



The change of Da Diao Qu Zi in Henan province, China

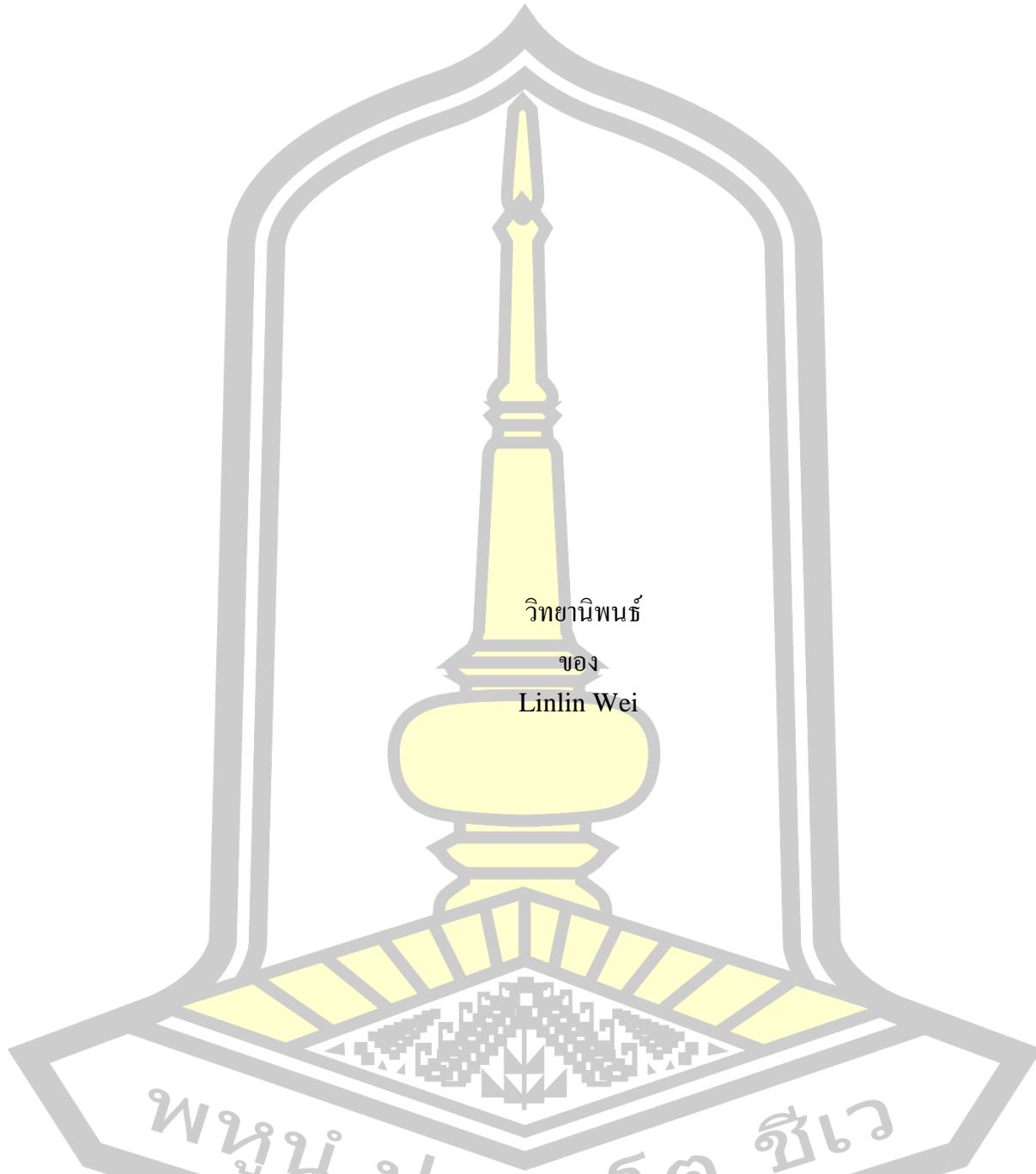
Linlin Wei

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

August 2024

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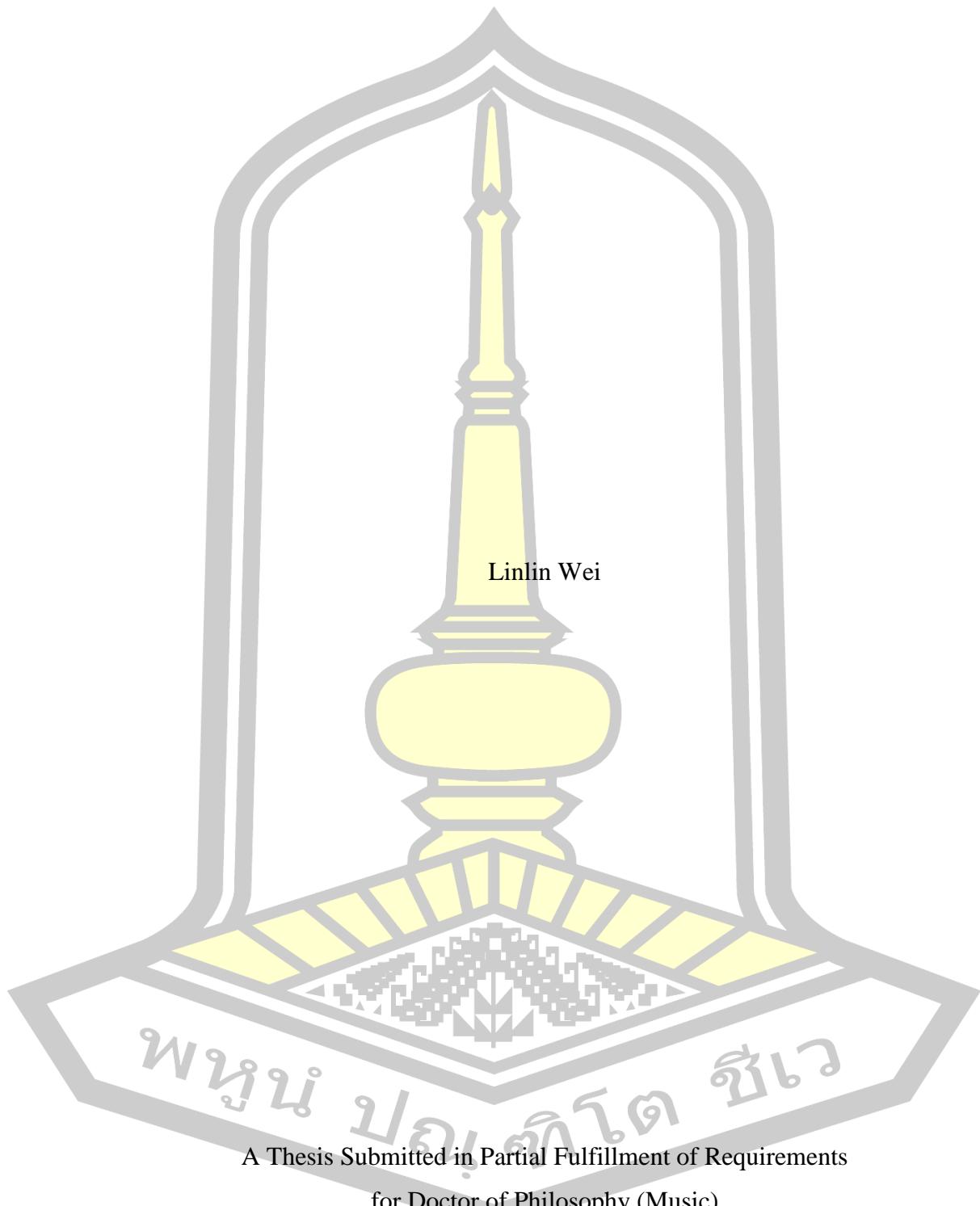
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The change of Da Diao Qu Zi in Henan province, China



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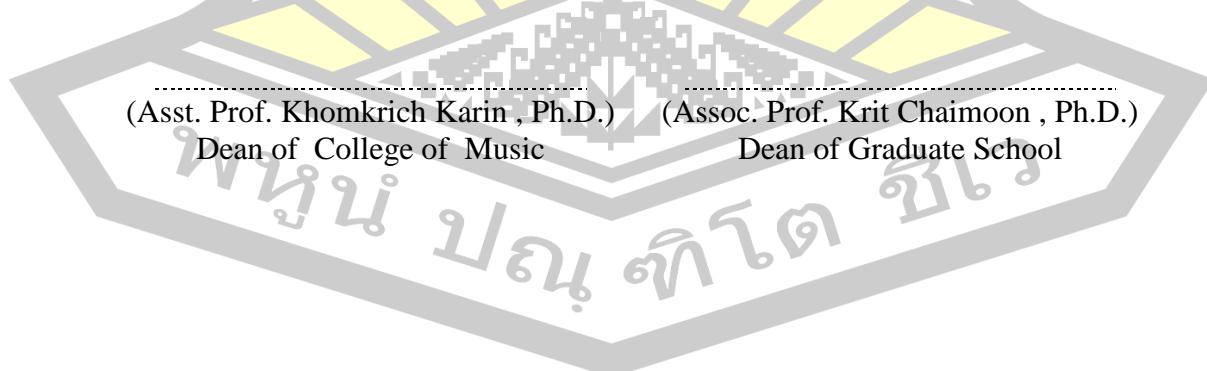
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ABSTRACT

This research The change of Da Diao Qu Zi in Henan province, China have three objections 1) To investigate the history. 2) To analyzed the vocal characteristics. 3) To investigate the changes of Da Diao Qu Zi. Use a qualitative research method and musicology. The method of collecting data in fieldwork, selection three key informants, interviews and using tools such as questionnaires, observation form, interview form. The result as follows:

Firstly, the Da Diao Qu Zi in Henan has gone through five historical stages. It has become one of the main types of shuochang music in Henan, and one of the most well-preserved types in the Central Plains.

Secondly, the vocal characteristics of Da Diao Qu Zi in Henan is characterized by its expression through singing techniques. By studying the dialectal vocabulary, the use of cantillation and sing cavity use, the form of singing during the singing of Da Diao Qu Zi, the study summarizes how these techniques contribute to the expression of the vocal characteristics of the work.

Third, use the literature collection method and the character interview method to summarize the changes, from singing, accompaniment and stage performance in Henan Da Diao Qu Zi.

Keyword : Da Diao Qu Zi, History, Vocal characteristics, Changes

អនុនា បាន ពីទៅ ខ្មែរ

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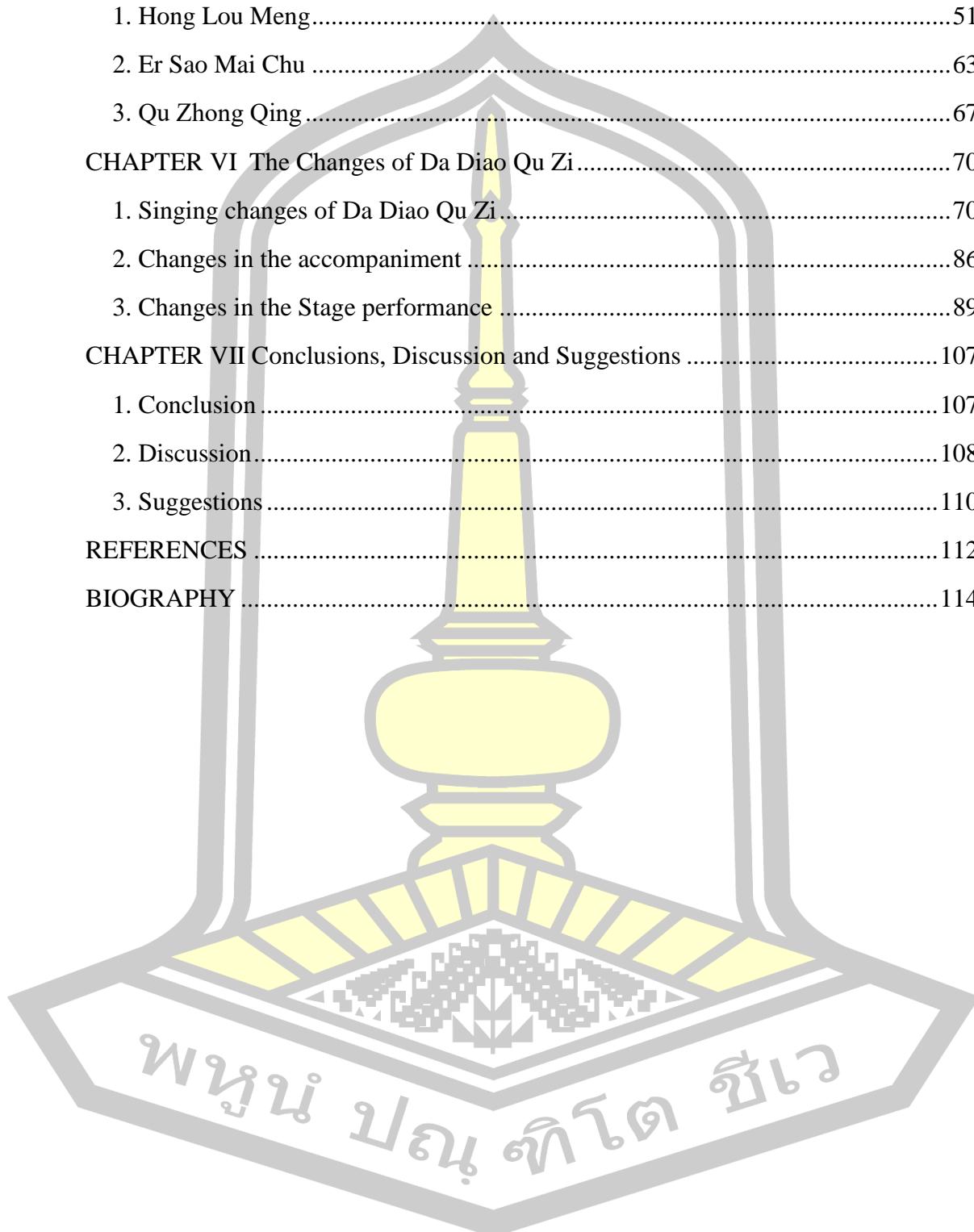
Linlin Wei



TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS	E
TABLE OF CONTENTS.....	G
LIST OF TABLES	I
LIST OF FIGURES	J
CHAPTER I Introduction	1
1. Background and problem of the research	1
2. Research objectives	3
3. Research Questions.....	3
4. Research Benefit.....	3
5. Definition of terms.....	3
6. Conceptual Framework.....	4
CHAPTER II Literature Review.....	5
1. The general history of Henan province, China	5
2. Basic knowledge of Da Diao Qu Zi in Henan province, China.....	9
3. The status situations from ancient times to the present of Da Diao Qu Zi in Henan province, China	12
4. Theories used in the research.....	13
5. Literature and related research.....	16
6. Summary of Literature Review.....	27
CHAPTER III Research Methodology	28
1. Research Scope.....	28
2. Research Process	28
CHAPTER IV The History of Da Diao Qu Zi.....	34
1. The history of Da Diao Qu Zi	34
2. The title of Da Diao Qu Zi.....	46

CHAPTER V The Vocal Characteristics of Da Diao Qu Zi.....	51
1. Hong Lou Meng.....	51
2. Er Sao Mai Chu	63
3. Qu Zhong Qing	67
CHAPTER VI The Changes of Da Diao Qu Zi	70
1. Singing changes of Da Diao Qu Zi.....	70
2. Changes in the accompaniment	86
3. Changes in the Stage performance	89
CHAPTER VII Conclusions, Discussion and Suggestions	107
1. Conclusion	107
2. Discussion.....	108
3. Suggestions	110
REFERENCES	112
BIOGRAPHY	114



LIST OF TABLES

	Page
Table 1. Overview of the specific process of the third Da Diao Music Lin Conference	101



LIST OF FIGURES

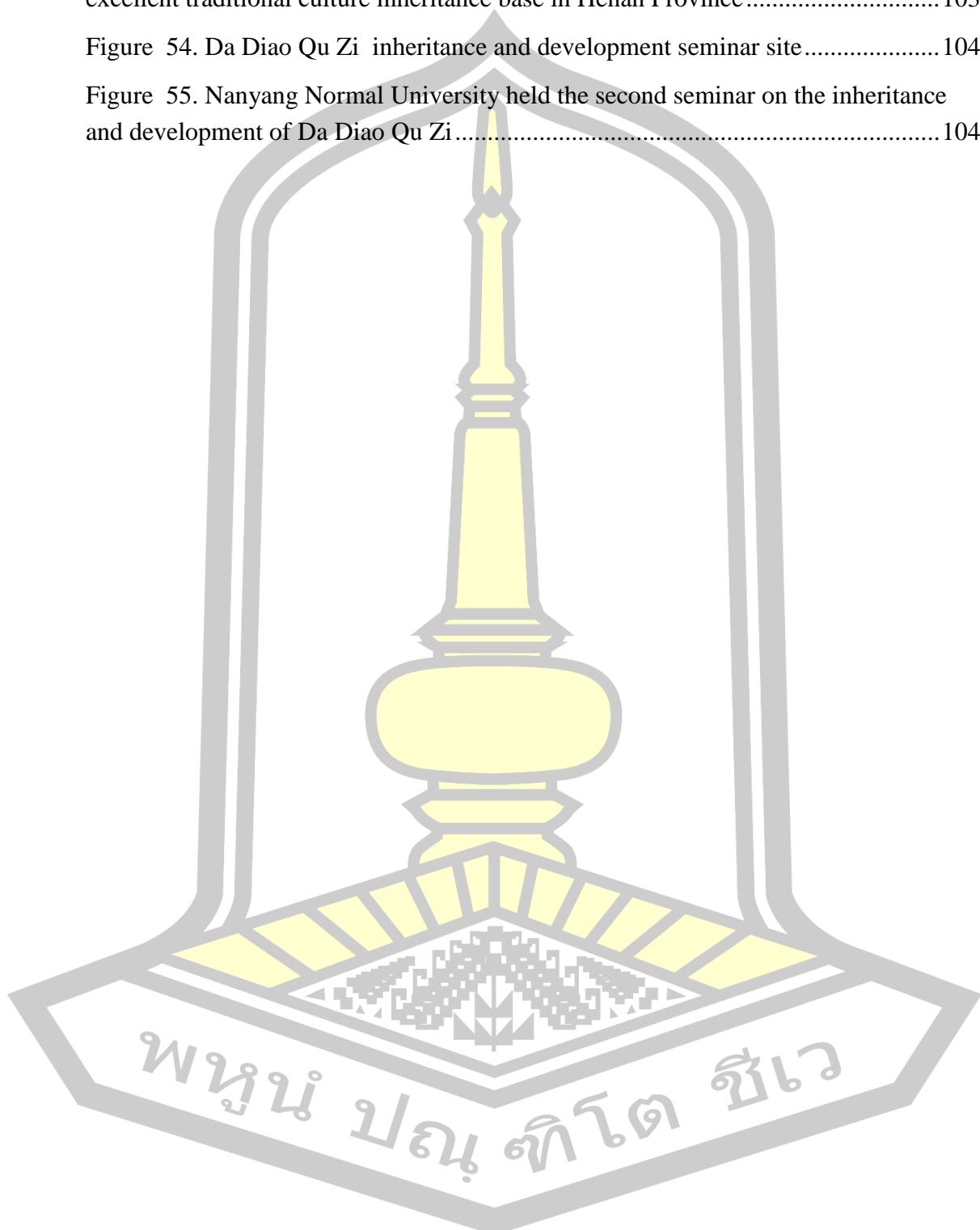
	Page
Figure 1. Conceptual Framework	4
Figure 2. Map of China	6
Figure 3. Map of Henan province	7
Figure 4. Picture of Jia Hu bone flute	8
Figure 5. Picture of Shao Lin Kung Fu	9
Figure 6. Map of Nyanyang	29
Figure 7. Hu Yunrong	30
Figure 8. Feng Heshui	30
Figure 9. Feng Linying	31
Figure 10. "Chinese Kyushu"(华夏九州)	35
Figure 11. "Shijing"(诗经)	36
Figure 12. Henan folk music in the Qing Dynasty	39
Figure 13. Henan Da Diao Qu Zi in the Republic of China (1912-1949)	43
Figure 14. "Chinese Folk Art Research Association"(中国曲艺研究会)	50
Figure 15. The "Hong lou"	52
Figure 16. The ""Zanghua"	53
Figure 17. The "Bei qiu"	53
Figure 18. The "Xianshi"	54
Figure 19. The "Ku dai"	54
Figure 20. The "Zanghua"	55
Figure 21. The "Bei qiu"	56
Figure 22. The "Xianshi"	57
Figure 23. The "Bao yu ku dai"	59
Figure 24. The "Hong Lou Meng"accompaniment	60
Figure 25. The "Sanxian"	61

Figure 26. The "Pipa"	61
Figure 27. The "Guzheng"	62
Figure 28. The "Drum board"	62
Figure 29. (Er sao mai chu) have no ornamentation.....	64
Figure 30. (Er sao mai chu) have ornamentation.....	65
Figure 31. The (Er sao mai chu) accompaniment	65
Figure 32. The "Octagonal Drum"	66
Figure 33. The "Erhu"	67
Figure 34. The prelude of the guzi suite "Qu zhong qing"	68
Figure 35. The (Qu Zhong Qing") accompaniment	69
Figure 36. The (Guzi prelude) in the past	71
Figure 37. Adapted (xi haha...)	72
Figure 38. Adapted (kneeling ,tears.....)	72
Figure 39. original (Matou Diaduo) in the (Canhua Zitan)	74
Figure 40. Adapted (Matou Diaduo) in the Canhua Zitan	75
Figure 41. The Queen of the Da Diao Qu Zi- -Hu Yunrong led the folk artists into the	78
Figure 42. Ji Yuxiang, a teacher from Nanyang Normal University, taught the use of star anise drum	78
Figure 43. Early without instrumental accompaniment.....	87
Figure 44. Abundant instrumental accompaniment (Ruqun Fengbo).....	88
Figure 45. The Erhu Solo Henan Bantouqu (Da Qi Ban)	89
Figure 46. Majie Shuhui	92
Figure 47. The performers are everywhere in the Majie Shuhui	93
Figure 48. Performers and audiences are seen everywhere in the Majie Shuhui	93
Figure 49. The performers of the Majie Shuhui in the snow	94
Figure 50. The performers of the Majie Shuhui in the snow	94
Figure 51. Quyi network communication platform	97
Figure 52. Kyushu Opera National Quyi Baihui	99

Figure 53. Nanyang Normal University was approved as the first batch of Chinese excellent traditional culture inheritance base in Henan Province 103

Figure 54. Da Diao Qu Zi inheritance and development seminar site 104

Figure 55. Nanyang Normal University held the second seminar on the inheritance and development of Da Diao Qu Zi 104



CHAPTER I

Introduction

1. Background and problem of the research

Da Diao Qu Zi was originally called "guzi qu". Quyi genre. It first flourished in Kaifeng, Henan, and later spread in Luoyang, Nanyang and other places. It has more than 200 songs, which can be divided into three types: dapai, Kunpai and zapai. There are two types of music structure: single and qupai set. The accompanying instruments are mainly plucked instruments, such as sanxian, piapa, and guzheng, and percussion includes sandalboard and octagonal drum. In the old days, there were no professional artists, but amateurs sang around the table during their breaks, exchanging skills with each other. After liberation, professional actors were trained and they took to the stage.

China's traditional art is rich and colorful, among which rap art is an irreplaceable branch in the garden of literature and art, and its comprehensive traditional performance artistic characteristics make people of all ethnic groups like to hear and see. Since ancient times, rap art has not only nourished the spiritual world of the Chinese land and shaped the great soul of the Chinese nation with its diverse performance forms and aesthetic character, but also continuously bred many local operas and rap dramas with its broad and profound cultural traditions. As the main birthplace of Chinese civilization, the Central Plains has a long history and a wide variety of rap art, which is closely linked to the roots of traditional Chinese art.)Hou Juncai, 2013)

Located in the hinterland of China, Henan has been inhabited by human beings since ancient times, and they have multiplied and created the light of the original civilization of the Chinese nation. The hardworking and intelligent people of Henan have not only created a rich material civilization, but also created a splendid spiritual civilization, among which as one of the representative artistic wonders Henan rap art has a long history, deep roots, and its germination can be traced back to the Spring and Autumn Warring States Period, forming a prototype in the Tang Dynasty, one of which is the "variable language talk" of Buddhist monasteries at that

time, and the other is the popular "talking" of the people. The text later evolved into the art of rap, and "speaking" became a later storytelling that has survived to this day. In the Song Dynasty, the art of rap reached full maturity, spread from the capital city of Bianliang in the Song Dynasty, and various types of songs such as quguzici, zhugong tunes, changzhuan, and Tao Zhen emerged. During the Yuan, Ming and Qing dynasties, rap art was at its peak, and more genres of songs, such as zhuizi, Da Diao Qu Zi, etc. (Hou Juncai, 2013)

Da Diao Qu Zi originally called "guzi qu," was formed from the middle of the Ming Dynasty to the Qianlong period of the Qing Dynasty, based on the small songs popular in the former Bianliang (present-day Kaifeng), and absorbed the forked songs that prevailed in the north during the Yongzheng and Qianlong periods, and formed a rap music art characterized by the conjunction of the qupai. In the course of its long historical development, Da Diao Qu Zi has absorbed the music of northern and southern folk songs, as well as the qupai originally belonging to the opera vocal cavity of Kun, Pihuang, Qin cavity, etc. and is one of the main genres of Henan. (Feng BinBin, 2006)

Da Diao Qu Zi is a popular form of music in the Nanyang region, which has developed and flourished in history and has a wide influence. On June 7, 2008, Da Diao Qu Zi was successfully inscribed on the second batch of national intangible cultural heritage protection list. Its content is extremely rich, with as many as 229 qupai and nearly 1,300 songs, which is rare in China's opera music. As the mother body of Henan Quju, Da Diao Qu Zi has preserved a large number of songs from the Ming and Qing dynasties, so Da Diao Qu Zi itself has great research value, which is of great significance for the study of local opera music and popular literature of the Ming and Qing dynasties. (Yan Pin, 2019)

Da Diao Qu Zi, which has a history of hundreds of years, it is currently facing a mixed development scene. Happily, this traditional national art form still exists tenaciously in southwest Henan and is deeply loved by the local people. Worryingly, in the context of today's era of entertainment diversification and informatization, people's understanding and appreciation of traditional art forms is becoming less and less, and its development is also facing a realistic dilemma, hoping that more people

can care, understand and appreciate this traditional art form, so that it can be better inherited and developed in the new era. (Jiang Han, 2018)

As a traditional opera art form with a history of hundreds of years, Da Diao Qu Zi has developed to the present, and its performance form not only adheres to some traditions, but also carries out many innovations. This research mainly studies the history, musical characteristics, and changes of Da Diao Qu Zi, hoping that more people can care, understand and appreciate this traditional art form, so that it can be better transmitted and developed in the new era.

2. Research objectives

- 2.1 To investigate the history of Da Diao Qu Zi.
- 2.2 To analysis the vocal characteristics of Da Diao Qu Zi.
- 2.3 To investigate the changes of Da Diao Qu Zi.

3. Research Questions

- 3.1 What are the history of Da Diao Qu Zi?
- 3.2 What are the vocal characteristics of Da Diao Qu Zi?
- 3.3 What are the changes of Da Diao Qu Zi?

4. Research Benefit

- 4.1 We will know the history of Da Diao Qu Zi.
- 4.2 We will know the vocal characteristics of Da Diao Qu Zi.
- 4.3 We will know the changes of Da Diao Qu Zi.

5. Definition of terms

5.1 Da Diao Qu Zi: Da Diao Qu Zi in this research refer to a type of traditional Chinese opera performance art accompanied by instruments such as sanxian, guzheng, and pipa. Usually composed of one or more qupai.

5.2 History: History in this research refer to the research scope, covers the period from:

- 5.2.1 Ming and Qing Dynasties (1368-1912)
- 5.2.2 Republican Period (1912-1949)

5.2.3 Founding of New China - Cultural Revolution (1949-1966)

5.2.4 The Cultural Revolution (1966-1976)

5.2.5 The reform and opening up to the present(1976-2023)

5.3 vocal characteristics: Vocal characteristics in this research refer to described from the aspects of lyrics, music style, accompaniment instruments.

5.4 Changes: Changes in this research refers to compared to the 1949-2023, there have been changes in singing, accompaniment, and stage performance.

5.5 Henan: Henan in this study refers to Henan Province, the province where the study site of this paper is located.

6. Conceptual Framework

This paper takes Da Diao Qu Zi as the research object. The data is obtained through four research methods: qualitative, interview, observation, and literature. These data are explained by theories of musicology, ethnomusicology, historical musicology, and cultural diffusionism theory.(see Figure 1)

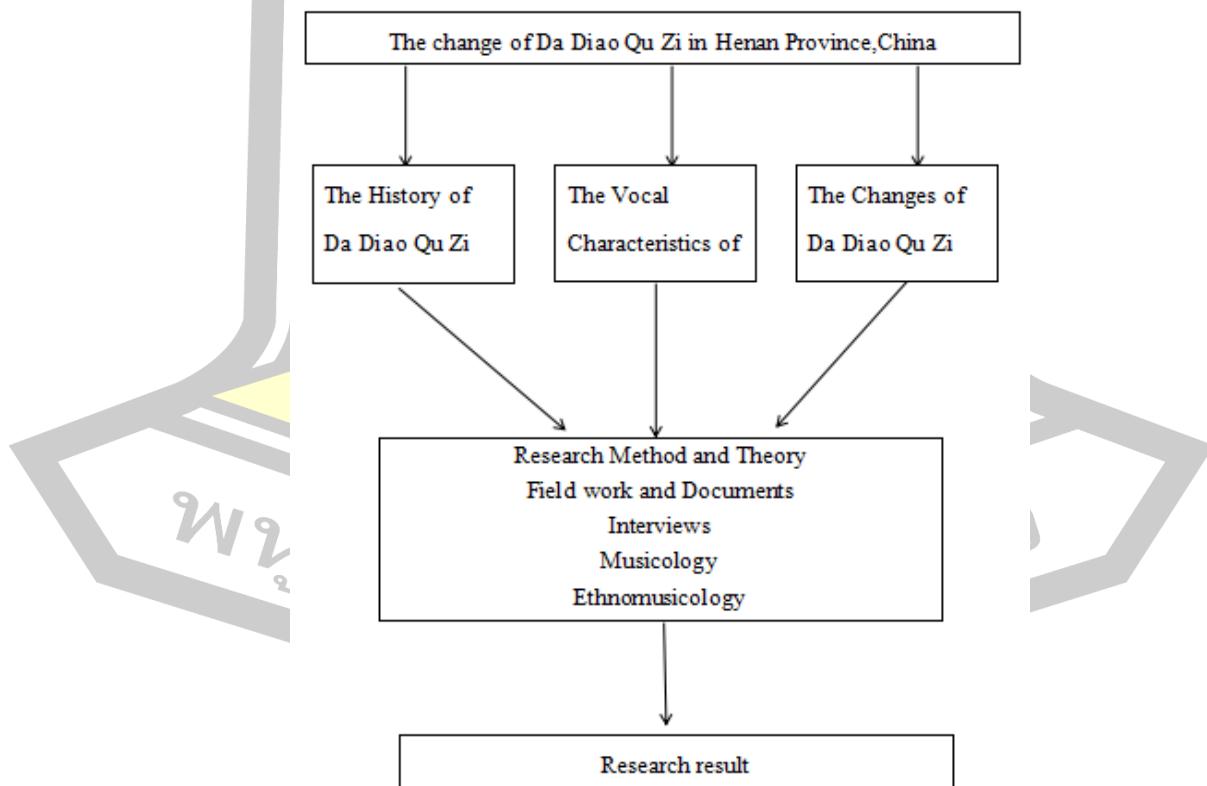


Figure 1. Conceptual Framework

Source: Linlin Wei

CHAPTER II

Literature Review

In the subject about Research on the characteristics of Da Diao Qu Zi in Henan province, China. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

1. The general history of Henan province, China
2. Basic knowledge of Da Diao Qu Zi in Henan province, China
3. The status situations from ancient times to the present of Da Diao Qu Zi in Henan province, China
4. Theories used in the research
5. Literature and related research
6. Summary of Literature Review

1. The general history of Henan province, China

1.1 Geographical location of Henan Province

Located in central China, Henan is one of China's central provinces and an important hub connecting the north and south of China. Bordered by Shandong in the east, Anhui in the south, Shaanxi in the west and Hebei in the north, Henan Province has a total area of 167,000 square kilometers, making it one of the provinces with the largest Chinese population.(see Figure 2)





Figure 2. Map of China

Source : www.baidu.com.(July 26,2023)

Henan, known as Zhongyuan, Zhongzhou, and Yuzhou in ancient times, referred to as "Yu", is named Henan because most of it is located south of the Yellow River in history. Henan is located in the central and eastern part of China, the middle and lower reaches of the Yellow River, with a total of 17 prefecture-level cities, 1 city directly under the jurisdiction of the province, 52 municipal districts, 20 county-level cities, 85 counties, and the provincial capital Zhengzhou City, with a permanent population of 95.3242 million, ranking third in China.(wikipadai)



Figure 3. Map of Henan province

Source: www.baidu.com

1.2 The history of Henan province

Henan is a province in central China, and its geographical importance has given it an important place in Chinese history. Henan is not only the transportation hub and economic center of central China, but also one of the important sources of Chinese culture and history. Therefore, it is no exaggeration to say that one history of Henan and half of China is a history.(zhang xinbin 2020)

In history, more than 20 dynasties have built or moved their capitals to Henan, and there are four of the eight ancient capitals of China, namely Luoyang, the ancient capital of the thirteenth dynasty, Kaifeng, the ancient capital of the thirteenth dynasty, Anyang, the ancient capital of Xia and Shang, and the ancient capital of Shangqiu, Nanyang, Xuchang and Puyang, which is the province with the largest number of dynasties, the longest history of capital construction and the largest number of ancient capitals in China.(see Figure 3)

The long history has left Henan extremely precious and rich cultural relics and monuments, and historians call Henan the "Museum of Chinese History". Henan is

also a major province of cultural relics in the country, the first in the country in underground cultural relics and the second in the country in the country in aboveground cultural relics, with nearly 100 museums in the province, and the total collection of cultural relics has reached more than 1.4 million, accounting for more than one-eighth of the country.(zhang xinbin 2020)

Some cultural relics can be called national treasures, such as the "golden cloth" of the King of Liang of the Western Han Dynasty, the "Houmu Pending" and "Nuhao Zhenzun" in the late Shang Dynasty, the earliest musical instrument in China "Jia Hu Bone Flute", and the bronze ware "Lotus Crane Square Pot" of the Spring and Autumn Era; Cultural relics such as "China's First Flute", "China's First Dragon" and "China's First Sword" were all unearthed in Henan.(see Figure 4)

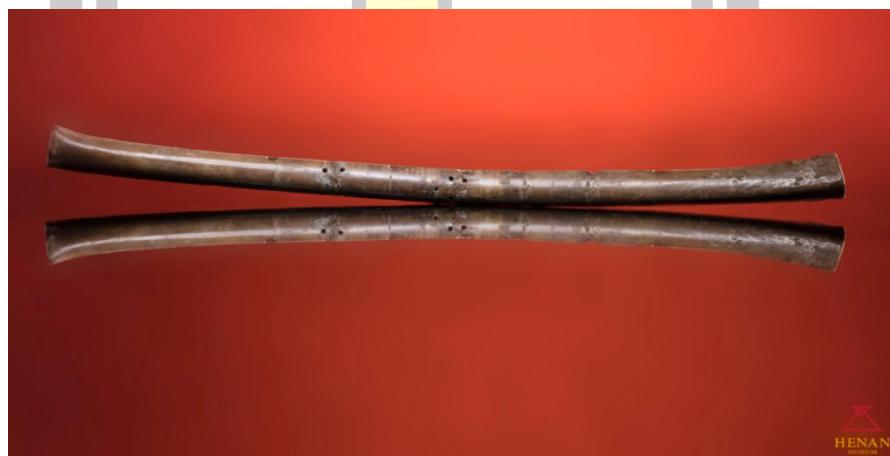


Figure 4. Picture of Jia Hu bone flute

Source: www.baike.com

Cangjie made characters in Henan, Fuxi performed gossip in Henan, and King Wen of Zhou wrote the Book of Changes in Henan; Three of China's four great inventions: the compass, papermaking, and printing in Henan.Xu Shen compiled "Shuowen Jiezi" in Henan, the earliest inscribed symbols in China are in Henan, the origin of Chinese commercial culture is in Henan, and the "earliest Chinese painting" "Stork Stone Axe Diagram Pottery Jar" is in Henan; Three of the four masterpieces of traditional Chinese medicine are from Henan.(Li yang 2021)

"The world works out of Shaolin", the birthplace of Chinese kung fu Shaolin Temple in Songshan, Henan; The birthplace of Taijiquan, which combines strength and softness, is in Chenjiagou, Wenxian County, Henan.(see Figure 5)



Figure 5. Picture of Shao Lin Kung Fu

Source: www.cpanet.org.cn

In addition, Henan is also an important birthplace of Chinese literature. Among China's first poetry collection "The Book of Poetry", Henan has more than 100 works, accounting for more than one-third.

2. Basic knowledge of Da Diao Qu Zi in Henan province, China

2.1 Henan Da Diao Qu Zi

Before the 50s of the 20th century, Henan Da Diao Qu Zi were widely popular in Henan and surrounding regions, and then for various reasons, Henan Da Diao Qu Zi in various places declined one after another, and there was no successor, and the area around northern Yu was almost extinct. Only the Nanyang one is still very prosperous, the number of songs continues to increase, the repertoire is also updated again and again with the development of society, and the number of people who practice singing continues unabated, and later generations think that the Henan Da Diao Qu Zi music originated in Nanyang, so it is called Nanyang Da Diao Qu Zi. Later, after the investigation of old artists and some experts, people knew that it came from the provincial capital of Kaifeng, at that time, and with the development of social spiritual civilization, Nanyang Da Diao Qu Zi gradually became popular

throughout Henan and surrounding provinces and cities, so there was a new name called Henan Da Diao Qu Zi. (Li Haimeng, 2012) After Henan Da Diao Qu Zi gradually declined in other regions, but developed in Nanyang and became more and more prosperous, so it gradually became known as Nanyang Da Diao Qu Zi, or Nanyang tune. (Wang Feifei, 2020)

2.2 Nan Yang Da Diao Qu Zi

Nanyang Da Diao Qu Zi are also called Nanyang tunes, which is related to the development and prosperity of Henan Da Diao Qu Zi in Nanyang. Since ancient times, the music culture has flourished, especially in the Deng County area, and musicians have been abundant. Especially the modern Cao Dongfu, Wang Shengwu, Xie Kezong, etc., have superb artistic level and enjoyed a national reputation in the middle of the 20th century, pushing the Nanyang Da Diao Qu Zi to the whole country and influencing the inheritance and learning of a generation. Nanyang Da Diao Qu Zi are a common title for Da Diao Qu Zi, which have remained unchanged since the earliest name Nanyang Da Diao Qu Zi, fully proving the relative prosperity of Da Diao Qu Zi in the Nanyang region. (Wang Feifei, 2020)

2.3 Da Diao Qu Zi

Da Diao Qu Zi or Da Diao is the abbreviation of the agreement between music friends on Nanyang Da Diao Qu Zi.

2.4 Form of Performance

Da Diao Qu Zi originally belongs to the form of sitting and singing, the singer holds an ebonboard, has no performance movement, sits squarely, closes his eyes and dignified, to show noble character; During the singing process, there are no gongs and drums beating, only accompanied by music, and the singing style focuses on lyricism and expresses the hearts of the characters. All the artists sat around the table with their musical instruments, plucked and sang, and sang for one person, that is, one lead singer, accompanied by the accompanist or others, and the singing method was based on the original voice of both male and female voices and backing vocals to increase the atmosphere. (Hu Yanyan, 2015)

2.5 Phonological (linguistic) characteristics of lyric pronunciation

In China's folk art, language occupies a large proportion, and generally in a specific regional language, that is, the local words and deeds and narratives, reflecting

the local characteristics of a strong regional language. It goes without saying that Nanyang Da Diao Qu Zi is interpreted in the Nanyang dialect, and because it is the rap music of this specific region, it naturally matches the Nanyang dialect, the common language of the region, and has the phonetic tone, vocabulary grammar, and phonological structure formed by historical vowels and regional differences and other dialect characteristics, and show a unique language art charm on the character line. (Liu Yibo, Dan Nan, Wang Dan, 2021)

2.6 Accompaniment characteristics

The accompaniment instruments of the Da Diao Qu Zi are mainly three-string, and there is also pipa, guzheng, yangqin, zhuihu, etc.; Percussion instruments include sandalwood, octagonal drums, etc., and the accompaniment methods are flexible and diverse. The accompanying music is divided into two kinds of doorway and plate head song, of which the gate is attached to the singing cavity of the song and miscellaneous cards and exists, is the most important in the singing cavity music, it plays the role of connecting the upper and lower rhyme, connecting between the phrases, introducing before the singing cavity, and braking before the end of the singing cavity, so it must be harmonious with the music cards and miscellaneous cards to become a complete singing cavity music system; The opening piece is also a doorway, which can not only fill the gap in the accompaniment, but more importantly, it can be used as an instrumental piece to be played alone. (Hu Yanyan, 2015)

The accompaniment instruments in Da Diao Qu Zi are mainly string music and striking instruments, with only one sanxian, and most of the musicians can play whatever instrument they can, and the instruments used are relatively diverse. However, too few accompaniment instruments are slightly monotonous, and too many are easy to mess up, so the accompaniment band is mostly a small band of 3-5 people. (Wang Feifei, 2020)

2.7 Characteristics of curved styles

The structure of Da Diao Qu Zi is complex and changeable, mainly divided into two categories: single and qupai conjunction. Most of the singles (branches) are lyrics handed down from the Ming and Qing dynasties, and there is a qupai throughout the section, singing a story and scene. For example, "Kaohong" sung in the tune of matoudiao, "Kite Flying" sung with jianjianhua, "Guan Gong I" sung with

Man Jiang Hong, etc. The main form of the conjunctive is the set of songs, that is, one type of song is used as the beginning and end, and several other pieces are added in the middle to form a set. The earliest record of this set of songs can be traced back to the "Yangzhou Huafang Lu" during the Qianlong period, in which the introduction and epilogue were added to the ditty, such as Wang Da Niang, the mother-in-law in the village. "The most commonly used form of a suite in Da Diao Qu Zi is a drum suite composed of drums. (Jiang Han, 2018)

3. The status situations from ancient times to the present of Da Diao Qu Zi in Henan province, China

3.1 Transformation of singing forms

The traditional form of singing in Da Diao Qu Zi is sung by one person with the accompaniment of a music partner. After liberation, with the staged music in Da Diao Qu Zi, the form of one standing and two singing appeared. In addition, in cultural centers and some special performance occasions, there are group singing forms.

The original singing of Da Diao Qu Zi had very few components, and the singing passages were mostly traditional singing passages with more elegant lyrics. After moving to the stage, the format was reformed, and the content was also innovated, and some modern singing sections with a breath of life were created, which took the performance of Da Diao Qu Zi a step forward.

Nanyang Da Diao Qu Zi have various performance forms due to their origins, from only "sitting singing" to "standing singing" and other performance forms coexist, and the same form of expression is also subdivided into mono-mouth, group singing and other types. In the 1950s, with the prosperity of China's cultural and artistic undertakings, Nanyang Da Diao Qu Zi ushered in a golden period of development, Nanyang County Wang Fugui in the first national performance from the original sitting singing to "standing on the stage to sing, and boldly add performance actions, which was unanimously praised by the audience and sensational", which injected fresh blood into the performance form of Da Diao Qu Zi and broadened the singing field and performance form of Da Diao Qu Zi . (Dong Mingyuan,2022)

3.2 Change of actors

As far as the singing and performers of Da Diao Qu Zi are concerned, some old artists who were famous before the founding of New China have passed away one after another, and there are almost no surviving ones, and most of the singers who continue to support the survival of Da Diao Qu Zi today are more than half a hundred years old. The amateur singers of some qu art teams in various cities and counties are also mostly over 40 years old. All music fans and listeners are mainly middle-aged and elderly people. Singers around the age of 30, except for the full-time members of the current rap group and the children of individual performing families, are already few among the general public. (Ma Qi, 2010)

In the sixties and seventies of the last century, each county had a special opera publicity team, with a total of four or five hundred performers, almost every day to perform in the countryside, sometimes twice a day, rural gatherings, red and white happy events, weddings and funerals will invite these professional teams to perform local opera arts in their hometown, performed in dialects, and are deeply loved by the people. After the eighties of last century, the development of science and technology, the impact of the media industry, the influence of foreign culture, and the rapid development of the commodity economy have had an impact on traditional opera arts. Especially the development of the Internet, television, movies, etc. have marginalized these traditional opera arts and slowly left the public's vision. The performance activities of the performing arts group gradually decreased, and most of the performers also changed to other jobs. Nowadays, the only performing groups of Da Diao Qu Zi are Nanyang City Rap Troupe and Xixia County Art Troupe, which are also in decline, and without a favorite audience, these music arts can only spread or even disappear among a small group of people. (Yang Chen, 2021)

4. Theories used in the research

4.1 Concepts in Musicology

A branch of art science, also known as "music science". It is a science that studies the music phenomenon, and clarifies its origin, development, nature, characteristics, composition and the characteristics and laws of the world's national music.

The research field includes not only the music art of all countries and regions in the world, but also all folk music.

The content of musicology is usually summarized into three parts: systematic musicology, historical musicology and comparative musicology. Systematic musicology is also called classified musicology, including acoustics, music acoustics, music physiology, music psychology, music aesthetics, music sociology, music pedagogy, narrow sense music theory, music performance techniques, etc. Historical musicology includes general history of music, history of musical dynasties, history of Musical Instruments, history of musical notation, history of musical theory, history of musical types, history of musical philosophy, history of archaeological music, and history of musical families.

4.2 Comparative musicology

Also known as ethnomusicology, is the study of folk music and non-European music. Some scholars divide musicology into applied music theory and theoretical musicology. It is believed that the former includes music principle, harmony acoustics, music theory, music form theory, counterpoint method, composition method, accompaniment method, equipment method and conducting method. The latter includes acoustics, music history, ethnomusicology, music aesthetics and so on.

A branch of musicology. It is a comprehensive discipline that studies the relationship between music and specific culture from the perspectives of ethnology, folklore, linguistics, archaeology, anthropology, history, sociology and so on, and makes a comparative study of the music of written and non-written nations. The scope includes: literature collection, audio and video recording, music notation, music phenomenology, music anthropology, Musical instruments, bibliography, and so on. The main research methods are field investigation and records. Ethnomusicology began abroad during the Renaissance. The written notation of the time promoted the development of music and spread it through printing. In the 1820s, the discipline of ethnomusicology appeared in the works of French scholars. Later, some European composers collected and adapted a large number of excellent folk music works and engaged in folk music theory research. This was called "comparative musicology" in the 1880s. The term "ethnomusicology" was first coined in the 1950s by J. Kongst, a Dutch scholar of Indonesian 20 music, who founded the Association of

Ethnomusicology in 1956. With the use of modern means such as audio recording and video recording, ethnomusicology has made great progress in recent years.

4.3 Qualitative method

Quantitative research Quantitative Research is a quantitative research aimed at facts and quantitative conclusions. The use of numerical data as evidence of the validity of the findings and conclusions has been used as a tool for data collection. Questionnaire, observation, interview, experiment, etc.

- 4.3.1 Select Research Topic
- 4.3.2 Define sub-issues
- 4.3.3 Assumptions
- 4.3.4 Research Design
- 4.3.5 Data gathering
- 4.3.6 Analysis and interpretation
- 4.3.7 Presentation of research results

4.4 Quantitative Research

Qualitative Research or something called. Research on the characteristics, which Dr. Suphang Chanwanich (2009) gives the following meaning. How to find the truth from the event.

And the actual environment. By trying to analyze the relationship of events with the environment.

To understand the insight (Insight) from the multidimensional perspective. This definition corresponds to the meaning of natural research. (Naturalistic Research), which allows everything in nature. No action (Manipulate) anything related.

- 4.4.1 Research assignments
- 4.4.2 Prepare to gather information
- 4.4.3 Qualitative data collection
- 4.4.4 Qualitative record
- 4.4.5 Qualitative data analysis
- 4.4.6 Summarize the results and write a report

4.5 Cultural Change Theory

The development of culture is the unity of change and immutability, and the unity of inheritance, continuation and renewal and development. Our attitude towards traditional culture, generally speaking, is to innovate and develop on the basis of inheritance and continuity, and inherit and continue through innovation and development. We must have a high degree of firm self-confidence in the traditional Chinese culture as the root and soul of the Chinese nation, and at the same time make creative transformation and innovative development. Under the premise of following the law of change and immutability, promoting mutual learning and integration between different cultures is an inevitable trend and requirement of the law of human cultural development. In the era of great change, leading cadres should absorb nutrients from traditional Chinese culture in leadership practice to meet the needs of innovation and development in the new era, grasp well what should and cannot change, and know how to inherit and innovate.

5. Literature and related research

Mr. Zhang Changgong published drums in 1948 and a Preliminary Exploration of Songs in Da Diao Qu Zi compiled by Xin Xiu and Changxi in 1983. These two works are a long time to study the source and evolution of Da Diao Qu Zi. However, there are different focuses in the discussion of the two works. The book focuses on the exploration at the literary level, while the Preliminary Exploration of Da Diao Qu Zi Music focuses on the exploration at the musical level.

Zhong Libin, of Nanyang Normal University, mainly discussed the relationship between the Da Diao Qu Zi and the songs of harmony, Zhugong tunes, Ming and Qing dynasty songs, Chaqu and octagonal drum from the perspective of comparative study, and obtained the source of the Da Diao Qu Zi.

Wang Songyang divides the development of Da Diao Qu Zi in the inflow and the rise and fall of Nanyang Da Diao Qu Zi.

5.1 The theory about Art in Henan

This research was done with qualitative and ethnomusicological studies. The aims were: 1) To study the history and development of Guzheng Music in Henan Province, China. 2) To study the Music cultural of Guzheng Music in Henan Province, China. 3) To describe the Music cultural change of Guzheng Music in

Henan Province, China. The data were collected based on the fieldwork from Artists, Scholar and Professors. The results as follows: 1) Henan Zheng music is centered on Nanyang area and is widely spread throughout Henan. In this area, there are a wealth of cultural and historical materials for studying Zheng music. In the long process of development, local folk artists have accumulated, and improved, so that the works of the Henan Zheng music have changed from less to more, and their skills have changed from simple to complex, and a number of outstanding performers and educators have also been produced. It has become an important group of the Chinese Guzheng art genre with its simple, enthusiasm, lively style and strong local style. 2) Through the analysis of the composition and characteristics of Henan Guzheng music, most of the traditional Zheng music in Henan is formed by the continuous refinement and enrichment of many Guzheng players on the basis of "Bantou Qu" and "Paizi Qu", giving Henan Zheng music a strong local characteristic. Analyzed performance skills and representative repertoire at different levels. analyzed their music background, music structure, melody characteristics and performance techniques. 3) Described the changes in playing techniques and influencing factors, the ways of folk and professional transmission, and the development of teaching materials in different periods.(Xiaoqian, H., & Karin, K. 2022)

This research is "The Development of Henan Opera in Kaifeng, China". The purpose is to: 1. investigate the current situation and development of Henan Opera; 2. To Analysis the characteristic of Henan Opera This is a qualitative study, including related literature research, surveys, observations, and interviews. These data are collected through field investigations of 3 inheritors of Henan opera. This article uses the method of field investigation to analyze the data of the inheritors of Henan Opera. The research results of this article are as follows: 1) Development of Hernan Opera can divided into three phases: 1.1) In the original Chinese era in 1920 - 1930, it was found that the performer did not know, could not read. The show is not structured. The plot is not interesting. There was no stage for the performance. 1.2) In the new Chinese era 1949-1966 it was found that scripts were written for use in performances. There was a stage construction for the show. And adjust the format to meet the needs of the audiencer. 1.3) in the new opera era since the year 2000 is an era that opened the mind to freedom in various fields, making the performance of the Henan opera.

Using a variety of acting methods but still maintain a strong singing identity and in this change, the original model is also linked. 2) The characteristic of Henan Opera have: 2.1) the characteristic of singing can be roughly divided into four basic categories; The single-chamber style, the two-chamber style, the three-chamber style and the multi-chamber style. 2.2) The characteristic of Music used are the Chinese national mode. 2.3) the characteristic of performance is very important in opera singing. the combination of performance and singing is a traditional of Chinese opera and feature of Henan Opera singing art.(Wang, M., & Karin, K. 2021)

5.2 The theory of change

A theory of change explains how activities are understood to contribute to a series of results that produce the final intended impacts. There are different ways of developing and representing a theory of change. In an impact evaluation, the existing theory of change should be reviewed and revised as needed to guide data collection, analysis and reporting. Cultural change consists of complex, continuing processes, rather than isolable acts or events of unitary character ('diffusion' versus 'independent invention') (Julian& H. S, 1978)

This is a qualitative investigation of the impact of political changes in twentieth and twenty-first century China on the development of the traditional banhu fiddle. Data was gathered from documents and interviews with scholars in northern China to explore the role of politics in cultural progress. Results indicate that there are three micro stages of banhu development that saw very different interactions between political ideology and cultural creation. The study concludes that there is a clear link between the development of this traditional Chinese fiddle and the political climate of the country, in terms of musical structure, instrument composition, playing techniques, and societal role. It cannot be denied that the banhu has both profited and suffered from political changes in the twentieth and twenty-first centuries.(Yun, M., Chuangphakhon, S., & Karin, K. 2022)

5.3 In the late Qing Dynasty, the 1930s and 1950s

There is relatively much research on the music plate and structure of Da Diao Qu Zi, including early Zhang Chang Gong (1948) in Drum lists 117 qupai, and then Xixiu and Changxi (1983) increased the number of qupai to 140 in The Preliminary Study of Da Diao Qu Zi, and listed some original opera, Pihuang and Qinqiang Opera.

In addition, RenZhou and Yan Tianmin (2004) increased the number of qupai to 229 in the Complete Nanyang Quyi Works (Da Diao Qu Zi volume). All three of them discuss the structure of Da Diao Qu Zi. The most common structure of the Da Diao Qu Zi is the set of music, that is, it selects a certain tune as the head and end of the song, and the middle part selects several tunes according to the plot of the story content. In addition to the common drum set, there are stack set and wharf set, but they are the structural program of "head + several qupai + tail". In addition, there are a few forms of headless or without less or tail.

In his article Artistic Characteristics of tunes in Cao Da Diao Qu Zi, Feng Binbin divides the structural characteristics of Da Diao Qu Zi into two categories: 1) Singular, a song sung with a complete song. 2) Qupai linkage is a set structure formed by the first paragraph of a two-stage qupai and the second end, with a number of qupai in the middle. Among them, the qupai connecting body contains drum set, stack set, more tone set, horse head set, full river red set.

In terms of singing style, Feng Binbin from Zhengzhou University has summarized in many papers in Henan Da Diao Qu Zi, the origin and artistic characteristics of the tune, from the traditional form of singing to perform, later become a form of folk art, and discusses the form of the Da Diao Qu Zi; in the form of the artistic characteristics of the music, summarizes the transmitters of the singing and the plate characteristics. Cao Dongfu's way of luck, biting his words, singing characteristics and 16 kinds of boards that Cao Dongfu summarized were summarized in detail and analyzed. In addition, the paper also mentions the relationship between the lyrics in the speech. In the music of the Da Diao Qu Zi transmitted by Mr. Cao Dongfu, the singing needs to change with the content of the lyrics, and the author summarizes five types of singing changes. In the article "A Study on the Singing Characteristics of Central Plains Jingchu Nanyang Da Diao Qu Zi", Wang Yuqi analyzed the Nanyang Da Diao Qu Zi in the accent, nozzle, tone, structure and other aspects, and deeply discussed the relationship between its local music characteristics, music and local culture. Zhu Jingxiu explored the characteristics of the Da Diao Qu Zi tone in the study of Nanyang Da Diao Qu Zi. The author believes that the Da Diao Qu Zi is a local quyi culture, so the relationship between the melody and the local dialect

is of great research value. At present, there are not many scholars with in-depth research, which needs to be further discussed. (Chen S, 2023)

In the accompaniment instrument researchers more, the content is more perfect. Zhang Chang Gong (1948) in the guzi qu book example illustrates the guzi qu exist many music is the same spectrum, points out that with the different times and the popular crowd, the real different score more and more, and points out that the plate head song is a kind of score without words, it is before not sing the board ("guzitou" is the board) for half tone string, half live technique. Xin Xiu and Chang xi (1983) compiled a Preliminary Exploration of Da Diao Qu Zi to make a detailed examination of qupai music, and pointed out that there are more than 50 kinds of plate music (instrumental music). Li Hongbin's "Analysis of Henan Da Diao Qu Zi Music" points out that Henan Bantouqu, as a part of Henan Da Diao Qu Zi, is actually "Zhongzhou silk and bamboo music". Feng Binbin summarized several characteristics of the accompaniment form in his article, The Source and Artistic Characteristics of Henan Da Diao Qu Zi Music. Li Haimeng in the Henan Da Diao Qu Zi plate song the characteristics of sanxian play and talk about the classification of the sanxian play style article break previous Da Diao Qu Zi accompaniment research, the study of sanxian is mostly confined in rap music in the affiliated position of sanxian accompaniment playing art, and for the string has independent sanxian play art is neglected, this article of Henan Da Diao Qu Zi plate song sanxian play art focuses on how to reflect the string play for the pursuit of verve, has a high academic value. In addition, the accompaniment of Da Diao Qu Zi influence of instrumental music is also great, in history, the traditional zheng music with plate and singing card two forms from the eastern to southern region, and represented by Cao Dongfu Da Diao Qu Zi music artists in the arrangement of its repertoire and social activities under the promotion of growth into a kind of local style representative form of art performance.

In recent years, with the decline of the troupe, the lack of publicity, the scarcity of venues and the loss of actors, the Da Diao Qu Zi has seen a fracture of inheritance. Nowadays, the government actively takes the lead in responding to the call, and schools, artists and media are also working hard for the transmission of Nanyang daqu. Although they have a new look, the existing problems are still serious. In the transmission and development, artists play an extremely important role. They

create, perform and promote the development of the art form of Da Diao Qu Zi. There are many documents involving the transmission and development of Da Diao Qu Zi. Scholars put forward their own views and suggestions on the current situation of Da Diao Qu Zi, but there are few writings about the transmission artists, which needs to be further improved.

Wang Dan's analysis of the folk transmission phenomenon of Nanyang Da Diao Qu Zi Example of folk music group transmission by analyzing the transmission process and transmission phenomenon of Nanyang Da Diao Qu Zi tune, we explore the reasons for its decline but never death.

Sun Li wrote in the evolution and transmission of the intangible cultural heritage "Nanyang Da Diao Qu Zi tune", discussed the origin, development process and status of "Nanyang Da Diao Qu Zi tune" of China, and how-to response measures are put forward for its protection, transmission and development.

On the one hand, the purpose of Da Diao Qu Zi tune is to study the origin and transmission of Da Diao Qu Zi, the current situation has an objective understanding, to grasp its artistic characteristics. On the other hand, in order to grasp the current Da Diao Qu Zi. And the context of development, draw lessons from the advantageous part of the transmission model, and objectively to the problems existing in the transmission.

Actively reflect to make up for the shortcomings in the transmission and development, so as to better grasp the development law of quyi. More is important to affirm the artistic value of a Da Diao Qu Zi and its realistic significance in contemporary times.

Da Diao Qu Zi is one of the three major opera types in Nanyang, is a song with a combination of music cards, originally known as "guzi qu", since the 20th century the circulation is mainly concentrated in the Nanyang area of Henan, so it is also known as "Nanyang Da Diao Qu Zi", referred to as "Da Diao Qu Zi". On June 7, 2008, with the approval of the State Council, the Da Diao Qu Zi was included in the second batch of national intangible cultural heritage list. Many Da Diao Qu Zi artists have passed away one after another, bringing this precious traditional culture to the brink of extinction. Therefore, speeding up the rescue, excavation and sorting of this genre has become a top priority.(Ding Junjun, 2023)

As the "rhyme style" of the poetry system, Nanyang Da Diao Qu Zi singing lyrics have both the sentence form of ancient Chinese classical Chinese and the combination form of modern vocabulary from genre to sentence pattern. Its vocabulary and grammar are very characteristic of local languages: first, from the perspective of the vocabulary of the written vocabulary of singing words, its semantics are the same as Mandarin, especially the meaning and pronunciation of words are no different from standard Mandarin, but when words are connected and combined into phrases, the pronunciation is different, and the tone also changes, especially some retain the vocabulary of ancient words and spoken words. (Liu Yibo, 2022)

There are three main types of dialects commonly used in Nanyang Da Diao: Benbai, Daobai, and Jibai. And they are all narrated in dialects, highlighting the characteristics of the Nanyang dialect, word by word, in one go. Speaking is the same as singing, it also pays attention to the rhyme, the rhyme is processed and refined, with a certain rhythm and rhyme of "chanting", the content of the chanting is part of the narrative storyline. Sometimes it appears at the beginning of the scene, sometimes interspersed in the middle of the music card. The rhyme and chanting of the spoken white text are generally standardized by the "original sound", and the combination of the language and the white language makes the speech correct and round, the rhythm is clear, and the plot is more vividly depicted. (Liu Yibo, 2021)

The inclusion of the Henan Da Diao Qu Zi folk culture system in today's school education can also further deepen the relationship between Henan Da Diao Qu Zi music and folk culture, and promote the benign and long-term development of qu art. Henan Da Diao Qu Zis collect diverse folk cultures, with obvious typical specimen characteristics, and deeply explore the essence of Henan Da Diao Qu Zi folk culture collection in teaching, which can be expanded, the folk cultural influence of the tune. It can also be taught through quyi music learn to innovate the inheritance of opera art, achieve the role of indirect inheritance of opera art, and truly cultivate audiences who can feel the folk culture behind the repertoire within a certain range, and cultural theory research talents. It can stimulate the interest of "qu" for primary school students at different levels, cultivate the habit of "qu" for middle school students, improve the ability of cultural evaluation, constantly understand and get

close to quyi culture and vigorously promote folk culture, form a high-quality relationship chain between Henan Da Diao Qu Zi opera and folk culture, and further promote the inheritance and innovation of quyi art.(Maqi, 2021)

People who specialize in singing in Da Diao Qu Zi. The vast majority of artists are involved in hobbies, and there are many freelancers from a wide range of social literati, small craftsmen, farmers and small business vendors. Artists and society have every level, every corner shade, and the streets and alleys and farmhouses. The age of artists is mostly in their fifties and sixties, and only a few are middle-aged. From the beginning, they were good or interested, gradually became familiar with and mastered many tunes, and then gradually passed to imitate and learn to sing, and thus embarked on the path of singing in Da Diao Qu Zi.(Wang Dan, 2007)

The traditional inheritance method of Nanyang Da Diao Qu Zi has always been passed on and developed by following the traditional inheritance method of Chinese opera art, which is oral teaching. The formation and prosperity of Nanyang Da Diao Qu Zi were also gradually developed and perfected in this inheritance process.(Zhang Yanling, 2010)

Quyi comes from the people, from the development and evolution of culture and art throughout the ages, because it is easy to understand, small and diverse, so it is suitable for circulation among the people and loved by the broad masses of the people. In recent years, due to the development of the film and television industry, as well as streaming the prevalence of song is influenced to a certain extent, but it is as a nation, the folk art form still has its tenacious vitality.(Sunli, 2012)

For Nanyang Da Diao Qu Zi to survive, they must cross the cultural fault lines of the times and have a large number of traditional local music performances. To cultivate the inheritors of such intangible culture and art, the most fundamental problem is the integration and transcendence of time and space of artistic aesthetics. Studying and studying the classic repertoire, stage performances, body programs, artistic vocal cavity, pronunciation of characters, and characteristics of qupai of the predecessors of traditional local opera art will help to truly understand the beauty of traditional Chinese local opera music. In the creation of repertoire, it is necessary to combine the characteristics of the times and keep pace with the times. Professional creative personnel should create more short and concise, elegant and common

appreciation, close to life, close to the masses of popular works, so that Nanyang Da Diao Qu Zi are always full of vigorous vitality.(Sunli, 2012)

The 60s was a peak in the development of Nanyang's opera industry. Thirteen counties (cities) in the region have generally set up professional opera performance groups, and special district song and dance troupes have added quyi troupes, forming a high-quality new team performing arts team. In order to train opera performers and improve the quality of art, the Provincial Department of Culture held a Da Diao Qu Zi music training class in Nanyang, enrolling 60 students, and the province trained a group of Da Diao Qu Zi performers who can play and sing.(Yan Tianmin, 1999)

The Da Diao music pursues elegance, while believing in Confucian Confucius, paying attention to knowledge and paying attention to elaboration propriety. In Nanyang, other genres are often looked down upon, but only Da Diao Qu Zis can reach the hall of elegance. In order to distinguish between these two different art forms, people call the performance on stage as "high stage" (that is, minor tune), and still insist on entertaining themselves and singing with their eyes closed as "Da Diao Qu Zi", and the two should not be confused.(Wangzheng, 2011)

In terms of rhetoric, the Da Diao Qu Zi is used as a way to tell and sing stories the content of singing depends more on the words in the song, that is, the literary nature of the song. According to statistics, there are 1,252 songs in Da Diao Qu Zi in Nanyang, which can be roughly divided into two categories: traditional songs and creative compositions, of which traditional songs alone account for a large proportion.(Wang Dan, 2007)

The accompaniment instruments of the Da Diao Qu Zi are mainly three-string, and there is also pipa, guzheng, yangqin, zhuihu, etc.; Percussion instruments include sandalwood, octagonal drums, etc., and the accompaniment methods are flexible and diverse. The accompanying music is divided into two kinds of doorway and plate head song, of which the gate is attached to the singing cavity of the song and miscellaneous cards and exists, is the most important in the singing cavity music, it plays the role of connecting the upper and lower rhyme, connecting between the phrases, introducing before the singing cavity, and braking before the end of the singing cavity, so it must be harmonious with the music cards and miscellaneous cards to become a complete singing cavity music system; The opening piece is also a

doorway, which can not only fill the gap in the accompaniment, but more importantly, it can be used as an instrumental piece to be played alone. (Hu Yanyan , 2015)

The amateur singers of some qu art teams in various cities and counties are also mostly over 40 years old. All music fans and listeners are mainly middle-aged and elderly people. Singers around the age of 30, except for the full-time members of the current rap group and the children of individual performing families, are already few among the general public. (Ma Qi, 2010)

Da Diao Qu Zi is mainly sung, with some of the binbai. The singing forms of Da Diao Qu Zi are divided into a cappella singing, duet singing, group singing, accompaniment singing and other forms. The traditional singing of Da DiaoQuzi is a cappella by one person, and when an accompaniment is needed, it is usually sung by one person, and the accompanists and listeners present automatically help together, called "accompaniment", also called "receivership".(Yanpin, 2019)

Nanyang Da Diao Qu Zi is a concentrated representative of Henan folk music, in the case of the loss of other Da Diao Qu Zi tunes, Nanyang still maintains strong vitality and strong local characteristics, the reason is not unrelated to the special geographical and historical environment of Nanyang Basin. Nanyang is located at the junction of Hubei, Yu and Shaanxi provinces, and is the watershed of the three systems of the Yangtze River, the Yellow River and Huaishui River and the dividing line between the north and south climates. The special geographical location determines that Nanyang has been pillow in the north and south since ancient times, where various art forms converge, and both north and south tunes are combined.(Wang Yuqi, 2011)

The accompanying instruments are mainly plucked instruments, such as the sanxian, pipa, and guzheng; Percussion has hand boards, octagonal drums, etc. The Da Diao Qu Zis in Neixiang County are sometimes only played by one person playing the three strings and singing by themselves, and there are more people plus hand boards, guzhengs, and pipas; Therefore, the instrument is mainly sanxian, and only one sanxian can be performed. Percussion hand board and octagonal drum are naturally fast and slow to master, among which the hand board is used more, and the octagonal drum is rarely used. The singer plays a hand board or octagonal drum and sings as he plays. (Yang Chen, 2021)

The three strings are the only ones that cannot be replaced by other instruments when played in Da Diao Qu Zi. When performing Da Diao Qu Zi, the middle drum sanxian were used before, and in order to better match the male vocal range, the accompanists often set the strings at 1 and 5 in the low range, and at most did not exceed 1 in the middle range. Because most of the vocal range is controlled in the low range when using sanxian accompaniment, its tone gives people a rich and rich feeling, and its unique charm is widely used the likes of the masses(Zhu Nanfei, 2018)

Many of the contents of the Nanyang Da Diao Qu Zi is derived from legendary stories, Ming and Qing dynasty novels, historical events, etc., so the content creation is inseparable from the shaping of the characters, in fact, the Nanyang Da Diao Qu Zi music is unique in the shaping of the characters of the opera, the vivid and plump characters in the play can quickly bring the audience into the play. Since there is a lot of content in the adaptation of Nanyang Da Diao Qu Zi, this article only uses the characters of the Three Kingdoms as data to discuss.(Chen Shuya, 2022)

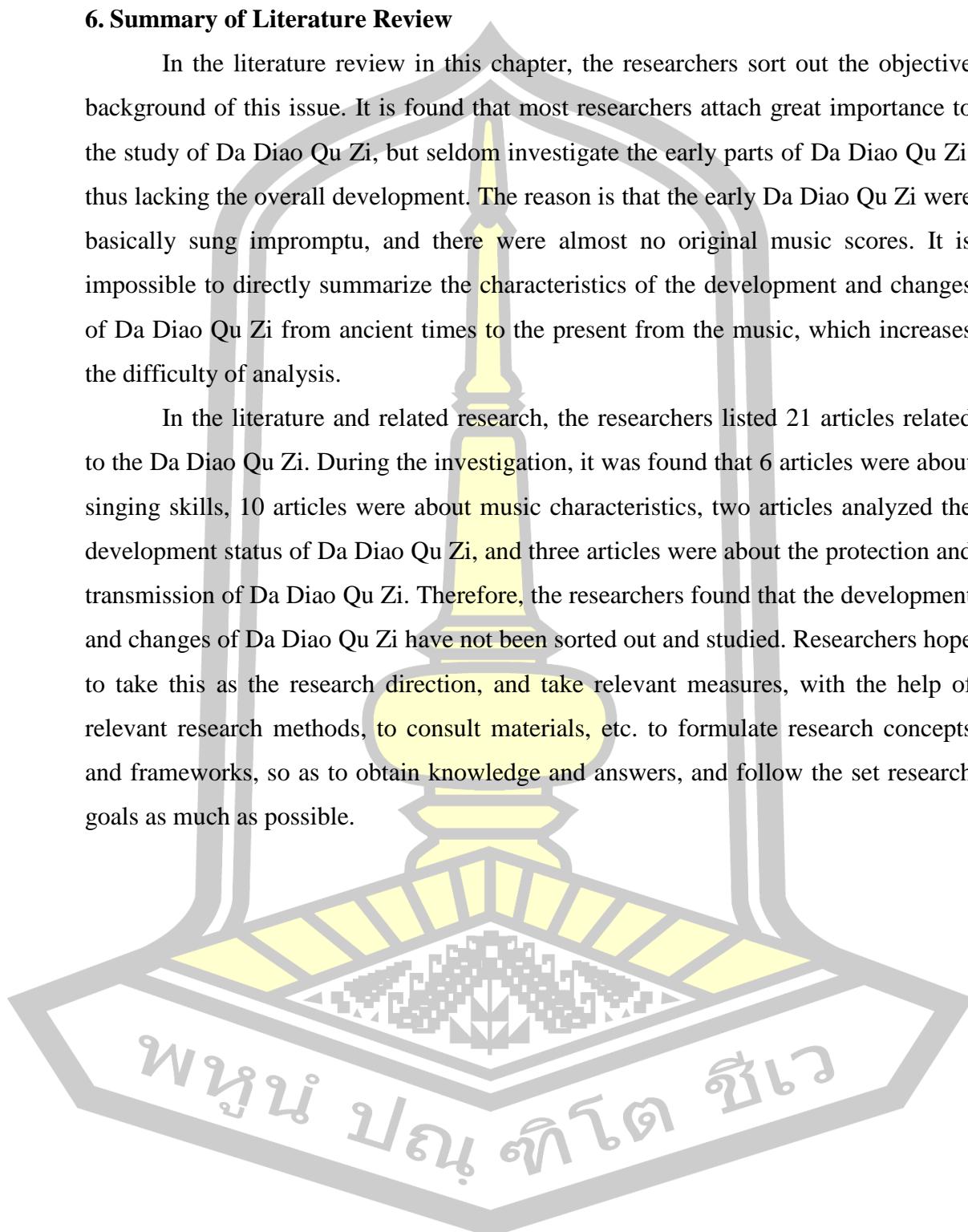
As a local opera genre in Henan Province, Nanyang Da Diao Qu Zi has gradually matured after hundreds of years of development. It adapts the storylines from other dramas into performances, relying on the regional characteristics of its own singing, reproducing the lives of the people in Nanyang, and also reflecting the changes in social history. It is a witness of Nanyang's social development and progress. The language of Nanyang Da Diao Qu Zi comes from the daily life of Nanyang people, and it occurs from labor practice for Nanyang people the story has been refined and adapted, and it is displayed on the stage in the form of rap, which is widely loved by the people of Nanyang.(Liu Yan, 2023)

As one of the important parts of Henan folk drama in China, Nanyang Da Diao Qu Zi it is far ahead in the ranking of various types of dramas in China, and is the second largest drama in Henan after Yu opera. Due to its long history and rich cultural and artistic resources, it is a strange plant in China's opera music. Da Diao Qu Zi integrated with the popular bifurcation during the Yongqian period, and gradually developed into a kind of music based on the songs, which not only has rich music, but also has a wide variety of songs, now there are more than 200 kinds, is one of the important intangible cultural heritage in China.(Hao Fang, 2015)

6. Summary of Literature Review

In the literature review in this chapter, the researchers sort out the objective background of this issue. It is found that most researchers attach great importance to the study of Da Diao Qu Zi, but seldom investigate the early parts of Da Diao Qu Zi, thus lacking the overall development. The reason is that the early Da Diao Qu Zi were basically sung impromptu, and there were almost no original music scores. It is impossible to directly summarize the characteristics of the development and changes of Da Diao Qu Zi from ancient times to the present from the music, which increases the difficulty of analysis.

In the literature and related research, the researchers listed 21 articles related to the Da Diao Qu Zi. During the investigation, it was found that 6 articles were about singing skills, 10 articles were about music characteristics, two articles analyzed the development status of Da Diao Qu Zi, and three articles were about the protection and transmission of Da Diao Qu Zi. Therefore, the researchers found that the development and changes of Da Diao Qu Zi have not been sorted out and studied. Researchers hope to take this as the research direction, and take relevant measures, with the help of relevant research methods, to consult materials, etc. to formulate research concepts and frameworks, so as to obtain knowledge and answers, and follow the set research goals as much as possible.



CHAPTER III

Research Methodology

This section describes the research methodology used in the study, including the criteria for selecting the study area and informants, the research construct is as follows:

1. Research Scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Selection of the song
 - 2.4 Research tools
 - 2.5 Data collection
 - 2.6 Data management
 - 2.7 Data analysis
 - 2.8 Data presentation

1. Research Scope

- 1.1 Scope of content

The main purpose of this research is to investigate the history, vocal characteristics, development and current situation of Da Diao Qu Zi, to explore and study the changes that have occurred in the development of Da Diao Qu Zi from ancient times to the present.

- 1.2 Duration of research time

I do the research in March 2023 to March 2024

2. Research Process

- 2.1 Selection of the research site

Research site: Nanyang, Henan province, China (see Figure 6)

The reason:

- 1) Nanyang has a prosperous music culture since ancient times, and Da Diao Qu Zi have developed more prosperously in Nanyang.
- 2) Most of the existing Da Diao Qu Zi are sung in the Nanyang dialect.
- 3) Nanyang has established an intangible cultural heritage protection organization in Nanyang Normal University.



Figure 6. Map of Nyanyang

Source: www.baidu.com

2.2 Selection of the key informants

2.2.1 The criteria for selecting key informants are:

- 1) Local people born and live in Henan province.
- 2) To understand the Henan language, culture and development.
- 3) More than 20 years of experience in the field .
- 4) The person who are the transmission of Da Diao Qu Zi.

Based on the selection criteria mentioned above, the main sources of information that i have chosen are Hu Yunrong and Feng Heshui.

Hu Yunrong(see Figure 7), who is known as the "queen of Da Diao Qu Zi", born in 1947 in Xindian Township, former Nanyang County, is a national first-class actor, a member of the China Composers Association, the vice chairman of the Henan Province Quyi Artists Association, and a famous Da Diao Qu Zi performer. He

went to theater school at the age of 12, performed on stage at the age of 14, and has a 60-year career in opera. (2023, interview)



Figure 7. Hu Yunrong

Source: Linlin Wei (2023)

Feng Heshui (see Figure 8), transmitter of the project "Da Diao Qu Zi (Mo)". In November 2021, it was selected into the fifth batch of provincial-level representative transmitters of intangible cultural heritage in Henan province. (2022, interview)



Figure 8. Feng Heshui

Source: Linlin Wei (2022)

2.2.2 The criteria for selecting general informants are:

- 1) Local people born and live in Henan province.
- 2) They have experience in teaching and playing the Da Diao Qu Zi.

Based on the above selection criteria, the main information providers i have chosen is Feng Linying.

Feng Linying(see Figure 9), born on June 15, 1964 in Linying County, Henan Province, folk artist, I love to sing and sing since childhood, 96 began to learn opera and Da Diao Qu Zis, skilled in singing "Erjie Sichun", "Hongniang Chuanshu", "Yingtai Baimu", "Baoyu Kudai" and other more than a dozen songs, in 2012 learned to act in traditional opera, in the large-scale traditional opera drama "Tearful Lovesickness", "Cabinet Edge", "Meng Jiangnu", Yu Opera "Peach Blossom An" and "Double Borrowed Parents". (2022, interview)



Figure 9. Feng Linying

Source: Linlin Wei (2022)

2.3 Selection of the song

I have three songs to analys:(Hong Lou Meng)、(Er Sao Mai Chu)、(Qu Zhong Qing). I selected songs from the key informants recomend .

2.4 Research tools

Field research is an important research method in this dissertation. The research tools of this paper are mainly interview method and observation method. The researcher designs corresponding interview forms and observation forms according to different interview objects and observation objects. Process of making the questionnaire.

- 1) Design questions based on research objectives
- 2) Checking the appropriate 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

2.5 Data Collection

2.5.1 Collected data from the internet and library

The researcher has searched the literature and related materials through the internet and libraries, collected the current research results, and has made full use of extant archives and written materials to learn more about the previous, relevant knowledge and theory of Da Diao Qu Zi.

2.5.2 The researchers went to Nanyang and Pingdingshan for field investigation.

By interviewing informants' researchers have an in-depth understanding of Da Diao Qu Zi through listening, learning and recording.

2.6 Data Management

The collected data are classified, including the following types

2.6.1 Videos. More than 100 videos of Da Diao Qu Zi from Nanyang City, Dengzhou City, and Pingdingshan City are collected to analyze and summarize the performance style and stage environment of Da Diao Qu Zis, Change and innovation have similarities and differences.

2.6.2 Pictures. More than 200 pictures were collected during the fieldwork, and these pictures include the following categories: geographical environment pictures, music performance activity pictures.

2.6.3 Recordings. Classify and sort out the field recordings in the fieldwork. Among them, the recordings about informant interviews total 130 minutes, and the recordings about live performers total 200 minutes.

2.6.4 Music Scores. Organize the collected scores of Da Diao Qu Zi. There are 2 books and 30 handwritten scores.

2.7 Data analysis

Researchers use concepts and theories to analyze data, track research objectives and term definitions.

In the first objective, researchers use quantitative research methods and interview my key informants to obtain experience and relevant information.

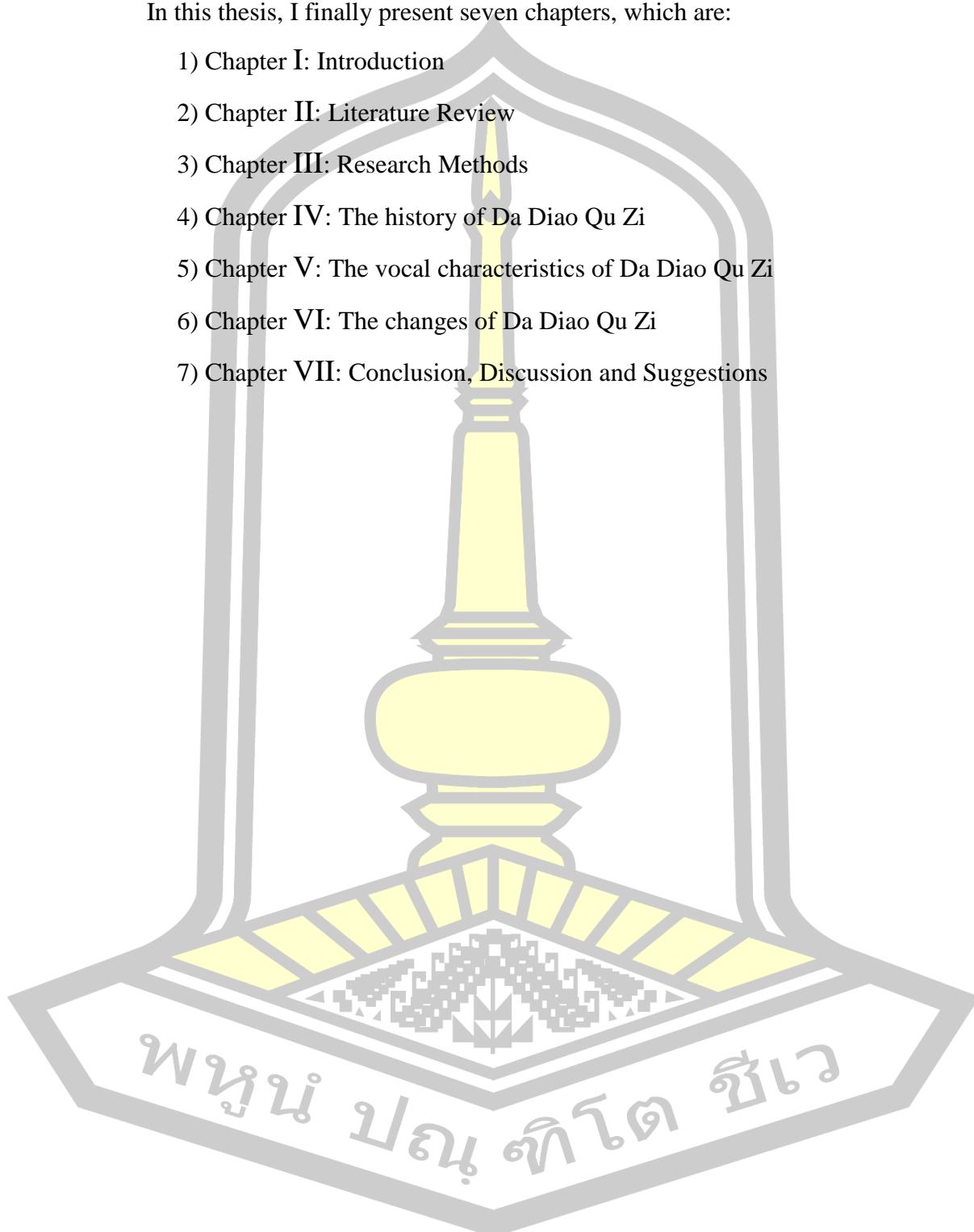
In the second objective, researchers use music theory to analyze the vocal characteristics of Da Diao Qu Zi.

In the third objective, the researchers use qualitative research, compare the collected data to derive changes in Da Diao Qu Zi.

2.8 Data Presenting

In this thesis, I finally present seven chapters, which are:

- 1) Chapter I: Introduction
- 2) Chapter II: Literature Review
- 3) Chapter III: Research Methods
- 4) Chapter IV: The history of Da Diao Qu Zi
- 5) Chapter V: The vocal characteristics of Da Diao Qu Zi
- 6) Chapter VI: The changes of Da Diao Qu Zi
- 7) Chapter VII: Conclusion, Discussion and Suggestions



CHAPTER IV

The History of Da Diao Qu Zi

In this chapter researcher use the data from document and fieldwork, This chapter interviews Mr.Feng Heshui, the provincial transmitter of Henan Da Diao Qu Zi, and Hu Yunrong, the "Queen of Da Diao Qu Zi". On the basis of a comprehensive discussion on the music of the origin of Henan Da Diao Qu Zi and the characteristics of its development, the history is divided into five periods:Ming and Qing Dynasties (1368-1912), Republican Period (1912-1949), Founding of New China - Cultural Revolution (1949-1966), The Cultural Revolution (1966-1976), The reform and opening up to the present(1976-2023).

1. The history of Da Diao Qu Zi

1.1 The origin of Da Diao Qu Zi , during the Ming and Qing Dynasties (1368-1912)

Henan referred to as Yu(豫), for the ancient Yu state. Yuzhou is located in the "Chinese Kyushu"(华夏九州), hence the state, the Central Plains said. The northwest borders Shaanxi, Shanxi and Hebei, and Shandong, Anhui and Hubei in the southeast, with convenient land and water transportation and superior geographical location, which is conducive to promoting the cultural integration(see Figure 10).

The Central Plains has a long history and a splendid culture. The first dynasty in China, the Xia Dynasty, once built Yang City (now Dengfeng) and Peng City (now Gong County). In addition, Anyang, Luoyang, Kaifeng, Zhengzhou, Xuchang and other ancient capitals, were all ancient cities in all dynasties, and had numerous sages and literati, with a unique cultural environment. The Da Diao Qu Zi took root and sprouted in the fertile soil of the Central Plains and flourished, so the Da Diao Qu Zi is also known as the "Zhongzhou ancient tune". Da Diao Qu Zi is not only the epitome of Central Plains music, but also the integration of Central Plains music, but also a cultural name card of Central Plains music.



Figure 10. "Chinese Kyushu"(华夏九州)

Source: www.baidu.com

Music in the Central Plains has a very long history, the latest in the Neolithic age has sprouted. According to the bone flute unearthed from the jiahu Cultural Site in Wuyang County, Henan Province, the music in the Central Plains has a history of about 8,000 years. In the long river of history, the music in the Central Plains is constantly endowed with new contents and forms. The music culture accumulated from the historical source has accumulated rich cultural deposits for the development of Da Diao Qu Zis. From the Western Zhou Dynasty to the Spring and Autumn Period, the "shijing" (see Figure 11), with its poetry with four words in a sentence, provided a development model for the music of later generations.

ພ້ອນ ປານ ທີ່ໄດ້ ຂຶ່ເວ

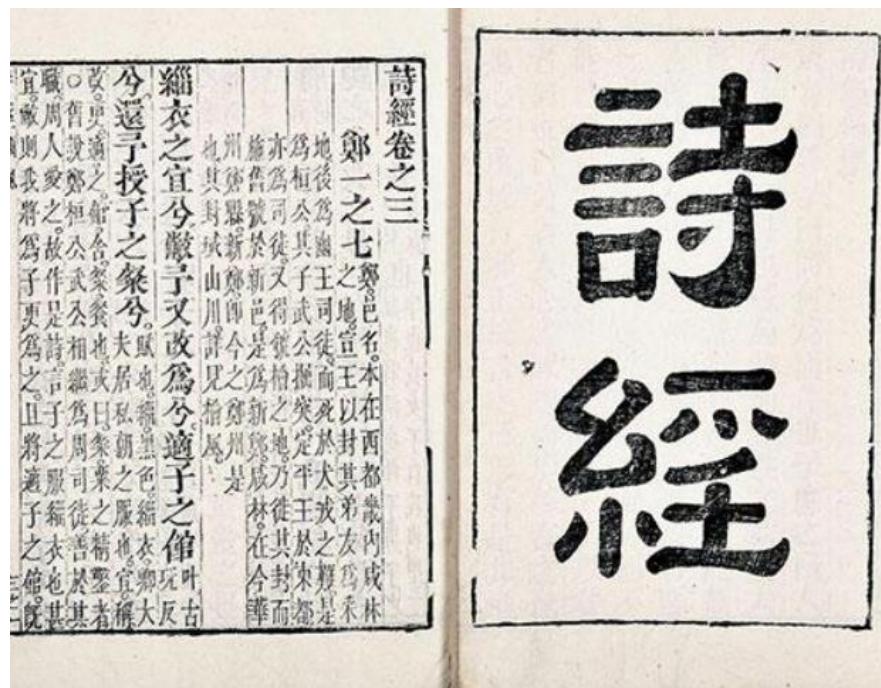


Figure 11. "Shijing"(诗经)

Source: Baofeng Art Center (2022)

The history of The Da Diao Qu Zi can be traced back as far as the Ming Dynasty (1368-1644), and it gradually took shape during the Qing Dynasty period (1636-1912). However, there is no specific written information about the region where the The Da Diao Qu Zi originated and the way it was formed. One can only deduce the possibility of its origin by analyzing the characteristics of folklore, literary poetry and musical structure. At present, there are several views on the origin of The Da Diao Qu Zi.

1.1.1 Da Diao Qu Zi originated in Ming dynasty "suqu"(俗曲)

The first theory is that Mr.Zhang Changgong said in his early "guzi quyan": "According to the general concept, we all think that it was born in Nanyang. at first i also had this prejudice, thinking that the name of 'Nanyang Qu' should have originated in Nanyang. After various records, we know that the 'guzi qu' came from all directions. Perhaps there are several musical talents in Nanyang, for the rhythm and improvement, so the society welcomed, It's at its peak." Then he added: " Where it originally came from, it is not recorded; according to word of mouth, it was originally seen in Kaifeng in the beginning of Ming Dynasty."

1.1.2 Da Diao Qu Zi originated in the reign of Emperor Qianlong in the Qing Dynasty

The second statement is put forward by Ding Xinxiu and Li Changxi in "Preliminary Exploration of the Da Diao Qu Zi": "The Da Diao Qu Zi is a form of folk art in the north on the basis of the 'suqu of Bianliang'".

The discussion on the origin of Da Diao Qu Zi is based on the speculation of oral transmission, without reliable theoretical basis, and it is still a question to be studied. In the author's opinion, the growth of Da Diao Qu Zi has experienced a long process of development. Its initiation is not overnight, not only in a single music form, but in the long history, on the basis of various music in the Central Plains.

Da Diao Qu Zi first emerged from the Guzi Qu of Kaifeng Bianliang, and after it was introduced to Nanyang, it absorbed some songs of Shaanxi Quzi and Hubei Xiaoqu, and after it was introduced to Nanyang during the Qianlong period of the Qing Dynasty, it gradually formed a kind of tune different from Kaifeng Drum Tune. After absorbing the local opera voices after the Qianlong period, such as "Shipai Cavity", "chui Cavity", "Xipi", "erhaung Cavity", it formed a different style from Kaifeng Guzi Qu . "The Nanyang Da Diao Qu Zi , which are different from the Kaifeng Guzi Qu, were formed.

After hundreds of years of evolution, the Da Diao Qu Zi formed a more perfect art form in the Qing Dynasty and have been handed down to the present day. In the process of evolution, Da Diao Qu Zi were influenced by different regional cultures and musical styles, gradually forming an art form with distinctive local characteristics.

During the Ming and Qing dynasties, the prosperity and development of Central Plains laid a solid foundation for the development of Da Diao Qu Zi. The qupai recorded by Shen Defu in the book "Guqu Zayan" in the Ming Dynasty are still used for Da Diao Qu Zi, and the qupai used by Zhu Zaiyu in the book "Xing shi ci" are also inherited by Da Diao Qu Zi. In addition, there is a phenomenon that needs attention, that is, the Ming Dynasty string rope music has developed quite mature, which is also a major source of the development and prosperity of the music in Da Diao Qu Zi. In the Ming Dynasty, Li Kaixian wrote in his cinue, " Playing a stringed instrument is not just about singing, why play the instrument while singing, it's about

progressing in an orderly rhythm... Pipa has Henan Zhang Xiong... Zhang Xiong is even more outstanding. There are guests who listen to the lute; Put a new pair of strings on your instrument and play it until you're very proficient, and you'll be amazed when you can play it at any time. It's like taking a goose, although in a very noisy hall, the sound of the goose will also be very loud." Li Kaixian recorded here in the central Plains of the string rope masters, not only is to help the singing accompanist, but also is the outstanding, highly skilled instrumental players. Until now, in addition to singing, the singers are also proficient in a variety of string music such as Sanxian, pipa, Guzheng, erhu and other Musical Instruments. For example, Cao Dongfu, Wang Xinwu, Shao Ziyan, Liu Yun in the early days, and Song Guangsheng, Song Guanglin, young and middle-aged Song Tao, Hou Wanli, Jin Guo, Niu Shuai, etc., are not only very excellent accompanists, but also outstanding ones who are good at Bantou Qu. That is to say, the development of Bantou Qu is in the same line with the development of string rope music in the Ming Dynasty. In addition, in the Ming Dynasty, the singing activities of suqu had spread all over Henan, especially Bianliang, Yuzhou, Wuyang and Nanyang were the most prosperous. In the book "kezuo quhua" written by Gu Qiyuan in the Ming Dynasty, it was recorded: "Before Wanli (1573-1628), the homes of princes, nobles and wealthy people used sanyue as long as there was a banquet. Or three or four people, or a lot of people singing a big set of beiqu. Musical instruments are used with guzheng, pipa, sanxian. "The accompaniment instruments used are inherited from the Da Diao Qu Zi. In the record, "sanyan erpai" written by Feng Menglong and Ling Mengchu in Qing Dynasty represents the peak of Chinese classical short vernacular novels, including a total of more than 200 stories, among which "yu boy a shuaiqin xie zhiyin", "du shiniang nuchen baibaoxiang", "maiyoulang duzhan huakui" and other stories are widely sung in the Da Diao Qu Zi.

The Qing Dynasty was the most prosperous stage of the development of Henan folk music (see Figure 12)



Figure 12. Henan folk music in the Qing Dynasty

Source: Baofeng Art Center(2022)

Liu Tingji "zaiyuan zazhi", li Dou "yangzhou huafanglu", ershisheng "shizhou chunyu", Wang Tingshao "nishang xupu" and hua guangsheng "baixue yiyin" "around the qing popular folk statistics and research, the Da Diao Qu Zi now still use qupai "huanglidiao", "yayayou", "sijixiangsi", "daobanjiang", "dieluojinqian", "jiejiegao", "sidajing", "manjianghong", "qingjiangyin", "matoudiao", "jingtuozi", "xiahe", "jiandianhua" etc. In addition, in the "baixue yiyin" included "wu zixu", "qin qiong", "jingde", "luocheng", "laoshu", "shanjing wubian", "youchun" singing in Da Diao Qu Zi also have the same aria, through the contrast lyrics and judging from the compilation time of "baixue yiyin", Da Diao Qu Zi lyrics is likely by the "baixue yiyin" in the development. The following are the "youchun" in "baixue yiyin" and the Da Diao Qu Zi "youchun" spread by Cao Dongfu for comparison:

"Youchun" in "Baixue yiyin"

The rain hits the peach blossoms, the peach blossoms seem to be smiling, the breeze blows through the willows, and the willows seem to be swaying like people. Childe was on a spring outing in the eastern suburbs, wandering across the small bridge alone, and suddenly heard that someone was laughing in the depths of the willows. Looking up, there was a girl standing upstairs. The girl was in very good shape, and her appearance was so beautiful that the painter could not paint her beauty,

and he was very happy, and leaned against the carved railing to admire the spring scene to attract the girl's attention. Childe said that pear blossoms bloom best, and the girl said that begonia flowers bloom best. The two persons are talking about the flowers, and a little girl ring turned behind her, and she said, "Girl, look at the direction of my finger." There was a man dressed in red, stealing peaches by the shore of Taihu Lake.

"Youchun" in Da Diao Qu Zi

Guzi Tou: The rain hit the peach blossom ,it is smile, the wind swing willow shake. Spring swimming childe to the wilderness, step to the Yushui bridge.

Poer Xia: There has a girl was born beautifully, just the fairy is difficult to describe. A pair of small feet bouncing up the stairs. Go upstairs and look up. And the girls who accompanied each other said to each other, you see that the garden is full of flowers, and the flower picking bees are picking and picking the stamens and jumping up you see the garden flowers are very lively, pick flowers and bees to pick the stamens jump.

Guzi Wei: Hearing a whisper in his ear, the boy raised his head and looked around, and there was a very beautiful girl standing upstairs. She is born with a slender body, and the fairy Chang'e on the moon is not as good-looking as her. Childe was very happy, holding on to the railing and looking out, the eldest sister said that the peach blossoms were good, and the second sister said that there was no liveliness of cloves. The two sisters were arguing, and a maid came from behind them, and hurriedly said, "Girl, you follow my hand, follow my hand and look, there is a child outside the wall, with a red ribbon tied on his head, wearing a cotton coat with a green collar, stretching out his hand and bending over, he is stealing peaches next to Taihu Lake.

From the point of view of the lyrics and content, "youchun" in Da Diao Qu Zi is likely to be the change of "youchun" in "baixue yiyin". The two Quzi are not the same; and the story is almost the same, both describe childe and beautiful, elegant style, euphemistic implicit, showing a carefree and vibrant picture.

In music, on the one hand, the Da Diao Qu Zi from other areas, opera, opera and quyi, such as Hubei sijixiangsi 、 xipi 、 xiahediao、 nanmanzhou、 manbai ; chui qiang、 jinyin、 tongguan、 beigong、 xijing、 yuediaowei、 xiniusi、 jinqian、 xiluo f

rom Shanxi and Shaanxi ; chuanduotou、chuanduowei、chuanyinyang、hanjiang f rom Sichuan ; shipai、jingduozifrom Beijing ; fengyangge from Anhui,etc. On the ot her hand, the Da Diao Qu Zi also absorbs the music of Henan local opera, the style an d other kinds of music. For example, Mr.Xu Shouzhong, an old artist of Nanyang Zhe nping, often uses the music of Henan opera and other musical elements in the Da Diao Qu Zi.

After a hundred years of development, it has formed the four major categories of "dapai", "xiaopai", "taoqu" and "bantouqu", each of which has its own unique style and charm. This form of quyi usually uses pipa, guzheng, Sanxian and octagonal dru m as accompaniment instruments, adding rich musical elements to the performance.

1.2 Development of Da Diao Qu Zi, Republic of China (1912-1949)

From January 1,1912 to September 30,1949, it was the period of the Republic of China in modern Chinese history. The Republic of China is a special era, one side is the war, the other is singing and dancing. During this period, the free space of culture and art was great, and the savage growth was obtained. With the germination of capitalist economy, the number of cities soared, which greatly promoted the development of rap art, that is, on the one hand, the folk shuochang with strong local colors in the surrounding areas of the city flowed to the city one after another, and they became more and more mature in the performance practice.

In the late Qing Dynasty and the early Republic of China, such art was still popular in the cities and villages of Nanyang and Luoyang. At this time, most of the popular "Guzi Qu" in rural areas were some simple qupai, which were also fengyang ge, Niu Si, Han jiang, shipian, guzitou and guziwei commonly used in modern operas. In the process of spreading, the common use of qupai is reduced, but again, the art form of "walking on stilts" and singing "Guzi qu" appeared. At the border of Nanyang Neixiang and Nanyang Xichuan, the "qiaoqu" art of "Han jiang, Yangdiao, Manzhou ge" was also discovered. In short, "qiaoqu" is the content of singing the "Guzi Qu" in the performance form of "walking on stilts". Later, "qiaoqu" spread to other parts in Henan, in the process of dissemination, it may be to show off skills and cater to the public aesthetic, the performers deliberately highlight the technical difficulty of "walking on stilts".

with the increase of the number of performers, the singing content changed from "danqu" on stilts to "qiaoduan" with plot, and the content of the script changes from the "daiyan ti" of one or two people to the "narrative style" of singing by different roles. When singing, the octagonal drum used in the accompaniment is gradually replaced by fans, handkerchiefs and other props that can help shape the character image. At this point, The "Guzi Qu" of the factor is still performed in other places. In order to distinguish this kind of performance form, people call the "Guzi Qu" which retains the original artistic characteristics as "Da Diao Qu Zi", With Luoyang as the representative, the "show off" and gradually dramatic "Guzi Qu" is called "Xiao Diao qu zi".

1.3 The development of the Da Diao Qu Zi, the founding of New China and the Cultural Revolution (1949-1966)

After the baptism of the May Fourth Movement and the Liberation Movement, the "Da Diao Qu Zi" that did not conform to the trend of the times in other places were gradually replaced by new forms that had evolved, such as the "zhuizi" and the "quju". However, Nanyang, as the political and cultural center of Henan Province during the War of Resistance Against Japanese Aggression, saw the phenomenon of the newly formed "quju" counteracting the "Da Diao Qu Zi", which was no less important than the reinvention of "xiqu wudao", the techniques of classical dance are mostly derived from traditional Chinese opera stances, but nowadays the dance world has fused the elements of classical dance with the stances of opera to produce a number of famous opera dances, which focus on publicizing traditional opera to the public.

Nowadays, the dance industry has fused classical dance elements with opera figures to produce a number of famous opera dances, focusing on promoting the beauty of traditional opera figures to the public, with masterpieces such as (chunguimeng), (qiaohuadan), etc., so that the "Da Diao Qu Zi" in the context of the times has new features that keep pace with the times. characteristics, "quju" feed for the "Da Diao Qu Zi" injected vitality, therefore, in other cities "Da Diao Qu Zi" gradually replaced by the new situation, Nanyang's artists Still attracting thousands of audiences with the traditional performance form of "Da Diao Qu Zi", in front of the new development situation, they find another way to go against the current, constantly

innovate and improve, and quietly guard the "Da Diao Qu Zi", a shuochang culture with great artistic charm, in the midst of prosperity. After the liberation, Deng County "quyi Improvement Society", which was headed by Mr. Cao Dongfu, a famous singer and guzheng player, organized a group of people to improve the unique characteristics of Nanyang.

After the liberation, Deng County "quyi Improvement Society", chaired by Mr. Cao Dongfu, a famous quyi writer and guzheng player, organized the masses to publicize and innovate the "Nanyang Da Diao Qu Zi", which was unique in Nanyang. During the period of Resist US help North Korea (1950-1953), new songs such as "Fisherman's Hatred" and "Paper Tiger in its Original Form" were enthusiastically sought after by the people who were living in dire straits. Later, Mr. Wang Fugui from Nanyang changed the "sitting singing" to "standing acting" and boldly added performative movements, a practice that has been continued ever since. With the establishment of the Henan Provincial quyi Troupe in 1959, there was a first generation of female performers, and Nanyang City's artists drove the singing of dazhong tunes throughout the province. It can be said that the Nanyang Da Diao Qu Zi is the backbone of the " Da Diao Qu Zi" in the existing quizzes that have been preserved in a more complete way in terms of the use of techniques and the form of singing, and it is the essence of the quiz that has gone through the baptism and screening of history.



Figure 13. Henan Da Diao Qu Zi in the Republic of China (1912-1949)

Source: Baofeng Art Center (2022)

Nanyang Da Diao Qu Zi has a long history and a long history. After the founding of the People's Republic of China, Nanyang Da Diao Qu Zi got a great development(see Figure 13). In the 1960s, the writers of Nanyang created a large number of new quzi. Most of the songs in the Da Diao Qu Zi of Nanyang were rhymes, small lyrics, and a few life jokes.

Qu Zi from the past is mostly for self-entertainment, with no specialized practitioners. Singers and performers are collectively referred to as "Qu friends" . Before the founding of the People's Republic of China, the most influential people were Cao Dongfu, Zheng Yaoting, Hao Wuzhai, Zhao Dianchen, and Li Wenchuan, etc. After the 1950s, Wang Fugui and Zhang Huating took the lead in ticket performance. After the emergence of professional quyi groups, there were a number of actresses such as Bai Lingzhi, Hu Yunrong, Liu Huazhi, Song Wanrong and Cao Xianzhen. In the mid-1960s, when Da Diao Qu Zi were popular, there were more than 70 professional actors and accompanists in Nanyang. At the same time, amateur singing activities around the flourishing. Famous people, including Zhu Fuqing, Huang Tianxi, Zhang Liuchang, etc.

In the early development stage of Da Diao Qu Zi, the performers were mostly folk artists, who used their talent and enthusiasm to present the wonderful performances for the audience. Many fans of Da Diao Qu Zi will also gather together to sing together, forming a unique landscape. This art form with its both refined and popular, melodious singing and simple style, won the masses of love and pursuit.

There are many classic songs in the Da Diao Qu Zi, among which "Zhang Songxian Tu", "chun jing", "Gan zhou" and other works are widely circulated. These songs not only show the artistic charm of the Guzi Qu, but also incorporate a variety of themes, such as folk tales, folklore, talents and beauties, and emperors, forming a rich and colorful content. When performing these Quzi not only pay attention to the expression of singing and music, but also convey the emotions through the actors' body language and facial expressions, so that the audience can better understand and feel the themes and emotions expressed in the repertoire.

With the passage of time, Da Diao Qu Zi has gradually entered the field of stage performance. In 1950, Nanyang, the "Quyi Improvement Society" was established, and president Cao Dongfu was committed to promoting the development

and innovation of Guzi qu. Together with the "Quyi Club" under the joint leadership of Zhang Yanru, he arranged and adapted the Guzi Qu, which injected new vitality into this art form. They created many new Qu zi, and broke through the convention, and put the Da Diao Qu Zi on the stage, so that more audiences can enjoy this unique art form.

Da Diao Qu Zi is a form of local folk art with profound historical deposits. It has won the love of the masses with its elegant and popular, melodious singing style and simple music style. Although faced with the dilemma of inheritance and development, this unique art form still has unlimited potential and value. I hope that more people can understand and pay attention to Da Diao Qu Zi, and make their own contribution to its dissemination and development.

1.4 Development of Da Diao Qu Zi, the Cultural Revolution (1966-1976)

In the early days of the "Cultural Revolution", the traditional Chinese folk music was listed as the "four old" and the "sweeping" object, so the traditional folk music was seriously destroyed. In 1967, The Central Cultural Revolution Group issued the "six literature and Art" provisions, All local quyi groups are dissolved or merged, Many artists have been repatriated or converted, Only a number of artists joined the "Mao Zedong Thought propaganda team", Forced to sing quotations, but, During the Cultural Revolution, when amateur folk art was indeed very active, Literary system of almost every factory, school, and hospital, Have set up a "MAO Zedong Thought propaganda team", Some has-some in the has-some development, For example, telling stories, three and a half sentences, bamboo board storytelling, etc., Perfect for the needs of group performances, But the art of performances such as Da Diao Qu Zi is curbed, Little to no development has occurred.

1.5 Development of Da Diao Qu Zi, reform and opening up till now (1976- - 2023)

Nowadays, after the precipitation of history, the traditional art form of Da Diao Qu Zi has not disappeared, but a number of excellent works have emerged. The emergence of excellent works is closely related to people's efforts on the protection of traditional folk art. Since modern times, Nanyang and the surrounding areas not only emerged to Cao Dongfu, Hu Xihua, Xia Jinting and Hu Yunrong old artists, also emerged a group of young artists, such as dong Qinghai, Yang Hua teacher, they have

been adhering to the tradition, stick to their jobs, written the Da Diao Qu Zi of colorful chapter. Among them, Teacher Cao Dongfu not only created the "Da Diao Qu Zi Research Society", but also created the "Cao pai" Da Diao Qu Zi was popular, therefore, he was known as the "champion of quzi", "sage of quzi" and "West heaven". In 1990, hu Xihua, a famous actor of quyi, participated in the first Chinese Quyi Festival on behalf of Henan province with his quzi "fortune-telling"(算卦), which caused a sensation across the country and showed the style and charm of Nanyang Da Diao Qu Zi. Even now, The book is a must-learn quzi from actors learning Da Diao Qu Zi. On the basis of the creation of his predecessors, Dong Qinghai, the composer of quyi, gave full play to his professional strengths and composed the Da Diao Qu Zi Secretary Yang Buying Sheep in 2018, and won the sixth "Quyi Peony Award" of Henan Province and the 13th National "Stars Award" successively, with a wide influence."yangshuji maiyang"promotes the form of Da Diao Qu Zi to the public view again. People call "Da Diao Qu Zi" the treasure of Chinese culture. The practice and innovation of these artists is a glorious page in the history of the innovation of modern Da Diao Qu Zi. In the course of modern development, different branches of the evolution of Da Diao Qu Zi have been reformed in different backgrounds and constantly opened branches. As the main development backbone, the Nanyang Da Diao Qu Zi is also firmly rooted in Nanzhao and Dengzhou. It not only retains the original rap performance form of the Da Diao Qu Zi, but also creates new quzi and innovates the content. The authentic Nanyang Da Diao Qu Zi has attracted wide attention of college teachers and students. When you enter the local universities in Nanyang, you can find that the young post-00s hold octagonal drums, singing this gorgeous historical sound. The young people's singing the strong tone of Da Diao Qu Zi.

2. The title of Da Diao Qu Zi

Da Diao Qu Zi originally called Guzi Qu, also known as Henan Da Diao Qu, Nanyang Da Diao Qu, Da Diao Qu, Nanyang Qu, Henan Quzi, Quzi Xi, Da Diao, etc. Each name has its own special meaning and is used on different occasions.

2.1 Guzi Qu

Some people think that the Guzi Qu is named because of its early octagonal drum accompaniment, and some people think that it is its use "Guzi Tou" and "Guzi Wei" named. Guzi Qu is a form of folk art with the rise of Ming and Qing Dynasties. It has a deep origin, not only including the common music of the Central Plains, but also accompanied by the commercial trade and cultural exchanges, widely absorbed the Jianghuai folk music, Qin Long xi diao, Sichuan, Hubei and other music, can be said to gather many Qupai from all over the country. The name of Guzi Qu is still used in Kaifeng area, while Nanyang area is called Da Diao Qu Zi. There are not many audio data in the Guzi Qu. From the audio data seen, its structure is almost the same as the Da Diao Qu Zi sung now. In music, the framework of qupai is same, but in the prelude and singing accompaniment, the two places have their own characteristics, very different.

In the literature we have seen, some people think that the Da Diao Qu Zi was originally called Guzi qu, while others say that Nanyang Da Diao Qu Zi is a major tributary of Guzi qu. During the visit to Feng Heshui, the descendant of Kaifeng Guzi qu, I learned that few people sang Kaifeng Guzi qu, and there were only a dozen people in total. It can be seen from the singing video of the Guzi Qu on the stage has been reformed into a small opera with song and dance. Although there is still the backbone melody of the Guzi Qu, it has been completely reformed in terms of the performance form. And they usually play the Guzi Qu, still retain the original form, but in the artistic level, compared with the early Guzi Qu recording data, is not as good as before. Although the production and development of the Da Diao Qu Zi are closely related to the Guzi Qu, the author believes that the Guzi Qu and the Da Diao Qu Zi are two different classes from the perspective of the artistic noumenon characteristics and the purpose of singing. In the early days of Guzi Qu in Kaifeng, blind artists sang in halls or streets and teahouses. Except for a few professional Da Diao Qu Zi singing on the stage, the Da Diao Qu Zi did not perform on the stage, but was just a kind of entertainment activity among singers to relax their body and mind. Although the two types of music use the same qupai, the author believes that it is only the communication of qupai in the spread, just as Lanzhou Guzi and Danxian Paizi Qu also have the same name, but the music and style are very different, which are two

different types of the same family. But before the title, there is the title of Guzi Qu, which remains to be studied.

2.2 Henan Da Diao Qu Zi

The naming of Da Diao Qu Zi is related to the stage and popular region of the Guzi Qu. In order to distinguish the xiao diao qu formed by extracting the popular qu pai from the Guzi Qu, the Guzi Qu that retains the original artistic characteristics and is widely popular in Henan province is called Da Diao Qu Zi. After the Da Diao Qu Zi in other areas gradually decline, and in Nanyang development and increasingly prosperous, so it is gradually become the Nanyang Da Diao Qu Zi or Nanyang Qu.

2.3 Nanyang Da Diao Qu Zi

Nanyang Da Diao Qu Zi is also called Nanyang qu zi, which is related to the development and prosperity of Da Diao Qu Zi in Nanyang. Nanyang has enjoyed a flourishing music culture since ancient times, especially in Deng County, with a large number of musicians. Mr.Zhang Changgong said, " Nanyang Qu should have originated in Nanyang. After various records, we know that the Guzi Qu comes from all directions. Perhaps there were several talents in Nanyang who improved the music law, so the society welcomed it and reached its heyday."Especially in modern times, Cao Dongfu, Wang Xinwu, Xie Kezong and other predecessors, exquisitely artistic level, in the national reputation in the 20th century, the Nanyang Da Diao Qu Zi to the whole country, affecting the dissemination and learning of a generation. Nanyang Da Diao Qu Zi are often referred to as Da Diao Qu Zi, The original name was Nanyang Da Diao Qu Zi, which has not changed to this day. fully proving the relative prosperity of Da Diao Qu Zi in Nanyang area.

2.4 Da Diao Qu Zi

Da Diao Qu Zi or Da Diao Qu is the abbreviation of the Nanyang Da Diao Qu Zi agreement. In an interview with Hu Yunrong, she once said that "Da Diao" and "Qu Zi" are two concepts. Among them, the "Da Diao Qu Zi" may be related to the "Jun Tian guang yue" in the ancient music, while the "Qu Zi" uses the title left over from the Tang Qu and Song Qu, and now many music is still called Qu Zi. And the music is Fu ti music, Fu ti music has "xu "in the beginning,has "luan" at the end of the day. The front of the "Guzi Naotai" in front of the tune is "xu", "luan" is the Guzi Wei. But "Da Diao" , in the author's opinion, is a title relative to "Xiao Diao", "Da

"Diaor" and "Xiao Diao" are aimed at the number of Qupai used. Before the title of Da Diao Qu Zi, it was called the Guzi Qu, and later after the development of Xiao Diao Qu Zi, it was the title of Da Diao Qu Zi.

2.5 Other uncommonly used appellation

There are also some not commonly used titles, such as "Da Diao", "Quzi", "Gu cier", "Henan Quzi", "Quzi Xi" and so on.

Sing a Da Diao Qu Zi together, which is generally called "playing with Da Diao Qu Zi". This abbreviation is only used between qu friends, but it is just a verbal name between qu friends. The name of the song is a name of Deng County after the Da Diao Qu Zi was first introduced to Deng County. The title of Gu cier was found in Kaifeng. At that time, there was a Guzi Qu society, called "XX Gu cier she", and the instrument of the percussion section was octagonal drum, so the form of singing was called "Gu cie" by the singers.

In the Integration of Chinese Folk Art --Henan Province, Guzi Qu, Da Diao Qu Zi and Xiao Diao Qu Zi are collectively known as Henan Quzi. In addition, Da Diao Qu Zi also has the title of "Quzi Xi". The author thinks that it is because some folk artists and singers misread the Da Diao Qu Zi, which confuse the concept of Da Diao Qu Zi with the concept of opera, mainly because most of the singers not only sing Da Diao Qu Zi, but also sing Xiao Diao Qu Zi. For them, the Da Diao Qu Zi is just a way of entertainment, and they do not pay attention to these conceptual problems. Therefore, in the actual process of collecting customs, some singers often say that the Da Diao Qu Zi is "opera", or the "Qu Mu" is called "Ju Mu" and so on. As early as at the beginning of the founding of the People's Republic of China, the independent status of quyi was established. In 1953, the corresponding guild organization "Chinese Folk Art Research Association" was established (see figure 14), establishing the concept of quyi as an independent art category and the true establishment of its industry identity.



Figure 14. "Chinese Folk Art Research Association"(中国曲艺研究会)

Source: Baofeng Culture Bureaur (2023)

However, there are still many people who have many misreading of quyi, believing that quyi is dependent on the growth and development of opera, or believing that quyi is opera. This wrong view is worthy of vigilance. In today's cultural confidence, every category of art should be put in the right position, so is quyi. We should make clear the independent status of quyi, realize its independence and particularity, separate it from mixing with opera, and lay a certain foundation for the development of quyi art categories.

CHAPTER V

The Vocal Characteristics of Da Diao Qu Zi

In this chapter, I analyzed three main areas:

1. Lyrics
2. Music style
3. Accompaniment instruments

I analyzed three songs that were recommended by the key informants:

1. Hong Lou Meng
2. Er Sao Mai Chu
3. Qu Zhong Qing

1. Hong Lou Meng

1.1 Lyrics

The chanting of the tunes in Henan Da Diao Qu Zi all follow the zhe of the zhe of Central Plains, which is basically consistent with the 13 dazhe and 2 xiaozhe in the circles of opera and folk art in northern China. These 13 dazhe are:

- 1) Fahuazhe (yunmu:a ia ua)
- 2) po suo zhe (yunmu:o uo)
- 3) mie xie zhe (yunmu:ie ue)
- 4) Gu su zzhe (yunmu:u)
- 5) Yi qi zhe (yunmu:i ü r er)
- 6) Huai lai zhe (yunmu:ai uai)
- 7) Hui dui zhe (yunmu:ui uai)
- 8) Yao tiao zhe (yunmu:ao iao)
- 9) You qiu zhe (yunmu:ou iou)
- 10) Yan qian zhe (yunmu:an ian uan üan)
- 11) Ren chen zhe (yunmu:en in un ün)
- 12) Jiang yang zhe (yunmu:ang iang uang)
- 13) Zhong dong zhe (yunmu:eng ing ong iong)

These 2 xiaozhe are: from the original "fa hua", "huai lai", "yanqian" and other traces of the finals after "er hua" xiao yan qian zhe ; From the original "yiy qi " "mie xie " "hui dui " "ren chen" and other traces of the finals after "er hua " after the merger of the xiao ren chen zhe.

The choice of modern and modern quzi is basically based on the needs of the narrative plot and the habit of the lyrics. The commonly used yunzhe are: zhongdong、renzhen、yaotiao、posuo、jiangyang、fahua、yiqi、gusu, etc. The "Hong lou" uses manyyunzhe. yeyan, zanghua, beiqiu, shangxue, fengao, xianshi, kudai, tanqingwen, yuanyangjian,use eight rhymes, which are: zhongdong, jiangyang, yanqian, renchen, huidui, youqiuyantiao, huailai, etc. which are relatively representative of the use of yunzhe.

The yunzhe selected by the repertoire of The honglou plays a role in rendering color in the narrative plot of the lyrics and quzi. This paper only selects and lists ten qumu of Henan Da Diao Qu Zi "hong lou" to make a brief analysis of the yunzhe.



Figure 15. The "Hong lou"

Source: Linlin Wei (2023)

1) "Zanghua": First sentence (guzi tou): "zhu cao shen ying, tian di zhong ling, jing huan qu yan hong lou meng, da guan yuan sheng chu wu xian qing" ; and in the middle use (feiban da zao gan) : "hen chun guang, xi ruan hong, hua ru yan, liu xu qin, luo hua cheng zhen hao shang qing" Adopt the "zhong dong" zhe. The

whole story style is dignified, sad and sad. It can be seen that the "zhong dong" zhe can not only show the solemn and serious mood, but also can be used for sad and sad quzi(see figure 16).



Figure 16. The ""Zanghua"

Source: Linlin Wei (2023)

2) "Bei qiu": "Jiangyang" yunzhe, the whole song is also the guzi tou, tail structure, describes Lin Daiyu in late autumn season, the sad state of mind(see figure 17).



Figure 17. The "Bei qiu"

Source: Linlin Wei (2023)

3) "Xianshi"(see figure 18): "Huailai" yunzhe. Daiyu fairy died, purple azalea sad "sorrow", sad mood just coincide with the yunzhe.

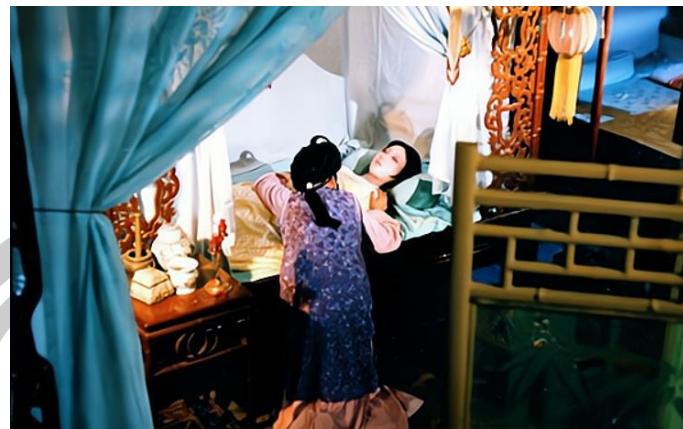


Figure 18. The "Xianshi"

Source: Linlin Wei(2023)

4) "Ku dai"(see figure 19): is also "huai lai" zhe. The whole qu is all with "huai lai"as rhyme, but in (guzi wei) Baoyu cry daiyu tell:kuyisheng meimei jin hezai?xunzhao ni wo qingyuan tapo tiexie." cry a sister now where? Looking for you, I would rather break the iron shoes."Andjie fengyun peng riyue chuangjin xianjie,wenwen na sanhua xiangu kejian meimei lai. "borrow the wind and clouds hold the sun and the moon into the fairy world, ask the scattered flower fairy aunt visible sister to."Among them, the pronunciation of "xie" and "jie" is relatively special, which is different from the pronunciation of standard Putonghua and related to the pronunciation of Henan dialect. Therefore, here, "xie" is read to (x ε i), and "jie" is read to (k ε i), so that it is attributed to "Huailai" rhyme.



Figure 19. The "Ku dai"

Source: Linlin Wei (2023)

From the above lyric analysis of the zhe used in several quzi of "Honglou", we can see the general rules and characteristics of Henan Da Diao Qu Zi "choosing

music then choose the rhyme", its words and sentences, the choice of tone, are all related to 13 dazhe and 2 xiaozhe of "Zhongyuan yinyue".

1.2 Music style

1 yue zhao jiu zhou
月照九洲
 da diao qu zi dai yu zanghua sheng qiang
 (大调曲子《黛玉葬花》声腔)

1
 7
 9
 14
 18

qi liang you shang de
 凄凉忧伤地

xiang ren sheng li he bei huan jue fei qian ding
 想人生离合悲欢绝非前定

bi ran shi na cao quan zhe yi shou zao cheng
 必然是那操权者一手造成。

hong yan qu zi yan lai shi jie qi shi ying xiu yuan na
 鸿雁去紫燕来是节气适应，休怨那

bo lao fei yan ge xi dong
 伯劳飞燕各西东。

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Figure 20. The "Zanghua"

Source: Linlin Wei (2023)

dao ti lian

倒提帘

da diao qu zi dai yu bei qiu sheng qiang
(大调曲子《黛玉悲秋》声腔)

1 du ban chang
独 伴唱

lin dai yu dong gan qing ai
林 翠 玉 动 感 情 (哎)

7

13 du ban chang
独 伴唱

yi lan gan chou chu zeng ai
倚 栏 杆 踟 踖 增。 (哎)

19 du
独

xiang fu fu fen fang gui
香 馥 馥 芬 芳 桂

26

hua feng qi liang liang ling Luo jing shang
花 风, 凄 凉 凉 零 落 井 上

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Figure 21. The "Bei qiu"

Source: Linlin Wei (2023)

1) "Bei qiu": Lin Daiyu, accompanied by purple cuckoos and snow geese, toured the garden. Seeing the desolate autumn scenery, she thought of her own background and felt infinite sadness.(see figure 21).

chong lou
重楼
(大调曲子《林黛玉辞世》声腔)

1 du
da diao qu zi lin dai yu ci shi sheng qiang
huang mang hui guan zhai ai huang mang hui guan zhai
慌忙回官宅, (哎) 慌忙回官宅,

9 ban chang du
ai (哎) fen fu hou
盼 嘱 后

18
shi zao zuo an pai zao zuo an pai ai
事 早 作 安 排 早 作 安 排, 哎

26
zhong zhong jie mei xiao xiang guan nei tan bing lai
众 众 姐妹 潇湘馆内探 病 来。

33 ban chang
ai (哎)

41

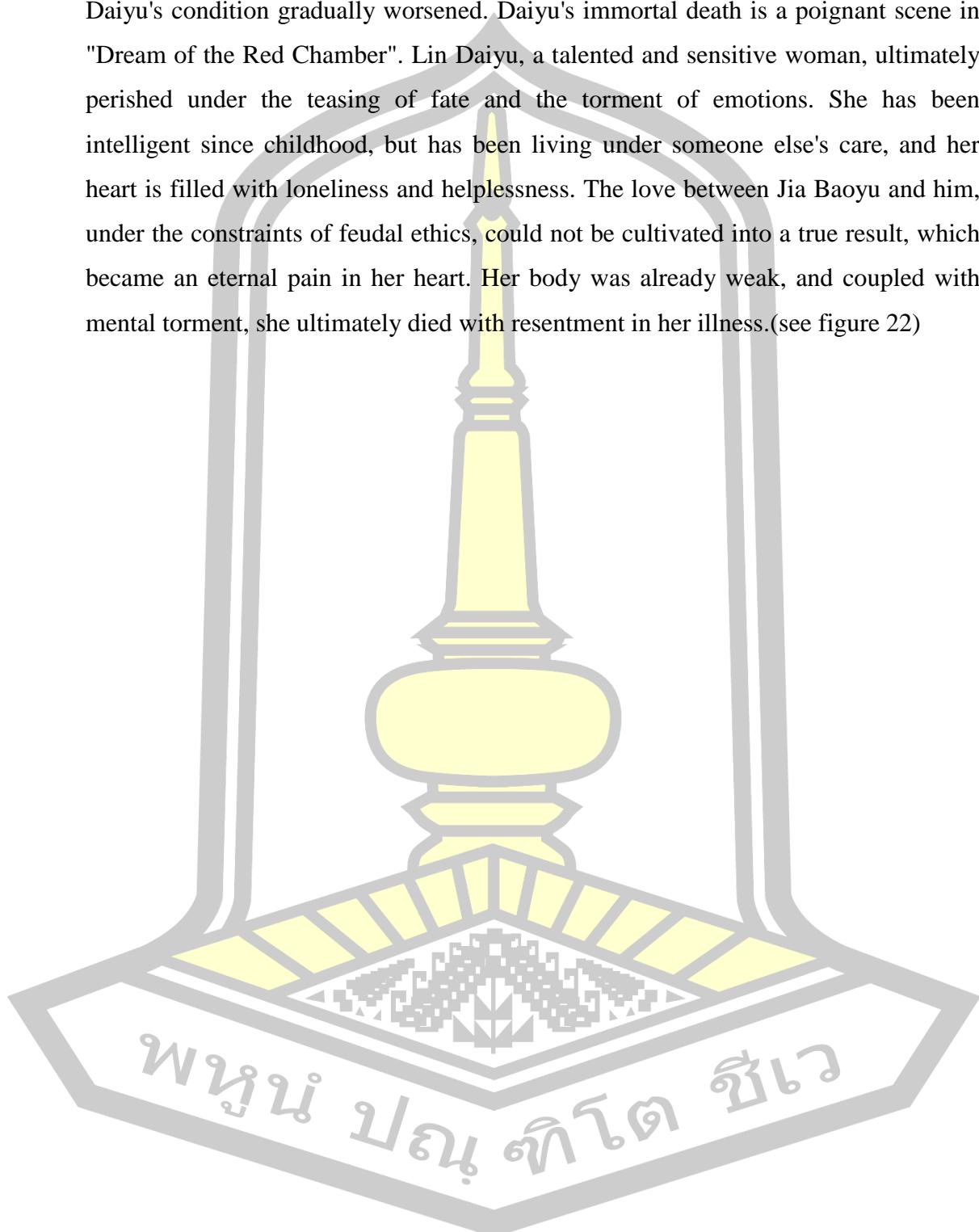
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Figure 22. The "Xianshi"

Source: Linlin Wei (2023)

3) "Xianshi": After hearing about the marriage between Baoyu and Baochai, Daiyu's condition gradually worsened. Daiyu's immortal death is a poignant scene in "Dream of the Red Chamber". Lin Daiyu, a talented and sensitive woman, ultimately perished under the teasing of fate and the torment of emotions. She has been intelligent since childhood, but has been living under someone else's care, and her heart is filled with loneliness and helplessness. The love between Jia Baoyu and him, under the constraints of feudal ethics, could not be cultivated into a true result, which became an eternal pain in her heart. Her body was already weak, and coupled with mental torment, she ultimately died with resentment in her illness.(see figure 22)



die duan qiao

叠断桥

da diao qu zi jia bao yu ku ling sheng qiang

(大调曲子《贾宝玉哭灵》声腔)

1

xiang dao ci chu ba hua fa, bao di di ni mo jing

想 到 此 处 把 话 发, 宝 弟 弟 你 莫 惊

7

cha jiu zai wo lai dao ci chu del

诧, 就 在 我 来 到 此 处 的

13

dang tian wan xia lin mei

当 天 晚 下, 林 妹

19

mei ci li chen shi fan gu jia

妹 辞 离 尘 世 返 故 家。

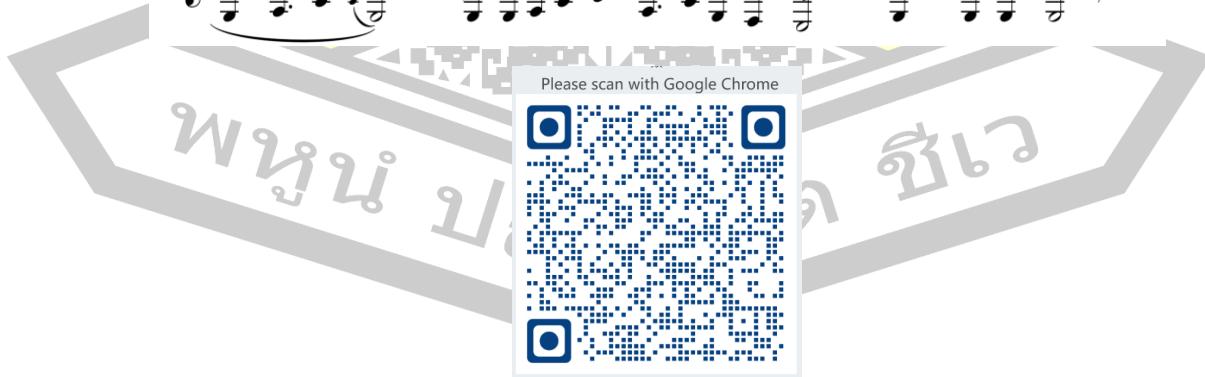


Figure 23. The "Bao yu ku dai"

Source: Linlin Wei (2023)

4) "Bao yu ku dai": Baoyu crying over Dai is an extremely touching and heartbreak scene in "Dream of the Red Chamber". When Lin Daiyu passed away, Jia Baoyu was heartbroken. His crying was filled with deep affection for Daiyu, endless regret, and indescribable pain. They were once kindred spirits, the only spiritual support for each other in this complex and intricate Grand View Garden. However, their love ultimately could not withstand the constraints of feudal ethics and various obstacles of reality. Baoyu's tears are an accusation of unfair fate and a desperate cry for losing his beloved. The cries of sorrow seemed to be about to release all the love and resentment, sadness and anger in his heart.(see figure 23)

1.3 Accompaniment instruments



Figure 24. The "Hong Lou Meng"accompaniment

Source: Linlin Wei (2023)

There are many types of Quyi accompaniment instruments involved in "Hong Lou Meng"(see figure 24), and the following are some common ones:

1) Sanxian (see figure 25): Sanxian is a traditional Chinese stringed instrument with a melodious and mournful tone. It is often used in the music of "Hong Lou Meng" to express sad and desolate emotions, such as in the accompaniment of songs like "Burial Flower Song".

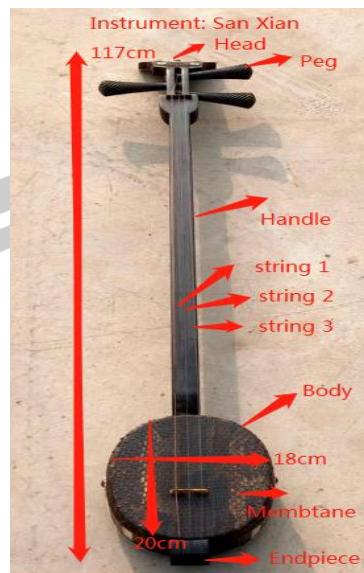


Figure 25. The "Sanxian"

Source: Linlin Wei (2023)

2) Pipa (see figure 26): Pipa is a traditional Chinese plucked instrument with a clear and bright tone. It is often used in the music of "Hong Lou Meng" to express cheerful and passionate emotions.



Figure 26. The "Pipa"

Source: Linlin Wei (2023)

3) Guzheng(see figure 26): Guzheng is a traditional Chinese plucked instrument with beautiful and melodious sound. It is often used in the music of "Hong Lou Meng" to express elegant and noble emotions.

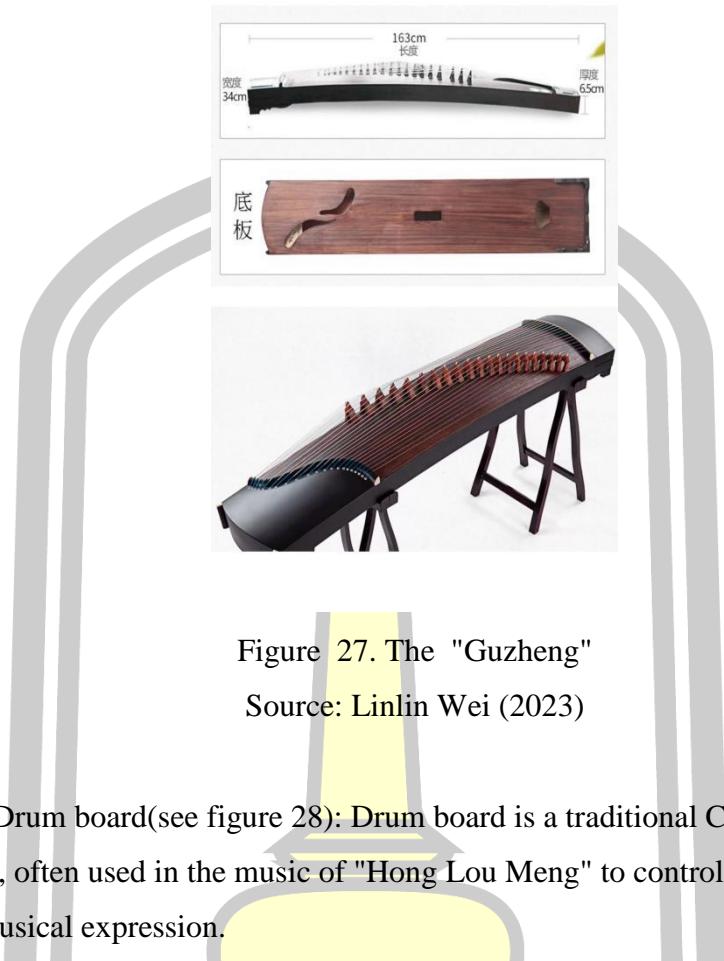


Figure 27. The "Guzheng"

Source: Linlin Wei (2023)

4) Drum board(see figure 28): Drum board is a traditional Chinese percussion instrument, often used in the music of "Hong Lou Meng" to control rhythm and enhance musical expression.

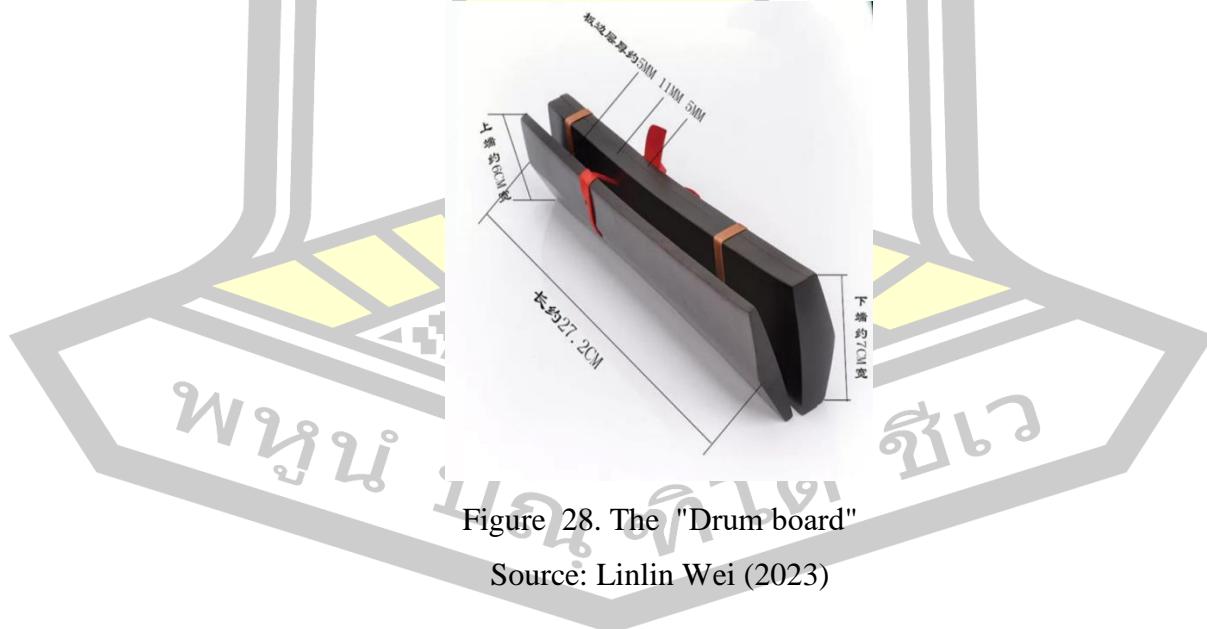


Figure 28. The "Drum board"

Source: Linlin Wei (2023)

2. Er Sao Mai Chu

2.1 Lyrics

Tonal tone is the use of rich and changeable timbre to polish the singing. voice color plays a very important role in the singing of Da Diao Qu Zis. Da Diao Qu Zi subject content is rich and varied, each piece by multiple card combination, often in a song in multiple characters of jump out, the singer according to the lyrics content and the change of characters using different timbre, such as with mellow sweet tone depicting female image, rich strong voice depicting male image, etc.

It is a meaningless function word interspersed in the lyrics according to the development needs of the singing melody. There has no specific meaning, in the lyrics or used to express emotion, or to reflect the style, or foil singing. It includes "ya" "ah" "yi" "er" "nar" ("呀""啊""咦""儿""哪")and so on. The lining cavity can be divided into two kinds, one is the inherent in qupai, reflecting its unique style of the lining for the style lining, such as (Ya Yo). The other is to foil the singing, convey the meaning of the characters. Appearance lining words in Henan Da Diao Qu Zi used widely, such as "two sister-in-law buy hoe" used in the lining has "ah", "yi", "er", "yo", meaning lining words often do not show on the spectrum, when singing, according to the development of melody, lyrics and emotion, " not only can supplement, foil, but also can deepen the content, rich image, sometimes also can play the role of contrast, contrast."

2.2 Music style

After constant temper and thinking, the music is also increasingly rich, melody line more complex, twists and turns, produced a lot of modification embellish method, this for singing processing and artistic performance, provides a broad space of artistic conception and rich artistic technique of expression. In the learning and communication with teacher Hu Yunrong, the inheritor of the Da Diao Qu Zi, the author also deeply realized the beauty of moistening the accent. The so-called "moisten the cavity" is the means to polish the singing style. Wang Qide, a music scholar in the Ming Dynasty, pointed out that "music is in the box and the song, and the color is in the singing". The author believes that the "color" is the meaning of moistening the cavity. The scientific use of moistening skills has a unique artistic effect on interpreting the style of the works, deepening the emotional expression,

enriching the cavity color and improving the recognition of the works. The moistening techniques of the Da Diao Qu Zi mainly include the oral tone, the typical style, the beautifying tone and the emotion of the singing.

Pitch moistening cavity is the use of a variety of decorative voices, such as slip, voice, trill and other embellishment of the melody. Such as "er sao mai chu" 二嫂买锄 in the "ersao while walking to see, yo! Agricultural and sideline products are really sufficient ", at the same time the use of slide, slide and voice, used to make up for the lack of language style, play a role in filling the correct tone, beautify the melody. See examples 1 and 2(see figure 29 and 30) for comparison :

Example1

mai shang yi jian ru yi de wu. er sao zi yi bian zou lai

6

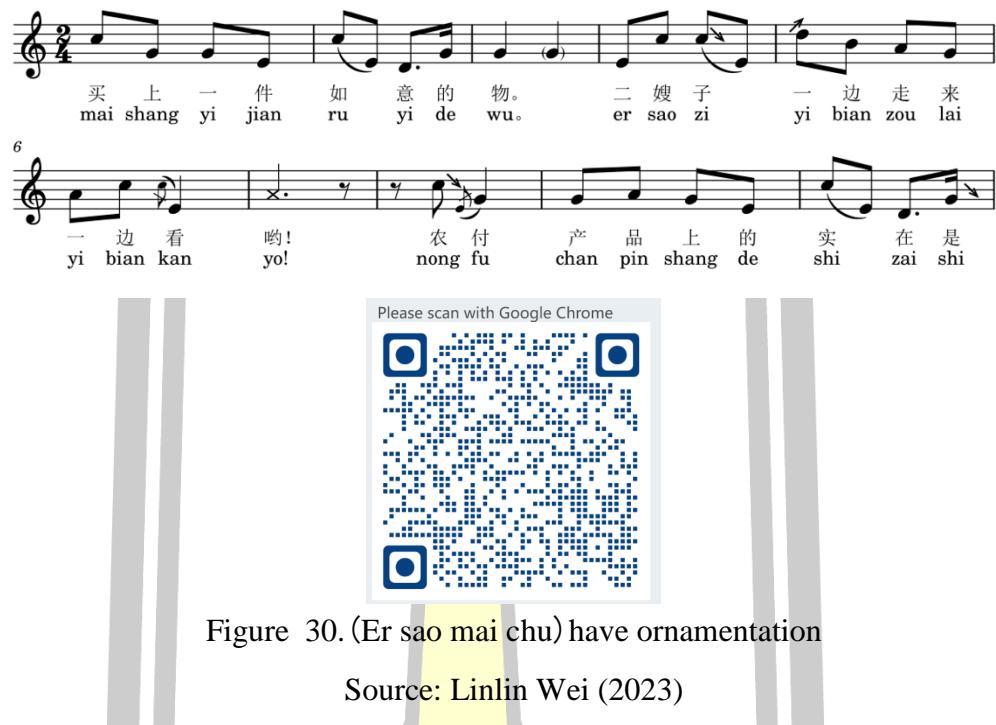
yi bian kan yo! nong fu chan pin shang de zai shi

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ພູນ ບານ ດີ ແລະ ຂົວ

Source: Linlin Wei (2023)

Example 2:



The musical score is in 2/4 time with a treble clef. The lyrics are in Chinese and English. The lyrics are:

买上一件如意的物。二嫂子一边走来
mai shang yi jian ru yi de wu. er sao zi yi bian zou lai
6
一边看哟！农付产品上的是在是
yi bian kan yo! nong fu chan pin shang de zai shi
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A QR code is located in the center of the score, with the text "Please scan with Google Chrome" above it.

Figure 30. (Er sao mai chu) have ornamentation

Source: Linlin Wei (2023)

2.3 Accompaniment instruments



Figure 31. The (Er sao mai chu) accompaniment

Source: Linlin Wei (2023)

The form of one-person standing singing was first initiated by Wang Fugui of Nanyang County rap team. He changed the form of standing by standing singing, and added some body movements. Later, there appeared the form of actors holding

octagonal drum. This kind of standing singing form, in addition to the accompaniment of three-string string music, requires another accompanist to master the rhythm. When Hu Yunrong talked about the standing singing of Da Diao Qu Zis, he said: " When standing singing, singing Da Diao Qu Zis can add some figure movements and expression movements in the opera, which is conducive to better performing the characteristics and images of the characters, and the performance is more natural and generous."The original singing of the performance is very few, the singing is more of the more elegant traditional singing. After moving on the stage, the form was reformed, the content was also innovative, and some modern quzi with life atmosphere were created, so that the performance of Da Diao Qu Zis moves further.

In addition to the conventional three stringed instrument and guzheng, the Quyi accompaniment instruments mentioned in "Er Sao Mai Chu" also include Octagonal Drum and Erhu (see Figure 32 and 33) , showcasing the lively style of the song and contrasting it with the daily life atmosphere of ordinary citizens.



Figure 32. The "Octagonal Drum"

Source: Linlin Wei (2023)



Figure 33. The "Erhu"

Source: Linlin Wei (2023)

3. Qu Zhong Qing

3.1 Lyrics

Guzitou: When I see my brother, I can't help but feel delighted. I've heard for a long time that my elder brother is skilled in playing three strings, and my younger brother knocks on the board.

Drum Tail: Hand in hand, enter the Confucian Temple, play and sing freely, and enjoy carefree life Sing a song called 'High Mountains and Flowing Waters', meet a kindred spirit, and learn from a Confucian brother and fellow countrymen, We should learn from the brotherhood of the Taoyuan brothers and not like Sun Bin or Pang Juan to make friends, Learn to be a true gentleman who keeps his word, and not to be a deceitful and deceitful person, If I lose my benevolence, righteousness, and propriety, I will seek advice more in front of my brother, If there are any mistakes in poetry, songs, and prose, I hope you will not be ashamed to include them, Sing happily without leaving your mouth, pluck and pick the strings without leaving your hands, Appreciating both elegance and vulgarity, accompanied by rhythm, this is what makes the emotions in the song like a golden orchid.

3.2 Music style

The melody has a strong local color, beautiful melody, has a unique artistic personality. The actors often deals with the priorities of the rhythm according to the emotional needs of the singer, forming an all-powerful prelude. But most of the time, some specific content of the paragraphs with it as a prelude in the required atmosphere will always feel not in place, In this case, it is important to use a piece of music that is appropriate to the centerpiece of the passage being sung, so that the singer naturally into the best state of singing. Therefore, when the composer is writing, he deals with many preplays, which makes them a slight change, for example, the prelude to the guzi suite "Qu zhong qing"(曲中情). (see Figure 34) :

Figure 34. The prelude of the guzi suite "Qu zhong qing"

Source: Linlin Wei (2023)

The guzi tou of "qu zhong qing" describes the quiet and beautiful night, waves of the light and heavy "ding dong ding dong" sound, a night pedestrian was attracted by the sound from the distance, hear him infatuated. The section is "yiban yiyan", "banqi yanluo" in such a quiet and empty country road as the background of the story, with a soft melody prelude is just right.

3.3 Accompaniment instruments



Figure 35. The (Qu Zhong Qing") accompaniment

Source: Linlin Wei (2023)

The singing group of Da Diao Qu Zi is mainly folk qu friends, who are mostly entertaining themselves in the music field, so the main singing form is still the traditional form of sitting singing mainly, like "Qu Zhong Qing" accompaniment is only Sanxian and Drum board. (see Figure 35)

When singing, the singer sits upright, since the hand board, other music friends will accompany what Musical Instruments, unaccompanied music friends sit around, meet the need to connect the sing cavity of all the qu friends together to receive the sing cavity. The form of singing determines the choice of the singing place. In the early days, the singers sang in the form of sitting and singing, and the singing places were relatively free. In the city, the singers are mainly concentrated in the guest rooms or courtyards and teahouses; the rural areas are concentrated in the streets, alleys, village head and other densely populated places. Now, whether in cities or in rural areas, they are concentrated in the guest rooms, courtyard, cultural center, cultural activity center, etc., which can not only form a fixed music field, but also convenient for music friends to drink tea and communicate.

CHAPTER VI

The Changes of Da Diao Qu Zi

In this chapter, the literature collection method and the character interview method to summarize the changes, the changes follow us:

1. changes in sing
2. changes in accompaniment
3. changes in stage performance

1. Singing changes of Da Diao Qu Zi

1.1 The work creation is more integrated

In the 20th century, the new works of Da Diao Qu Zi music injected the rich fresh themes, adhering to the "take its essence, remove the dross" principle, on the basis of inheriting traditional qupai organization bold innovation, not only adapt to the aesthetic needs of modern people, and in the innovation still have Da Diao Qu Zi of the original features. Compared with the previous works, the creators pay more attention to the use of qupai music, to avoid the adaptation; the same formula of the traditional Da Diao Qu Zi is universal, but the atmosphere with different emotions, using different prelude to "change by the emotion"; the singing personality of each friend, give enough space, so the new works have new meaning and characteristics.

In the past, the "Guzi prelude" is the same, using the same melody, as follows:





Figure 36. The (Guzi prelude) in the past

Source: Linlin Wei (2023)

In modern creation, uphold the "all the characteristics and tonality of the qupai to remain unchanged", In the case of a qupai of the same name that expresses different emotions, it is important not to apply the inherent melody of the qupai. Such as "xi haha, xiao haha, chumen qu, duo xianhua, duoba santian zhuan huijia(laughing, laughing, go out, hide gossip, hide home three days)" and "gui gongtang, lei fenfen, zun laoye, ting zai xin, wojia yuanwang si haishen (kneeling, tears, master, listen to heart, my family wronged like the sea)" although the two lyrics are the same song qupai (da zaogan), but the content of the emotions is great, two lyrics choose the same melody singing affected the artistic performance, so this paragraph of the same tune is changed to as follows:



Figure 37. Adapted (xi haha...)

Source: Linlin Wei (2023)

The above melody is lively, fast speed, jump into the larger, if forced spectrum in the "kneeling, tears....." The melody of the lyrics in the paragraph is obviously very emotional. Similarly, the "kneeling, tears....." is adapted as :



Figure 38. Adapted (kneeling, tears....)

Source: Linlin Wei (2023)

The lyrics are sung in accordance with the above melody, and the speed is slow. The tone of the Chinese characters and the melody are consistent, that is, in line with the emotional expression of the lyrics, but also consistent with the tone of daily speech. Therefore, the problems existing in traditional Da Diao Qu Zi have been solved and developed in the new works, that is, the phrases and structure of the basic melody of each tune can have their own characteristics, and better show the effect of each piece.

The so-called "Dao Zi" is the sound of the word in singing against the law of the four sounds, the dislocation of the pronunciation and tone value of the word. In traditional Da Diao Qu Zi spread, there are some "word" phenomenon, if don't see the spectrum, many lyrics will because the word error and misunderstanding, such as Mr Zhang shengsan sing (Matou Daiduo) in the (Canhua Zitan) since sigh passage, the song is very precious, but lyrics rhyme some messy, negative content is not enough, melody repeated the audience a monotonous feeling, and the word phenomenon also appear many times, the original spectrum selection is as follows:



残花自叹 (节选)

[码头带垛]

想当初奴是何等花容
xiang dang chu nu shi he deng hua rong

8 月貌
yue mao

17 有那些王孙公子
you na xie wang sun gong zi

25 车马儿频来携手并肩喜笑颜开甜言蜜语
che ma er pin lai xie shou bing jian xi xiao yan kai tian yan mi yu

33 盟山誓海至而金楚馆秦楼风消云散
meng shan shi hai zhi er jin chu guan qin lou feng xiao yun san

39 蝶冷蜂稀柳败花残仔细想来好不伤惨，那一日
die leng feng xi liu bai hua can zi xi xiang lai hao bu shang can, na yi ri

45 遇着一位多情的冤家他劝奴看破烟花及早儿回
yu zhao yi wei duo qing de yuan jia ta quan nu kan po yan hua ji zao er hui

52 (哎)
(ai) 头
tou

63 且莫久留。
qie mo jiu liu.

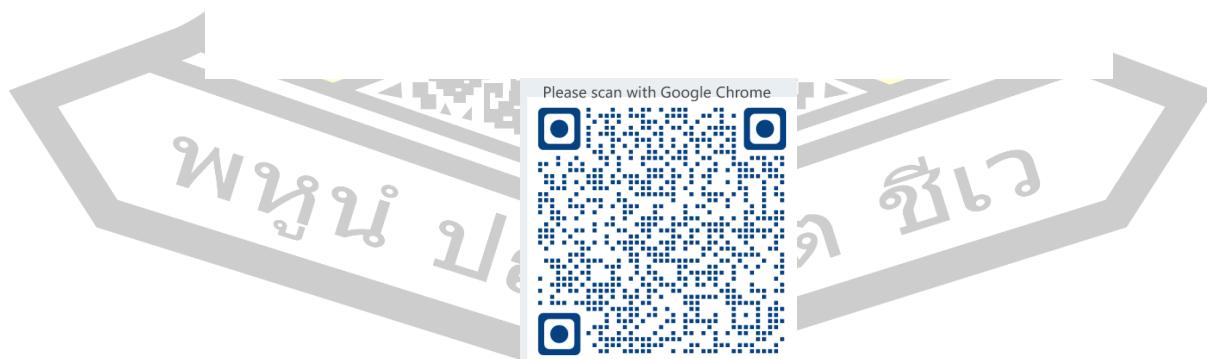


Figure 39. original (Matou Diaduo) in the (Canhua Zitan)

Source: Linlin Wei (2023)

A a composed by a modern composer:

残花自叹 (节选)

[谓调带垛]

想当初俺是何等花容
花容月貌,
有那些王孙
公子车马川流;
喜笑颜开
并肩携手, 甜言蜜语;
盟誓赌咒;
至如今蝶冷蜂稀,
柳败花残, 烟消云散,
孤身自守;

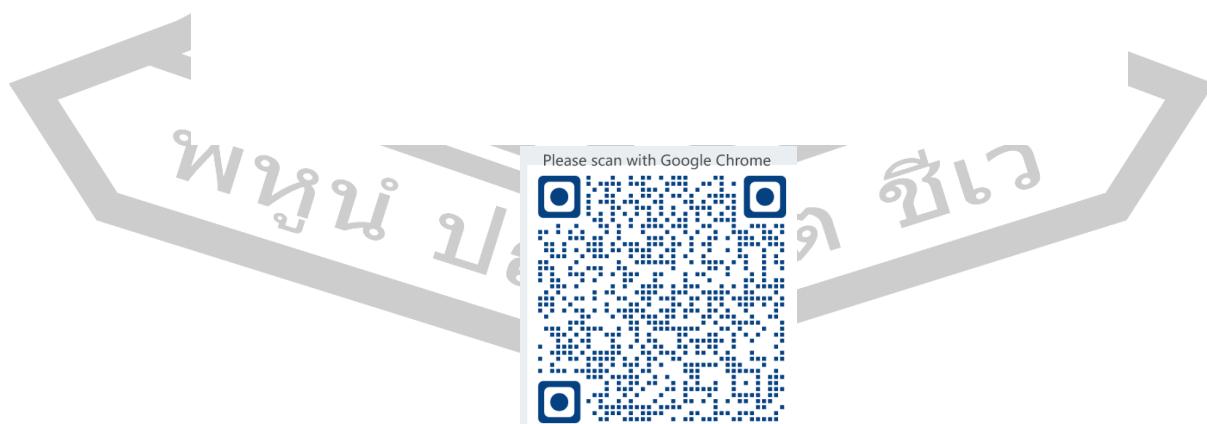


Figure 40. Adapted (Matou Diaduo) in the Canhua Zitan

Source: Linlin Wei (2023)

The lyrics in the music rules are not smooth, The melody repeats "C, F, E" three tones, The melody is slightly thin, And the phenomenon of "Dao Zi" appears frequently, For example: the word "that" of section 21, The pronunciation direction should be to remove the sound, But the actual singing in the pronunciation direction is indeed Yang sound; 29, The pronunciation direction should be to remove the sound, In the actual singing, the pronunciation direction is Yang sound; The "Words" of subsection 31, Due to the direction should be Yang sound, In the actual singing, the pronunciation direction is to remove the sound; The 33 bars of the "mountain", The pronunciation direction should be Yin flat, In the actual singing, the pronunciation direction is to remove the sound, In this way, Can create an appreciation barrier for the audience, In the long term, It will certainly lead to the masses drifting away from the Da Diao Qu Zi.

Compared with the music examples after the compilation, the lyrics and rhymes are unified, and the melody changes are rich, which solves the phenomenon of "inverted characters". So the development of Da Diao Qu Zi should be the priority development, never blindly conformism, there is wrong place should have all the friends participate in correction innovation, of course, this is not follow one's inclinations or unruly reform, should be the ills of traditional music innovation, conform to the development trend of cultural era, close to the contemporary aesthetic, also help to attract and cultivate the later ornamental interest.

The music of Da Diao Qu Zi has been inherited and inherited by generations of Lover of quyi. On the basis of keeping the basic frame unchanged, it has been constantly endowed with new content, and the musical elements of local operas, folk art and folk songs have been widely absorbed into one. In the early days, wang Gengxuan, a famous music friend, went to Anhui, Hubei, Sichuan, Shaanxi and other places to explore and collect opera, folk art, folk songs and other folk music into the singing of the Da Diao Qu Zi, forming an elegant, beautiful and unique "stone bridge major", laying the elegant tone of the Da Diao Qu Zi. In the 1930s, Cao Dongfu also contacted various experts to comprehensively discuss and practice the qu pai, singing, accompaniment and other Da Diao Qu Zi, and standardized and unified the prelude, interval and tail play of qu pai. In addition, he excavated and sorted out a number of

relatively complete plate head songs, such as (Gaoshan Liushui)、(Guizhong Yuan)、(Luo Yuan)、(Da Yan), and successfully improved the art of Da Diao Qu Zi. Contemporary friends, Xu Shouzhong singing major attainments, he is familiar with various areas of local quyi and opera, often in the process of singing to other music and drama music trace will change in the major music, greatly enriched the major music, so major music score also by short before, development to now long.

1.2 The singing is mostly combined with scientific singing methods, and the pronunciation of the lyrics is more standardized and scientific

Past Da Diao in the rhyme and lyrics are completely dialect, and local dialect is difficult to understand, pronunciation is localization, vernacular flavor is very rich, so the spread of Da Diao Qu Zi is very narrow, appreciate the scope of the locals, now, in the Da Diao Qu Zi innovation and protection, joined a lot of professional scholars, in Henan Nanyang made a lot of efforts, for example, in October 2009, Henan province department of education approved to establish Nanyang normal university provincial characteristic discipline "drama". The construction goal of "Drama" is to protect and carry forward the excellent traditional culture of Central Plains, Serve the construction of the Central Plains Economic Zone, Guided by the demand of the talent market, Fully dig up the local regional cultural advantages such as Han opera, opera, quyi and folk songs, Focus on promoting the transformation of superior scientific research to teaching results, Forming a theme characteristic curriculum system with the traditional culture of the Central Plains as the plate; After 2009, Nanyang Normal University has also applied for the Ministry of Culture, "The Central Plains Quyi Research Base", "The Intangible Culture Research Base of Henan Province", "The Key Research Base of Humanities and Social Sciences in Henan Province", "The Cultural Industry Research Base of Henan Province" and other research platforms, Actively carry out the innovation of central Plains cultural inheritance and teaching reform, Insist on introducing scientific research results and excellent local characteristic culture into university classrooms, Using the teaching to rescue the intangible cultural heritage, Fruitful results have been achieved. Open Da Diao Qu Zi into a professional discipline, joined a lot of professional teachers to teach singing, from the basic theory, voice, after the Da Diao Qu Zi clearly appeared singing more

singing cavity, high more stable, more use of scientific high voice skills, as a result, the more outsiders began to learn Henan dialect, the original Da Diao Qu Zi vernacular flavor is gradually masked.



Figure 41. The Queen of the Da Diao Qu Zi- -Hu Yunrong led the folk artists into the colleges and universities

Source: Linlin Wei (2023)



Figure 42. Ji Yuxiang, a teacher from Nanyang Normal University, taught the use of star anise drum

Source: Nanyang Normal University (2021)

1.3 Changes in singing form, female singers on the stage of history

1.3.1 Before the Republic of China

1.3.1.1 Female audience in the Da Diao Qu Zi event

In history, the traditional Da Diao Qu Zi is a kind of rap music for the purpose of self entertainment. Those Da Diao Qu Zi singers for the purpose of self entertainment are the "middle class" who do not have to solve the problem of food and clothing. The author in the investigation of a song friend said: the big tune in the past generally sing in the "guest house" and "name". Among them, "guest house" refers to the Da Diao Qu Zi in the countryside of the landlord's home, and "font name" refers to the Da Diao Qu Zi in the home of the rich businessman. This sentence shows that in the past, the major participants of Da Diao Qu Zi were mostly landlords and rich businessmen, and these leisurely class sentences also indicate the traditional performance place of Da Diao Qu Zi. "Performance occasions provide a research background for reflecting the external behavior of the social sex, and musical performance thus becomes a metaphorical expression of gender relations". Therefore, we can observe the different behaviors of men and women in the performance venues of Da Diao Qu Zi so as to understand the meaning of social gender. Da Diao Qu Zi are performed mainly in the homes of landlords and rich merchants, who are lovers of Da Diao Qu Zi or one of the singers. In such occasions, Da Diao Qu Zi can not only play the role of entertainment, but also achieve the purpose of entertaining people in a small scope. Landowners or wealthy businessmen's families can watch the female families. The traditional major singers are men, and women can only appear as bystanders in the scene. Because of these female families present male singers to maintain the "closed eyes sitting, shrug the top" posture to show their good cultivation.

Before the Republic of China, women were not allowed to participate in the singing of Da Diao Qu Zi, and could only appear in the singing of Da Diao Qu Zi as the audience. The social root of this situation lies in the norms of women's behavior in China's long feudal patriarchal society, which was in essence the suppression of women's human nature.

Although the advance of the Republic of China was the end of the feudal society, the concept of the supremacy of male power was still deeply rooted. In such a society, men use their supreme right to speak to strictly regulate women's behavior.

Under the social and cultural norms of the patriarchal center, it is natural that women cannot enjoy the fun of participating in singing and cannot communicate with men equally.

1.3.1.2 The female image in the Da Diao Qu Zi work is tragic

Destiny and imprisonment of human nature "small widow grave", "small widow advised grave" two songs plot almost similar, is a little widow in the tomb-sweeping day to give husband grave, cry pain heartbroken, her sister-in-law to exhortation, little widow to sister-in-law cried after her husband died difficulties: "you second brother alive the housework, the family is not hungry by the cold. Until now a family business all lost, the pot has not been under the rice, winter also wear summer clothes children say hungry. I see in the eyes of the pain in the heart like ten thousand steel knife to pick my heart." Her sister-in-law was also a widow, and she recalled the hardships of her husband after he died, and persuaded the little widow. When the little widow expressed the idea of remarriage to her sister-in-law, the sister-in-law thought that she "backbone ditch back eggplant external heart", and expressed strong opposition to the idea of remarriage. Finally, the two sisters-in-law returned home together.

These two songs depict the tragic life of two widows after the death of their husbands, showing that women in the feudal society are the appendages of men, the fate of women can not be grasped by themselves, they must rely on men to live, once lost this dependence will inevitably fall into a sad situation. At the same time, these two songs promoted the feudal thought of women "go to die" through the mouth of "sister-in-law", while the young widow expressed the idea of remarriage by the sister-in-law as "external". "Flower second sister swim shed" tells the story of do not listen to the mother's advice of the girl flower second sister dressed up to the empress temple to burn incense, finally by the scoundrel flirt risk by the unfortunate story. The song did not condemn the shameless person, but the fault on the nature of the lively flower second sister, the final whole song to flower second sister promised to never go to the meeting. In the feudal society, it was illegal for women's activities to be limited to the public appearance of women. In addition, there are many songs about women's thoughts and emotional life, which either show "thinking feelings" such as

"Four Seasons", "Thinking", or women's self-pity and sigh for the unfortunate fate, such as "sigh", which are sad and depressed.

1.3.2 The Republic of China period

1.3.2.1 Female in Da Diao Qu Zi activities began to become a singer

Before and after the Republic of China, a series of major historical events, such as the introduction of western democratic thought, the Revolution of 1911 and the May 4th Movement, had a great influence on all aspects of the traditional Chinese society. During the Revolution of 1911, advocating equality between men and women, legal marriage and the May 4th New Culture Movement advocated "individual liberation, individual freedom and development", which was a powerful criticism of China's deep-rooted patriarchal society for thousands of years, and awakened the deeply suffering Chinese women.

A small number of female singers also began to appear in Da Diao Qu Zi during this period. During the interview with Feng Linying, a folk artist of major, the author learned that the late queen Zhang Xinfang (1927-2006) sang major very well, and they should learn to sing major in the Republic of China. The appearance of female Lover of quyi in Da Diao Qu Zi breaks the tradition that women can not participate in the singing activities of Da Diao Qu Zi, which is the expression of the social and cultural change of advocating equality between men and women in Da Diao Qu Zi at that time.

1.3.2.2 Female image in the major song repertoire the pursuit of marriage freedom and personality liberation

"Li Huozi divorce" is one of the few traditional works of the author and the author of the date of creation. The creator is Wan Daotong of Runan during the Republic of China. This work tells the story of the young and beautiful Sun Yulian, who was ordered by her parents and matchmakers, and married to a big sarcoma of seven or eight kilograms on her neck. Although her married life was rich, her husband's extraordinary ugliness made her fall into extreme pain. Sun Yulian tried to change the status quo after a relative who understand the law persuaded, to the magistrate yamen to complain and get the magistrate sympathy, finally decided to divorce.

Sun Yulian, the female image —— in The divorce, what she pursues is not only the wealth of material life, more important is the satisfaction of spiritual life. When the reality makes her fall into deep pain, she can change the status quo through personal efforts, have the courage to break the shackles of the old feudal concept of "one to one", pursue the freedom of marriage, and strive to create their own happy life, reflecting the awakening of women's humanity in the Republic of China.

The human awakening shown by the female image of Sun Yulian is closely related to the social and cultural background at that time. The song clearly mentioned that "Sun Yat-sen advocates equality between men and women and freedom of marriage". The Da Diao Qu Zi "Li Hozi divorce" has the characteristics of The Times and progressive significance, as well as the language of the play, the character of the distinctive make it flourish for a long time.

"Little Second Sister Dream" is another popular song in Da Diao Qu Zi. Describes a 20 years old has not been out of the young sister blame parents delayed their marriage, hoping to marry a good husband as soon as possible. When the drum, little second sister drowsy, she had a dream, dream niang will she betrothed a good family, also prepared rich dowry for her, in-laws's family carrying colorful sedan to marry her, when her with the groom both into the curtain, qiaoqiao ring more gong woke the little second sister, this is just a dream, wake up little second sister only feel lost and chagrin.

This song although the little second sister's marriage is still according to listen to the life of the parents, the song once to the mouth of the little second sister explained: " my mother she and I calculate a gua, she counted an thirty-two years old to get out of the cabinet."But the focus of the repertoire is not to reveal the bondage of feudal marriage, but emphatically depicts a bosom, to the cabinet girl little second sister image, light, humorous language make outgoing, lively, intelligent little second sister image vividly presented in front of the audience, let a person feel the repertoire humorous style.

1.3.3 After the founding of new China

1.3.3.1 Female professional Da Diao Qu Zi actor in Da Diao Qu Zi activities

Traditional Da Diao Qu Zi is for the purpose of self-entertainment. As the main control group of Da Diao Qu Zi, the landlords and rich businessmen, who are not only the singers of Da Diao Qu Zi, but also the appreciation of Da Diao Qu Zi. They sing big tunes in their courtyards or guest rooms as a form of leisure, rather than making a living. After the founding of new China, in order to publicize the party's principles and policies to praise the emergence of the society under the leadership of the new, new state-owned folk artistic performance teams were set up. Due to the wide influence of Da Diao Qu Zi and vulgar minor tunes in Henan folk, many literary teams mainly perform Da Diao Qu Zi, and Da Diao Qu Zi began to become professional. A large number of professional female actors quickly emerged, becoming a striking new atmosphere of Da Diao Qu Zi in the new era.

After the founding of the People's Republic of China, the professional development of Da Diao Qu Zi was very rapid. Especially in 1956, MAO Zedong put forward the literary and art policy of "letting a hundred flowers bloom and a hundred schools of thought contend", which attracted the importance to the development and protection of traditional folk literature and art. After the establishment of Henan Quyi Troupe in the 1950s, Zheng Yaoting from Nanyang City, Zhao Dianchen from Xinye County, Ma Qingpu from Deng County and other famous Da Diao Qu Zi were invited to teach teachers to teach the performance skills of singing Da Diao Qu Zi. In 1959, Nanyang County and Nanyang City quyi team was established, in the same year, in Nanyang City and Nanyang County opera schools to recruit a large number of quyi students. In the second year, these students were assigned to Nanyang City and Nanyang County Quyi team, on the professional quyi performance career.

From the courtyard, the guest room, the field to the theater, it is an earth-shaking change of the traditional Da Diao Qu Zi of self-entertainment function. With the professionalization process of Da Diao Qu Zi, another phenomenon that has attracted much attention is the emergence of a large number of Da Diao Qu Zi actresses. In the 1950s and 1960s, a large proportion of professional actresses in Da Diao Qu Zi. This phenomenon made the Da Diao Qu Zi, which is traditionally dominated by men, quickly reversed to the situation that "women occupy half the sky". In the final analysis, this situation should be attributed to the changes of The Times background and the great changes of social culture. After the founding of new

China under the leadership of the Communist Party of China, the social gender pattern of China underwent great changes. Men are no longer the masters of the society. Women also participate in political decision-making and the construction of a socialist country, and women can justly go out of the house and enter the society.

1.3.3.2 Female image in the Da Diao Qu Zi repertoire heroine, the master of the socialist country

After the founding of the People's Republic of China, in order to show the new theme of The Times, a number of new created songs emerged in Da Diao Qu Zi, and the female images in these songs were presented to the audience in an unprecedented face. First of all, the female image in the Da Diao Qu Zi of this period is the heroine who gave her precious life for the establishment of the new China. Such songs, such as "Sister Jiang" and "Liu Hulan", are a complete subversion of the view of women in China's long feudal society. Women have become the center of praise, they are noble, brave and resolute, for the heart of the lofty ideals to fight to the death, even at the cost of precious lives, their deeds are admirable, their image is lofty and great.

Secondly, the female image in the Da Diao Qu Zi in this period is the master of the socialist construction. For example, zhao Chune, composed in the 1980s, tells the story of zhao Chune, a female model worker. Zhao Chun'e (1935-1982) is an ordinary worker of a coal plant in Luoyang, Henan province. She has made extraordinary deeds in an ordinary post. As she guarded the coal pile at the station, she picked up the scattered broken coal slightly. She rushed to do the dirty work. In the end, Zhao died from overwork and died in 1982. The female image of Zhao Chun'e has raised the gender role of Chinese women in China to a society to an unprecedented height. Not only do women no longer become the accessories of men, but also the participants of national construction and the masters of fate.

1.3.4 Current status quo

After the 1980s, due to various complicated reasons, traditional arts such as Chinese quyi fell into a low ebb, and Da Diao Qu Zi were no exception.

Nowadays, Da Diao Qu Zi are still preserved in the amateur life of some people in southern Henan province, while the professional performance team of Da

Diao Qu Zi has shrunk to the support of individual actors, most of whom have changed their careers and gave up their artistic career.

Now it seems to be the cycle of history, and the Da Diao Qu Zi has returned to the people's amateur leisure life from professionalism, and the performance place has also withdrawn from the stage and walked back to the people's courtyard. Traditionally, the amateur singers of Da Diao Qu Zi are called "song friends". Nowadays, quite a part of "qu friends" have dual identities. They used to be professional actors in Da Diao Qu Zi, but after they quit their acting career, they joined the amateur activities of Da Diao Qu Zi and became "qu friends". In this part of the dual identity of Da Diao Qu Zi singers, a considerable part are professional female actors of Da Diao Qu Zi cultivated after the founding of new China. The author has intermittently tracked the activities of amateur major music in southern Henan and found that most of these activities were carried out in the home of Lover of quyi, often three or five friends gathered together at a Da Diao Qu Zi at a fixed time every week.

At this time, we enthusiastically perform, singing tired to stop while drinking tea while talking about the anecdotes in the big tune "circle", we are happy, insist on every week. In addition, the opera room of Nanyang city veteran cadre activity center is also an important place for the amateur activities of the Da Diao Qu Zi music here is also in the weekly fixed time on time activities, because the activity room area is larger, the number of participants is more, generally more than 10 people. In the investigation, the author found that female Lover of quyi were very rare in these amateur major music activities. After inquiry, it turned out that these female Lover of quyi only arrived on special occasions, such as: special invitation of qu friends, birthday dinner, festival parties and so on. The author also found that even if there are female singers participating in these amateur activities of Da Diao Qu Zi, all the singers who play the accompaniment are male, while the female fans only participate in the singing. These female Lover of quyi were all professional Da Diao Qu Zi actors in the 1950s and 1960s, and the purpose of the training was to make them become "shoulder to shoulder" actors to both sing and accompany.

From the above analysis, we can see that a series of changes have taken place in female behavior and female image in different Da Diao Qu Zi.

From the women who can only be the audience in the former Da Diao Qu Zi activities of the Republic of China, to the female tune friends who participated in singing in the Republic of China, to the emergence of a large number of female Da Diao Qu Zi professional actors after the founding of new China, women have gradually become the "half of the sky" of Da Diao Qu Zi. Corresponding to the changes of female behavior in the Da Diao Qu Zi activities, the female images in the Da Diao Qu Zi works also present different faces in different periods. Before the republic of China the tune of the female image for the tragic fate and imprisonment of human nature, to the period of the republic of China to the pursuit of freedom of marriage and the personality liberation of female image, to the founding of new China, the tune of women become the heroine and masters of the socialist country, women grow step by step as the master of their own fate.

2. Changes in the accompaniment

2.1 early unaccompanied

The singer holds the board, and the board controls the rhythm of the song and leads the accompaniment instrument. Each plate is different, the continuous sing without gap, the cavity strictly depends on the guidance of the board. In the Yuan and Ming dynasties, orpella refers to another way of singing different from drama. Drama sings in the form of drama, southern opera and so on, with trades or roles. On stage performance facing the audience, both watching and listening to singing, requiring loud voice, loud instruments such as gongs and drums. Orpella has literati singing, folk rap and other forms, generally a person sing to the end, a small amount of white. The cappella scene is small and the vocal cavity is exquisite, and the accompaniment instrument should not be too loud and miscellaneous. Charpella is the communication and emotional resonance between bosom friends through the mouth and ears.(2023,Hu yunrong interview)



Figure 43. Early without instrumental accompaniment

Source: BaoFeng art center

The Da Diao Qu Zi is also named "Qingyin", which is typical of the Ming dynasty literati singing method. Wei Liangfu, the inventor of Kunqu Opera, is also an oratorialist. His requirements for singing are: "Charnorialist, the saying is called" cold bench ", not the power of gongs and drums, but the quiet and elegant. It is specialized in grinding the tone, regardless of the plate eye, and has the special motherboard eye without examining the tone, the two diseases are general. But the cavity and plate two workers, is superior. To the same as red face, throat dew tendons, shaking his head and swinging feet, stand up not often, this from the customs, although not with the song of the work, but can become this, for good."(2023, Feng heshui interview)

This way of orpella is not suitable for common music, so it can be speculated that the early Da Diao music was mainly elegant music, and the common music was probably added after the popularity in the late Qing Dynasty. After the Da Diao Qu Zi enters Nanyang, the teahouse is the singing venue, and new content will be added according to the needs of the teahouse guests. A large number of popular songs were produced in the late Qing Dynasty and the Republic of China and have the local characteristics of Nanyang. They are integrated into the local area and close to the people, and stick to the fundamental and change due to the time, which may be a feature of it as a popular song.

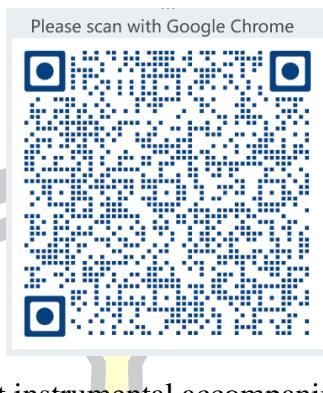


Figure 44. Abundant instrumental accompaniment (Ruqun Fengbo)

Source: <https://tv.sohu.com/>

2.2 The later stage of instrumental music is more abundant

In the traditional form of performance, the early Da Diao Qu Zi was basically accompanied by the small band of three to five or more people holding the ethnic instruments such as Sanxian, guzheng, pipa, erhu, Ruan, and Yueqin, and the singers sang on the hand plate. Singing "singer" (singer), "play" (accompaniment), "listener" (audience) sitting together, "singer" with solo, duet or singing (round) singing form, meet need to tune qupai, "singer", "listen" and "play" sing and, have "alone le le than the le le" fun. Before the performance of traditional Da Diao Qu Zi, one or two "plate head song" to stabilize the strings, now often played in the Da Diao Qu Zi field, "Mountain and flowing water", "Flying", "rescue", "chirp", "peace", "spring", "grape" and other dozens of songs. Nowadays, most of the Da Diao Qu Zi mainly based on stage performance are performed by one or two people standing with octagonal drum, while the accompaniment is on the basis of the traditional Da Diao Qu Zi, the music, dulcimer, cello and other instruments are added to the accompaniment to enrich the stage performance.(2023, Feng heshui interview)

2.3 Nowadays, the accompaniment is mostly played as independent instruments

The performance of early Da Diao Qu Zi integrated "singing music", string music accompaniment, literature is equal to one, focusing on "singing", with a small amount of white words. Typically, it pursued to express a certain feeling or will through "singing" of "according to the words". Therefore, the "singing" of Da Diao Qu Zi plays an important role in its performance, and the accompaniment of Da Diao Qu Zi singing and "green leaf" is inseparable, which also has an indispensable

position in the performance of Da Diao Qu Zi. It can not only foil the singing, but also can foil the emotions expressed in the singing section, rendering the mood, is an important part of the quyi performance. In addition to the accompaniment function, the accompaniment of the Da Diao Qu Zi is often played as an independent instrumental music, with independent aesthetic function and significance.

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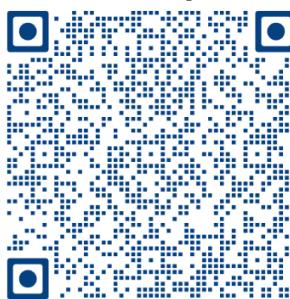


Figure 45. The Erhu Solo Henan Bantouqu (Da Qi Ban)

Source: <https://tv.cctv.com/>

3. Changes in the Stage performance

3.1 Innovation in stage performance forms

As a traditional folk art form with a history of hundreds of years, Henan Da Diao Qu Zi has developed to today, and its performance form not only adheres to some traditions, but also carries out many innovations. In the process of collecting the wind, the author also clearly felt the two unique forms of performance. One is the traditional form of performance that the folk artists still adhere to today. Before liberation, there were no professional artists in Da Diao Qu Zi, and the singers were mostly small urban vendors, craftsmen and their freelancers, but there were also some rich children and literati. These Lover of quyi often gather in teahouses and guest room courtyards to play and sing. This form of performance mainly exists in the entertainment between Lover of quyi. Its characteristics are mainly in the traditional form of sitting and singing, the singer and the accompanist sit together, generally by the singer holding the sandalwood board, master the rhythm and speed, the music prelude stopped, the singer to hand sandalwood board, respectfully to the audience and musicians present a circle, to show politeness. After all said hello, and then gently hit the board to say "ugly", and then from the door into the singing, singing to pull the

shoulder, sit, dignified, said eyes do not squint, noble character. The reason for this is mainly because in the old days, usually singing in the living room, the women of the dignitaries gathered in the hall to listen to the curtain. The singer sat with his eyes to avoid the suspicion of "melon field and plum". Now, the old artists sing together, still retain this traditional form of sitting singing performance. The other is the new form of performance presented on the modern stage. After the founding of new China, there were many new developments in Da Diao Qu Zi, especially the bold innovation in the form of performance. One is that the performers from the past only male actors to men and women can perform on stage. Henan province quyi was formally established in 1959, has hired Nanyang Zheng Yaoting, xinye zhao dianchen (late), deng Xi'an Ma Qing Benedict (late) as the teacher, teach singing tune and teach three playing skills, which makes the first generation of Da Diao Qu Zi actress, such as now 70-year-old tune queen Hu Rongrong appeared on quyi stage, welcomed by the audience and high praise. Second, the singer on the stage from sitting singing, changed to standing singing, and joined a lot of performance components. Wang Fugui of Nanyang County sang for the first time on the stage in the first national quyi performance after liberation, and boldly performed the action. This bold reform and innovation was praised by the audience. Third, in the accompaniment instruments, they mainly used Sanxian to sing with the cloud board. Now, people add many new Musical Instruments, such as pipa, guzheng, erhu, Yueqin, ear hum (soft bow Jinghu), qu hu, star anise drum, dongxiao and so on. Old artists in Da Diao Qu Zi can play a variety of instruments, most of them play and sing by themselves, highly skilled and play freely. With the diversification of stage performance forms and the bold innovation of the actors, Henan Da Diao Qu Zi has been loved by more and more audiences.(2023, Feng heshui interview)

The stage set is richer: no matter what kind of stage art, the performance of the actors, the plot direction and the drama theme are the biggest attractions. Through the ages, actors mainly take the body, voice, and emotion as the materials, tools and basic support of artistic creation. Their performance focuses on the life individual, and the performance focuses to develop the potential of the actors to the extreme. As stage technology permeates more and more commonly into stage art, actors have also

gained unprecedented "liberation". Sound depends on the amplification equipment, all kinds of stage have the scene layout, "play is not enough, the scene to gather together".

Stage dress more gorgeous: now the Da Diao Qu Zi in the performance of clothing more gorgeous, women in cheongsam, dress, men wear in the Chinese collar with the Chinese traditional elements, with early in the teahouse or the field form a huge difference, also give the audience with the visual enjoyment.

3.2 Diversified ways of stage transmission of Da Diao Qu Zi

3.2.1 From the early word of mouth to the folk customs gathering place- - The Majie Shuhui

Majie Shuhui, also known as "13 Majie Shuhui", is a grand gathering of national folk art artists. It is held on the 13th day of the first lunar month in Ma Street Village, 10 miles outside the south of Baofeng city. During this period, there were thousands of quyi artists from more than 100 counties (cities) in Henan, Henan, Hebei, Anhui, Hubei, Sichuan, Jiangsu, Shaanxi, Gansu, Beijing, Tianjin and other 17 provinces (cities), negative drums and piano, gathered in Ma Street. According to the preliminary survey, there are more than 40 kinds of quyi, with thousands of books. For example, if you put the book compared to a big ship, the songs and bibliography are like the goods loaded on the ship, which have been carried out in the long river of history for hundreds of years, thousands of years, never sinking, leaving precious wealth to today's people. They are professional, there are amateurs, there are over seventy old artists, there are only five or six years old quyi seedlings, there are young and beautiful actresses, there are blind or disabled artists, such as Nanyang rap group professional folk artists and folk artists Zhang Liu long teacher will go to the book to sing in high tune. Regardless of wind and rain, freezing, together, in groups, driving a motorcycle, riding three wheels, some walk, with rain and snow, on the mud, in one direction, came to the horse street village of fire, a wheat field, on the mountain, on the side of the road, on the beach, under the array, stall, play board, pull strings, to day, to stage, bright art, fun, sell books, friends. The Da Diao Qu Zi in the display, often appear in the book meeting singing Da Diao Qu Zi have (Xiaoguafu Shangfen)、(Lihuozi Lihun) 、 (Baishezhuan) 、 (Wangpo Maji) 、 (Siji Xiangsi) 、 (Huanglidiao) 、 (Youchun) 、 (Manjianghong), empty field, immediately became a

wide stage, only hear the long flow silk, Da Diao Qu Zi of verve. In addition, Da Diao Qu Zi often had the custom of "singing hall meeting" in the past. That is, for the rich people to meet the festival or their own entertainment, the horse street book in the Da Diao Qu Zi artists please to the home to sing, called "singing hall". When the artist of a Da Diao Qu Zi comes home, the host must be hospitality without neglect. Often put them to the hall or sitting room, on the square table and make tea smoke, and then began to sing tune, "singing hall" to pay special attention to instrument, dressed neatly, closed eyes sitting, not slanting around, singing songs to elegant, taboo appear "turbidity" word, at the end of the singing, host for banquet.



Figure 46. Majie Shuhui

Source: Linlin Wei (2023)

ພអុនំ បណ្តុះទី ខេវ



Figure 47. The performers are everywhere in the Majie Shuhui

Source: Linlin Wei (2023)



Figure 48. Performers and audiences are seen everywhere in the Majie Shuhui

Source: Linlin Wei (2023)



Figure 49. The performers of the Majie Shuhui in the snow

Source: Linlin Wei (2024)



Figure 50. The performers of the Majie Shuhui in the snow

Source: Linlin Wei (2024)

Majie Shuhui has important historical and cultural value, academic research value and social function value, and is also a precious folk cultural heritage in China. The history of the Shuhui association is a "living fossil", which can also be said to be a history of the excellent folk culture and folk customs inheritance of the Chinese nation. Through the book, we can not only understand the regional political, economic and cultural conditions, evolution and local folk customs and customs, but also provide detailed first-hand information for revealing the development law, foundation, soil and growth process of Chinese folk art. The academic research value of Ma jie Book Club also lies in that it is the space of folk culture research and the carrier of custom culture. It is a typical folk custom phenomenon and a picture scroll of rural social customs, and has the characteristics of nationality, collective nature, variability, inheritance and mystery. At the same time, there are also government officials, party and government leaders and scholars at home and abroad to come to visit, investigate, research, and the news media will also come here to report. Its grand scene can be called the wonder of folk art, which has lasted for more than 700 years. A gathering of folk art artists for hundreds of years, whether in the war, famine or "Cultural Revolution", attracting thousands of artists all over the country. It is really amazing and fascinating. The annual Horse Street Book Fair provides a place for artists from all over the country to observe and exchange their skills, which helps artists exchange their feelings and skills. Here, regardless of officials and people, regardless of class, poor, cheap, rich, regardless of what position and industry, we can express their feelings through the Da Diao Qu Zi, exchange their ideas with each other, the concept of a harmonious society here has the most intuitive display. The artists of Da Diao Qu Zi sing and perform at the meeting, and transfer the folk beliefs and ideas to the hearts of the common people, so as to achieve the purpose of educating people. Moreover, it is precisely because of the cultural space of Ma jie Book that not only enables the artists of Da Diao Qu Zi, but also enables the songs of Da Diao Qu Zi to be inherited. Because Da Diao Qu Zi singing content and style to close to life, reality, the masses, in the annual horse street book it will get the love and support of the masses, also bring horse street book popularity and heat, so horse street book will provide stage for Da Diao Qu Zi, Da Diao Qu Zi also for horse street books will bring popularity and heat, they complement each other, hand in hand.

3.2.2 Expand the new network stage — network multimedia

After the spread of Da Diao Qu Zi entered modern times, the rise of new technology media greatly promoted the spread of quyi. As the communication scientist McLuhan said, "The medium is an extension of the human body."Without leaving home, lovers can watch Da Diao Qu Zi through TV broadcasts, folk art programs and the Internet, giving people convenience and great audio-visual impact and expanding their vision. The emergence of the Internet and multimedia has played a subtle role in revitalizing the Da Diao Qu Zi, spreading the culture of Da Diao Qu Zi and developing the artistic taste of Da Diao Qu Zi, and also has important practical significance and broad prospects.

Promoting the communication among qu friends: The Internet, as a symbol of The Times, has become the main carrier to realize the "global village". At the same time, the Internet has become a new generation of media with its "large capacity, fast speed, convenient search, replication and storage, spatial space, interactivity, multimedia compatibility, hypertext links and so on". The characteristics of the interactivity, equality, freedom and entertainment participation of the Internet enable the Internet fans to personally participate in it and enjoy the fun brought by the network quyi. For example, wechat generated by the Internet can provide communication services at any time. It supports the network to quickly send free voice messages, videos, pictures and text, and at the same time, it can also use sharing streaming content and other functions to support multiple media chat. It makes people who do not know each other gather together, building a bridge of friendship between people with like-minded interests, so that some people from the beginning of the interest to understand, pay attention to the initiative, to finally deeply love the big tune, arouses people's enthusiasm and spontaneous enthusiasm. In addition, WeChat group often share classic singing or friends will sing sing upload, for everyone to learn from each other, some encouragement, some advice, some advice, some play three play together techniques in WeChat group can not only make friends master more Da Diao Qu Zi knowledge, can also strengthen the feelings between friends, highlights the network of new media heritage and promote, now WeChat has become a Da Diao Qu Zi of folk inheritance, to help people, expand the Da Diao Qu Zi singing and inheritance space.

Track data preservation: one of the biggest charm is its huge information capacity, people through the network to obtain rich knowledge, lovers can easily learn on the network about Da Diao Qu Zi all knowledge, such as origin, development, singing repertoire category, music, tunes, accompaniment required information. For example, in the China Quyi Network, it covers the columns of famous artists, repertoire accompaniment, singing music, lyrics, quyi literature, etc., the classic singing and innovative songs can be saved in the form of dynamic pictures for everyone to enjoy and watch, greatly mobilizing and improving the popularity of Da Diao Qu Zi.



Figure 51. Quyi network communication platform

Source: Linlin Wei (2023)

Convenient teaching: a large number of opera materials on the Internet can enable beginners to have a deep understanding of the background knowledge of rich Da Diao Qu Zi. At the same time, rich picture files and audio-visual data can provide

audio-visual teaching instructions, which provide the possibility of review at any time. The articles published in the Da Diao Qu Zi forum can provide theoretical exploration for researchers and lovers, so that the Da Diao Qu Zi learners can freely communicate the problems and difficulties in learning, so as to learn better and faster. Chatting with your friends at the conference, when asked how they all learned Da Diao Qu Zi,

Pingdingshan Feng Lin Ying said: "is the Da Diao Qu Zi through the Internet download to the mobile phone, just learn at home, to imitate the teacher's singing, in addition to eat sleep with granddaughter, is repeatedly to listen to tune melody, words also back, such as friends party, follow the accompaniment sing sing try, sing to listen to the teacher and the old artist guidance and comments, go home to practice again."It can be seen that the preservation of repertoire data plays an important role in learning and dissemination.(2022, Feng linying,interview)

Show the style of Da Diao Qu Zi: through the multimedia TV broadcast program, let people feel the beauty of Da Diao Qu Zi in the familiar songs. The "New Pear Garden" column has always been the top three programs of Nanyang TV station, which is deeply loved and sought after by the majority of Nanyang opera fans. In the past ten years, it has been a small world for Nanyang people who love opera, and also played a positive role in the development and inheritance of Nanyang opera. In order to adapt to the development of The Times, and people to the pursuit of art, "new pear" program discussion seminar held on February 22,2017 in Nanyang, Nanyang city, county, district opera head, collusion Nanyang opera development, for Nanyang Da Diao Qu Zi, sanxian book, quju inheritance, the revitalization of the ideas. the director of the program, said, " I hope such a program in the hands of our generation of TV people will continue to develop, continue to get the recognition of the audience, and contribute to the inheritance and development of our opera. I also believe that our opera will be better tomorrow!"The column provides a platform for the public, through the excellent contestants to show their own style, but also show the style of Da Diao Qu Zi and other folk opera, so that more people to understand and pay attention to the charm of Da Diao Qu Zi!(2023, interview)

On October 29,2016, Shanghai Opera Radio and 18 other radio stations held the quyi performance of "Jiuzhou Hundred Opera —— National Quyi Grand", which was successfully staged in Shanghai Lanxin Grand Theater. 18 kinds of quyi from all

over the country were displayed and composed a beautiful quyi movement. Among them, the Da Diao Qu Zi "Little Second Sister Dream" selected by Zhengzhou People's Radio Station was sung by the 71-year-old Da Diao Qu Zi queen Hu Yunrong. After she had not appeared on the stage for many years, she rehearsed and sang on the stage, which made the audience across the country appreciate the style of the Da Diao Qu Zi!"Jiuzhou Hundred Opera" is a key and highlight project specially developed by Shanghai Radio and television Station after joining the Shanghai Radio and Television public welfare media group in 2014. With a unique cultural perspective, rich forms of expression and fine program production, it introduces and interprets a variety of folk art. To a certain extent, it has played the role of public welfare media in the publicity and promotion of China's intangible cultural heritage represented by opera and quyi.



Figure 52. Kyushu Opera National Quyi Baihui

Source: Linlin Wei(2023)

3.2.3 New stage media for mass communication Qulin Conference

Mass inheritance mainly refers to the behavior of mutual singing and learning among the masses of non-professional actors. The author learned in the investigation of Nanyang city that many fans will sing in the party between the friends to go to school, because long-term bubble in the "music nest", often listen to artists sing, over time also produced special feelings for it, unconsciously imitate each other

learning. In recent years, a new rise of folk activities —— quconference, the author went to the field to do follow-up investigation, in order to better grasp the status of inheritance.

On June 10,2016, the conference was led by Liang Chao, a post-90s apprentice of Niu Changxin, and Niu Shuai, a former post-80s performer of Nanyang Opera Troupe, to gather the expert teachers and friends of Da Diao Qu Zi tunes to hold the first Da Diao Qu Zi association. This kind of folk inheritance can be called "authentic inheritance". In today's era, fewer and fewer young people to contact and understand the Da Diao Qu Zi, even now the students learning Da Diao Qu Zi are over 40 or 50 years old, so when the author learned that there are a group of 8090 learning lovers is very surprised, indicating that the Da Diao Qu Zi successor.

On June 10,2017, in order to commemorate the World Cultural Heritage Day, the 2nd Major Music Lin Conference Association was successfully held in the Music department of Nanyang Normal University. More than 70 people were present, including national, provincial and municipal quyi masters and qu friends. On the day of the fraternity, Nanyang folk art theorist, composer, performing artists, folk experts yan, hu tianmin, hu xihua, hu yunrong, Yang hua one, bai wanxian, song guangsheng, li yulan, etc., came to the scene of the Lover of quyi, told the origin, development and status quo of the Da Diao Qu Zi. In addition, Hu Yunrong, Hu Xihua teacher and the accompanist performers together performed "Little Second Sister Dream", "Li Huizi divorce" and other songs.

From October 1 to 2,2018, on the occasion of the 69th anniversary of the founding of the People's Republic of China, the third Wulin Congress was successfully held in the Wollongong Small Conference Hall, Nanyang City. Participants about 60 people, including the mandarin, vice President of Nanyang federation, famous performing artist Hu Yanrong and NiuChangxin, Da Diao Qu Zi composer Yang Hua, Nanyang teachers college of music wen-min zhang teacher, major music researcher professor Du Hanhua, intangible culture plate inheritance Mr Song Guangsheng, and the hobby of Da Diao Qu Zi friends. The mood of the Lover of quyi is high, the interactive atmosphere is hot, and the sound of music, music and applause blend with each other. Niu Changxin, an opera artist, said, " The conference

will surely become a feast of Da Diao Qu Zi, the focus of attention of quyi lovers, and the benchmark of quyi in the new era."(2023.Niu changxin interview)

The development of quulin Conference combines the development of The Times, enhanced the vitality of literature and art with a more open and inclusive mind, and promoted the innovative development of the excellent traditional culture of the Chinese nation. In this way, it shows the unique living state, form of expression, artistic characteristics and cultural temperament of the Da Diao Qu Zi, making it both elegant and close to the people, and creating a new name qupai for the Da Diao Qu Zi of the new era. Teacher Hu Yunrong said: " I will explore the long rhyme of Da Diao Qu Zi, never forget the original to face the future, to provide rich spiritual food for the people, and to better provide spiritual guidance for the people."(2023, Hu yunrong interview)

Table 1. Overview of the specific process of the third Da Diao Music Lin Conference

Conference link	Content matters	Time
Meeting mobilization	Niu Changxin, Song Guangsheng, Hu Yunrong, Mr.Representative Yang Huayi made a speech	10:10 10:00 to 11:00
Play singing show	Song Guangsheng and Song Guanglin played in an ensemble of Neixiang county qu you instrumental music ensemble, south Yang normal school guzheng teacher solo, Hu Yun Rong sang "Little Second sister dream", Li Yulan sang "Mother-in-law thorn word", Lin Hua sang 16 songs such as "Oriole tune"	11:11:00 to 12:00
Lunch and free activities	12:00 to 15:00	
Learn from each	There are two sub-venues, you can	① 10.1,15:00 to 18:00

other	choose to enter freely, and exchange for playing techniques, singing essentials, octagonal drum style and other issues. Everyone can play and sing.	② 20:00 am on 10.1 to 2:00 am on 10.2 ③ 10.2 9:30 to 11:00
Summary speech	Hosted by Niu Shuai, the present song friends express Reflections, for the exchange during the conference Summarize the problem	10.2,11:30 to 12:00
The meeting is separate	Each person gets a souvenir cup and says goodbye leave the ice	10.2 days at 13:00

3.2.4 Communication stage into the campus

Today, only 200 people in the country can play music and sing Da Diao Qu Zi, all between the ages of 65 and 85. Now only a few hundred Da Diao Qu Zi are still being sung, the heyday of thousands of songs has gone forever, and few can play head songs. The speed of inheritance and protection of Nanyang Da Diao Qu Zi is far less than its decline. Mr.Zhang Huayi, the provincial inheritor of Henan Bantou Music, and Mr.Huang Tianxi, the national inheritor of Da Diao Qu Zi, have become successors worried, fearing that these things left by their ancestors will be lost. Not only them, many inheritors of other intangible cultural heritage projects also have the same concern and are passed down. The songs are scattered, and some songs are only mastered by one person. Sometimes the death of an old artist represents the complete disappearance of a song. Henan plate head and major are the first batch of national intangible cultural heritage, in the face of the endangered situation is worrying, therefore, Nanyang universities in the students' elective course added "intangible" course, "intangible" project promotion and popularization, arouse the young students understanding and attention, contribute to the "intangible" project inheritance and development. To this end, Nanyang Normal University took the initiative to inherit the responsibility of the national intangible cultural heritage. As early as in 2009, Nanyang normal college to apply to the ministry of culture "zhongyuan quyi research

base", "Henan non-material culture research base", "Henan cultural industry research base" research platform, the same year Nanyang normal college opened Da Diao Qu Zi and head course, invite national "heritage" inheritance Song Guangsheng and Huang Tianxi as visiting professor, head and Da Diao Qu Zi into the university classroom for the first time, and successfully trained four graduates. Nanyang normal college, deputy party secretary of Liu Mingge teacher once said, to "intangible" rescue concept to the actual teaching, learn from the last century will "local opera" and "han dynasty music" research results into the classroom and form a complete set of teaching system, now can also be Nanyang major and head teaching mode to form a set of standard teaching system. As Huang Qun, a member of the Party organization of the Chinese Quyi Association, commented, " Quyi education is the only way for the development of quyi, and it is the historical responsibility to conduct quyi education in universities. Nanyang Normal University took over this task."(2023, Huang qun)



Figure 53. Nanyang Normal University was approved as the first batch of Chinese excellent traditional culture inheritance base in Henan Province

Source: Nanyang Normal University (2021)



Figure 54. Da Diao Qu Zi inheritance and development seminar site

Source: Nanyang Normal University (2021)



Figure 55. Nanyang Normal University held the second seminar on the inheritance and development of Da Diao Qu Zi

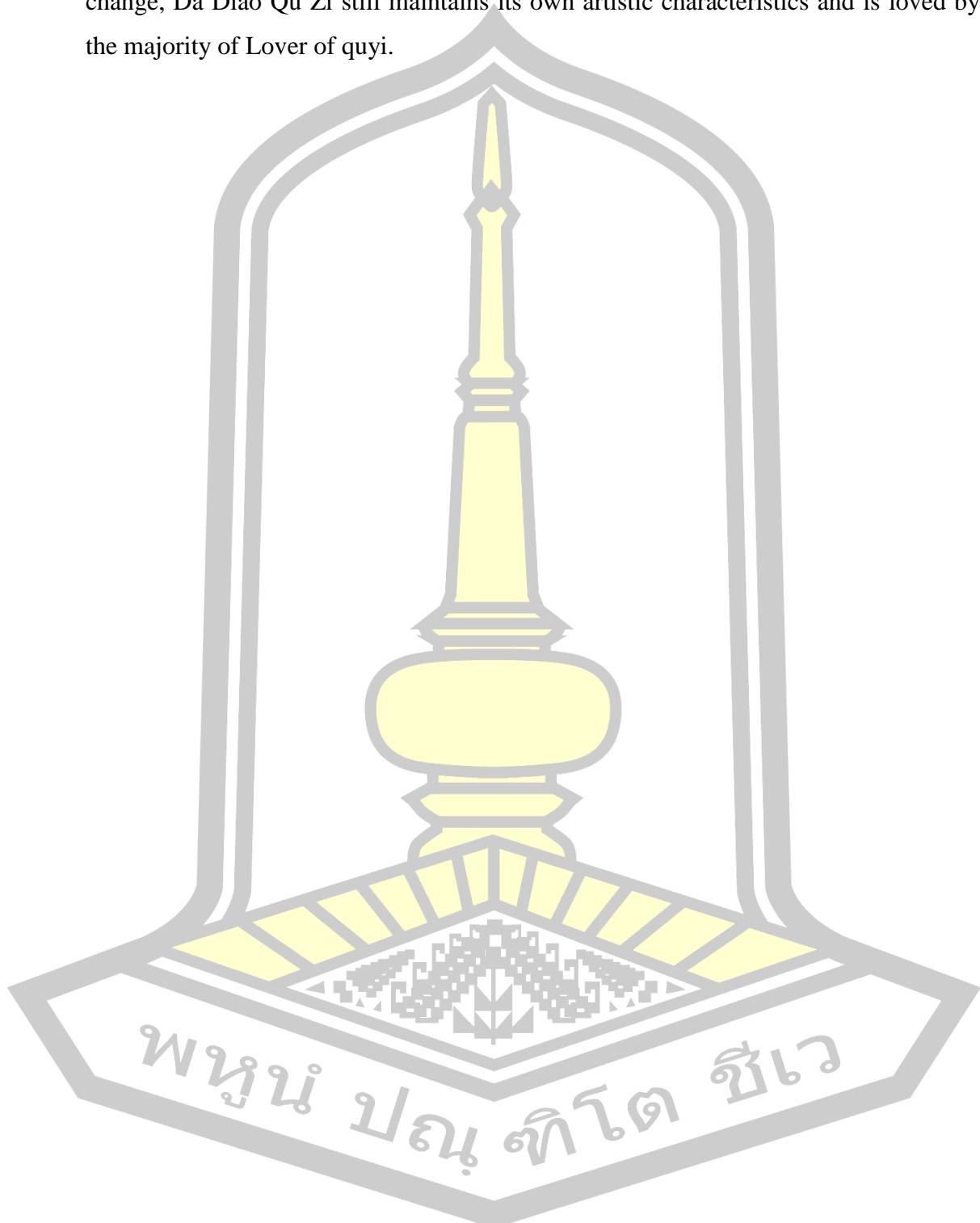
Source: Nanyang Normal University (2021)

In 2015, Nanyang Normal University successfully applied for the National Art Fund project —"Henan Da Diao Young Talent Training". In order to make the project better completed and carried out smoothly, Nanyang Normal University began to

organize the selection examination, and finally set up a 23 project team composed of teachers and graduate students from colleges and universities and professional troupes, aged between 20 and 45 years old. In addition, the school also specially hired some foreign experts to teach lectures, such as Professor Xiao Jiansheng from the China Conservatory of Music and Teacher Wang Zhongshan, a Chinese guzheng player. At the same time, the good facilities of the school have played a role in the project, such as the library books, multimedia classrooms and concert hall have provided convenience for teaching. The main courses of the project are the performance courses of playing and singing of guzheng, Sanxian, pipa and Da Diao Qu Zi, as well as the theoretical knowledge courses of Da Diao Qu Zi and plate tune, so that students can master the performance skills and improve their theoretical knowledge. In the spare time, the college will organize the students to go to Dengzhou, so that they can communicate and discuss with the local artists, so as to achieve the effect of combining theory and time. It can be said that "hard work pays off". It is gratifying that during the project, the students studied the singing and performance skills of Da Diao Qu Zi and plate songs. In 2016, more than 20 students all completed their studies and successfully completed, successfully injecting new young vitality into the protection and inheritance of intangible cultural heritage.(Huang qun, 2023)

In May 2016, Nanyang Normal University was invited by Zhejiang Conservatory of Music to perform music in Da Diao Qu Zi and plate head song. The party was full of seats, and other teachers and students from Nanyang University of Arts came to watch it. Performance by the experts and scholars, Nanyang normal college, vice President of the teacher said, through the development of the project, the introduction of a group of young and middle-aged scholars, improve the team staff "aging" problem, but also indicates the head and Da Diao Qu Zi successor, this for the protection of Nanyang major and plate head inheritance played an important role. The implementation of this project is in response to the call of Huang Rongjie, secretary of the Party Committee of Nanyang Normal University. We should continuously add "new people" in the "intangible cultural heritage" project protection work, make the "intangible cultural heritage" inheritance work "live", and fundamentally solve the problem of unmanned inheritance and the lack of inheritance ability.

The change of Da Diao Qu Zi is a continuous process, but in the process of change, Da Diao Qu Zi still maintains its own artistic characteristics and is loved by the majority of Lover of quyi.



CHAPTER VII

Conclusions, Discussion and Suggestions

In this paper, the development history, vocal characteristics and the changes in singing, accompaniment and stage performance of the Da Diao Qu Zi in Nanyang City, Henan Province are analyzed as the research object.

1. Conclusion

1.1 According to the first research objective, on the basis of a comprehensive discussion on the music of the origin of Henan Da Diao Qu Zi and the characteristics of its development, the history is divided into five periods:

- 1) Ming and Qing Dynasties (1368-1912) : The history of The Da Diao Qu Zi can be traced back as far as the Ming Dynasty (1368-1644), and it gradually took shape during the Qing Dynasty period (1636-1912). After hundreds years of development, it has formed the four major categories of "dapai", "xiaopai", "taoqu" and "bantouqu", each of which has its own unique style and charm.
- 2) Republican Period (1912-1949) : The second period is from January 1,1912 to September 30,1949.The folk shuochang with strong local colors in the surrounding areas of the city flowed to the city one after another, and they became more and more mature in the performance practice.
- 3) Founding of New China - Cultural Revolution (1949-1966): After the founding of the People's Republic of China, Nanyang Da Diao Qu Zi got a great development.
- 4) The Cultural Revolution (1966-1976): In the early days of the "Cultural Revolution", the traditional Chinese folk music was listed as the "four old" and the "sweeping" object, so the traditional folk music was seriously destroyed.
- 5) The reform and opening up to the present (1976-2023) : After the precipitation of history, the traditional art form of Da Diao Qu Zi has a deep cultural heritage, it also slowly recovered from the blows of the Cultural Revolution and gradually innovated and changed, becoming more accepted by the public and becoming a very important part of Chinese opera.

1.2 According to the second research objective, the vocal characteristics are:

1) In the singing of Henan Da Diao Qu Zi, there must use dialect intonation, the characteristics is according to the liric to use cavity, the word is cavity round, according to the cavity and tone, voice is beauty ,the cavity with the word tone, the cavity embellishment.

2) In the sing cavity use of Henan Da Diao Qu Zi, the analysis is commonly used ,there have 13 dazhe and 2 xiaozhe.

3) Four singing forms of Henan Da Diao Qu Zi: one person sits down and sings, one person stands for singing, two people singing one line each, group singing.

1.3 According to the third research objective, the changes in singing, accompaniment and stage performance of Da Diao Qu Zi are:

1) In the Singing changes, The work creation is more integrated, the Guzi prelude is more rich, qupai music has new applied, the singing is mostly combined with scientific singing methods, and the pronunciation of the lyrics is more standardized and scientific, female singers on the stage of history.

2) Changes in the accompaniment, early unaccompanied, the later stage of instrumental music is more abundant, nowadays, the accompaniment is mostly played as independent instruments.

3) Innovation in stage performance forms, from the early word of mouth to the folk customs gathering place, the Majie Shuhui---Expand the new network stage — network multimedia---New stage media for mass communication Qulin Conference---communication stage into the campus.

2. Discussion

2.1 Discussion on the history of Da Diao Qu Zi.

In this dissertation, researcher investigated the Da Diao Qu Zi in Henan province, in particular Nanyang, the history of Da Diao Qu Zi is very long, which has a history of more than two hundred years from its emergence and development to its maturity and splendor. The research results are same with Wang Feifei (2020), Da Diao Qu Zi is a very influential local oral music in Henan Province. In Nanyang City, counties, cities, market towns and rural mountain villages, there are many lovers of Da Diao Qu Zi, these amateur quyi artists often come to meet friends with music in

teahouses, wine shops or bean racks and melon sheds and other living places, very representative quyi in Nanyang, so after Henan Da Diao Qu Zi gradually declined in other regions, but developed in Nanyang and became more and more prosperous, so it gradually became known as Nanyang Da Diao Qu Zi, or Nanyang tune. This is the same with Li Haimeng(2012). 2008 Nanyang Da Diao Qu Zi was successfully listed as a national intangible cultural heritage, if we want to develop and revitalize the Nanyang Da Diao Qu Zi, we have to sort out the whole inheritance and development situation, and find the reasons for the downturn, so as to make the corresponding thinking and measures to make it better transmitted.

2.2 Discussion on the vocal characteristics of Da Diao Qu Zi.

Through field investigation and literature analysis, it was found that the vocal characteristics of the Da Diao Qu Zi is a comprehensive art, sung in the local people's dialect, able to accurately and delicately. It can accurately and delicately express the feelings, and is very characteristic of the local area of Henan. This is the same with Liu Yibo and Wang Dan(2021), throughout the music of Da Diao Qu Zi, it can be found that the language is simple, the melody is long and simple, and the connotation is rich. The music of the dazhong tunes is simple in language, long and melodious in rhythm, rich in connotations and elaborate in the use of the tune cards, appreciated by both the elegant and the vulgar, and is memorable, this is the same with Jiang Han(2018). Da Diao Qu Zi originally belongs to the form of sitting and singing, the singer holds an ebonboard, has no performance movement, sits squarely, closes his eyes and dignified, to show noble character.

During the singing process, there are no gongs and drums beating, only accompanied by music, and the singing style focuses on lyricism and expresses the hearts of the characters. All the artists sat around the table with their musical instruments, plucked and sang, and sang for one person, that is, one lead singer, accompanied by the accompanist or others, and the singing method was based on the original voice of both male and female voices and backing vocals to increase the atmosphere, the point of view is same with Hu Yanyan (2015).

2.3 Discussion on the changes of Da Diao Qu Zi.

In the process of the development of the Da Diao Qu Zi, "no change" and "change" are intertwined. On the one hand, the mode of oral transmission between

friends has kept the original musical flavor of the Da Diao Qu Zi. On the other hand, the practical exploration of the singers in playing and singing has injected "fresh blood" into the Da Diao Qu Zi. Changes in singing, accompaniment, and stage performance herald the innovation of traditional Chinese culture, and see the future of the wide dissemination of traditional music and culture, this is same with Dong Mingyuan(2022), and in the development of hundreds of years, the works of the Da Diao Qu Zi have become more integrated, with richer preludes, so that the singers can naturally enter into the best state of singing; new applications are given to the same tunes, so that the basic melodic phrases and the structure of the tunes of each tune have their own characteristics, and better show the effect that each singing section should have, this is same with Yang Chen(2021), the singing style combines with the scientific method of singing, and the lyrics and pronunciation are more standardized and scientific. Pronunciation is more standardized and scientific, under the efforts of Nanyang city, Henan government has established a series of protection channels for Da Diao Qu Zi, set up protection bases, set up traditional opera courses in colleges and universities, and more and more professional singers have joined in to make the spread of Da Diao Qu Zi more and more accessible to the public through the scientific method of singing; regarding the changes in the form of singing, the female singers have gradually ascended to the stage of history. Before the Republic of China was the end of the feudal society, the concept of male supremacy was still deep-rooted, and women sang mostly miserable roles, but with the establishment of New China, after the abolition of feudalism, women began to be active on the stage, and gradually became half of the sky of the Da Diao Qu Zi.

3. Suggestions

3.1 For future research

3.1.1 Should be go beyond Nanyang and conduct research on the Da Diao Qu Zi in Xinyang and Jiaozuo.

3.1.2 Should be explore the branches of the Da Diao Qu Zi, as well as deeply integrate other local folk songs for innovation, so as to make young people pay more and more attention to the development of traditional Quyi.

3.2 Applying the results of research

The government can make use of the research results of this thesis to develop educational curricula, organize festivals and activities, and develop traditional music culture. With the support of the government, it can cooperate with composers and music production companies, and utilize modern electronic technology to create animated films, movies, dramas, musicals, etc., about traditional musical arts, so as to pass on and promote traditional music culture.



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