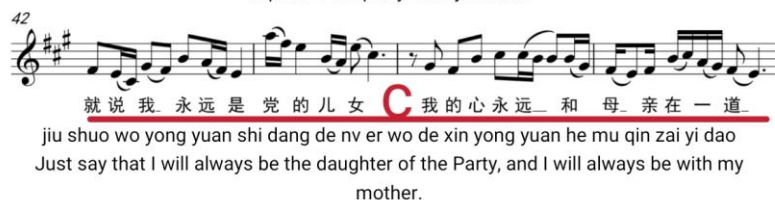
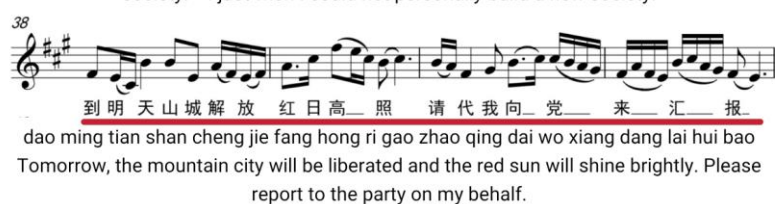
5 泪 轻——抛 **a** 青山 到 处 埋 忠——骨
lei qing pao qing shan dao chu mai zhong gu
The green mountains bury loyal bones everywhere.

10 天 涯——何 处 无——芳——草——
tian ya he chu wu fang cao
Where is the end of the world without fragrant grass.

16 黎 明——之——前——身 先——去——脸——不——变 色——
li ming zhi qian shen xian qu lian bu bian se
Go before dawn. Face does not change color,

20 心——不——跳——漫 天 朝——霞——照 着 我 **b** 胸 中——万——杆——
xin bu tiao man tian zhao xia zhao zhe wo xiong zhong wan gan
heart does not jump. The morning glow shines on me, and thousands of

24 红 旗——飘——红 旗——飘——
hong qi piao hong qi piao
red flags float in my chest.




พูน ปณ ทิโต ชเว



พูน ปณ ทิโต ชเว


89



莫 辜 负 人 民 的 期 望 党 的 教 导
mo gu fu ren min de qi wang dang de jiao dao

and not disappoint the expectations of the people, guided by the Party.


94



云 水 激 卷 怒 潮 风 雷 震 报 春 到
yun shui ji juan nu chao feng lei zheng bao chun dao

Clouds and waters stir up a raging tide, wind and thunder shake, and spring arrives.


98



一 人 倒 下 万 人 起 燎 原 烈 火 照 天 烧 重 整 河 山
yi ren dao xia wan ren qi liao yuan lie huo zhao tian shao chong zheng he shan

One person fell and ten thousand people started, setting fire to the sky.


102



重 整 河 山 开 出 幸 福 阳 关 道 丽 日 蓝 天
chong zheng he shan kai chu xing fu yang guan dao li ri lan tian

Reorganize the mountains and rivers to open up the path of happiness. Beautiful sun and blue sky,

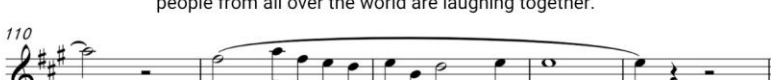
106



五 洲 人 民 齐 欢 笑
wu zhou ren ming qi huan xiao

people from all over the world are laughing together.

110



笑
xiao

Figure 28. Form of 《Wu zhou ren min qi huan xiao》

Source: Huan Li (transcription from fieldwork in March 2023)

5.3.3.2 Characteristics of Lyrics

This song was sung by Jiang Jie before he was about to walk towards the execution ground and sacrifice himself. The song expresses not only the heroic spirit of not fearing sacrifice for the revolution, but also the profound emotions towards the motherland. Jiang entrusted her child to her comrades in arms, hoping that he would become the successor of the revolution and not disappoint the expectations of the people and the guidance of the Party. Finally, Jiang Jie emphasized the determination of revolution and the belief in victory. Like the previous two lyrics, a lot of metaphors are used. For example, "sunrise" and "red sun" are used to refer to the Communist Party of China, "tide", "wind", "thunder" and "fire" are used to refer to the unstoppable revolution, and "blue sky" is used to refer to the new happy and beautiful society. The lyrics are both literary and easy to understand, making them easy to resonate with the audience.

The following text marks the rhyming words of this song with bold and underline. It can be seen that the lyrics rhyme every other sentence. The common vowel is "ao". There are neat sentences with the same word count in the lyrics, as well as long and short sentences with different word counts in the lyrics (Figure 29).

不要用哭声告别

bu yao yong ku sheng gao bie

不要把眼泪轻抛

bu yao ba yan lei qin pao

青山到处埋忠骨

qing shan dao chu mai zhong gu

天涯何愁无芳草

tian ya he chu wu fang cao

黎明之前身先去

li ming zhi qian shen xian qu

脸不变色心不跳

lian bu bian se xin bu tiao

满天朝霞照着我

man tian zhao xia zhao zhe wo

胸中万杆红旗飘

xiong zhong wan gan hong qi piao

回首平生无憾事

hui shou ping sheng wu han shi

只恨不能亲手把新社会来建造

zhi heng bu neng qin shou ba xin she hui lai jian zao

到明天山城解放红日高照

dao ming tian shan cheng jie fang hong ri gao zhao

请代我向党来汇报

qing dai w xiang dang lai hui bao

就说我永远是党的女儿

jiu shuo wo yong yuan shi dang de nv er

我的心永远和母亲在一道

wo de xin yong yuan he mu qin zai yi dao

能把青春献给党

neng ba qing chun xian gei dang

正是我无上的荣耀 无上的荣耀

zheng shi wo wu shang de rong yao wu shang de rong yao

到明天家乡解放红日高照

dao ming tian jia xiang jie fang hong ri gao zhao

请代我向同志们来问好

qing dai wo xiang tong zhi men lai wen hao

就说在建设祖国的大道上

jiu shuo zai jian she zu guo de da dao shang

我的心永远和战友在一道

wo de xin yong yuan he zhan you zai yi dao

我祝同志们身体永健康

wo zhu tong zhi men shen ti yong jian kang

为革命多多立功劳

wei ge ming duo duo li gong lao

到明天 到明天全国解放红日高照

dao ming tian dao ming tian quan guo jie fang hong ri gao zhao

请代我把孩子来照料

qing dai wo ba hai zi lai zhao liao

告诉他胜利得来不容易

gao su ta sheng li de lai bu rong yi

别把这战斗的年年轻忘掉

bie ba zhe zhan dou de nin yue qin wang diao

告诉他当好革命的接班人

gao su ta dang hao ge ming de jie ban ren

莫辜负人民的期望党的教导

mo gu fu ren min de qi wang dang de jiao dao

云水激卷怒潮风雷震报春到

yun shui ji juan nu chao feng lei zheng bao chun dao

一人倒下万人起

yi ren dao xia wan ren qi

燎原烈火照天烧

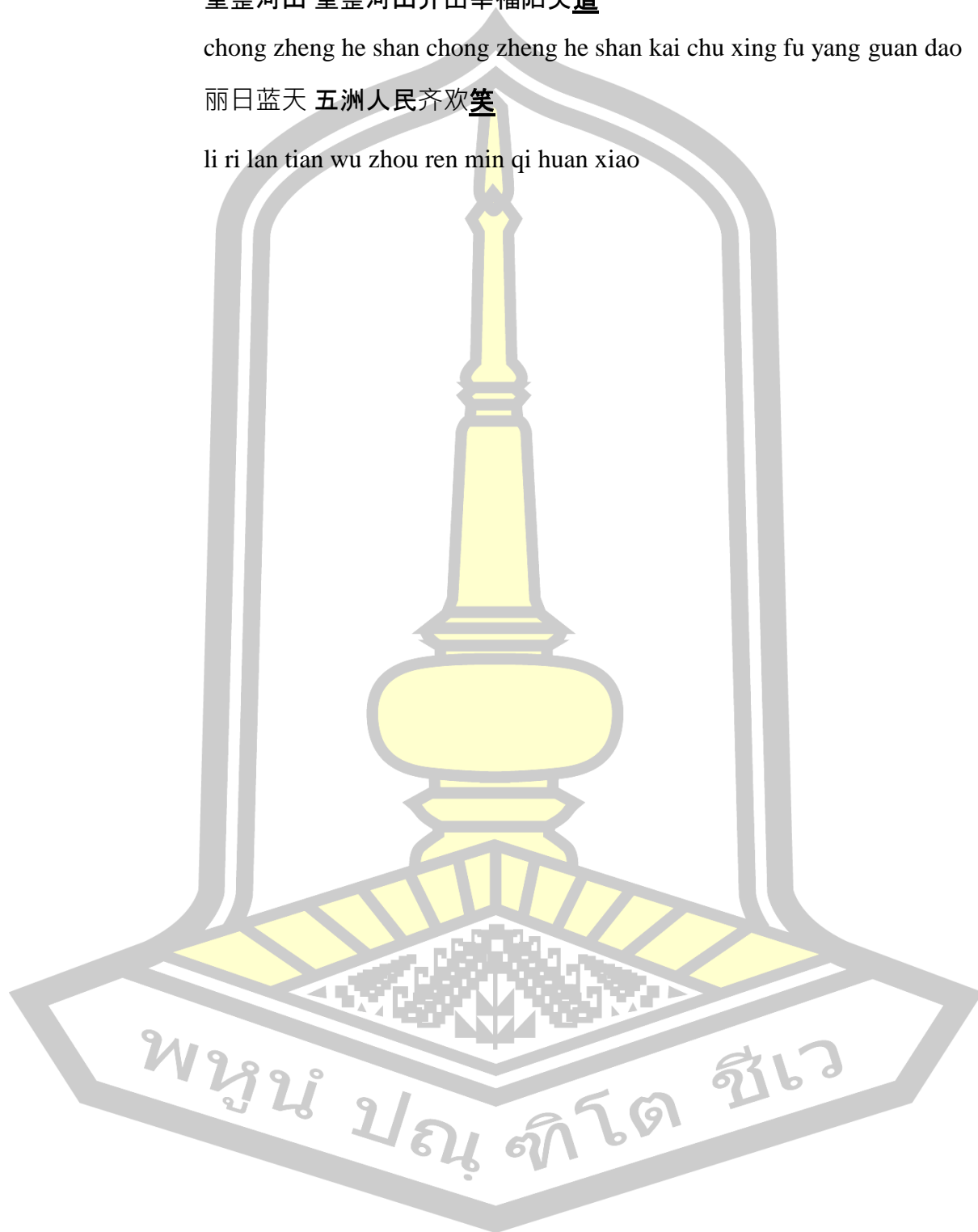
liao yuan lie hu zhao tian shao

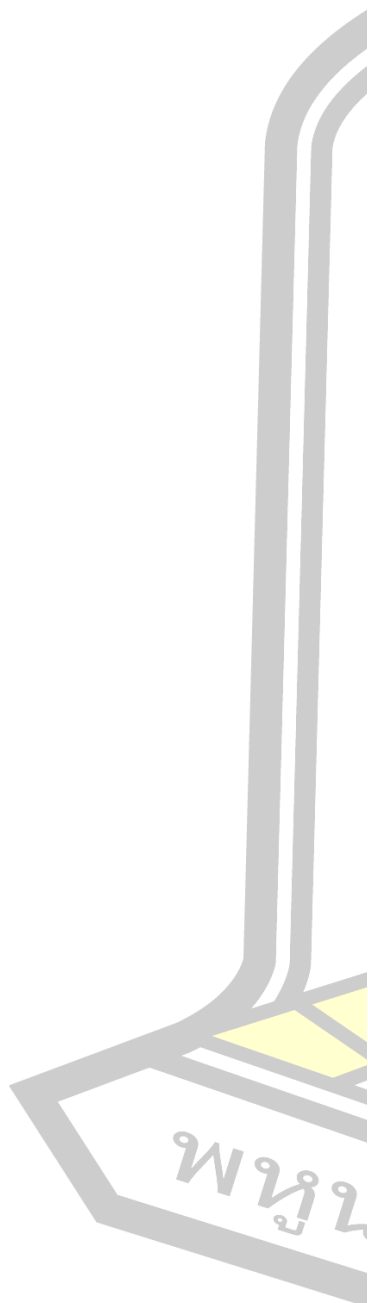
重整河山 重整河山开出幸福阳关道

chong zheng he shan chong zheng he shan kai chu xing fu yang guan dao

丽日蓝天 五洲人民齐欢笑

li ri lan tian wu zhou ren min qi huan xiao





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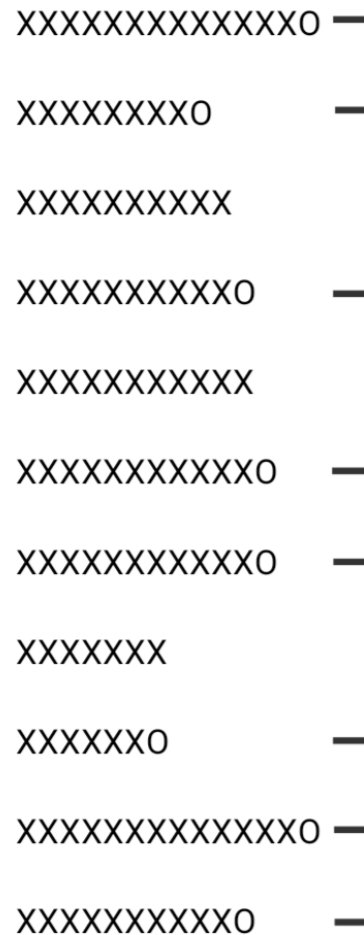
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Figure 29. Rhyme diagram of lyrics of 《Wu zhou ren min qi huan xiao》

Source: Huan Li (from fieldwork in March 2023)

5.3.3.3 Melody characteristics

In terms of melody, the characteristics of this song are also roughly the same as the previous two songs. The first mode is still the Chinese national mode: the "Zhi (徵)" mode with A as the "Gong (宫)" sound. Because Sichuan opera music emphasizes designing melodies based on the pronunciation of characters in order to make every word clear, it loses some of the rich variations of melodies. The pitch range is between $\#c^1$ and a^2 , a total of 13th. In addition, this song has added a new element of carousel in the front part, catering to the needs of the times, which is not

found in other Sichuan dramas. It is worth noting that there are several instances in this song where one Chinese character sings multiple notes. For example, the character "飘" in bars 25 to 27, the character "天" in bars 65 to 68, the character "天" in bars 104 to 107, and the character "笑" in bars 111 to 114. This phenomenon is called "Melisma" in Western music and "Tuoqiang (拖腔)" in Chinese music, which is to show off skills or highlight emotional changes (Figure 30).



Figure 30. Segment displays the range of the song

Source: Huan Li (transcription from fieldwork in March 2023)

5.3.3.4 Emotions

"wu zhou ren min qi huan xiao" not only has musical and artistic value, but also carries profound historical and emotional connotations.

1. Optimistic spirit: The song "wu zhou ren min qi huan xiao" expresses an optimistic outlook and firm belief in the bright future of the world. The lyrics are filled with the heroic spirit of a winner and the hope for a better future, reflecting the optimistic sentiment of Communist Party members who firmly believe that the communist cause will ultimately achieve victory in the arduous revolutionary struggle.

2. National Pride and Unity: The song is themed "wu zhou ren min qi huan xiao", expressing the pride of the Chinese nation in achieving national independence and people's liberation, as well as the broad resonance and spirit of unity and

cooperation towards the pursuit of peace, equality, and development by people all over the world.

3. Revolutionary Romanticism: As an artistic work with revolutionary themes, it contains a strong revolutionary romanticism color. Through singing, it praises the noble sentiments and dedication spirit of revolutionary martyrs, while also embodying the people's yearning and pursuit for freedom, democracy, and a happy life.

4. Historical sense of mission: The People of the Five Continents Laugh Together emotionally reflects a strong sense of mission and responsibility and conveys the determination of the Chinese people under the leadership of the CPC not only to change their own destiny but also to contribute to the cause of human progress.

Overall, "Wu Zhou Ren Min Qi Huan Xiao", with its high melody and inspiring lyrics, awakens the audience's admiration for revolutionary history, confidence in the future of the country and nation, and deep concern for world peace and common development.

5.3.3.5 Singing

The difficulty of singing "Wu zhou ren min qi huan xiao" is very high, and the nearly eight-minute singing test the actor's skills:

1. Application of Sichuan Opera Vocal Tune: Singers need to choose the appropriate vocal style based on the plot and character emotions to present the emotional level of "People from Five Continents Laughing Together." The high-pitched and passionate parts may use Sichuan opera high-pitched tunes, requiring actors to have solid breath control and explosive power in the high-pitched areas.

2. Emotional expression: The firm belief and deep emotions of Jiang Jie, as a character, should be conveyed through delicate and powerful singing. It should not only show firm confidence in the victory of the revolution but also reflect deep attachment and sacrifice for the people of her hometown.

3. Spelling and Returning to Rhyme: Sichuan Opera emphasizes the accuracy of pronunciation, rhyme, and rhythm of each word in the lyrics, ensuring that the audience can clearly understand the meaning of the lyrics.

4. Flow of Qi and Rhyme: Sichuan Opera emphasizes the use and transformation of breath in singing, showcasing the rhythm, importance, and urgency of traditional opera through clever breathing, melodies, and decorative sounds.

5. Body performance: In addition to vocal skills, Sichuan opera actors also need to combine body language, eye contact, and props to enhance the expressive power of the singing section through body movements.

6. Music coordination: Traditional instruments such as gongs, drums, flutes, and erhu may be incorporated into the accompaniment of Sichuan opera bands while maintaining the original melody. Singers need to work closely with the band to create an overall artistic effect.

In summary, in the Sichuan opera "Jiang Jie," the song "Wu zhou ren min qi huan xiao" requires the performer to have a deep foundation in Sichuan opera singing and accurately grasp the personality traits and emotional changes of the characters in the play. By comprehensively applying various Sichuan opera singing techniques, the artistic charm of this classic singing section can be truly presented.

5.4 Summary

In Sichuan Opera "Jiang Jie", music plays a crucial role. It not only promotes the development of the plot but also vividly showcases the cultural characteristics of the Sichuan region through distinct ethnic and local colors. Firstly, the music materials of "Sichuan Opera" are widely sourced from Sichuan. The lyrics are a relatively artistic language, sung in Sichuan dialect. So it sounds easy to understand and elegant. Jiang Jie uses the "Gaoqiang (高腔)" music form of Sichuan opera, so she emphasizes the use of percussion music and changes in speed and intensity. Especially at key plot turning points, music effectively enhances the tension and conflict of the plot through sudden changes in speed and intensity. Jiang Jie's musical characteristics are an important component of her artistic charm. By analyzing the musical features, we can gain a deeper understanding of the artistic style and expressive power of this opera, and better appreciate its musical beauty. Through the analysis of music accompaniment, structure, melody, lyrics, emotions, and singing style, as well as relevant literature research, the following conclusions are drawn:

1) "Jiang Jie," like other Sichuan operas' "Gaoqiang (高腔)" music, emphasizes the use of percussion but adds string music as accompaniment, making the music more of a new era style without losing its traditional characteristics.

2) The song structure in "Jiang Jie" is generally two or three paragraphs, but the relationships and forms between paragraphs are different from Western music.

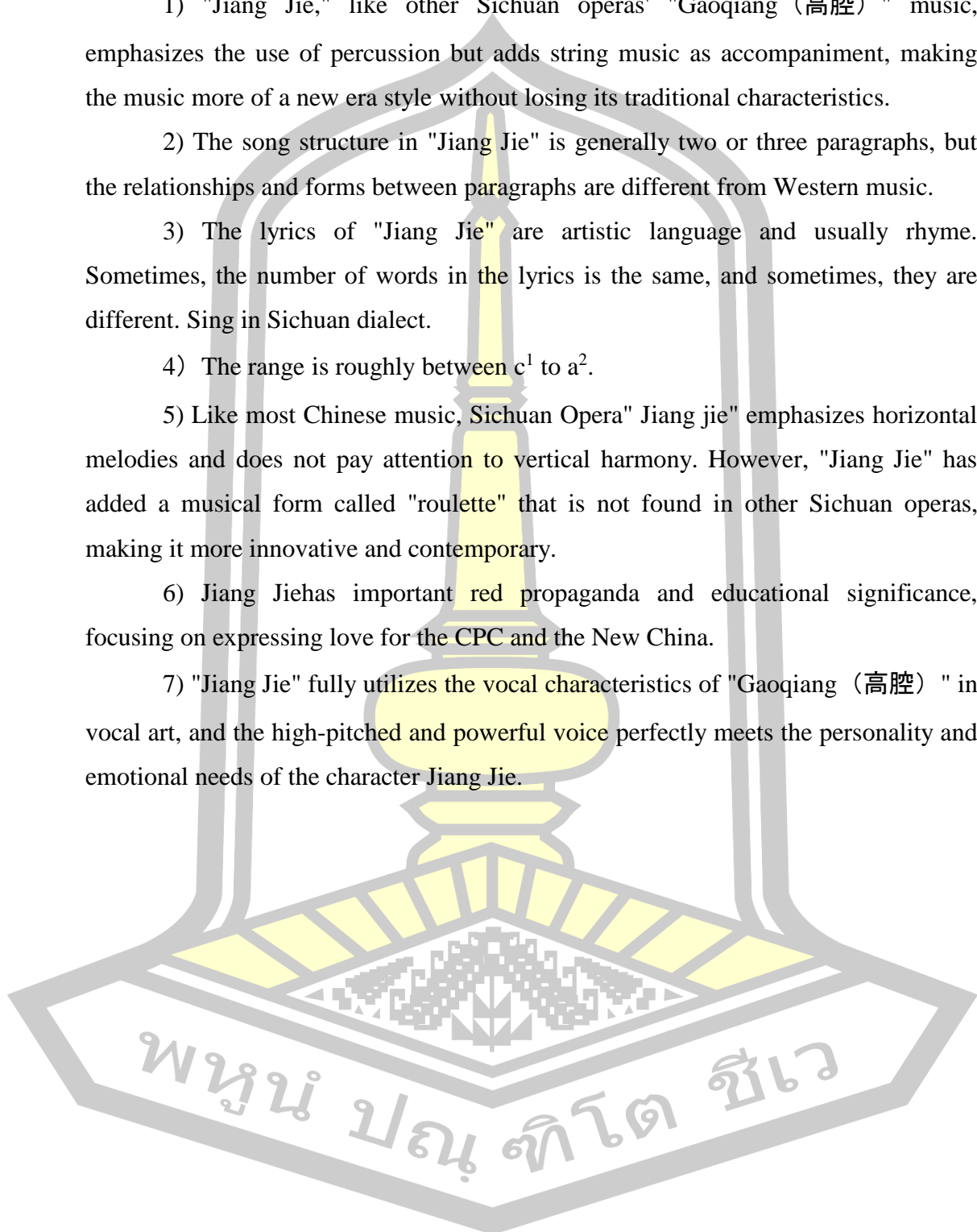
3) The lyrics of "Jiang Jie" are artistic language and usually rhyme. Sometimes, the number of words in the lyrics is the same, and sometimes, they are different. Sing in Sichuan dialect.

4) The range is roughly between c^1 to a^2 .

5) Like most Chinese music, Sichuan Opera "Jiang jie" emphasizes horizontal melodies and does not pay attention to vertical harmony. However, "Jiang Jie" has added a musical form called "roulette" that is not found in other Sichuan operas, making it more innovative and contemporary.

6) Jiang Jie has important red propaganda and educational significance, focusing on expressing love for the CPC and the New China.

7) "Jiang Jie" fully utilizes the vocal characteristics of "Gaoqiang (高腔)" in vocal art, and the high-pitched and powerful voice perfectly meets the personality and emotional needs of the character Jiang Jie.



CHAPTER VI

The Preservation and Transmission of Jiang Jie in Sichuan Opera in Chongqing, China

This chapter first explains the significance of protecting and transmitting Sichuan Opera Jiang Jie, then analyzes the current problems faced in protecting and transmitting Jiang Jie, thus proposing strategies for protecting and transmitting Jiang Jie. The specific research topics are as follows:

6.1 The Historical Significance of Preservation and Transmission

- 6.1.1 The embodiment of the spirit of the Anti-Japanese War
- 6.1.2 Promoting Traditional Culture
- 6.1.3 Image of Female Heroes
- 6.1.4 Patriotism education
- 6.1.5 Consolidating the social and historical status of Sichuan Opera

6.2 Problems Facing the Preservation and Transmission of Jiang Jie Sichuan Opera

- 6.2.1 Serious Aging of Audience
- 6.2.2 The Performance market shrinks
- 6.2.3 Lack of Innovation
- 6.2.4 Lack of Financial Support

6.3 The Preservation and Transmission of Jiang Jie Sichuan Opera

- 6.3.1 Cultural Policy Support
- 6.3.2 Education and Training
- 6.3.3 Master Inheritance Plan
- 6.3.4 Performance and Program Planning
- 6.3.5 Digital Inheritance
- 6.3.6 International Exchange
- 6.3.7 Research and Publication
- 6.3.8 Community Engagement

6.4 Summary

6.1 The Historical Significance of Preservation and Transmission

As a drama reflecting the deeds of Jiang Jie, the hero of China's anti-war period, Sister Opera is of great social and historical significance.

6.1.1 The embodiment of the spirit of the Anti-Japanese War: Jiang Jie, formerly known as Jiang Zhuyun, is one of the early leaders of the Communist Party of China. During the Anti-Japanese War, she served as the underground party traffic officer and secretary of the women's working Committee, and made important contributions to the victory of the Anti-Japanese War. In the play, the image of Jiang Jie was shaped into a brave, firm, indomitable revolutionary, she faced the threat of the enemy's coercion and cruel persecution, always adhere to the faith, adhere to the struggle, and finally sacrificed their own lives, made a great contribution to the liberation of the Chinese people. Despite the sake of the reunification of the motherland, today's society no longer promotes such themes of literary and artistic works. However, this spirit of the Anti-Japanese War has inspired generation after generation and become the image representative of the Anti-Japanese War and the concrete embodiment of the Hongyan spirit. The plot of the play is based on real historical events, especially the deeds of the Anti-Japanese War heroine represented by Jiang Jie. Through the shaping of the characters and the arrangement of the plot, the Sichuan Opera Jiang Jie keeps this historical event forever, helping people to better understand and remember the history (Figure 31) (Wang Lin,2019).



Figure 31. The embodiment of the spirit of the Anti-Japanese War in Jiang Jie"

Source: Huan Li (from fieldwork in March 2023)

6.1.2 Promoting Traditional Culture: As one of the traditional Chinese operas, Sichuan Opera integrates the stories of Jiang Jie into it, and inherits and carries forward the traditional culture and Bashu culture through the form of performing arts. This is conducive to the inheritance and development of traditional culture so that more people can understand and appreciate traditional Chinese opera. In the drama, the state of life, life scenes, and the spiritual consciousness of the Chongqing people during the Anti-Japanese War are restored. The study of the history of Chongqing and the folk culture of Chongqing both provide the most vivid model. In the accompaniment, the bright rhythm of the drums and the sonorous and powerful music style with percussion music is the embodiment of the hot and forthright character of the Chongqing people (Figure 32) (Lu Zhou , interview in April 2023).



Figure 32. "Jiang Jie" is the embodiment of the home-stay facility culture

Source: Huan Li (from fieldwork in March 2023)

6.1.3 Image of Female Heroes: Jiang Jie shows the character of women's bravery and tenacity in the War of Resistance by shaping the image of Jiang Jie. This kind of creation helps to promote the social understanding of women's position in history and reality and emphasizes the important role of women in the national and social construction. Before "Jiang Jie", there was only Hua Mulan, a drag-dressed heroine, in literary works. Hua Mulan is the story of the Southern and Northern Dynasties in China. It happened about 500 AD, more than 1,000 years ago. And Hua Mulan the father of the army is disguised as a man, Jiang Jie filled this image in the

literary works. The portrayal of the heroine image of Jiang Jie is very popular in China and deeply in the people's hearts, which is also a manifestation of the improvement of women's status in China (Figure 33) (Zhang Ruyao,2022).



Figure 33. "Jiang Jie" is a typical heroine
Source: Huan Li(from fieldwork in March 2023)

6.1.4 Patriotism education: The image of Jiang Jie is shaped as a firm patriot, and her love and loyalty to the motherland are deeply imprinted in her heart. In the face of the threat and persecution of the enemy, she always stood firmly on the side of the motherland and the people, fighting for the motherland's independence and the people's happiness. In the play, Jiang Jie's image is portrayed as a determined patriot, and her love and loyalty to the motherland are deeply imprinted in her heart. In the face of the threat and persecution of the enemy, she always stood firmly on the side of the motherland and the people, fighting for the motherland's independence and the people's happiness. Through watching and participating in the performance, people more deeply realized the importance of patriotism and stimulated national pride and a sense of responsibility. Jiang Jie for communism, for the new China to leave a few years old children, heroic sacrifice. This heroism is the best interpretation of patriotism. For the young generation rich in material culture, understanding the hard-won new China is undoubtedly of patriotic, educational significance (Figure 34) (Zhiyong Min, interview in April 2023) .



Figure 34. The embodiment of patriotism in "Jiang Jie"

Source: Huan Li (from fieldwork in March 2023)

6.1.5 Consolidating the social and historical status of Sichuan Opera: Jiang Jie is the most performed Sichuan Opera repertoire in China today (Lu Zhou interview, 2023). Jiang Jie makes Sichuan Opera more important in today's society, making Sichuan Opera more able to stand in the garden of Chinese opera. If intangible cultural heritage is less and less important in society, it is a very dangerous signal. Jiang Jie may be a line of defense for Sichuan Opera today. The preservation and transmission of "Jiang Jie" is the preservation of the whole Sichuan Opera (Yubin Hu, interview in April 2023).

Sichuan Opera Jiang Jie is not only an entertaining opera work but also an important work bearing the spirit of the Anti-Japanese War, the Hongyan spirit, inheriting traditional culture, promoting patriotism education, and consolidating the social and historical status of Sichuan Opera. It has far-reaching social and historical significance.

6.2 Problems Facing the Preservation and Transmission of Jiang Jie Sichuan Opera

Sichuan Opera Jiang Jie is an important representative of the art of Sichuan Opera. People deeply love her image and stories. However, with the development of society and the diversification of culture, the preservation and transmission of Jiang Jie of Sichuan Opera will face many challenges. At present, the preservation and transmission of Sichuan Opera Jiang Jie mainly has the following problems:

6.2.1 Serious aging of audience: Due to the relatively traditional performance form of Sichuan Opera, the aging of the audience is serious, and young people have little interest in the art of Sichuan Opera. As a result, the performance market of Sichuan Opera Jiang Jie is gradually shrinking, and the inheritance of traditional culture is limited. It can be seen from the questionnaire survey results that few young people have seen Sichuan Opera, while the proportion of elderly people who have seen Sichuan Opera is obviously large. And young people are reluctant to spend time watching Sichuan Opera. In today's society and shortly, the number of people who actively want to watch Sichuan Opera is decreasing sharply, and it is very likely that few people will watch it in the future (Figure 35) (Lan Lu , interview in April 2023).



Figure 35. The audience is mainly among the elderly

Source: Spicy Community (25/09/2023)

<http://share.mala.cn/wap/thread/view-thread/tid/16055359>

6.2.2 The Performance market shrinks: Due to the shrinking performance market of Sichuan Opera Jiang Jie, her performance opportunities are reduced and the loss of actors is serious. At the same time, due to the lack of financial support, the performance venue and equipment of Sichuan Opera Jiang Jie were not updated and maintained in time, which affected the performance effect. Although "Jiang Jie" has more performances than other plays, it is all due to government support. Most of the performances are intended for political purposes. We cannot rely on policy support if we want to form a healthy and benign performance market. Only by forming a good market mechanism can it be truly conducive to the preservation and transmission of "Jiang Jie".

6.2.3 Lack of innovation: In the performance of Sichuan Opera by Jiang Jie, traditional elements occupy a dominant position, but lack innovation and the integration of modern elements. This makes the performance form of Sichuan Opera Jiang Jie relatively single, making it difficult to attract young audiences. Although it is like the modern Peking opera, Sichuan opera also has a modern Sichuan opera. Jiang Jie belongs to the modern Sichuan Opera. The so-called Peking Opera and modern Sichuan Opera are just moving the stories of the Republic of China period to the stage, relative to the previous ancient costume. Modern Sichuan Opera is still not modern enough. Compared with other operas, Sichuan Opera is relatively flexible, and it is relatively easy to innovate and reform (Zhiyong Min, interview in April 2023) .

6.2.4 Lack of financial support: Due to the shrinking performance market of Sichuan Opera Jiang Jie, the performance income is limited, and there is a lack of financial support. This makes it difficult to effectively preserve and transmit Sichuan Opera Jiang Jie. Although there has been some policy and financial support for Sichuan Opera, it is also a drop in the bucket and difficult to continue. In addition, if there is special fund support for Sichuan Opera, it will be more conducive to the preservation and transmission of Jiang Jie (Zhiyong Min, interview in April 2023) .

6.3 The Preservation and Transmission of Jiang Jie Sichuan Opera

6.3.1 Cultural policy support

6.3.1.1 Formulate targeted preservation policies: The government should formulate special preservation policies specifically for Sichuan Opera Jiang Jie, and provide financial and technical support to ensure the stability of its inheritance and development. Relevant laws and regulations have been formulated to clarify the cultural status of Sichuan Opera and ensure that their performance rights and interests are protected by law. An intellectual property system shall be established to protect the copyright of classic plays and characters of Sichuan Opera (Zhiyong Min, interview in April 2023) .

6.3.1.2 Provide financial support: such as preferential tax policies, giving tax incentives to the performances and training of Sichuan Opera Jiang Jie, to reduce the cost of preservation and transmission. Funding for Sichuan Opera performance, education, and research projects. A cultural fund can also be set up to provide financial support for the artists and groups of Sichuan Opera. Special cultural institutions or departments shall be established to supervise and promote the preservation and transmission of Sichuan Opera (Yubin Hu, interview in April 2023) .

6.3.1.3 The government organizes various activities, such as touring performances, Sichuan Opera exhibitions, seminars, etc., to publicize and promote Sichuan Opera. We will develop an inheritance plan for famous teachers and support famous Sichuan Opera artists in teaching their skills to the younger generation. We will provide famous teacher guidance fees and resource support. Sichuan Opera education is introduced into the school curriculum to cultivate students' interest in Sichuan Opera (Yubin Hu, interview in April 2023).

6.3.1.4 The government formulates policies to encourage the community to support the inheritance of Sichuan Opera, including the provision of venues and financial support.

These specific works can help the government and cultural institutions to better support the preservation and transmission of Sichuan Opera, and ensure that

this traditional cultural and art form can continue to be inherited and developed in the future (Zhiyong Min, interview in April 2023) .

6.3.2 Education and Training

6.3.2.1 Sichuan Opera Jiang Jie education can be introduced into the school curriculum, including history, performance skills, music and cultural background, etc. Special Sichuan Opera Jiang Jie courses are set up to cultivate students' interest in and understanding of Sichuan Opera Jiang Jie. A special Sichuan Opera training school has been established to train a new generation of actors and artists. Provide systematic Sichuan Opera courses, including training in singing, performing, makeup and costumes. Famous Sichuan Opera artists and teachers are invited to teach and teach traditional skills. Support famous teachers in guiding young students to ensure the inheritance of skills. Provide students with performance opportunities to show their talents on the stage. Organize students to watch Sichuan Opera performances to enhance their performance experience and understanding (Zhiyong Min, interview in April 2023) .

6.3.2.2 Organize Sichuan Opera Skills Inheritance workshops for students to participate in and learn the performance skills of Sichuan Opera. Artists and teachers are encouraged to share their experiences and skills. Create digital resources for Sichuan Opera Jiang Jie education, including online tutorials, textbooks, and video teaching. Create an interactive learning platform for students to learn and communicate online. Support the establishment and activities of Sichuan Opera Jiang Jie clubs in the school, so that students have the opportunity to participate in the crew and performance (Yubin Hu, interview in April 2023) .

6.3.2.3 Organize club competitions and performances, and encourage students to participate actively. Organize communication programs between students and young artists, allowing them to interact and learn with senior Sichuan Opera Jiang Jie artists. Provide a tutorial system for Sichuan Opera Jiang Jie artists to help young students develop their talents (Zhiyong Min, interview in April 2023) .

Through these specific works, the preservation and transmission of Sichuan Opera Jiang Jie can be promoted in education and training, and a new

generation of Sichuan Opera Jiang Jie artists can be trained to ensure that this traditional cultural and art form can continue to be inherited and developed.

6.3.3 Master Inheritance Plan

6.3.3.1 Invite famous Sichuan Opera Jiang Jie artists and teachers to participate in the inheritance program. Provide good treatment and incentives to attract them to their willingness to impart skills. Arrange famous teachers to personally guide young students to ensure the inheritance of skills. The guidance includes singing, acting skills, makeup and costumes. Organize symposiums, lectures and interactive activities to promote the cohesion of the artist community. Support famous teachers' part-time system so they can perform and teach skills. This will ensure that the famous teachers can be paid reasonably in the inheritance process (Zhiyong Min, interview in April 2023) .

6.3.3.2 Create a famous teacher studio to provide a good learning environment for famous teachers and students. The studio can be used for actual performance and teaching. Regular inheritance activities between famous teachers and students include master classes, workshops and performances. These activities contribute to practical skills teaching and the students' practical performance experience. At the same time, record the content taught by the famous teacher, including written materials, audio recordings and videos. Establish digital files to preserve the heritage content (Lu Zhou, interview in April 2023) .

6.3.3.3 Establish an evaluation mechanism to supervise the progress and effect of the inheritance plan. Assessment performance regularly to ensure that they receive adequate training and guidance. Create opportunities for famous teachers to interact and communicate with students, and establish mentoring and apprentice feelings (Lu Zhou, interview in April 2023) .

The successful implementation of the program requires the joint efforts of the government, cultural institutions and schools to ensure that the traditional skills of Sichuan Opera Jiang Jie are inherited and continue to flourish.

6.3.4 Performance and Program Planning

6.3.4.1 Carefully select and re-perform the classic Sichuan Opera Jiang Jie repertoire to maintain the essence of the traditional art. Organize professional

performance teams to ensure high-level performance quality. Encourage innovation and create Sichuan Opera Jiang Jie works with modern themes to attract young audiences. Promote integration and combine Sichuan Opera Jiang Jie elements with other art forms, such as music and dance, to create diversified performances (Lu Zhou, interview in April 2023) .

6.3.4.2 Regular performance tour to bring Sichuan Opera Jiang Jie to different regions and expand the audience groups. Support performances in rural and remote areas to ensure that all the people have the opportunity to enjoy the Sichuan Opera Jiang Jie. Build more modern performance venues like Chongqing Sichuan Theater to provide a good environment and facilities. Improve traditional theatres, preserve historic buildings, and provide modern sound and lighting. Provide commentary before the performance to help the audience understand the plot and cultural background. Organize Sichuan Opera Jiang Jie appreciation education for the school to cultivate students' interest in Sichuan Opera Jiang Jie (Lu Zhou, interview in April 2023) .

6.3.4.3 Cooperate with the opera cultural institutions of other countries to promote the international cultural exchanges of Sichuan Opera Jiang Jie. Promote Sichuan Opera to go abroad, hold international tour performances, and improve its international visibility (Yubin Hu, interview in April 2023) .

6.3.4.4 Provide performance opportunities for young actors and encourage them to participate in the stage performance of Sichuan Opera. Create various performance forms, such as large plays, small boutique performances, outdoor performances, etc., to meet the needs of different audiences. Sichuan Opera competitions and art festivals are held to stimulate the creative passion of actors and screenwriters (Yubin Hu, interview in April 2023) .

Through the above work, we can ensure that Sichuan Opera has diversity in performance and program planning, which can not only inherit the tradition but also attract modern audiences, protecting and preserving this important cultural heritage.

6.3.5 Digital inheritance

6.3.5.1. Create a digital archive of Sichuan Opera Jiang Jie, and collect and save all kinds of materials related to Sichuan Opera Jiang Jie, including historical performance records, audio, video, photos, documents, etc. Ensure the long-term preservation and accessibility of these archives. Develop an online education platform for Sichuan Opera Jiang Jie, providing tutorials, textbooks, and video teaching so that students can learn Sichuan Opera Jiang Jie remotely. Provide interactive learning functions, such as online discussions and the uploading of student works. Create and create virtual Sichuan Opera Jiang Jie exhibitions and museums for people to explore the history, culture, and art of Sichuan Opera Jiang Jie on the Internet (Yubin Hu, interview in April 2023) .

6.3.5.2. Make virtual reality (VR) and augmented reality (AR) applications, so that users can personally experience the Sichuan Opera Jiang Jie performance and background.

Digitally preserve the musical works of Sichuan Opera Jiang Jie so that artists and musicians can access and study.

6.3.5.3. Create a music library, including the audio files of different vocals and tracks. Use social media platforms to promote Sichuan Opera Jiang Jie, share performances and behind-the-scenes stories to attract young audiences. Sichuan Opera Jiang Jie performances can be broadcast live online for the audience to watch at home. Digital technology is used to repair and protect the ancient Sichuan Opera Jiang Jie performances, repair the damage in audio and video, and prolong their preservation life. Using synthetic technology to reconstruct the ancient stage sets and costume design. In addition, mobile applications can be developed to provide Sichuan Opera Jiang Jie performance schedule, ticketing information, audience interaction and learning resources (Zhiyong Min, interview in April 2023) .

Push the latest Sichuan Opera Jiang Jie news and activity information through the app. Cooperate with other cultural institutions and opera heritage projects to share digital resources and experience. Participate in international digital cultural exchanges and promote the international transmission of Sichuan Opera Jiang Jie. Through digital inheritance, Sichuan Opera Jiang Jie can better adapt to the needs of modern society, and ensure that its traditional artistic and cultural values can be

inherited and spread. These efforts require the joint efforts of the government, cultural institutions, technology companies, and artists (Yubin Hu, interview in April 2023)

6.3.6 International Exchange

6.3.6.1. Organize the Sichuan Opera Jiang Jie team to tour performances internationally to show the charm of Sichuan Opera Jiang Jie to the international audience. Sichuan Opera Jiang Jie works are presented at cultural festivals, art festivals and drama festivals around the world. Cultural exchange activities, such as lectures, seminars and Sichuan Opera Jiang Jie workshops, are held to introduce the history, skills and performance style of Sichuan Opera Jiang Jie. Invite international drama practitioners to participate in exchanges and promote cross-cultural cooperation and understanding. Working with international theaters and theatre companies to produce intercultural works that blend elements of Sichuan Opera Jiang Jie with other theatrical forms. Such cooperation can promote international cultural exchanges and create new performance opportunities for Sichuan Opera Jiang Jie (Yubin Hu, interview in April 2023) .

6.3.6.2 Establish various international exchange platforms. For example, host the International Sichuan Opera Jiang Jie Festival and invite international Sichuan Opera Jiang Jie teams to participate, and promote the interaction and communication of the international Sichuan Opera Jiang Jie community. The International Sichuan Opera Jiang Jie competition was held to stimulate the creative enthusiasm of young drama talents. International scholars are encouraged to conduct academic research on Sichuan Opera Jiang Jie to promote an in-depth understanding of Sichuan Opera Jiang Jie culture. Hold international academic conferences and seminars to share research results. Cooperate with international cultural institutions to jointly build digital archives and resource database of Sichuan Opera Jiang Jie and promote the international transmission of Sichuan Opera Jiang Jie (Yubin Hu, interview in April 2023) .

6.3.6.3 Create a multi-language version of digital education and inheritance tools for international students to learn and appreciate Sichuan Opera Jiang Jie. Clever use of cultural diplomacy, the Sichuan Opera Jiang Jie as a cultural

envoy, to convey the information of friendship and understanding. Cooperate with international governments and NGOs to promote the implementation of cultural exchange programs. Sichuan Opera Jiang Jie will be included in the cultural tourism promotion plan to attract international tourists to visit Sichuan Opera Jiang Jie performances and learn about Sichuan Opera skills. Develop a tour guide training plan, train interpreters, and introduce the history and culture of Sichuan Opera to tourists (Zhiyong Min, interview in April 2023) .

Through these international exchanges, Sichuan Opera Jiang Jie's international influence can be expanded, cross-cultural exchanges promoted, and its precious cultural heritage protected and inherited. At the same time, it also helps international audiences better understand and appreciate its uniqueness.

6.3.7 Research and publication

6.3.7.1 Academic activities Support for academic research projects related to Sichuan Opera Jiang Jie, including research on history, script, acting skills, music and other aspects. Provide funds and resources to encourage scholars to study different Sichuan Opera Jiang Jie areas. Organize academic seminars for scholars and researchers to share the latest research results of Sichuan Opera Jiang Jie. Regular public lectures are held to let the public know about the history and culture of Sichuan Opera Jiang Jie (Yubin Hu, interview in April 2023) .

6.3.7.2 Regarding publications, academic journals can be established to publish research results and comments related to Sichuan Opera Jiang Jie. Publish professional books and anthologies to compile the history, culture and art studies of Sichuan Opera Jiang Jie. Create an encyclopedia of Sichuan Opera Jiang Jie, covering history, repertoire, actors, music, costumes and other aspects. Such encyclopedias can be an important reference for study and research. Create the digital Sichuan Opera Jiang Jie archives, and digitize the historical documents, audio, video and other materials for preservation. Establish an online repository to give access this valuable information to researchers and students (Yubin Hu, interview in April 2023) .

6.3.7.3 Regarding exchange and cooperation, we can cooperate with domestic and foreign research institutions to jointly conduct Sichuan Opera Jiang Jie research projects and promote international cooperation and exchanges. Through

cooperation, more research resources and expertise can be obtained. To provide training and academic guidance for Sichuan Opera Jiang Jie researchers, and to train more professionals. Sichuan Opera Jiang Jie research courses are offered to attract young scholars to join the research field of Sichuan Opera Jiang Jie. Translate the important research results of Sichuan Opera Jiang Jie and promote them to the international stage to increase the understanding of Sichuan Opera Jiang Jie in the international academic circle. Make multi-language documents and materials, so that more international scholars can participate in the research (Yubin Hu, interview in April 2023) .

Through the research and publishing work, it can promote the in-depth research and academic transmission of Sichuan Opera Jiang Jie, provide a solid academic foundation for its preservation and transmission, and at the same time help to convey the cultural value of Sichuan Opera Jiang Jie to a wider audience.

6.3.8 Community Engagement

6.3.8.1 Tour community performance to bring Sichuan Opera Jiang Jie to various communities so that residents can personally experience and enjoy Sichuan Opera Jiang Jie. Create opportunities for community residents to participate and produce a new generation of actors and audiences. Set up Sichuan Opera Jiang Jie schools or workshops in the community to teach the performance skills, music and dance of Sichuan Opera Jiang Jie. Free or low-cost courses are provided to attract more community residents to learn Sichuan Opera Jiang Jie (Lan Lu, interview in April 2023) .

6.3.8.2 Encourage the community to set up a Sichuan Opera Jiang Jie troupe, and allow interested community residents to participate in the performance. Provide financial support and training to help community troupes improve their performance level. Organize the community Sichuan Opera Festival, so that various communities can show their Sichuan Opera performances to each other. Organize competitions and celebrations to promote cultural exchanges between communities. The older generation of Sichuan Opera Jiang Jie artists are encouraged to inherit their experience and skills in the community. Organize the interaction between old artists and young people to teach Sichuan Opera skills (Lan Lu, interview in April 2023) .

6.3.8.3 Set up a cultural center in the community to display the history, music, drama and costumes of Sichuan Opera Jiang Jie. Lectures and cultural activities are held to improve the community residents' awareness and interest in Sichuan Opera Jiang Jie. Cooperate with community organizations and institutions to jointly promote the preservation and transmission of Sichuan Opera Jiang Jie. Develop community cultural preservation programs to win support from the government and the private sector. Make a documentary of community Sichuan Opera Jiang Jie to record the story of community residents' participation in Sichuan Opera Jiang Jie (JieLan Lu, interview in April 2023) .

Through community participation, Sichuan Opera Jiang Jie can be integrated into the daily life of the community, new lovers and inheritors of Sichuan Opera Jiang Jie can be cultivated, and cultural exchanges and unity can be promoted among the communities. This has a long-term and positive impact on the preservation and transmission of Sichuan Opera Jiang Jie.

6.4 Summary

After collecting survey questionnaires and conducting expert interviews, this chapter concludes that improvements need to be made in the following aspects to ensure the preservation and transmission of Sichuan Opera's Jiang Jie: first, cultural and policy support, legal preservation, and financial support should be provided; Secondly, education and training from relevant universities are also essential means, and of course, relevant experts can also take action on their own to do a good job in education and inheritance; In addition, it is necessary to make good use of modern digital information technology, conduct relevant research and publishing, and carry out performance and project planning for all preservation and transmission work to ensure stable and effective promotion of preservation and transmission.

CHAPTER VII

Conclusion, discussion, and suggestion

7.1 Conclusion

This thesis is based on Chinese traditional music theory, folk musicology theory, and music anthropology theory, combined with literature research and field research, which is summarized as follows:

7.1.1 The development history of Sichuan Opera Jiang Jie

Sichuan Opera, as an important art form in Chinese opera, has a long history and unique charm. Understanding the history of Sichuan Opera is of great significance for better appreciation and understanding of its artistic characteristics and cultural connotations. Sichuan Opera originated in the Sichuan region of the Ming Dynasty and was originally developed from the local folk rap art. In the process of development, Sichuan Opera continuously absorbs the advantages of other forms of opera, gradually forming its own unique performance style and artistic characteristics. During the Qing Dynasty, Sichuan Opera underwent greater development and became one of the most popular forms of opera in the Sichuan region. During this period, the performance skills of Sichuan Opera were further improved, and many excellent actors and troupes emerged. At the same time, the themes of Sichuan Opera are also more extensive, involving multiple fields such as historical stories, folk legends, and social reality. Later, due to various historical reasons, Sichuan Opera experienced a decline and revival. Based on inheriting tradition, modern Sichuan opera constantly innovates and develops. Many Sichuan Opera actors constantly explore and innovate in their performance skills and artistic expression, attempting to integrate modern elements into traditional Sichuan Opera, bringing a richer audio-visual experience to the audience. By understanding the development process and artistic characteristics of Sichuan Opera Jiang Jie, we can better understand the unique charm and value of traditional Chinese culture. This study is based on literature research, supplemented by expert interviews. Based on the theories of ethnomusicology and music anthropology, this study explores the unique cultural heritage of the local people through the study of the phenomenon of Sichuan opera music. Based on typical

significant historical events, the development history of Sichuan Opera Jiang Jie can be divided into the following seven stages: The embryonic stage, the Formation stage, the Development stage, the Maturity stage, The prosperous stage, the Exploration stage, and The new era stage.

7.1.2 The Musical Characteristics of Jiang Jie in Sichuan Opera

The musical characteristics of the Sichuan opera Jiang Jie are very unique and are one of its important artistic expressions. Firstly, the Sichuan opera Jiang Jie emphasizes the mastery of scale in musical expression, emphasizing that the highest level of singing is speech, making music and drama perfectly integrated. In the transition of music, the play strengthens the expressive power of the characters, fully considering the needs of character shaping, plot development, and audience aesthetics. Secondly, the Sichuan opera Jiang Jie employs a high-pitched solo style of Sichuan opera in its vocal processing. In addition, the drama also heavily draws on the guiding board, fast board, and clear board structures of Sichuan opera, greatly enriching the melody of the entire drama, promoting its continuous development and changes, and making the story more dramatic with contradictions and conflicts. The musical characteristics of the Sichuan opera Jiang Jie are one of its important artistic expressions. By grasping the scale and singing techniques, using the high-pitched solo style of Sichuan opera, and borrowing from the plate structure of Sichuan opera, the drama successfully showcases the charm of music, allowing the audience to better feel the plot and the emotions of the characters. At the same time, the drama also uses a large number of Sichuan folk songs as a creative basis and motivation, making the music rich in local characteristics and ethnic flavor. Based on the traditional Chinese music theory and combined with relevant research, the following musical characteristics of Sichuan Opera Jiang Jie:

- 1) "Jiang Jie," like other Sichuan operas' "Gaoqiang (高腔)" music, emphasizes the use of percussion but adds string music as accompaniment, making the music more of a new era style without losing its traditional characteristics.

- 2) The song structure in "Jiang Jie" is generally two or three paragraphs, but the relationships and forms between paragraphs differ from Western music.

3) The lyrics of "Jiang Jie" are artistic language and usually rhyme. Sometimes the number of words in the lyrics is the same, and sometimes they differ. Sing in Sichuan dialect.

4) The range is roughly between c^1 to a^2 .

5) Like most Chinese music, Sichuan Opera "Jiang jie" emphasizes horizontal melodies and does not pay attention to vertical harmony. However, "Jiang Jie" has added a musical form called "roulette" not found in other Sichuan operas, making it more innovative and contemporary.

6) Jiang Jie has important red propaganda and educational significance, focusing on expressing love for the CPC and the New China.

7) "Jiang Jie" fully utilizes the vocal characteristics of "Gaoqiang (高腔)" in vocal art, and the high-pitched and powerful voice perfectly meets the personality and emotional needs of the character Jiang Jie.

7.1.3 Preservation and Transmission of Sichuan Opera Jiang Jie

As a part of China's intangible cultural heritage, Sichuan Opera Jiang Jie carries rich historical and cultural connotations and has high artistic value and cultural significance. Protecting and inheriting Sichuan Opera Jiang Jie is not only a respect and inheritance of traditional culture but also a contribution to human civilization. Based on the theory of ethnomusicology and musical anthropology, combined with the results of expert interviews and questionnaire survey, it is concluded that the preservation and transmission of Sichuan Opera Jiang Jie should start from the following aspects: first, cultural and policy support, legal preservation, and financial support should be provided; Secondly, education and training from relevant universities are also essential means, and of course, relevant experts can also take action on their own to do a good job in education and inheritance; In addition, it is necessary to make good use of modern digital information technology, conduct relevant research and publishing, and carry out performance and project planning for all preservation and transmission work to ensure stable and effective promotion of preservation and transmission.

7.2 Discussion

This section will discuss the similarities and differences in research methods or results relative to other references.

7.2.1 Research on the history of Sichuan Opera, Jiang Jie

In this thesis, the research on the history of Jiang Jie of Sichuan Opera summarizes the existing research results of the history of Sichuan Opera, systematically summarizes the development history of Sichuan Opera, and studies the development history of Jiang Jie of Sichuan Opera from the perspective and research methods of ethnomusicology and musical anthropology. Taking Sichuan Opera Jiang Jie as a musical phenomenon while studying the history of Sichuan Opera reveals the development and change of the society, history, and culture of the local people behind this musical phenomenon. This thesis tries to reveal the important role of Sichuan Opera and Sichuan Opera in the whole society in Chongqing through this unique cultural perspective, and then further explain the importance of the preservation and transmission of Sichuan Opera.

This research corresponds to Peng Juan and Peng Tao's (2020) analysis of the "Opera Song" and opera that Chinese drama (China Drama) mainly includes opera and drama, which is traditional Chinese drama. After long-term development and evolution, Sichuan Opera has become an important part of Chinese drama. Chinese classical opera is an important part of the Chinese national culture, which can be called the quintessence of Chinese culture. And corresponds Xu Youfei (2023) fully affirmed Jiang Jie's winning of the highest award in Chinese stage art, the Wenhua Award, in his article "Singing the Flavor of Sichuan Opera by Jiang Jie." He also fully acknowledged the efforts made by Chongqing Sichuan Opera House, as well as the lead actor and director of Sichuan Opera House, Shen Tiemei, in rehearsal and creation. Making red classics easy for audiences to empathize with and understand, Sichuan Opera's Jiang Jie endows her works with the characteristics of the times and shapes a Jiang Jie with rich inner emotions. And corresponds to Deng Yunjia(1993). In the general History of Chinese Sichuan Opera, drama music plays an irreplaceable role in shaping characters, expressing thoughts and feelings, and revealing the spirit or style of drama theme. Since the Song and Yuan dynasties, the themes, themes and even plays of all originated from Chinese culture.

7.2.2 Research on the musical characteristics of Jiang Jie in Sichuan Opera

In this thesis, the research on the musical characteristics of Jiang Jie in Sichuan Opera is based on the music of Sichuan Opera based on the previous research of Sichuan Opera music. This study combined with field survey and analyzes three important excerpts with typical significance based on the opinions of experts during the interviews. The conclusions have some similarities with the previous studies on high cavity in Sichuan opera. No one mentions the accessible and understandable language and music in the music of Jiang Jie's heroic temperament. The reason why the music of Sichuan Opera Jiang Jie is easy to understand and deeply rooted is closely related to this musical feature.

This research corresponds to Zhu Anqi (2023), who summarized the development, characteristics, and roles of the five types of vocal melodies in Sichuan Opera and proposed her own opinions on the problems existing in Sichuan Opera through internal analysis. And corresponds to Liao Jie(2022), in thinking caused by the Analysis of Three Domestic Musical Songs, which elaborated the analysis of three domestic original musical songs and the gains and losses of creation, and put forward and discussed the general mode of musical songwriting based on the experience of domestic and foreign musical songwriting. In terms of the theme design and penetration mode of musical songs, it can be divided into three designs and penetration modes of short sentences, paragraph and single; For the writing mode of dramatic songs, there are two styles of single and couplet; for the writing mode of comedy songs, it can be divided into three types: singing, blank and combination. Corresponds to Wei Jin (2023), who elaborated on the refining process of Sichuan Opera "Jiang Jie" in his article "Art Climbing from Plateau to Peak". First of all, the Libretto of Jiang Jie is very suitable for playing Sichuan Opera. Compared with the changes of other operas transplanted with Jiang Jie, Jiang Jie has the least changes to the script because Libretto has absorbed many elements of Sichuan Opera and Sichuan folk songs.

7.2.3 On The preservation and transmission of Sichuan Opera Jiang Jie

The third research goal of this thesis is about the preservation and transmission of Sichuan Opera Jiang Jie. Most of the related studies are on the preservation and transmission of Sichuan Opera or other operas, while few are conducted on the

preservation and transmission of a specific opera such as Jiang Jie. In addition, most of the studies on preservation and communication are based on the basis of literature research, while few propose practical and feasible preservation and communication strategies based on interviews with relevant experts and inheritors.

This research corresponds to He Tao (2023) dialectically analyzed the advantages and disadvantages of fragmented transmission of Sichuan Opera, and proposed strategies for its transmission from three aspects: audience segmentation, transmission platforms, and cross-border integration. The author discusses the rise and fall of Sichuan Opera, the fragmented transmission of Sichuan Opera, and then proposes strategies for its transmission. And corresponds to Du Jianhua (2018) reviewed the significance of Sichuan Opera over the past 40 years of reform and opening up. This article summarizes the efforts and historical and social significance of Sichuan Opera in inheriting and promoting excellent traditional Chinese culture over the past 40 years from the national and social perspectives. And corresponds to Hou Lu (2013) analyzed in "Analysis of the Development of Sichuan Opera in Chongqing" that since 1983, Chongqing opera has experienced a severe test. As an important part of Chongqing opera, Sichuan Opera is also one of the important intangible cultural heritage resources of Chongqing, which should attach great importance to its inheritance and promotion. And corresponds to Zhou Xuezheng, Yu Qian (2014) in the social value of Sichuan Opera "low rings", discusses the social value of Sichuan Opera, mainly characterized in the art education value, social education value, to the enthusiasm of the people to further enhance their love hometown, love the motherland, promote cultural consciousness and cultural confidence, consciously enhance the political accomplishment and ideological connotation, improve cultural grade and comprehensive quality.

7.3 Suggestions

7.3.1 General suggestions

7.3.1.1 The government can use this research result as a reference to formulate relevant measures for the preservation and transmission of Sichuan Opera Jiang Jie.

7.3.1.2 Schools can use this research result to delve deeper into the study of Sichuan opera, Jiang Jie.

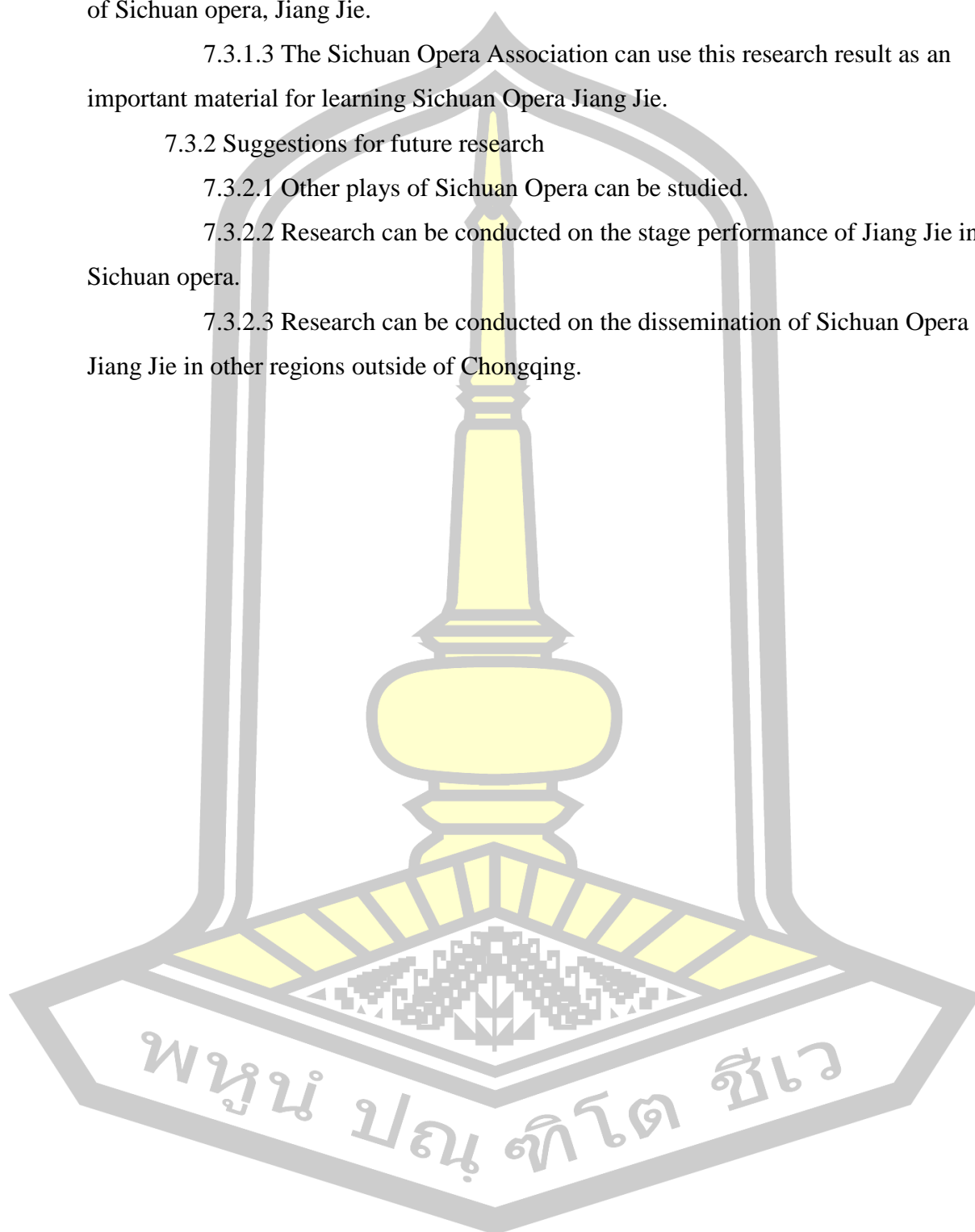
7.3.1.3 The Sichuan Opera Association can use this research result as an important material for learning Sichuan Opera Jiang Jie.

7.3.2 Suggestions for future research

7.3.2.1 Other plays of Sichuan Opera can be studied.

7.3.2.2 Research can be conducted on the stage performance of Jiang Jie in Sichuan opera.

7.3.2.3 Research can be conducted on the dissemination of Sichuan Opera Jiang Jie in other regions outside of Chongqing.



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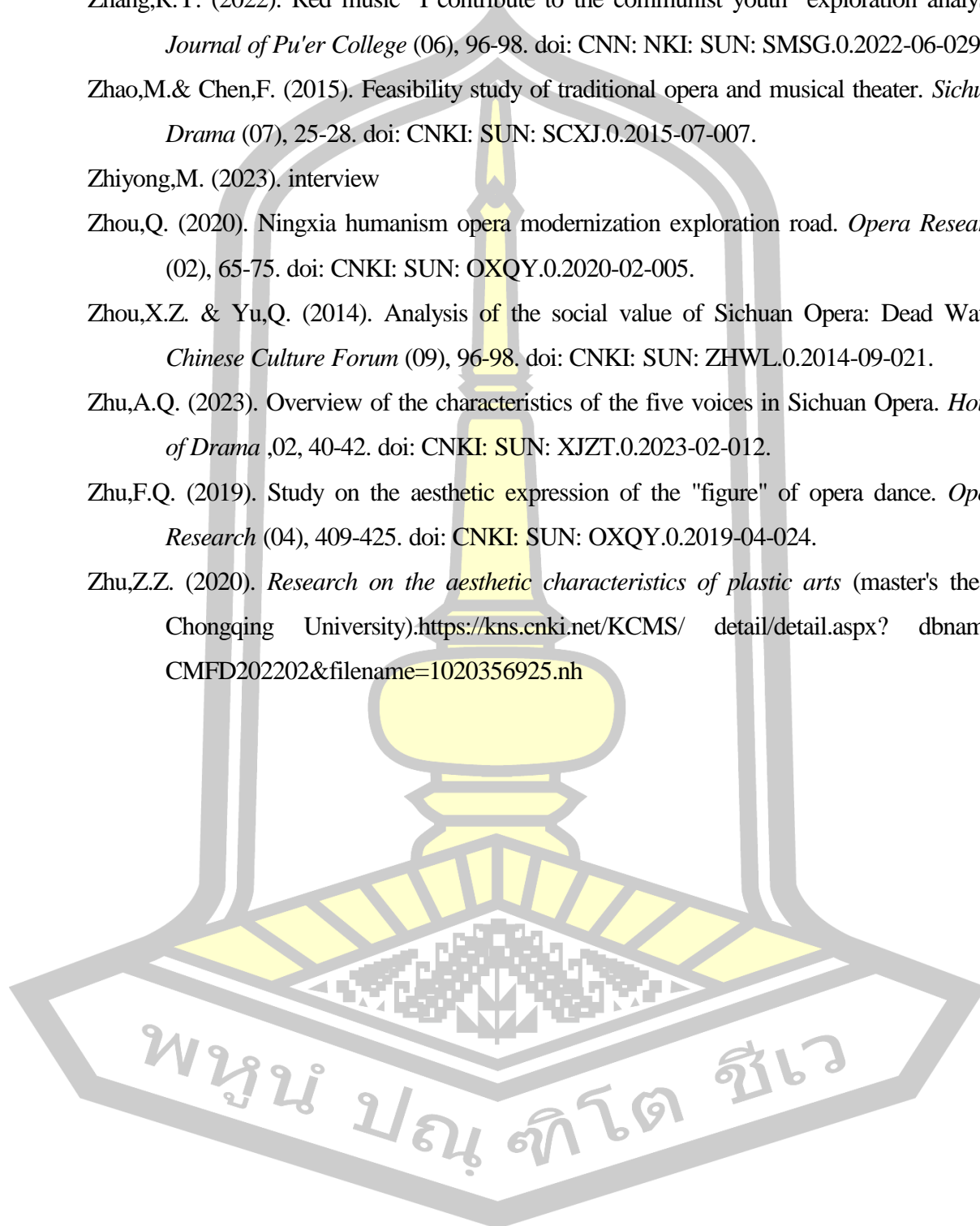
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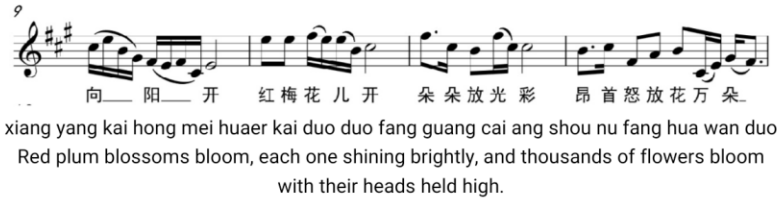
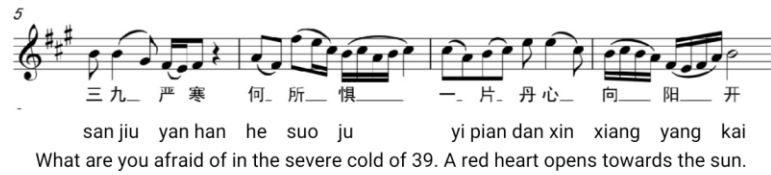
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APPENDIX



红 梅 赞
hong mei zan
Song of Red Plum





我 为 共 产 主 义 把 青 春 贡 献

wo wei gong chan zhu yi ba qing chun gong xian

I contribute my youth to communism



春 蚕 到 死 丝 不 断 留 赠 他 人 御 风 寒

chun can dao si si bu duan liu zeng ta ren yu feng han

Spring silkworms keep spinning until death. Leave it as a gift to others to keep warm from the cold and wind



蜂 儿 酿 就 百 花 蜜 只 愿 香 甜 满 人 间

feng er niang jiu bai hua mi zhi yuan xiang tian man ren jian

Bees brew honey from a hundred flowers May the fragrance and sweetness fill the world



满 人 间

谁 不 盼 神 州 辉 映 新 日 月

man ren jian

shui bu pan shen zhou hui ying xin ri yue

Fill the world. Who doesn't expect the new sun and moon to shine in the divine realm



谁 不 爱 中 华 锦 绣 好 河 山 正 为 了 东 风 浩 荡 人 欢 笑

shui bu ai zhong hua jin xiu hao he shan zheng wei liao dong feng hao dang ren huan xiao
Who doesn't love the beautiful scenery of China. Just for the sake of the East Wind and the people's laughter.



面 对 着 千 重 艰 险 不 辞 难 正 为 了 祖 国 解 放

mian dui zhe qian chong jian xian bu ci nan zheng wei liao zu guo jie fang

Faced with a thousand hardships, it is not difficult to say. Just for the liberation of the



hong ri zhao da di yuan jiang zhe man qiang re xue ran shan chuan ran shan chuan
the red sun shines on the earth, and I am willing to dye the mountains and rivers with
passion.



fen sui ni jiu shi jie nu yi de suo lian wei hou dai huan lai na
Crush your old world, the chains of slavery. To exchange for a happy tomorrow



xing fu de ming tian xing fu de ming tian
for future generations. A happy tomorrow.



wo wei zu guo sheng wo wei ge ming zhang wo wei gong chan zhu yi ba qing chun gong xian ba
I was born for my country, grew up for the revolution, and contributed my youth to
communism.



qing chun gong xian bu dan xian rong hua fu gui bu liu lian an le wen nuan
Not greedy for glory, wealth, and warmth, not clinging to peace and warmth,



wei wu bu qu pin jian bu yi bai zhe bu nao zhi ru shan fu tang dao
unyielding in power and martial arts, steadfast in poverty and poverty,



huo zhi qing yuan zao ba sheng si zhi deng
indomitable in perseverance, determined like a mountain, willing to go through fire and
water. Let life and death be taken lightly.



xian yi sheng zhan dou wei ge ming bu jue xin ku zhi jue tian
A lifetime of fighting, not feeling hard but feeling sweet.



五 洲 人 民 齐 欢 笑
 wu zhou ren min qi huan xiao
 People from all over the world laugh together



不 要 用 哭 声 告 别 不 要 把 眼

bu yao yong ku sheng gao bie bu yao ba yan

Don't cry goodbye. Don't throw away your tears lightly.



泪 轻 抛 青 山 到 处 埋 忠 骨
 lei qing pao qing shan dao chu mai zhong gu

The green mountains bury loyal bones everywhere.



天 涯 何 处 无 芳 草

tian ya he chu wu fang cao

Where is the end of the world without fragrant grass.



黎 明 之 前 身 先 去 脸 不 变 色

li ming zhi qian shen xian qu lian bu bian se

Go before dawn. Face does not change color,



心 不 跳 漫 天 朝 霞 照 着 我 胸 中 万 杆

xin bu tiao man tian zhao xia zhao zhe wo xiong zhong wan gan

heart does not jump. The morning glow shines on me, and thousands of



红 旗 飘 红 旗 飘

hong qi piao hong qi piao

red flags float in my chest.



回首平生无憾事 只恨不能亲手把新社会来建造

hui shou ping sheng wu han shi zhi heng bu neng qin shou ba xin she hui lai jian zao
Looking back on my life, I have no regrets. I just wish I could not personally build a new



只恨不能亲手把新社会来建造

zhi heng bu neng qin shou ba xin she hui lai jian zao
society. I just wish I could not personally build a new society.



到明天山城解放 红日高照 请代我向党来汇报

dao ming tian shan cheng jie fang hong ri gao zhao qing dai wo xiang dang lai hui bao
Tomorrow, the mountain city will be liberated and the red sun will shine brightly. Please
report to the party on my behalf.



就说我永远 是党的儿女 我的心永远和母亲在一道

jiu shuo wo yong yuan shi dang de nv er wo de xin yong yuan he mu qin zai yi dao
Just say that I will always be the daughter of the Party, and I will always be with my
mother.



能把青春献给党 正是我无上的荣耀 无上的荣耀

neng ba qing chun xian gei dang zheng shi wo wu shang de rong yao wu shang de rong
It is my supreme honor to dedicate my youth to the Party.



耀到明天 家乡解放 红日高照 请代我向

yao dao ming tian jia xiang jie fang hong ri gao zhao qing dai wo xiang

Tomorrow, my hometown will be liberated and the red sun will shine brightly. Please



同志们来问好 就说在建设祖国的大道上我的心

tong zhi men lai wen hao jiu shuo zai jian she zu guo de da dao shang wo de xin
greet my comrades and say that my heart will always be with my comrades on the road

56

 永 远 和 战 友 们 在 一 道 我 祝 同 志 们 身 体 永 健 康 为 革 命
 yong yuan he zhan you men zai yi dao wo zhu tong zhi men shen ti yong jian kang wei ge ming
 to building our motherland. I wish comrades eternal health and make many contributions

60

 多 多 立 功 劳 立 功 劳
 duo duo li gong lao li gong lao
 to the revolution.

65

 到 明 天
 dao ming tian
 Tomorrow,

69

 到 明 天 全 国 解 放 红 日 高 照 请 代 我 把
 dao ming tian quan guo jie fang hong ri gao zhao qing dai wo ba
 when the national liberation red sun shines brightly, please take care of

74

 孩 子 来 照 料 告 诉 他 胜 利 得 来
 hai zi lai zhao liao gao su ta sheng li de lai
 the child for me, tell him that victory is not easy,

79

 不 容 易 莫 把 这 战 斗 的 年 月 轻 忘
 bu rong yi mo ba zhe zhan dou de nian yue qing wang
 and not forget the years of this battle.

84

 掉 告 诉 他 当 好 革 命 接 班 人
 diao gao su ta dang hao ge ming jie ban ren
 Tell him to be a good successor to the revolution



and not disappoint the expectations of the people, guided by the Party.



Clouds and waters stir up a raging tide, wind and thunder shake, and spring arrives.



One person fell and ten thousand people started, setting fire to the sky.



Reorganize the mountains and rivers to open up the path of happiness. Beautiful sun and blue sky,



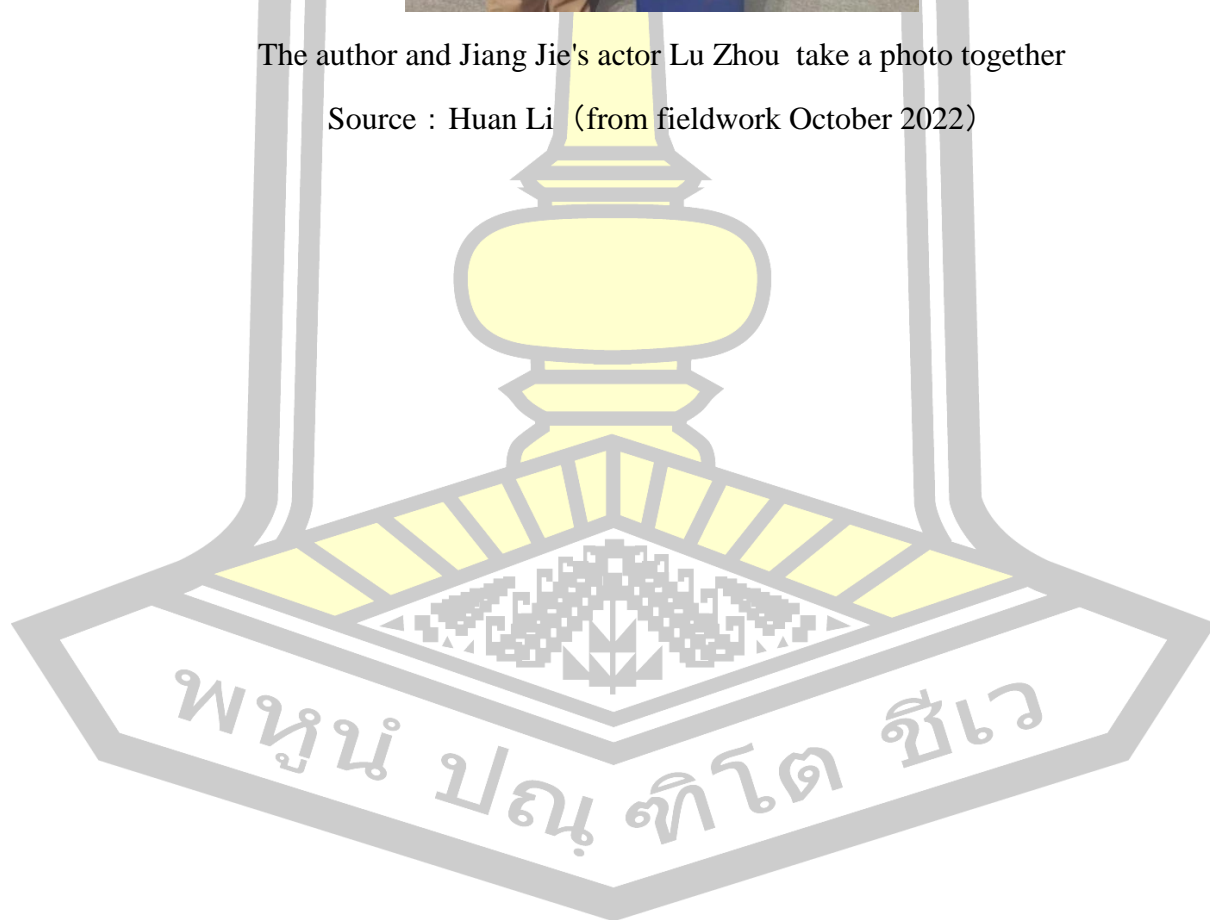
people from all over the world are laughing together.





The author and Jiang Jie's actor Lu Zhou take a photo together

Source : Huan Li (from fieldwork October 2022)





The author and Lu Zhou

Source : Huan Li (from fieldwork April 2023)





The author and Lan Lu

Source : Huan Li (from fieldwork April 2023)



The author and Zhiyong Min

Source : Huan Li (from fieldwork April 2023)



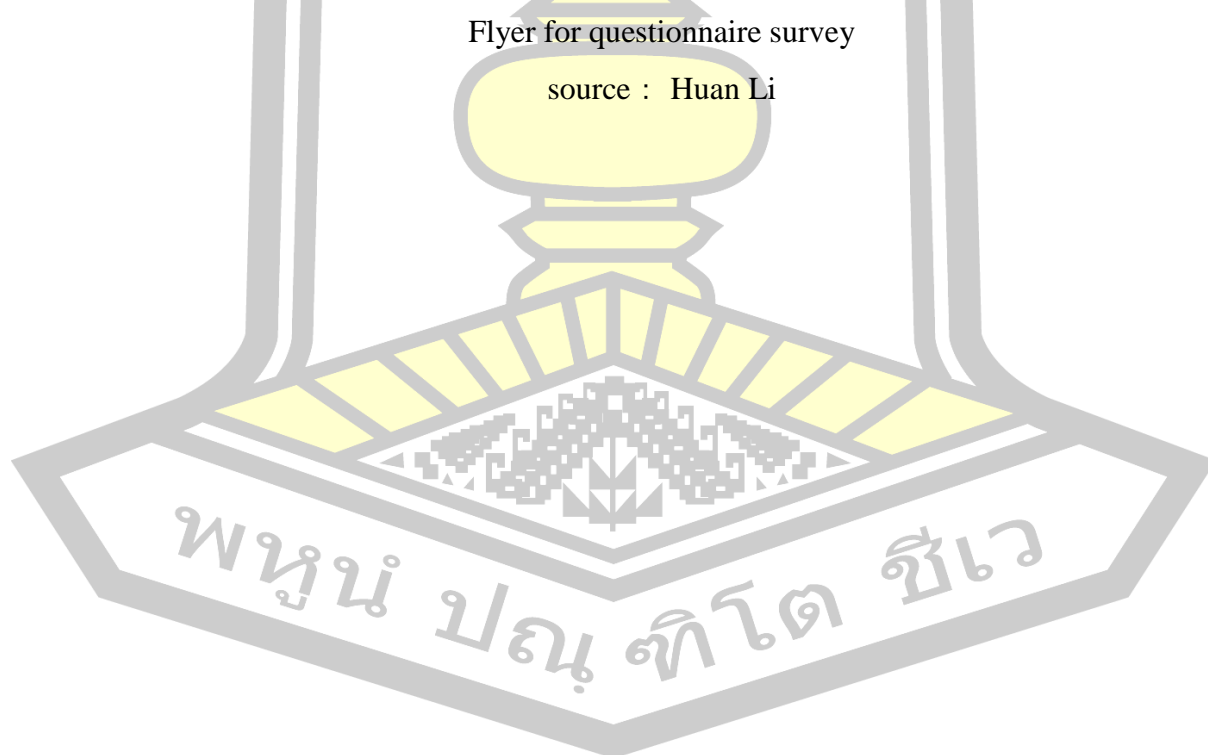
The author and Yubin Hug

Source : Huan Li (from fieldwork April 2023)



Flyer for questionnaire survey

source : Huan Li



Investigation on the Transmission and Current Situation of Sichuan Opera

Jiqng Jie

Dear participants, thank you for taking the time to participate in our survey on the inheritance of Sichuan Opera Jiang Jie . The entire survey may take you 2-5 minutes. Thank you for providing valuable data and feedback. This survey will provide data and assistance for the inheritance and innovation of intangible cultural heritage Sichuan Opera Jiang Jie . 1. The survey is anonymous, and we guarantee that your personal information will not be disclosed. 2. Please provide authentic and effective data, which will be beneficial for the preservation and transmission of Sichuan Opera Jiang Jie . The valuable data and opinions you provide are crucial for our research. If you have any questions or concerns, please feel free to contact us at any time. Wishing you a happy work and life! Everything goes smoothly!

*

1, Your gender is:

male

female

*

2, May I ask your age

17 years old and below

18-30 years old

31-40 years old

41-60 years old

61 years old and above

*

3, May I ask what your profession is

student

Opera related practitioners

State-owned enterprises/public institutions

White collar/office workers

Freelancing

other

*

4,Your monthly income is approximately:

Below 3000

3001-5000

5001-10000

10000-20000

Over 20000

*

5,Your main place of work and life is in

Sichuan Chongqing region

Surrounding Sichuan and Chongqing

Other places

*

6,Do you know that you have any knowledge or exposure to Sichuan opera

Jiang Jie

know

Never had contact with

*

7,The reason why you think you haven't been exposed to Sichuan opera Jiang

Jie at all may be because

Not paying attention to any cultural or entertainment forms

Pay attention to other cultural and entertainment forms, and have not paid attention to traditional Chinese opera or Sichuan Opera Jiang Jie

I have followed other traditional Chinese operas and have not followed Sichuan Opera Jiang Jie

*

8,How did you learn about and come into contact with Sichuan opera Jiang Jie? Multiple Choice Questions

Television networks and other media

Among elders or other populations

In books and newsthesiss

other

*

9, Do you have a desire to watch Sichuan Opera performances after learning about it?

Not very interested

I want to see it, but I haven't seen it yet

I have seen it

*

10, After learning about Sichuan Opera Jiang Jie, have you watched any form of performance in Sichuan Opera Jiang Jie?

I just know that I haven't seen any form of performance

Watched Sichuan Opera Jiang Jie performances

*

11, What forms of performances have you seen in Sichuan Opera Jiang Jie?

[Multiple Choice Question]

I have only seen unique skills such as changing faces or spitting fire

I have watched Sichuan Opera Jiang Jie excerpts

Have watched the complete play

*

12, If you have watched Sichuan Opera's face changing or fire spitting, would you want to further understand Sichuan Opera because of the excitement of face changing or fire spitting?

I didn't think changing my face or spitting fire was too exciting

Just watch the face changing and spitting fire, there's no need to further understand

Changing one's face and spitting fire is very exciting, and I want to further understand Sichuan Opera

*

13, Where did you watch the Sichuan Opera Jiang Jie performance? [Multiple Choice Question]

Television networks and other media

Professional Theatre

teahouse

Other places

*

14, Do you think the Sichuan Opera Jiang Jie performance is wonderful

Very exciting

Not bad

I can't bear to watch it at all

*

15, The main reason why you think Sichuan Opera Jiang Jie performances are not attractive to you may be

Unable to understand

What the elderly see is outdated

The pace is too slow, wasting time

Other reasons

*

16, What attracts you to Sichuan Opera Jiang Jie performances is (multiple choices are available) [at least one choice]

music

plot

Line

clothing

other

*

17, Would you like to introduce Sichuan Opera Jiang Jie to your family and friends, and recommend them to watch it?

like

Not willing

*

18, Do you think Sichuan Opera Jiang Jie, a traditional genre of drama, still has significance and value in contemporary times and should be protected and inherited

Meaningful, when doing our best to protect

It doesn't matter, let it be natural

It's meaningless, there's no need to protect it

*

19, Sichuan Opera Jiang Jie is performed every Saturday or weekday at Sichuan Theater, Chengdu Chuan Theater, and Chongqing Chuan Theater, with ticket prices ranging from 40 to 128. Would you like to go and watch a Sichuan Opera Jiang Jie performance on site?

No, the ticket price is too expensive

No, the ticket price is acceptable. The distance is too far

Not going, for other reasons

I will go. I didn't know where to see it before

I will go, but for other reasons, I haven't been there before

*

20, What aspects do you think should be improved in order to protect Sichuan Opera Jiang Jie

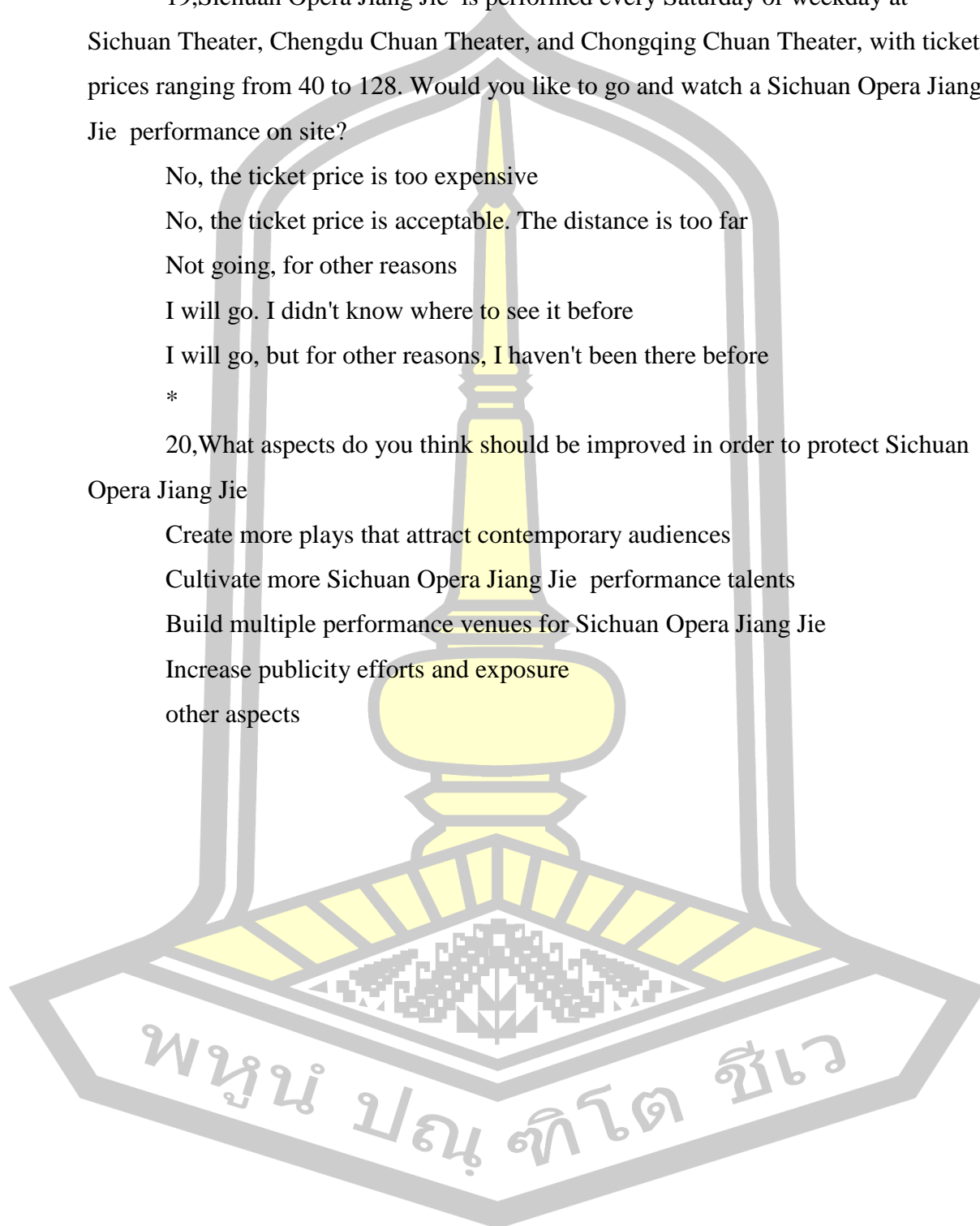
Create more plays that attract contemporary audiences

Cultivate more Sichuan Opera Jiang Jie performance talents

Build multiple performance venues for Sichuan Opera Jiang Jie

Increase publicity efforts and exposure

other aspects



Interview Question List

No.	Question
1	When and where did Sichuan Opera originate?
2	What types of Sichuan Opera can be divided according to its form?
3	How many works are the Sichuan Opera there?
4	What are the representatives of Sichuan Opera?
5	What is the difference in the sound of Sichuan Opera?
6	What are the differences in the accompaniment methods of Sichuan Opera?
7	What are the main musical instrument in Sichuan Opera?
8	What is the most famous contemporary Sichuan Opera artist?
9	What is the musical form of contemporary Sichuan Opera?
10	What are the changes in the contemporary Sichuan Opera performance?
11	What is the current development status and deficiency of Sichuan Opera?
12	What do the government, theaters and performers need to do to inherit and promote Sichuan Opera?

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