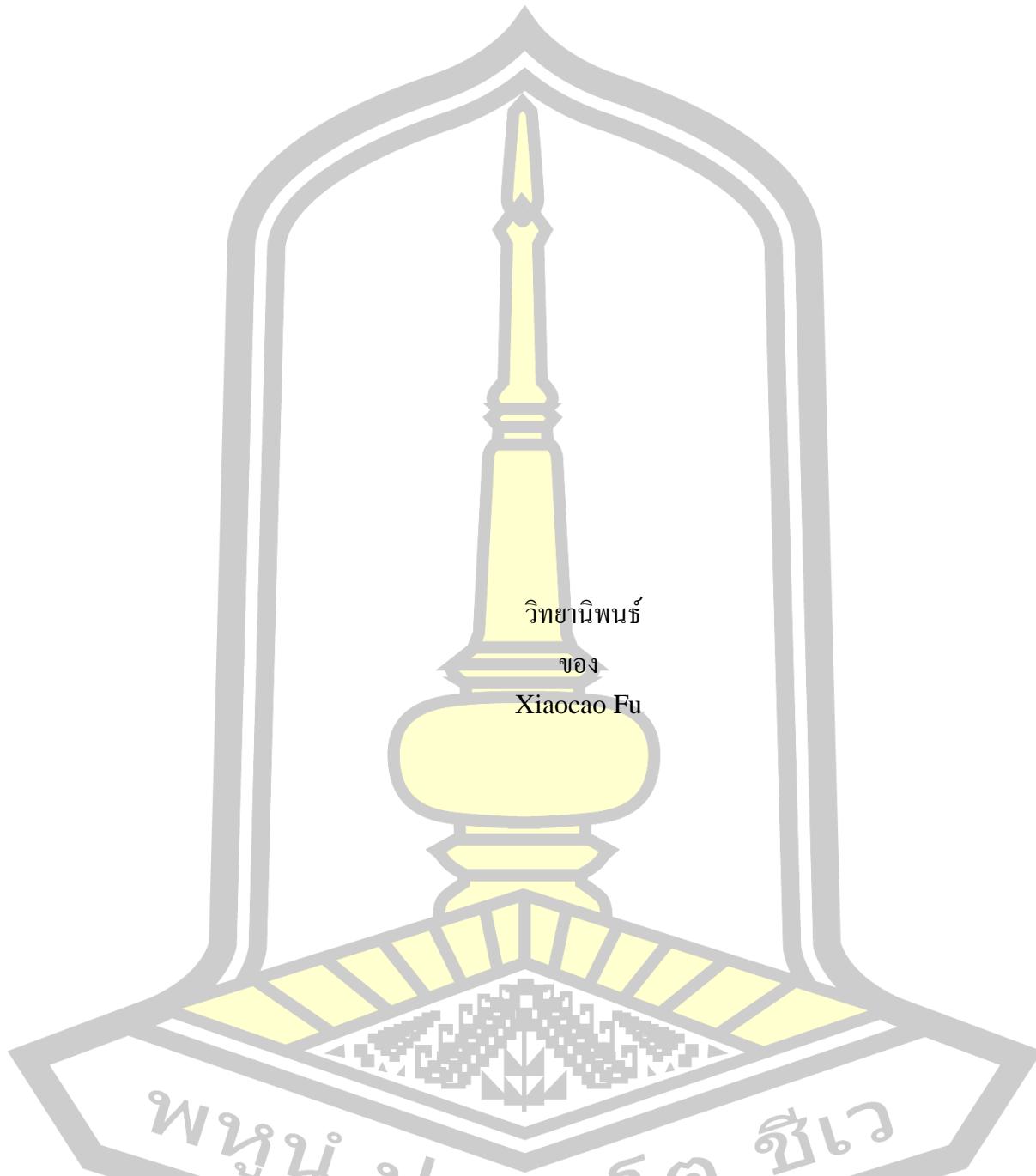


A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

January 2024

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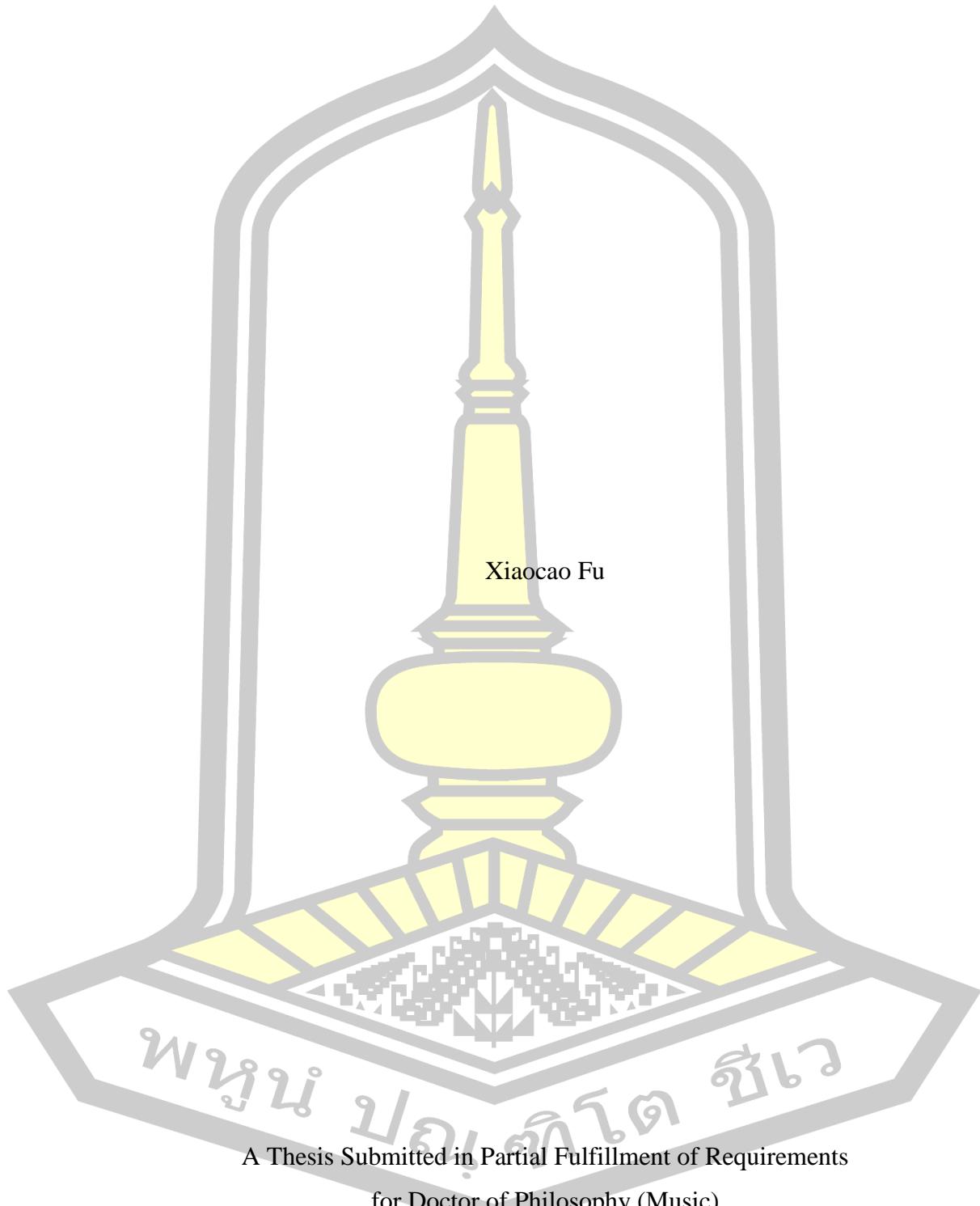


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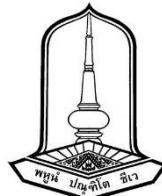
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Music of Jinghe Opera, Jingzhou City, Hubei Province, China



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

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ABSTRACT

This study adopts musicology and ethnomusicology research, through field investigation with informant to collect data and through music analysis to study music ontology. There are three research objectives are 1) to investigate current conditions, 2) to analyze music characteristics, 3) to explore transmission methods of Jinghe Opera. This study is of a qualitative research method. Interviewing and observation were used as research tools. 9 key informants were selected, the study results are as follows:

Firstly, Jinghe Opera originated in the second year of Yongle of Ming Dynasty (1404), Jingzhou Mass Art Museum has collected 421 manuscripts donated by 3 transmitters. Market environment is lacking, and the protection and dissemination are mainly protected within the system and implemented by the Mass Art Museum.

Secondly, Jinghe Opera classic section "Kai Tie Gong", its mode is "pentatonic scale" add "Bian Gong", the center tone is b E Gong, the directions of the melody line with "downward" for the most, seven interval leap into the most, rhythm and beat reflects the characteristics of " Ban Shi variation" of musical form, structure, rhythm and beat. the role of "Wen Chang" accompaniment is to "Tuo Qiang Bao Diao" "Jie Zi Guo Men" and " Jie Zi Xing Xian", "Wu Chang" accompaniment echoes the rhythm of the melody or hits the "Luo Gu Jing".

Thirdly, From perspectives of research, system, recording, production, promotion, and so on, the researcher sorted out some suggestions on transmission methods.

Keyword : Jinghe Opera, Current Status, Music Characteristics, Transmission Methods

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Xiaocao Fu

ພ້ອນ ປະ ດີ ຂ່າວ

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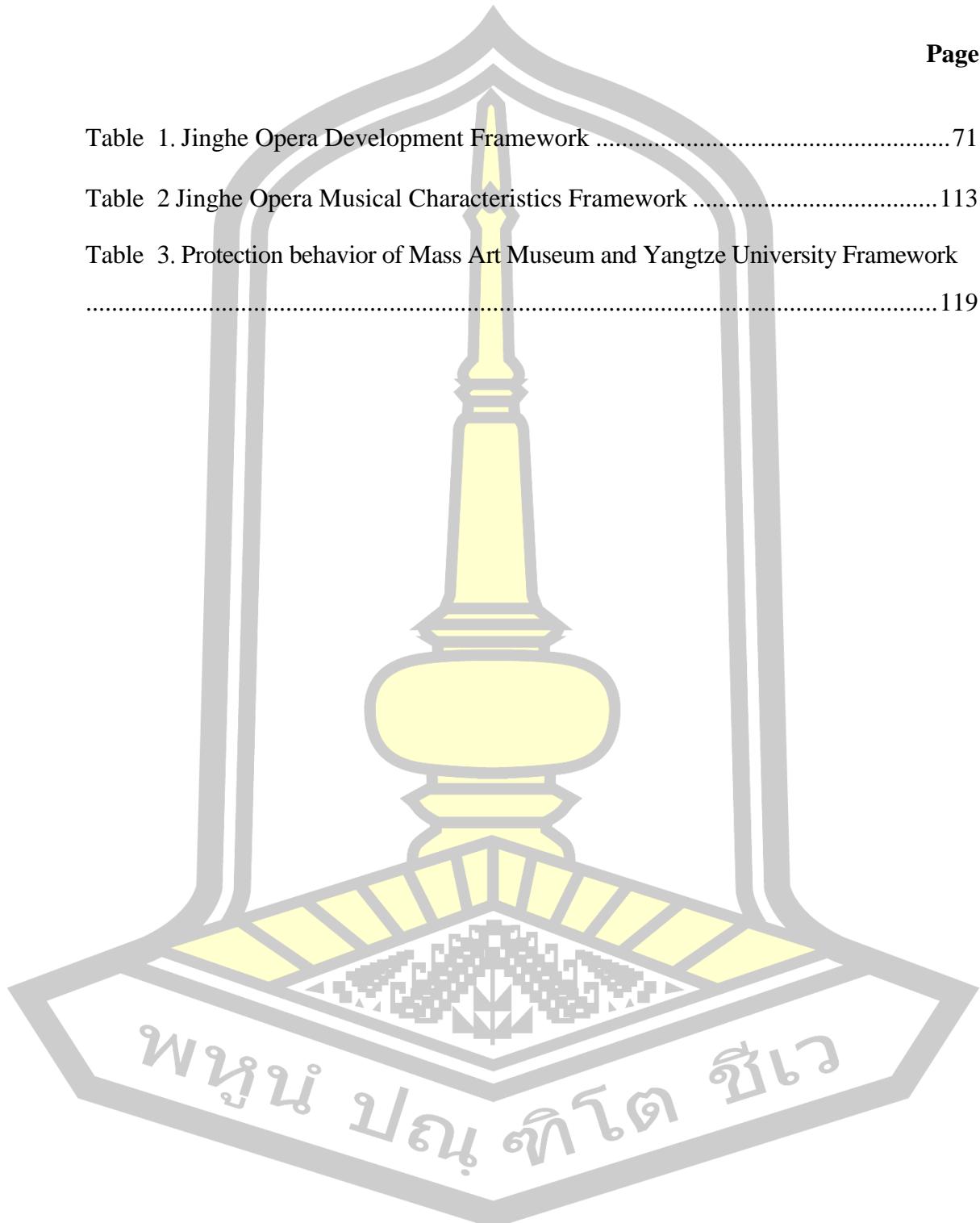
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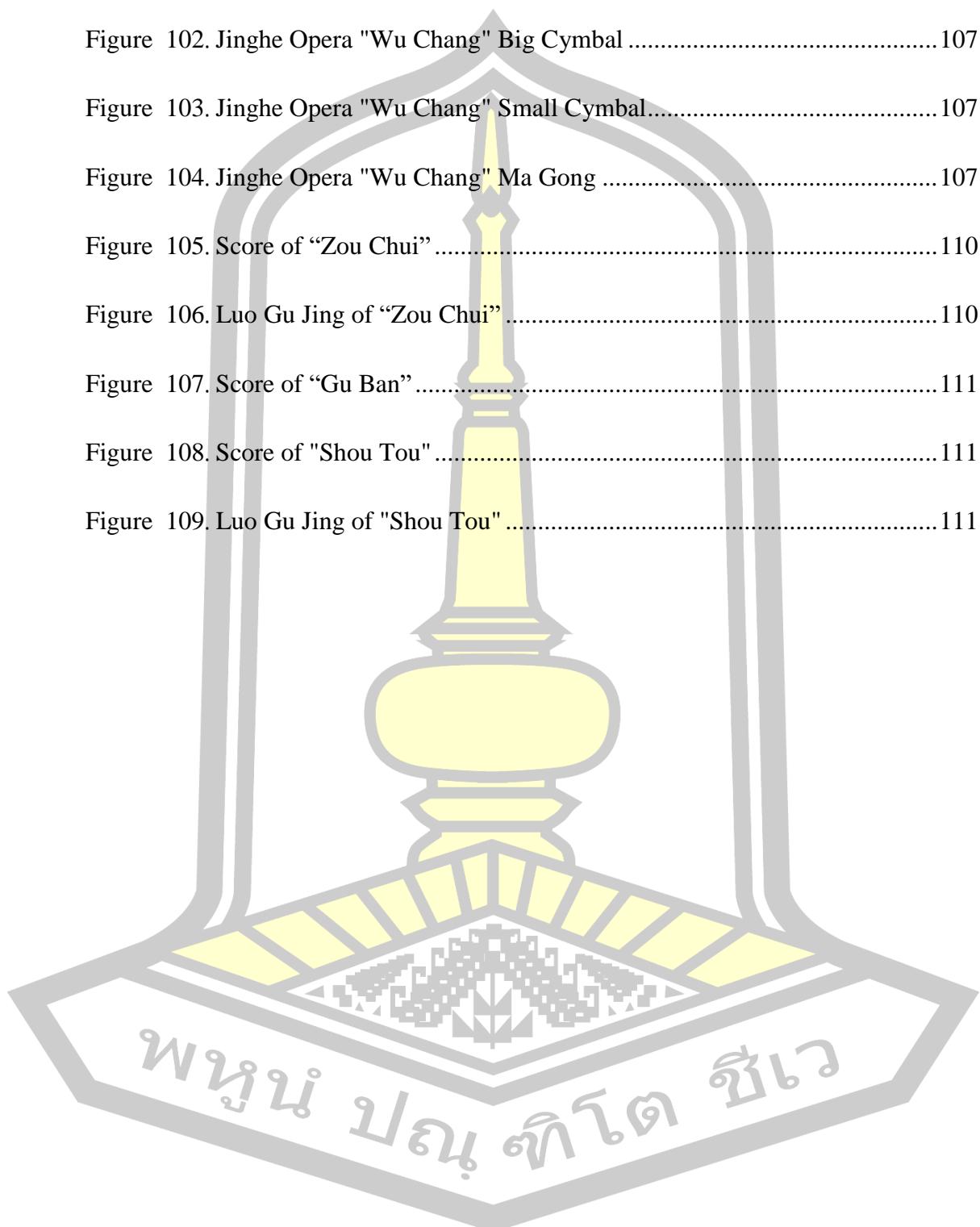
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CHAPTER I

Introduction

1. Background of research

Jingzhou is the origin of Jingchu culture with a long history and splendid culture. People in Jingchu have been advocating culture and art since ancient times, and the folk customs have promoted the development of culture and art.

Jinghe Opera, as an ancient local opera, shows a complete process of formation, development, prosperity, neglect and transmission in Jingzhou. Jinghe Opera is popular in the Jinghe Section of the middle reaches of the Yangtze River. It got its name because of its location. In history, it had such names as Shanghe Lu zi, Da Tan and Da Tai Opera, and was officially named Jinghe Opera in 1954. Jinghe Opera was composed of high tone, Kun tone, tunic south road, north road), and mixed tones. By the early Qing Dynasty, the "north-south combination" of Chu tone and Qin tone was basically completed, forming the "north-south road" of Jinghe Opera tunic. The stage language of Jinghe Opera is mainly lishui official dialect or Jingzhou spoken language. The singing style is high, loud and imposing. The music blends with the north and south, and the singing words and daobai are popular and charming. Jinghe Opera was included in the second batch of National Intangible Cultural Heritage list in 2008. (Pang, X. F. 2018)

At present, Jinghe Opera is facing several major problems:

The first, transmission crisis. Transmission crisis mainly refers to transmission crisis caused by the serious aging of transmitters of intangible cultural heritage projects. At present, faced with the awkward situation of no successor, the average age of the troupe's artists is 80 years old, and there is no successor. Even if there is a successor, it is only a formal succession, not a real sense of transmission, let alone innovative development. The second, audience crisis. Jinghe Opera used to have a large audience, but with the progress of The Times and the integration of Chinese and western culture, the traditional life style has changed, and Jinghe Opera has lost its cultural soil and audience base. It has become a "one-man show" for the old artists to entertain themselves, and the artistic and cultural products displayed have completely failed to

meet the aesthetic requirements of modern people. The third, preservation crisis. The traditional way of book preservation has its obvious disadvantages, in addition to the medium is easy to destroy, the preservation time is also limited. Since the last century, the emergence of modern electronic media has updated the preservation method. However, as time goes by, the recording and video documents of intangible cultural heritage projects also begin to appear such problems as recording distortion and color fading, and even the disks are easy to be damaged, which is not conducive to long-term preservation. (Lu, C. 2014)

As a traditional opera of Jingzhou, the music of Jinghe Opera represents the typical style of Jingzhou music. In view of the above content, the researcher has carried out a comprehensive and detailed study on Jinghe Opera from the aspects of current status, musical characteristics and transmission methods.

2. Objective of research

- 2.1 To investigate current status of Jinghe Opera, Jingzhou City, Hubei Province, China.
- 2.2 To analyse music characteristics of Jinghe Opera, Jingzhou City, Hubei Province, China.
- 2.3 To sort out transmission methods of Jinghe Opera, Jingzhou City, Hubei Province, China.

3. Question of research

- 3.1 What is current status of Jinghe Opera?
- 3.2 What are music characteristics of Jinghe Opera?
- 3.3 What are transmission methods of Jinghe Opera?

4. Benefit of research

- 4.1 By studying current status of Jinghe Opera, more people have had a comprehensive understanding of Jinghe Opera's present.
- 4.2 By studying music characteristics of Jinghe Opera, more people have had a comprehensive understanding of the composition and characteristics of Jinghe Opera music.

4.3 By studying the scientific and reasonable transmission methods of Jinghe Opera, more people have learned about the commercial value and future development direction of Jinghe Opera music.

5. Definition of terms

5.1 Jinghe Opera

It refers to Jingzhou Jinghe Opera. In China, Jinghe Opera has two meanings, one is the first batch of national intangible heritage "(Lixian) Jinghe Opera" declared by Hunan in 2006, the other is the national intangible heritage expansion project "Jinghe Opera" declared by Hubei Jingzhou in 2008, the "Jinghe Opera" studied in this dissertation is the latter.

5.2 Current status

It refers to the brief history of Jinghe Opera and the current status in all aspects. In the fourth chapter of the dissertation, the researcher has briefly explained the brief history of Jinghe Opera, but the focus is on its current status, including its transmitters, manuscripts, institutional environment, teaching status and other aspects of the study.

5.3 Music characteristics

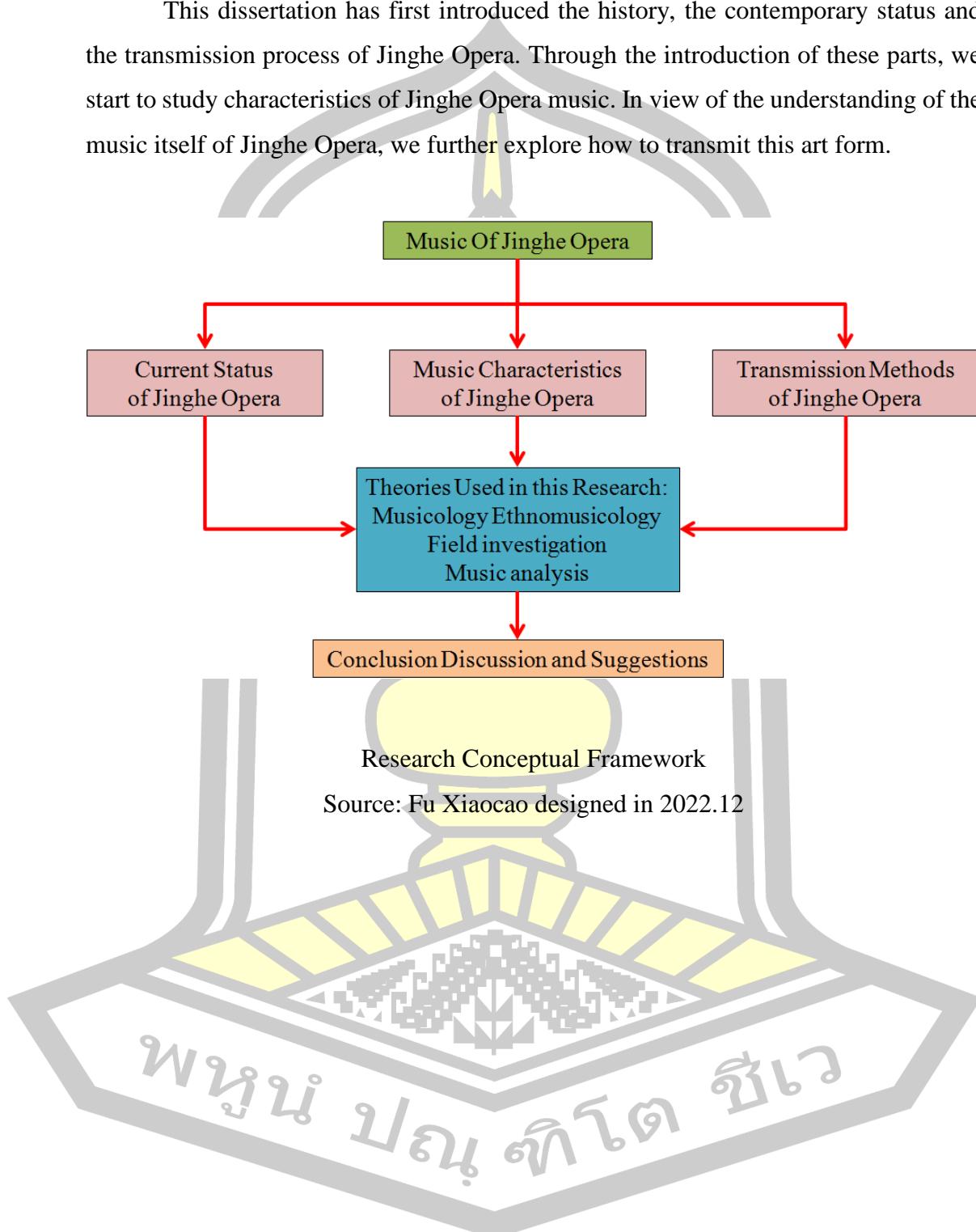
It refers to the characteristics of Jinghe Opera in both vocal singing and instrumental accompaniment. Opera is a comprehensive art, this dissertation studies Jingzhou local opera Jinghe Opera, mainly to study its music. The researcher studied the music of Jinghe Opera from Singing, "Wen Chang", and "Wu Chang". And each aspect is subdivided into several parts, through a detailed, comprehensive and in-depth analysis of the music, the complete presentation of Jinghe Opera music style, for further understanding and research of Jinghe opera lay a foundation.

5.4 Transmission

It refers to the way and method of spreading Jinghe Opera music, especially the better transmission and protection of excellent Jinghe Opera works. According to the characteristics of the development of the times, it can be better taught through advanced theories, tools and feasible channels.

6. Conceptual framework

This dissertation has first introduced the history, the contemporary status and the transmission process of Jinghe Opera. Through the introduction of these parts, we start to study characteristics of Jinghe Opera music. In view of the understanding of the music itself of Jinghe Opera, we further explore how to transmit this art form.



CHAPTER II

Literature Review

In this study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics.

1. The General Knowledge of Jingzhou City, Hubei Province, China
2. The General Knowledge of Jinghe Opera in China
3. The Transmission Way of Opera in China
4. Society and Culture of Jinghe Opera Music in China
5. Theories Used in this Research
6. Documents and Related Research

1. The General Knowledge of Jingzhou City, Hubei Province, China

1.1 City history

Jingzhou, formerly known as "Jiangling", is a prefecture-level city in Hubei Province. It was the location of the capital of the State of Chu during the Spring and Autumn Period and the Warring States Period. On both sides, in the middle reach of Yangtze river is located in the central and southern Hubei province, jianghan plain hinterland, the State Council released the first batch of 24 historical and cultural city China, one of China's excellent tourism city, national garden city, an important port city of the Yangtze river middle reaches, the important industrial base and the southern and central China light textile base, known as "the Yangtze river economic strip waist," said. Jingzhou has a long history and splendid culture. With a history of more than 2,600 years, the city is the birthplace of chu culture and the center of three Kingdoms culture.

In 2012, it was selected as one of the "2012 Top 200 Cities with Chinese Characteristics". As of October 2012, Jingzhou has jurisdiction over two districts (Jingzhou and Shashi), three counties (Jiangling, Gong'an and Jianli), three cities (Songzi, Shishou and Honghu) and one economic development zone (Jingzhou Economic Development Zone), with a total population of 6.4 million, including the

central urban area of 66.4 square kilometers and a population of 904,200. (Chen, Y. B. 2003)

1.2 Geography

Jingzhou city is located in $111^{\circ}15'$ east longitude - $114^{\circ}05'$, $29^{\circ}26'$ north latitude - $31^{\circ}37'$. Located in central and southern Hubei Province, the hinterland of Jianghan Plain, the Yangtze River runs through the city from west to east, with a total length of 483 kilometers. Jingzhou connects Wuhan in the east, Yichang in the west, Changde in Hunan in the south, Jingmen and Xiangyang in the north. The total area is 14,100 square kilometers, of which 78.7% are plain lakes and 21.1% are hilly and mountainous areas

Jingzhou takes the plain area as the main body, with an altitude of 20-50 meters and a relative height of less than 20 meters. Hills are mainly distributed in Songzi Old City, Wangjiaqiao, Sijiachang and Jingzhou District Chuandian, Baoling, Shishou Peach Blossom Mountain and other places, 100-500 meters above sea level, 50-100 meters above sea level, low mountains are mainly distributed in southwest Songzi city and the junction of Hunan Province, about 500 meters above sea level.



Figure 1. Binyang Tower

Jingzhou Ancient City Wall

Source: Photograph by Fu Xiaocao (2022.01)

Jingzhou city is a subtropical monsoon climate zone. Sufficient light energy, abundant heat, long frost-free period. The total annual solar radiation of the city is 104-110 kcal/cm², the annual sunshine duration is 1800-2000 hours, the annual average temperature is $15.9-16.6^{\circ}\text{C}$, the annual frost-free period is 242-263 days, and the rainfall

in most years is between 1100-1300 mm. There are sufficient climatic resources for crops to grow. The precipitation from April to October accounts for 80% of the whole year, the amount of solar radiation accounts for 75% of the whole year, the accumulated temperature $\geq 10^{\circ}\text{C}$ is 80% of the whole year, and the climatic conditions of hydrothermal synchronization and agricultural production season are consistent, which is suitable for the growth and development of a variety of crops. (Du, J. 2018)

1.3 Entertainment customs

Jingchu area has been the hometown of music and dance since ancient times, folk culture and entertainment activities are very active. It is recorded in the Eastern Han Dynasty and the Southern Dynasty, under the social and historical conditions at that time, folk songs and dances were an integral part of sacrificial activities, whose function was to pray for blessings and eliminate disasters and suppress evil. Later, with the development of The Times, song and dance were injected into the social function of self-entertainment, so as a folk cultural entertainment, in Jingchu area has been widely spread.



Figure 2. Mashan folk song

One of the folk music types in Jingzhou National Intangible Cultural Heritage

Source: Fu Xiaocao Retrieved from Fieldwork (2022.06)

Chu Ying Du is the cultural center of Chu, Ying is full of songs, myths and legends, historical allusions, street talk, life stories can enter the song. Whether walking through the ancient city courtyard, or walking in the fields, you can hear the melodious and authentic singing everywhere. Jingzhou folk songs are rich in variety and quantity, and have high artistic value, many of which have become classics. Jingzhou folk dance

is singing and dancing. Its shape is mainly to imitate the biological forms in the water, It is close to life but with exaggerated humor, which is impressive. A number of folk songs and dances have been selected as national and provincial intangible cultural heritage. (Du, J. 2018)

2. The General Knowledge of Jinghe Opera in China

Jinghe Opera, a National Intangible Cultural Heritage, is a local traditional opera of Jingzhou, Hubei province, which integrates the advantages of local opera with "Kunqu opera" and "Gaoqiang opera". In the second year of Yongle in Ming Dynasty (1404), Jinghe Opera was performed in Shashi, known as "Chu Tune ". Wanli forty-three years (1615) Yuan Xiaoxiu once saw "Chu Tune" "Jin Chai" performance. During the period from the late Qing Dynasty to the Republic of China, famous opera troupes included Sanyuan Class and Taishou Class. Nowadays, teahouses and pubs often have local "Wei Gu" groups singing cappella for the masses. Jinghe Opera has three major tones: Nanlu, Beilu and Nan anti-Bei. The "Ban Shi" has "Dao Ban" "San Yan" "Yuan Ban" "Yao Ban" "San Liu" etc. The "Hang Dang" has four styles: Sheng, Dan, Jing and Mo. Commonly used "Qu Pai" about 150, "Tang Qu" 150. The lyrics and recitation are based on Jingzhou spoken language, including Jingbai, Subai and Chuanbai. Jinghe Opera is rich in traditional plays, including more than 500 copies. The study of the rise and fall of Jinghe Opera has a very positive social significance and humanistic value to reveal the relationship between opera art and social economic development, folk customs, people's psychology, cultural needs, and the identification of social ethics and moral standards. The study of Jinghe Opera tone, Qu Pai, Luo Gu Jing, instrument use, playing skills, etc., plays an important role in deciphering the code of music melody and interpreting the development and evolution of opera music. (Sang, J., & Xie, Sh. X. 2018)

Therefore, in Chapter V, the researcher have mentioned some special terms that are different from Western music theory, such as "Ban Shi" "Luo Gu Jing" etc. In traditional Chinese opera music, we are used to calling "rhythm and beat" "Ban Shi ", which is the product of highly "stylized" Chinese opera music, and "Luo Gu Jing" is to read out the content of percussion music in Chinese characters. In addition, all instrument accompaniments of blowing music and string music, are called "Wen Chang", such as

Huqin (Jinghu, Banhu, Erhu, etc.), Sanxian, Yueqin, Ruan, Pipa, Suona, Bamboo flute, Sheng, etc. The same is true of the musical instruments used in Jinghe Opera, mainly Hu Qin. Meanwhile, all instrument accompaniments of percussion music in traditional Chinese opera, are called "Wu Chang", and Jinghe Opera is no exception, the use of percussion instruments has "Bian Drum" "Tang Drum" "Ban" "Bang" "Tu Gong" "Big Gong" "Tu Cymbals" "Beijing Cymbals" "Small Gong" "Ma Gong", etc.



Figure 3. Tai Bai Guan Biao

Traditional Jinghe Opera Repertoire

Source: Fu Xiaocao Retrieved from Fieldwork (2022.06)

3. The Transmission Way of Opera in China

The transmission of traditional Chinese opera has the following characteristics

- :1. It is carried out in the way of "oral transmission" without music score; 2. Actors learn to sing mainly by following the master's singing and imitating by sentence; 3. Musicians do not rely on music to learn accompaniment, but mainly imitate and self-study. This kind of oral transmission was called "oral transmission" after 1949. (Hai, Z. 2001)

From the late Qing Dynasty to the beginning of the Republic of China, the media of opera has undergone significant changes. With the continuous rise of TV, Internet and other new media platforms, new entertainment content, China's traditional opera is also constantly using TV, screen, network new media to popularize and publicize. In the late Qing Dynasty and the early Republic of China, the publicity of opera focused

on the pursuit of commercial interests, while today, our dissemination and promotion of opera is more about the transmission and protection of traditional culture.

Be specifically divided into paper media and electronic media.

Paper media: playlists and newspapers

The playlist is now the programme, the programme book. As early as the Song Dynasty, there were advertisements for opera, when the rise of "Gou Lan Wa She" enriched People's Daily life. In the "Gou Lan", the performance club uses "Zhaozi" to publicize the performance content and attract audiences, which is similar to today's posters.

Paper operas appeared much later, generally believed to be in the late Qing Dynasty. In the early Qing Dynasty, there was no opera list, and the audience would ask the opera garden in advance about today's performance. In the late Qing Dynasty, in order to meet the demand of the audience, there were opera lists. As the commercial performances represented by professional performance venues such as tea gardens and opera houses are increasingly prosperous, under the impetus of commercial competition, printing and distributing opera lists has become a necessary publicity strategy for each opera garden. During the Period of the Republic of China, the content of the repertory was nearly complete, including the time, place, troupe, repertory and actors of the opera. If a famous actor in the troupe performs a solo play, the playlist has also been accompanied by the main character's lyrics. The play list has gradually become not only a way of advertising, but also an important means for actors to show their identity and status in the fierce industry competition.

Electronic media: radio, film, television, internet and mobile terminal.

The emergence of electronic media enables the recording of sound and image to be realized, and the transmission breaks through the limitations of time and space. Records, movies, TV, Internet and mobile terminals have all become new ways for the dissemination of opera.

At the end of the 19th century, the phonograph was introduced to China. In 1917, emi, the first record factory, was established in China. With the advent of records, opera has become an art that can be enjoyed repeatedly away from the scene. From 1917 to 1937, Chinese opera records flourished. The development and popularity of records had a great and extensive influence on the spread of Chinese opera at that time.

Since the publication of Dingjun Mountain by Tan Xinpei, the first film shot by Fengtai Photo Studio in China in 1905, opera film has experienced the development process of "opera documentary film", "stage documentary film" and "drama feature film" as a unique art form.



Figure 4. Tan Xinpei

Dingjun Mountain. The earliest Peking Opera film in China.

Source: Fu Xiaocao Retrieved from Fieldwork (2022.06)

After the founding of New China, opera films entered the peak of creation. There are many kinds of opera films, such as Peking Opera, Shaoxing Opera, Huangmei Opera, Henan Opera, Pingju Opera, Lv Opera, Kunqu Opera, Qinqiang Opera and Cantonese opera. These plays were widely spread throughout the country, thanks to the involvement of film. In the late 1960s and early 1970s, some model Peking Opera operas were made into films, forming a small climax of opera films.

With the further development of 3D film technology, drama film has ushered in a new chapter. Launched in July 2011, the Peking Opera film project, five years, ten classic Peking Opera have stepped onto the big screen. Farewell My Concubine, starring Shang Changrong and Shi Yihong, is China's first 3D Peking Opera film.

In recent years, blog, wechat and client apps have appeared one after another, making the spread way of opera more extensive and high-speed. In the era of "we media" advocated by Weibo and wechat, people stress that they are the publishers of

the content. Many opera fans upload their own opera materials and news, which facilitates the sharing and communication of opera culture. In addition, the interaction with famous opera actors on Weibo and wechat also enhanced the communication between the audience. (Xiang, Y. J. 2006)

4. Society and Culture of Jinghe Opera Music in China

Jingzhou has a long history and is the birthplace of the brilliant Chu culture. Since the 11th century B.C, to chu perish, its ancients in vast thrive on the earth, and work to operate more than eight hundred years, meanwhile, its capital more than four hundred years in Jingzhou and created the most brilliant history and splendid culture of chu state.

Jingchu people have been advocating culture and art since ancient times. In Yuan Dynasty, many Sanqu Opera artists were famous in Hubei and Hunan. In Ming Dynasty, the Liao king lived in Jingzhou for seven generations, which lasted for more than 160 years. The Liao king not only had places for banquet in his house, but also built amusement places in the Jingzhou city.

In the late Ming Dynasty, Jingzhou became the economic and trade center of Jianghan Plain, western Hubei and northwest Hunan. "Business road is drama road", Jingzhou also became the center of opera circulation at that time. To Ming Wanli years, there are many foreign actors to Jingzhou performance. Jingzhou opera stage has been a variety of styles, a school of vitality, for the formation and development of Jinghe Opera created very favorable conditions.

Jinghe Opera with strong local characteristics of Jingchu (in the early years, Jingzhou folk called it "Shanghe Opera") was transmitted, accumulated, absorbed and changed by opera artists in Jingzhou during long-term artistic practice. It is a kind of opera with high tone, Kun tone, tan tone (north-south road) and miscellaneous tone. To Qing Dynasty, Jinghe Opera reached its heyday. From the Daoguang and Jiaqing Dynasty to the early Period of the Republic of China, four famous classes, namely Jinghe Opera Sanyuan Class, Taishou Class, Taihe Class and Tongle Class, competed for success in Shashi for a hundred years. During the flourishing period of Jinghe Opera, its popular area gradually expanded to the south and spread to Hunan province,

and continued to spread to the south and west, exerting varying degrees of influence on some operas of the North and South Road in China.

As extremely local characteristics, common features, significantly different types Jinghe Opera play gongs, by the rich resources, its local color rich, spoke of diparagraph, flexible use, performing simple nature atmosphere, lyrics, white plain, has the very high art appreciation value and the development history of opera, opera music research value.



Figure 5. Research books on Jingzhou Jinghe Opera published in recent years

Source: Photograph by Fu Xiaocao (2022.07)

After Jinghe Opera became a representative item in the National Intangible Cultural Heritage list, we have taken various measures to support performance groups and carry out dynamic protection work, so that this ancient opera can be transmitted alive. We look forward to the continuous transmission of Jinghe Opera under the new historical conditions, and continue to obtain new nutrition, radiate new vitality and brilliant brilliance. (Xiao, Y. T. & Chen, J. 2009)

5. Theories Used in this Research

5.1 Musicology

Musicology is the study of creative thinking in music and art, which occupies an important position in the whole humanities and social sciences. Musicology is the scholarly analysis and research-based study of music. Musicology departments traditionally belong

to the humanities, although music research is often more scientific in focus (psychological, sociological, acoustical, neurological, computational). Careful or diligent search the collecting of information about a particular subject to search or investigate exhaustively. A scholar who participates in musical research is a musicologist. Research methodology is a term that basically means the science of how research is done scientifically. It is a way to solve a problem, help us understand the process not just the product of research, and analyzes methods in addition to the information obtained by them systematically and logically. Musicology traditionally is divided in three main branches: historical musicology, systematic musicology and ethnomusicology. Ethnomusicology is the study of music in its cultural context. Systematic musicology includes music theory, aesthetics, pedagogy, musical acoustics, the science and technology of musical instruments, and the musical implications of physiology, psychology sociology, philosophy and computing. Cognitive musicology is the set of phenomena surrounding the cognitive modeling of music. When musicologists carry out research using computers, their research often falls under the field of computational musicology. Music therapy is a specialized form of applied musicology which is sometimes considered more closely affiliated with health fields, and other times regarded as part of musicology proper. Musicology also has two central, practically oriented sub-disciplines with no parent discipline: performance practice and research (sometimes viewed as a form of artistic research), and the theory, analysis and composition of music. The disciplinary neighbors of musicology address other forms of art, performance, ritual and communication, including the history and theory of the visual and plastic arts and of architecture; linguistics, literature and theater; religion and theology; and sport. Musical knowledge is applied in medicine, education and music therapy which, effectively, are parent discipline of applied musicology. In musicology, the researcher has used its theoretical knowledge, mainly focusing on the analysis of music scores. (Timothy, R., & Wei, L.L. 2019)

5.2 Ethnomusicology

Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of the world's nationalities and their development types. Field investigation is the basic way to obtain the source of research materials. Its main feature is that it regards the object of investigation and research as a kind of musical phenomenon, and advocates putting the existing traditional music and its development type of a certain

nation into the specific natural and social cultural environment of that nation. The investigation and research on how the members of this nation construct, use, spread and develop these music types according to their own cultural traditions expounds the basic morphological characteristics of the music types, the law of survival variation and the characteristics of national culture.

Ethnomusicology, to investigate and study ethnomusic in different social systems and countries and regions at different levels of development, and to find out the science of the laws related to music. This includes investigating the musical characteristics of different nationalities, different countries and regions, exploring the links between these music and geography, history and other cultures, and preparing national or regional musical chronicles from which to draw a number of musical-related conclusions. In addition, such as comparative musical instruments, comparative music history, etc. are the subject of research. Methods in summary include both empirical and speculative. It is divided 16 into two stages: collecting, organizing and analyzing research data. In addition to live recordings, recordings and video cameras, the work of the previous stage also includes the investigation, collection and recording of various cultural phenomena related to music, including the investigation of music and socio-cultural background, the connection with other arts, the detection of the music consciousness of singers, performers and the meaning of the musical terms they use. The latter phase works for the laboratory and desk. It includes: accurate compilation of the audio data collected; In order to ensure the scientific and reliable nature of the data, the measurement and memorization are determined and recorded by instruments such as pitch meters or spectrographs. From all aspects of musical expression form, such as from the sound system, the structure of the music, singing and other aspects of analysis and research, and then summarized into the national music. the researcher has used the knowledge of ethnomusicology to study the customs and habits of the Han people in Jingzhou, Hubei Province, and the Jinghe Opera used in weddings and funerals. In the old society, Jinghe Opera is widely used in folk weddings, funerals, marriages, marriages, Chinese New Year, and festivals. Various folk activities, such as temple fairs, church meetings, praying for rain, praying for blessings, making a full moon, celebrating birthdays, celebrating a good harvest, and celebrating openings, are combined with various folk activities. (Timothy, R., & Wei, L.L. 2019)

5.3 Field investigation

The researcher delved into the life background of the study phenomenon, and through participation in observation and inquiry, to understand the behavior of the subjects and the cultural content inherent in these behaviors, in order to gradually achieve the understanding of the object and its social life. Social research methods for the understanding and interpretation of phenomena by participating in observations and unstructured interviews and through qualitative analysis of such information. It is the only research method with qualitative characteristics. It can be said to be a combination of participation in observation and case studies.

Qualitative Studies - Case Studies - Expand the scope and depth of empirical data on theoretical construction as far as possible; Be able to master and record research data in the real life of the participants; Non-structural observation reduces the impact of subjective views and perspectives. (Chen, D. B., Li, S., & Li, Pa. 2010)

Through field investigation, this dissertation sorted out the brief history of Jinghe Opera, the status quo of transmitters and manuscripts, performance market, performance characteristics, transmission status, teaching status and other aspects.

5.4 Music analysis

Music analysis is a study of music ontology based on the theory of composition technology. It takes the analysis and interpretation of the text of music works, the strategy of constructing text structure and its approach as its core task. At the same time, it introduces and absorbs knowledge from other music disciplines, humanities, natural sciences and social sciences to transcend the textual logic of the objects of analysis and interpretation. And has the social, historical and aesthetic significance of the depth of exploration. As a science, music analysis provides methods and approaches for us to understand and interpret music works, and may even provide systematic technical support for music creation. As a discipline, music analysis has built a broad platform for music analysis research (even music creation and theoretical research) to sort out the history, summarize the method system and accumulate practical experience. (Jia, D. Q. 2010)

In the fifth chapter, this dissertation used the theory of music analysis to study the melody, accompaniment and polyphony of Jinghe Opera. This chapter fully displays many characteristics of the music ontology of the representative section " Kai Tie Gong", so as to analyze the musical characteristics of Jinghe Opera.

6. Documents and Related Research

In this part, the researcher has conducted a literature review from two aspects: domestic research and foreign research. Among them, domestic research has been classified from the researcher's three research objectives.

6.1 Domestic research

In recent years, the academic research focus on Jinghe Opera mainly focuses on the ontological research and protection and transmission of Jinghe Opera. The academic research achievements on Jinghe Opera are mainly reflected in two aspects. One is academic works, mainly including Research on Jinghe Opera Music by Xiao Yaoting and Chen Jianwen, and Exploration on Jinghe Opera Art by Wang Lu. Zhao Yuchun, Li Qibin, Wang Wenhua, "Jinghe Opera Historical Materials", Xiao Yaoting, Yi Fenglin, Shen Xiangquan "Jinghe Opera Music collection"; Second, periodical and newspaper articles. Up to now, more than 30 articles have been published. From the perspective of the current research status of Jinghe Opera, the researcher mainly carries out in-depth exploration of Jinghe Opera from the perspectives of its ontology, protection mode, transmission mode and historical role.

6.1.1 For the first research objective, "current status of Jinghe Opera in China", relevant literature are as follows:

6.1.1.1 The research on historical origin of Jinghe Opera are as follows:

Liu Youjun put forward that "Jinghe Opera originated in the Yongle Period of the Early Ming Dynasty" in the Evolution of The Tone and Its Singing Characteristics of the Lishui Jinghe Opera. (Liu, Y. J. 2008)

Kong Qingfu, jin yao in the exploring Jinghe - Jingzhou Hubei local opera drama, "noted" according to legend, in Ming Dynasty yongle two years (1404 years), shashi sand (now Jingzhou city) is similar to the existing Jinghe Opera theater, at the time said is called 'chu' ", "from the origin of Jinghe Opera production, chu melody of Ming dynasty is the source of". (Kong, Q. F., & Jin, Y. 2009)

In analysis of transmission and Characteristics of Jinghe Opera from the Perspective of Intangible Cultural Heritage Protection, Xiong Xiaohui argued that "From the origin relationship of Jinghe Opera in the Lishui River Basin, the formation of Jinghe Opera should reach its peak in Ming Dynasty after Qianlong, Jiaqing, Xianfeng and Tongzhi". (Xiong, X. H. 2016)

6.1.1.2 The research on development and changes of Jinghe Opera are as follows:

Xiong Xiaohui pointed out in the transmission and Characteristics Analysis of Jinghe Opera in the View of Intangible Cultural Heritage Protection that "Jinghe Opera in the Lishui River Basin was first centered in Shashi city, Hubei province, and gradually spread to the surrounding areas." There were opera buildings in the Nine palaces and eighteen temples in Ming Dynasty. "After Qing Dynasty, Xianfeng and Tongzhi. Jinghe Opera was at its peak. In Hubei, there are 'tai Shou class' 'three-yuan class', with the Han Drama 'Tai he class' long-term music class, fighting with each other long. In the late Qing Dynasty and the early Republic of China, there were not only professional Jinghe Opera club classes in the Lishui River Valley, but also many amateur 'Wei Gu classes' that chanted Jinghe Opera. "From the Reign of Emperor Guangxu of Qing Dynasty to around the establishment of the Republic of China, more than 60 Jinghe Opera troupes were successively established in Jingzhou and Shashi of Hubei province and lishui counties of Hunan Province. After the Anti-Japanese War broke out, Jinghe Opera was greatly affected and destroyed. (Xiong, X. H. 2016)

Yi Fei talked about the "Victory of the War of Resistance against Japan and the War of Liberation, and Jinghe Opera survived" in his Research on the Status quo and Singing Art of Jinghe Opera in Changde. He also discussed the development dilemma faced by Jinghe Opera at that time in combination with various national policies and historical background after the founding of New China. (Yi, F. 2015)

Xiong Xiaohui and Yi Fei's discussion on Jinghe Opera is consistent with the general recognition of Jinghe Opera in the academic circle. "In the history of Han opera, Jinghe Opera, Changde Han Opera and Baling Opera (actually all from Jinghe School) have made great contributions to the spread of Pihuang Opera. The four operas developed from Jinghe School are Jinghe Opera, Baling Opera, Changde Han Opera and Southern Opera. (Xiong, X. H. 2016)

Yang, D. and Yang zong gong in the rambling Jinghe Opera the formation and the origin of the north-south road, pointed out that in the "sand in jing hanchu opera not only Jinghe development rheology became Jinghe Opera, also made a batch of hanchu opera class, group", "Jinghe Opera so called Peking Opera north and

south road, is the activity center belong to Hubei, hunan, it should be said that fitting".

Yang, D., & Yang, Z. G. (2002)

Pang Xiaofan Jinghe origin play test, combined with the history of local opera, spoke of Jinghe Opera origin - Gao Qiang, melodies for kunqu opera, a chamber in flourishing the Jingchu area was investigated, the burgeoning think Jinghe show in late Ming dynasty to the middle period of qing dynasty emperor qianlong ago, affected by XiPi tuning and erhuang tone or HuiDiao, north and south spoke after confluence, formed a chamber has a certain influence, In the process of spreading, local operas with local characteristics were finally formed. (Pang, X. F. 2018)

6.1.2 For the second research objective, "music characteristics of Jinghe Opera", relevant literature are as follows:

6.1.2.1 The research on music study of Jinghe Opera are as follows:

Liu Youjun in the Li Zhou Jinghe Opera voice evolution and singing characteristics elaborated the Jinghe Opera voice evolution and Jinghe Opera singing voice tie tone "" North string south tone" "South road singing voice 'sheng half side'" and other characteristics. (Liu, Y.J.2019)

Yang Yanjia summarized the rules of Jinghe Opera in performance, lyrics, melody, rhythm and other aspects by taking "singing and reciting" in Jinghe Opera performance creation as the breakthrough point in research on Singing of Jinghe Opera. (Yang, Y.J.2021)

Yi Fei in Jinghe Opera singing the basic types and development trend of the "outline of the development of the traditional singing Chang Dejing river scene in the trajectory, discusses the specific content of Chang Dejing river play singing, including plate change, singing, business points cavity structure and Jinghe Opera art, embellish cavity Jinghe Opera singing, sound function, aerial operation and tone changes, and the organic combination of Jinghe Opera with students' learning.

Jinghe Opera is a kind of local traditional opera, so we should not ignore the related content of other operas.

Martin lau "on plate cavity music", Yi Fenglin "on five outside eight changed", tsunami king of west bellows origin forms new agent, ladies an article entitled "the sound of north and south sides of the cavity" from singing music, melody

structure, the respect such as phonology, ti, tune accompaniment study opera music, has a certain reference significance for Jinghe Opera research.

6.1.2.2 The research on performing arts of Jinghe Opera are as follows:

Zhao Xunke discussed the historical origin and evolution of Jinghe Opera, its spread area, its origin with other operas, its script, performance formula and basic skills, its costumes, protection and transmission measures, etc. (Zhao, X. K. Summary. 1990)

He Yuren, "Cultural Treasures in the Hot land of Jingchu - Wang Lu" The Value and Significance of Exploring the Artistic Source of Jinghe Opera ", "Combing the origin of Jinghe Opera from the characteristics of opera music", "explaining the aesthetic characteristics of opera with unique performance", and pointing out that "the study of Jinghe Opera embodies the aesthetic spirit of Chinese opera". (He, Y. R. 2014)

Yan Senyan pointed out in "Expressive Stage - On the New Vitality brought by Stage Art Design to Jinghe Opera" that the combination of stage art and performance of Jinghe Opera is the inevitable direction of the development of Jinghe Opera. (Yan, S. Y. 2015)

Kong Qingfu and Jin Yao's "Exploring Hubei Local Opera -- Jinghe Opera of Jingzhou" and Neng Xiaohui's "Transmitance and Characteristics Analysis of Jinghe Opera from the Perspective of Intangible Cultural Heritage Protection" both introduce the historical evolution, Transmission, trade and performance characteristics, vocal and musical characteristics of Jinghe Opera. (Kong, Q. F., & Jin, Y. 2009)

The historical Origin and Performing Arts of Jinghe Opera by Sang Jun and Xie Shengxin, through researching the origin of Jinghe Opera, infer the historical origin of Jinghe Opera, and discuss the performing arts of Jinghe Opera from the aspects of singing characteristics, performing formula and basic skills and performing characteristics. (Sang, J., & Xie, Sh. X. 2018)

Sang Jun and Xie Shengxin, in an Analysis of "Sweeping Stage" Ceremony of Jinghe Opera, point out that the "sweeping stage" ceremony of Jinghe Opera "is a mature opera performance form that has gradually developed since the Daoguang Years of Qing Dynasty", and introduce the specific form of "sweeping stage"

ceremony. This dissertation analyzes the characteristics of "sweeping Taiwan" ceremony, and interprets its unique folk connotation. (Xie, Sh. X., & Sang, J. 2019)

6.1.2.3 The research on the scripts of Jinghe Opera are as follows:

Most of the studies on the scripts and plays of Jinghe Opera introduce the general situation of the plays of Jinghe Opera, but some of the research results are based on the origin of Jinghe Opera to explore the script characteristics of Jinghe Opera. For example, Xiong Xiaohui introduced the repertoire and classification characteristics of Jinghe Opera in the transmission and Characteristics Analysis of Jinghe Opera under the Observation of intangible Cultural Heritage Protection.

Wang Jianke's article "The Three Kingdoms Opera in The Han River Valley" introduces The Three Kingdoms opera in southern Shaanxi, Xiangyang, Nanyang and Wuhan Zhongxiang, and clearly points out that there are a considerable number of Jinghe Operas in Wuhan Zhongxiang. (Wang, J. K. 2016)

Pang Xiaofan, A Preliminary Study on the Treasure book of Jinghe Opera collected by Jingzhou Mass Art Museum, a Study on the Manuscript of The Three Kingdoms Opera collected by Jingzhou Mass Art Museum, takes the manuscript book of Jinghe Opera collected by Jingzhou Mass Art Museum as the object of investigation, and expounds the types and characteristics of Jinghe Opera and the relationship between The Three Kingdoms opera and Jingchu regional culture. (Pang, X. F. 2016)

Gao Xiang's Analysis of the Performance Characteristics of Jinghe Opera "Beheading the Three Demons", based on the play "Beheading the three Demons", reappears the unique charm of Jinghe Opera from the basic situation, the origin of the play, the way of interpretation, the narrative skills, the action analysis of the opera characters and so on. (Gao, X. 2018)

6.1.3 For the third research objective, "transmission method of Jinghe Opera", relevant literature are as follows:

6.1.3.1 The research on protection and transmission of Jinghe Opera are as follows:

The research on the protection and transmission of Jinghe Opera is mainly carried out in two aspects: starting from local opera and Jinghe Opera itself. Wang Liya's "Reform Has Activated the Performance Market in Jianghan Plain -

Investigation on xiantao, Qianjiang and Shishou Troupes" sums up the reasons for the prosperity of opera performance market in Jianghan region, puts forward the new problems faced by Jianghan region, and predicts the trend of jianghan market. (Wang, L. 2012)

Luo Chao, Chen Xichan and Mo Nian, on the Dilemma of Jinghe Opera's Development and transmission under the New Media, pointed out, "By using new media, government subsidies are the main part, and the troupe's self-management income is the auxiliary part, so as to train young people to pass on their own. Insisting on coming from the masses and going to the masses "is an effective way to alleviate the embarrassing situation of Jinghe Opera. (Luo, C., C, X., & Mo, N. 2015)

Sang Jun, soloing Jinghe Opera development dilemma and campus heritage protection countermeasures, in order to protect course as an example of the Yangtze university decade "the state-level intangible project" Jinghe Opera "the transmission pattern research, summarize and exchange the experience Jinghe Opera protection, protection of Yangtze university practice is Jinghe Opera drama history college for the first time to participate in the protection and transmission of instances, It has certain reference value. (Sang, J., & Xie, Sh. X. 2018)

Luo Renqi and Wang Hualong "Development Dilemma and Breakout Strategy of Local Opera - A Case Study of Jinghe Opera in Jingzhou Region". "Based on in-depth research on Jinghe Opera in Jingzhou region, the strategy of mass communication is proposed, and the communication is carried out by means of fragmentation; Pioneering and innovative strategy, bold innovation: talents transmission strategy, take the initiative to enter the campus, cultivate successors ". (Luo, R., & W, H. 2018)

Wang Hualong, Sang Jun "jianghan plain Jinghe Opera transmission present situation investigation and protection countermeasures of the innocent from transmission people who experience, knowledge structure, income from three aspects Jinghet ransmission people play the status quo, from passing on people life security, information research, training mode, economic income, industrialization development for protecting Jinghe Opera countermeasures. Related studies include Ding Yin's "Missing Jinghe Opera" and Zhou Jing's "Talking about the Rescue and Protection of Endangered Jinghe Opera". (Wang H L, & Sang J. 2018)

6.1.3.2 The research on development and utilization of Jinghe Opera are as follows:

Cao Lifang and Yu Sanding, "Developing Rural Local Drama and Constructing rural Harmonious Society" and Wang Zuoxing, "The Positive Role of County-level Theater in the Construction of new Countryside", started from the promoting role of local opera in rural society, and called on relevant departments to attach importance to the development and utilization of Jinghe Opera and other local operas. (Cao L F & Yu S D, 2009)

Xu Qing and Zhong Pu emphasized in research on industrial Development of Jinghe Opera in Li Zhou. "The modernity of Jinghe Opera's survival and development is not only aesthetic transcendence of its expression form, but also must be placed in the context of industrial development of market utility and consumer demand. Creativity and planning of theme content and expression form should be carried out for Jinghe Opera, and innovation and activation mechanism should be endowed with industrialized production mode and operation mechanism." (Xu, Q., & Zhong, P. 2015)

To sum up, the research achievements of Jinghe Opera in recent years are mainly reflected in its music, performance, script, industry figures, transmitters and other aspects. There are also considerable research achievements in the survival status, formation reasons, Transmission and protection of Jinghe Opera. In the future, Jinghe Opera research should innovate thinking, broaden thinking and avoid "rehash the same meal" and "follow the old road". First of all, the ontological study of Jinghe Opera has planned a grand blueprint for its development. In order to better demonstrate its unique charm, contents related to the characteristics of Jinghe Opera should be added. Secondly, the research on the protection and transmission of Jinghe Opera has created a good situation for the development of Jinghe Opera, and the focus of future research should be on exploring feasibility and innovative measures.

6.2 Foreign research

Jinghe Opera is a local opera in Jingzhou, Hubei Province. The current research is mainly domestic, and there are few foreign research achievements mentioning Jinghe Opera.

For example, Chunxi Fan and Eksiri Niyomsilp in Factors Influencing Preservation and Management of National Performing Arts As mentioned In Intangible Cultural Heritage in Changde, China, "Female's satisfaction with Changde Sixian and Jinghe Opera is higher than male's, and male's satisfaction with Gupen Song and Lishui Boatman's Chants is higher than female's satisfaction. "" Career: Respondents with the status of the farmer are more satisfied with the performance of Gupen Songs than the other three projects. The satisfaction rankings of all interviewees were Gupen Song, Changde Sixian, Jinghe Opera, and Lishui Boatman Chant. "" Value: All interviewees and experts agree with the historical and cultural value of Changde national performing arts intangible cultural heritage, However, many interviewees were more satisfied with the economic value of Changde Sixian and Gupen song than Jinghe Opera and Lishui Boatman. "From the aspects of gender, occupation, and expert recognition, the researcher made a comparative study on the folk art of Lixian County and Jinghe Opera of Lixian County, Hunan Province. The research object here is Jinghe Opera of Lixian County, not Jinghe Opera of Jingzhou, but Jinghe Opera of Hunan Province. (Fan, C., & Niyomsilp, E. 2022)

However, in the foreign literature, the academic papers on the other kinds of Chinese opera also has an enlightening effect on the research of Jinghe Opera.

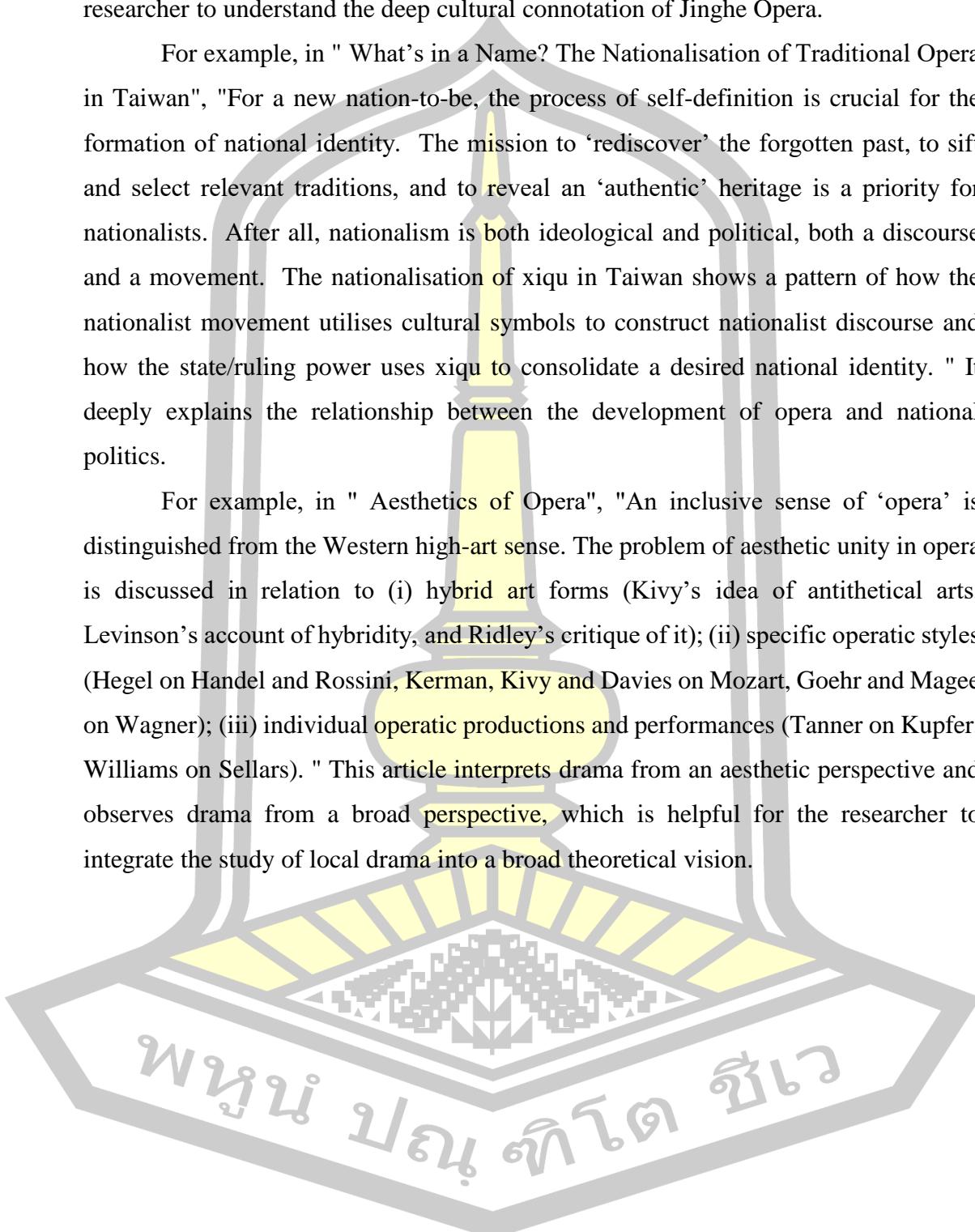
For example, in "A Plan to Safeguard the Kunqu Opera Tradition of Jiangsu Province", "The Kunqu Opera Academy has pursued a policy comprising special solo performances by the artists, an exhibition performance appraisal programme for young actors, the Lanyuan Opera special weekend performances and the adaptation of famous classical kunqu opera pieces. These performances have boosted the personal and artistic development of older, middle-aged and young actors. Each person has an appropriate role to play in the overall drive to continue the kunqu operatic tradition and disseminate a vital and flourishing mass of work. " The research on the protection and transmission of Kunqu Opera provides a useful reference for the transmission of Jinghe Opera.

For example, in " Peking Opera: The Persistence of Tradition in the People's Republic of China", "The culture of the people promotes the traditional Chinese opera primarily because China, despite massive political and economic change, is characterized by tenacious tradition and underlying conservatism. " This dissertation

explains the deep cultural issues of Chinese Peking Opera, which is helpful for the researcher to understand the deep cultural connotation of Jinghe Opera.

For example, in " What's in a Name? The Nationalisation of Traditional Opera in Taiwan", "For a new nation-to-be, the process of self-definition is crucial for the formation of national identity. The mission to 'rediscover' the forgotten past, to sift and select relevant traditions, and to reveal an 'authentic' heritage is a priority for nationalists. After all, nationalism is both ideological and political, both a discourse and a movement. The nationalisation of xiqu in Taiwan shows a pattern of how the nationalist movement utilises cultural symbols to construct nationalist discourse and how the state/ruling power uses xiqu to consolidate a desired national identity. " It deeply explains the relationship between the development of opera and national politics.

For example, in " Aesthetics of Opera", "An inclusive sense of 'opera' is distinguished from the Western high-art sense. The problem of aesthetic unity in opera is discussed in relation to (i) hybrid art forms (Kivy's idea of antithetical arts, Levinson's account of hybridity, and Ridley's critique of it); (ii) specific operatic styles (Hegel on Handel and Rossini, Kerman, Kivy and Davies on Mozart, Goehr and Magee on Wagner); (iii) individual operatic productions and performances (Tanner on Kupfer, Williams on Sellars). " This article interprets drama from an aesthetic perspective and observes drama from a broad perspective, which is helpful for the researcher to integrate the study of local drama into a broad theoretical vision.



CHAPTER III

Methods of Research

The researcher chose Jingzhou City of Hubei Province as the research area of Jinghe Opera. Since this area is the origin of Jinghe Opera, the researcher chose key three groups of informants as research clues. So, the methods of research the researcher used is as follows:

1. Research Scope
 - 1.1 Scope of Content
 - 1.2 Scope of Research Site
 - 1.3 Scope of Time
2. Research Process
 - 2.1 Reasons for site selection
 - 2.2 Key Informants
 - 2.3 Research Tools
 - 2.4 Collect Data
 - 2.5 Management Data
 - 2.6 Analysis Data
 - 2.7 Presentation

1. Research Scope

1.1 Scope of content

The content includes contemporary status and the transmission process of Jinghe Opera in Jingzhou city, Hubei Province, China. Then through the acquired data, comprehensive analysis of its music ontology. Among the many songs collected by the researcher, the researcher chooses "Kai Tie Gong" as the most important analysis object. And finally discuss its scientific and reasonable preservation and transmission methods.

1.2 Scope of research site

The research site is Jingzhou City, Hubei Province, China.

1.3 Scope of time

The researcher has studied from about October 2022 – October 2023.

2. Research Process

2.1 Reasons for site selection

Jinghe Opera is popular in Jingzhou and Shashi in Hubei province, and Lixian in Hunan Province. It is named for its location on the Jingjiang River section of the Yangtze River. In the past, Hubei and Hunan were all provinces of Huguang, and Jinghe Opera troupe could make a living by singing along waterways and by the quays. The waterways in Jingchu region were smoothly flowing between Shashi, Shishou, Gong'an, Lixian and Linli, forming a waterway network for the development of local vocal operas.

Views on the origin of Jinghe Opera can be divided into "broad school" and "controversial school". The "broad school" locates the birthplace of Jinghe Opera in the middle and lower reaches of the Yangtze River and incorporates the two major towns of Jinghe Opera, Jingzhou in Hubei province and Changde in Hunan Province, without specifying the specific location. The "controversial school" demanded to locate the birthplace of Jinghe Opera in specific towns, which resulted in two controversies: "It was first formed in Lishu, Hunan, and then gradually moved to Shashi, Jingzhou and other places in Hubei; One said first formed in Hubei Jingzhou Shashi, and then gradually moved south to the Lishu, Jin city area." In Jinghe Opera industry, there is a saying that "Hunan sitting subject, Shashi singing opera", that is, after learning in Hunan Jinghe Opera subject class, they were go to The Jinghe Opera troupe in Shashi to "wash mouth", in order to get the recognition of the audience in Shashi. This statement can be understood not only as the orthodox Jinghe Opera class is in Hunan, but also as the commercial performance in Shashi is prosperous and the fans are professional. It can also be understood as the orthodox Jinghe Opera in Shashi. If you learn opera in Hunan, you must go to Shashi to become famous before completing your study.

This dissertation takes Jinghe Opera of Jingzhou as the starting point, carries out a comprehensive study of it, therefore, the research site is mainly in Jingzhou city. The researcher chooses Jingzhou as the research site, because Jingzhou is the most important birthplace of Jinghe Opera, and has a rich culture and brilliant civilization. To study Jinghe Opera, we must study Jingzhou area.



Figure 6. Map of Hu Bei

Source: Retrieved December 2021 from <https://baike.baidu.com/pic>



Figure 7. Map of Jing Zhou

Source: Retrieved December 2021 from <https://baike.baidu.com/pic>

2.2 Key Informants

2.2.1. Scholar informants

The criteria for selected:

2.2.1.1 Have the experience about Chinese Opera or Jinghe Opera

more than 10 years.

2.2.1.2 Have the article more than 10.

2.2.1.3 Got the prize or accepted from Nations organize.

2.2.1.4 Professor title or doctorate degree.

Based on the above criteria, the researcher would probably choose Zheng Chuanyin, Sang Jun, Yang Weiye as Scholar informants.



Figure 8. Zheng Chuanyin, from Wuhan City, Hubei Province, China

Expert on Chinese Opera Theory Scholar informant

Source: Photograph by Fu Xiaocao (2022.08)

Zheng Chuanyin, male, born on November 8, 1946, is a famous contemporary Chinese opera theorist. Professor and doctoral supervisor of Department of Art, Wuhan University, Professor and doctoral supervisor of Ancient Literature, Department of Chinese Literature, School of Literature, Wuhan University.



Figure 9. Sang Jun, from Jingzhou City, Hubei Province, China

Expert on Jinghe Opera Theory Scholar informant

Source: Fu Xiaocao Retrieved from Fieldwork (2022.06)

Sang Jun, female, born in Gongan County, Hubei Province in January 1970. Doctor, professor of Yangtze University, Jinghe Opera research expert.



Figure 10. Yang Weiye, from Jingzhou City, Hubei Province, China

Expert on Chinese Opera Theory Scholar informant

Source: Photograph by Fu Xiaocao (2022.08)

Yang Weiye, born in Yantai, Shandong Province in June 1989, doctor, teacher of Yangtze University, opera theory research expert.

2.2.2. Casual informants

The criteria for selected:

- 2.2.2.1 They were born and grew up in Jingzhou City, and are natives.
- 2.2.2.2 They know the culture and development of Jinghe Opera.
- 2.2.2.3 They know how to play Jinghe Opera well.
- 2.2.2.4 They are the transmitters.

2.2.2.5 The researcher can get in touch with them, and can get them to work with the researcher.

The transmitters of Jinghe Opera are scattered throughout the Jingzhou area, but they have some daily rehearsal places, such as the Jingzhou Mass Art Museum. The venues for their performances are more disparagraph, such as the rural stage and professional theaters. Interview location is mainly the Mass Art Museum, because it is more convenient to organize artists in a centralized manner. The key informant can be the staff of the Mass Art Museum. Of course, this requires a lot of preliminary work to ensure their support for me.

Based on the above criteria, the researcher would probably choose Tan Fuxiu, Chen Shunzhen, Mao Mingkang as Scholar informants.



Figure 11. Tan Fuxiu, from Jingzhou City, Hubei Province, China

National Transmitter of Jinghe Opera Casual informant

Source: Photograph by Fu Xiaocao (2022.06)



Figure 12. Chen Shunzhen, from Jingzhou City, Hubei Province, China

Provincial Transmitter of Jinghe Opera Casual informant

Source: Photograph by Fu Xiaocao (2022.06)



Figure 13. Mao Mingkang, from Jingzhou City, Hubei Province, China

Drum master of Jinghe Opera Casual informant

Source: Photograph by Fu Xiaocao (2022.06)

2.2.3 General informants

The criteria for selected:

2.2.3.1 Work or study in three or more different industries.

2.2.3.2 Have a certain interest of Jinghe Opera.

2.2.3.3 Have a certain understanding of Jinghe Opera.

Based on the above criteria, the researcher would probably choose He Yunsong, Chen Fen, Li Xiang as General informants.



Figure 14. He Yunsong, from Wuhan City, Hubei Province, China

Government official

Amateur of Jinghe Opera General informant

Source: Photograph by Fu Xiaocao (2022.06)



Figure 15. Chen Fen, from Jingzhou City, Hubei Province, China

Doctor, Yangtze University Hospital

Amateur of Jinghe Opera General informant

Source: Photograph by Fu Xiaocao (2022.06)



Figure 16. Li Xiang, from Jingzhou City, Hubei Province, China

Student of School of Art, Yangtze University

Amateur of Jinghe Opera General informant

Source: Photograph by Fu Xiaocao (2022.06)

2.3 Research tools

2.3.1 Questionnaires

In order to achieve three research objectives, about the development history, music characteristics, living situation, teaching approach, transmission methods and other aspects of Jinghe Opera, the researcher selected three groups of informants, each consisting of three people, different questions were prepared for each group of informants. (See Appendix) And through repeated checks, verification, modification, re-verification and other processes, it will be finalized.

- 1) Design questions based on research objectives.
- 2) Checking the content.
- 3) Bring it to the advisor to examine.
- 4) Be modified according to advisor editing.
- 5) Modified according to specialist advice before being used in the field.

2.3.2 Observation Forms

In order to achieve the second research objective, the researcher needs to carefully observe the artist's performance, and record it into a score, and then do in-depth analysis. In the course of this research, the researcher has observed the band performances. Jinghe Opera's research covers a wide range of areas. It not only requires knowledge of ethnomusicology, and music aesthetics, but also comprehensive knowledge of performance. Because of the need to conduct research on the basis of a comprehensive investigation and analysis of orchestra and percussion music, Therefore, it should be carried out in the following way: (1) Collect and organize Jinghe Opera's information in an all-round way. At the same time, conduct systematic field investigations in various counties and cities, and record the advocacy in various regions to obtain more first-hand materials. (2) Summarize and sort out folk customs and ritual music in different regions. (3) On the basis of the above, carry out classification and interdisciplinary research, make comprehensive and realistic conclusions on the essential connotation of Jinghe Opera, and grasp its inherent nature and laws.

Through the understanding of the history of Jinghe Opera, the comprehensive study of its literature, the comprehensive analysis of its music, and the comprehensive understanding of its form of transmission, the researcher intuitively feel them and draw conclusions, present the musical characteristics of Jinghe Opera to the

world completely, and synthesize all the information to reach a conclusion about the scientific and reasonable way of transmission.



Figure 17. Field research activity organized by researcher

Investigation on the Transmission Status of Jinghe Opera, the National Intangible Cultural Heritage of Jingzhou

Source: Photograph by Fu Xiaocao' team (2022.04)

2.3.3 Interviews Forms

In order to achieve the first research objective, the researcher has interviewed transmitters of Jinghe Opera, interview them about their experience of learning to play it since they were young, and ask how they stood out from the numerous literatures and became the performers of it. How to use it as the ability to support the family, and how to transmit and develop it.

In the interview of Jinghe Opera, the researcher mainly conducted face-to-face and one-to-one interviews. The researcher divided the informants into three groups, with three people in each group, and interviewed them respectively. In addition, the researcher has conducted large-scale interviews with all the transmitters of Jinghe Opera, Jinghe Opera players, Jinghe opera researchers, opera music related researchers, officials of the intangible cultural heritage protection department, and many Jinghe opera lovers. Through the interview with them, to make up for the gap of literature research, further comprehensive three-dimensional understanding of Jinghe Opera.



Figure 18. Researcher was interviewing the transmitters of Jinghe Opera

Source: Photograph by Fu Xiaocao' team (2022.04)

2.4 Collect Data

Investigate the history of Jinghe Opera in China by reading related literature and finding information about Jinghe Opera on the Internet, as well as interviews with old artists.

Participate in local festivals and weddings and funerals in Jingzhou City, through video and photography to observe and consider the contemporary status of Jinghe Opera in China.

Analyze the transmission process of Jinghe Opera in China through interviews with Key informants, visits and investigations to local schools.

On the above-mentioned basis, carry out classification and interdisciplinary research, make comprehensive and realistic conclusions on the essential connotation of Jinghe Opera, and grasp its inherent essence and laws.

The analysis object of Chapter V of this dissertation is classical section "Kai Tie Gong", its audio and video files, are obtained by researcher through field investigation .

A traditional Chinese opera work is very long and can often be performed for a whole day. A work consists of many sections, and the object of analysis here is a duet section in "Liantai Mountain", among the two roles are Su Yunzhuang and King Mu of Zhou.

Selecting this section as the object of analysis, the reasons are as follows: Firstly, its length is moderate, about 7 minutes long, not too short, not too long.

Secondly, it contains two main "Hang Dang", namely "Dan" and "Sheng", which are relatively complete. Thirdly, it includes two performance forms of "singing" and "reciting", and the performance form is relatively complete. Fourthly, it contains a variety of "Banshi", which has analytical value. Fifthly, it is recognized by Jinghe Opera artists as the classic representative paragraph, which can represent the characteristics of Jinghe Opera.

2.5 Management data

Data management is the process of effectively collecting, storing, processing, and applying data. Its purpose is to fully and effectively play the role of data. It is the central issue of data processing. The basic purpose of data management is to extract and derive data that is valuable and meaningful to certain people from a large amount of data that may be messy and difficult to understand. In a large number of audio (video) collected Jinghe Opera performance, the researcher selected 23 of the most classic passages as the analysis object, and selected the most representative one for a detailed and comprehensive analysis. After the analysis results are obtained, the analysis results are projected into 23 classical passages for inspection to verify whether they have universal characteristics. In addition, all the references have been divided into three categories based on the three research objectives of the dissertation, and each category be subdivided into several small branches according to different emphases.

2.6 Analysis data

The researcher has started with three goals and sort and organize the data collected.

In the first objective, first of all, the researcher has used the method of literature research to investigate the literature and obtain information according to the research purpose of the history of Jinghe Opera Music, aiming to comprehensively and correctly understand and master the research problem. Secondly, the researcher has used Qualitative research, uses depth interviews and observations for data collecting. Then the researcher has conducted in-depth visits and investigations in local folklore activities to verify Jinghe Opera's status in the local area and its transmission process.

In the second objective, the researcher has used the method of music analysis to analyze all the data on the music itself, and analyze the various musical elements of each part such as the artist's singing and the musician's performance. It should be

emphasized that in Chinese opera, all instrument accompaniments of blowing music and string music, are called "Wen Chang", all instrument accompaniments of percussion music, are called "Wu Chang", and Jinghe Opera is no exception. Therefore, in this chapter, the researcher used these two special terms to indicate the corresponding content.

In the third objective, the researcher has followed the informant and the Jinghe Opera Association under the government to visit, enter the school that hires the informant as an expert, and investigate how they carry on the transmission. And organize the composition team to use Jinghe Opera materials to create music, so as to draw its inspiration for contemporary music creation.

2.7 Presentation

In this dissertation, the researcher has presented on 7 chapters:

Chapter 1: Introduction

Chapter 2: Literature Review

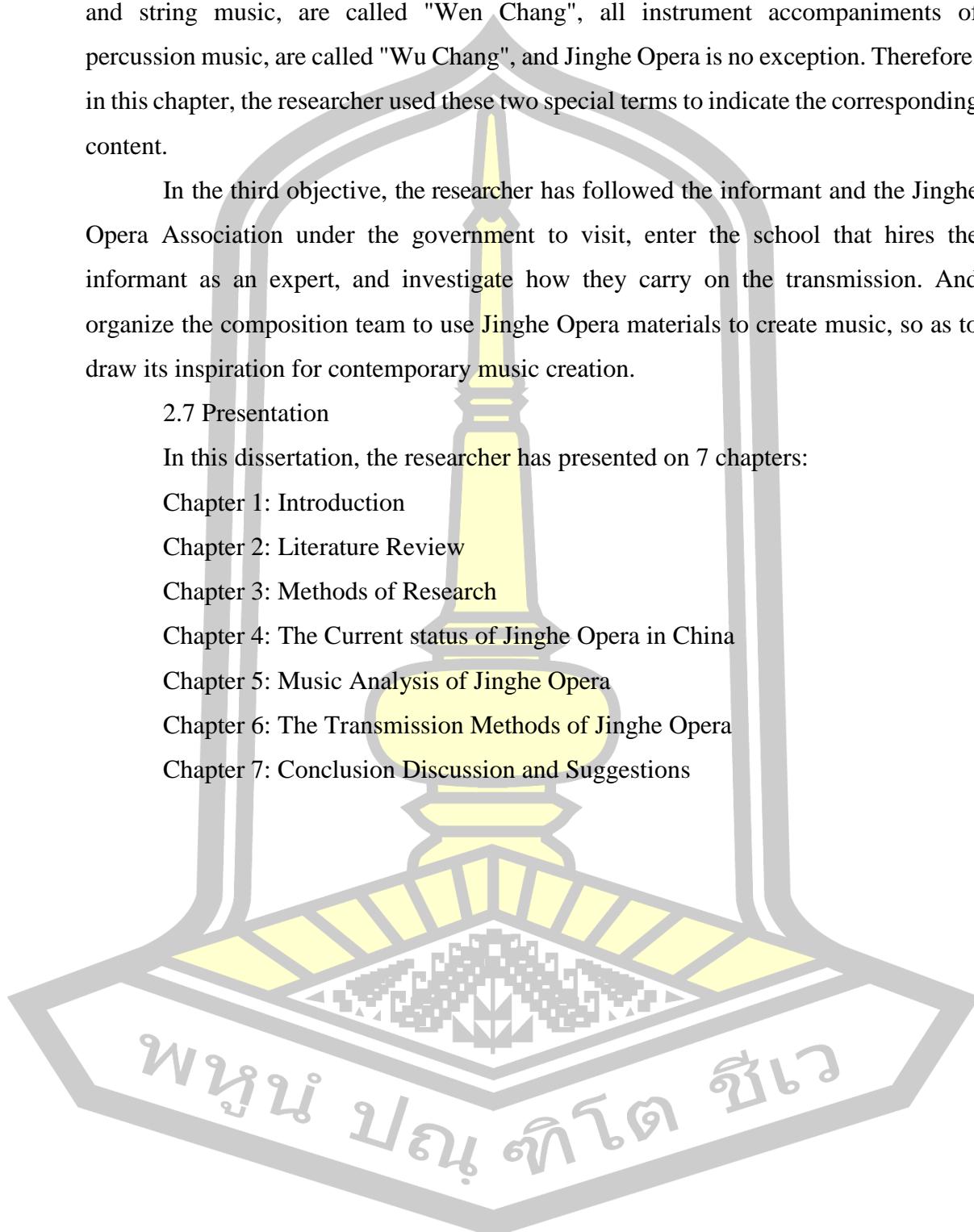
Chapter 3: Methods of Research

Chapter 4: The Current status of Jinghe Opera in China

Chapter 5: Music Analysis of Jinghe Opera

Chapter 6: The Transmission Methods of Jinghe Opera

Chapter 7: Conclusion Discussion and Suggestions



CHAPTER IV

The Current status of Jinghe Opera in China

This chapter mainly applied field research and literature review method to analyze the brief history and development of Jinghe Opera, and to sort out current status of all aspects of Jinghe Opera.

1. Brief history of Jinghe Opera
2. Transmitters of Jinghe Opera
3. Manuscripts of Jinghe Opera
4. Institutional environment of Jinghe Opera
5. Teaching status of Jinghe Opera
6. Summarize

1. Brief history of Jinghe Opera

Jinghe Opera was popular in Jingzhou of Hubei Province and Changde of Hunan Province about 600 years ago. Once popular in the middle reaches of the Yangtze River "Jingjiang River" on both sides, Western Hunan "Lishui River". The lyrics and reciting are based on Jingzhou dialect, mixed with "Beijing Reciting", "Sichuan Reciting" and "Jiangsu Reciting". The singing style is developed by combining the advantages of local "Tan Qiang" with "Gao Qiang" and "Kun Qiang". In the old days, Jingzhou called it "Shanghe Opera", "Shanghe Lu Zi" and "Jinghe Tune", while Hunan called it "Datai Opera" and "Dahan Class". After the founding of the People's Republic of China, it was named "Jinghe Opera". Jinghe Opera now spreading in Jingzhou is the "Dan Bo Luzi" which retains many original forms. In 2006, "Lishzhou Jinghe Opera" was included in the first batch of National Intangible Cultural Heritage list items. In 2008, "Jinghe Opera" was applied by Jingzhou City and included in the second batch of National Intangible Cultural Heritage list items. The researcher took the founding of New China as the boundary, respectively summarize the history of Jinghe Opera before and after the founding of New China.

Organized as follows: The first, before the founding of New China, respectively are of Ming Dynasty, of Qing Dynasty, of the War of Resistance against Japanese Aggression. The second, after the founding of New China.

1.1 Before the founding of New China

Jinghe Opera originated in the second year of Yongle of Ming Dynasty (1404). In other words, in 1404, Shashi (now Shashi District, Jingzhou City) had a opera performance form similar to Jinghe Opera.

In the reign of Wanli (1573-1619) of Ming Dynasty, Jinghe Opera was performed in Jingzhou with four tunes, including the Yiyang Tune. Jingzhou performers are all over the place. Sometimes there are non-local performers who come to Jingzhou to perform the "Gaoqiang Tune", "Kunqiang Tune" and the local "Chu Tune". All these accents coexist on the opera stage, which creates favorable conditions for the formation and development of Jinghe Opera. Handicraft workers, commercial helpers, vendors, etc., constitute the audience of opera. Tang Xianzu, a famous Chinese opera writer and writer in Ming Dynasty, wrote in the 26-34 years of Wanli (1598-1606), "Yi Huang Xian Xi Shen Qing Yuan Shi Miao Ji", which explained the characteristics of "Yiyang Tune". And how does "Yiyang Tune" evolve into "Qingyang Tune"? The article also discusses, that is, in the Jiajing period, Yiyang Tune combined with the local voice of its spreading area, and fostered the "Jiangxi Leping", "Anhui Huizhou" and "Qingyang" and other voice tones. In addition to transmitting the Yiyang tune's characteristics of "Qi Jie Yi Gu, Qi Sheng Xuan", they have added "Gun Singing" and "Gun Reciting" (commonly known as "plus Gun").

In the 27th year of Wanli (1599), Yuan Hongdao, a writer in Ming Dynasty, wrote a letter to Shen Zhaohuan, a friend who lived in Shashi at that time, and clearly pointed out that the local opera popular in Shashi at that time was "Qingyang Tune".

In 1609, Tang Xianzu, remembering his friends in Jingzhou, praised the prosperity of Jingzhou opera in his poem "Gift to Disciples in Ying". This poem was created in the confrontation between the Kunqu Tune and Yiyang Tune at that time. Compared with the graceful of the Kunqu Tune, Yiyang Tune is loud and bright. The "Gaoqiang Tune" mentioned in the poem, that is, the combination of the high-pitched and bold "Yiyang Tune" and the local opera tune popular in Shashi at that time, evolved and developed, and at that time, the "Gaoqiang Tune" had orchestra accompaniment.

It is recorded in the diary of Yuan Zhongdao, a writer in Ming Dynasty, that he watched the "Chu Tune" "Golden Hairpin" in Shashi in the year of Wanli 43 (1615). From the source of Jinghe Opera, "Chu Tune" in Ming Dynasty is one of its sources, but it is only the initial embryonic stage of Jinghe Opera. The local opera, which is active in Shashi, has experienced Yiyang Tune, Qingyang Tune and Chu Tune, thus forming a local opera with a long history, unique style and common appreciation - Jinghe Opera.

In the late Ming Dynasty, Yuan Hongdao said in "The Song of the Competition in the Afternoon and the Day in the Sand Market" that with the extensive traffic, prosperous business and trade exchanges and profound cultural deposits, Shashi had become the center of the convergence of operas.

At the end of Ming Dynasty and the beginning of Qing Dynasty, the Qin Opera troupe came to Li Zhou with Li Zicheng's army, and the artists scattered everywhere. By the beginning of Qing Dynasty, the "north-south combination" of "Chu Tune" and "Qin Tune" was basically completed, forming the "NanBei Lu (North-South Road)" of Jinghe Opera and the Jinghe Opera basically took shape.

During the Qianlong years of Qing Dynasty, Li Tiaoyuan's "Drama words" said that Qing Dynasty's "Yiyang Tune" was still circulating in the "Chu" folk, but it changed the title again. The origin of "Gaoqiang Tune" in Jinghe Opera can be traced back to Ming Dynasty. Under the common influence of "Yiyang Tune" and "Qingyang Tune", this foreign tune was widely popular in Jingchu region. They were continuously combined with the local dialect in the performance, and remained popular until Qing Dynasty. Similarly, in the Wanli years into the Jingchu area of the foreign voice also "Kunshan Tune".

During the Jiaqing and Daoguang years of Qing Dynasty, Jinghe Opera reached its heyday, and its popular area gradually expanded to the south and spread to Hunan, and continued to spread south and west, which had varying degrees of influence on some kinds of "Tanqiang Tune" and "NanBei Lu (North-South Road)" operas in China. Jingzhou appeared "Tai Shou" and "San Yuan" two Jinghe opera classes, the scale of these operas gradually increased, the performance venue from the street "stage" singing, into the relatively formal teahouse, restaurant and other places, commonly known as "Wei Gu" group, which greatly strengthened the Jingzhou people's love for

this type of opera, folk red and white wedding events, opening celebrations, etc., invite the opera "stage" singing. At this time, Jinghe Opera formed a relatively independent and complete system, forming the preliminary model of today's Jinghe Opera, and many Hunan artists also came to participate in it. In the 1920s, "Tai Shou" and "San Yuan" were disbanded successively in Jingzhou, and many of them were scattered in Jingzhou folk. They continue to carry out activities and pass them on to their apprentices.

During the Xianfeng period of Qing Dynasty, Jinghe Opera classes were set up in some places in Hunan and Hubei provinces, and many Jinghe opera classes were formed. Many Hunan Jinghe opera artists to Shashi to join the "Tai Shou" and "San Yuan" class, or listed performances, or pay attention to teachers for further study, to Jingzhou audience test and sing red, inherent "Hunan group class, Shashi opera", "Hunan sit department, Shashi fame" said. In the old days, foreign Jinghe Opera artists also went to Shashi to "wash mouth" (that is, "correct pronunciation"), foreign Jinghe opera to Jingzhou can premiere "Big back to Jingzhou" (the whole "Liu Bei Zhao Qin"), to show that Jinghe Opera "return home", do not forget the source.

During the reign of Xianfeng in Qing Dynasty, Jinghe Opera classes were set up in some areas of Hunan and Hubei provinces, forming many Jinghe opera classes. Many Hunan Jinghe Opera artists to Shashi to join the "three Yuan class", "Tai Shou class", or to perform, or to visit teachers for further study, to Jingzhou audience test and sing red, inherent "Hunan group class, Shashi opera", "Hunan sit Ke, Shashi fame". In the old days, foreign performers of Jinghe Opera also went to Shashi to "wash the mouth" (that is, the right tone). When they came to Jingzhou, they would premiere "Big Return to Jingzhou" (the complete version of "Liu Bei inviting a bride"), to show that Jinghe Opera "return home" and never forget its origin.

During the Tongzhi period of Qing Dynasty, Hubei Shashi City had four famous classes, such as "Tai Shou Class", "San Yuan Class" of "Jinghe Road Class", "Tai He Class" and "Tong Le Class" of "Fuhe Road Class". The famous performers of Jinghe Opera in the Lishui River Basin include "five joys and one Hou" (Zhang Maoxi, Xiang Fengxi, Wang Saisheng, Chen Tianxi, Xu Tianxi, Hou Jisheng), "three and a half actors" (Tian Yuyuan, Li Laowu, Zhang Chunxi, Zhang Sanyuan), and later Xu Baochu, etc. Most of them came from the "Taishou Class" and "Sanyuan Class". These artists basically "Zuo Ke" in Hunan and become famous in Shashi, Hubei.

After the outbreak of the War of Resistance against Japanese Aggression, especially because of the long-term rule of the Kuomintang government, the Jinghe Opera was greatly destroyed and its performers were completely destroyed.

1.2 After the founding of New China

After the founding of the People's Republic of China, the amateur Jinghe Opera Group was established in Jingzhou to carry out performance activities. The homegrown "Dan Bo Luzi" Jinghe Opera is still popular in Jingzhou. The original performance group was "Wei Gu Ban She (Wei Gu Ban) ", which was popular on both sides of the Jinghe River for a long time and was named "Jinghe Opera" in 1954. In 1955, "Shashi Amateur Jinghe Opera Troupe" was established and has been active ever since. In the early 1990s, Jinghe Opera Troupe was active in the Hongxing Road Small Theatre. In 2008, Jinghe Opera Troupe successfully applied for the National Intangible Cultural Heritage expansion project and won the special grant for intangible cultural heritage, and then renovated the "Hongxing Road Theatre". In 2009, the troupe moved back to Mass Art Museum, the company registered as "Jingzhou Santai Jinghe Theatre Company" in 2018.

In this process, Jinghe Opera gradually flowed from Jingzhou to the Northwest of Hunan, and had varying degrees of influence on the "Southern Opera" of Enshi and many "NanBei Lu (North-South Road) " operas in the southwest of China. Jinghe Opera is composed of Gaoqiang Opera, Kun Opera, Tanqiang Opera (North and South Road) and miscellaneous tune minor operas. It absorbs the folk labor and life tones of Jingchu Opera and other materials. The voice is high, exciting, and graceful. Performance atmosphere forthright, close to life. "Wu Chang" uses "Tu Gong", "Tu Cymbal" and "Ma Gong", which is magnificent. Shashi accent in singing and reading, there are still some special performance customs.

2. Transmitters of Jinghe Opera

At present, the transmitters of Jinghe Opera in Jingzhou area include Tan Fuxiu, Liu Yayu, Zhang Yimai, Xu Fanggui, Hu Xingchun, Chen Shunzhen, Li Changying, Liu Caiying, Xu Houfang, Xiang Qunshou, etc. Among them, Tan Fuxiu, a national-level Jinghe Opera transmitter, Chen Shunzhen, and Hu Xingchun, Xu Fanggui, provincial-level transmitters, accompanist Yu Yuexin, Wang Minggui, Mao Mingkang,

Dai Shenghai, famous ticket Xiang Qunshou, Zhang Yimai, Xu Chuanxian, Chen Fen, etc.

2.1 National Transmitters

Tan Fuxiu, born in 1932, was born in Shashi City, Hubei Province. She used to be the chief of the administrative section of "Radio No. 1 Factory" in Shashi City. Influenced by her friends, she came into contact with Jinghe Opera. In 1954, Li Youben, Xu Yuanfu and Li Fangyuan were the teachers of Jinghe Opera. She was mainly acted "Sheng", "Lao Dan" and "Xiao Sheng", and sometimes co-starred as "Chou". Stage performances "Yue Fei Gua Shuai" "Shan Tai Bao" "Ba Yi Tu" "Liantai Mountain" and so on. In 1954, when the Amateur Jinghe Troupe was founded, she joined the troupe and took over as the head of the troupe in 1964. Besides staging many traditional plays, she also organized and staged many new plays, such as Checking Accounts, Little Tiger Joining the Army, borrowing a Cow and Changing the Sky Accounts. During the period of the "Cultural Revolution", the troupe was suspended, and after the end of the "Cultural Revolution" in 1979, she took over as the head. Continue to lead Jinghe Opera Group to perform activities. In order to make a successor, they accepted new friends to join, and accepted the unemployed young people from Hunan Province to learn Jinghe Opera, arranged for them to eat, live, look for jobs, so that they can relax with the troupe. The original "Shashi Radio Station" in 1988 recorded her and Tu Zexiu singing the classic Opera "Liantai Shou Fei" and played many times. In 2001, she held a special performance with Tu Zexiu, performing three operas, "Sitting Palace", "Wujiapo" and "Meilong Town". In 1999, she won the first prize in the Jingzhou Amateur Opera Competition with "San Yuan Hui". Her "Guo Zi Yi Feng Wang" are recorded in the music of Chinese Opera, Hubei volume.

2.2 Provincial Transmitters

Chen Shunzhen, born in 1944, was born in Shashi, Hubei Province. She was a worker in Shashi "Printing and Dyeing Factory". She was born into a family of "Wei Gu" in Jingzhou River Opera. Under the influence of her father Wang Guangyao, she joined the "Wei Gu" troupe with his father since childhood. She was taught by Xu Yuanfu and Liu Houyun, the famous artists of Jinghe Opera. Play the main role of "Sheng", but also play the "Old Dan". "Sheng" role of Shan Tai Bao has been recorded and broadcasted for local radio and television stations for many times. The TV film of

"Old Dan Opera" Wanger Lou, which it participated in shooting, has been stored in the national database of rare operas. Now she is the provincial transmitter of Jinghe Opera. She began to serve as deputy head of the amateur Jinghe Opera Troupe in the 1990s and became head of the troupe in March 2014.

2.3 Municipal transmitters

Hu Xinchun, born in 1947, play the role of "Hua Dan", "Dao Ma Dan", Shashi people. She loved opera since she was a child. When she was in junior high school, she entered the Shashi Peking Opera Troupe for professional training and laid the foundation of opera. She later worked at the No. 1 city Radio Factory. In 1982, she went to Shashi Amateur Jinghe Opera Troupe to learn Jinghe Opera, under the guidance of Li Zhengdong, Liu Houyun and other teachers. She was good at performing such roles as Liang Hongyu in "Pao Da Liang Lang Guan", Shuang Yang Princess in "Stealing the Flag Horse", "Daji" in "Killing three Demons", Su Yunzhuang in "Liantai Mountain" and "Kai Tie Gong", and Mu Guiying in "Wei Yu". There are also many Qingyi, Huadan role, such as Zhao Wuniang in "Pipa Story", Chen Xingyuan in "Er Du Mei", Xiao Guiying in "Da Yu Sha Jia", Diao Chan in "Feng Yi Pavilion", etc. In 2009, Liu Houyun was a guest in the column "Culture Jingzhou" of Jingzhou TV Station and introduced the transmission of Jingzhou Jinghe Opera. He is now one of the directors of Jinghe Opera Troupe.

2.4 "Famous Ticket" (it means, famous ticket holders, famous amateur opera actors)

Xiang Qunshou, born in 1931, Lixian County, Hunan Province. In 1952, he joined the Group music class of Guofeng Troupe in Linli County, Hunan Province to learn Jinghe Opera. He plays the role of "Lao Sheng" and a "Xu Sheng". During the Cultural Revolution, the troupe broke up. In the early 1970s, due to the government's construction of a reservoir, the family emigrated to Jingzhou, Hubei Province, and joined the Shashi Jinghe Opera Amateur Troupe.

Tu Zexiu, born in 1935, play the role of "Dan", Shashi. She loves literature and art since childhood, 1954 in Shashi City Cultural Center organized the workers' literature and art publicity team and Luke co-performed "husband and wife view lamp", won the first prize of Hubei Province workers' cultural performance. In 1956, Tan Fuxiu introduced her to the Shashi Amateur Jinghe Opera Troupe, where she first learned

from the famous teacher Wen Yanchen, followed by Fan Lianzhen, a teacher of "Dan" role, and Mr. Wang Xingfeng, a famous professional "Dan" role. She is good at performing such roles as Diao Chan in Fengyi Pavilion, Princess in Si Lang Tan Mu, Queen and Princess in Beating the Princess, Sun Shangxiang in Offering Sacrifices to the Yangtze River, Nu Wa in Killing Three Demons, Ji Lanying in Double Emperor's Son-in-law, Wang Baochuan in Raging Horses with Red Manes, etc. In 1988, in order to expand the influence of Jinghe Opera, Shashi Radio Station recorded for her and Tan Fuxiu the representative drama "Liantai Concubine" and played it many times. In 2001, she and Tan Fuxiu jointly held a solo performance, performing three folk operas, "Sitting in the Palace", "Wujiapo" and "Meilong Town".

3. Manuscripts of Jinghe Opera

Jingzhou Mass Art Museum collects a total of 421 plays of Jinghe Opera manuscripts. Excluding repeated plays, the total number of 237 plays can be subdivided into 9 in the Yin and Shang Dynasties, 16 in the Zhou Dynasty, 4 in the Qin and Han Dynasties, 3 in the Eastern Han Dynasty, 31 in The Three Kingdoms, 2 in the Southern and Northern Dynasties of the Two Jin Dynasties, 40 in the Sui and Tang Dynasties, 3 in the Residual Tang and Five Dynasties, 40 in the Song Dynasty, 1 in Yuan Dynasty, 12 in Ming Dynasty, and 1 in Qing Dynasty, and 75 in the content to be examined.

The Jinghe Opera manuscripts collected by Jingzhou Mass Art Museum were donated by three Jinghe Opera artists, Tan Fuxiu, Chen Shunzhen and Xiang Qunshou. Some transcribes the whole opera script, which is called "general script", and Jinghe Opera artists call it "Zong Gang Ben". Some are specially used for the single use of each "Hang Dang", "role" or "character", which are called "corner book", "single head", "unilateral", "single piece" or "script". The artists of Jinghe Opera called this kind of banknote book "Bian Ci Ben"; Some simply record the summary of each play, which is called "curtain opera", while Jinghe Opera artists call it "Gangzi Opera".

3.1 Donations from three artists

Tan Fuxiu donated a total of 13 manuscripts of Jinghe Opera, including 11 scripts and 2 volumes of Gongche Music Score. Hand-copied scripts are: "Hong Shu Bao Jian" "Mai Hua Sha Zhou" "Bie Yao" "Cheng Ying Jiu Gu" "Jin Yu Nu" "Dao Qi Ma" "Nu Zhan Zi" "Feng Huo Shan" "Qiankun bag" "Gai San Yuan" "Red brown

horse". These plays are mostly traditional plays that Tan Fuxiu herself can sing and act in. For example, she played Xue Pinggui in Red Manes and Horses, Gong Sun Chujiu in Cheng Ying to Save Gu, Jin Er in Jin Yu Nu, Yang Zongbao in Dao Qi Ma and so on. Two volumes of Gongche Music Score are collected by Xu Yuanfu, a famous artist of Jinghe Opera. Xu Yuanfu (1893-1960) was the second-generation descendant of the Xu family of Jinghe Opera and drum family. Her father was Xu Guocai, who was the head of the Jinghe Opera "Wei Gu Tang" during the Guangxu period of Qing Dynasty. During the "Cultural Revolution", Xu Yuanfu's "Red Guard" grandson, "breaking the Four Olds", threw Xu Yuanfu a box of banknotes into the river, leaving only two volumes of Gongji score, and took them to Xiangfan. After Tan Fuxiu asked that whereabouts, recovered, to survive.

Chen Shunzhen donated 111 copies of Jinghe Opera, some of which were collected by her father Wang Guangyao, a veteran artist of Jinghe Opera, while others were donated by her teacher Liu Houyun, a former national-level transmitter of Jinghe Opera. Chen Shunzhen donated manuscripts, handwriting is relatively clear, and most of them are complete "Zhe Zi Opera" or "whole opera", high quality, good preservation, rich content, general outline (complete) and Bian Ci (single piece). However, many of these plays are now difficult to be put on the stage. On the one hand, there are still a large number of plays that have not been taught when the older generation of artists were alive, and on the other hand, the Jinghe Theatre Group is not complete in its "Hang Dang". Even if it could perform the plays once, it cannot get the whole set of actors.

A total of 297 copies of Jinghe Opera were donated from Xiang Qunshou, of which more than half were single copies. These notes in various fonts should be copied for many people. Some plays in the banknote book are marked with the year of transcription. The transcription time is from 1952 to 2005, and there are various periods, but it is not clear who recorded and copied them. His notes can be divided into two parts according to the time of transcription. Some of them were acquired while studying and working in Lixian Guofeng Troupe, and they were brought to Hubei from Hunan when they moved to Jingzhou. The other part is to work and live in Jingzhou after the amateur collation. These notes can be roughly divided into three categories according to the transcription method: one is to copy the script collected by others or record others' dictation; A script compiled from memory; The other is the script that was dictated and

transcribed by others. Although the source of banknotes is unclear and the handwriting is difficult to distinguish, the repertoire received is the largest number of banknotes donated by the three donors, with the widest range of themes and the most complete types of "Hang Dang".

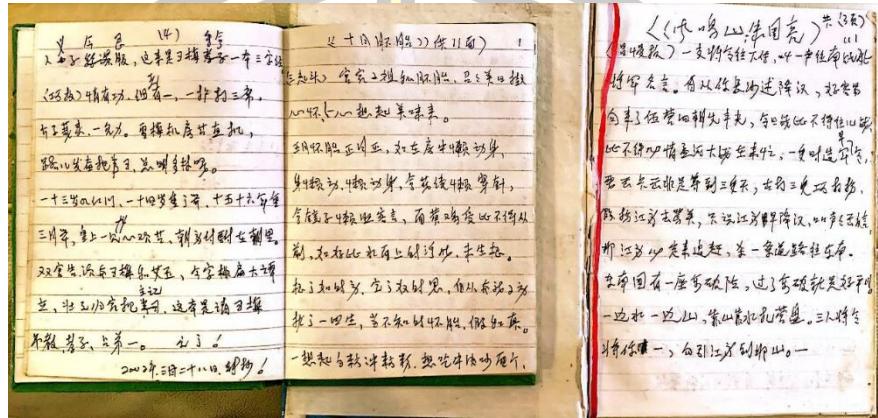


Figure 19. A manuscript of the late artist Chen Degen's relics

Source: Photograph by Fu Xiaocao (2023.05)

3.2 Type of subject matter of the manuscripts

According to the volume of the text, this group of Jinghe Opera manuscripts stored in Jingzhou Mass Art Museum can be divided into "Ben Xi" and "Zhezi Xi". The general local opera, because of its long-term roots in the folk, the performance group is not large, so most of the "Zhezi Xi", Jinghe Opera but more of the "Ben Xi" and "Lian Tai Ben Xi". Many folding plays are connected back to back and have a continuing relationship, and multiple "Zhezi Xi" may be connected into a "Ben Xi". For example, the dramas on the theme of "The legend of the gods" are: "Bao Pao Luo", "Eight hundred years", "Bi Gan Wa Xin", "Fan Wu Guan", "The Yellow River Array", "Wan Xian Array", "Receiving seven monsters" and "Killing three monsters". It can be seen that these dramas can be performed in the plot order of the divine romance, or presented in the form of "Lian Tai Ben Xi".

A large number of "Zhezi Xi" included in this batch of Jinghe Opera manuscripts are partly from popular famous plays, such as "Miao Rong" and "Sao Song" in "Pipa Record", "Autumn River" in "Jade Hairpin Record", and some are from the wonderful "Dan Zhe" in Jinghe Opera's traditional "Lian Tai Ben Xi", which are often performed and easy to teach. The reason why there are many "Sans Zhe" in this

batch of Jinghe Opera manuscripts may be because these manuscripts are used by folk artists to spread art and learn art. Manuscripts often only write down the singing of a single role, or only transcribe a short and wonderful paragraph, which is suitable for learning. It can also be said that the function and use of these notes determine that the plays recorded in it are mostly relatively small "Zhezi Xi".

The themes of opera come from a wide range of sources, such as historical biography, folklore, novels and rap art. Since the maturity of opera, from the Song and Yuan Dynasty drama, the southern opera to the legend of Ming and Qing dynasties, from the rise of the Pihuang Luantan opera in Qing Dynasty to the Republic of China, the subject matter content can be said to be all over the world. Local operas popular in different regions, influenced by local regional culture, local conditions, local dialects and other factors, not only have different styles, but also have different preferences for themes. For example, in Ming Dynasty, the most important expression content of the local voice operas represented by Qin Opera is a large number of historical dramas with political and military themes, which is in sharp contrast to the literati Kunqu Opera. The plot of Kunqu Opera is mainly based on the drama of "Sheng" and "Dan". It is good at the theme of male and female love. The more folk operas, such as Qin Opera, are quite different from the elegant style of Kunqu Opera, even though they also show love.

The subjects of these Jinghe Opera manuscripts collected in Jingzhou Mass Art Museum are mainly divided into four categories, namely "Historical drama", "Legend of gods and demons", "Secular life" and "Festival celebration and longevity drama".

In this batch of Jinghe Opera manuscripts, the largest number is the historical theme, such as "Eastern Zhou Dynasty opera", "Three Kingdoms opera", "Sui and Tang Dynasty opera", "Yang Jiajiang Opera", "Water Margin opera" and so on.

In addition to historical dramas, the legend of gods and demons is also an important theme that Jinghe Opera is good at performing. The local Jinghe Opera in Shashi has "Eight great gods play", which are "Longevity Mountain", "Pantao Meeting", "The Ancestral Master's Tao", "Zhao Yan Qiu Shou", "Immortal Joy", "Xian Ji Song Zi", "De Dao Guan Yin", "Eight Hundred Years". This batch of manuscripts included three of them, "Zhao Yan Qiu Shou", "De Dao Guan Yin" and "Eight Hundred Years."

Reflecting the folk life, it is also one of the important themes of Jinghe Opera. These kinds of stories are mostly based on the secular life after Yuan Dynasty, especially those based on the secular life in Ming Dynasty, such as "Teaching Children in the Spring City", "Golden Jade Slave", "Iron Bow Edge", "Jade Hall Spring" and "Vermilion Seal". Although these plays are about the ordinary life of the people and the personal and personal affairs of the people, they are often with certain educational thoughts, aiming to spread the traditional spirit of "loyalty, filial piety and righteousness". It carries the function of the education of folk opera.

In Jinghe Opera, "auspicious and longevity Opera" is also one of its major features. In the old days, guilds were very frequent in all walks of life. Each industry would do guilds on different days to offer sacrifices to the ancestral teacher. Guilds often require the troupe to perform plays related to the patriarch of the trade. For example, on the birthday of Guanyin, the temple can hold a "Guanyin meeting" to offer sacrifices to Guanyin Bodhisattva. At this time, some plays related to Guanyin can be performed, such as "Guan Yin De Dao". In addition to guilds, on New Year's festivals or birthdays, happy events, the neighborhood can also invite the troupe to their homes to do a scene, some auspicious and festive "Fu Shou Opera", such as "Tiguan Blessing", "family Fu Lu", "Fu Shou Tu", "Bai Zi Tu", "Da Bai Shou" and so on.

In terms of subject matter, historical dramas with "legends" and "romance" as the main subjects occupy most of the area, which together with "Legend of gods and demons", "secular life" and "auspicious life drama" constitute the subject matter of Jinghe Opera banknotes.

4. Institutional environment of Jinghe Opera

4.1 Current situation of local operas in Hubei Province

According to "Annals of Chinese Opera · Hubei Volume", 22 local operas have appeared and existed in Hubei since the emergence of operas. The distribution situation is that there are local major operas throughout the province, and there are local minor operas only in some areas.

On the one hand, Han Opera and Chu Opera are popular throughout the province.

"Han Opera", popular in Hubei province and many other provinces, used to be called "Chu tune" and "Han tune", before and after the Revolution of 1911, changed to "Han Opera", has a history of more than 300 years. The main accents are "Xipi" and "Erhuang", the "Xipi" comes from the "Xiangyang Tune" formed after the "Bangzi" of Shaanxi moved into Hubei, and the "Erhuang" comes from Anhui. The "Xipi" and "Erhuang" of Han Opera merged in Hubei not later than the Jiaqing period (late 18th century and early 19th century).

"Chu Opera", formerly known as "Huang Xiao Hua Gu" and "West Road Hua Gu", was renamed "Chu Opera" in 1926. It was popular throughout Hubei Province with a history of more than 100 years. In Huangpi, Xiaogan area of the "bamboo horse", "stilts" and other folk songs and dances and "Oh he Tune" developed on the basis of the formation. In the early 20th century, it entered Wuhan and was influenced by the Han Opera and Peking Opera. Later, instruments were added as accompaniment. After liberation, music was further innovated to enrich the singing style and form three major voice systems, namely "Banqiang", "Gaoqiang" and "minor tune".

On the other hand, some local operas are popular in various regions. For example, Enshi area (now Enshi City) popular "Nan Opera", "Deng Opera", "Tang Opera", "Liuzi Opera" and "Nuo Opera"; Yunyang area (now Shiyan City) popular "Shan Erhuang", Yunyang Huagu Opera; Xiangfan City (the original Xiangyang area) popular "Qing opera", Hubei Yue tune, Xiangyang Flower Drum Opera, Suizhou Flower Drum Opera; In Yichang area (now Yichang City), "Yuan 'an Flower Drum Opera" was popular (some places also popular Liuzi opera, class opera, Yue Tune). In Jingzhou area (now Jingzhou, Qianjiang, Tianmen, Xiantao and other cities), "Jingzhou Flower Drum Opera" (originally named "Tian Mianyang Flower Drum Opera"), Jinghe Opera and Liangshan Tune were popular. Huanggang area (now Huanggang City) popular "East Road Flower Drum Opera", "Yellow plum tea picking opera", "Wenqu opera"; Xianning area (now Xianning City) popular "Yangxin tea picking opera" and "Ti Qin Opera"; The Xiaogan area (now Xiaogan City) was a popular area in Chu Opera. In this dissertation, the research object is Jinghe Opera, a local opera in Jingzhou area.

As far as the opera art is concerned, the historical evolution process of opera is always in the change of rise and fall. Due to the complexity and instability of the rise

and fall of opera, as well as the difference of statistical methods and statistical materials, the statistics of opera are not accurate. From the fluidity of opera in Hubei Province before and after the founding of the People's Republic of China, to the relatively stable layout after the first provincial variety performance in 1956, the social development and cultural changes in the past few decades have changed the living environment of opera art. In the 1990s, Opera types in Hubei area gradually formed with Peking Opera, Han Opera, Chu Opera, Jingzhou Huagu Opera, Huangmei Opera, Henan Opera as the main types of opera, coupled with a few other regional strong such as "Shan Erhuang Opera" "Suizhou Huagu Opera" distribution of the new pattern, the ancient Han Opera unified Hubei opera circle position is declining.

Among the above types of local operas in Hubei province, there are 13 National Intangible Cultural Heritage protection projects, which are Han Opera, Chu Opera, Huangmei Opera, Jingzhou Flower Drum Opera, Xiangyang Flower Drum Opera, Suizhou Flower Drum Opera, Donglu Flower Drum Opera, Southern Opera, Shan Erhuang, Yangxin Tea picking Opera, Ti Qin Opera, Jinghe Opera and Nuo Opera. From 2006 to 2012, the government received 12.83 million yuan in financial support funds. Since 2012, the provincial financial department has arranged funding for provincial intangible cultural heritage protection projects, with 50,000 yuan for each project.

In addition to the local operas in Hubei Province, "foreign operas" are also present. Hubei Province is located in the hinterland of central China, where a variety of regional cultures enter and converge from all directions along dry roads and waterways. Huanggang in east Hubei borders on Anhui; Shiyan and Xiangfan in northwest Hubei border on Shaanxi and Henan; South Hubei connects with Hunan-Jiangxi region; southwest Hubei connects with Bayu; Xiaogan in central Hubei is still the vast market of Chu Opera; Jingzhou City is the Jianghan Plain where Jingzhou is the center of Flower Drum Opera. The current situation of the distribution of opera in Hubei Province shows that the influence of the opera culture circle represented by Han Opera and Chu Opera is becoming less and less, instead of a new pattern. In this pattern, Peking Opera still shows its unique vitality and influence. Its distribution is the most extensive in Hubei Province, while other local operas occupy local markets respectively.

However, there are some problems, such as the shrinking scale of the representative operas in Hubei province. We can clearly see that other provinces have their representative operas, such as Henan Opera, Sichuan Opera, Zhejiang Yue Opera and so on. These main operas are not only the representative of opera culture in each region, but also directly influence the smaller "brother operas" in their respective regions. Han Opera is the main type of local opera in Hubei province. It has a long history and far-reaching influence. The "Pi Huang Confluence" was created among the local operas, thus forming the Pihuang voice system. Han Opera is popular in Sichuan, Shaanxi, Henan, Hunan, Jiangxi, Guangdong, Fujian and other provinces, and has made irreplaceable contributions to the formation and development of Peking Opera. However, in the past 50 years, due to various reasons, its scale and influence have become smaller and smaller, which can be seen only from the existence of professional Han Opera troupes.

In recent years, the provincial Department of Culture has held Hubei Art Festival, local opera Festival, Chu Opera, Huangmei Opera, Jingzhou Flower-Drum Opera and other local opera festivals to promote local attention and support to the production and talents training of local opera troupes. However, there are still some problems in the protection and development of local opera in Hubei, for example, the overall investment is still insufficient, and the development of opera types and troupes is unbalanced. The reform policy of cultural system has not been implemented in place, and there is a serious shortage of reserve talents.

4.2 Performance market of Jinghe Opera in Jingzhou City

Jinghe Opera is a small local opera, which determines the limited spread of Jinghe Opera. This original "Dan Bo Luzi" Jinghe Opera has only one troupe in China, and its audience is very small. Jingzhou Mass Art Museum is the protection unit of Jinghe Opera. It provides a free performance space for veteran opera artists three times a week. The activities will be suspended in extreme weather. Jinghe Opera Troupe had few opportunities to perform, and there were almost no young people who came to see the performance. Moreover, because the performance venue was on the fifth floor, even interested elderly people might give up watching the performance because of physical inconvenience.



Figure 20. Xu Chuanxian, legal representative of Jingzhou Santai Jinghe Opera Troupe, was being interviewed

Source: Photograph by Fu Xiaocao (2023.04)

Relatively large numbers of people watched the performance during the troupe's "performance in the countryside" event. In the past, Jinghe Opera was performed in palace temples, guild halls and academies. After the social environment was gradually commercialized, Jinghe Opera was performed in special theater gardens. There used to be many performance places in Shashi, including "Nine palaces", "18 temples" and "Thirteen Gang (guild halls)", and the audience had many choices. Nowadays, even locals in their 60s and 70s are mostly unaware of the existence of Jinghe Opera, which has very few viewers, which is the primary challenge facing the development of Jinghe Opera in Jingzhou.

The local government's attention to Jinghe Opera is not particularly high, plus its own degree of commercialization is relatively low, the era of making a living through opera performance is gone forever. Jinghe Opera has always been ignored by the local government. After being included in the list of Intangible cultural heritage, Jinghe Opera has improved to a certain extent compared to before, but it is still not as popular as Han opera and Chu opera.

In the heyday of Jinghe Opera's development, there were a large number of opera troupes, famous actors and representative plays in Jingzhou, which were sought after by many audiences at that time. People from other places doing business in Shashi formed a business gang, and the guild hall of each gang built a stage, and asked the troupe to perform in their respective guild hall. In addition, each troupe will also be in

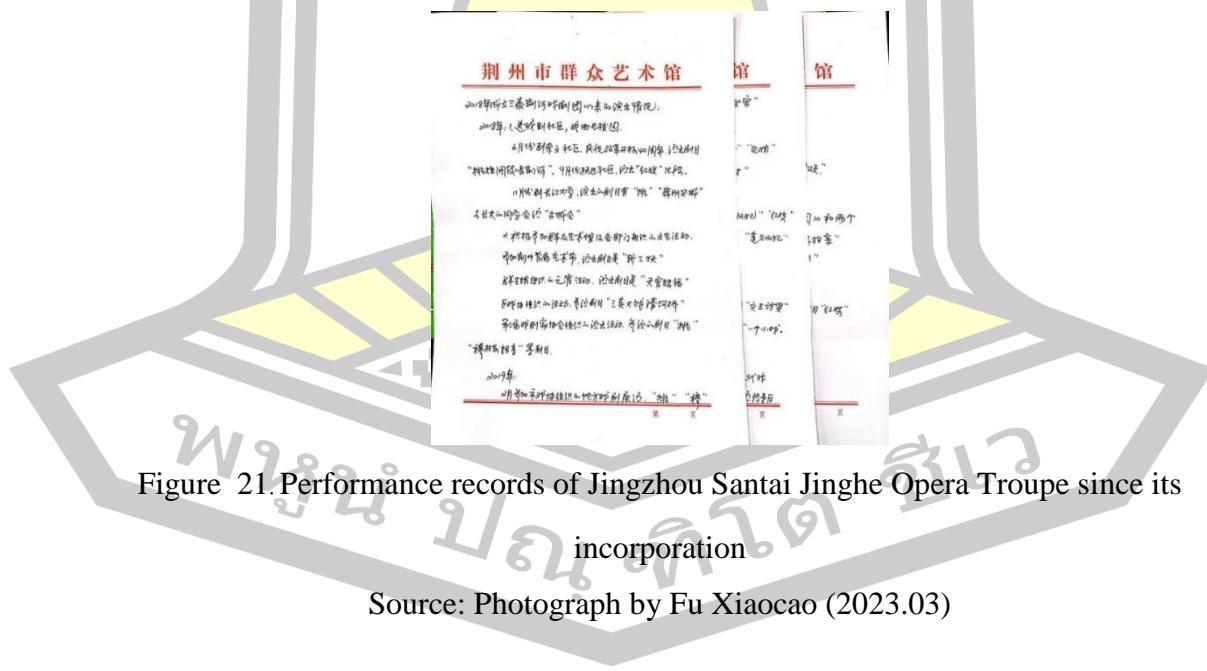
the theater or tea garden, in the form of selling tickets to the outside world, so the opera artists usually can earn a considerable income. Now, with audiences slipping away, it's hard enough to make ends meet with just a handful of shows. The number of performances performed by Jingzhou Jinghe Theatre Group each year is uncertain and depends on the actual situation, and many of them are unpaid. Most of the older Jinghe performers stick to their own interests, while young people are reluctant to join the industry in the face of meager returns.

The loss of audience of Jinghe Opera is a big problem in its development. With the progress of science and technology and innovation, the categories of performing arts are increasingly diversified. Since 2000, with the rapid development of film and television arts and the extensive penetration of network visual culture, audiences have more space to choose visual entertainment independently. Especially in the era of "we media", people are more inclined to focus on themselves and conduct self-presentation and promotion through various platforms. The generalization of "self-show" on the network virtual platform will inevitably have a great impact on the "talents and beauties, emperors and ministers" who deviate from this mode on the real stage. Even the national essence and treasure such as Peking Opera are affected, and the Jinghe Opera, as a local opera, is even worse.

With the loss of young and middle-aged audiences, the local Jinghe Opera Troupe had no choice but to target the left-behind elderly and children in the rural areas. The troupe moved around in the rural areas, and the audience was locked into the "sunset red" group. The traditional plays such as "Yang Men Tiger General" and "Double Dragon Club" were mainly staged to render nostalgic feelings. However, when this group of "sunset red" audience gradually from their life stage curtain call, Jinghe Opera Troupe is bound to fall into the awkward situation of audience group fault. The loss of viewers means the number of people willing to pay for Jinghe Opera is dwindling. According to statistics, in the early 1950s, there were more than 40 Jinghe opera troupes in Lishui and Jingjiang River basins, including 5 professional Jinghe opera troupes in Lixian County, Linli County, Shimen County, Jinshi City and Shishou. In these "five places", Lixian County enjoys the good name of "Home of opera". After liberation, Jinghe Opera opened everywhere in Lixian County, and almost every town has opera classes sponsored by local business families. In order to meet the needs of

local people, the class adopts an accelerated training mode of "learning while performing". After 100 days of training, beginners must perform on stage. Nowadays, fewer and fewer people go to the theater, and Jinghe Opera is no longer popular. Due to the elimination of market supply and demand, there are five professional Jinghe Theater groups with performance entities, only the Lixian Jinghe Theater Group is still alive, and there are only 87 active actors. There are only three remaining amateur Jinghe opera troupes, all of which are struggling.

The Jinghe Opera Troupe struggled to maintain its livelihood, which naturally discouraged the young people who had aspirations to study opera. If Jinghe Opera cannot even ensure food and clothing, it is hard to expect young actors to have more pursuits in opera art. In March 2010, the National Center for the Protection of Intangible Cultural Heritage sent a special person to shoot the Jinghe Opera in Jingzhou City. The selected plays were "Behead Yu Ji" and "Wang Er Lou", which were popular in the 1950s. The average age of the performers was 70 years old. In 2013, Duan Fusheng, a famous Lixian actor, died, leaving the Lili Jinghe Opera Troupe without any actors. With no talent available, the development and transmission of Jinghe Opera has become a tree without roots and a fish without water.



Through the in-depth communication with Xu Chuanxian, legal representative of Jinghe Opera Troupe of "Santai", the researcher was very honored to obtain the

relevant data of transmission activities provided by her from the registration date of the troupe to the present.

In 2018, "Send Opera to the community", in June to "Chongwen Community" to celebrate the 40th anniversary of reform and opening up, performed "Carrying a burden around the drum to Sing Jinghe", in September to "Leap Forward Community", performed "Red Wives". In November, they went to Yangtze University to perform "Carrying a drum around the Jinghe River" and "Xue Gang Crying in the City", and cooperated with students of Yangtze University to perform "Ancient City Meeting". Participated in the first Jingzhou Opera Art Festival, performed "Killing Three Demons". Participated in the Lantern Festival organized by Jingzhou Mass Art Museum and performed Tianguan Blessing. Participated in the activities organized by the Sha District Opera Artists Association, and performed "The Battle between the Three British in the Qinghe Bridge". Participated in the performance activities organized by the Third Jingzhou Opera Artists Association, performed "Carrying a drum around the Jinghe River", "Mu Guiying soliciting a bride", etc.

In February 2019, They participated in the local opera performance activities organized by the Municipal Opera Artists Association, and performed "Carrying a drum around the Jinghe River" and "Mu Guiying soliciting a Bride"; in April, They "sent the opera to the community", and performed the complete works of "Silang Visit Mother", "Palace Making", "Stealing Orders" and "Beating the Golden Branch" in the South Gate of Jingzhou; in May, I "sent the opera to the community", and "Double Pagoda Tree", "Silang Visit Mother" and "Seeing the Mother" in Gaotai Village. In June, "Sent the opera to the community", performed "Meilong Town", "Cowhide Mountain" and "Double Pagoda Tree" at the South Gate of Jingzhou, performed "Carrying a burden of drums to Sing Jing River", "Liantai Receiving Concubines" and "Red Wives" at the First Welfare Institute. In November, "Opera came to campus", "Carrying a burden of drums to Sing Jing River", "Mu Guiying soliciting a Bride", "Liantai Receiving a Concubine" and "Tianguan Blessing" at Yangtze University.

In 2020, nearly all live performances were canceled due to the COVID-19 pandemic. In October, a big play called "King Wen Visits a Sage" was recorded, and a small play called "Zhuge Liang pays tribute" was recorded by Tan Fuxiu, a national transmitter.

In 2021, to celebrate the 100th anniversary of the founding of the Communist Party of China, the troupe rehearsed the modern plays *Ode to Poverty Alleviation*, the traditional plays "Liantai Receiving a Concubine" and "Mu Guiying soliciting a Bride". Later, the troupe "sends the plays to the countryside" at places like Guanyin Weir, Jinfang Village, Tanqiao Town and Senhe Farm. In June, it performed *Ode to Poverty Alleviation* in community charity performances.

In 2022, they completed the recording work of a major opera called "The Return of the Son", and the recording work of two municipal transmitters, namely Hu Xinchun's "Mu Guiying soliciting a Bride" and Xu Fanggui's "The Battle of the Dragon and the Tiger". In May, I participated in the intangible cultural heritage research activity of Yangtze University, and in July, I participated in the theme activity held by the Municipal Opera Association to celebrate the 20th National Convention and performed "Red Wives".

In 2023, "sent the opera to the countryside and the community" in March, participated in the March 8 Women's Day cultural performance in Yingdong Community of Fenghuang Sub-district Office, performing "Carrying the drum around the Jinghe River", "Liantai Receiving the Concubine", "Wanger Lou" and "Three Great Battles of Britain"; in April, performed "Tiguan Blessing", "Liantai Receiving the Concubine" and "Ode to Poverty Alleviation" in Yingdong community of Fenghuang Sub-district Office.



Figure 22. Opera into the Community in April 2023

Source: Fu Xiaocao Retrieved from Fieldwork (2023.02)

4.3 Protection and dissemination of Jinghe Opera by Jingzhou Mass Art Museum

After liberation, the development of Jinghe Opera could not be separated from the support of the government's cultural functional departments, especially the Jingzhou Mass Art Museum, from the early days of the founding of New China, and Jinghe Opera forged an indissoluble bond. Due to the change of administrative area and other reasons, Jingzhou Mass Art Museum has changed its name many times. From "Shashi People's Education Museum", "Shashi Culture Museum", "Shashi Mass Art Museum" to "Jingzhou Mass Art Museum", the Mass Art Museum has always supported the activities of local Jinghe Opera art groups.

After the founding of New China, professional art groups were incorporated into the government establishment and received financial support. At that time, Jinghe Opera had no professional troupes, and there were still more than ten "Wei Gu Ban She" in Shashi area, which could not be supported by government funds like professional troupes. In 1950, the Shashi People's Education Center (the predecessor of the Mass Art Museum) came forward and organized the "Wei Gu Ban" of Jinghe Opera in various streets through Li Youben and Xu Yuanfu, the famous veteran artists of Jinghe Opera, and established an amateur Jinghe Opera troupe to uniformly arrange the rehearsal and performance activities of Jinghe Opera. At that time, 50 or 60 Jinghe Opera artists participated in the troupe's activities all year round.

In 1955, the Jinghe Opera Troupe was officially listed as "Shashi Amateur Jinghe Opera Troupe". Shashi Cultural Center (the predecessor of the Mass Art Museum) coordinated with the municipal Federation of Industry and Commerce to borrow funds and actors to purchase costumes and props. The Municipal Bureau of Culture arranges for the troupe to perform twice every Friday and Saturday at the People's Venue. Before the Great Cultural Revolution, there were more than 60 members of the Shashi Amateur Jinghe Opera Troupe, which performed a variety of repertory.

After the end of the Cultural Revolution, in the mid-1980s, the Shashi Mass Art Museum (the predecessor of the Mass Art Museum) provided free space as a performance base for the troupe, which performed every Saturday and Sunday. In 1987,

under the coordination of the Municipal Bureau of Culture, part of the performance costumes handed in by the troupe during the Cultural Revolution were recovered.

In the early 1990s, Shashi Mass Art Museum (the predecessor of Mass Art Museum) built a new building on the original site, and Jinghe Theater Group rented a small theater on Hongxing Road and started its activities. In 2006, Hunan Lixian County applied for Lixian Jinghe Opera as a National Intangible Cultural Heritage, and Jingzhou Mass Art Museum and Intangible Cultural Heritage Protection Center have actively applied for the Intangible cultural Heritage project for Jinghe Opera. The artists of Jinghe Opera also actively cooperated with the staff of Mass Art Museum to collect data and organize plays. In 2007, Jinghe Opera was included in the first batch of the intangible Cultural Heritage list of Hubei Province. In 2008, Jingzhou Jinghe Opera successfully applied for the National Intangible Cultural Heritage development project and won the special appropriation for intangible cultural heritage, which helped Jinghe Opera Troupe to renovate the theater on Hongxing Road. In 2009, Hongxing Road Theater was demolished and Jinghe Theater Group moved back to Mass Art Museum.



Figure 23. Jingzhou Santai Jinghe Opera Troupe located on the first floor of Jingzhou Mass Art Museum

Source: Fu Xiaocao Retrieved from Fieldwork (2023.02)

Since the establishment of the amateur Jinghe Opera Troupe, Mass Art Museum has been acting as the custodian department, actively mobilizing various resources to support the artistic activities of Jinghe Opera. With the mobilization of the staff of the Mass Art Museum and the "Intangible Cultural Heritage Center", the veteran artists of Jinghe Opera took out the manuscripts of Jinghe Opera in their homes, including the

scripts, Gong Che Music Scores, Luo Gu Jing, etc., and donated them to the Mass Art Museum and the "intangible cultural Heritage Center" for unified preservation and arrangement. The Mass Art Museum also held a commendation meeting for these veteran artists and awarded them certificates of honor and bonuses to thank them for their contributions to the protection and transmission of Jinghe Opera over the years.

At the end of the last century, the staff of Jingzhou Mass Art Museum investigated, visited, collected, collated, and consulted relevant cultural and historical data about the intangible cultural heritage. In 2008, the project was listed as the second batch of National Intangible Cultural Heritage projects. It has been highly valued by the Department of Intangible Cultural Heritage of the Ministry of Culture and provincial and municipal departments.

After the successful application, Jingzhou Intangible Cultural Heritage Protection Center together with representative transmitters and all practitioners earnestly carried out the rescue and protection work of this endangered opera.

In terms of static transmission and protection, they have sorted out all the literature, history and public praise data collected, collected and researched, and included them into the publishing plan of the provincial Intangible cultural Heritage Protection Center. Under the guidance of Hubei intangible cultural heritage experts, Hubei People's Publishing House published the provincial intangible cultural heritage series "Historical Records of Jinghe Opera" in 2013. In recent years, nearly 400 Gongche scores of Jinghe Opera "Qu Pai" were collected from the hands of old artists, and nearly 1,000 plays were sorted out.

In terms of dynamic transmission, space and time were allocated in the municipal Mass Art Museum to arrange regular rehearsals and performances twice a week for them, and special funds were allocated to purchase clothes, props and sound equipment for them. In cooperation with CCTV's "Journey Through China" program, the original ecological condition of Jinghe Opera in Jingzhou was introduced in Jingzhou Article. In collaboration with the Intangible Cultural heritage research group of the School of Arts of Yangtze University, a feature film titled "Watch for Ten Years" was recorded with Jinghe Opera as the subject, and the national transmitters of Jinghe Opera were organized to introduce the history and current situation of Jinghe Opera in the program "Culture Jingzhou" of Jingzhou TV Station. And organize and mobilize

them to "walk into the campus" and "township voluntary performance", in order to expand the influence of Jinghe Opera. Organize them to rescue traditional endangered plays and sort out representative plays. In 2010, the Chinese National Academy of Arts came to Jingzhou to make video materials for the two plays "Behead Yu Ji" and "Wang Er Lou", which were recorded into the national database of rare operas. Moreover, in the past half century, due to the death of the old artists of Jinghe Opera, there are not many young people learning Jinghe Opera. Although there are still the fifth generation descendants of Jingzhou Opera, most of them are old, and there are problems such as aging personnel, incomplete "Hang Dang", weak transmission, lack of display platform, and gradually decreasing audience. Faced with these problems, Mass Art Museum strives to expand the new force of Jinghe Opera, recruit students, transmit the traditional skills, and try its best to continue the skills of the old artists.

5. Teaching status of Jinghe Opera

5.1 The relationship between teachers and successors of Jinghe Opera

The origin of Chinese ancient opera artists can be roughly divided into four types, which are "Professional team Origin", "Private team Origin", "Fan Origin" and "Xiang Gu origin". In Jinghe Opera, the first three are mostly. For example, Chen Shunzhen followed her father to "Wei Gu Ban" from a young age, and then learned from a teacher; Due to his personal interests, Tan Fuxiu joined the troupe in 1952 on the recommendation of a friend. Hu Xingchun was recommended by Tan Fuxiu to join the league in 1982. Liu Huaichun was admitted to the Han Troupe of Shashan in 1955 and joined the troupe in 1997 at the invitation of Liu Houyun, a senior of Jinghe Opera. Xu Fanggui was admitted to the Public Security Han Opera Troupe in 1958, and was invited to join the Jinghe Opera Troupe in 2003. Most of these transmitters have lived in Shashi since childhood, and have experienced nearly 70 years of transmittance from their childhood to Jinghe Opera. Although they have entered the twilight years, they still insist on Jinghe Opera as a lifelong hobby.

In the 1940s and 1950s, these five transmitters experienced hard learning; In the 1960s, during the "Cultural Revolution", Jinghe Opera went to the bottom; From the 1970s to the early 21st century, Jinghe Theatre Group was restored. Due to the amateur nature of the troupe, they were treated unfairly, but they did not hold back, and they

raised funds to buy props for the troupe and hand-made props themselves. In 1996, Jingzhou Mass Art Museum deployed a troupe to temporarily live in Hongmen Road Theater, renovated the old Hongmen Road Theater, and began to sell tickets for performances. However, the good times did not last long, and the Hongmen Road Theater was transferred to the Han Opera Company, and some old artists passed away, and the development of Jinghe Opera was hit hard. It was not until recent years that the Jinghe Theatre Group received renewed attention.

Jinghe Opera has a flexible way of paying homage to teachers, with two forms of "one apprentice, many teachers" and "all apprentices, one teacher", most of which have no blood relationship. A master must be able to memorize the script, be familiar with the "Gongche Music Score", and play the "Wen Chang and Wu Chang" Musical Instruments, and such a master is also honored as "Bao Ji". In recent years, these transmitters have been teaching apprentices, but with the depression of the opera industry, most of the apprentices have chosen to change careers. In 1981, Tan Fuxiu and Tu Zexiu visited Hunan Jinghe Theatre Troupe and attracted nearly ten actors with basic opera skills to join the troupe, which enriched the personnel structure of the troupe. After 1982, some of them left the company again. Chen Shunzhen and Hu Xingchun also spare no effort to cultivate new talents, Liu Huaichun also has an apprentice in the troupe, and Xu Fanggui once received four or five apprentices in Hunan, but they have all changed careers.

Since 2006, the transmitters have relied on local Mass Art Museum and universities to adhere to the "opera into the campus" activity, which has lasted for more than 10 years. Due to the difference in knowledge level of the transmitters, their understanding, narration and teaching of Jinghe Opera are different, so far, no unified and standard teaching model has been formed. Transmitters generally use their spare time to learn Jinghe Opera, which leads to the amateurism and randomness of their knowledge and skills reserve. The teaching method is "teaching by word and example". They are familiar with the details of the transmitance process of Jinghe Opera, and know well the performance skills of the original Jinghe Opera, but it also reflects the deficiency of teaching standardization.

However, with the passage of time, after the 21st century, the transmitters of Jinghe Opera died one after another, and some historical events and non-textual

materials related to Jinghe Opera that have not been deeply studied can no longer be known to the world. The audio and video recording also needs to be improved, and the current video recording of the transmitters mostly stays at the level of recording the performance repertoire, and there are few stages "Ce Ji". The written records are mostly copying of plays and Gongche scores, and there is little in-depth digging of unwritten materials, and little research on the life course of transmitters. From the perspectives of history, sociology, folklore, anthropology and other disciplines, research on transmitters, writing relevant texts and materials, and proposing models and methods for the protection and development of transmitters are still vacant.

Compared with other folk arts, opera has the characteristics of "group", that is to say, text creation, music creation and body teaching can be completed by a single person, but when it comes to transmitance, it cannot be completed by the strength of a single person. Modern opera art lacks the early forms of existence such as theater, stage, and troupe, and now it is more in the form of state support and stage performance to show the world. Behind each performance is a whole composed of actors, costume management, props and stage affairs, cultural and martial arts venues, conductors and other elements, which is also crucial to the collective protection of the transmitters. It is far from enough to protect the intangible cultural heritage of opera, such as Sheng, Dan, Chou and other opera "Hang Dang" alone. As the transmitters pass away one after another, the development of the community will also be difficult. In the course of the development of Jinghe Opera, as the main actors of Jinghe Opera Group such as Liu Houyun, Li Zhengdong and Liu Huaichun passed away one after another, the development of Jinghe Opera suffered a great blow. Many plays are difficult to be arranged due to the lack of actors and instrumentalists who can play roles. For Jinghe Opera, which has not yet formed the "group protection" of transmitters, this work needs to be solved urgently. Changes in the social environment made Jinghe Opera unable to support the economic expenses of daily life, and the inability to earn money also made it difficult for the troupe to recruit new students.

5.2 Jinghe Opera and Yangtze University

5.2.1 Protection practices

The construction of a city cannot be separated from culture, but also from the traditional culture rooted in the local. Over 600 years old, the Jinghe Opera contains

such folk elements as "blood Ceremony", "Midwinter Ceremony" and "Laolang Temple Fair". In the form of art, "Opera facial makeup", "opera figure" and "Opera original ecological singing" include painting art, body art and music performance art. For example, the painting technique of Jinghe Opera facial makeup, Jinghe Opera's "original ecological singing" and "opera figure" performance are introduced into college classes.

Yangtze University put forward the idea of "Jinghe Opera enters campus and protects hometown culture", and established a good and long-term exchange and cooperation mechanism with Jingzhou Mass Art Museum and Jingzhou Amateur Jinghe Opera Troupe. A series of performance activities including "Jinghe Opera enters Yangtze University" special performance, "Jingchu Opera Growing Up Tour" special performance, "Jinghe Opera Short Play Night" special performance, "Orange Praises Jinghe Opera" special performance have been held continuously, actively expanding the external expression form of Jinghe Opera culture. For example, students are encouraged to carry out activities such as "Southern style paper-cutting", "clay sculptures of Jinghe characters" and "wood carving" in Jinghe Opera.

Yangtze University has set up the Jinghe Opera student transmission team, established the teaching transmission mechanism of Jinghe Opera and the campus model of "learning from teachers". "College Opera Development Seminar" has been held regularly. In the summer of 2017, Jinghe Opera training class for college students was also held. We invited the transmitters of Jingzhou Mass Art Museum and Jinghe Opera Troupe to teach the basic knowledge of opera, let the students practice the body and voice of opera performance, and rehearse the classic Jinghe Opera "Pavilion of Flowers" and so on.

In order to avoid the situation that the campus transmission team could not retain the staff due to the reasons such as students' graduation and working in different places, they explored the dynamic transmission mode with teachers as the backbone and the three generations of "old, middle-aged and young", as well as the transmission mode with teachers as the backbone. Starting from "artists, universities and transmitters", we gave full play to the core role of "celebrities" of Jinghe Opera artists.



Figure 24. Jinghe Opera Rehearsal Hall, Yangtze University

Source: Photograph by Fu Xiaocao (2022.08)

The institutionalized construction of Jinghe Opera began in 1950 with the establishment of the amateur Jinghe Opera Troupe organized by Shashi People's Cultural Center (the predecessor of Mass Art Museum). Over the years, the transmitters of the second, third, fourth and fifth generations of Jinghe Opera have gathered together with amateurs and been passed down from generation to generation. In this process, a large number of precious documents and video materials with high research and artistic value have been handed down. Yangtze University has invested in the establishment of Jinghe Opera Performance Hall and digital exhibition Hall in the eighth building of East Campus. Thousands of manuscripts, manuals, music scores and photos of Jinghe Opera have been effectively protected to reproduce the humanistic features of Jinghe Opera in the past hundred years. With the help of VR and AI media technologies in the exhibition hall, the vast number of Jinghe Opera fans can watch the performances of the transmitters of Jinghe Opera in different periods as if they were on the spot, so as to intuitively understand and learn Jinghe Opera.

ພ້ອນ ປານ ຄີໂຕ ຂ່າວ



Figure 25. Jinghe Opera Museum, Yangtze University

Source: Photograph by Fu Xiaocao (2022.08)

Like all traditional Chinese operas, Jinghe Opera has a simple stage setting and is all about the performers. Tan Fuxiu, Chen Shunzhen, Hu Xingchun, Xu Fanggui and other famous actors in Jinghe Opera can design their own voice (We call it "Sheng Qiang"). Until now, there are famous passages that have been passed down for a long time, such as Eight Hundred Years, Great Return to Jingzhou, and Behead Yu Ji. Yangtze University retains these passages in the form of video data and presents them to Jinghe Opera lovers through digital display.

Yangtze University began to integrate digital media resources in 2015, relying on the faculty of arts, media and other majors to build the team of Jinghe Opera digital media and build a digital media platform of Jinghe Opera to serve the opera culture communication of Jinghe Opera. At the same time, a group of media and film professionals with the artistic accomplishment of Jinghe Opera have been cultivated, hoping to produce famous opera and film works in the future, so as to promote the popularity of Jinghe Opera in the country and even the world.

The Jinghe Opera Media Platform of Yangtze University is committed to producing high-quality Jinghe Opera programs, which are then promoted through online we-media, TV stations and wechat public accounts. Through digital media, the stories of the older generation of Jinghe Opera transmitters, such as Tan Fuxiu, Chen Shunzhen, Hu Xingchun and Xu Fanggui, who have the significance of "living fossils", are excavated and presented in the form of documentaries, and Jinghe Opera

documentaries are actively promoted to participate in domestic and foreign film festivals.

Yangtze University has strengthened the communication with the government, and tried to let the people of Jingzhou experience and contact Jinghe Opera from the aspect of cultural life through large-scale Jinghe Opera performance activities and cultural propaganda, so that Jinghe Opera and Jingzhou city integrated as a whole, and become part of the public consciousness of the city. Referring to Japan's "Kumamoto Bear" economy, it is not difficult to find that the "cute" image with high exposure and local characteristics has great marketization value in the information age. With a history of more than 600 years, Jinghe Opera represents the traditional culture of Jingzhou. In recent years, Yangtze University has tried to use Jinghe Opera elements to design dolls with "cute" properties and local cultural characteristics. In addition, on the basis of intellectual property protection of Jinghe Opera, they will continue to carry out the researcherization work in apparel, video, audio and other aspects of Jinghe Opera, and encourage the development of derivatives of Jinghe Opera.

Yangtze University recognized early the indispensable significance of Jinghe Opera to the study of Oriental opera and Jingchu culture, so it carried out a comprehensive collection of Jinghe Opera materials, laid the foundation for development with academic research, unearthed hundreds of Jinghe Opera repertoire, collected more than 300 Qu Pai, and more than 100 "Luo Gu Dianzi", some of which were unique to Jinghe Opera. At the same time, it carried out researches on Jinghe Opera's "opera history", "opera literature", "opera music", "opera and folk customs" and other aspects, which laid a foundation for Jinghe Opera to apply for "masterpieces of the oral and intangible heritage of mankind" in the future.

Yangtze University actively communicated with Jingzhou Radio and Television, Jingzhou Bureau of Culture, Bureau of Education and other government departments to create a collaborative cooperation model led by universities and aided by the government, and developed a win-win model in which universities and governments cooperate to promote the transmission and development of Jinghe Opera. Years of research has enabled Yangtze University to improve the performance system of Jinghe Opera and integrate the achievements in theory, system, video and data of Jinghe Opera. The social resources, performance resources and funds provided by the

Jingzhou government enable Yangtze University to form a three-point and multi-level protection system of "university, government and transmitter" in the transmission and protection of Jinghe Opera. A number of quality performances in and out of the province have also enhanced the pride of Jingzhou people in their local culture.

In order to promote the campus transmission of Jinghe Opera, Yangtze University strengthened digital protection and internationalization exploration, built the exclusive stage of Jinghe Opera, and expanded the performance venue for the transmission team of Jinghe Opera. In addition, Yangtze University also assisted Jingzhou TV Station and CCTV in shooting short films such as "Ten-year Watch", "Walking into China", "Culture Jingzhou", "Culture of Jinghe", "Holding Hands on Intangible Cultural Heritage" and "Entering the Opera". In order to explore the way of international communication of Jinghe Opera, Jinghe Amateur Theater of Yangtze University also invited David Blumenkrantz, professor of intangible cultural heritage photography at an American university, to hold a series of photography lectures on "Intangible Cultural Heritage of China" on June 10, 2017, laying the foundation for the future traditional opera to go abroad.

5.2.2 Theoretical research

With the continuous deepening of Yangtze University's practice in the protection of Jinghe Opera, as an important category of intangible cultural heritage, the theoretical research on Jinghe Opera has also achieved fruitful results, which greatly promoted the development and transmission of local opera in contemporary society.

As a senior researcher of Jinghe Opera, Professor Sang Jun from Yangtze University has led her intangible heritage team to carry out long-term follow-up investigation and in-depth transmission thinking since 2016. In addition to publishing a number of academic papers, she has also completed three important works related to Jinghe Opera research. They are Illustrated Jinghe Opera, Dissertations of Jinghe Opera (2019-2020) and Investigation of Jinghe Opera in Hubei Province.

Illustrated Jinghe Opera was published by Wuhan University Press in 2019. The book, with pictures and texts, describes the historical development of Jinghe Opera in detail, displays the features of the headwear, costumes, props, Musical Instruments, red powder boxes, manuscripts and other related cultural relics of Jinghe Opera, and shows the performance style of Jinghe Opera artists represented by the national non-

genetic transmitter Tan Fuxiu and the provincial non-genetic transmitter Chen Shunzhen. It fully affirmed the important role of veteran artists of Jinghe Opera and Jingzhou Group Art Hall in the transmission of Jinghe Opera, and presented the achievements made by Yangtze University in the construction of Jinghe Opera base, the dynamic transmission and static transmission of Jinghe Opera.

Dissertations of Jinghe Opera (1982-2019) was published by Wuhan University Press in 2020. This collection of nearly 40 years of research achievements on Jinghe Opera from 1982 to 2019 covers the origin and historical evolution of Jinghe Opera, Jinghe Opera repertory and script research, Jinghe Opera singing, music research, Jinghe Opera performing arts and artists research, Jinghe Opera protection and transmission research, etc.

Investigation of Jinghe Opera in Hubei Province is co-researched by Professor Sang, Gao Xiang from Wuhan Art Creation Research Center and Hu Jinsong from the Research Institute of Literature and History of Hubei Provincial People's Government. Starting from the historical origin and research status of Jinghe Opera, it investigates the types of Jinghe opera, its artistic characteristics and the living status of its actors, and finally focuses on the dilemma and solutions faced by contemporary Jinghe Opera. This dissertation puts forward scientific suggestions for the transmission and survival of Jinghe Opera and academic research from different angles. This work is the research result of the "China Survey" project of Hubei Federation of Social Sciences "Investigation on the protection and transmission of Jinghe Opera in Hubei Province from the perspective of Cultural Confidence".

6. Summarize

In 2008, Jinghe Opera was declared by Jingzhou City and included in the second batch of National Intangible Cultural Heritage projects. Jinghe Opera originated in the second year of Yongle of Ming Dynasty (1404) and went through 545 years until the founding of New China in 1949. During this period, before the outbreak of the Anti-Japanese War, the living environment of Jinghe Opera was still suitable for its survival, showing a relatively prosperous situation. From 1949 to now, Jinghe Opera gradually flowed from Jingzhou to the north of Xiangxi, and Jinghe Opera Troupe in Jingzhou was gradually recovering. In 1955, "Shashi Amateur Jinghe Opera Troupe" was

founded. In 2018, the studio was registered and named as "Jingzhou Santai Jinghe Opera Troupe", which has been active ever since.

There are national Jinghe Opera transmitters Tan Fuxiu, provincial Jinghe Opera transmitters Chen Shunzhen, and municipal transmitters Hu Xingchun and Xu Fanggui, etc., and Jingzhou Mass Art Museum has collected manuscripts of Jinghe Opera donated by Tan Fuxiu, Chen Shunzhen and Xiang Qunshou, a total of 421 plays.

The dissemination scope of Jinghe Opera is very limited and the market environment is lacking. At present, the protection and dissemination of Jinghe Opera are mainly protected within the system and implemented by the Mass Art Museum. In addition to the support of the "national environment" brought about by the successful application of the Heritage, the Mass Art Museum has made certain achievements in the aspects of "dynamic transmission" and "static transmission". In addition, as a local comprehensive university in Jingzhou area, Yangtze University has made remarkable achievements in the protection of Jinghe Opera involving both practical activities and theoretical research.

Table 1. Jinghe Opera Development Framework

Before the founding of New China	Ming Dynasty	Experienced "Yiyang Tune", "Qingyang Tune ", "Chu Tune" and so on.
	Qing Dynasty	"Chu Tune" and "Qin Tune" combined, "North and South Road" Jinghe Opera formed. In its heyday there were four famous classes.
	Anti-japanese period	The theatre was destroyed.
After the founding of New China	In 1954, it was named Jinghe Opera, In 1955, "Shashi Amateur Jinghe Opera Group" was founded, in the early 1990s, in the Hongxing Road small theatre activities, in 2008, the successful application for heritage, in 2009, the troupe activities in Mass Art Museum, in 2018, it registered Santai Jinghe Opera Troupe, activities up to now. There are 4 transmitters and 421 manuscripts.	

Source: Fu Xiaocao designed in 2023.01

CHAPTER V

Music Analysis of Jinghe Opera

This chapter applied literature review method and music analysis method to analyze music characteristics of Jinghe Opera.

1. Introduction of Jinghe Opera classic section "Kai Tie Gong"
2. "Singing" (i.e., vocal melodies of duet)
3. "Wen Chang" (i.e. stringed instrument accompaniment)
4. "Wu Chang" (i.e., percussion accompaniment)
5. Summarize

1. Introduction of Jinghe Opera classic section "Kai Tie Gong"

The full name of the play is "Liantai Mountain", or the name of "Concubine open bow". When King Mu of Zhou met Su Yunzhuang on Liantai Mountain and made her concubine, a foreign country presented him with an iron bow that no one could draw. The king of Mu was bored, after Su Yunzhuang unexpectedly drew, and joust with foreign generals, she won the foreign generals, the foreign submission. The classic section "Kai Tie Gong" is a play between Su Yunzhuang and King Mu of Zhou before Su Yunzhuang's drawing the bow.

The reasons for choosing this paragraph as the musical analysis object of Jinghe Opera are as follows:

The first, the subject matter. The themes of Chinese operas are mainly historical biographies, folklore, novels and rap art, while the themes of Jinghe Opera are mainly "historical drama", "Legend of gods and demons", "secular life" and "auspicious celebration and longevity drama". Among the main works handed down, the largest number are historical themes. Such as "Pre-Qin opera", "Eastern Zhou Dynasty opera", "Three Kingdoms opera", "Sui and Tang Dynasty opera", "Yang Jia Jiang opera", "Water Margin opera" and so on, "Kai Tie Gong" belongs to the "historical drama" "pre-Qin opera", is an important subject of Jinghe opera.

The second, the performance. Hu Xingchun plays Su Yunzhuang and Chen Shunzhen plays King Mu of Zhou. These two actors are the most senior artists of

Jingzhou Jinghe Opera Troupe except Tan Fuxiu, a national transmitter who is nearly 100 years old. Chen Shunzhen is the provincial-level transmitter of Jinghe Opera, the principal worker of "Sheng" and "Lao Dan". Hu Xinchun is the municipal transmitter of Jinghe Opera, and one of the leaders of Jinghe Opera Troupe, the principal worker of "Hua Dan" and "Dao Ma Dan". Their performance is very mature and representative of Jingzhou Jinghe Opera.

The third, music. The melody is graceful, sonorous and powerful, and has the typical characteristics of Jinghe Opera. The accompaniment of "Wen Chang" and "Wu Chang" is complete. The "Wen Chang" reflects the polyphonic technique characteristics of Jinghe Opera accompaniment, and the "Wu Chang" reflects the characteristics of Jinghe Opera percussion "Luo Gu Jing". "Ban Shi" is complete, including many traditional Jinghe opera commonly used "Ban Shi", a comprehensive display of Jinghe opera characteristics.

2. "Singing" (i.e., vocal melodies for duet)

2.1 Introduction of Lyrics

【苏云庄】 Su Yunzhuang

(唱“二流”) 主坐江山有大贤，外国蛮夷扣龙言，当今本朝王登殿，一统山河

(唱“三流”) 福寿绵。

(白) 万岁不要忧虑，待妾妃来日披挂整齐，打发那蛮夷贼子转去。

【周穆王】 King Mu of Zhou

(唱“一字”) 朕的国家有大难，眼见江山坐不安，孤可比船到江心无巴岸，爱梓潼还在戏耍玩。

【苏云庄】 Su Yunzhuang

(唱“一字”) 万岁不要带愁烦，妾妃武艺圣母传，哪怕他蛮夷力无边，管叫他有来到无路回。

【周穆王】 King Mu of Zhou

(唱“二流”) 王道她深宫女婵娟，却原来兵法武艺全。放心不下王来问：

(白) 啊！梓潼，你开得弓？

【苏云庄】 Su Yunzhuang

(白) 开得弓。

【周穆王】 King Mu of Zhou

(白) 比得武？

【苏云庄】 Su Yunzhuang

(白) 比得武。

【周穆王】 King Mu of Zhou

(白) 胜得过蛮夷？

【苏云庄】 Su Yunzhuang

(白) 胜得过蛮夷。

【周穆王】 King Mu of Zhou

(白) 啊！哈哈哈.....

(唱“二流”) 内侍候上前听王言，圣旨与孤打下殿，晓谕我朝武共文，刘玉披挂要齐整，娘娘比武在御花园。放心不下王再问：

(白) 梓潼，你当真比得武？

【苏云庄】 Su Yunzhuang

(白) 当真比得武。

【周穆王】 King Mu of Zhou

(白) 果然开得弓？

【苏云庄】 Su Yunzhuang

(白) 开得弓。

【周穆王】 King Mu of Zhou

(白) 你胜得过那蛮夷？

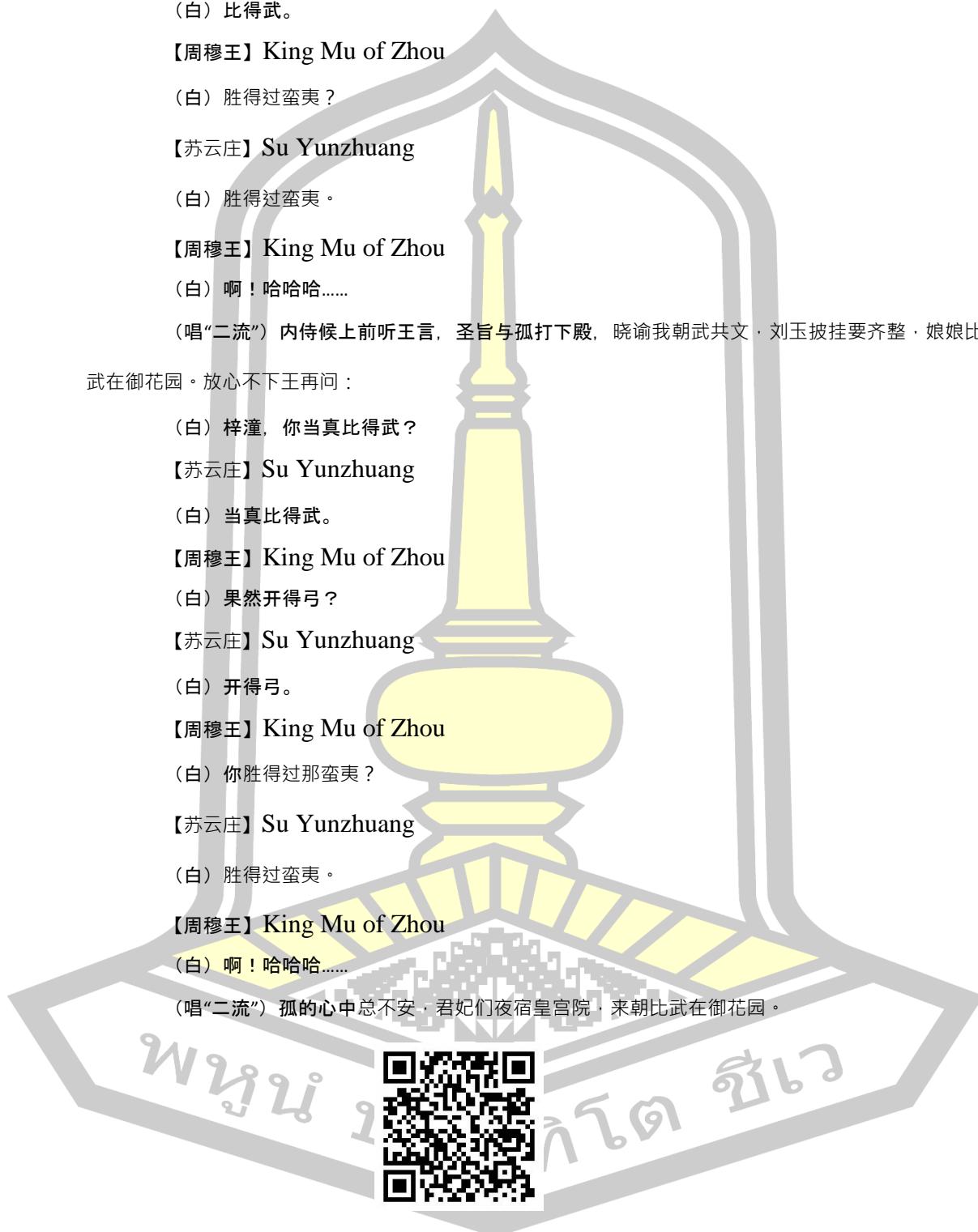
【苏云庄】 Su Yunzhuang

(白) 胜得过蛮夷。

【周穆王】 King Mu of Zhou

(白) 啊！哈哈哈.....

(唱“二流”) 孤的心中总不安，君妃们夜宿皇宫院，来朝比武在御花园。



The above is all the lyrics of this section, which is played by Su Yunzhuang and King Mu of Zhou before drawing the iron bow, including duet singing and dialogue. (See Appendix 3 for the complete score and lyrics)

King Mu of Zhou (- 922), last name "Ji", first name "Man". The son of King Zhao of Zhou. The fifth monarch of Western Zhou, who reigned for 55 years (976 BC - 922 BC). History has said the following about the king:

The first, great talent and broad strategy. At the beginning of his reign, King Mu of Zhou was faced with serious internal and external troubles, natural and man-made disasters, and the outer vassals were looking at the Zhou royal power. The warm and humid subtropical climate in his ruling region entered the cold period, and the survival of the people was increasingly difficult, and the fate of the Zhou Dynasty was on the verge of collapse. King Mu quickly stabilized the domestic situation, and restored the centralization of power.

The second, be good at using talents. King Mu of Zhou had many wise "Zheng Gong", "Zhu Hou" and "Wang Li"(These are the titles of Zhou officials), all the talents in the world are gathered under King Mu of Zhou, which is the guarantee of his great career.

The third, care for the people. King Mu of Zhou was a king who understood his subordinates and loved his people.

The fourth, sentimentality. King Mu of Zhou was a man of rich feelings. King Mu's love for Sheng Ji transcends the "same surname, no marriage" ritual, and thus shows him to be a real person.

And "Liantai Mountain" a play, is about King Mu of Zhou tour through Liantai Mountain, met Su Yunzhuang, as concubine. The classic section "Kai Tie Gong" shows Su Yunzhuang's courage and martial arts skills, as well as their harmonious relationship.

Just a few lines of lyrics, the whole story and the mood of the characters show incisively and vividly. At the very beginning, Su Yunzhuang explained the basic information of the matter: "Your Majesty is a wise man. However, at this time, you encountered difficulties. Foreign barbarians came to challenge you. I can repel the enemy. " Then, the King expressed doubts: How could a woman have such courage and martial skills? The two then engage in a "question-and-answer" conversation in which

they speak. Then, King Mu of Zhou issued a decree, please Su Yunzhuang and barbarian competition, but still have doubts, once again launched a "question and answer" dialogue, and once again get Su Yunzhuang's positive answer.

2.2 Melody Analysis

2.2.1 Mode and center tone analysis

2.2.1.1 Mode

The vocal melody of Jinghe Opera is mostly found in Chinese "pentatonic scale", sometimes manifested as "pentatonic scale" add one note, which has two forms, one is to add a note of "Qing Jue" on the basis of the pentatonic scale "Gong", "Shang", "Jue", "Zhi" and "Yu", the other is to add a note of "Bian Gong" on the basis of the pentatonic scale. This very colorful mode makes it very expressive.



Figure 26. Pentatonic scale and "Qing Jue" "Bian Gong"

Source: Transcription by Fu Xiaocao (2023.05)

The commonly used scale in Jinghe Opera is "pentatonic scale" add "Bian Gong". In the voice singing of the classic section of "Kai Tie Gong", ten "Bian Gong" appear, and the mode is pentatonic scale add "Bian Gong".

For the first and second time, "Bian Gong" appears in the free rhythm singing of bar 27.



Figure 27. The first and second "Bian Gong"

Source: Transcription by Fu Xiaocao (2023.05)

The third time, "Bian Gong" occurs in the "jagged" melodic line singing in bar 32.



Figure 28. The third "Bian Gong"

Source: Transcription by Fu Xiaocao (2023.05)

The fourth time, "Bian Gong" appears in the third beat of bar 66.



Figure 29. The fourth "Bian Gong"

Source: Transcription by Fu Xiaocao (2023.05)

The fifth time, "Bian Gong" appears in the fourth beat of bar 86, as the "passing tone".



Figure 30. The fifth "Bian Gong"

Source: Transcription by Fu Xiaocao (2023.05)

The sixth time, "Bian Gong" appears in the second beat of bar 94, as the "passing note".

Figure 31. The sixth "Bian Gong"

Source: Transcription by Fu Xiaocao (2023.05)

The seventh time, "Bian Gong" appears in the second beat of bar 101, as a "passing note".

Figure 32. The seventh "Bian Gong"

Source: Transcription by Fu Xiaocao (2023.05)

The eighth time, "Bian Gong" appears in the second beat of bar 108. The melody is the same as that of bar 101, but the lyrics are different.

Figure 33. The eighth "Bian Gong"

Source: Transcription by Fu Xiaocao (2023.05)

The ninth and tenth time, it appears in the third and fourth beats of bar 114, as a link in the "jagged" melodic line and as an "auxiliary note".



Figure 34. The ninth and tenth "Bian Gong"

Source: Transcription by Fu Xiaocao (2023.05)

2.2.1.2 Center tone

The center tone of this section is \flat E "Gong", because the singing of whole song over the tone of \flat E. Now, let's sort out the ending tone of each character's paragraph.

Su Yunzhuang's paragraph, with four sentences of lyrics explain the plot of the general situation. End of the tone is "Zhi", which temporary center tone is \flat B "Zhi".

Figure 35. Su Yunzhuang's paragraph, end in \flat B "Zhi"

Source: Transcription by Fu Xiaocao (2023.05)

King Mu of Zhou, with four sentences of lyrics to continue to explain the general situation of the plot, and expressed doubts about Su Yunzhuang volunteered. End of the tone is "Gong", which temporary center tone is \flat E "Gong".

Figure 36. King Mu of Zhou 's paragraph, end in \flat E "Gong"

Source: Transcription by Fu Xiaocao (2023.05)

Su Yunzhuang's paragraph expresses her confidence in victory in four sentences of lyrics, and hopes that the emperor will not have doubts. End of the sound is "Zhi", which temporary center tone is $\flat B$ "Zhi".



Figure 37. Su Yunzhuang's paragraph, end in $\flat B$ "Zhi"

Source: Transcription by Fu Xiaocao (2023.05)

King Mu of Zhou continued to express his doubts in three sentences of lyrics, and opened the dialogue with Su Yunzhuang "question-and-answer" style. The ending note is "Shang" and the temporary key of this piece of music is F "Shang".



Figure 38. King Mu of Zhou's paragraph, end in F "Shang"

Source: Transcription by Fu Xiaocao (2023.05)

King Mu of Zhou's paragraph, with five sentences of lyrics to allow Su Yunzhuang to respond to foreign invasion. End is "Gong", this is temporary tonal music $\flat E$ "Gong".



Figure 39. King Mu of Zhou's paragraph, end in $\flat E$ "Gong"

Source: Transcription by Fu Xiaocao (2023.05)

King Mu of Zhou goes on to further express his doubts with a paragraph, and opens the dialogue of "question-and-answer" with Su Yunzhuang. The ending note is "Shang" and the temporary key of this piece of music is F "Shang".



Figure 40. King Mu of Zhou 's paragraph, end in F " Shang "

Source: Transcription by Fu Xiaocao (2023.05)

On the one hand, King Mu of Zhou continued to express his misgivings with three sentences of lyrics, and on the other hand, he determined that Su Yunzhuang should respond to the invasion of the foreign enemy. He told his servants to prepare for Su Yunzhuang to drawing the iron bow". End is " Gong ", this is temporary tonal music \flat E " Gong ".

This is also the end of the whole of voices singing sound, so center tone of whole section is \flat E "Gong".

Figure 41. King Mu of Zhou 's paragraph, end in \flat E "Gong"

Source: Transcription by Fu Xiaocao (2023.05)

2.2.2 Analysis of melody line direction characteristics

2.2.2.1 "Jagged Straight"

"Jagged Straight" refers to the melody which starts and ends in the same pitch, with "jagged" fluctuations in the middle. For example:

Music bars 57-58, start-stop sounds are \flat E, by the "down" "up" "down" movement of "jagged" melody line.



Figure 42. The first "Jagged Straight" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 102-104, start-stop sounds are \flat E, by the "down" "up" "down" "up" "down" movement of "jagged" melody line.



Figure 43. The second "Jagged Straight" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 142-143, start-stop sounds are \flat E, by the "down" "up" "down" movement of "jagged" melody line. Music bars 144-145, start-stop \flat B, all is by the "down" "up" "down" "up" movement constitute the "jagged" melody line.



Figure 44. The third and fourth "Jagged Straight" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 173-178, start-stop sounds are \flat E, this big "jagged" melody line also includes a small "jagged" melody line. Music bars 177-178, start-stop sounds are \flat E, by the "down" "up" "down" "up" "down" "up" "down" "up" movement constitute the "jagged" melody line.



Figure 45. The fifth "Jagged Straight" melody line

Source: Transcription by Fu Xiaocao (2023.05)

2.2.2.2 "Upward"

Music bars 29-30 by \flat E upward to G, including two grace note \flat B.

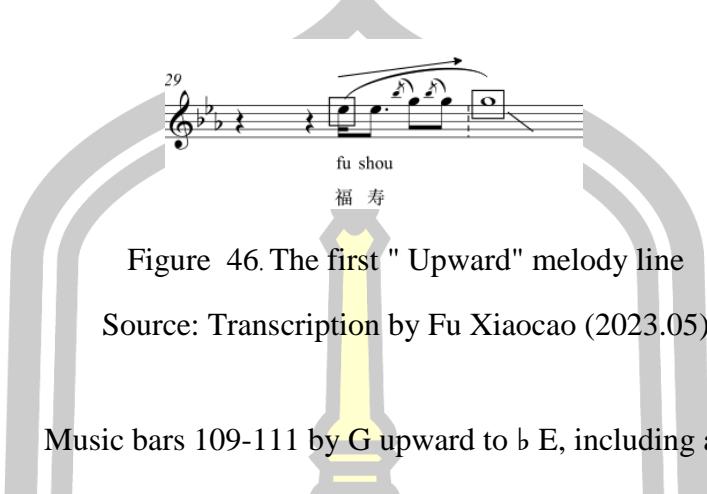


Figure 46. The first "Upward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 109-111 by G upward to \flat E, including a grace note G.

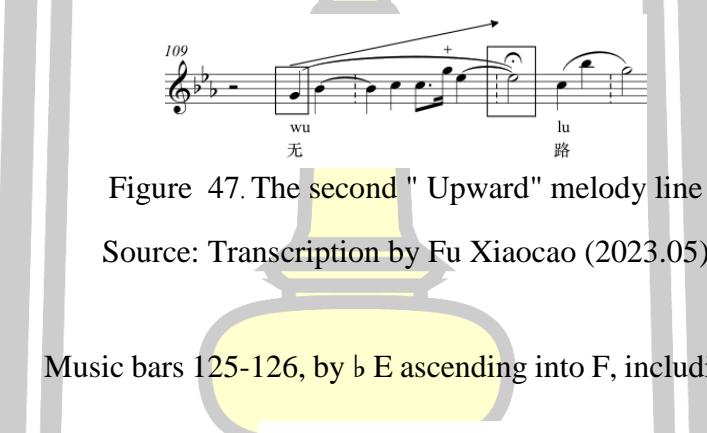


Figure 47. The second "Upward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 125-126, by \flat E ascending into F, including two grace notes:

$G, \flat B.$



Figure 48. The third "Upward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 141-142 upward from C to G.



Figure 49. The fourth "Upward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

2.2.2.3 "Downward"

Music bar 21, by \flat B, downward to G.

Figure 50. The first "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 24-25 by \flat E downward to G.

Figure 51. The second "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 31-33, by the high \flat B downward to \flat B octave lower.

Figure 52. The third "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 50, the \flat B downward to G.

Figure 53. The fourth "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 51-53, by \flat B downward to F.



Figure 54. The fifth "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

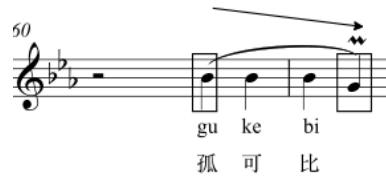
Music bars 60-61 by \flat B downward to G.

Figure 55. The sixth "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

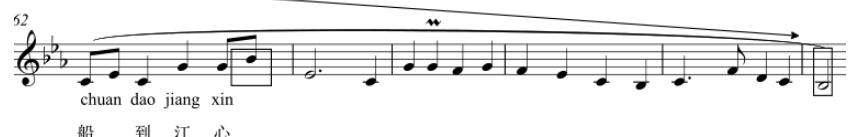
Music bars 62-67 by the mediant \flat B downward to the bass \flat B.

Figure 56. The seventh "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

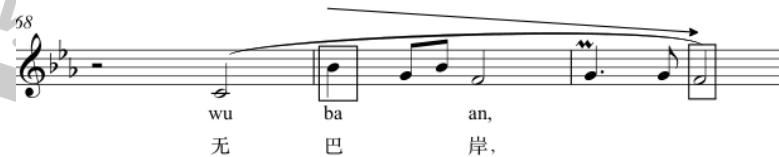
Music bars 69-70, by the mediant \flat B downward to F.

Figure 57. The eighth "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 74-75, by b B, downward to G.



Figure 58. The ninth "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 93-94, by the G downward to b B.



Figure 59. The tenth "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 113-115, by the high b B downward to the mediant b B.



Figure 60. The eleventh "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 122, by G downward into the b E.



Figure 61. The twelfth "Downward" melody line

Source: Transcription by Fu Xiaocao (2023.05)

2.2.3 Analysis of interval characteristics

Since Jinghe Opera's vocal melody is a single part melody, the research scope here is melodic interval, not harmonic interval. The relationship between the adjacent pitches of the vocal melody in this section is mainly moving stepwise along the scale, leaping in between. The leap intervals includes the octave leap, the seventh and the sixth. Seventh leap is the most, is all C - \flat B, "Yu" - "Zhi", and it is minor seventh; Three time interval into sixth, is G - \flat E, "Jue" - "Gong", it is minor sixth; One octave leap G-G, " Jue " - " Jue ", it is perfect octave.

2.2.3.1 Octave leap

Music bar 21, from G up to G octave higher.



Figure 62. Octave leap interval

Source: Transcription by Fu Xiaocao (2023.05)

2.2.3.2 Seventh leap

Music bars 41- 42, from C up leap to \flat B.

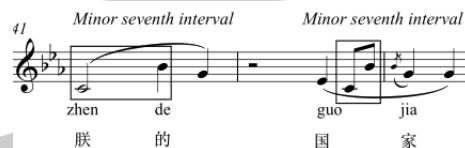


Figure 63. The first and second " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 46, from C up leap to \flat B.



Figure 64. The third " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 56, from C up leap to \flat B.

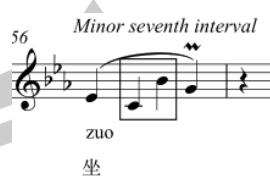


Figure 65. The fourth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 68-69, from C up leap to \flat B.



Figure 66. The fifth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 80, from C up leap to \flat B.



Figure 67. The sixth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 111, from C up leap to \flat B.



Figure 68. The seventh " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 119, from C up leap to b B.



Figure 69. The eighth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 123, from C up leap to b B.



Figure 70. The ninth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 140, from C up leap to b B.



Figure 71. The tenth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 146, from C up leap to b B, and downward to C.



Figure 72. The eleventh " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 153, from C up leap to b B.



Figure 73. The twelfth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 155, from C up leap to b B.



Figure 74. The thirteenth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bars 173-174, from C up leap to b B.



Figure 75. The fourteenth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 177, from C up leap to b B.



Figure 76. The fifteenth " Seventh leap " interval

Source: Transcription by Fu Xiaocao (2023.05)

2.2.3.3 Sixth leap

Music bar 25 and music bar 26, from G up leap to b E.



Figure 77. The first and second "Sixth leap" interval

Source: Transcription by Fu Xiaocao (2023.05)

Music bar 143, from G up leap to b E.

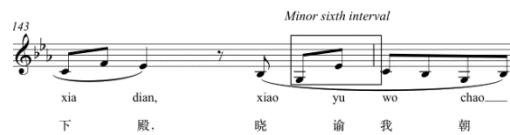


Figure 78. The third "Sixth leap" interval

Source: Transcription by Fu Xiaocao (2023.05)

2.3 Analysis of “Ban Shi” (i.e., beat and rhythm)

In traditional Chinese opera music, we are used to calling "rhythm and beat" "Ban Shi", which is the product of highly "stylized" Chinese opera music. Taking " Ban Shi change" as the foundation of structure, fully embodies Chinese traditional music "free-slow-medium-fast-free" rhythm speed gradual development law.

Special appellations of “Yuan Ban” “Man Ban” “Kuai San Yan” “Er Liu” “Kuai Ban” “San Ban” “Yao Ban” “Gun Ban” “Dao Ban” “Hui Long” “Duo Ban” and so on are all the " Ban Shi " of Chinese opera, and the " Ban Shi " of Jinghe Opera has its own name and characteristics. From the perspective of "Sheng Qiang", Jinghe Opera used to have "North and South Road", "Kunqu Opera", "Gao Opera" and other " Sheng Qiang", but now there are almost only "North and South Road" " Sheng Qiang". Its " Ban Shi " has "Dao Ban" "San Yan" "Yuan Ban" "Yao Ban" "San Liu" "Ping Ban" "Yi Liu" "Er Liu" "San Ban" etc., these "Ban Shi" has also been streamlined less and less.

The presentation order of "Ban Shi" of Jinghe Opera classical section "Kai Tie Gong" is: "Er Liu" "San Liu" "Yi Zi" "San Liu" "Er Liu" "San Liu" "Liu Ban" "Er Liu" "San Liu" "Liu Ban" "Er Liu" "San Liu".

2.3.1 "Er Liu"

"Er Liu" is also called "Yuan Ban", "Yuan Ban" is the most primitive form of "Ban Qiang Ti", and then from its development and change derived a variety of other "Ban Shi".

In "Kai Tie Gong", the "Er Liu", its beat is "Yi Ban San Yan (i.e., One Ban Three Yan)", "Ban" is the accented beat or strong beat, "Yan" is the other beat in a measure, recorded as 4/4 beat.

From the 19th bar, Su Yunzhuang's paragraph, 4/4 beat, speed 105, "Er Liu".



Figure 79. Er Liu "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

From the 140th bar, King Mu of Zhou's paragraph, 4/4 beat, is also "Er Liu".



Figure 80. Er Liu "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

From bar 117, King Mu of Zhou's paragraph, 4/4 beat, 120 speed, "Er Liu".



Figure 81. Er Liu "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

From bar 170, King Mu of Zhou's paragraph, 4/4 beat, "Er Liu".



Figure 82. Er Liu "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

2.3.2 "Yi Zi"

"Yi Zi" is a relatively basic "Ban Shi" in Jinghe Opera, with a slow speed and distinct rhythm. The beat is "Yi Ban San Yan (i.e., One Ban Three Yan)" and the notation is "4/4 beat". The distinctive characteristics of "Yi Zi" style are "fewer words and more tones", beautiful melody and rich in "singing".

From bar 41, Paragraph of King Mu of Zhou and Su Yunzhuang, 4/4 beat, the "Ban Shi" is "Yi Zi".



Figure 83. Yi Zi "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

2.3.3 "San Liu"

"San Liu" is a kind of "San Ban", free speed, free rhythm, its singing and accompaniment are both "San Ban". The atmosphere of emergency singing "fast San Liu" melody is not strong, lingering tenderness "slow San Liu" is very beautiful. The "San Liu" consists of the upper and lower sentences, which can be divided into segments alone or placed before and after other "Ban Shi" and combined with other "Ban Shi" to form segments.

Because "San Liu" have no rhythm restrictions and norms, the "San Liu" have great freedom and randomness in their singing. In general, the speed is slower in the sad or peaceful environment, which can also be reflected as a free drawl; And in the tense, critical occasion, then "more words and shorter tones".

The 27th bar, Su Yunzhuang singing, free speed, "Ban Shi" is "San Liu".



Figure 84. San Liu "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

From bar 109, Su Yunzhuang sings at a free speed, "Ban Shi" is "San Liu".



Figure 85. San Liu "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

From bar 123, King Mu of Zhou sings at a free speed. "Ban Shi" is "San Liu".



Figure 86. San Liu "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

From bar 147, King Mu of Zhou sings at a free speed, and "Ban Shi" is "San Liu".



Figure 87. San Liu "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

From bar 177, King Mu of Zhou sings with free speed and "Ban Shi" is "San Liu".



Figure 88. San Liu "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

2.3.4 "Liu Ban"

In the forms of duet singing of different characters, the application of "Liu Ban" has the meaning of "person transformation", resulting in the hierarchy between the sections. "Liu Ban" has the function of finishing the former part of the singing, and also has the function of enlightening the latter part of the singing.

From bar 127, the dialogue between King Mu of Zhou and Su Yunzhuang, the "Ban Shi" is "Liu Ban".



Figure 89. Liu Ban "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

From bar 157, the dialogue between King Mu of Zhou and Su Yunzhuang, "Ban Shi" is "Liu Ban".



Figure 90. Liu Ban "Ban Shi"

Source: Transcription by Fu Xiaocao (2023.05)

2.4 Analysis of singing style

2.4.1 Singing style of traditional Chinese opera

In terms of "style", traditional opera singing has special requirements on style characteristics. In addition, because there are many kinds of operas, there are also great differences in specific singing styles. Even if the same song is sung, different singing methods and skills will also reflect different emotions and flavor, so that the singing effect has different appeal.

In the aspect of "articulation", the accuracy of the articulation of the singers in traditional opera is unmatched by other art forms. The pronunciation of each sentence

and word must meet the pronunciation standards of Mandarin or specific dialects, and almost no "word package" or "sound package" is allowed, otherwise the phenomenon of unclear articulation will occur. Traditional opera also has relatively high requirements for the singer's oral position and state, and needs to achieve "resonance" in the proper position. If the singer wants to pronounce rounded, he needs to master the correct oral state, "vertical" pronunciation, "consonant" needs to be short, "vowel" needs to be long, and the pronunciation needs to have enough strength to ensure that the breath reaches the exact position.

2.4.2 Singing style of Jinghe Opera

Jingzhou is located in the transition area of China's northern dialects and southern dialects, and is influenced by both northern and southern dialects. Therefore, the dialects in this area are compatible with the north and the south. Jingzhou has always been a battleground for military strategists, and it is also a transportation hub between the north and the south. It has a large population mobility, which also has a significant impact on the formation of Jingzhou dialect. As Jingzhou dialect belongs to the Southwest Mandarin area, it is not very different from Mandarin. Especially in the aspect of finals, it is basically consistent with Mandarin except for the lack of post-nasal sound and the confusion of "o" and "uo".

As a local opera originating in Jingzhou region, Jinghe Opera also shares certain characteristics of Jingzhou dialect in its singing and chanting. For example, in Su Yunzhuang's canto, "he", which "一统山河", is pronounced "he" in Mandarin, while "huo" is pronounced here according to Jingzhou dialect. Su Yunzhuang reads "zheng" ("披挂整齐") in Mandarin, "zen" here, "zhuan" ("转") in Mandarin and "zuan" here. In King Mu of Zhou's canto, read zen on the zhen of "朕的国家". "眼见江山坐不安" read jian instead of jiang; read san instead of shan, read kuo instead of ke in "孤可比". Instead of saying "shua", say "sua" in "戏耍玩". Su Yunzhuang says "愁" instead of "Chou", "cou", "sheng" and "chuan" in "圣母传", "sen" and "cuan" instead of "sheng" and "chuan". In the song of King Mu of Zhou, "王道她深宫女婵娟", "wang" read

"wan", "shen" read "sen", "chan" read "can". "fang" and "Wang" of "放心不下王来问" have no nasal sound, read "fan" and "wan". King Mu of Zhou's sheng, "你胜得过那蛮夷", was pronounced as "sen". In King Mu of Zhou's canto, "chao" ("晓谕我朝武共文") is pronounced as "cao", "zheng" ("要齐整") is pronounced as "zen", and "niang" ("娘娘比武") is pronounced as "lian". In King Mu of Zhou's reciting, "zhen" of "你当真比得武" is read as "zen", "ran" of "果然开得弓" is read as "lan". In the paragraph of King Mu of Zhou, the "huang" of the "皇宫院" is pronounced as "huan", and the "zhao" of the "来朝比武" is pronounced as "zao".

3. "Wen Chang" (i.e. stringed instrument accompaniment)

3.1 Introduction to "Wen Chang" Musical Instruments

There are many kinds of accompaniment bands in traditional opera. One is "blowing, drawing and pizzicato", the other is percussion instruments, which people habitually call "Wen Chang" and "Wu Chang" respectively. The so-called "Wen Chang" refers to various orchestral instruments, such as Huqin (Jinghu, Banhu, Erhu, etc.), Sanxian, Yueqin, Ruan, Pipa, Suona, Bamboo flute, Sheng, etc. The same is true of the musical instruments used in Jinghe Opera, mainly Hu Qin. The Musical Instruments used in Kai Tie Gong are Erhu, Jinghu, Jing erhu and Yueqin.



Figure 91. Jinghe Opera "Wen Chang" Musical Instruments

Source: Photograph by Fu Xiaocao (2022.08)

3.2 Part relationship between the melodies of "Wen Chang" and singing

In traditional opera music, the "Wen Chang" accompaniment method of most kinds of operas with "Banqiang" structure is called "supporting the tone without pressing the word". There are four techniques, such as "Yin Qiang (leading the tone)", "Sui Qiang (following the tone)", "Fu Qiang (supporting the tone)" and "Tian Qiang (filling in the blank)". Accompaniment should not only set off the singing voice, but also cannot "pressure the word", it is necessary to thicken the singing voice, but it cannot cover the singing voice.

Accompaniment for singing is an important role of "Wen Chang", but also play a variety of "Qu Pai" and cut scene music. In the aspect of accompaniment singing, the performer should enter the role with the singer, and jointly experience the joys and sorrows of the characters in the drama, and depend on each other to play the style and charm of the singing, to help the actor stimulate emotions and enter the role.

Most traditional accompaniment methods are "unison", which are embodied in the techniques of "Tuo", "Bao", "Chen", "Dian" and "Bu".

The so-called "Tuo". In the key part of the singing process, the same melody as the singing is used to enter and exit, with the same high and low, with the same light and heavy, with the same sparse and dense, and then with the "drum" to strengthen the driving force of the music.

The so-called "Bao". With the help of accompaniment, the actors can rely on rhythm, intonation, speed and emotion so as not to be "out of tune".

The so-called "Chen" is to add some small modifiers in addition to the melody of the singing voice to make the melody more smooth and rich.

The so-called "Dian" refers to the place where there is a gap between the sentences of the singing style. "Dian" is filled with several connecting short time value notes to make the whole phrase more coherent.

The so-called "Bu" is to make up for the incomplete singing or the thought process between singing sentences, so as to make the melody more complete.

3.2.1 "Tuo Qiang Bao Diao"

The role of accompaniment in Jinghe Opera's "Wen Chang" is mainly reflected in "Tuo Qiang Bao Diao"(supporting the voice and preserving the tune), that is, the accompaniment of "Wen Chang" and singing should basically keep the same

melody, which requires the accompanist to memorize various singing styles. The so-called "Tuo Qiang" is to set off (or show, resonate) the "human voice" with the accompaniment of "Wen Chang". Therefore, in the process of singing, the accompaniment of "Wen Chang" needs to be consistent with the human voice most of the time. The meaning of "Bao Diao" is similar to that of "Tuo Qiang", but the emphasis is different from that of "Tuo Qiang". The "Bao Diao" is more focused on stabilizing the "pitch up".

For example, in bar 153-155, the accompaniment melody of "Wen Chang" is exactly the same as the melody of the singing voice. On the basis of memorizing and reciting various singing voices, the performer must also be familiar with the singing rules and personalities of each actor, so that the accompaniment melody and the singing voice melody can go hand in hand and complement each other.



Figure 92. Jinghe Opera "Wen Chang" "Tuo Qiang Bao Diao"

Source: Transcription by Fu Xiaocao (2023.05)

For example, in bar 170-173, the accompaniment melody of "Wen Chang" is roughly the same as the melody of the singing voice. Occasionally, due to the structural characteristics and playing habits of the instrument, local "Jia Hua" (Use grace notes to enrich the melody) appear, which does not change the basic principle of "Tuo Qiang Bao Diao".

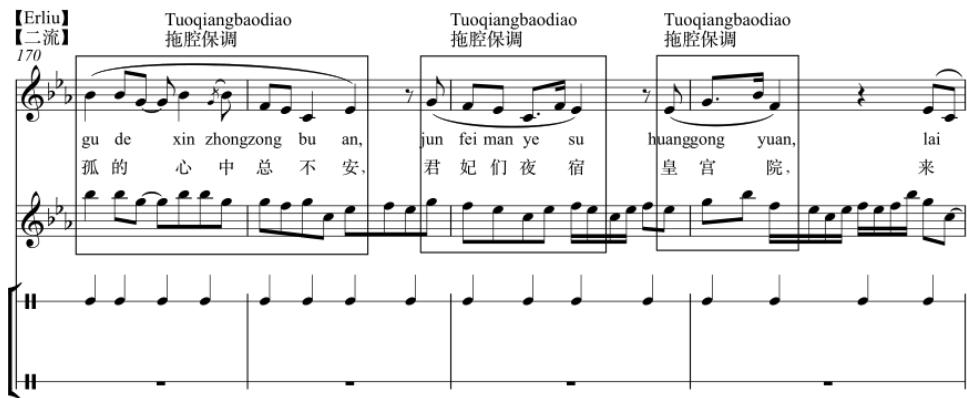


Figure 93. Jinghe Opera "Wen Chang" "Tuo Qiang Bao Diao"

Source: Transcription by Fu Xiaocao (2023.05)

3.2.2 "Jie Zi Guo Men"

The accompaniment of Jinghe Opera's "Wen Chang" also pays attention to "Jie Zi". In the intermittent of singing, "Guo Men" is used to fill in the accompaniment. Where the singing melody ends, the accompaniment should follow this tone.

Section 24, for instance, the end of the singing melody is \flat E, "Wen Chang" accompaniment then \flat E delayed, until the next song begins. In bar 25, the end of the melody is G, and the "Wen Chang" accompaniment continues with G until the next line begins.

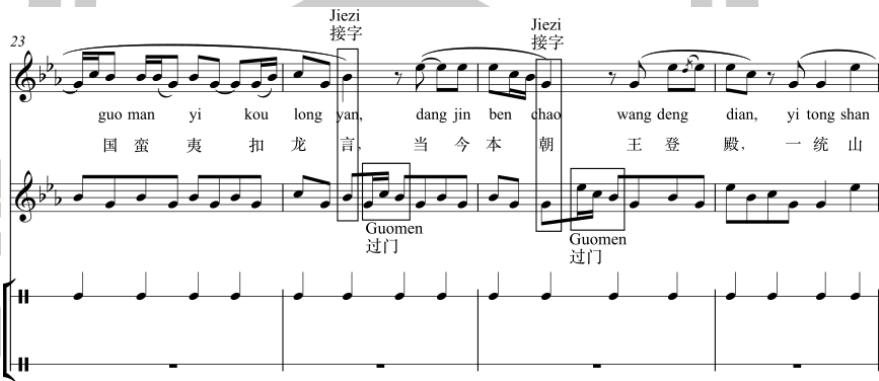


Figure 94. Jinghe Opera "Wen Chang" "Jie Zi Guo Men"

Source: Transcription by Fu Xiaocao (2023.05)

For example, in bar 28, the end of the melody is C, and the "Wen Chang" accompaniment is followed by C, which continues until the next line begins.

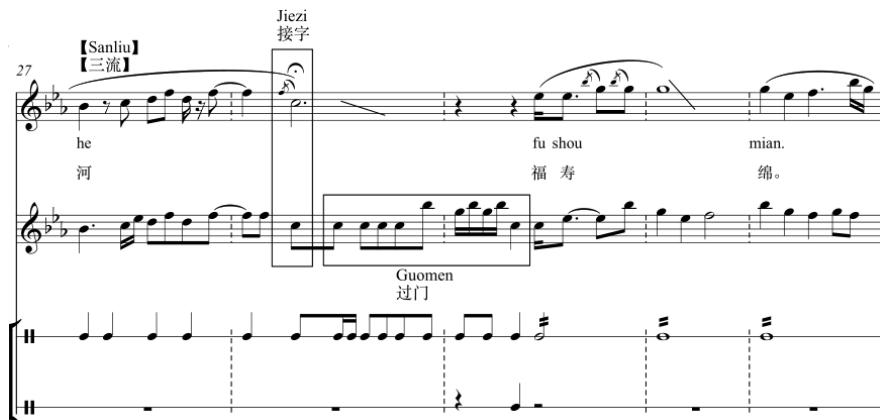


Figure 95. Jinghe Opera "Wen Chang" "Jie Zi Guo Men"

Source: Transcription by Fu Xiaocao (2023.05)

For example, in bar 41 and bar 43, the end of the melody is G, and the "Wen Chang" accompaniment follows G until the next line begins.



Figure 96. Jinghe Opera "Wen Chang" "Jie Zi Guo Men"

Source: Transcription by Fu Xiaocao (2023.05)

3.2.3 "Jie Zi Xing Xian"

Sometimes there is "Cha Bai" or "Zuo Xi" in the middle of singing, or after singing actors "Zuo Xi" with each other, and need music accompaniment, then it's time to "Xing Xian." The "Xing Xian", like the "Guo Men", also follows the rules of the "Jie Zi", that is, the "Xing Xian" will pick up whatever note falls on the top. The difference is that the last beat of the previous bar is usually connected with a "weak start" note, and then the "Zi" will appear on the "Ban" (strong beat).

For example, in bar 126, the singing ends at F, and then enters the "Liu Ban", the "Zuo Xi" content of the dialogue of King Mu of Zhou and Su Yunzhuang. At this time, the accompaniment of "Wen Chang" requires "Xing Xian". The first note of the next bar is still "Jie Zi", which is F, but the last beat of the previous bar uses a "weak start" note G to connect the F on the downbeat of the next bar.



Figure 97. Jinghe Opera "Wen Chang" "Jie Zi Xing Xian"

Source: Transcription by Fu Xiaocao (2023.05)

For example, in bar 156, the singing ends at F, and then enters the "Liu Ban". Just like the above example, it enters the "Zuo Xi" content of the dialogue of King Mu of Zhou and Su Yunzhuang. At this time, the "Wen Chang" accompaniment "Xing Xian" and "Jie Zi", and the "weak start" note G connects to F on the downbeat of the next bar.



Figure 98. Jinghe Opera "Wen Chang" "Jie Zi Xing Xian"

Source: Transcription by Fu Xiaocao (2023.05)

4. "Wu Chang" (i.e., percussion accompaniment)

4.1 Introduction of "Wu Chang" Musical Instruments

There are different types and quantities of percussion instruments in different operas. The most commonly used ones are Big Gong (high, medium and low), Rao Ba (including small Ba), Small Gong (high and low), and Head Drum and Side Drum. In addition, there are also Big Shai, Big Money, Diao Qian, Bangzi, Wooden Fish, Clappers, Small Tang Drum, Big Tang Drum, etc. And Jinghe Opera's "Wu Chang" instrument has its own characteristics.

The specific form of the "Wu Chang" is the "Luo Gu Jing", which Jinghe Opera artists in Jingzhou area used to call the "Luo Gu Jing" of Jinghe Opera as the "Da Tou". Jingzhou area preserved "Dan Bo Luzi" Jinghe Opera, the use of percussion instruments has "Bian Drum" "Tang Drum" "Ban" "Bang" "Tu Gong" "Big Gong" "Tu Cymbals" "Beijing Cymbals" "Small Gong" "Ma Gong", etc.

The shape of "Tu Gong" is larger and thicker than the "Beijing Gong", with a diameter of more than 40 centimeters and edge width of about 3 centimeters. The "gong surface" is flat, and the "gong heart" has no uplift, edge drilled through rope holding play.

The "Jing Gong" hammer is covered with cloth, while the "Tu Gong" hammer is a smooth round cedar stick with a length of about 20 centimeters and a diameter of about 3 centimeters. When the going is struck, the sound is loud and strong. Different sounds such as "Kuang", "Tang" and "Lang" can be produced by hitting different parts of the gong from the center to the edge with different forces.

The "Tu Cymbal" is larger than the "Beijing Cymbal", with a diameter of about 33 centimeters, with a hemispherical bulge in the middle. The hemispherical diameter is about half of the full diameter. In the middle of the cymbal, a cloth strip is worn to make a loud and thick sound.

The "Ma Gong" has a flat surface, no lumps in the middle, a diameter of about 18 centimeters, edge width of about 2 centimeters, and no lifting rope. When playing, the left hand holds the gong facing upward, and the right hand strikes it with a Chinese fir stick with a diameter of about 2.5 centimeters and a length of about 20 centimeters, and the sound is crisp and clangling.



Figure 99. Jinghe Opera "Wu Chang" Gu Ban (Dan Pi Gu, Tang Gu, Bangzi)

Source: Photograph by Fu Xiaocao (2022.08)



Figure 100. Jinghe Opera "Wu Chang" Big Gong

Source: Photograph by Fu Xiaocao (2022.08)



Figure 101. Jinghe Opera "Wu Chang" Small Gong

Source: Photograph by Fu Xiaocao (2022.08)



Figure 102. Jinghe Opera "Wu Chang" Big Cymbal

Source: Photograph by Fu Xiaocao (2022.08)



Figure 103. Jinghe Opera "Wu Chang" Small Cymbal

Source: Photograph by Fu Xiaocao (2022.08)



Figure 104. Jinghe Opera "Wu Chang" Ma Gong

Source: Photograph by Fu Xiaocao (2022.08)

4.2 The role of " Luo Gu Jing"

"Luo Gu Jing" is to read out the content of percussion music in Chinese characters. Different kinds of " Luo Gu Jing " have different functions. For example, "Body Luo Gu " are used to match the performance of "body ". The movements of "Body Luo Gu " in opera performance pay attention to rhythm and dance. The upper and lower positions, pace, identity, personality and emotions of the characters can be expressed through "Body Luo Gu ". "Singing Luo Gu" is the " Luo Gu Jing " used as the "Ru Tou" before the singing. It plays a role of connecting the past and the future in rhythm, and plays a role of unity and coherence in rhythm between singing and chanting. "Chanting Luo Gu" are used to highlight the rhythm of chanting and strengthen the tone and mood of chanting. In the gongs and drums at the end of the singing, "Shou Tou" is used after the singing, indicating the end of the plot, while "Zhu Tou" is used after the general singing and reading.

Adding " Luo Gu Jing " to the singing process can strengthen the momentum of singing, increase the emotion of singing, and attract the attention of the audience. The " Luo Gu Jing " in the recitation play an artistic role such as starting and ending, strengthening, decorating and enriching. For example, the "Er San Gong" is used as the "introduction", "poem" and "recitation" section symbol; "Dan Shang Chang" is used to play the roles of "Qing Yi" and "Hua Shan"; The "One hammer gong" is used to play the roles of "Laosheng" and "Hualian". "Wu Ji Tou" is often used for harlequin playing; "Si Ji Tou" for "appearance"; "Search spot" is used for searching actions; "Nine hammer and a half" is used for antics or hurried movements; The "long hammer" is used for slow movements such as changing clothes and walking slowly. "Gun Touzi" is used to read letters; The faster rhythm of "Kai Da" with "Huhu Feng"; The slower rhythm of the " Kai Da " with "Zou Ma Luo Gu"; "Cutting the head" is used in the "Yi Fan" and "Er Fan" before the end of "seizing the weapon" in martial arts, the struggle before death, and the beginning of "riding the horse". "Dai Gong" is used for general fighting or running "round field" and so on.

4.3 Jinghe Opera " Luo Gu Jing "

4.3.1 Brief introduction of " Luo Gu Jing " in Jinghe Opera

Jinghe opera " Luo Gu Jing " function has its own characteristics. One of the notable differences between the existing "Dan Bo Luzi" Jinghe Opera and the

popular "Shuang Bo Luzi" Jinghe Opera in Hunan is the difference in percussion music. The "Shuang Bo Luzi" in Jinghe Opera percussion music is divided into "head cymbals" and "the second cymbals". During the performance, the "head cymbals" and "the second cymbals" are struck successively. The "head cymbals" are usually struck in strong beat and are generally referred to as "Kui" in musical notation, while the "the second cymbals" are usually struck in weak beat and are referred to as "Ze". But there is no "head cymbals" or "the second cymbals", the music is generally written as "Qi" and "Qie".

"Da Tou" can be roughly divided into "singing", "speaking", "actors on the stage", "dancing" and "Kai Da". The basic structure of "Da Tou" can be roughly divided into "Single Sentence Da Tou", "Compound Sentence Da Tou", "Combination Da Tou" and so on. "Single Sentence da Tou" is an independent and complete gong and drum, with "Fa Tou" and "Dianzi", which can be used separately. "Compound Sentence Da Tou" refers to the fixed beginning and end of "sentence", with the same phrase in the middle can be repeated arbitrarily. "Combination" refers to a set of gongs and drums with more than two "Single sentence" or "Compound sentence" and other "Combinations". The combination is connected by "Fa Tou". "Combination" has flexible characteristics and can express complex dramatic contents through various changes in sound, timbre, strength, speed, rhythm, strength and so on. The various figures, movements and moods of the actors. The beginning of Jinghe Opera is divided into "Wen Da Tou" and "Wu Da Tou". The rhythm of "Wen Da Tou" is slow and the speed changes greatly, which is suitable for "Zuo Gong Xi". The "Wen Da Tou" is hot and enthusiastic, which is mostly used for "martial arts". According to the combination of instruments can be divided into different "Big Da" and "Small Da", "Big Da" with "gong" soil "Big Gong" primarily, by the "drum" "brass" "Small Gong combination play" horse gong", "Small Da" is "Small Gong", played by the "drum" brass "combination". The music of "Da Tou" is "character score" and "single line score". The Jingzhou dialect tone is used to simulate the sound of gongs and drums, and the harmonic Chinese character notation is adopted. Although "Da Tou" has notation, in the actual playing process, the severity of percussion and the slow rhythm are flexibly mastered by the drummers and players according to the requirements of the plot and characters and the rhythm of the live performance.

Jinghe Opera sometimes needs a "Da Nao Tai" before the performance. The " Da Nao Tai " is played in combination with a variety of "Da Tou". Generally, the drum master can flexibly transfer the "Da Nao Tai ". The combination of percussion and SuoNa is mostly used in weddings, funerals, birthdays, opening ceremonies and other activities. Jinghe Opera is performed by the combination of relatively fixed "blowing Qu Pai" and percussion music. This kind of "blowing Tao Qu" is called "Hua Nao Tai".

4.3.2 Analysis of " Luo Gu Jing " in "Kai Tie Gong"

4.3.2.1 "Zou Chui"

Before the beginning of the first "Ban Shi" of "Er Liu" in "Kai Tie Gong", there is a " Luo Gu Jing" that leads the whole piece, called "Zou Chui". That is, wooden percussion (Dan Pi Gu, Tang Gu, Bangzi) first plays the anti-attached rhythm, and then metal percussion (Big Gong, Small Gong, Big Cymbals, Small Cymbals, Ma Gong) plays the fast-free rhythm. Finally, it is wrapped in a small dotted rhythm and three eighth notes. " Zou Chui " is often used to open a section.

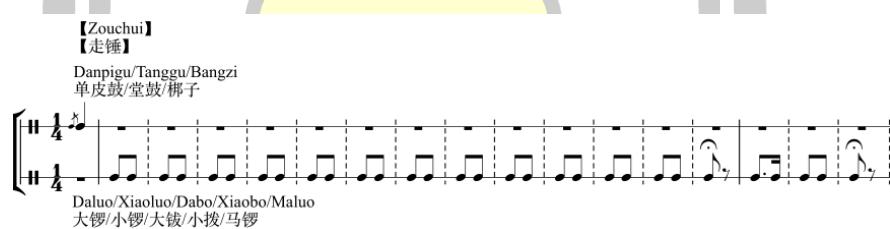


Figure 105. Score of "Zou Chui"

Source: Transcription by Fu Xiaocao (2023.05)

【走锤】
八大|匡切|匡切|匡切匡切|匡切匡切|浪浪浪浪…… (根据多少分快慢)

Figure 106. Luo Gu Jing of "Zou Chui"

Source: Transcription by Fu Xiaocao (2023.05)

4.3.2.2 Gu Ban

In the singing section and the "Wen Chang" performance, the "Luo Gu Jing" are not played, but just follow the melody and hit the simple drum plate around the rhythm of the melody to stabilize the speed of the melody. The same is true of "Kai Tie Gong".

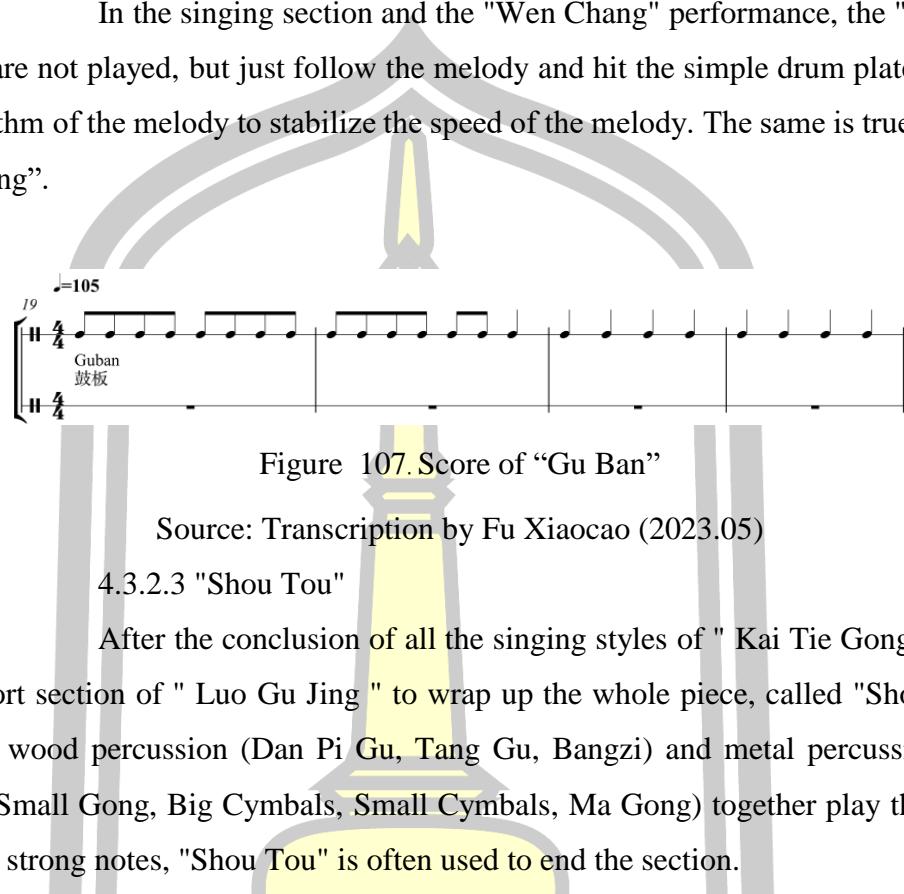


Figure 107. Score of “Gu Ban”

Source: Transcription by Fu Xiaocao (2023.05)

4.3.2.3 "Shou Tou"

After the conclusion of all the singing styles of " Kai Tie Gong ", there is a short section of " Luo Gu Jing " to wrap up the whole piece, called "Shou Tou", that is, wood percussion (Dan Pi Gu, Tang Gu, Bangzi) and metal percussion (Big Gong, Small Gong, Big Cymbals, Small Cymbals, Ma Gong) together play three free rhythm strong notes, "Shou Tou" is often used to end the section.

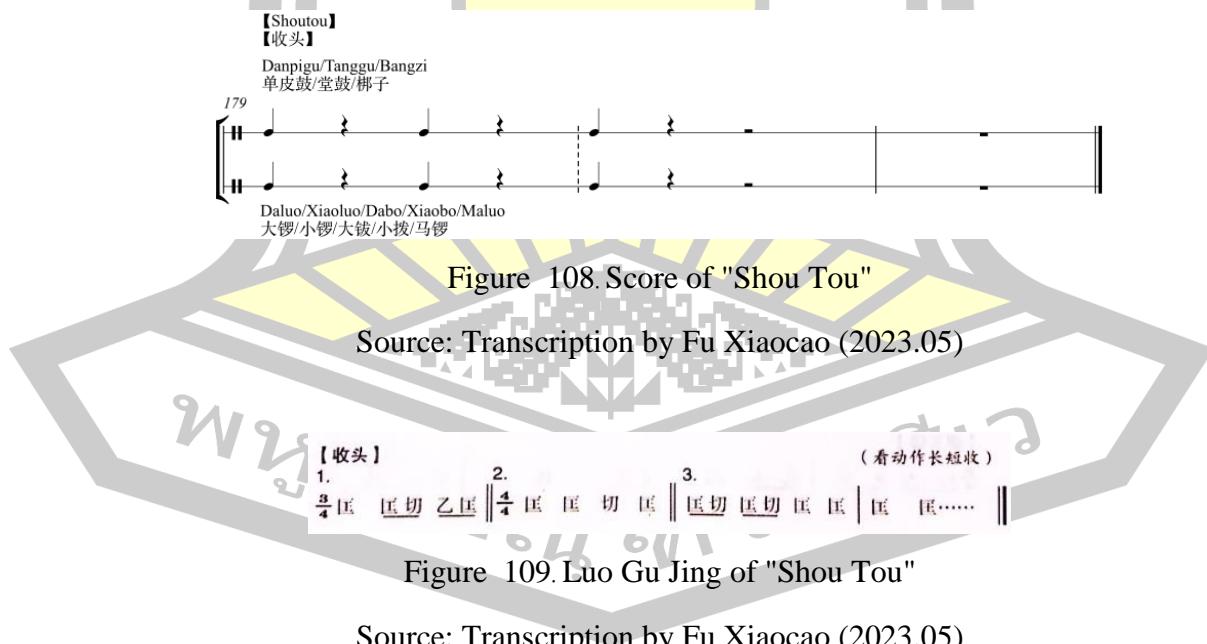


Figure 109. Luo Gu Jing of "Shou Tou"

Source: Transcription by Fu Xiaocao (2023.05)

5. Summarize

In view of the advantages of subject matter, performance and music, the researcher chooses the representative Jinghe Opera classic section "Kai Tie Gong" to carry out a musical analysis. Its characteristics are as follows:

In terms of lyrics, the plot is complete, the hierarchy is clear, concise and vivid account of the plot background and the exchange of ideas between Su Yunzhuang and King Mu of Zhou.

In terms of melody, mode of "six-tone scale" add "Bian Gong", the center for ♭ E Gong, melody line as the rules and irregular intervals, the rules of the melody line with "downward" for the most, "Jagged Straight" and "upward" times, give priority to with progressive interval relations, between the leap, seven interval leap into the most, six interval and octave interval into the second.

In terms of rhythm and beat, it mainly focuses on "Er Liu" (medium speed 4/4 beat), "San Liu" (free beat), "Yi Zi" (4/4 beat of "fewer words and more notes") and "Liu Ban" (4/4 beat of accompanying instruments), which also reflects the characteristics of " Ban Shi variation" of musical form, structure, rhythm and beat.

In the aspect of singing, on the one hand, it transmits the singing characteristics of traditional opera in the aspects of "style " and " pronunciation". On the other hand, it also reflects some dialect characteristics of Jingzhou area, for example, the warping tongue sound becomes flat tongue sound, and the back nasal sound becomes front nasal sound.

In the aspect of "Wen Chang" accompaniment, the role of accompaniment is to "support the voice and preserve the tone", to highlight the timbre of the voice, and to ensure that the voice is not out of tune. When the voice is not sung, the role of accompaniment is to "Jie Zi Guo Men" and " Jie Zi Xing Xian", which not only undertake the melody of the voice, but also enrich the expressive force of the instrument.

In the accompaniment of "Wu Chang", the accompaniment only echoes the rhythm of the melody when the vocals and "Wen Chang" sound, and is simply struck by the drum, basically just to set off the melody. When the vocals and "Wen Chang" do not sound, the accompaniment hits the "Luo Gu Jing", and the " Luo Gu Jing " used in this section are "Zou Chui" and "Shou Tou".

Table 2 Jinghe Opera Musical Characteristics Framework

Scale	Bian Gong	10
Melody Line	Jagged Straight	5
	Upward	4
	Downward	12
Interval	Octave	1
	7th	15
	6th	3
Ban Shi	1.Er Liu 2.Yi Zi 3.San Liu 4.Liu Ban	
Wen Chang	1.Tuo Qiang Bao Diao 2.Jie Zi Guo Men 3.Jie Zi Xing Xian	
Wu Chang	1.Zou Chui 2.Gu Ban 3.Shou Tou	

Source: Fu Xiaocao designed in 2023.07



CHAPTER VI

The Transmission Methods of Jinghe Opera

In this chapter, the transmission process of Jinghe Opera was discussed, and related methods and elements of transmission were identified.

1. Transmission activity related data
2. Problems with current transmission
3. Solution way
4. Summarize

1. Transmission activity related data

1.1 Transmission and protection of Jinghe Opera by cultural functional departments

Since the successful application of intangible cultural heritage, in 2006, "Jingzhou Intangible Cultural Heritage Protection Center" cooperated with CCTV program "Throughout China" to introduce Jinghe Opera in Jingzhou. In 2010, the center collaborated with the School of Liberal Arts of Yangtze University to record the Jinghe Opera feature film "Ten-year Watch". In the same year, they undertook the National Rare Dramas Protection Project of the Chinese National Academy of Arts, and recorded Jinghe Opera "Wang Er Lou" and "Cut Yu Ji" and other plays, which were stored in the national Rare dramas database. In 2013, related cultural and historical materials collected over the years and oral records of folk interviews were compiled into volumes, and the intangible cultural heritage series "Historical Records of Jinghe Opera" was published by Hubei People's Publishing House, providing important reference materials for experts and scholars to further study Jingzhou Jinghe Opera. In 2017, Jingzhou Intangible Cultural Heritage Protection Center cooperated deeply with the School of Arts of Yangtze University to build the Jinghe Opera Transmission base, organized representative transmitters of Jinghe Opera to carry out the publicity, teaching, rehearsal and interview activities of Jinghe Opera knowledge in Yangtze University, cooperated with Yangtze University to set up the column research of Jinghe Opera of intangible cultural heritage, and jointly carried out the Jinghe Opera campus opera gala

and other activities; The Protection Center always supports key troupes of Jinghe Opera Project to carry out public welfare performances in rural areas and resume rehearsing plays, among which the traditional play "Cutting Three Demons" was performed in "the Third Provincial Local Opera Art Festival" and "the First Jingchu Cultural Tourism Festival in Jingzhou City" in 2017. In 2019, scriptwriters and directors from home and abroad were invited to create, adapt and guide Jingzhou Santai Jinghe Opera Troupe to rehearse "Shooting Ling Lang Guan" and "King Wen Visits a Sage"; In the same year, the project of "Rescue Recording of Jinghe Opera's Sound Recording, video recording and score Recording" and "Compilation and Publication of Jinghe Opera's Classic section Score Collection" was initiated. The project was conducted by the faculty and students of the School of Arts of Yangtze University in cooperation with Jingzhou Intangible Cultural Heritage Protection Center to collect the dry voices of the old artists of Jinghe Opera, collect, sort out, save and record the original sound materials of Jinghe Opera. In 2020, Jinghe Opera's Classic section Score Collection has been published, mainly composed of lyrics and musical scores. Each section will be accompanied by a brief introduction, and the score will be written in the form of total score, and "Ban Shi" and "Luo Gu Jing" of Jinghe Opera will be marked. On the one hand, the musical ontology of the opera will be restored as far as possible within the function of the existing notation; On the other hand, its melodies and multi-voice organization form of literary and martial arts fields also provide more basis and reference for composers and music producers to use Jinghe Opera materials to carry out transmission and creation work. (Zhou, P. 2020)

1.2 Local universities' transmission and protection of Jinghe Opera

Sang Jun (2023, interviewed) said: "Since the successful application of intangible cultural heritage, in 2006, Yangtze University cooperated with Jinghe Opera to apply for Heritage status. Jinghe Opera was approved by The State Council and included in the first batch of National Intangible Cultural Heritage transmission and development List. In the same year, Yangtze University and Jingzhou Mass Art Museum cooperated with CCTV's "All Over China" program to introduce Jinghe Opera, an ancient opera in Jingzhou, which promoted the rescue and protection of Jinghe Opera. In 2009, "Yangtze River Intangible Cultural Heritage Transmission and

Development Society" was established, and a long-term exchange and cooperation mechanism was established with Jingzhou Jinghe Opera Troupe under Jingzhou Mass Art Museum. In June 2010, co-shot the documentary "Ten-year Watch" of Jinghe Opera. In the same year, undertook the recording work of Jinghe Opera Wanger Lou with Jingzhou Mass Art Museum in the rescue and protection project of National Rare plays of Chinese National Academy of Arts. In 2012, adhering to the concept of "Jinghe Opera enters the campus and transmits the Jingchu culture", the school performance mechanism and the school Jinghe Opera trainee training mechanism were initially established. In 2013, the Intangible Cultural Heritage Research Center of Yangtze University was established, which was of milestone significance, promoting the specialization, scientific research and organization of Jinghe Opera Transmission of Yangtze University, and creating the cultural brand of "Jinghe Chu Yun". In 2016, the documentary "Spirit of Jinghe River" was completed, which attracted the attention of dozens of media at home and abroad. On March 9, 2017, with the support of Jingzhou Mass Art Museum and Yangtze University Intangible Cultural Heritage Research Center, the Amateur Jinghe Opera Troupe of Yangtze University was established as an organization for the protection and transmission of amateur opera."

Over the years, Yangtze University has held a number of activities such as "Jinghe Opera into Yangtze University" special performance, "Jingchu Opera Growing Up Tour" special performance, "Jinghe Opera Short Drama Night" special performance, "Orange Singing Jinghe Opera" special performance, cultivating a number of Jinghe Opera students on campus. In 2017, the amateur Jinghe Opera Troupe of Yangtze University co-performed with Jingzhou Jinghe Opera Troupe in the "Opera into Campus" Jingzhou City team competition activity sponsored by Jingzhou City Culture Press, Publication, Radio and Television Bureau, which kicked off the series of performances in ten schools in Jingzhou City. On June 10, 2017, in response to the call of National Cultural Heritage Day, the Amateur Jinghe Opera Troupe of Yangtze University invited David Blumencruz, an American documentary master, to carry out a cross-cultural tour of Jinghe Opera. (Sang, J., & L, J. 2017)

1.3 Major Events of Jinghe Opera Transmission

Chen Shunzhen (2023, interviewed) "In 2006, Lixian County Jinghe Theater Co., Ltd. served as the protection unit of Lizhou Jinghe Opera. Hunan Lixian County

successfully applied for the first batch of National Intangible Cultural Heritage of Lizhou Jinghe Opera. In 2008, as an expansion project, Jingzhou Mass Art Museum served as the protection unit. Jingzhou City in Hubei province has successfully applied for the second batch of national-level intangible cultural heritage with "Jinghe Opera".

The researcher limited the scope of the research to Jingzhou Jinghe Opera. Since 2008, when Jingzhou Mass Art Museum and Yangtze University were successfully listed as heritage sites, the activities of Jingzhou Mass Art Museum and Yangtze University in protecting and transmitting this local opera can be summarized as follows:

1.3.1 Audio and video recording

In 2006, the Conservation Center cooperated with CCTV to introduce Jingzhou Jinghe Opera in the program "Journey through China".

In 2010, School of Humanities and New Media of Yangtze University recorded the feature film "Ten-year Watch" of Jinghe Opera.

In 2010, the Conservation Center participated in the National Rare Dramas Protection Project of the Chinese National Academy of Arts, and recorded Jinghe Opera "Wang 'er Lou" and "Cut Yu Ji" and other plays, which were stored in the national Rare dramas database.

In 2016, the Intangible Cultural Heritage Research Center of Yangtze University completed the documentary "Soul of Jinghe River".

1.3.2 Book compilation and publishing

In 2013, the center produced the intangible heritage series "Historical Records of Jinghe Opera".

In 2018, the Conservation Center produced Picture Description of Jinghe Opera: A Brief Account of the Transmission and Protection of Jinghe Opera in Jingzhou City.

In 2020, the Protection Center produced a collection of Jinghe Opera Classic transcriptions.

1.3.3 Campus activities of opera

In 2009, Yangtze University established the Yangtze River Intangible Cultural Heritage Transmission and Development Society.

In 2012, adhering to the concept of "Jinghe Opera enters the campus and transmits the Jingchu culture", the school performance mechanism and the school Jinghe Opera trainee training mechanism were initially established.

In 2013, the "Intangible Cultural Heritage Research Center" of Yangtze University was established, creating a cultural brand of "Jinghe Chuyun".

In 2017, the Conservation Center cooperated deeply with Yangtze University to build the "Jinghe Opera Transmission Base" and set up a column research on intangible cultural heritage of Jinghe Opera in cooperation with Yangtze University.

In 2017, with the joint support of Jingzhou Mass Art Museum and Yangtze University Intangible Cultural Heritage Research Center, "Yangtze University Jinghe Amateur Opera Troupe" was established.

1.3.4 Performance and creation

In 2013, "Jingchu Folk Song Grown Up Tour" opera theme performance;

In 2014, "Jingchu Opera Growing Up Tour" opera theme performance;

In 2016, opera theme performance of "Jinghe Opera Sketch Drama Night";

In 2016, opera theme performance of "Singing to Jinghe River";

In 2017, "Golden Autumn Opera Campus Tour" opera theme performance;

In 2017, the Conservation Center rehearsed "Killing Three Demons" to participate in the third Provincial Local Opera Art Festival;

In 2018, "Cutting Three Demons" participated in the first Jingzhou Cultural Tourism Festival;

In 2018, "Jinghe Opera Campus Tour" opera theme performance;

In 2019, the center invited scriptwriters and directors from inside and outside the province to create, adapt and guide the revival of the major plays "Shooting Two Wolves Pass" and "King Wen Visits a Sage" by Jingzhou Santai Jinghe Opera Troupe.

Table 3. Protection behavior of Mass Art Museum and Yangtze University Framework

Activity Type	Audio and Video Recording	Book Compilation and Publishing	Campus Activities	Performance and Creation
Number of Major Events	4	3	5	9

Source: Fu Xiaocao designed in 2023.07

2. Problems with current transmission

According to informants and questionnaires, Jinghe Opera encountered these problems in its transmission:

Since "(Jingzhou) Jinghe Opera" was successfully listed as Heritage, the Intangible Cultural Heritage Protection Center of Jingzhou Mass Art Museum and Yangtze University have made great contributions to the protection and transmission of Jinghe Opera, but it does not touch on or bypass the core issue that makes this kind of opera really thrive, that is, "works"! In addition to the transmission of classic pieces, the power of art lies in the continuous production of contemporary, artistic and popular original works.

Yang Weiye (2023, interviewed) said: "Looking at Jinghe Opera's application for Heritage since 2008, there are very few original works, and due to the lack of creative talent team in Jinghe Opera Troupe, the lack of production funds and other related reasons, Jingzhou Jinghe Opera has not been well made and effectively promoted, and has not been widely influential."

Hu Xingchun (2023, interviewed) said: "At present, Bai Lin, one of the few creative acts of Jinghe Opera, was originally a Han opera actress. His works, such as Red Wives, Singing Jinghe River with a drum and Ode to Poverty Alleviation, need to be accurately reflected in the characteristics of Jinghe Opera. Coupled with the lack of professional arrangement and recording team, no works suitable for promotion have been formed."

Tan Fuxiu (2022, interviewed) said: "Besides, opera writing is an independent discipline, which needs a complete set of theories and training system just like the "Si

Gong Wu Fa" of opera actors. The lack of professional creative talents is the fatal factor of Jinghe Opera's lack of transmission power. In addition, there is no series of theoretical research results to comprehensively and deeply discuss the characteristics of Jinghe Opera and its differences from other kinds of opera, so that all original "opera songs" with some colors of Pihuang opera and Tanqiang opera are defined as Jinghe Opera. Such so-called "originality" is detrimental to the protection and transmission of Jinghe Opera. It was gradually eliminated in the flood of self-renewal and metabolism of Jingchu culture and finally reduced to a symbol only existing in history books!"

When it comes to the problem of "works", we first try to find the root from the survival ecology of this kind of opera. Although Jingzhou Jinghe Opera was included in the second batch of National Intangible Cultural Heritage list in 2008, it was passed on by amateur teams and is currently in danger of being endangered. Since the success of the application, the state has strengthened the protection of Jingzhou Jinghe Opera, with the investment mainly used for project infrastructure construction, static protection, repertory performance activities, etc., which has played a positive role in the protection of Jinghe Opera to a certain extent. However, from the aspect of following the rules of opera transmission, there are still many problems in the transmission of Jinghe Opera.

Chen Shunzhen (2022, interviewed) said: "Traditional opera is a national stage performing art that highly integrates literature, music, dance, fine arts, martial arts, acrobatics and other artistic categories. It takes a long time for opera actors to train, and their learning content is systematic, starting from children. The training of "Si Gong Wu Fa" should not be less. Opera accompaniment consists of orchestral music ("Wen Chang") and percussion ("Wu Chang"), which is highly professional. However, under the strict requirements of transmission, the performance activities of Jingzhou Jinghe Opera are usually mainly for the entertainment of middle-aged and elderly amateur teams, and the professional level of the performers is low. Due to the lack of suitable stage and stable audience, the troupe can only perform on rural "small stage" when the wedding events are held in rural areas. The small opera repertory market leads to no enthusiasm for repertory production, and repertoire stock is constantly decreasing. In addition, due to the lack of repertoire, the income generated by the performance of the troupe is affected, and then the production of opera repertoire is affected, forming a

vicious circle. The income of most opera transmitters is not stable, unable to attract young people to join the opera transmission team, the shortage of people in each "Hang Dang", the lack of successors in the band, the shortage of transmitters is serious."

In addition to the above core problem (the lack of original works), there are some other problems with the current transmission methods of Jinghe Opera. "Jingzhou Santai Jinghe Opera Troupe", registered in 2018, is an amateur troupe, which is the only transmitting group of Jinghe Opera "Dan Bo Luzi" in Jingzhou at present. The troupe has more than 30 permanent staff members, including 4 representative transmitters at national, provincial and municipal levels, with an average age of 78 years old. The brain drain is severe. After the retirement of the old artists, the opera talents can not be supplemented, the lack of new force, the transmission of opera is difficult. The cultivation of transmitters is imminent. Most of the retired opera fans who join the team have low skill level and limited space for development of business level, so the transmission work cannot be carried out effectively. In recent years, the Jingzhou Intangible Cultural Heritage Protection Center and Yangtze University have jointly established the Jinghe Opera Transmission Base. Teachers and students of Yangtze University can participate in the Jinghe Opera learning for free, but these students are unlikely to engage in the transmission of Jinghe Opera after graduation, and Jinghe Opera transmission faces the situation that there is no successor. (Tang J. 2019)

3. Solution way

Hu Xingchun (2022, interviewed) said: "The formation of Chinese tradition is a multi-regional, multi-ethnic and multi-form cultural process, so cultural provincialism has become the starting point and destination of understanding Chinese tradition. Local opera carries local cultural traditions and expresses local cultural concepts. It is a comprehensive high culture of local literature, music, dance, art, martial arts and acrobatics. It is an active folk art form and a spiritual product produced by the joint action of folk artists and literati under a certain historical period and cultural background. What kind of place has what kind of drama, because it has a strong breath of life, a very friendly local dialect and popular with the masses. Faced with the current difficulties in the transmission and development of Jinghe Opera (including loss of

audience, difficulties in troupe management, shortage of talents, and lack of artistic innovation), only by making continuous innovation, relying on new media, improving the talent cultivation mechanism, and persisting in combining with the current internet information technology, can the opera overcome the difficulties and continue to develop and transmit.”

In order to make this local opera with a history of 600 years continue to thrive, after interviewing the informants, the researcher sorted out and summarized the following specific suggestions for the innovative transmission of Jinghe Opera:

3.1 Carry out a blank research on the characteristics of Jinghe Opera, and hold long-term workshops, training courses and seminars.

Zheng Chuanyin (2022, interviewed) said: “The research team should strengthen the research on the characteristics of Jinghe Opera to form a complete performance and creation system.”

The journals related to Jinghe Opera are mostly limited to the historical origin, survival predicament, performance overview, protection mode, etc. From the recent 30 years of relevant research, among them, there are about 7 studies on the historical origin, development and evolution, and about 13 studies on music and performing arts. There are about 5 studies on scripts and plays, and about 11 studies on protection, transmission, development and utilization. At present, there is not a single dissertation or a single monograph that systematically and professionally expounds the construction of melodic features, methods of singing words and reading, Qupai structure, “Ban Shi” principles, arrangement of “Wen Chang”, “Luo Gu Jing” and other aspects directly related to opera itself. The perfection of this research is bound to fill in the blanks, which is a necessary prerequisite for carrying out high-quality teaching transmission. On this basis, regular workshops, training courses and seminars are held for the whole society, so that the audience can have a sense of participation, which is a necessary factor for a drama genre to be widely and deeply rooted in folk life.

3.2 Establish institutional support in universities and theatre companies.

Chen Fen (2022, interviewed) said: “Famous operas can still cultivate talents through professional opera colleges, but local operas still follow the traditional “mentoring system”, which is difficult to integrate into the modern education system,

and the transmission of Jinghe Opera is out of the question. The reserve force of Jinghe Opera needs to be trained in the form of directed commission. The project funds of Jinghe Opera can only be declared in the form of annual short-term projects, which cannot be used to carry out long-term and systematic training of the transmission team. Instead, the way of directed commission can be adopted to train opera transmitters in universities.”

Sang Jun (2022, interviewed) said: “Jingzhou Santai Jinghe Opera Troupe is an amateur troupe, but it has been unable to recruit young actors in recent years due to the lack of establishment. The protection unit of Jinghe Opera project also has a plan to recruit Jinghe Opera students through the way of orientation training, but because of the lack of establishment, the orientation training work cannot be implemented. According to the current average age of Santai Jinghe Troupe members, 68 years, will not be able to carry on the performance activities in a few years. Traditional opera transmission requires stable transmission groups. The establishment and arrangement can solve the survival problem of transmitters and attract new forces to join the traditional opera transmission team, which is the most direct and effective measure to solve the traditional opera transmission problem. In the work of opera transmission, the government should give policy support to the work of opera transmission. On the basis of guaranteeing the survival of opera transmitters and cultivating successors, the government should strengthen social guidance, lead the publicity of typical stories, activities and competitions of opera transmitters, and introduce the basic knowledge education of opera into school classes to cultivate students' interest in opera art. In addition, high-quality Jinghe Opera cultural products can be combined with local tourism activities to promote the transmission of Jinghe Opera vitality and increase the income of the troupe through tourism performances. Encourage and guide social forces to support the performance of Jinghe Opera Troupe, for example, support the development of Jinghe Opera by funding projects, sponsoring activities, providing facilities, establishing special funds and other forms.”

3.3 Record and distribute high-quality audio and video materials for teaching, scientific research, business, etc.

A recording studio is a special recording place built for creating a specific recording environment and acoustic conditions. It is a recording place for recording

movies, songs, music, etc. The acoustic characteristics of a recording studio play a very important role in recording production and the quality of its products.

He Yunsong (2022, interviewed) said: "Whether the center participated in the National Rare Opera Protection Project of the Chinese National Academy of Arts to record Wanger Lou and Cut Yu Ji, or the recording of daily rehearsal activities, or even the rescue recording of Jinghe Opera Sound recording, video recording and score recording and the compilation and publishing of Jinghe Opera Classic transcriptions and Scores completed by the center in recent years, The dry voices collection of Jinghe Opera classic passages before recording the score is not the real "dry voices", but the live version recording as the basis for recording the score, whose quality cannot be compared with the studio version. However, the audio materials that can be used for teaching, scientific research and entertainment should have basic sound quality."

Therefore, if Jinghe Opera classic songs really want to enter the media publicity platform, a well-made studio version (or even sub-track production) is essential.

3.4 Sing old songs in new ways, Jinghe Opera classic songs should be produced with appropriate modern music production means to adapt to contemporary aesthetic taste.

According to the process of contemporary music production, i.e. composition, arrangement, recording, editing and mixing, master tape, copyright, planning and promotion, etc., repackaging Jinghe Opera with contemporary music technology is the only way to adapt to the contemporary aesthetic. However, we should pay special attention to the fact that if only the melody lines of the singing passages are kept, it can only be regarded as "the creation of songs borrowed from the materials of Jinghe Opera", which is a "pseudo-opera". The real scientific protection should preserve the unique characteristics of Jinghe Opera as an opera art, as well as the factors such as the vocal characteristics, "Wu Chang" (gongs and drums) and the "Ban Shi" of Jinghe Opera that are different from other operas.

Li Xiang (2022, interviewed) said: "In the past decade or so, Tan Fuxiu, Chen Shunzhen, Hu Xingchun, Xu Fanggui, Xiang Qunshou, Liu Huaichun and other old artists, with the passion of Jinghe Opera, consciously carried out the collection of Ming and Qing Sanqu Opera, Kunqu Opera and folk tunes, a total of more than 300 pieces, more than 100 "gongs and drum", some of which are unique to Jinghe Opera. In

addition, they also carried on the oral legacy and text description of the singing of Beilu and “Ban Shi” of Beilu, including Beilu, anti-Beilu, Nan anti-Bei, Dai tone, Beilu Yi Liu, Beilu Duo Zi, Beilu Er Liu, Beilu Dao Ban, Beilu San Liu, Beilu Yao Ban, Beilu Gun Ban, etc.”

The comprehensive parameters reflected by these factors are the vitality of Jinghe Opera which is different from other kinds of operas. It must be preserved and highlighted by the proper means of modern music production.

3.5 Create high-quality music products and use short video promotion methods reasonably.

Short videos are videos played on various new media platforms, suitable for mobile viewing and short-term leisure viewing, and frequently pushed. The length of videos ranges from a few seconds to a few minutes. The content integrates the themes of skill sharing, humor, fashion trends, social hot spots, street interviews, public welfare education, advertising creativity, commercial customization, etc. Because of its short duration, it can be a single piece or a series of columns. Jinghe Opera may also try the fragmented transmission mode: reform the recording method of classic songs, increase the camera position and editing points, create a lively sense of rhythm and substitution, and focus on creating fascinating pieces; For the new original works, we can focus on the current hot spots and integrate popular elements in the lyrics, so that the audience can understand, accept and love Jinghe Opera in the shortest time, and further form a stable audience group, and then guide the audience to learn by themselves.

4. Summarize

Protection mechanism and commercial atmosphere are the necessary conditions for local operas to be transmitted. However, in the final analysis, the core of artistic vitality lies in its own attraction. Professional performance skills, excellent sound and stage beauty, fascinating classical sections, and a sense of The Times and technology are all indispensable. If opera art wants to flourish and develop, it is necessary to combine contemporary digital technology and update artistic means to diversify the ways of stage performance and opera communication, so that the ideological content of opera conforms to modern thinking habits. Many excellent traditional national cultures in China have continued to this day precisely because of continuous innovation.

Chinese opera intangible cultural heritage should also continuously absorb local and foreign artistic nutrition, combined with the background of The Times, to make content innovation.

In terms of theory, the study of Jinghe Opera needs to be more comprehensive, more specific and more in-depth, so that the transmission behavior and teaching behavior can have a solid technical and theoretical basis, break through the traditional form of "oral instruction", and make the transmission mode more modern and scientific.

In terms of system, the learning and dissemination of Jinghe Opera should be guaranteed to a certain extent, the teaching of Jinghe Opera should be included in the training program of the school, and the transmitters and apprentices should be guaranteed by living and system.

In terms of archiving, the quality of publicity materials should be improved. The quality of audio and video materials of Jinghe Opera that can be found on major network platforms should meet certain professional standards and be appreciated. The performances should be sophisticated enough and representative of the opera, so that the audience can receive correct and accurate traditional Jinghe Opera without misleading or biased.

In terms of publicity, the tunes, singing methods and lyrics of Jinghe Opera can be packaged with arrangements that meet modern music production standards, so that Jinghe Opera has certain modern aesthetic characteristics and great sound quality, which is more conducive to acceptance by young people.

In terms of promotion, in order to adapt to the current short video platform, combines the elements of Jinghe Opera with the fragmented information dissemination mode, and further introduces and promotes it more effectively, and even makes it drive related derivative industries, including the tourism industry of cities and regions.

In a word, with its profound cultural accumulation and profound historical continuity, folk opera carries not only an art form and cultural form, but also the life experience, moral ethics and aesthetic taste of the working people, as well as the traditional cultural values and cultural genes of various nationalities. The creative transmission of folk opera and the protection of its cultural ecology are important work related to the lifeblood of Chinese traditional culture.

CHAPTER VII

Conclusion Discussion and Suggestions

1. Conclusion

1.1 Conclusion of current situations

About the first research objective, as for the current situation of Jinghe Opera, it originated in the second year of Yongle in Ming Dynasty (1404), and experienced 545 years from its origin to the founding of New China in 1949. During this period, Jinghe Opera still showed a relatively prosperous situation before the outbreak of the Anti-Japanese War, which caused devastating damage to it. Since 1949, Jinghe Opera Troupe in Jingzhou has slowly recovered. In 1955, "Shashi Amateur Jinghe Opera Troupe" was established. In 2008, "Jinghe Opera" was declared by Jingzhou City and was included in the second batch of National Intangible Cultural Heritage projects. In 2018, the studio was registered and named "Jingzhou Santai Jinghe Opera Troupe", which has been active ever since. The existing transmitters of Jinghe Opera include Tan Fuxiu, the national transmitter of Jinghe Opera, Chen Shunzhen, and Hu Xingchun and Xu Fangkui, the municipal transmitters, etc. There are 421 existing manuscripts of Jinghe Opera, which are collected by Jingzhou Mass Art Museum, all donated by Tan Fuxiu, Chen Shunzhen and Xiang Qunshou.

1.2 Conclusion of musical characteristics

About the second research objective, with regard to the musical characteristics of Jinghe Opera, the researcher makes some conclusions through the comprehensive analysis of Jinghe Opera's representative section " Kai Tie Gong ". The lyrics are full and vivid, giving a concise overview of the story and the communication between the two characters. The mode is "six-tone scale", that is, "five-tone scale" plus "Bian Gong", the mode center is \flat E Gong, the melody line is often "downward", and big leap are most common in the seventh interval. The rhythm is mainly 4/4 beat and free beat, which reflects the corresponding change of speed according to the change of "Ban Shi". About singing, on the one hand, it transmits the singing characteristics of traditional opera in style and pronunciation, on the other hand, it reflects some characteristics of Jingzhou dialect, for example, the warping tongue sounds become flat tongue sounds,

and the post-nasal sounds become pre-nasal sounds. When singing the voice, the role of the accompaniment of the "Wen Chang" is to "Tuo Qiang Bao Diao", to brighten the timbre of the voice, and to ensure that the voice is not out of tune, when the voice is not singing, the role of the accompaniment is to "Jie Zi Guo Men" and "Jie Zi Xing Xian", which not only undertakes the voice melody, but also enriches the expression of the instrument. When the vocals and "Wen Chang" sound, the accompaniment of "Wu Chang" only echoes the rhythm of the melody, and the drum plate simply strikes, basically only to set off the melody. When the vocals and "Wen Chang" do not sound, the accompaniment hits the "Luo Gu Jing". The "Luo Gu Jing" used in this section are "Zou Chui" and "Shou Tou".

1.3 Conclusion of transmission methods

About the third research objective, as for the transmission method of Jinghe Opera, compared with Peking Opera, Kunqu Opera, Yu Opera, Huangmei Opera and other well-known operas, Jinghe Opera's spread is very limited, it lacks a market environment, and its protection and dissemination behavior can only rely on the system at present, which is implemented by Jingzhou Mass Art Museum. In addition to the support of the "national environment" brought about by the success of the "application for heritage", the Mass Art Museum has made certain achievements in the aspects of "dynamic transmission" and "static transmission". Yangtze University's protection of Jinghe Opera also involves two aspects of practical activities and theoretical research, and has also made certain achievements.

2. Discussion

Based on existing studies at home and abroad, the researcher summarized and sorted out the history and current situation of Jinghe Opera, made a complete score of the classic work "Kai Tie Gong", and carried out a detailed analysis of its musical characteristics, so as to show the musical characteristics of Jinghe Opera in front of the world. In addition, the researcher put forward five suggestions for transmittance. This dissertation provides a train of thought for the protectors of Jinghe Opera and other intangible cultural heritage protectors, and also provides a certain reference basis for other theoretical researchers. The researcher has solved the three research objectives of this dissertation.

2.1 Discussion of current situations

For the first research objective, the researcher sorted out the brief history of Jinghe Opera with the founding of New China as the boundary, sorted out the general situation of Jinghe Opera transmitters and their donated manuscripts, as well as the current living situation and teaching methods of Jinghe Opera. This part of the content is mainly based on the previous research results, to make a sort and summary. For example, In the Historical Origins and Performing Arts of Jinghe Opera, Sang Jun put forward her views on the origin and development history of Jinghe Opera. (Sang, J., & Xie, Sh. X. 2018) Pang Xiaofan sorted out the general situation of the existing manuscripts of Jinghe Opera in "A Preliminary Study on the collection of Jinghe Opera Manuscripts in Jingzhou Mass Art Museum". (Pang, X. F. 2016) The researcher's findings were not much different from theirs.

2.2 Discussion of musical characteristics

For the second research objective, the researcher comprehensively analyzes the representative Jinghe Opera classic section "Kai Tie Gong" from the aspects of lyrics, singing, "Wen Chang" accompaniment, "Wu Chang" accompaniment, etc., which has not been done in all academic papers and academic monographs.

2.3 Discussion of transmission methods

For the third research objective, the researcher creatively put forward some reasonable and scientific transmission methods of Jinghe Opera from the aspects of theoretical research, system construction, document filing, promotion and publicity. Although it has been mentioned in other papers, for example, Tang Jun has given suggestions on the transmission of Jinghe Opera in "Difficulties and ideas of transmitance of Jinghe Opera with single cymbals." (Tang J. 2019) however, the researcher has explored the suggestions of the transmission method of Jinghe Opera more comprehensively and deeply, especially in the aspects of "document filing" and "promotion and publicity", these are two aspects that no one has studied.

3. Suggestions

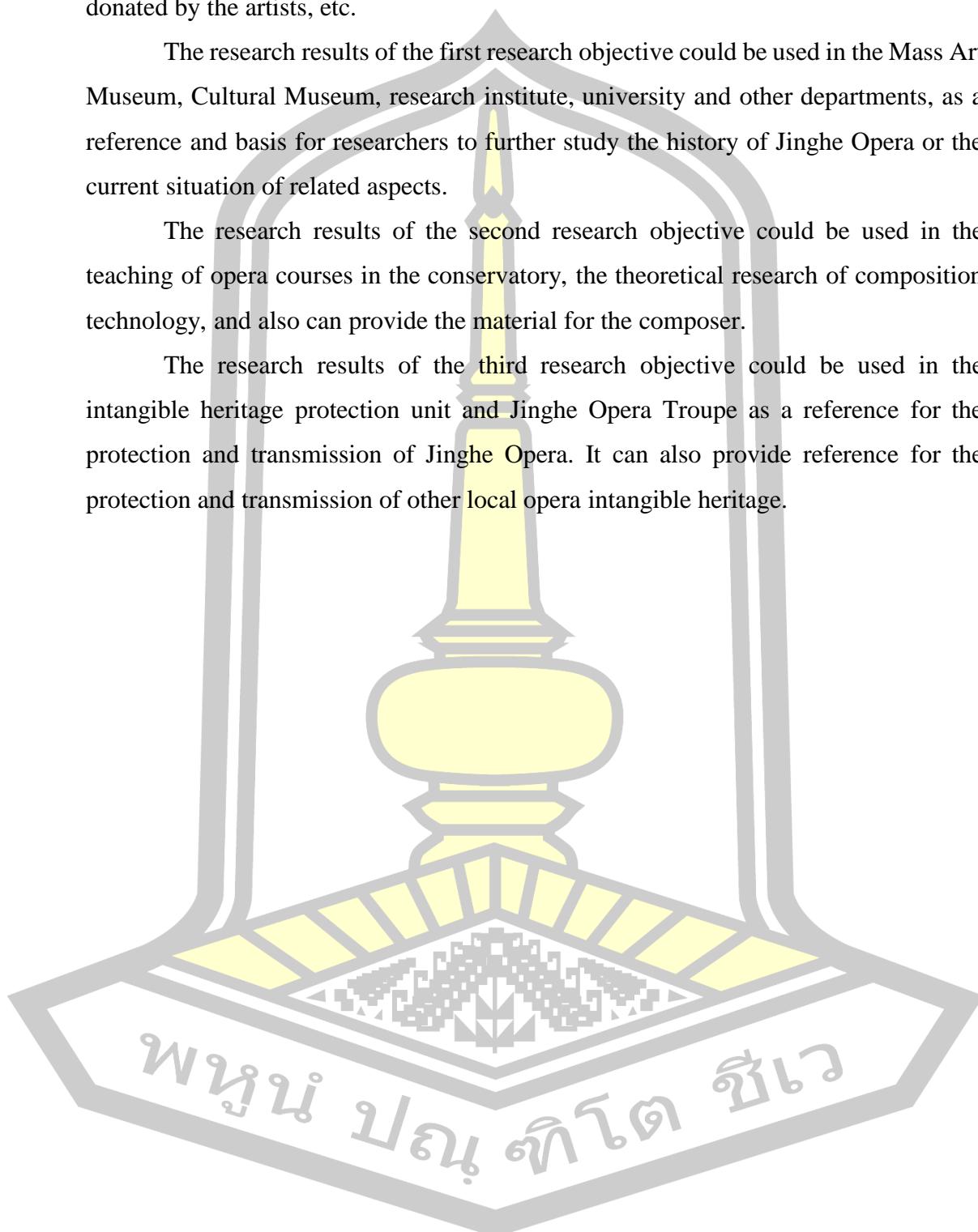
The other researchers' future research direction should be reflected in the comparative study of Jinghe Opera in Hunan and Jinghe Opera in Hubei, in the

comprehensive visit to the local artists, and in more in-depth study of the manuscripts donated by the artists, etc.

The research results of the first research objective could be used in the Mass Art Museum, Cultural Museum, research institute, university and other departments, as a reference and basis for researchers to further study the history of Jinghe Opera or the current situation of related aspects.

The research results of the second research objective could be used in the teaching of opera courses in the conservatory, the theoretical research of composition technology, and also can provide the material for the composer.

The research results of the third research objective could be used in the intangible heritage protection unit and Jinghe Opera Troupe as a reference for the protection and transmission of Jinghe Opera. It can also provide reference for the protection and transmission of other local opera intangible heritage.



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APPENDIX

1. Informants

Table A: Basic information about the informant

Full Name	Gender	Date of birth	Job	Address
Zheng Chuanyin	Male	1946	Professor of Wuhan University,	Wuhan City, Hubei Province, China
Sang Jun	Female	1968	professor of Yangtze University	Jingzhou City, Hubei Province, China
Yang Weiye	Female	1988	teacher of Yangtze University	Jingzhou City, Hubei Province, China
Tan Fuxiu	Female	1932	National Transmitter of Jinghe Opera	Jingzhou City, Hubei Province, China
Chen Shunzhen	Female	1944	Provincial Transmitter of Jinghe Opera	Jingzhou City, Hubei Province, China
Mao Mingkang	Male	1953	Drum master of Jinghe Opera	Jingzhou City, Hubei Province, China
He Yunsong	Male	1980	Government official	Wuhan City, Hubei Province, China
Chen Fen	Female	1960	Doctor of Yangtze University Hospital	Jingzhou City, Hubei Province, China
Li Xiang	Female	2000	Student of Yangtze University	Taiyuan City, Shanxi Province, China

Jinghe Opera present situation, musical characteristics and transmission interview survey outline

Interview Record

Time December 2021 to December 2023

Table B: Interview Questionnaire

Full Name	Question
Zheng Chuanyin	<ol style="list-style-type: none"> 1. What is the origin year of Jinghe Opera? 2. What was the development status of Jinghe Opera before and after the founding of New China? 3. What are the research achievements of Jinghe Opera in academia? 4. What do you think is the most reasonable way to transmit such a local drama? 5. How do you see it going forward?
Sang Jun	<ol style="list-style-type: none"> 1. What is the origin year of Jinghe Opera? 2. What was the development status of Jinghe Opera before and after the founding of New China? 3. What are the research achievements of Jinghe Opera in academia? 4. What do you think is the most reasonable way to transmit such a local drama? 5. How do you see it going forward?
Yang Weiye	<ol style="list-style-type: none"> 1. What is the origin year of Jinghe Opera? 2. What was the development status of Jinghe Opera before and after the founding of New China? 3. What are the research achievements of Jinghe Opera in academia? 4. What do you think is the most reasonable way to transmit such a local drama? 5. How do you see it going forward?

Tan Fuxiu	<ol style="list-style-type: none"> 1. What is the origin year of Jinghe Opera? 2. What was the development status of Jinghe Opera before and after the founding of New China? 3. What is the current living situation of Jinghe Opera artists? 4. What are the musical characteristics of Jinghe Opera, and what are the differences between Jinghe Opera and other operas? 5. How do you teach Jinghe Opera to apprentices? 6. What about the performance market of Jinghe Opera? 7. What kind of support do you expect?
Chen Shunzhen	<ol style="list-style-type: none"> 1. What is the origin year of Jinghe Opera? 2. What was the development status of Jinghe Opera before and after the founding of New China? 3. What is the current living situation of Jinghe Opera artists? 4. What are the musical characteristics of Jinghe Opera, and what are the differences between Jinghe Opera and other operas? 5. How do you teach Jinghe Opera to apprentices? 6. What about the performance market of Jinghe Opera? 7. What kind of support do you expect?
Mao Mingkang	<ol style="list-style-type: none"> 1. What is the origin year of Jinghe Opera? 2. What was the development status of Jinghe Opera before and after the founding of New China? 3. What is the current living situation of Jinghe Opera artists? 4. What are the musical characteristics of Jinghe Opera, and what are the differences between Jinghe Opera and other operas? 5. How do you teach Jinghe Opera to apprentices? 6. What about the performance market of Jinghe Opera? 7. What kind of support do you expect?
He Yunsong	<ol style="list-style-type: none"> 1. How much do you and your friends know about Jinghe Opera? 2. How did you know about Jinghe Opera? 3. How much do you know about Jinghe Opera? 4. How do you think Jinghe Opera should develop in the future?

Chen Fen	1. How much do you and your friends know about Jinghe Opera? 2. How did you know about Jinghe Opera? 3. How much do you know about Jinghe Opera? 4. How do you think Jinghe Opera should develop in the future?
Li Xiang	1. How much do you and your friends know about Jinghe Opera? 2. How did you know about Jinghe Opera? 3. How much do you know about Jinghe Opera? 4. How do you think Jinghe Opera should develop in the future?

2. The Researcher in the Field Research



The researcher was interviewing the transmitters of Jinghe Opera. The first person on the right was the researcher

Source: Photograph by Fu Xiaocao' team (2022.04)



Xu Chuanxian, legal representative of Jingzhou Santai Jinghe Opera Troupe, was being interviewed. The first person on the right was the researcher

Source: Photograph by Fu Xiaocao 's team (2023.04)

3. Score of "Kai Tie Gong"

Kai Tie Gong

开铁弓

Transcription by Fu Xiaocao
记谱/整理: 傅小草
Singer: Hu Xingchun/Chen Shunzhen
演唱: 胡兴春/陈顺珍

Vocal (Su Yunzhuang) 【Zouchui】
人声 (苏云庄) 【走锤】

Vocal (King Mu of Zhou)
人声 (周穆王)

Wen Chang (Erhu/Jinghu/Jingerhu/Yueqin)
文场 (二胡/京胡/京二胡/月琴)

Wu Chang (Danpigu/Tanggu/Bangzi)
武场 (单皮鼓/堂鼓/梆子)

Wu Chang (Daluo/Xiaoluo/Dabo/Xiaobo/Maluo)
武场 (大锣/小锣/大钹/小钹/马锣)

19 =105 【Erliu】
二流

zhu zuo jiang shan you da xian, wai guo man yi kou
主坐江山有大贤, 外国蛮夷扣

24 =105

long yan, dang jin ben chao wang deng dian, yi tong shan he
龙言, 当今本朝王登殿, 一统山河

【Sanliu】
三流

2

29

fu shou mian.
福寿 绅。

34

(wansuibuyaoyoulv,daiqiefeilairipiguzhengqi,dafanamanyizeizi
(万岁不要忧虑,待妾妃来日披挂整齐,打发那蛮夷贼子
(o!)
(哦!)

38

【Yizi】
【一字】

zhen de guo jia
朕 的 国 家

44

you da nan,
有大难,

yan jian jiang shan
眼见江山

zuo bu an,
坐不安,

gu ke bi
孤可比

4

62

chuan dao jiang xin
船 到 江 心

67

wu ba an,
无 巴 岸,

72

ai zi tong hai zai
爱 梓 潼 还 在

78

xi shua wan.
戏 耍 玩。

wan sui bu yao dai chou fan,
万岁 不要 带愁烦,

qie fei wu yi sheng
妾妃 武艺 圣

6

96

mu chuan,
母 传,
na pa ta
哪 怕 他
man yi
蛮 夷

li wu bian,
力 无 边,
guan jiao ta
管 叫 他
you lai
有 来

108

【Sanliu】
【三流】

dao
到
wu
无
lu
路
hui.
回。

115 ♩=120 [Erliu]



120

wang dao. ta shen gong nv chan juan, que yuan lai bing
王道她 深宫女婵娟，却原来兵

122 [Sanliu] [Liuban]



fa wu yi quan, fang xin bu xia wang lai wen.
法武艺全。放心不下 王来问：

128

(kaidegong.) (bidewu.)
(开得弓。) (比得武。)

(a ! zitong, nikaidegong?) (bidewu?) (shengdeguonamanyi?)
(啊！梓潼，你开得弓？) (比得武？) (胜得过蛮夷？)



134

(shengdeguonamanyi。)
(胜得过蛮夷。)
(a ! hahaha.....)
(啊 ! 哈哈哈.....)

140 **【Erliu】**

nei shi shang qian ting wang yan, sheng zhi yu gu da xia dian, xiao yu wo chao wu gong
内侍上前听王言，圣旨与孤打下殿，晓谕我朝武共

145 **【Sanliu】**

wen, liu yu pi gua, yao qi zheng, niang niang bi wu zai hua yuan.
文，刘玉披挂要齐整，娘娘比武在花园。

157 **【Liuwan】**
【留板】

(dangzhenbidewu。) (kaidegong。)
(当真比得武。) (开得弓。)

(zitong, nidangzhenbidewu?) (guorankairegong?)
(梓潼, 你当真比得武?) (果然开得弓?)

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The lyrics are written in parentheses below the notes. The first two measures are silent. The third measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The fourth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The fifth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The sixth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The seventh measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The eighth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The ninth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The tenth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The eleventh measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twelfth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The thirteenth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The fourteenth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The fifteenth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The sixteenth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The seventeenth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The eighteenth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The nineteenth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twentieth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twenty-first measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twenty-second measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twenty-third measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twenty-fourth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twenty-fifth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twenty-sixth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twenty-seventh measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twenty-eighth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The twenty-ninth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The thirtieth measure starts with a note on the first line of the treble staff, followed by a note on the second line of the bass staff. The thirtieth measure ends with a note on the first line of the treble staff, followed by a note on the second line of the bass staff.

163

(shengdeguomanyi。)
(胜得过蛮夷。)

(nishengdeguonamanyi?)
(你胜得过那蛮夷?)

(a ! hahaha.....)
(啊 ! 哈哈哈.....)

169
【Erliu】
【二流】

gu de xin zhongzong bu an, jun fei man ye su huanggong yuan, lai
孤的 心 中 总 不 安, 君 妃 们 夜 宿 皇 宫 院, 来

174
zhao bi wu
朝 比 武

177
【Sanliu】
【三流】
【Shoutou】
【收头】

zai hua yuan.
在 花 园。

BIOGRAPHY

NAME	Xiaocao Fu
DATE OF BIRTH	16 Sep 1983
PLACE OF BIRTH	Anhui China
ADDRESS	Jingzhou City Hubei Province China
POSITION	Teacher
PLACE OF WORK	Work as a teacher at Yangtze University
EDUCATION	2001-2005 (B.S.) Anhui Normal University 2006-2008 (Master's Degree) Wuhan Conservatory of Music 2021-2023 (Ph.D.) College of Music Mahasarakham University

