



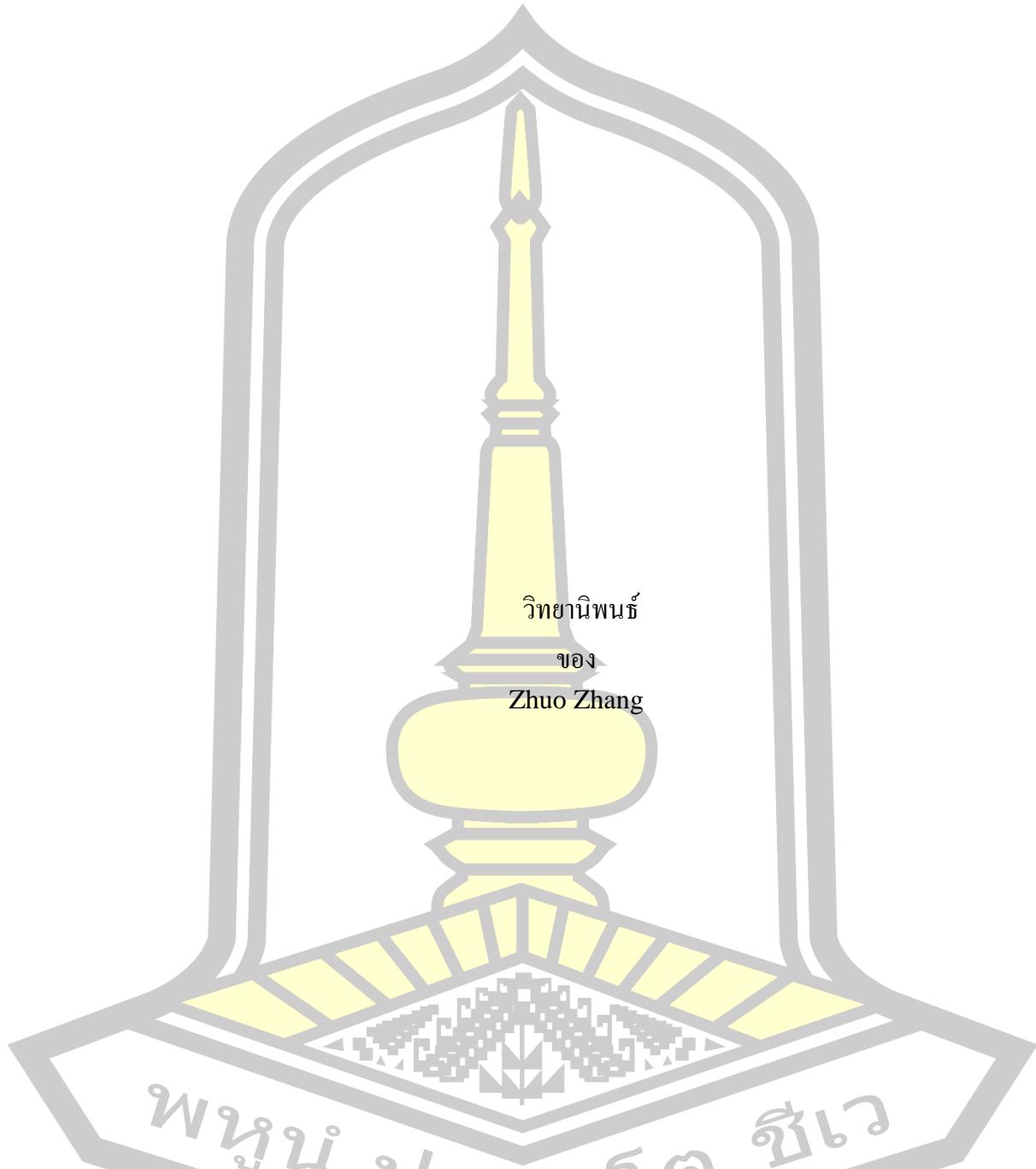
Quju Opera in Luoyang City, Henan Province, China

Zhuo Zhang

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

September 2024

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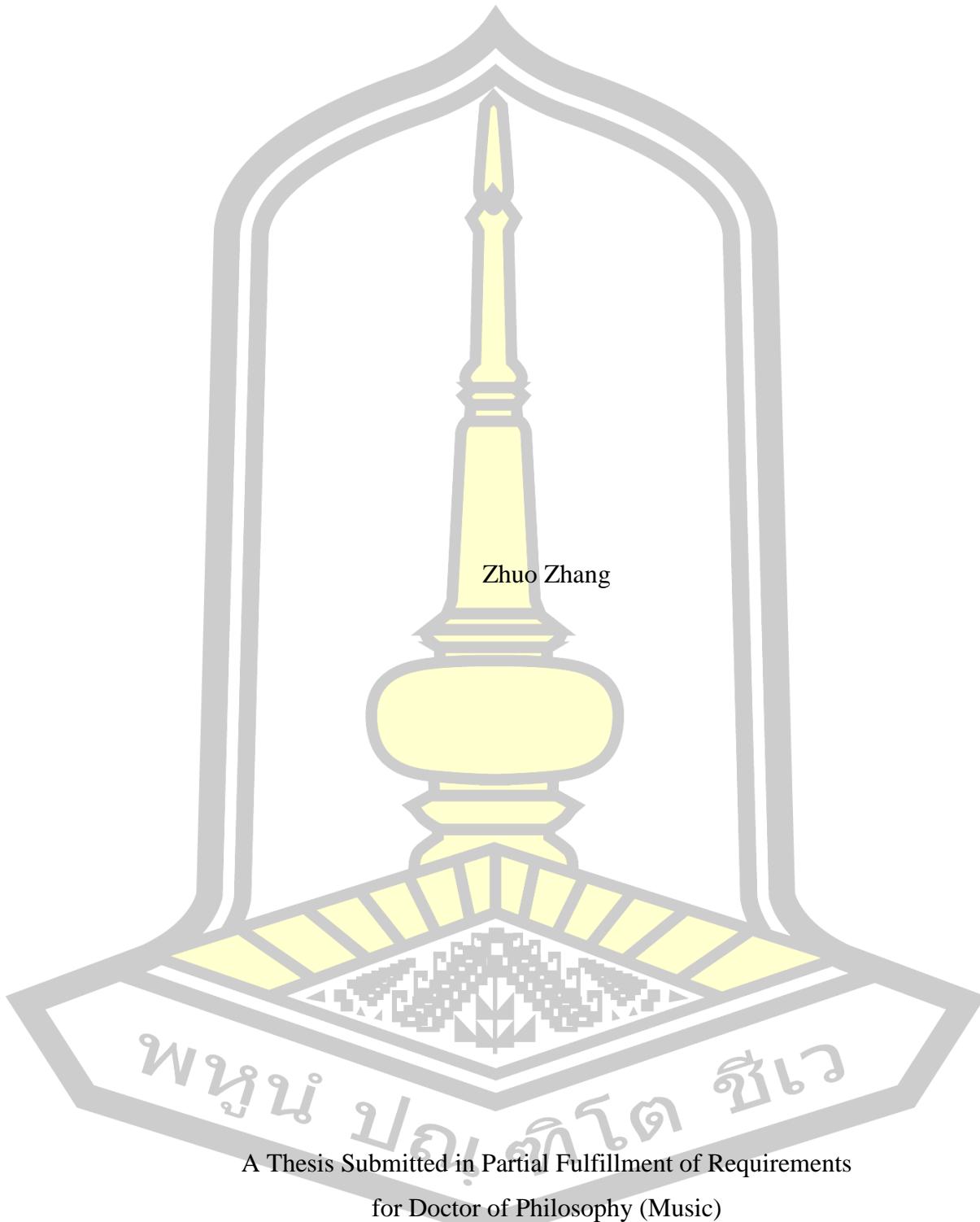
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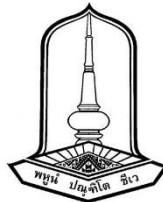
Quju Opera in Luoyang City, Henan Province, China



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for Doctor of Philosophy (Music)

September 2024

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

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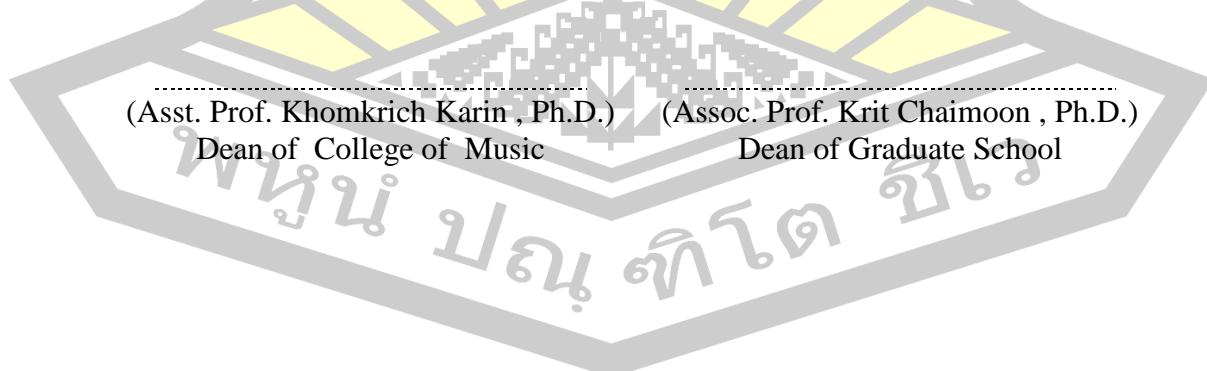
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ABSTRACT

This dissertation focuses on Quju Opera in Luoyang Henan, China. The research objectives were 1) to explore the historical development of Quju Opera in Luoyang, Henan province. 2) to analyze the songs of Quju Opera in Luoyang, Henan province. 3) to propose the method of preservation and dissemination of Quju Opera in Luoyang, Henan province. Researcher used methods such as field work, interview form to select 3 key informants, 4 casual investigators and 7 general investigators were selected. The study results are following:

Firstly, Based on literature and field work results, analyze the development stages and characteristics of Quju Opera in Luoyang, and propose the development background of Quju Opera in Luoyang. After summarizing and generalizing existing literature, the author divides Quju Opera into six main stages based on its performance forms, singing modes, and other characteristics: "Origin stage", "Zuo Tang Tan Chang", "Gao Qiao Qu", "Xiao Diao Qu ZI", "Quzixi" and "Quju Opera". The author also sorts out the name changes and origins of Quju Opera in various historical periods in Luoyang.

Secondly, Based on literature and field research, this study found that while there are over 320 traditional opera, only about 40 common musical forms are frequently used. Focusing on three key works from the peak period Chen Sanliang, Juan Xitong, and Li Huozi Remarried the research includes pinyin annotations and English translations of the lyrics. It explores melodic characteristics, musical forms, intervals, rhythms, tempos, and accompanying instruments, and compares vocal techniques, including language, voice production, breath control, and emotional expression.

Thirdly, Research on Quju Opera highlights the need for revitalization despite challenges. The state should support cultural preservation, boost education to raise awareness, and enhance publicity to foster cultural identity. Practitioners need to adapt to modern challenges. Increased support and dedicated institutions are crucial for maintaining Quju Opera and balancing tradition with modernization.

Keyword : Quju Opera, Music Characteristics, Preservation and transmission

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In 2021, I embarked on a journey to pursue a doctorate and came to Mahasarakham University in Thailand. During my study here, I not only learned a lot of knowledge but also broadened my global vision. I met many kind professors and close classmates who supported and cared about me. It is your selfless help that makes our study colorful.

First of all, I would like to thank my advisor, Asst. Prof. Acting. Capt. Dr. Awirut Thotham, who not only explained theoretical knowledge in class, but also used his spare time to help me solve problems. He helped me establish a thinking framework, perspective and theoretical knowledge that is in line with international standards in my writing. This is a huge help to me. Then, I would like to thank Professor Dr. Chalermsak Pikulsri, Asst. Prof. Dr. Jarernchai Chonpairoth, Asst. Prof. Dr. Khomkrich Karin, Asst. Prof. Dr. Sayam Chuangprakhon, and Dr. Thanaporn Bhengsri for their supporting for my dissertation.

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Thirdly, I would like to thank my dearest family. Thank you very much for your concern, thank you for your support and encouragement all the time, and thank you for your tolerance.

Finally, I would like to thank all the teachers, classmates and family members for helping me. I wish you health, happiness and fulfillment.

Zhuo Zhang

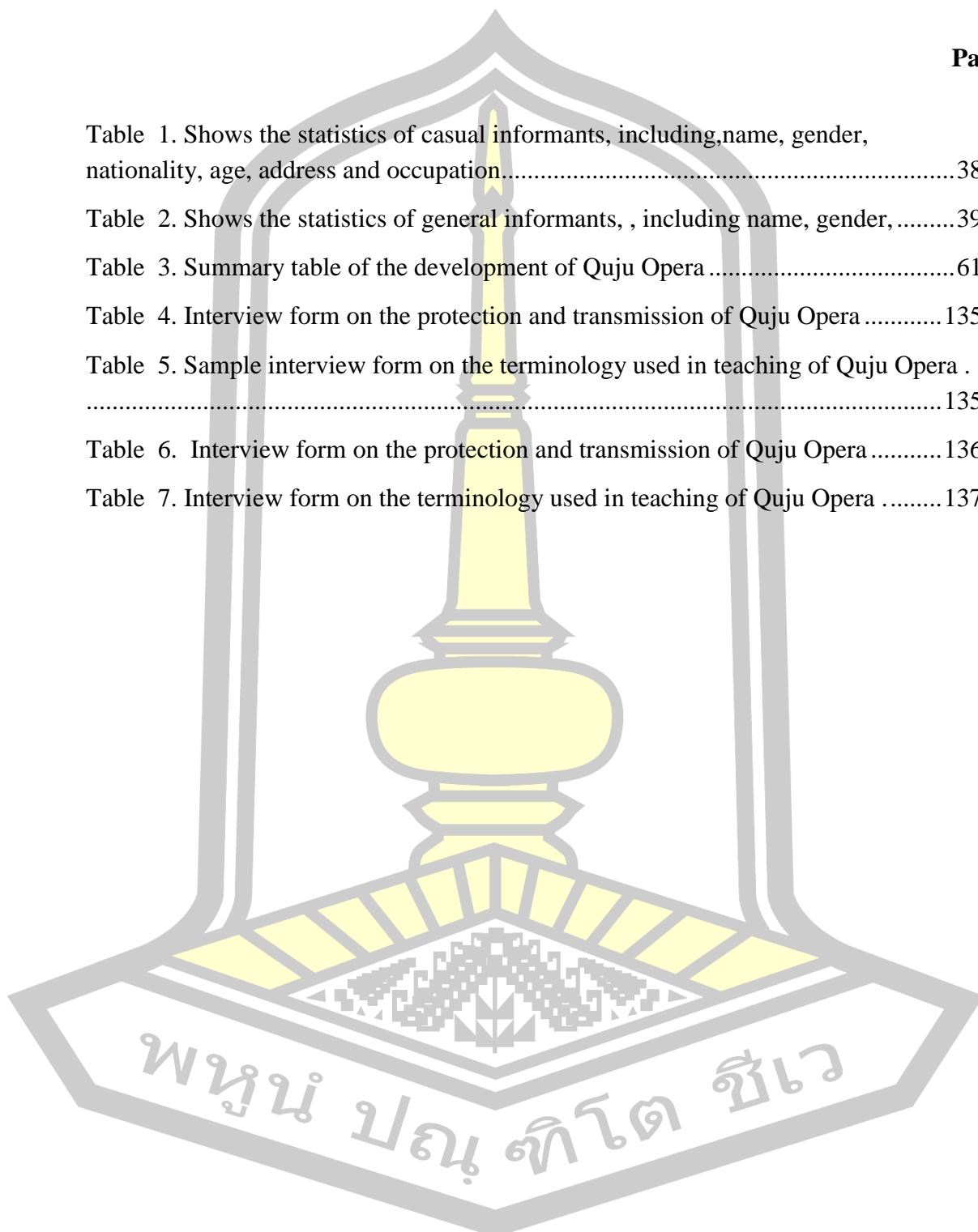
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CHAPTER I

Introduction

1.1 Statement of the Problem

Quju Opera originated in Luoyang, Henan, China in the 1920s and has a history of approximately 100 years. Also known as "Luoyang Quzi" or "Luoyang Xiaodiao Qu", it is a drama with a strong historical accumulation. It is called "Henan Quju" together with the popular "Nanyang Dadio Quzi" in southwestern Henan. (Zhangjinhui, 2010).

The history of Quju Opera can be traced back to 1873. Luoyang scholar Wang Fengtong brought Nanyang Dadio Quzi to Luoyang and combined them with local folk acrobatics such as "walking on stilts". This novel form of performance quickly gained popularity among the public and spread to surrounding urban and rural areas. After several generations of artists' efforts and adaptations, this small folk performance gradually transformed into a major genre of traditional Chinese Quju Opera. (He Haijiang, 2014)

Quju Opera has a gentle and fresh singing style, pleasant and pleasant to the ear, easy to understand language, and is sung in the western dialect of Henan. The themes of Quju Opera are mostly based on folk life stories, with a wide range of content, close to life, vividly reflecting the production and life of ordinary people, and expressing their true feelings. The easy to understand Henan dialect and profound mass foundation quickly developed into the second largest type of Opera in Henan in a short period of time.(He Haijiang, 2014)

The development of Quju Opera was the fastest in the decades before and after the establishment of the People's Republic of China, and it reached its peak of prosperity. Quju Opera is not only widely circulated in various regions under the jurisdiction of Henan Province, but also has become a favorite genre among local people in Shandong, Hebei, Shanxi, Shaanxi, Gansu and other provinces around Henan.(Guo Qiufang, 2009)

However, with the development of the times, from the late 20th century until now, Quju Opera has shown a situation of great depression. At present, there is a serious survival crisis in Quju Opera. (Guo Qiufang, 2009)

The popularity of Quju Opera has decreased. In recent years, many Quju Opera works have no longer been liked and valued by people like before, but have instead been neglected, leading to the loss or even extinction of works. Many musical works have lost their audience and potential audience, and the number of people who know and like them has significantly decreased. The severe shrinkage of Quju Opera has led to a significant reduction in the performance of many professional Quju Opera groups, resulting in a lack of basic guarantees for the lives of actors and difficulties in the Quju Operation of professional art groups.

Quju Opera talents are scarce. With the retirement and reduction of outstanding Quju Opera performers, there are no qualified and outstanding newcomers to take over the heavy responsibility of Quju Opera development, and instead, there is a situation where there is no successor. The performance form of Quju tends to be classical, and in this informationized society, it is difficult for young people to like it. Therefore, there will be no young people to learn and promote this traditional art, which leads to the inability of Quju's development and inheritance.

Fewer people like Quju Opera. With the progress of society and the development of the times, people's living standards are constantly improving, and entertainment activities are becoming increasingly diverse. The emergence of television, movies, and especially computers has greatly enriched people's lives. Moreover, these forms of entertainment activities are simple and fast, and quickly become popular among many people. Therefore, fewer and fewer people are watching Quju Opera programs, especially young people in the new era, who can be said to have no knowledge of Quju Opera. In September 2015, it was declared as an intangible cultural heritage in Henan Province. (Li Zhenshan, 2002)

Thinking about the development process of Quju Opera over 100 years, what changes have taken place in Quju Opera? Why did it quickly spread and grow while becoming declining. What is the process of variation and transmission of Quju Opera? What is the reason for its change? What factors have played a decisive role? The author pondered with these questions.

At present, the government, academia, musicians, and folk inheritors are all making unremitting efforts to save Quju Opera. Although they have achieved great results, there are still many shortcomings in the entire research. For example, the history and development of Quju Opera in Henan, China are not clear enough, and the theoretical support for vocal techniques in Quju Opera is not systematic enough.

Therefore, this research takes the history and development of Quju Opera, the classification and analysis of its characteristics, and the preservation and transmission of Quju Opera as the starting point to conduct experiments, analysis, exploration, and research, aiming to promote further reform and development of Quju Opera art.

1.2 Research Objectives

- 1.2.1 To explore the historical development of Quju Opera in Luoyang, Henan province
- 1.2.2 To analyze the songs of Quju Opera in Luoyang, Henan province
- 1.2.3 To propose the method of preservation and transmission of Quju Opera in Luoyang, Henan province

1.3 Research Questions

- 1.3.1 What is the historical development of Quju Opera in Luoyang, Henan province?
- 1.3.2 What are the characteristics of songs of Quju Opera in Luoyang, Henan province?
- 1.3.3 What is the method of preservation and transmission of Quju Opera in Luoyang, Henan province?

1.4 Importance of Research

- 1.4.1 We learn about the historical development of Quju Opera in Luoyang, Henan province
- 1.4.2 We learn about the songs of Quju Opera in Luoyang, Henan province
- 1.4.3 We learn about preservation and transmission of Quju Opera in Luoyang, Henan province

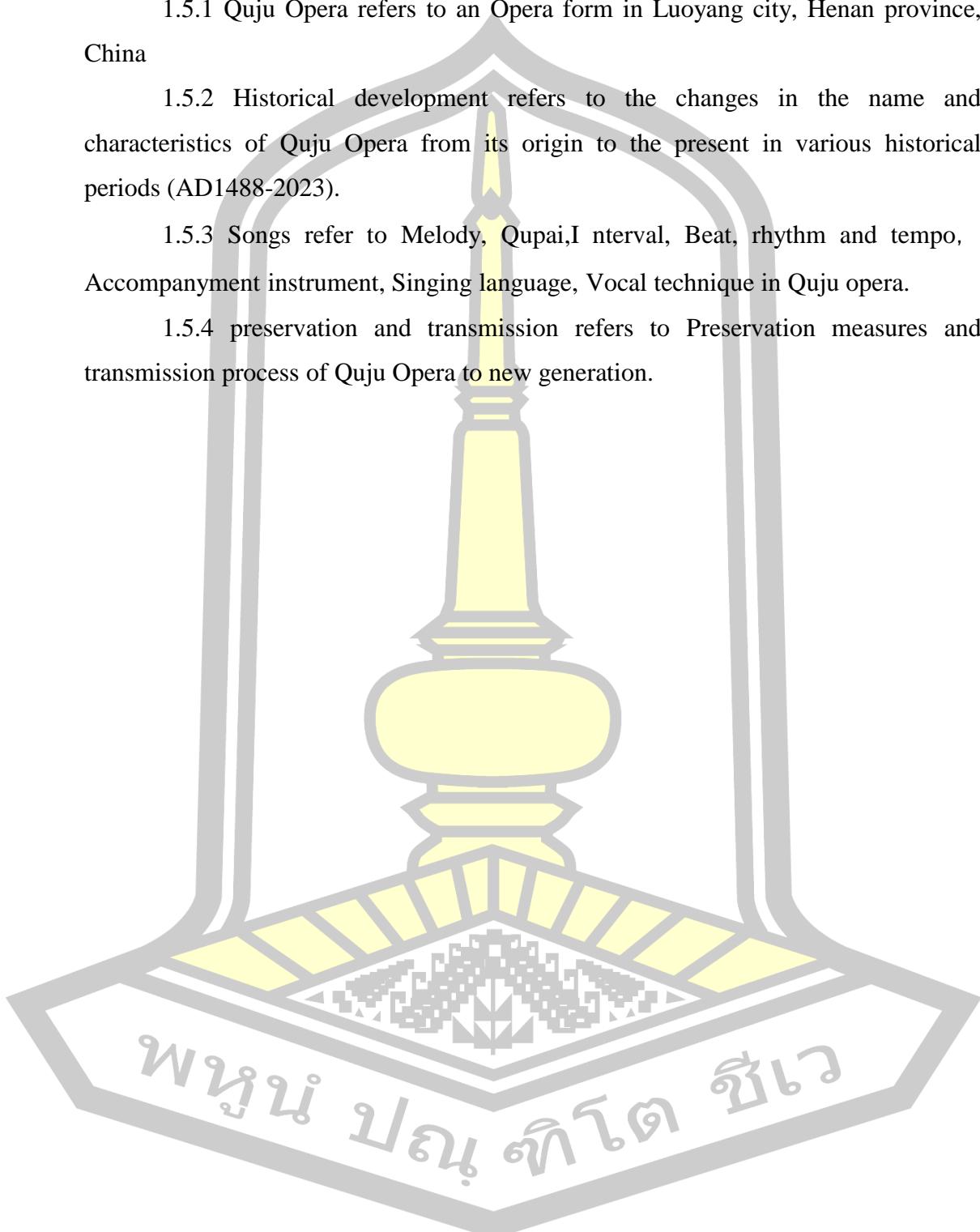
1.5 Definition of Terms

1.5.1 Quju Opera refers to an Opera form in Luoyang city, Henan province, China

1.5.2 Historical development refers to the changes in the name and characteristics of Quju Opera from its origin to the present in various historical periods (AD1488-2023).

1.5.3 Songs refer to Melody, Qupai, Interval, Beat, rhythm and tempo, Accompaniment instrument, Singing language, Vocal technique in Quju opera.

1.5.4 preservation and transmission refers to Preservation measures and transmission process of Quju Opera to new generation.



1.6 Conceptual Framework

this Figure 1 is about the thinking frame of Quju Opera in Luoyang, Henan province

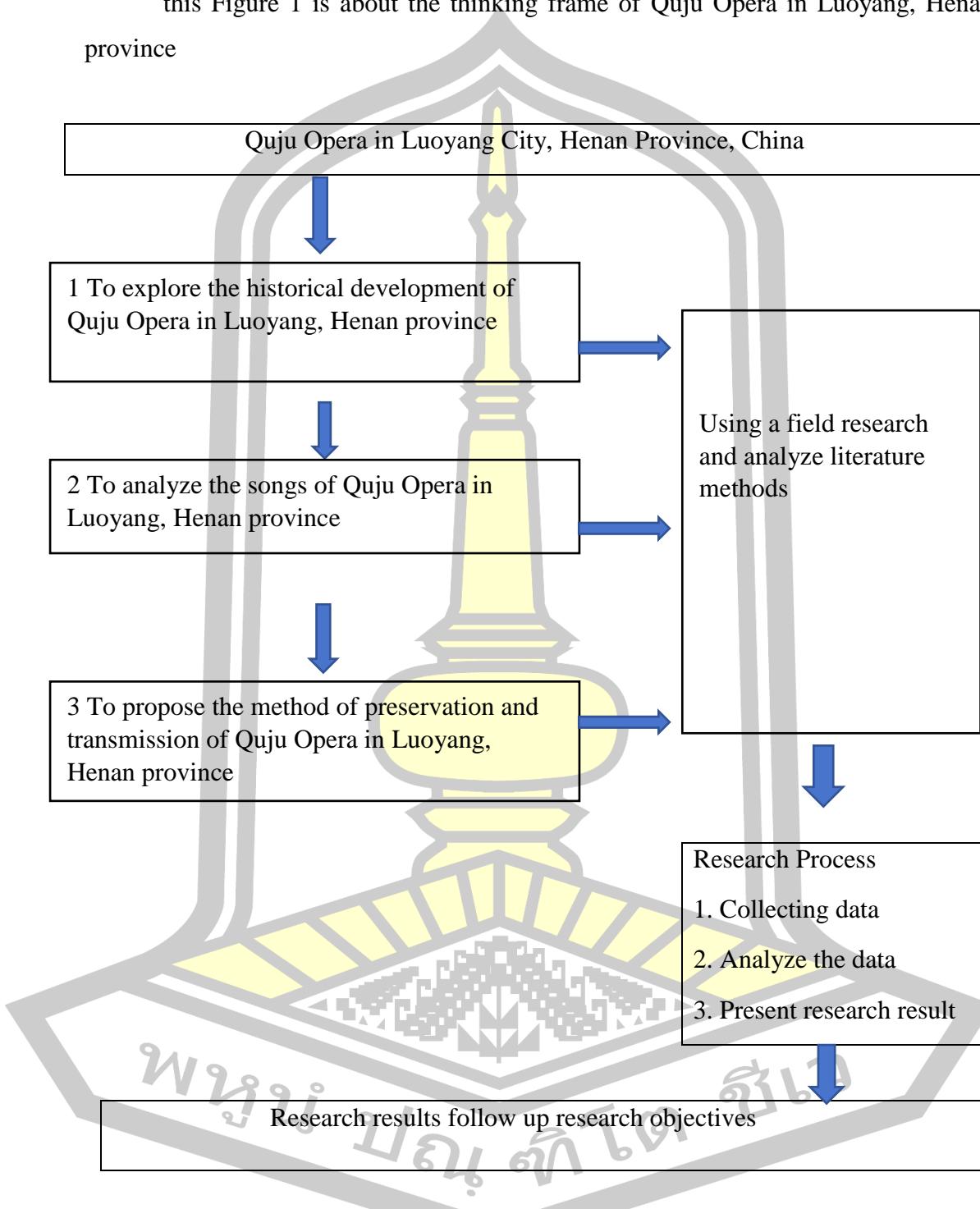


Figure 1. Conceptual framework

Source: Zhuo Zhang (2023)

CHAPTER II

Literature review

I reviewed this document and obtained the most comprehensive information for my project on the study of Quju Opera in Luoyang, Henan, China. And review various documents according to the following topics.

- 2.1 The General Knowledge of the Luoyang city, Henan province, China
- 2.2 The General Knowledge of Quju Operain China
- 2.3 Genres of Quju Opera in Henan province, China
- 2.4 Overview of Quju Opera's Singing
- 2.5 The Theory Used in Research
- 2.6 Documents and Related Research

2.1 The General Knowledge of the Luoyang city and Henan province, China

2.1.1The General Knowledge of Henan Province



Figure 2. Map of Henan Province, China.

Source: <https://chinafolio.com/provinces/henan-province>,(2023).

Figure 2 is a map of Henan. Henan Province, abbreviated as Yu, is one of the 23 provinces in China. Its provincial capital is Zhengzhou. Henan is located in the middle and lower reaches of the Yellow River in the Middle East of China, bordering Anhui and Shandong to the east, Hebei and Shanxi to the west, Shaanxi to the west, and Hubei to the south. As of the end of 2022, Henan has a total of 17 prefecture level cities, 1 county-level municipality, and the provincial capital Zhengzhou. The permanent population of Henan Province is 98.72 million (Li Yongwen, 2010).

Henan is one of the birthplaces of the Chinese nation. From the Xia Dynasty to the Northern Song Dynasty, 20 dynasties established or relocated their capitals here. It has long been the political, economic, and cultural center of the country. The eight major ancient capitals of China are located in Henan, including Luoyang, the ancient capitals of the Thirteen Dynasties, and the ancient capitals of the Yin and Shang dynasties, including Anyang and Zhengzhou in Kaifeng. There are many cultural relics and historical sites here, and the number of underground cultural relics and museum collections ranks first in the country. Here are the Beiligang Cultural Site, Yangshao Cultural Site, and Longshan Cultural Site, which trace human ancestors living in the Central Plains; There is the mausoleum of the "human ancestor" Fuxi Taihao, the remains of the Yellow River hometown of the emperor and Xuanyuan Mountain; Here is the oldest observatory, the Duke of Zhou Observatory; The earliest Zen White Horse Temple. There are also "the first famous temple in China", such as Songshan Shaolin Temple. 189 national key cultural relics protection units are cultural relics of the province. Luoyang Longmen Grottoes and Yin Xu in Anyang are listed on the World Cultural Heritage List respectively (Li Yongwen, 2010).

2.1.2 Luoyang's geographical location

Luoyang belongs to Henan Province, China. It is located in the west of Henan and the middle reaches of the Yellow River. It has an east longitude of $112^{\circ}16'-112^{\circ}37'$ and a north latitude of $34^{\circ}32'-34^{\circ}45'$. It is about 179 kilometers long from east to west and 168 kilometers wide from north to south. Named after it is located south of the Luo River, it is a famous historical and cultural city, a famous ancient capital, a sub-central city in China, and an important industrial city in the central region. It governs 7 counties and 7 districts, with a total area

of 15,230 square kilometers, of which the urban area is 2,274 square kilometers. Luoyang is located in the west of Henan Province, spanning the north and south banks of the middle and lower reaches of the Yellow River. It borders Zhengzhou City to the east, Sanmenxia City to the west, Pingdingshan City and Nanyang City to the south, and Jiyuan City and Jiaozuo City to the north. At the end of 2022, Luoyang City's permanent population was 7.079 million. (Li Yongwen, 2010).

2.1.3 Landforms of Luoyang

The terrain is high in the west and low in the east, with mountains, rivers and hills interlacing in the territory, and the terrain is complex and diverse. Among them, the area of mountains accounts for 45.51%, the area of hills accounts for 40.73%, and the area of plains accounts for 13.8%. The northeastern part of the territory is the Yiluo River Plain, and most of the rest belong to the mountainous area in western Henan. Surrounded by Yushan, Mangshan, Qingyaoshan, Jingzishan, Zhoushan, Yingshan, Longmenshan, Xiangshan, Wananshan, Shouyangshan, Songshan and other mountain ranges; the territory is densely covered with rivers and canals, which belong to the Yellow River, Huaihe River and Yangtze River. More than 10 rivers meander among them. (Li Yongwen, 2010).

2.1.4 The climate characteristics of Luoyang

Luoyang City is located in the warm temperate zone. The climate is windy and arid in spring, hot in summer with concentrated rain, sunny in autumn with sufficient sunshine, and dry and cold in winter with little rain and snow. There are four distinct seasons throughout the year, and the distribution of heat and precipitation over time has significant seasonal characteristics. The annual sunshine hours are 2141.6 hours, with little difference among regions. The distribution of four seasons is more in summer and less in winter, with spring and autumn in the middle. (Li Yongwen, 2010).

2.1.5 History of Luoyang

Luoyang City, referred to as "Luo", was called Shendu, Luoyi, and Luojing in ancient times. It is a prefecture-level city under the jurisdiction of Henan Province and a national historical and cultural city. Luoyang is located in the west of Henan Province, China, and on the south bank of the Yellow River. It is the "first capital of

China", with a history of more than 5,000 years of civilization, more than 4,000 years of urban history, and more than 1,500 years of capital history. It is one of the birthplaces of Chinese civilization, the eastern starting point of the Silk Road, and the center of the Grand Canal in the Sui and Tang Dynasties. There are 13 dynasties who established their capitals here, and it is the capital city with the earliest, longest and most dynasties in China. The Heluo area centered on Luoyang is an important birthplace of Chinese civilization. Luoyang has been the political, economic and cultural center of our country for a long time in history, and it is also a transportation hub with roads extending in all directions. (Li Yongwen, 2010).

In Luoyang City, there are five capital ruins, including the Erlitou site, the Yanshi Shangcheng site, the Eastern Zhou royal city site, the Han Wei Luoyang city site, the Sui and Tang Luoyang city site, the Longmen Grottoes, the Grand Canal of China (Huiliuocang and Hanjiacang sites), and the Silk Road. There are 3 items and 6 world cultural heritage sites including the ancient city of Han and Wei Dynasties, the Dingding Gate of Luoyang City in the Sui and Tang Dynasties, and the Ruins of Hangu Pass in Xin'an. At the end of 2022, there will be 66 A-level tourist attractions in Luoyang City. Among them, there are 5 5A-level scenic spots, 30 4A-level scenic spots, and 26 3A-level scenic spots. (Li Yongwen, 2010).

2.2 The General Knowledge of Quju Opera in China

2.2.1 Concept of Quju Opera

Quju Opera, also known as Luoyang XiaodiaoQu, is a major genre of Henan Quju Opera with a history of over 100 years. Due to its strong rural atmosphere and local color, it is good at expressing the thoughts and emotions of the working people and has now spread throughout Henan, deeply loved by the people. The development process of Quju Opera has generally gone through three stages: "sitting at a stall playing and singing", "stilt performance", and "stage singing". In decades of performance practice, we have continuously created and innovated Qupai, improved our professional singing style, improved our acting skills, and gradually formed our own systematic style.

2.2.2 Birth and transmission of Quju Opera

2.2.2.1 Cultural Environment

Chinese history has established its capital in Luoyang multiple times. As the main center for the transmission of ancient palace music and folk music, Luoyang has cultivated a good humanistic environment for the transmission of folk Quju Opera in Luoyang. Folk Quju Opera and quyi have been favored by the people of Luoyang and its surrounding areas since ancient times, and people are accustomed to using singing to express their emotions and emotions.

Quju Opera originated from rural entertainment activities and has had a solid and broad mass foundation since its birth. The labor methods and economic sources in the Central Plains region mostly rely on agriculture and commerce. Therefore, the backbone of actors mainly comes from farmers and urban civilians, who spare no time and energy in singing and learning music. In addition to self-entertainment, they can also support their families and become the main force in the development of Quju Opera.

The aristocratic class, rural gentry and wealthy families in the city, as well as ordinary people, have become accustomed to folk music and arts such as bangzi, yue diao, and zaju, and are very interested in new things. The emergence of Quzi Quju Opera, a fresh, wonderful, charming, and ancient melody, attracted the public to learn how to play and sing, becoming a solid foundation for the development and transmission of Quju Opera.

Gradually evolving from simple small programs to local dramas with complete character division and multi act performances, it quickly spread to most cities and towns in Henan, as well as subordinate urban areas in other provinces such as Shandong, Shaanxi, Anhui, and Inner Mongolia. Based on the characteristics of wide distribution, rapid development, and numerous theatrical troupes, it has become the second largest type of Quju Opera in Henan Province within less than a hundred years.

2.2.2.2 Geographical reasons

The convenient transportation and favorable geographical environment provide a vast living space for the development of Quju in urban and rural areas. Luoyang is located in the western part of Henan, in the middle reaches of the Yellow River, at the junction of Shaanxi, Shanxi, and Henan provinces. Among them, it borders Sanmenxia to the west, Zhengzhou to the east, Pingdingshan and Nanyang to

the south, and Jiaozuo to the north. Quju was popular in both urban and rural areas of Luoyang when it was played on stilts, and was popular in Yanshi, Xin'an, Mengjin, as well as Ruzhou, Lushan, Baofeng, Bangxian, Ruyang, and Dengfeng in the south of Longmen. Some troupes also perform in areas such as Haoxian, Manyu, Jiuxian, Yingyang, Shenwu, Yuzhou, Xuchang, Xin'an, etc. Wherever Gaotai Opera goes, it is recognized and loved by the public.

After the liberation, Quju began to develop towards surrounding provinces and cities centered around Zhengzhou. Zhengzhou is located in the Yellow River Basin, which is the interphase of North South and East West China, providing a broader development space for the prosperity of Quju. Many regional cities, such as Anhui Province, Jiangxi Province, Fujian Province, etc., have been involved in quju. At the same time, provinces such as Hubei, Shanxi, Anhui, Inner Mongolia, Liaoning, and Hebei not only have performance traces of Quju troupes, but local cultural units have also established some professional Quju groups due to the widespread and in-depth transmission of Quju.

2.2.2.3 Folk customs

As an ancient capital of the 13th Dynasty, Luoyang has a profound cultural accumulation and diverse folk customs, with a unique ethnic cultural ideology and habits. The main forms include weddings, funerals, ancestral temple fairs, birth, aging, illness and death, religious beliefs, totem worship, ceremonial ceremonies, birthdays and birthdays, burning incense to fulfill vows, and popular annual gatherings in various industries. Quju is used as a carrier in various folk activities, enriching the content of folk customs while promoting its own development and expanding its audience. At the same time, the emotions and emotions contained in quju are closely related to customs and culture. For example, during weddings and birthday, most singers sing festive and joyful arias. Funeral events require singing of mournful and sentimental aria, and sacrificial ceremonies require singing of mythological theme aria. On birthdays, sing funny and amusing arias, and so on.

The rich folk customs in Luoyang have established a stable and broad mass foundation for the development of Quzi Quju Opera, and opened up important channels for its transmission. On the contrary, Quju Opera also highlights the

characteristics of folk culture in the Central Plains. The two blend and promote each other, complement each other, and develop together.

2.3 Genres of Quju Style in Henan Province, China

Henan Quju Opera is divided into two genres: Nanyang Dadiaoquzi and Luoyang Xiao Diao Qu ZI.

The Nanyang Dadiaoquzi, also known as Guziqu, has a history of over 500 years and is an important genre in Nanyang folk art. Popular in cities in southwestern Henan. The performers mainly sit and sing, while nanyang Quju is a solemn and steady style.

Luoyang Xiao Diao Qu ZI originated in Luoyang and is mainly popular in the western cities of Henan, centered around Luoyang. Its beautiful music and lively rhythm are the main characteristics of Quju Opera. Most of them have short structures, simple melodies, lively rhythms, and a gentle and fresh singing style. Compared to Nanyang Dadiaoquzi, its style is more lively.

2.4 Overview of Quju Opera's Singing

2.4.1 Quju Opera Singing Music Melody

The musical melody of Quju Opera is a Qupai. Simply put, Qupai is the music that connects several fixed melodies together to form a fixed melodies , which can be sung with different lyrics. It can be multiple repetitions of a song's melody, a combination of multiple different songs, or a cross appearance of two song melodies. These short and fixed melodies are called Qupai, and they usually have their own names, such as "Dielianhua", "Shanpoyang", "Tian Jing Sha", and so on. However, these names are not related to the lyrics, but each Qupai indicates a specific melody. (Zhang Jinhui, 2007)

The melody of the Quju Opera's singing is extremely rich. Due to the differences in regional dialects, it is commonly referred to as Xiao Diao Qu ZI in the Luoyang area and Dadiaoquzi in the Nanyang area. The Xiao Diao Qu ZI are deeply influenced by Shanxi Pu Opera, with flexible and varied tones, lively and lively music melodies, and smooth stretching; The Dadiaoquzi is more influenced by Hubei Han Opera, with undulating melodies and melodies, as well as deep and rich vocals. These

two branches are constantly integrating and improving in the process of transformation and innovation. Some melodies have broken the limitations of the original music, enriched and changed, and enhanced the lyricism, plasticity, and expressive power of Quju Opera music singing. The singing is beautiful, harmonious, and pleasant to the ear, deeply loved by the audience.

Quju Opera not only has rich artistic accumulation, but also is full of vitality for development and innovation. Looking at the nearly century long life history of Henan Quju Opera, it has always been deeply rooted in the thick soil and fertile soil of the Central Plains, absorbing the milk of the Central Plains culture to grow and grow. It has a broad mind and a comprehensive view of the mountain scenery, catering to various genres of Quju Opera to absorb and draw on the best. Throughout its more than 100 years of life, Luoyang Quju Opera has always deeply absorbed the strengths of various families and integrated them to strengthen itself for its own use. From vulgarity to elegance, both refined and popular appreciate; From rudimentary to rich, the flowers are blooming like flowers; From single to diverse, dazzling.

In the innovation and development of Quju Opera, it has not only been rooted in the culture of the Central Plains, but also has not lost the essence of the customs and emotions of the Central Plains. Moreover, we will continue to maintain, its rich atmosphere of life, its straightforward, dynamic and natural performance characteristics, and its smooth and fresh artistic style.

2.4.2 The Characters and Singing Characteristics of Quju Opera

Since the birth of Quju Opera, artists have been learning and exploring the roles and performances. In the early days, male and female characters sang the same Qupai, and the singing pronunciation was mainly based on "Dabensang". Due to the fact that all roles are played by male actors, there is not much difference in male and female voices when portraying characters, making it difficult to distinguish and artistic expression. Until the first generation of Quju Opera performing artist Zhu Tianshui, he innovated the high-pitched singing method of male singers using falsetto to sing female singers, distinguishing male and female roles, and opening up the way for male Quju Opera actors to play female roles. In the 1930s, drawing on other genres of drama, the black head singing technique of Quju Quju Opera was successfully developed, further improving the division of work in Quju Opera. After

the establishment of the People's Republic of China, with female actors represented by Zhang Xinfang appearing on the stage of Quju Opera, the roles of Quju Opera gradually improved. (Zhang Jinhui, 2007)

2.5 The Theory Used in Research

In this study, the researcher plan to adopt western music analysis theory, Chinese traditional music theory, ethnomusicology theory ,Vocal Theory to conduct in-depth research on Quju opera, and analyze the development, the music characteristic and transmission of Quju Opera, and through the interview and summarize and put forward the point of view of transmitting and protecting Quju Opera.

2.5.1 Western Music Analysis Theory

Music analysis theory in western world mainly focuses on the analysis and research of rhythm, melody, harmony and so on. Western music theories are mainly used to analyze the external structure of Quju Opera

Melody: also known as melody. It reflects the whole idea or the main idea of music, and is performed by a single part with many independent tones, which is combined with mode, rhythm and beat (Li Chongguang, 1962). The undulating music is organized horizontally and orderly according to a certain rhythm to form a Qupai.

Tune is the most important means of expression in music form, the essence of music and one of the decisive factors of music. The direction of the same sound is called horizontal; Qupai start from bass to treble are upward trend; Qupai start from treble to bass are downward trend.

Rhythm: the rhythm of music refers to the length and strength of the middle tone of music movement. The relationships between organized tones with different length is melody (Li Chongguang, 1962). The rhythm is often regarded as the structure of the music. The beat is the repetition of the heavy beat and weak beat in music periodically and regularly. Chinese traditional music calls the beat "board eye", and "board" is equivalent to strong beat; "Eye" is equivalent to a second strong beat (middle eye) or weak beat. (Wang Yaohua, 2010).

Harmony: harmony includes "chord" and "harmony progression. In polyphonic music, the combination of more than three tones that can be arranged according to the three-degree relationship is called chord.

A chord is usually a sound combination formed by the vertical (simultaneous) overlap of three or more musical sounds according to certain rules. The horizontal organization of chords is harmony. Harmony has obvious color effects of thick, light, thick and thin; It also plays the role of forming clauses, dividing segments and terminating music. (Li Chongguang, 1962).

Western music analysis theory requires comprehensive analysis. Through the above analysis objects, this dissertation makes an in-depth analysis of the music noumenon, so as to analyze the music image that resonates with the audience. Adopting western music analysis theory can help us have a deeper understanding of the melody structure and rhythm of Quju Opera. And then help researcher study the music ontology structure of Quju Opera.

2.5.2 Chinese Traditional Music Theory

Chinese Traditional Music Theory encompasses a range of concepts including the pentatonic scale, rhythmic structures like banyan, and the overall musical structure of compositions. It also involves the study of various vocal styles, timbre, and expressive techniques used by performers. This theory examines the functions of traditional instruments, their roles in melody, accompaniment, and atmosphere, and how they interact with vocal elements to create a cohesive musical experience. Additionally, it considers the cultural context and emotional expression within the music, providing a comprehensive framework for analyzing and interpreting traditional Chinese music. (Wang Yaohua, 2010).

In this research, I use this theory to analyze the types of traditional instruments used in Quju Opera works (such as Huqin, Dizi, Gongs, and Drums), and their roles within the overall musical structure, such as playing the main melody, providing accompaniment, or creating an atmosphere. Examine how the tonal characteristics of these instruments are employed to depict specific situations or emotions, for example, how bright tones are used to express joy, and deep tones are used to convey sadness or contemplation.

Study the main vocal styles (such as Pingqiang, Duobanqiang, etc.) used in Quju Opera works, including their characteristics like rhythm, melodic line, and pitch variations. Analyze how these vocal styles adapt to the development of the plot and the emotional changes of the characters; for instance, how certain vocal styles express different emotions like excitement, sorrow, or anger. Investigate the vocal techniques used by performers in Quju, such as breathing, articulation, and tone modulation, and how these techniques are specifically applied in vocal styles to enhance the artistic appeal of the performance.

Analyze the relationship between instrumental accompaniment and vocal styles, and how they complement and resonate with each other to create a complete musical expression. Study the interaction between instruments and vocal styles in terms of rhythm and melody, such as how certain rhythmic patterns of instruments support the melodic lines of the vocal style, or how the melody of the vocal style guides the rhythm of the instruments.

Examine how instruments and vocal styles work together to shape the artistic conception of the work, such as how they collaborate in specific scenes to achieve the portrayal and enhancement of emotions, storylines, and character images. Conduct a comprehensive discussion on how these elements jointly contribute to the overall artistic effect and musical expression of Quju Opera works. Provide your insights on the use of instruments, vocal styles, and their interactions in the three Quju Opera works, and summarize the importance and applicability of Chinese traditional music theory in these analyses.

2.5.3 Ethnomusicology Theory

Ethnomusicological theory involves the writing of descriptions, classifications, comparisons, interpretations, and generalizations about music (and possibly sound) in general, about particular musical traditions, about music in a set of related communities, or about music in relation to cognitive, artistic, experiential, social, cultural, political, and economic issues, themes, and processes (Timothy, 2010).

Ethnomusicology is mainly the science of investigating and studying the national music of countries and regions with different social systems and development levels, and finding out various laws related to music. Ethnomusicology belongs to a

category of musicology, which is closely related to ethnology and folklore. Music is a social behavior. (Timothy, 2010) .

It includes investigating and studying the music characteristics of different nationalities, countries and regions, discussing the relationship between these music and geography, history and other cultures, compiling ethnomusicology or regional musicology, and drawing some music related conclusions.

Ethnomusicology is essentially the fundamental reason why it is so important to study music by using the mutual penetration of multiple disciplines and containing a large amount of information. In this sense, ethnomusicology is the hermeneutics of music culture. It uses a reductive method to explain music in the context of time as much as possible and revive music. But we know that law is an essential link between things or between the internal elements of things. When we use related disciplines to study music problems, we can't force unnecessary connections. This will only lead to confusion of research methods and misunderstanding of readers.

Folk music is a special subject of music theory. This concept has been defined and developed in multiple ways by collectors, scholars and practitioners, within different geographical locations and in different historical periods. At its root lie questions about the identity and identification of the ‘folk’ , the delimitation of musical repertoires, how these repertoires are transmitted and the assessment of sounds. (Sadie, 2001).

It must track and combine the progress of relevant non-music theory disciplines in order to show its unique characteristics and advantages. Therefore, it is necessary to infiltrate its research methods into relevant non-music theories. In terms of theoretical science, the focus of music research has gradually shifted to people, musicians, behavior and psychology in the social and cultural environment, rather than just staying in music or a narrower form of music. Music turns to people, from works to performers and participants. The change of perspective and concept leads to the change of ethnomusicology. According to this view, based on the field investigation of a national

culture or regional culture, this dissertation analyzes the history, geography, nationality, language, social system, mode of production and lifestyle, folk custom and psychology of the culture. Let's see how they affect the music of this nation and

region, and how they produce unique music aesthetic standards, that is, starting from the cultural background and production environment of music, investigate its characteristics and explore its laws. This is ethnomusicology. Ethnomusicology is a science that studies the symbiotic relationship between music and its cultural environment through field investigation. The purpose of its research is to clarify the laws of music development of all ethnic groups and regions, including general laws and special laws. Starting from the actual situation of music of all ethnic groups and regions, it discusses its origin, formation, development, prosperity and evolution, so as to realize the understanding of the development rules of human investigated in the performance practice, so as to explore the "musicological junction" of "speech mode" and "music mode" knowledge or expression. (Xiao Mei, 2020).

The researcher adopted the theory of ethnomusicology to study the external environment of Quju Opera. This part is similar to the anthropological theory, which mainly study the historical environment and social environment of Quju Opera, and help the researcher to put forward personal research views on the origin and development of Quju Opera. The researcher began with detailed field research and observation. By visiting live performances, engaging with performers, and collecting relevant audio and video materials, Gained a comprehensive understanding of the traditional practices in Quju Opera. Closely examined the traditional instruments used in Quju Opera, such as Huqin, Dizi, and various gongs and drums, analyzing their specific roles within the musical structure, including their functions in playing the main melody, providing accompaniment, and creating atmosphere. Additionally, Explored the characteristics of different vocal styles, such as Pingqiang and Duobanqiang, and how they adapt to the development of the plot and the emotional changes of the characters. Focused on how these musical elements interact with the narrative content, emotional expression, and social and cultural functions, revealing Quju Opera's unique position and artistic expression within the ethnomusicological framework. Through this comprehensive approach, Deepened my understanding of the music structure of Quju Opera and gained a richer insight into its cultural significance and artistic value.

2.5.4 Vocal Theory

Researchers applied vocal theory to analyze and study the vocal techniques of Quju Opera. The basic elements of singing in Quju Opera, such as breathing, vocalization, language, resonance, etc., comprehensively elaborated on the basic principles and techniques of Quju Opera vocal music. (Xiao Lisheng, 2009)

2.6 Documents and Related Research

In order to better understand Quju Opera, the author consulted Luoyang's geographical location, history, economy, politics, religious beliefs and folk customs of Luoyang through Luoyang's history museum, and reviewed this series Data were screened and initially analyzed. At the same time, relevant literature was also collected. The research on Quju Opera is roughly divided into the following aspects.

2.6.1 Books of chronicles

The compilation of opera history books provides the basis of information and literature for the study of opera. Among them, "Encyclopedia of China·Drama·Quyi" has entries about Quju Opera, and "Chinese Opera·Henan Volume" has entries about Quju Opera. The introduction and some score examples, a large number of oral information of artists recorded in opera chronicles of various counties and cities in Luoyang and records of opera music and folk customs provide valuable information for our research.

"Chinese Opera Music Collection·Henan Volume·Qu Opera Music" is divided into two volumes. It provides a more detailed analysis and explanation of the origin, singing, band composition, and characters of Quju Opera, and is accompanied by a large number of excellent arias and excerpts. In this field, this book can be called a basic material for the study of opera. The book's introduction to singing Qupai is divided into three categories from the perspective of frequency of use: the most commonly used "qupai", the more commonly used "qupai" and the less commonly used "qupai". (Chinese Opera Integrated Editorial Group, 1982)

The content of the opera chronicles of various regions, cities and counties in Henan Province is divided into 4 parts: overview, charts, synopsis and biography. Each part is divided into chapters. The synopsis is divided into opera types, repertoire, music, performance, stage art, institutions, There are 14 chapters in total including performance venues, performance customs, historical sites and cultural relics,

anecdotes and legends, newspaper and periodical commentaries, etc. This set of opera chronicles is cataloged comprehensively, meticulously and with informative information. It provides a large amount of valuable documentation for the study of Quju Opera and is valuable information for studying the history and development of the vocal music of Quju Opera.

History of Quju Opera. Published by Saigon Literature and History Publishing House. Discuss the reasons for naming each stage and compare it with statements in other materials. In addition to paying attention to Quju Opera's singing, Qupai, music characteristics, etc., the evolution of its name in its development context is also introduced. Among them, Luoyang minor Qupai are basically divided into four main stages: "Tanchangqu", "Gao Qiao Qu", "Gaotaiqu" and "Quzixi". (Li Zhenshan, 2002).

"An Overview of the History of Opera Music" explains the relationship between them and opera music from four aspects: national music, literature, phonology, and musical instruments. The development of opera music is not isolated. It is closely related to other national music forms. Just like the water in the ocean, it is collected by many rivers. Therefore, opera is a comprehensive art. It is gradually enriched, not full at the beginning.

These factors are the origin of opera music. (Zhuang Yongping, 1900).

"Quju Opera Chronicles" records the period from the Xia Dynasty to the end of 1988. The book is divided into four parts: overview, charts, annals, and biographies. It covers opera types, repertoire, performing arts, opera institutions, performance customs, and ancient and modern opera celebrities. It records the history and current situation of Quju Opera in other aspects, which can provide a basis for readers to explore the development and evolution of Luoyang local opera in ancient and modern times. (Sheng Changzhu, 1988)

"Linru County Opera Chronicle" Linru County is now called Ruzhou. It used to be under the jurisdiction of Luoyang, but now it is under the direct jurisdiction of Henan Province. He provided confirming information for the origin of Quju Opera. Through Ruzhou County opera records, we can find strong evidence that the birthplace of Quju Opera is Luoyang, not other places. Because the jurisdiction of Luoyang City is different in each period. (Yan Jingwen, 1988)

"Ruyang County Opera Chronicle" is a professional book on the history of Ruyang County opera. It records the development and changes of Ruyang opera, explores the artistic rules of the history of Heluo opera, fills the gap of Ruyang's lack of ambition in opera since ancient times, and records the history of Ruyang opera. The famous opera masters and works of the county. It provides systematic information for the development of Quju Opera in Ruyang. (Du Baoshan, 1992)

2.6.2 Music score

There are three types of music scores: "Henan Quzi (Henan Nanyang Quzi)", "Henan Quzi Collection", and "Henan Quju Music". Among them, "Henan Quzi (Henan Nanyang Quzi)" includes 91 Henan Nanyang Quzi. The book divides Henan Nanyang melodies into two parts: "Pai" and "Za Pai". Among them, "Pai" is a part of Henan melodies that is more complex in melody, has more humming tones, and has strict requirements for Banyan (The beat in ethnic music and traditional Chinese Quju Opera, where the strongest beat in each bar is called Ban, and the remaining beat is called Yan.) It is rhythm, and the main turning points in the phrases; And 'Zapai' are a part of a more compact rhythm and cheerful emotions. This classification method is beneficial for understanding the word form and musical form of Dadioquzi the similarities and differences with Quju Opera.

The "Henan Quzi Collection" includes 101 Henan Qupai, but some of them have different names or names, which are actually different singing styles of the same Qupai. If we collectively refer to these songs with the same name, different names, or different singing styles of the same song as one, such as "Da zao gan", "Fei pan da zao gan", "Si yin da zao gan", "Fei ban si yin da zao gan", and "Yin niu si", "Jin niu si", and "Shuang niu si" as "Yin niu si", then there are still 63 songs left. The book divides Henan Quju Opera into three parts based on the length of the genre: "Xiaoling", "Zhongqu", and "Daqu".

The Henan Quzi (Henan Nanyang Quzi) and the Henan Quzi Collection are the earliest collection and organization of singing styles, providing information for the author to understand the musical appearance of early Henan Quju, but their scope is mainly in the Nanyang region. The classification method of the two (the former is based on the degree of standardization of the genre, while the latter is divided based

on the length of the genre) is conducive to understanding the singing style of Quju Opera from different perspectives.

By 1956, the publication of "Henan Quju Music" had expanded its scope to the Luoyang and Nanyang regions. This book not only lists the singing styles of Quju, but also provides a simple analysis of some typical singing styles. It not only preserves a large number of music scores, but also is the first book to record the theory of Quju's singing style. Among them, three papers are "On the History of Quju", "Discussion on Quju's Music", and "Preliminary Exploration of Quju's Music Modes", which focus on the history of Quju and its artistic characteristics. A preliminary exploration was conducted theoretically on the modes and other aspects of Quju Opera music.

2.6.3 Monograph

"Quju Opera Music Compilation" contains 99 "Qupai" of various types in opera, including an outline discussion of "Qupai" commonly used by Quju Opera. (Fang Kejie, 1979)

Ma Zichen wrote "Quju Opera • Rap Music" in 1956. At that time, the book contained 4 researchs about opera, including "The Beginning of Quju Opera", "Quju Opera and its Predecessor's Relationship with Brothers Music", "Quju Opera" "Guo Men" and the origin of a total of seven "Qupai" in Quju Opera singing: [yangdiao], [Yinniusi], [Jianjianhua], [Yayayo], [Lianhualao], [Taipingnian], and [Dazaogan]. distinguish. In the examination of the origin of [Yangdiao], the research proposes that [Yangdiao] comes from Fengyang Song. The research believes that: whether it is [Yangdiao] in Quju Opera, [Shuzhuangtai] in Yang Opera, or [Sipingqiang] in Lu Opera, And Qupai names such as [Xiaonigu], [Shibeiji], and [Xiaoguafu] should all come from [Fengyangge].

"A Preliminary Study of Dadioquzi" collects 99 types of "Qupai" of drum music, and discusses the historical origin and artistic characteristics of drum music. The book talks about the origin of [Yangdiao] and believes that [Yangdiao] comes from Fengyang Song, which once again confirms the view on the origin of [Yangdiao] in "Notes on Quju Opera Music" and the early form of "Yangdiao" in Guzi Opera and the development and changes are briefly explained. (Xin Xiu & Chang Xi, 1983)

"Quju Opera", compiled by Ma Zichen, Ji Junjuan, and Wang Hanwei, is a book with rich information.

Introduced professional opera troupes across the country. In terms of quantity and audience coverage, Quju Opera ranks among the top ten among more than 300 drama types in the country. At its peak, Quju Opera had professional performing arts groups in 13 provinces (autonomous regions) across the country, including Xinjiang, Inner Mongolia, Gansu, and Taiwan. In the 1960s and 1980s, semi-professional opera troupes were established in almost every town and county in some counties and cities in western Henan. As for rural amateur troupes, they blossomed everywhere. The year 2006 coincides with the 80th anniversary of the opera's performance on the stage. In order to commemorate this festival and to inherit and promote the art of opera, the historical experience of its emergence, formation, development and prosperity should be summarized and studied. At this time, it is the common wish of the opera art workers in our province to expect the publication of a monograph that more comprehensively describes the artistic situation of opera. However, looking back on the past, there have been very few publications on Quju Opera over the past 100 years, which cannot but be said to be a pity. Mr. Ma Zichen's various information on opera, starting from the origin of opera, also introduced 78 contemporary opera performance groups in sequence, including representative repertoires of various periods, Qupai lyrics, civil and military scenes, "Bangqiangchanghe", "Caichang" and its distinctive "Xichuan". Ma Zichen, Ji Junjuan, & Wang Hanwei, 2009)

Feng Jianzhi & Wu Jinbao & Guan Li. (2005). Research on the singing art of endangered opera in Henan. China Literature and History Press.

The book uses chapters such as "Language and Regional Characteristics of Henan's Endangered opera", "Occurrence Characteristics of Various Industries", "Vocal Interpretation of Singing", "Research on Singing Vocalization", "Singing Vocal Aesthetics" and other chapters to analyze the endangered opera in Henan. The art of singing has been elaborated on in a more systematic way. Thirdly, this book serves as a "local opera teaching" textbook. We strive to enable students to have a general understanding of the singing art of Henan local opera through this course. Therefore, in the later chapters of the book, we have conducted research on "Basic Ban Styles of Henan's Endangered Opera Types", "Research on Qupai Style Music",

"Research on Banqiang Style Music", "Relationship between the Three Major Opera Types and Endangered Opera Types", etc. Elaborate. This book is the crystallization of the experience and research on the singing art of Henan local opera. (Chen Ruhengm, 1983)

The large number of endangered opera in Henan and the difficult situation are our deepest feelings. There are many reasons for this, but one of the important reasons is the neglect of local opera in art education and the disconnect between opera and education. The study investigated more than a dozen normal undergraduate music majors and more than 30 junior college art departments across the province, which is the core of music education in Henan, and found that there is almost no teaching content for local opera. In the survey, college students reported: "We know too little about ethnic folk music, especially local opera, and have rarely watched opera since elementary school." Opera lacks young audiences. Therefore, rescuing and protecting Henan's endangered opera should start with education. Establishing "local opera courses" in colleges and universities is not only beneficial to rescuing and protecting endangered opera in Henan and promoting national culture, but is also a useful attempt to reform the art education system and teaching content in colleges and universities.

Henan local opera is rich in content and has extremely high research and application value. Many of its contents have been selected as teaching content in the history of Chinese opera, the history of Chinese music, Chinese traditional music, and the archeology of Chinese music.

The main reason for choosing singing art as the research object is that singing art is the essence of opera art. Among the four basic skills of opera, "singing, reciting, doing and playing", "singing" ranks first. Singing music is the core of the drama layout, and the design and arrangement of the singing are related to the unity and integrity of the overall music. It is an important means to shape the character's image, depict the inner world, express thoughts and feelings, and highlight the character's personality. At the same time, singing is also the main basis for distinguishing the style of the opera and representing the characteristics of the opera.

The second is to combine the characteristics of our music department, give full play to the expertise of our national vocal music, and make some contributions to the

research on vocalization in opera singing. When we reviewed opera research materials, we found that there were too few and unsystematic studies on the vocalization of opera singing. Quju Opera is also on the list of endangered opera. It provides researchers with new ideas for school communication. (Feng Jianzhi, Wu Jinbao & Guan Li. 2005)

"Research on Quju Opera Singing"

This book takes Quju Opera singing as the main research object, and conducts a relatively systematic study on the singing characteristics and development and changes of Quju Opera in different periods.

There are 7 parts including the discussion of the music composition of Quju Opera, the main singing Qupai and the secondary singing Qupai of Quju Opera, the influence on Quju Opera, and the singing structure and singing system of Quju Opera. It also analyzes the singing structural units of Quju Opera and discusses the similarities and differences between Diaomen and Qupai.

The singing composition of Quju Opera is explained from three aspects: "Bnagqiang, accompaniment, and singing classification". Among them, the "Classification of Singing" is based on the summary of previous classifications and based on the three aspects of music form, source and specific usage ratio of Quju Opera singing. Quju Opera is divided into three types: main Qupai, secondary Qupai and folk song Qupai. kind. The origin of the study of the singing Qupai [Yangdiao], the main Qupai of Quju Opera, is explored. [Yangdiao] comes from [Meng Jiangnu], and was influenced by the local "local melody" during its development. Fengyanghuagu artists played an important role in the spread of Yangdiao. [Yangdiao Guomen] is the "universal Guomen" that connects various singing styles. Guomen is actually the prelude of a song. In Quju Opera, the artist's name for the prelude of the song. In the early stages, it not only serves as a reminder for the band's accompaniment speed and emotional expression, but also serves as a reminder for the band to sing the next "Qupai" content. Yangdiao In the long-term development, variations suitable for expressing various emotions have been formed. The secondary Qupai of Quju Opera were discussed. Among them, [Shuyun], [Manduo], [Shipian] and [Shangliu] are not owned by the original Henan Qupai. Among them, [Shuyun] and [Manduo] are the four types of Qupai created by a team headed by Quhu artist

Zhu Wanming. Sentence structure singing, this type of singing is based on tradition and innovation based on the original HenanQupai; [Shipian] and [Shangliu] are singing styles with upper and lower sentence structures influenced by Banqiang opera. There are also some Qupai whose prototypes can be found in Henan folk songs. Together with [Yangdiao], they are the most original components of Quju Opera. Sanban singing style is borrowed from Quju Opera. In short, the development and evolution of Quju Opera singing styles is actually a microcosm of the development of many local folk opera. This book attempts to use Quju Opera singing styles as a case study to explore the development rules of China's local dramas, thereby providing insights into the survival and development of local folk opera. Provide theoretical reference. It provides researchers with new materials for studying Qupai changes. (Gili, 2015)

"Quju Opera Music" published by Henan People's Publishing House was signed by Xiao Yu and Xiao Ming. In fact, due to the "Cultural Revolution Movement" at that time, the publishing house did not dare to sign the names of Wang Song and Ma Zichen, so the two People used the pseudonym "Xiao Yu" instead. This book compiles the development history and partial music scores of Quju opera in Henan Province, providing researchers with strong evidence. (Xiao Yu & Xiao Ming, 1956)

(4) Paper

Regarding the research on Quju Opera, since the 1990s, a large number of scholars have achieved gratifying results from the perspectives of actors, theaters, troupes, music, etc. Among them, there are 4 researchs on Quju Opera Singing and Music, namely "Quju Opera Singing Music" The basic characteristics of "Quju Opera Singing Music" (Ma Qi, 2005), "Exploration of Quju Opera Singing Music" (Huang Lili, 2004), "Looking at the Spread and Evolution of "Folk Songs of the Same Clan" from Fengyang Songs" (Feng Guangyu, 1991) and "Quju Opera Singing Music" The evolution and development of the system and its prospects". (Ma Zichen, 1983).

There are also many master's and doctoral theses that have discussed and discussed Quju Opera from different aspects.

"A Brief Discussion on the Basic Characteristics of Quju Opera Music" is rich in national characteristics and regional styles and is loved by people. Quju Opera

singing has the aesthetic characteristics of beautiful music, rich emotions and cheerfulness. This research mainly analyzes the speed, Basic characteristics such as rhythm and beat language are used to describe it. It provides researchers with materials on the singing characteristics of Quju Opera. (Zhao Jingfei, 2015)

"Research on the Artistic Characteristics and Inheritance of Quju Opera" mainly focuses on the inheritance and development of Quju Opera music. Starting from the exploration of the historical origins of the art of Quju Opera, from the Ming and Qing Dynasties to the founding of the People's Republic of China, we will analyze the development of Quju Opera in detail, focusing on the new content developed at each era. From the analysis of the artistic characteristics of Quju Opera, starting from six aspects, the artistic characteristics of the music of Quju Opera are analyzed in detail, so that everyone can understand what Quju Opera is and the characteristics of Quju Opera. It deeply understands the cultural value of Quju Opera music and provides new ideas and methods for studying Quju Opera music. Conducted field works and interviews with theater troupes and inheritors, and analyzed what they saw and heard during the field works, as well as observations and records of performances, and interviews with cast and crew members. Videos and pictures taken during the field period were analyzed. , recordings and interview data were sorted out, and the problems encountered in the inheritance and development of Quju Opera at this stage were discovered and summarized. It provides researchers with in-depth thinking on the inheritance and development of Quju Opera. For example, information is provided on personnel training, repertoire innovation and other directions. (Wei Huiying, 2022)

"A Study on the Impact of Quju Opera "Diaomen" on Henan Folk Singing" conducts an in-depth study of the relationship between the Qupai of Quju Opera and Henan folk singing Qupai, and reveals the influence and ways of Quju Opera "Diaomen" on Henan folk singing Qupai. The Henan Quju Diaomen is analyzed as a melody line to describe Quju. It is used by many Quju practitioners. It is essentially the same description as QUpai with different meanings. The research also divides Quju Opera Qupai according to the frequency of use, and divides the opera's mainQupai, sub-mainQupai, and miscellaneous Qupai into different Qupai. It explains the influence of Qupai on singing with specific examples, and explores the influence

of different Qupai and QUpai on singing. It provides a basis for the author's research on QuPai. (Li Xiaoxing, 2023)

"Research on Nanyang Dadiaoquzi from a Historical and Cultural Perspective" introduces the formation and development of Nanyang MajorQupai, as well as its singing venues and development into a representative folk art in Nanyang area. At the same time, it is introduced from the origin that Kaifeng Suqu has been widely spread throughout the Central Plains. Kaifeng Suqu was uniquely developed and developed in Nanyang, and its content became more and more substantial, so it is called Nanyang majorQupai. It provides a reference for the author to distinguish Quju Opera. (Yan Pin, 2019).

"Research on Xichuan Quju Opera" Xichuan Opera is a branch of Nanyang Dadiaoquzi. Xichuan opera is based on Nanyang Dadiaoquzi and developed by absorbing local folk songs, Xiao Diao Qu ZI, Yu opera, Yue opera and other opera. It was developed from the combination of Nanyang Dadiaoquzi and Xichuan folk songs. In addition, the current situation, inheritance and protection of Xichuan opera were studied. It provides the author with new ideas for the protection and development of Quju Opera. (Li Shuang, 2022).

Research on Chou in Quju Opera

Quju Opera has a complete range of roles, among which the Chou in opera are divided into two categories: Wen Chou and Wu Chou. Wen Chou can be further divided into seven categories: Guan Chou, Chayi Chou, Gongzi Chou, baby Chou, Lao Chou and Chou Dan. The Chou in the opera has distinctive characteristics in terms of form, language, performance, singing, etc.; in terms of modeling, the cartoonishness of the makeup, the comicality of the costumes, and the popularity of the props bring visual artistic beauty to the audience; in terms of language, Daobao's The playful and life-like lyrics bring artistic enjoyment to the audience; in terms of performance, the exquisite movements and exaggerated expressions create characters that are deeply rooted in the hearts of the people; the flexible singing brings the audience a unique experience of different local opera . This research provides information for the study of role classification in Quju Opera. (Gu Ying, 2021)

Ma Qi's master's thesis of Henan University in 2002, "A Preliminary Exploration of the Singing Style of Quju Opera" focused on the analysis of the singing methods of

Quju Opera's music and the singing styles of artists in different periods; from the two aspects of the musical characteristics and singing characteristics of Quju Opera's singing, a preliminary The singing style of Quju Opera is explored. Examining the historical trajectory of the formation and development of Quju Opera, he divided the development of opera into six stages: the initial stage in the late Qing Dynasty and the early Republic of China; the initial stage in the 1920s and 1930s; the bumpy stage in the 1940s; and the vigorous development stage in the 1950s and 1960s. ; The depression stage during the Cultural Revolution; the innovative reform stage after the 1970s and 1980s. At the same time, starting from the basic characteristics of Quju Opera singing music, the melody characteristics, modes, commonly used singing Qupai, bands and accompaniment instruments of singing music are analyzed. He divided the commonly used qupai into two categories: one is qupai that can bear large sections of singing alone, and the other is qupai that cannot bear large sections of singing alone. The structure of singing qupai is divided into four categories, namely upper and lower sentence patterns, four-sentence structure , three sentence patterns and long and short sentence patterns; the band is divided into two parts: the writing field and the martial arts field. The main instrument is Quhu, and there are also Sanxian, Pipa, Guzheng and other instruments. The third part studies the singing characteristics of opera. The singing method of the opera is mainly based on the "big original voice", combined with the use of "Erbensang voices", emphasizing the support of Dantian Qi, focusing on the use of the combination of voice and Qi, and elaborates on the four aspects of breathing, resonance, articulation, and accent. Singing skills of opera. The fourth part divides the representative figures of opera into three periods, and introduces the characters and their singing styles respectively. The content involved is very rich , but not in-depth enough.(March, 2002)

Zhang Jinhui's 2010 master's thesis of Zhejiang Normal University, "Heterogeneous, Isomorphic, Different Paths and Same End—A Study on the Characteristics of Quju Opera's Rhythm and Its Enlightenment and Impact on National Vocal Singing" focused on the enlightenment and influence of the characteristics of Quju Opera's rhyme on national vocal singing. Influence; Zhang Jinhui discussed the generation background and historical reproduction of Quju Opera. Mainly from the two aspects of the generation background and historical reproduction of Quju Opera, the development overview of Quju Opera is summarized in detail. Then, the specific

elements of Quju Opera are described. For example, starting from three aspects: language elements, qupai elements and accompaniment instruments, we conduct a detailed analysis of the language basis, language structure, qupai characteristics, qupai structure and accompaniment instruments of opera, so as to sort out the musical style and local characteristics of Quju Opera singing. Secondly, it analyzes Quju Opera mainly from its vocal characteristics and singing skills. He provided inspiration and influence for the author to study the Dantian Qi, the use of words to express theQupai, and other aspects of Quju Opera'sQupai, as well as the voice training methods, expressions, and other aspects. (Zhang Jinhui, 2010)

Nanjing University of Aeronautics and Astronautics Qu Liangmin's 2008 master's thesis "Musical Anthropology Investigation of the Inheritance of Nanyang Opera" focused on the analysis of the inheritance status of opera music and music education in Nanyang area; taking the "inheritance" of opera as the main line, using musical anthropology Using the research methods and perspectives of learning, in-depth interviews and field observations, we investigated and analyzed the inheritance of opera in Nanyang schools and among the people from the perspective of the current situation and model of opera inheritance. It mainly uses the method of historical materialism to introduce the historical evolution and musical inheritance characteristics of opera. A interview form was used to investigate the current status and model of opera inheritance among Nanyang folk and schools. Then, the reasons for the current sluggish situation of opera inheritance are analyzed, and the purposes and models of folk inheritance and school inheritance are compared. The communication methods of government, society and schools are respectively proposed. It is proposed that the inheritance of opera is inseparable from the government's support and the publicity of the media. In particular, the media should assume the responsibility of inheriting local culture and promote opera based on the principles of "ideology, artistry, and appreciation" so that opera can truly enter the hearts of the people. In the living world, while entertaining, you can also understand the profound and profound opera culture. Secondly, creative staff can continue to innovate based on the concept of "using modern artistic language to reflect the most traditional Chinese culture", so that audiences across the country and even the world can understand and accept opera. In terms of school communication, it is proposed that we should pay attention to the construction of local music in schools, and incorporate

localized music education into standardized teaching tracks to integrate school and folk inheritance, which provides the author with new ideas in terms of inheritance. (Qu Liangmin, 2008)

"Research on the Preservation and Inheritance of Dadiaoquzi in Nanyang, Henan Province" starts from the artistic ontology of Dadiaoquzi and from the perspectives of musicology and sociology. On the one hand, it objectively describes the current situation of the survival and inheritance of Dadiaoquzi in Nanyang; on the other hand, it provides an objective description of the current situation of Dadiaoquzi in Nanyang. On the other hand, it further explores the systematic characteristics of Chinese traditional music through the study of Dadiaoquzi , and affirms the artistic value and practical significance of traditional music. By sorting out the history, culture and geographical and humanistic environment of Nanyang, the development of Dadiaoquzi was studied, and the artistic ontology of Dadiaoquzi was studied, including singing forms, accompaniment instruments, commonly used Qupai, special Qupai, commonly performed bantou Qupai, characteristics of lyrics, etc. On the one hand, it discusses the unique artistic characteristics of Dadiaoquzi as folk art. Finally, the problems existing in the inheritance and development of Xiao Diao Qu ZI are analyzed and countermeasures are proposed. This research provides the author with the differences between Quju Opera and Nanyang Dadiaoquzi , as well as the protection and inheritance issues faced by these two art forms. (Feifei Wang, 2020)

"The Application of Nanyang Qu Opera in Nanyang Wedding and Funeral Etiquette" Nanyang Qujuopera is another genre of Quju Opera. Opera performances in Nanyang area are mostly combined with various ritual activities in daily life. This combination is particularly typical in wedding and funeral ceremonies. The performance of opera combined with ritual is not only a simple artistic activity, but also should be regarded as a social behavior. The performance of Nanyang Quju opera in such ceremonies affects and changes the behavior patterns and cultural characteristics of local people. It is very necessary to study Nanyang Quju Opera in combination with local rituals. The author studies the impact of Nanyang Quju Opera on the lives of local people, and advances the field of human performance studies into artistic performances and daily life that are closely related to Chinese people. This paper investigated the opera troupes and opera audience groups in Nanyang area, recorded the performance methods and

processes, and understood the survival status of opera in the local area. Through wedding and funeral ceremonies, the impact on local people, families, culture, and society is explored. It provides the author with a new direction for the social functions of Quju Opera. (Sun Bohan, 2017).

"Talking about Quju Opera Innovation inherited by Qupai music analyzes the score and proposes that music is a symbol of mutual distinction between drama types. The survival status of opera music is the key or even decisive factor in the rise and fall of opera genres. In recent years, with the improvement of people's aesthetic quality and the increase in original plays, some old Qupai are no longer suitable for stage characters and cannot better express the characters' inner emotions. This calls for enrichment and innovation by opera musicians.

In addition, the modulation of singing in modern works is very important. Although it has been improved and changed, it does not sound unfamiliar at all. Instead, it makes the audience feel natural and fresh. The reform and innovation of Quju Opera Qupai is a new path developed through hard work and exploration in long-term artistic practice. Propose new perspectives for the development and innovation of Quju Opera music. The traditional Qupai is not static. Only in the practice of rehearsals and performances, based on the actual situation and the needs of the plot, can it be enriched and innovated, and the traditional Qupai will become richer and more perfect. (Yan Xinjian, 2015)

"A New View on the Application of Qupai in the Creation of Contemporary Quju Opera Modern Drama" on the one hand collects song scores from different periods, and on the other hand, in terms of the basic rules for the application of Qupai in Quju Opera modern drama, it strives to no longer stick to the limitations of traditional Qupai, and based on the drama plot and Character images to create music clips that better meet the needs of the plot. Make flexible use of traditional Qupai to show the maximum color transformation effect with minimal changes. In the modern drama of Quju, the composer also made a certain degree of innovation in the traditional Qupai according to the needs of the new drama content, so that it can show the spirit of the times of old wine and new brewing.

First of all, in the design of Qupai, the composer will combine the performer's professional attributes, performance style and the dramatic environment of the aria itself.

The original appearance of Qupai is adjusted through various methods such as changing the mode and key, so that singing and Qupai can be integrated.

Secondly, the combination of Qupai and singing can well carry the function of dramatic structure and convey rich emotions.

In addition, in order to adapt to the actual requirements of individual drama plots, and under the condition that the existing Qupai cannot meet the singing expressiveness, the composer will also use the "grafting" method to innovate on the basis of traditional Qupai, so that the singing can be flexible Express.

It can be seen that Quju Opera art maintains a posture of development and progress in the new social and cultural environment. In terms of the application of Qupai, we constantly adjust and update it according to the development direction of contemporary culture and social aesthetic needs, striving to make the opera Qupai take into account both inheritance and innovation, and keep pace with the times. Through the innovation and improvement of the musical ontology of drama works, Qupai Qupai can better maintain a relationship with modern drama creation concepts and drama content, in order to promote the art of Quju Opera through the combination of new and old. It provides researchers with new ideas for studying the modern Qupai style of Quju Opera. (Ke Jing, 2023)

Looking at the above-mentioned research on Quju Opera, it can be said that each has its own merits. They all observed the singing of Quju Opera from a certain angle. Regarding each result, there are many different methods and insights in each research result. Their research has laid a good foundation and provided valuable experience for our current research work on the overall analysis of of Quju Opera Research.

Although the research on Quju Opera has reached a rough scale, many issues still need to be further explored. From the rise and development of Quju to the present, the complex process of the variation of its musical form still needs to be studied in depth. In view of this, the author chooses "Quju Opera Singing" as the research object, and studies the Opera based on the comprehensive textual research of "music" and "history".

CHAPTER III

Research Methodology

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the interview form and interview.

- 3.1 Research Scope
 - 3.1.1 Scope of Content
 - 3.1.2 Scope of Time

- 3.2 Research process
 - 3.2.1 Selection of the research site
 - 3.2.2 Selection of the key informants
 - 3.2.3 Selection of the songs
 - 3.2.4 Research tools
 - 3.2.5 Data collection
 - 3.2.6 Data management
 - 3.2.7 Data analysis
 - 3.2.8 Data presentation

3.1 Research Scope

- 3.1.1 Scope of Content

This part mainly studies the origin and formation of Quju Opera in Luoyang, as well as the changes in its name in different historical periods. It also studies the musical characteristics, melody characteristics, accompaniment instruments and vocal forms of Quju Opera to propose the method of preservation and transmission of Quju Opera

- 3.1.2 Scope of Time

Data collecting time from January 2022 to January 2023

Analyzing time from June 2023 to March 2024

3.2 Research process

3.2.1 Selection of the research site



Figure 3. Map of Luoyang, Henan Province, China.

Source: <https://chinafolio.com/provinces/henan-province>, (2023).

Figure 3 is a map of Luoyang. Quju Opera originated in Luoyang, Henan, China in the 1920s, and has a history of more than 100 years. It is the second largest genre of opera after Henan Opera in Henan. There are Quju Opera troupes that sing Quju Opera all over the country. As the birthplace of Quju Opera, Luoyang is also the place with the largest number of inheritors and practitioners of Quju Opera. Therefore, the author chose Luoyang as the research location.

3.2.2 Selection of the key informants

The researcher divided key informants into three groups as following:

3.2.2.1 The first group of key informants.

The criteria for selecting this key informant are:

- 1) They have been engaged in the creation, singing or performance of Quju Opera for at least 30 years.
- 2) They understand the history, culture and development of Quju Opera.

3) They have won the highest awards in various Quju Opera competitions.

4) They must be Quju Opera musicians at the provincial level or above awarded by the government.

5) They have contributed to the transmission and development of Quju Opera.

According to the above selection criteria, the researcher selected three of key informants: Liu Aiyun, Jiang Tuanjie and Song Wenying. Through interviews with the three key informants, the researcher accumulated written and oral materials on the development, musical characteristics and vocal characteristics of Quju Opera. Objectively understand the problems existing in the transmission and preservation of Quju Opera and suggestions for solving the problems.



Figure 4. Liu Aiyun

Source: Zhuo Zhan (2023)

Figure 4 is Liu Aiyun. She is the inheritor of the intangible cultural heritage Quju Opera. She is the deputy director of Quju Opera Troupe. She is a national first-class actor. She studied under the master Zhang Xinfang, the queen of Quju Opera. She has a dignified appearance, elegant stage presence, a broad and mellow voice, and a unique style. She is known as the "Little Queen of Quju Opera".



Figure 5. Jiang Tuanjie

Source: Zhuo Zhang (2023)

Figure 5 is Jiang Tuanjie, male, national first-class actor, vice president of Henan Yuqing Opera Music Art Institute, professor, member of China Dramatists Association, director of Henan Dramatists Association, and dean of Henan Vocational and Technical College School of Music.



Figure 6. Song Wenyi

Source: Zhuo Zhang (2023)

Figure 6 is Song Wenyi, a folk transmission of Quju Opera, runs the Quju Opera Studio, using modern platforms to teach and spread Quju Opera in Luoyang.

Table 1 and table 2 are basic introductions of casual informants and general informants.

Table 1. Shows the statistics of casual informants, including, name, gender, nationality, age, address and occupation

Name	Gender	Birth year	Site	Profession	Positional title
Chang Rupeng	female	1985	Luoyang Henan	Quju Opera singer	Performance Artist
Li Jingjing	female	1982	Luoyang Henan	Quju Opera singer	Performance Artist
Li Yaoge	male	1983	Luoyang Henan	Composer	Professor
Zhang jianwei	male	1967	Luoyang Henan	Composer	Professor
Qu Ge	male	1967	Xian Shaanxi	Voice language expert	Professor
Tong Yike	male	1983	Jinan Shandong	Voice language expert	Professor

Table 2. Shows the statistics of general informants, , including name, gender, nationality, age, address and occupation

Name	Gender	Birth year	Site	Profession		Positional title
Tang huijuan	female	1967	Luoyang Henan	Quju singer	Opera	Enthusiast
Yang Miaoling	female	1965	Luoyang Henan	Quju singer	Opera	Enthusiast
Sun huixia	female	1963	Luoyang Henan	Quju singer	Opera	Enthusiast
Liu ning	female	1963	Luoyang Henan	Quju singer	Opera	Enthusiast
Song haixia	female	1970	Luoyang Henan	Quju singer	Opera	Enthusiast

Date of investigation

January 2022 to January 2023

Investigation site

Quju Opera Troupe and Luoyang Art Research Center

Henan Vocational and Technical College Music School

Duration of Time

First stage

In February 2022, I watched the Quju Opera Troupe's Quju Opera

In March 2022, an on-site investigation was conducted on the Quju Opera Troupe.

In May 2022, I visited artist Jiang Tuanjie, dean of the Music School of Henan Vocational and Technical College.

Second stage

In June 2022, we conducted an on-site inspection to the Luoyang Art Research Institute and interviewed Liu Aiyun, the inheritor of Quju Opera, and Zhang Jianwei, the composer

In July 2022, Dr. Qu Ge was interviewed at the Voice Research Center of Xi'an Conservatory of Music. Teacher Tong Yike from Shandong Artistic Voice Research Center.

In September 2022, I interviewed Song Wenyi, a national music expert from Henan.

In October 2022, I visited the Quju Opera performance of Luoyang folk groups and conducted on-site investigations. Interviewed 5 amateurs.

In January 2023, I interviewed three opera and opera performing artists from Luoyang, Chang Runpeng, Li Yaoge and Li Jingjing in Luoyang.

3.2.3 Selection of the songs

The criteria for selecting three songs :

1. Representativeness: They are representative works from the peak period of Luoyang Quju, showcasing high artistic and musical standards.
2. Diverse Themes: Each work explores different emotions and social themes, offering rich cultural content.
3. Musical Techniques: They feature unique musical structures and vocal techniques, highlighting the diversity of Quju opera.
4. Historical and Cultural Significance: They reflect the social dynamics of their time and provide valuable insights into the history and cultural background of Quju opera.
5. Classical Status: They hold a significant place among classic Luoyang Quju repertoire and have lasting appeal to audiences.
6. Innovation: They introduce unique innovations in artistic expression and stage performance, contributing to the development of Quju opera.

Based on literature and fieldwork, and through exchanges and interviews with key informants, it has been found that there is currently a rich variety of Quju Opera works. Based on the recommendations of key informants and scholars, three representative works were selected for illustrative research. These works are "Juanxitong," "Chen Sanliang," and "Li Huozi Remarried." They are classic pieces from the peak period of Quju, based on the Luoyang dialect, and integrate vocal performance, instrumental accompaniment, and stage presentation, with a high degree of popularity and distinct local characteristics. These works exemplify the unique artistic style of Quju Opera. This comparative study explores the melodic features, singing language, vocal techniques, breathing techniques, and emotional expression in these three works. It is found that there are currently more than 320 pieces of Quju Opera works in various categories. However, there are more than 40 pieces commonly used on stage. Among them, Yangdiao, Shipian, Shuyun, Manduo, Niusi, Manzhou and other most commonly used Qupai.

These three works include classic repertoires from the heyday of Quju Opera and commonly used Qupai of Quju Opera. It has a high popularity and distinct local characteristics, reflecting the unique artistic style of Quju Opera. A comparative study was conducted by combining the melody characteristics, language characteristics, vocal techniques, breathing techniques, and emotional expression of the three works.

3.2.4 Research tools

I mainly used interviews and observations.

Process of making the questionnaire, Observation's form, and Interview form:

- (1) Make questions based on research objective.
- (2) Bring it to the advisor to examine.
- (3) Be modified according to advisor editing.
- (4) Send it to a expert for inspection before using.
- (5) Modified according to specialist advice before being used in the field work

Fieldwork is an important method in the dissertation. In order to collect data smoothly, interview form was used as research tools. I made interview form to prepare during the field work. Among them, the interview form of the key informants takes to be produced. At the same time, the interview form of the casual informants is required, and the interview form of the general informants is produced., and then

submit the document to my adviser for check. Then it was handed over to the key informant to see if the document is comprehensive. Finally, the document used for research tools. Finally, Table 4 interview form on the Protection and Inheritance of Quju Opera and Table 5 In Teaching Communication, the interview form on Cognition of Quju Opera Singing Techniques and Terminology is used as a research tool. (See appendix for details Table 6 and Table7)

In the Table 4 (See appendix for details Table 4), regarding the protection and transmission of Quju Opera, the researcher used the Table 3 interview form as a basis, starting from issues such as national policy, education policy, media communication, market-oriented operations, communication methods, and the overall improvement of Quju Opera, and interviewed three different groups of informants. This is to study and discuss the protection and transmission of Quju Opera.

In the Table 5 (See appendix for details Table 5),teaching and learning are the most direct ways of transmission, but the art of singing is an abstract art, so many professional terms and terms are produced in the process of communication. Based on Table 5, the researchers used Table 5 as a basis, starting from Dabensang, Erbensang, Jiabanyin, Qupai, Based on the knowledge and skills of professional terms such as Diaomen, interviews with three different groups of informants were used to study and explore the key points and difficulties in the protection and inheritance of Quju Opera. It is designed to solve and analyze professional terms so that the general public can quickly recognize and master them.

Finally, based on the interview form, experimental comparative analysis was conducted, and relevant countermeasures for the protection and inheritance of Quju Opera were proposed.

3.2.5 Data collection

In the data collection, the researcher use music research in historical and cultural context, fieldwork, document analysis and comparative method for data collection. The researcher collected data based on the research objectives. First, the data collection of the historical development of Quju Opera. First of all, the researcher used the literature review method to collect the original literature data, and extract the literature materials about the historical development of the Quju Opera; then, the researcher interviewed key Informants to collect verbal information about the history

of the development of Quju Opera. Organize the data collected by the literature and fields materials to prepare data analysis.

Second, the data collection of the musical characteristics of Quju Opera. First of all, the researcher used the literature review method to collect the original literature data, and accumulate a certain a number of documents. At the same time, the researcher interviewed key informants, recorded the performance videos and recording of Quju Operaon the spot, accumulating video, recording materials for data analysis.

Third, the data collection of the preservation and transmission of Quju Opera. First of all, the researcher used the method of literature review to collect documents; then, the researcher interviewed key informants, casual informants and general informants to collect verbal information about Quju Operatransmission and protection. Prepare the data analysis.

3.2.6 Data management

3.2.6.1 Recording

According to the research objectives, researcher got to record realtime recording. The corresponding research objectives got to classify the corresponding recording materials. The recording material is transferred according to the relevant content of the research objectives. First of all, for the historical development of Quju Opera, researcher got to screen recording materials based on research objectives and transform text materials for subsequent data analysis. Then, the researcher got to sort out the original data for the study of the music characteristics of Quju Opera, find the representative works, transfer the recording materials to text form and prepare for the later data analysis. Finally, the researcher got to organize the data for the preservation and transmission of Quju Opera, summarize the interview content and transfer into text form, and prepare for data analysis.

3.2.6.2 Video

The corresponding research objectives got to classify the corresponding video materials. Transferred the video material according to the relevant content of the research goals. First of all, for the historical development of Quju Opera, researcher got to screen video materials based on research objectives and transform text materials for subsequent data analysis. Researcher took to sort out video data for

the study of music characteristics of Quju Opera. Classification of representative works, transferred to the text materials and prepare for the later data analysis. Finally, the researcher need to organize the video data for the transmission and development of Quju Opera, summarize the interview content and transfer the text form, and prepare for data analysis.

3.2.6.3 Books

Books also got to be classified and sorted according to the research objectives. In the field work, the researcher found that some volumes of books were books that studied the historical development of Quju Opera. A few of volumes were books that studied the music characteristics of Quju Opera. Several books transmitted and developed by Quju Opera. researcher got to sort out the knowledge of books through the method of using the literature review, and extract and form texts that are applicable to research objectives. In this way, different books on the historical development of Quju Opera got to sort out different researcher of different researcher on different views of Quju Opera and prepare for future data analysis. For books with the music characteristics of Quju Opera, some literature information should be collected and prepared for later data analysis. Third, for the preservation and transmission books of Quju Opera researcher got to use the literature review method to sort out the literature, extract related views, and prepare for the later data analysis work.

3.2.6.4 Record Quju Opera 215 pieces (based on recorded handwritten scores)

3.2.6.5 Picture Data

More than 500 photos (, including photos of people, activity site, books and rehearsal environment)

3.2.6.6 Electronic Data

Collect 30 kinds of online electronic materials, including e-books, museum directories, cultural relics pictures and online music scores.

3.2.7 Data analysis

3.2.7.1 To explore the historical development of Quju Opera in Luoyang, Henan province

Based on the collection and management of literature and oral literature,

analysis of the methodology of ethnomusicology. And pay attention to the social, crowd migration and human environment of Luoyang, and the human environment on the development of Quju Opera, and put forward the researcher' own views on the origin and development of Quju Opera and used descriptive analysis.

3.2.7.2 To analyze the songs of Quju Opera in Luoyang, Henan province

Based on the literature, field work, and through communication and interviews with key informants, it is found that there are currently more than 320 pieces of Quju Opera works in various categories.

According to the recommendations from key informants, three representative works were selected for research. These three works are "Juan Xitong", "Chen Sanliang", and "Lihuizi Remarried". These three works include classic repertoires from the heyday of Quju Opera and commonly used Qupai of Quju Opera. It has a high popularity and distinct local characteristics, reflecting the unique artistic style of Quju Opera. A comparative study was conducted by combining the melody characteristics, language characteristics, vocal techniques, breathing techniques, and emotional expression of the three works.

3.2.7.3 To propose the method of preservation and transmission of Quju Opera in Luoyang, Henan province

Based on the literature review and fieldwork on the preservation and development of Quju Opera, researcher take to use field work methods for data analysis. Through data collection and management, relevant field work data are analyzed and summarized. At the same time, the conclusions of the analysis are discussed with the key informants casual informants and general informants. It proposes Quju Opera preservation and transmission methods that are more suitable for the current social and cultural development.

3.2.8 Data presentation

Chapter I Introduction

Chapter II Literature Reviews

Chapter III Research Methodology

Chapter IV Explore the historical development of Quju Opera in Luoyang, Henan province, China

Chapter V Analyze the songs of Quju Opera in Luoyang, Henan province
Henan, China

Chapter VI Propose the method of preservation and transmission of Quju
Opera in Luoyang, Henan province, China

Chapter VII Conclusion Discussion and Suggestion



CHAPTER IV

The historical development of Quju Opera in Luoyang, Henan province

This chapter will analyze the development stages and characteristics of Quju Opera in Luoyang based on literature and field work results, and propose the development background of Quju Opera in Luoyang. After summarizing and generalizing existing literature, the author divides Quju Opera into six main stages based on its performance forms, singing modes, and other characteristics: "Origin stage", "Zuo Tang Tan Chang", "Gao Qiao Qu", "Xiao Diao Qu ZI", "Quzixi", "Quju Opera". This dissertation attempts to sort out the name changes of Quju Opera in various historical periods of Luoyang, and then attempts to discover the origin and evolution of its name.

- 4.1 The Origin stage of Quju Opera (1488-1735)
- 4.2 Zuo Tang Tan Chang stage of Quju Opera (1736-1879)
- 4.3 Gao Qiao Qu stage of Quju Opera (1880-1911)
- 4.4 Xiaodiaoqu stage of Quju Opera (1912-1926)
- 4.5 Quzixi stage of Quju Opera (1927-1936)
- 4.6 Quju Opera stage (1937-to present)
- 4.7 Summary

4.1 The Origin of Quju Opera (1488-1735)

Quju Opera emerged under the influence of Kaifeng folk songs. "The history of Quju Operacan be traced back to the Suqu played and sung in Kaifeng in the middle of the Ming Dynasty. It is rooted in the birthplace of Chinese civilization the Central Plains, a fertile soil with profound cultural accumulation. It is closely connected with the thoughts and lives of the people of Henan. Quju Opera is a major artistic achievement developed in Henan over hundreds of years by Kaifeng folk Quju Opera." At the end of the Yuan Dynasty and the beginning of the Ming Dynasty, Beiqu and Zaju gradually declined. Only wealthy government families were able to maintain troupes. There were almost no troupes among the people, and the rulers also

had no interest in troupes. Activities are severely restricted. It was under such circumstances that citizens had fun playing and singing Suqu, country folk songs, etc.



Figure 7. Suqu performers in Kaifeng during the Qing Dynasty

Source:Liu Aiyun (2023)

Figure 7 shows a Suqu performer from Kaifeng during the Qing Dynasty. "Suqu was sung in Kaifeng during the Hongzhi period (1488-1505)." Suqu continued to develop and enrich, and spread to Luoyang, Nanyang and other places with Kaifeng as the center. The folk song also called "Guziqu" is actually the predecessor of the "Zuo Tang Tan Chang stage" of the Quju Opera. This is the first stage summarized by the author. (Li Zhenshan, 2002)

4.2 Zuo Tang Tan Chang stage of Quju Opera (1736-1879)



Figure 8. Zuo Tang Tan Chang female artists during the Qing Dynasty

Source:Liu Aiyun (2023)

Figure 8 shows a female artist performing Zuo tangtanchang in the Qing Dynasty. After continuous development and improvement, "Suqu" gradually became a chamber music that is played and sung at the same time. During the Qianlong period of the Qing Dynasty (1736-1795), there were people sitting in the hall playing and singing music at Luoyang Chengguan. "In the Qing Dynasty, Luoyang Qupai had taken shape. In the 18th year of Daoguang's reign in the Qing Dynasty (1838), Wang Fengtong, a talented scholar from the southern suburbs of Luoyang, brought Nanyang Diaoquzi songs and musical instruments back to Luoyang, and asked Luoyang friends to practice playing and learning to sing, thus starting the "Zuo Tang Tan Chang" Performance format. "The "playing and singing in the hall" here refers to the early "playing and singing" without makeup or performance. It was usually a kind of self-singing and self-entertaining folk art for wealthy families to receive friends, that is, "Zuo Tang Tan Chang". In the countryside, ordinary farmers have limited financial resources. Unfortunately, they had no choice but to entertain themselves. "In the leisure months of winter and spring, they would gather together in the yard and in the cowshed to play and sing lively. During the busy farming season, they would take advantage of the breaks to play and sing in groups of

three or two on the field or in the wheat field, or they would play and sing by themselves with a three-stringed string instrument in hand. , they gather to play and sing during the holidays. "The situation of music activities in the countryside should also belong to the stage of sitting in the hall, but the author found in Guo Qiufang's research "A Brief Discussion on the Formation, Development and Current Situation of Henan Quju Opera" that the author divided the development of Quju Opera in the research into four stages, namely: A cappella singing, Ditan Quju Opera, stilt music, and Gaotai music. Other materials do not specifically mention the "Ditan Quju Opera" stage, so the author speculates that the "Ditan Quju Opera" described by Guo Qiufang should refer to the "Ditan Quju Opera" as explained above. The musical life of rural farmers in the "Zuo Tang Tan Chang" stage, and "Zuo Tang Tan Chang" refers to "Zuo Tang Tan Chang". In addition, it is recorded in "Yichuan County Chronicle": "During the Qianlong period of the Qing Dynasty, many villages and towns in Yichuan called 'Haishen Quju Opera'. Sing Dadioquzi. At the end of the Qing Dynasty and the beginning of the Republic of China, people later combined singing Ditan Quzi with walking on stilts and called it 'Gao Qiao Qu'. "The word "Ditan" here coincides with the time of the "Ditanxi" stage in Guo Qiufang's research, and is also before the formation of the latter stage "Gao Qiao Qu". Therefore, the author speculates whether this stage can also be understood as a comparison between "sitting in the hall, playing and singing" and The description of the music in the middle period between the two stages of "Stilt Music". However, what is seen in the book "Yichuan County Chronicle" does not represent the development of music in the entire region.

According to records in the book "History of Quju Opera", after that, the scholar Wang Fengtong (1822-1898) compared the Qupai he brought back from Nanyang with Luoyang Qupai, transformed and refined them, and greatly improved his skills in playing and singing Qupai in the hall. "After painstaking research, Mr. Wang Fengtong blended the popular 'Haishen' in the suburbs of Luoyang with the singing methods related to playing and singing music, discarding the rough and selecting the essence. Then it was streamlined into more than 60 excellent Qupai singing and promotion." Mr. Wang Fengtong was also praised for his compilation He wrote arias and lyrics and was hailed as the originator of Quju Opera by later

generations. At this point, the earliest Quju Operawas produced, This is the second stage summarized by the author. (Li Zhenshan, 2002)

4.3 Gao Qiao Qu stage of Quju Opera (1880-1911)

After the "sitting in the hall playing and singing" stage, Mr. Wang Fengtong improved it due to the limitations of the performance method of Xiao Diao Qu ZI. In the fourth phrase of Chapter 2 of the book "History of Quju Opera", the birth process of stilt music is described in detail. Based on this, the author summarizes the relevant content as follows. Considering that the house was small and crowded, Mr. Wang Fengtong proposed to move the music and singing to the street. However, building a fixed stage was difficult to move, was labor-intensive and expensive, and there were too many people. So Mr. Wang Fengtong proposed to sing on stilts, which is flexible and easy to move around. No matter how large the audience is, Not afraid either. At this time, the actors were no longer satisfied with just entertaining themselves, but also added factors such as makeup, costumes, and performances. Mr. Wang combined the originally unrelated playing and singing songs with stilts, making the music from the hall Folk art turned to the form of stilt singing and dancing.



Figure 9. Performers of Gao Qiao Qu

Source:Liu Aiyun (2023)

Figure9 shows the performers of Gao Qiao Qu."On the 13th of the first lunar month (February 22nd in the Gregorian calendar) during the Guangxu period of the

Qing Dynasty (1880), a performance was performed at the Guandi Society in Wangtun Village and went to the Guanlin Tomb." The performance received a warm response and was a great success, and the "Stilts Song" was officially formed. "Because the songs are all folk tales with characters and plots, they are also called story singing, playing stories, and stilt stories. The lay audience wants to

Knowing the twist and ending of the plot, I felt that the continuous flow of humming was too long and unbearable, so I complained that it was called "hummingQupai" or "humming stilts". The word "humming" contains A derogatory connotation of stilt singing. "So titles such as "Stilts Song", "Stilts Story", "Humming Stilts", etc. are all different names people used for stilts music during this period. This is the third stage of the author's induction. (Li Zhenshan, 2002)

4.4 Xiao Diao Qu ZI stage (1912-1924)

In the literature that the author has read, there is no division into the "Xiao Diao Qu ZI" stage.

The statement, in the book "History of Quju Opera", only explains that the "stilts song" Qupai was adapted during this period and changed into a miscellaneousQupai.

It is not divided into a separate stage. However, the author believes that from this period onwards, Xiao Diao Qu ZI began to transform like minor-key Qupai, and considerable changes occurred, so it was listed as a separate stage. In addition, the author has not been able to find a clear explanation of the specific time when Xiao Diao Qu ZI was born. The book mentions that in the early Republic of China, Xiao Diao Qu ZI performed to celebrate the founding of the country, and after that, Xiao Diao Qu ZI Qupai

It has always been used, but the performance format changed in the 14th year of the Republic of China (1925).

Variety. Therefore, the author temporarily divides the time when Xiao Diao Qu ZI came into being into the first year of the Republic of China (1912). 1924 is not the end of it. It is just to facilitate the division of subsequent stages. The following is a summary of the basic situation of Xiao Diao Qu ZI in this period in the book. .



Figure 10. Founder of Quju Mr. Xie Xinfu

Source:Liu Aiyun (2023)

Figure10 shows Mr. Xie Xinfu, the founder of Quju. With the development and singing of stilt music, Mr. Xie Xinfu, a native of Datun, Luoyang,(1887-1950) realized that a lot of humming and difficult to hear clearly were a major flaw in stilt music, so while singing on stilts, he boldly innovated the lyrics and phrase patterns of the Qupai. He not only enriched the content of stilt music, but also strengthened its applicability, and created Yangdiao, Niusi, Hanjiang, jianjianhua and other music Qupai. Until 1918, he successfully performed innovative stilt music, pushing the development of stilt music to a new stage. "In the 18th year of the Republic of China (1929), Zhu Wanning, Zhu Liulai, Guan Yunlong, Zhu Tianshui, etc. sang in Nanchang. They talked with Tang Yinhou, the famous "number one " in Nanyang, and changed their names accordingly. (Li Zhenshan, 2002) For Luoyang Xiao Diao Qu ZI. Nanyang Quzi is called Dadiaoquzi. "This is the third stage of the author's summary.(Yan Jingwen, 1988)

4.5 Quzixi stage of Quju Opera (1927-1936)

With the gradual development of Xiao Diao Qu ZI, all aspects of it are changing. In the third chapter "Quzixi" of the book "History of Quju Opera", there is a

detailed record of the ins and outs of how the Xiao Diao Qu ZI came to the stage. The important founder of Xiao Diao Qu ZI, Mr. Zhu Wanming of Ruzhou City (formerly under the jurisdiction of Luoyang), constantly polishes and processes the old singing method, making the Qupai melody more beautiful and the rhythm more compact. At the same time, some more successful stilt music clubs were established one after another. At the request of the audience, coupled with the improvement of the script, the makeup of the actors and other factors, stilt songs began to be sung on stage. By this time, stilt songs had become a symbol of Quju Opera. prototype. "People call it Gao Qiao Qu, Gaotuiqu. This is the fourth stage in the development of Quju Opera."

After that, Gaotaiqu continued to develop, and Mr. Private School compiled and created new Quju opera. The script was performed and performances in various places were enthusiastically welcomed by the local people. The actors even accompanied the army to perform performances across the country.



Figure 11. Actor of Qu opera Mr.Zhu Wanming

Source:Liu Aiyun (2023)

Figure11 shows Quju actor Mr. Zhu Wanming。On May 18, 1926, the Gao Qiao Quzi Class of Tongle Society, headed by Zhu Wanming and Guan Long, "removed the stilts, went on the stage and sang Quzi for the first time, and then

officially developed into a type of Quju Opera. Among them, "Quzixi" involves actors without stilts taking to the stage, which is a qualitative leap from folk songs and dances to "stage Quju Opera". This stage is also the "Quzixi" stage mentioned in many existing materials, such as Guo Qiufang's research "A Brief Discussion on the Formation, Development and Current Situation of Quju Opera".

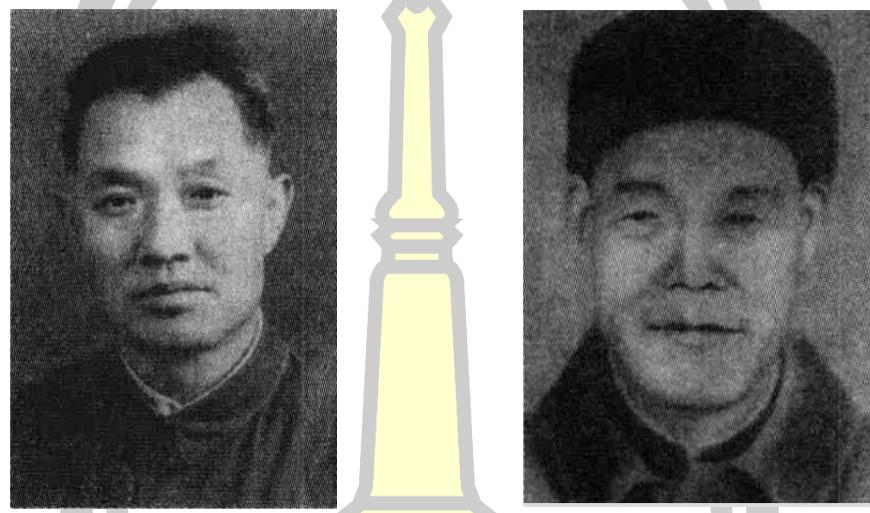


Figure 12. Actor of Quju opera Mr.Zhu Liulai and Zhu Shuangqi
Source:Liu Aiyun (2023)

Figure12 shows the Quju Opera actors Zhu Liulai(1911-1967) and Zhu Shuangqi(1906-1965) , who along with Zhu Tianshui(1909-1938)are known as the "Three Zhus". After throwing away stilts and performing on stage, the influence of Quju Opera also expanded.

according to Chapter 4 "Luoyangquzi" of "History of Quju Opera", in the spring of 1933, The Quju Opera performance troupe, with the three of them as the backbone members, went to various places in Luoyang to perform. When they arrived in Xuchang City, they attracted the attention of Zhang Fang, the commander-in-chief of the 20th Route Army stationed in Xuchang at that time, and met the main actors in the troupe. In the same year, Quju Operawas introduced to Xin'an County for performances. Afterwards, the troupe was invited by garrisons from various places to

perform Quju opera in camps, and in 1934 it first performed in Kaifeng, the provincial capital.

Chapter 4, phrase 22 of "History of Quju Opera" clearly tells the naming of "Luoyang Quzi". "Sanzhu" left the 20th Route Army in 1935 and returned to his hometown to celebrate the New Year. He performed three new plays arranged in Jiangnan to his neighbors. When he was in Jiangnan, the local audience called the Quju Opera "Luoyang Quzi", "Xiao Diao Qu Zi", someone wrote this statement into a play report and posted it on the wall, writing "LuoyangQuzi", "Xiao Diao Qu Zi" and so on. Then "Sanzhu" came to the city to perform, and "Luoyangquzi" of name became even louder, which was unanimously recognized by the audience and gentry. "From then on, Quzixi was renamed 'Luoyangquzi or Quju Opera', and the previous names of 'Gaoqiaoxi', 'Gaotaiqu', 'Quzixi', etc. were also abandoned. This is the fifth stage summarized by the author.

4.6 Quju Opera stage of Quju Opera (1937-to present)

4.6.1 Development stage of Quju Opera



Figure 13. The People's Grand Stage of Old Luoyang County

Source:Liu Aiyun (2023)

Figure13 is The People's Grand Stage of Old Luoyang County. in October 1937, Wang Feiting, director of the old Luoyang County Public Education Center, Lin

Dongjiao, Li Zhenjiu and other celebrities watched the Luoyangquzi troupe perform in the city theater. They went to the foreman to give a speech and suggested that they change the name of Luoyangquzi to Quju Opera. . The foreman and the leading actor thought this was a good idea, so they put up the sign of Quju Operathe next day." From then on, "Quzi" was officially renamed "Qu Quju Opera". However, the name "Quzi" has been around for a long time, so many years later some people still call the Quju Opera "Quzi".

The book "Folk Quju Opera" records: "Quju is also called 'Gaotai Opera' and 'Quju Opera'. It was renamed 'Quju Opera' in the 1950s." This is obviously inconsistent with the time mentioned above. However, the author only mentioned this statement in the book and did not explain the origin of the name "Quju" in detail. With the outbreak of the Anti-Japanese War, the performance content of Quju turned to plays with anti-Japanese themes such as "Put Down Your Whip" and "Old Neighbor", and a Quju Anti-Japanese Propaganda Team was formed to actively promote the anti-Japanese resistance, which caused a huge shock. During the Anti-Japanese War, the Quju Opera troupe actors lived in poverty and the conditions were extremely difficult. Some even had to starve and flee. Especially in 1944, Luoyang fell to the enemy. The Quju Opera troupe and a group of ordinary people became slaves of the country, and their lives were once in a desperate situation. It was not until the victory of the Anti-Japanese War and the liberation of Luoyang that the situation of the Quju Opera troupe gradually improved. On October 10, 1965, during the performance in the Central South District, members of the Henan Quju Opera cast were cordially received by the older generation of revolutionaries such as Liu Shaoqi, Li Xiannian, Peng Zhen, and Tao Zhu. The charm of Quju Opera was fully demonstrated.

4.6.2 The climax of Quju Opera



Figure 14. Juanxitong--Xiaocangwa

Source: Jiang Tuanjie (2023)



Figure 15. Chen Sanliang--Chen Sanliang

Source: Jiang Tuanjie (2023)



Figure 16. Li Huozi Remarried--Li Huozi

Source: Jiang Tuanjie (2023)

Figures 14 Juanxitong, 15 Chen Sanliang, and 16 Lihuoz Remarried are the three most famous and representative works of this period. With the end of China's "Cultural Revolution" in 1976, Quju Opera ushered in new development with the economic reform and opening up. In the early 1980s, in addition to these three works, the successful performances of works such as "Juanxitong Sequel", "Fengxuepei" and "Beixuefangshuai" have pushed the Quju opera to a new climax. At this point, the contemporary name of Quju Opera has been basically established.

4.6.3 The decline stage of Quju Opera

Since the 1990s, with the progress of society and the development of the times, people's living standards have continued to improve, and entertainment activities have become more and more diverse. The emergence of television, movies, and especially computers has greatly enriched people's lives. Moreover, these forms of entertainment are simple and fast, and they are quickly loved by many people. Therefore, fewer and fewer people watch Quju Opera programs, especially young people in the new era, who know nothing about Quju Opera. Many Quju Opera works are no longer loved and valued by everyone as before. Instead, they are ignored by everyone, leading to the loss or even death of the works. Many Quju Opera works have lost their audience and potential audiences, and the number of people who know

and like them has been significantly reduced. The serious shrinkage of Quju Operahas led to a significant reduction in the performances of many professional Quju Opera groups, actors' livelihoods cannot be guaranteed, and professional art groups have difficulties in Quju Operating.

As the number of outstanding Quju Opera performers retires and decreases, there are no qualified and outstanding new talents to take over the important task of the development of Quju Opera. Instead, there is a situation where there are no successors. The performance form of Quju Opera is classical. In this information-based society, it is difficult for young people to like it. Therefore, there will be no young people to learn and promote this traditional art, which leads to the inability to develop and inherit Quju Opera. . The number of people who like Quju Operahas decreased, and Quju Opera is facing unprecedented challenges.

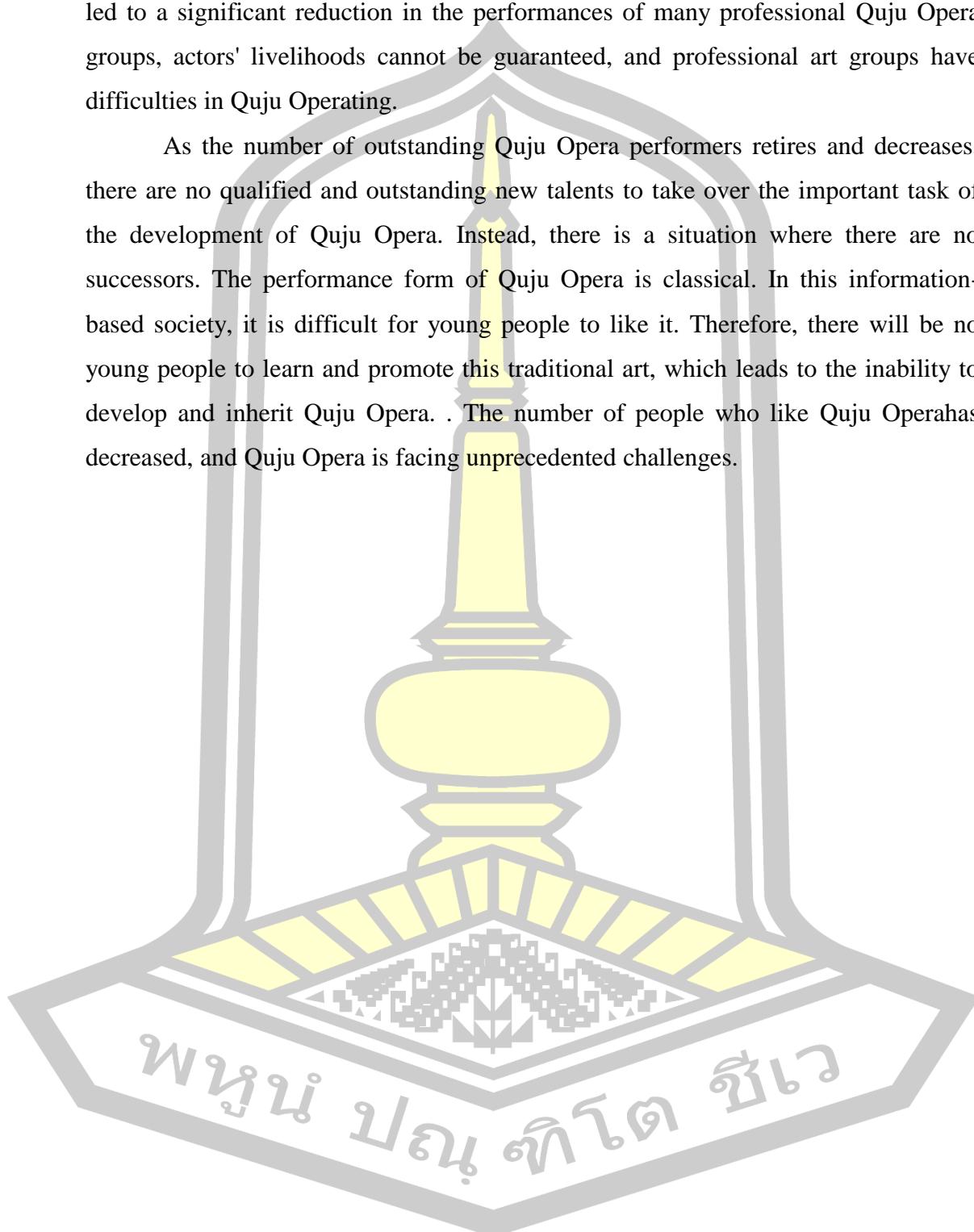


Table 3. Summary table of the development of Quju Opera

Stage	Time	Characteristic	Representative works.
Suqu	(1488-1735)	folk music	(Henghaishen)
Zuo Tang Tan Chang	(1736-1879)	Singing in the house	(Jieyangyan)
Gao Qiao Qu	(1880-1911)	Singing on stilts	(Xiaozisuangua)
Xiaodiaoqu	(1912-1926)	Improve singing Script	(Zhoulaohansongnv)
Quzixi	(1927-1934)	improvement, makeup improvement Remove the stilts	(Baishezhuan)
	(1935-1936)	Three Zhus determine the name and establish the name	(Yinyanghe)
Quju Opera	(1937-1978)	Anti-Japanese War	(Fangxianidebianzi)
	(1979-1990)	Heyday	(Juanxitong)
	(1990-present)	Decline intangible cultural heritage revitalization	(AQzhengzhuan) (Luzhen)

Table 3. Table of the development of Quju Opera

Source: Zhuo Zhang (2023)

4.7 Summary

Table 3 is a brief list of the development of Quju Opera, through which we can see the naming and characteristics of different periods. It is in line with the long-standing Heluo culture. It contains the essence of Heluo culture and is a precious crystallization of local folk art and folk culture. The step-by-step development process of Quju Opera from "Suqu", "Zuo Tang Tan Chang", "Gao Qiao Qu" and "Quzixi" to finally becoming a formal drama shows its infinite vitality and vitality, embodying the wisdom of generations of veteran artists. It is precisely because Quju Opera originates from people's lives, tells folk stories and serves the public that it has been active in various places for many years. Quju Opera has important values in art, culture, society and economy: its unique style, strong expressiveness, and appreciation of both refined and popular tastes, thereby achieving the role of educating and entertaining the public. Its music is cheerful and jumping, and there are many qupai, which has artistic value that cannot be ignored; Quju Opera is rooted in folk life and is an important spiritual food in people's lives. Over the years, it has continuously written new dramas in conjunction with the party's policies and guidelines, which has played a positive role in promoting social harmony and highlighted its important social value; in recent years, with the development of the market economic system, theater troupes in various places have performed more and more performances, enriching the cultural life of the people, and at the same time promoting social and economic development with the prosperity of culture and art, demonstrating its economic value. With the comprehensive popularity of television, radio, the Internet and other media, people's living standards continue to improve, and entertainment activities are becoming more and more diversified. The emergence of television, movies, and especially computers has greatly enriched people's lives. Quju Opera has gradually lost its appeal, with fewer and fewer audiences, and its survival faces huge challenges.

CHAPTER V

Analyze the songs of Quju Opera in Luoyang, Henan province

Quju Opera is a comprehensive musical opera art form that originated from the folk regional opera within the broader context of Chinese opera. It not only shares the basic characteristics of Chinese opera but also possesses unique regional features and artistic styles. This chapter is based on literature and field research. Through communication and interviews with key informants. It has been discovered that Quju Opera currently has a vast repertoire, with over 320 works. Based on the suggestions of key informants and scholars, this study focuses on three representative works from the peak period of Quju Opera: Chen Sanliang, Juanxitong, and Li Huzi's Remarriage. The researcher uses Pinyin to annotate pronunciations and provides English descriptions and translations of the relevant lyrics. The study primarily explores and analyzes the melody, Qupai, interval, Beat, rhythm and tempo, accompaniment instrument, singing language, vocal technique as flowing:

5.1 A song Chen Sanliang

- 5.1.1 Melody
- 5.1.2 Qupai
- 5.1.3 Interval
- 5.1.4 Beat, rhythm and tempo
- 5.1.5 Accompaniment instrument
- 5.1.6 Singing language
- 5.1.7 Vocal technique

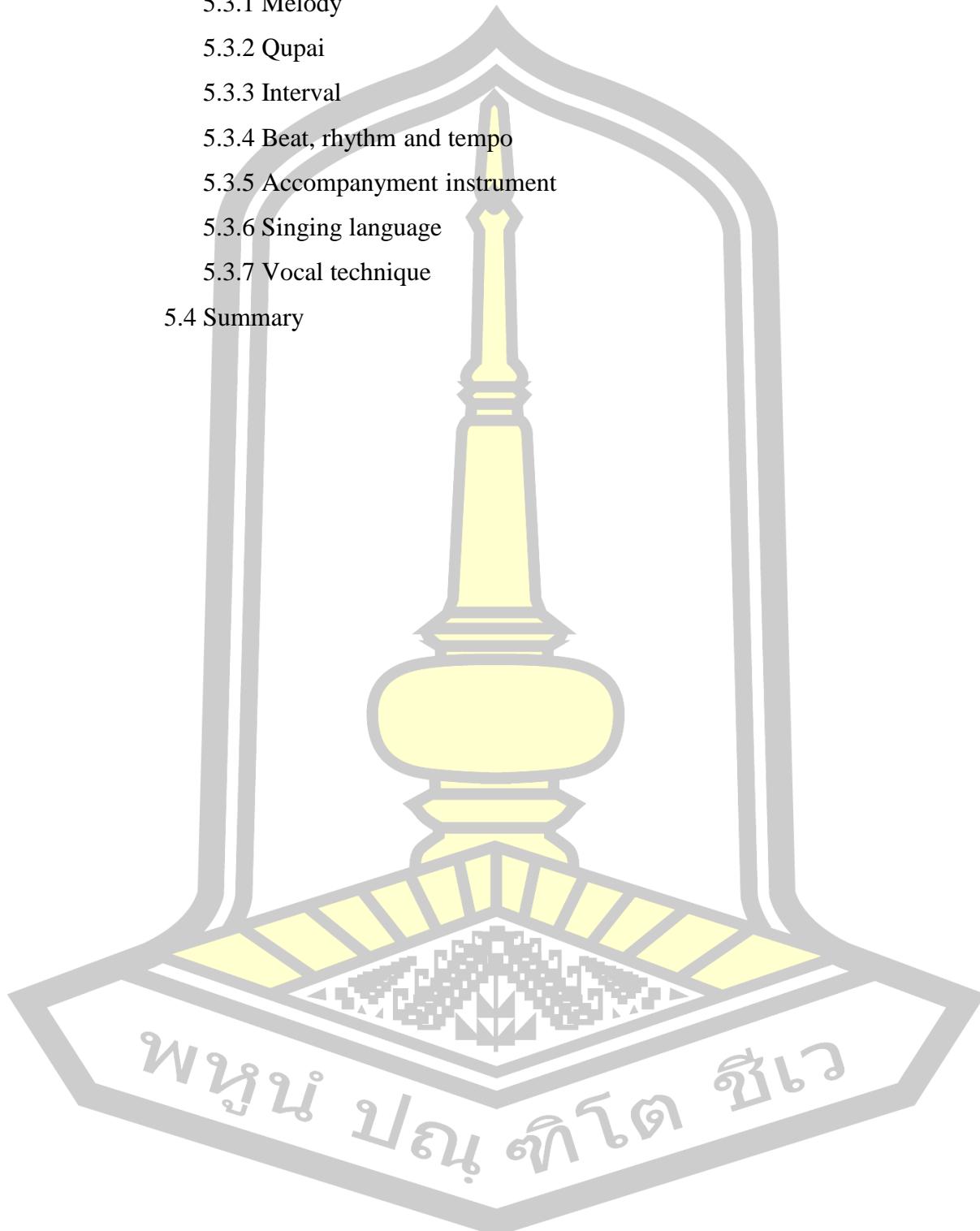
5.2 A song Juan Xitong

- 5.2.1 Melody
- 5.2.2 Qupai
- 5.2.3 Interval
- 5.2.4 Beat, rhythm and tempo
- 5.2.5 Accompaniment instrument
- 5.2.6 Singing language
- 5.2.7 Vocal technique

5.3 A song Li Huozi Remarried

- 5.3.1 Melody
- 5.3.2 Qupai
- 5.3.3 Interval
- 5.3.4 Beat, rhythm and tempo
- 5.3.5 Accompaniment instrument
- 5.3.6 Singing language
- 5.3.7 Vocal technique

5.4 Summary



5.1 A song Chen Sanliang

"Chen Sanliang" is a dramatic story set during the Ming Dynasty. The plot revolves around Li Jiujing, a scholar who is wrongfully killed by corrupt officials. His daughter, Li Shuping, sells herself to support her family and bury her parents. She mistakenly ends up in a brothel, changes her surname to Chen, and becomes known as Chen Sanliang. Exceptionally talented, she makes a living by selling her poetry, each piece fetching three taels of silver. She adopts an orphan named Chen Kui, helping him with his studies and examinations. Eventually, Chen Sanliang is sold by the brothel madam to a jeweler named Zhang Zichun. Zhang bribes her long-lost brother, Li Fengming, the governor of Cangzhou, to force her into compliance. When Chen Kui becomes a provincial governor, he helps clear Chen Sanliang's name, leading to Li Fengming's dismissal.

The play utilizes the traditional musical form of Luoyang Quju, featuring the "Yangdiao" tune. This melody is lively and varied, with rich and diverse rhythms that vividly convey the emotions and developments of the story. The script uses the Luoyang dialect, adding local flavor and authenticity to the performance. Actors bring the characters' emotions to life with detailed acting and expressive vocal performances. As a representative work of Luoyang Quju, "Chen Sanliang" preserves the artistic traditions of local opera.

5.1.1 Melody

Chen Sanliang

The musical score consists of two staves of 2/4 time. The first staff starts with a treble clef and the second with an alto clef. The lyrics are in Chinese with English translations below them. Red annotations include a circle around a note at measure 6, arrows pointing to specific notes, and a bracket underlining the text '陈三两迈步上公庭'.

6 chensan liang mai bu shang gongting
Chen Sanliang walked to the Yamen

12 tai tou kan fen ming.
Look up and see clearly

18 衍门好比阎罗殿。
Yamen is like the Hall of Hell

大堂好比剥皮庭。

Figure 17. Chen Sanliang--Chen Sanliang steps up to the court

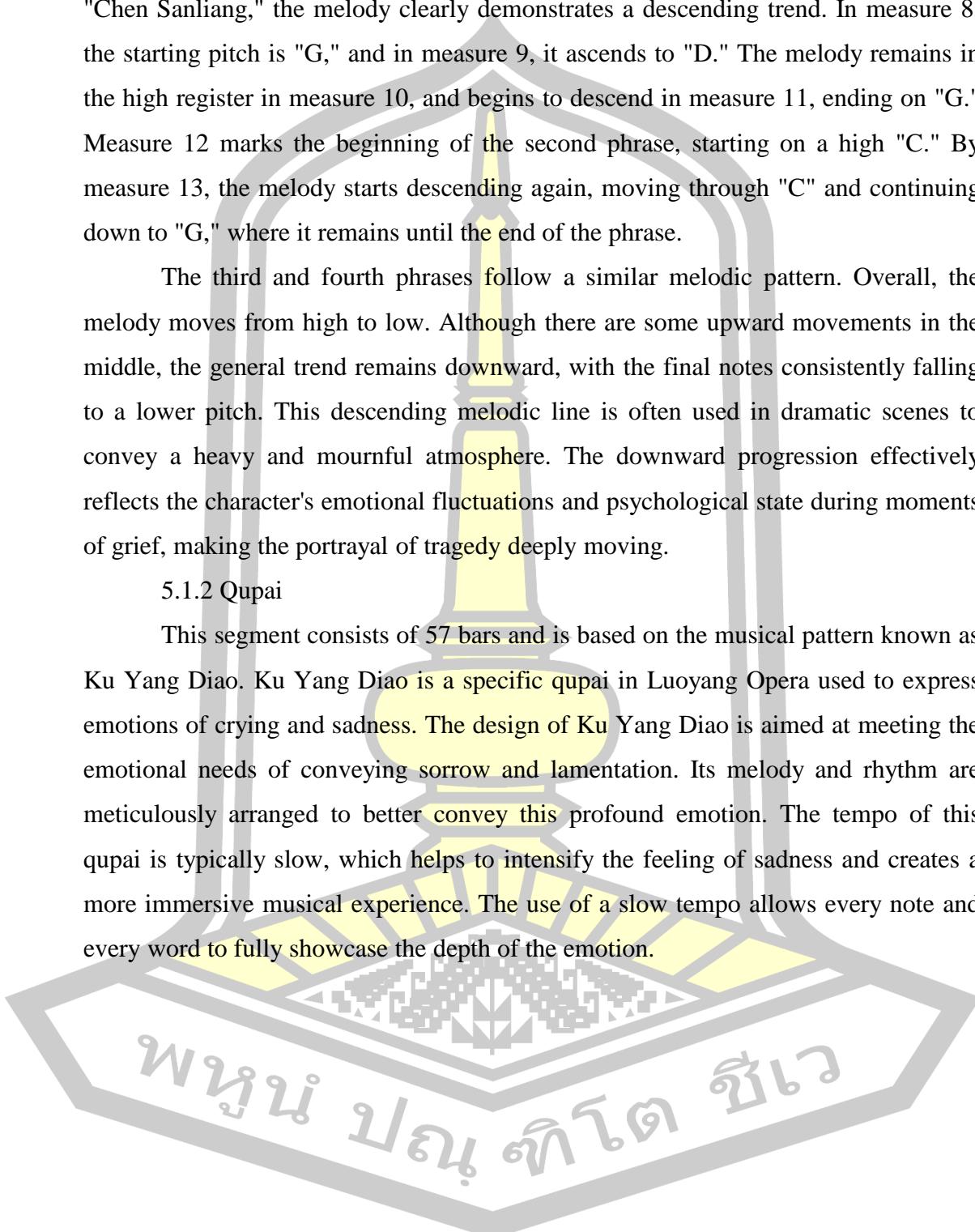
Source: Zhuo Zhang (2023)

Figure17 Chen Sanliang - Steps Up to the Court. in the musical excerpt from "Chen Sanliang," the melody clearly demonstrates a descending trend. In measure 8, the starting pitch is "G," and in measure 9, it ascends to "D." The melody remains in the high register in measure 10, and begins to descend in measure 11, ending on "G." Measure 12 marks the beginning of the second phrase, starting on a high "C." By measure 13, the melody starts descending again, moving through "C" and continuing down to "G," where it remains until the end of the phrase.

The third and fourth phrases follow a similar melodic pattern. Overall, the melody moves from high to low. Although there are some upward movements in the middle, the general trend remains downward, with the final notes consistently falling to a lower pitch. This descending melodic line is often used in dramatic scenes to convey a heavy and mournful atmosphere. The downward progression effectively reflects the character's emotional fluctuations and psychological state during moments of grief, making the portrayal of tragedy deeply moving.

5.1.2 Qupai

This segment consists of 57 bars and is based on the musical pattern known as Ku Yang Diao. Ku Yang Diao is a specific qupai in Luoyang Opera used to express emotions of crying and sadness. The design of Ku Yang Diao is aimed at meeting the emotional needs of conveying sorrow and lamentation. Its melody and rhythm are meticulously arranged to better convey this profound emotion. The tempo of this qupai is typically slow, which helps to intensify the feeling of sadness and creates a more immersive musical experience. The use of a slow tempo allows every note and every word to fully showcase the depth of the emotion.



5.1.3 Interval

Chen Sanliang



Figure 18. Chen Sanliang--Chen Sanliang steps up to the court

Source: Zhuo Zhang (2023)

Figure 18 is from Chen Sanliang--Chen Sanliang steps up to the court. The piece predominantly uses the pentatonic scale of C, D, E, G, and A, with only a single occurrence of the note B in bars 26-27. In Quju opera, notes B and F are considered "auxiliary tones" and are rarely used in intervals. The music primarily relies on the pentatonic scale and uses intervals such as seconds, thirds, fifths, and sixths. Occasionally, auxiliary notes like B or F are used. Both stepwise motion and leaps are employed, creating a music that has rise and fall, flowing and expansive melodies, and a harmonious overall sound.

5.1.4 Beat, rhythm, and tempo

Chen Sanliang

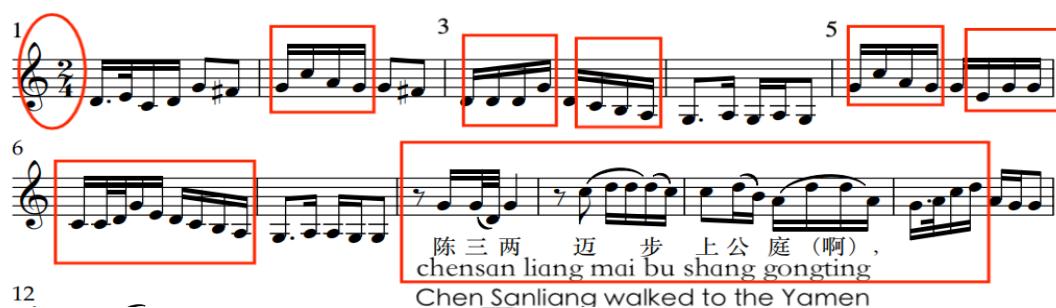


Figure 19. Chen Sanliang--Chen Sanliang steps up to the court

Source: Zhuo Zhang (2023)

In Figure 19, we can see that Chen Sanliang uses a 2/4 time signature throughout the entire piece. The vocal sections predominantly feature quarter notes and eighth notes with a relatively slow tempo. This slower pace helps to emphasize the sadness, creating a more immersive musical experience and allowing each note and lyric to fully convey the depth of emotion. In contrast, the interlude sections primarily use sixteenth notes. Since sixteenth notes are shorter in rhythmic value compared to eighth and quarter notes, they effectively accelerate the tempo, allowing for the expression of more complex emotions. This complexity adds layers to the music, reflecting feelings of tension, urgency, or agitation, making the music sound richer. Overall, despite the faster tempo in the interlude sections, the piece maintains a slow pace throughout to highlight the sorrowful emotions and the internal conflicts of the characters.

5.1.5 Accompaniment instrument

By analyzing samples of the Quju opera piece "Chen Sanliang," we identified several accompanying instruments: the quhu, pipa, erhu, flute, and percussion instruments like gongs and drums used for rhythm. The song predominantly features a melancholic melody, with the quhu standing out due to its timbre, which closely resembles the human voice, making it particularly effective in expressing emotions.

5.1.6 Singing language

1) Inversion in Lyrics

In Quju opera, inversions are primarily used to create harmonious rhymes and make singing more fluid. It is often necessary to invert the ending phrases to ensure they rhyme, especially when the original phrases do not. As a result, inverted phrases have become a characteristic feature of Quju opera.

អង្គន បន កិច ខោ

Chen Sanliang



Figure 20. Chen Sanliang--Since childhood, I have been reading researchs diligently with my parents

Source: Zhuo Zhang (2023)

In the "Chen Sanliang" section (Figure 20), to unify the rhyme of the fourth phrase with the first three, the order of the syllables "Gong, Shang, Jue, Zhi, Yu" was reversed to "Gong, Yu, Zhi, Jue, Shang." This inversion creates a consistent rhyme throughout the phrases, making them more melodious and easier to sing.

In Quju opera, inverting lyrics for the sake of rhyme has a long history. For example:

- "Panwen" becomes "Wenpan"
- "Jianao" becomes "Aojian"
- "Qiangong" becomes "Gongqian"
- "Jianhou" becomes "Houjian"
- "Kuanrong" becomes "Rongkuan"
- "Chaiyi" becomes "Yicai"

These inversions help maintain a harmonious flow and enhance the overall musicality of the opera.

2) The Poem Lyrics Style

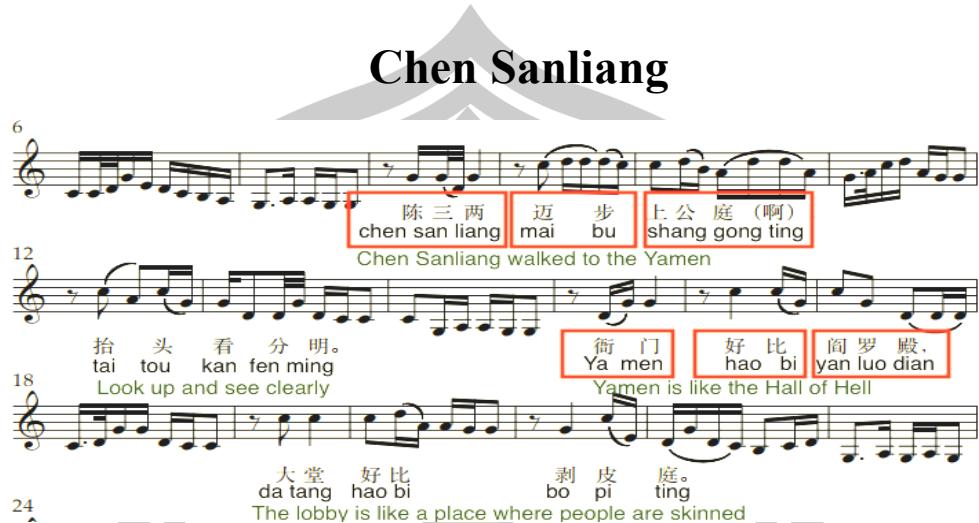


Figure 21. Chen Sanliang--Chen Sanliang steps up to the court

Source: Zhuo Zhang (2023)

In Figure 21, "Chen Sanliang," the lyrics consist of seven words per phrase, divided into a 2-2-3 structure. The poem lyrics style in Quju opera emphasizes rhythmic beauty, with lyrics characterized by regularity, clarity, and consistency. This focus on rhythm and harmony creates a refined artistic conception, which is used to describe scenes, narrate stories, and depict objects, evoking a wide range of emotions and interests.

The elegant and sophisticated lyrics appeal to audiences who appreciate aesthetic refinement, allowing them to find elements in the opera that resonate with their tastes. Quju opera commonly uses seven-word and ten-word phrases, with seven-word phrases typically following a 2-2-3 structure, while ten-word phrases are usually arranged in 3-3-4 or 3-4-3 formats.

Chen Sanliang



Figure 22. Chen Sanliang--Since childhood, I have been reading researchs diligently with my parents

Source: Zhuo Zhang (2023)

In Figure 22, "Chen Sanliang," the lyrics consist of ten words per phrase, arranged in a 3-4-3 structure. The verses and lyrics in Quju opera are characterized by their regularity and neatness. The language is concise and vivid, complemented by harmonious and beautiful tones that enhance the lyrical charm of Quju opera, creating a smooth and fluid experience.

The poem lyrics system is a commonly used structural form in Quju opera. In terms of form, the lengths of the phrases are consistent, typically composed of four, five, or seven words per phrase, which contributes to the overall orderliness and beauty of the lyrics.

3) The Cifu lyrics style

Over the long period of circulation and transmission of Quju opera in folk settings, the lyrics have been significantly influenced by folk culture. As a result, a variety of phrase lengths and patterns have emerged. These phrase structures can vary from long to short, and are particularly well-suited for expressing aspects of people's lives in Quju opera. This style of using both long and short phrases constitutes a substantial portion of Quju opera lyrics.

Chen Sanliang

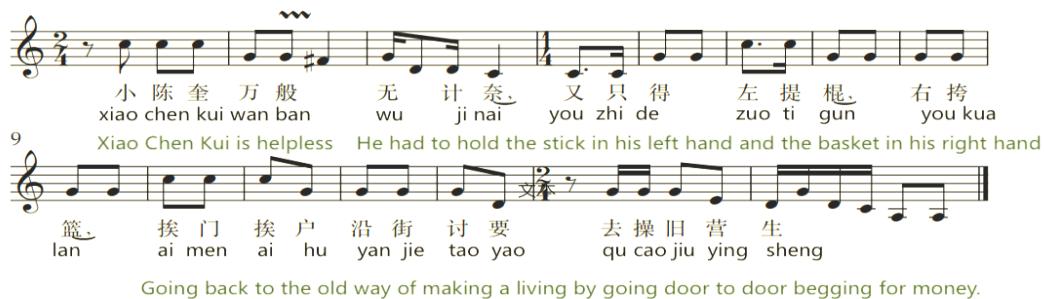


Figure 23. Chen Sanliang--Chen Kui's family lives in Yan'an City, Shaanxi Province

Source: Zhuo Zhang (2023)

Figure 23. Chen Sanliang is no strict division of length into this lyric, the phrase patterns are lively and diverse, the language is simple and unpretentious, and it exudes a strong narrative quality. The Cifu lyrics style is another. This form is mostly composed of words of unequal length and staggered lengths. This structural form occupies a large proportion in the lyrics of Quju Opera.

5.1.7 Vocal technique

1) Glissando

ChenSanliang



Figure 24. Chen Sanliang--Worried about Chen Kui

Source: Zhuo Zhang (2023)

In Figure 24, "Chen Sanliang," glissando is used before the notes to both decorate them and enhance the clarity of the lyrics. When Ms. Zhang Xinfang

performed these phrases, she added a descending glissando to the ending sounds of the words "chen," "kui," "yi," and "chang," making the pronunciation clearer and giving the singing a richer, more resonant quality. These four words correspond to the main notes of the two phrases, stabilizing the tonality and accentuating the characteristics and style of the melody.

Glissando is a distinctive feature of traditional Quju opera, including Quju opera, where it plays a significant role in shaping melodies. The singing style in Quju opera emphasizes rhythmic charm and beauty, making glissando a prevalent technique. In Quju opera, glissando typically involves using short notes to decorate the main note, creating a smooth, flowing melody. This technique is particularly effective for achieving the downward melodic direction commonly found in musical dramas.

There are two primary uses of glissando in Quju opera:

1. Before a Note: Glissando is employed to embellish the main note.
2. With Tuoqiang Technique: It is also used in conjunction with the Tuoqiang technique to enhance overall musical expression.

2) Vibrato

Chen Sanliang

The musical score for 'Chen Sanliang' is shown in two staves. The lyrics are in Chinese with English translations below them. Red boxes highlight specific notes where vibrato is applied. The lyrics are:

陈奎 好比 一只虎, 陈三两 好比 捕鼠猫。
 chen kui hao bi yi zhi hu chen san liang hao bi bu shu mao
 Chen Kui is like a tiger, and Chen Sanliang is like a mouse-catching cat.

7 猛虎 跟着猫学艺, 胆大狸猫 把虎教
 meng hu geng zhe mao xue yi dan da li mao ba hu jiao
 The tiger learned from the cat, and the bold civet cat taught the tiger

Figure 25. Chen Sanliang--Chen Kui is like a tiger

Source: Zhuo Zhang (2023)

In Figure 25, "Chen Sanliang," vibrato refers to the subtle oscillation between two notes, often used in melancholy and emotionally charged arias. In the slow and sorrowful (Shuyun) Qupai music, Zhang Xinfang employed vibrato on the three words "Hu," "Hao," and "Mao" to enhance their expression. This use of vibrato

deeply conveys Chen Sanliang's disappointment in Chen Kui, amplifying the original sense of resentment with an added layer of sadness. The result is a poignant, moving effect that evokes tears and touches the audience.increased by a bit of sadness and sadness. It makes people cry, and it is touching.

3) Breathe slowly and exhale slowly (breathing techniques)

This breathing method is commonly used in narrative and lyrical arias. Before singing, take a slow, deep breath into the Dantian through the nose, and then consciously control the exhalation to prepare for singing. During this breathing technique, avoid stopping to inhale again while singing. Instead, manage breath changes smoothly while singing the intended lyrics, ensuring coherence and fluidity in the performance.

Chen Sanliang

The musical score consists of four staves of music. The lyrics are written below the notes, with some words highlighted by red boxes. The lyrics are:

6 陈三两 迈步上公庭 (啊),
chen san liang mai bu shang gong ting (ah),
Chen Sanliang walked to the Yamen

12 抬头看分明。
tai tou kan fen ming.
Look up and see clearly

18 衍门好比阎罗殿,
ya men hao bi yan luo dian,
Yamen is like the Hall of Hell

24 大堂好比剥皮庭。
da tang hao bi bo pi ting.
The lobby is like a place where people are skinned

Figure 26. Chen Sanliang--Chen Kui is like a tiger

Source: Zhuo Zhang (2023)

In Figure 26 from the Quju opera "Chen Sanliang," the aria is known for its sad and plaintive emotional tone, and the slow melody makes it well-suited for the "slow inhale, slow exhale" method. Teacher Zhang Xinfang demonstrated this technique by planning her breath after the words "Liang" in the first phrase and "Mu" in the second phrase. She took a breath naturally after singing the initial words, allowing her to complete the second half of the aria calmly and smoothly. This careful breath design ensures that the singing remains clear, round, and vivid, while emphasizing Chen Sanliang's frustration and helplessness.

4) Inhale slowly and exhale quickly (breathing techniques)

This breathing technique is often used in Quju opera to express strong emotions such as sadness or anger. Known as "penkou" in Quju opera dialect, this method requires both strong breath support and precise control of exhalation force. When preparing to use "penkou," adjust the speed and intensity of your breath, especially focusing on oral strength. At the target position, the sound should erupt suddenly and powerfully, creating a unique and expressive quality in a short span of time.

ChenSanliang



The musical score consists of three staves of music. The lyrics are written in Chinese characters with their pinyin transliterations. The first staff starts at measure 6: 陈三两 迈步上公庭 (啊), chen san liang mai bu shang gong ting. The second staff starts at measure 12: Chen Sanliang walked to the Yamen. The third staff starts at measure 18: 拾头看分明, tai tou kan fen ming. The fourth staff starts at measure 24: Look up and see clearly. The lyrics continue with: 衍门好比 阎罗殿, ya men hao bi yan luo dian. A red box highlights the word 'dian' (殿). The next line is: Yamen is like the Hall of Hell. The fifth staff starts at measure 24: 大堂好比 da tang hao bi. A red box highlights the word 'bi' (比). The next line is: 剥皮庭, bo pi ting. The final line is: The lobby is like a place where people are skinned.

Figure 27. Chen Sanliang--Chen Sanliang steps up to the court

Source: Zhuo Zhang (2023)

In Figure 27, "Chen Sanliang," artist Zhang Xinfang's performance features the use of the "penkou" breathing technique. When she sang the sounds "Yan" in the first phrase and "Pi" in the second phrase, she employed this technique to transform the initially slow and sorrowful emotion into one of excitement and intensity.

The effective use of "penkou" creates a powerful and vivid expression of Chen Sanliang's critique of the dark society and his feelings of helplessness and indignation towards real life. This technique enhances the synthesis and unity of meaning, sound, energy, and force, providing a deep and accurate portrayal of the character's emotional state.

5.2 A song Juan Xitong

Juanxitong tells the story of how Zhao Shi, the second wife of wealthy merchant Cao Lin, moved into the Cao household with her son Zhang Cang (Little Cangwa), and displaced Cao Lin's stepson, Cao Baoshan, and his family to a poorer quarter. Cao Baoshan, intending to beg for funds to sit for the imperial examinations, encounters his kind-hearted half-brother Zhang Cang, who helps fund his journey and cleverly conceals Zhao Shi's crime. Zhao Shi poisons Cao Lin and frames Baoshans wife, Zhang Shi, who is then imprisoned. To save his sister-in-law, Zhang Cang confesses to the crime of killing his stepfather. Eventually, Cao Baoshan becomes the top scholar, revisits the case, clears the injustice, punishes the corrupt officials, and Zhang Cang is released, leading to a family reunion. The drama features the "Shu Yun" tune, characterized by its poignant and emotionally evocative melody, making it a key representative work of Quju opera.

5.2.1 Melody

Juanxitong

我受尽 饥 饿 敖 煎。
wǒ shòu jìn jī è áo jiān.
21 I endured endless hunger and hardship

二解差 好比那 牛头马面，
ér jiěchāi hǎobǐ nà niú tóu mǎ miàn，
27 The bailiff is as dreadful as Ox-head and Horse-face
他和我 一说话
Tā hé wǒ yī shuō huà
Whenever he speaks to me,

就 把 那 脸 翻
jiù bǎ nà liǎn fān
32 he turns his face away
(哎 呀)。
Āi yā.
oh-----oh

Source: Zhuo Zhang (2023)

Figure 28 from Juanxitong—Xiaocangwa, I have left Dengfeng County depicts a 16 to 28-bar segment of a total 122 bars. The melody is characterized by its beauty and elegance, featuring smooth and flowing lines with a scholarly tone. The

melody frequently exhibits notable rises and falls, reflecting a learned demeanor. Specifically, in bars 16-17, 21-23, and 27-28, the melody moves downward from high to low, showcasing a dynamic contrast while maintaining its graceful progression.

5.2.2 Qupai

In the segment "I Have Left Dengfeng County" from *Xiaocangwa*, the qupai used is "Shu Yun." This qupai embodies classical, elegant, and solemn musical emotions. The name "Shu Yun" reflects the artistic charm of calligraphy, suggesting that the music also carries the refined and classical spirit of scholars. The characteristics of the "Shu Yun" qupai include its beautiful and flowing melody, steady interval changes, moderate tempo and speed, and accompaniment that complements the melody. Through the coordination and integration of these musical elements, the "Shu Yun" qupai effectively conveys the scholarly grace and elegant emotions, making it one of the significant tunes in the Quju Opera.

5.2.3 Interval

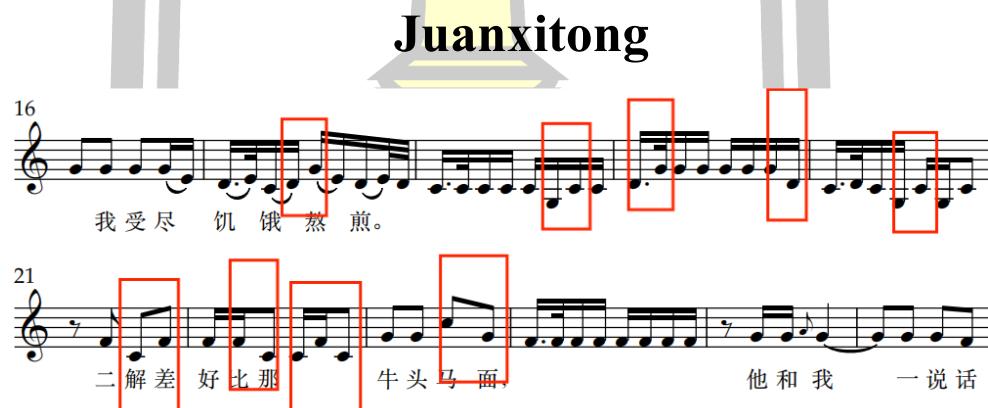


Figure 29. Juanxitong--Xiaocangwa, I have left Dengfeng County

Source: Zhuo Zhang (2023)

Figure 29 from Juanxitong shows many leaps of a perfect fourth between bars 16 and 26. Apart from these fourth leaps, the other interval changes appear smooth and relatively stable, maintaining the melody's gentle and elegant quality while avoiding overly dramatic shifts, which reflects the classical music style. In quju opera, the leap of a perfect fourth is not only a musical technique but is also closely related to the phonetic characteristics of the Luoyang dialect. Together, these elements

enhance the emotional expression and regional flavor of the drama, giving Quju Opera its unique artistic charm in both music and language.

5.2.4 Beat, rhythm, and tempo

Juanxitong

The musical score is in 2/4 time with a moderate tempo. The lyrics are in Chinese with English and Pinyin subtitles. Red arrows highlight specific melodic lines and performance techniques. The score consists of four staves of music with corresponding lyrics. The lyrics are:

小苍娃 我离了
Xiao Cāng wa Wǒ lí liao
6 Xiao Cang Wa I left
登封小县。
Dēng fēng xiǎo xiàn
10 the small county of Dengfeng
小苍娃 我离了 登封小县， 一路上
Xiao Cāng wa Wǒ lí liao Dēng fēng xiǎo xiàn Yī lù shàng
16 Little Cang Wa I left the small county of Dengfeng On the way,
我受尽 饥饿熬煎。
wǒ shòu jǐn jī è áo jiān
21 I endured endless hunger and hardship

Figure 30. Juanxitong--Xiaocangwa, I have left Dengfeng County

Source: Zhuo Zhang (2023)

Figure 30 reveals that the piece is in 2/4 time with a moderate tempo. Besides the interval leaps, the rhythm is generally steady with minimal variation. Even at the same pitch, the performer only adjusts dynamics and logical accents. This stable rhythm accentuates the melody's elegance and classical beauty, aligning with the aesthetic preferences of scholars. The slower tempo allows each detail of the music to be fully highlighted, enhancing the serene and refined character of "Shu Yun." The approach emphasizes the melody's grace and delicacy while maintaining the music's smooth flow.

5.2.5 Accompaniment instrument

By analyzing samples of the Quju opera work "Juan Xitong," we found that the accompanying instruments in Quju opera include the Quhu, Pipa, Erhu, Flute, and

percussion instruments like gongs and drums for keeping rhythm. This song predominantly features a melancholic melody, with the sound of the quhu standing out. The quhu's timbre closely resembles the human voice, making it effective in expressing emotions.

5.2.6 Singing language

1) Overlapping words and overlapping phrases

In the language of Quju Opera arias, another unique phenomenon is the use of overlapping words. The characteristic of overlapping words is that they are easy to listen to and can attract the attention of the audience, so that the rhythm and rhythm of the music can be strengthened and consolidated.

Juanxitong



Figure 31. Juanxitong--Old Uncle, you treat me with great affection

Source: Zhuo Zhang (2023)

In Figure 31, Juanxitong uses several overlapping words in succession, making the language of Runqiang clear and concise without any sense of stacking, and the singing is smooth and vivid. Overlapping phrase patterns are the same as overlapping words. In order to attract the audience's attention, overlapping phrase patterns are often used in Quju Opera. This emotion is also unique to folk art. Because overlapping phrase patterns and overlapping words are essential to the aesthetics of auditory literature.

Juanxitong

66

72

77

83

89

再不能 中岳庙里 把戏看,
zai bu neng zhong yue miao li ba xi kan
We can no longer go to the theater at Zhongyue Temple

再不能 少林寺里 看打拳(哪)。
zai bu neng shao lin si li kan da quan na
We can no longer go to the Shaolin Temple to watch boxing

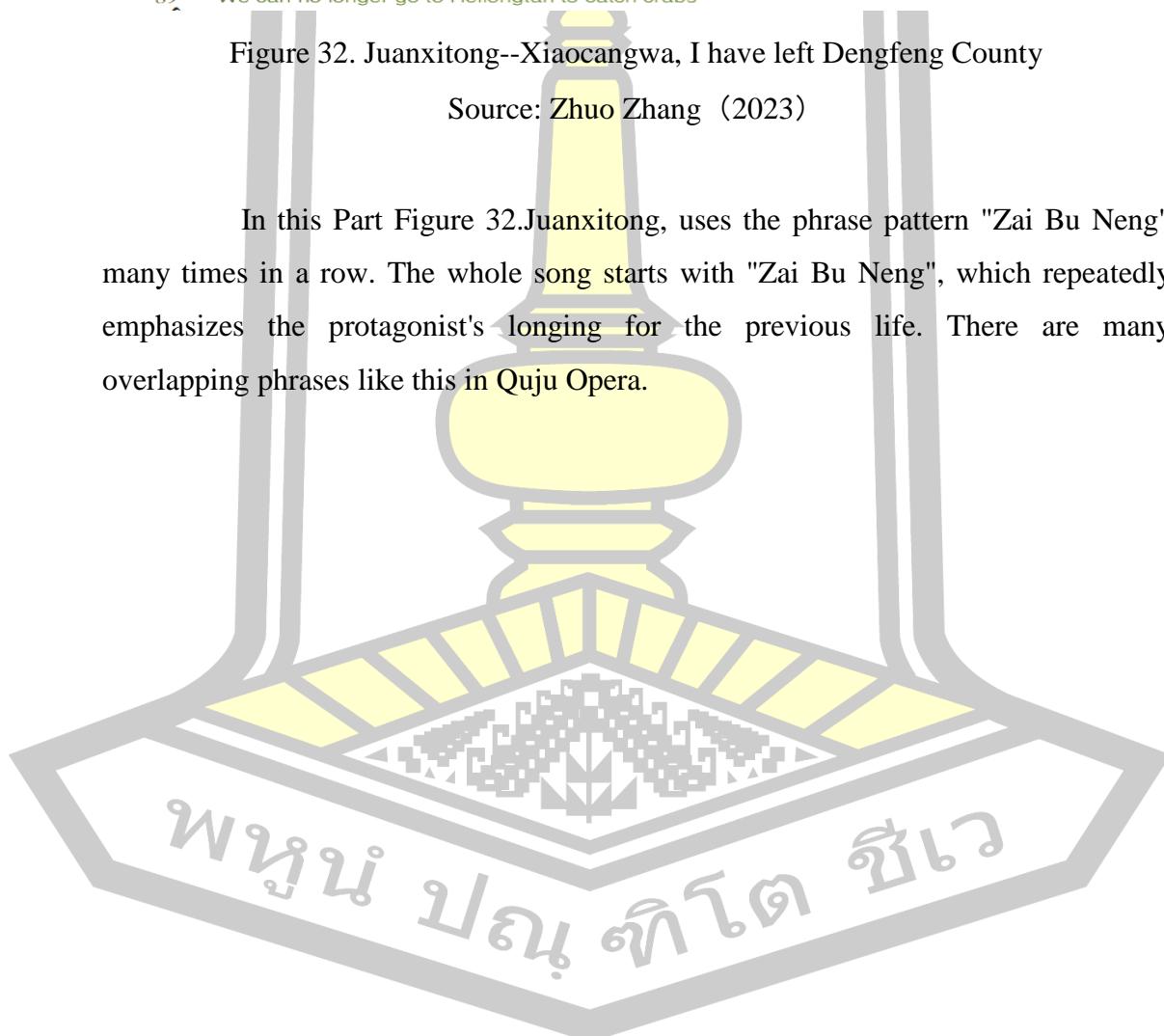
再不能
zai bu neng

摸螃蟹到黑龙潭(哪 哎呀)。
mo pang xie dao hei long tan na ai ya
We can no longer go to Heilongtan to catch crabs

Figure 32. Juanxitong--Xiaocangwa, I have left Dengfeng County

Source: Zhuo Zhang (2023)

In this Part Figure 32.Juanxitong, uses the phrase pattern "Zai Bu Neng" many times in a row. The whole song starts with "Zai Bu Neng", which repeatedly emphasizes the protagonist's longing for the previous life. There are many overlapping phrases like this in Quju Opera.



5.2.7 Vocal technique

1) Sheng (male) vocal characteristics

Juanxitong

10 小苍娃 我离了 登封小县, 一路上
xiao cang wa wo li liao deng feng xiao xian yi lu shang
Xiaocangwa left Dengfeng County

16 我受尽 饥饿熬煎。
wo shou jin ji e ao jian
I suffered from hunger on the way

21 二解差 好比那 牛头马面, 他和我 一说话
er jie chai hao bi na niu tou ma mian ta he wo yi shuo hua

27 The difference between the two solutions is like a bull's head and a horse's noodles
就 把 那 脸 翻 (哎) 呀。
jiu ba nalian fan ai ya.
They get angry whenever they talk to me

32

Figure 33. Juanxitong--Xiaocangwa, I have left Dengfeng County

Source: Zhuo Zhang (2023)

In this exampleFigure 33.Juanxitong of notation, the music melody is mainly concentrated in the middle range, From the highest pitch to the lowest pitchthat is just one-lined octaval characters above and below, and the range is only 9 degrees. As long as "Dabensang" is used properly, you can sing with ease. When Mr. Hai Lianchi, the founder of Quju Opera's Shanghai style singing, sang this phrase, he added appropriate oral and chest resonance to his real voice, making the voice sound rich and steady, which aptly reflects the "sadness".This character is Sheng from Quju Opera。The Quju Opera Sheng (male) sings mainly with "Dabensang" vocals. "Dabensang" is what we usually call the real voice. This is a common terminology in Quju Opera tunes. Sometimes it is also called "Dasang" or "Bensang". When actors sing, they directly use the resonance of the throat and mouth to produce sounds. For example, the singing and vocal characteristics of actors such as early Quju Opera performing artist Zhu Jiulai. But sometimes in order to pursue a rich sound effect,

when the breath passes through the throat cavity, the throat is quickly opened and the throat pipe is thickened, and the required sound is produced by combining the resonance of the mouth, chest and nasal cavity. For example, the famous performing artist Hai Lianchi's singing has a lot of nasal resonance. This "Dabensang"-based vocalization method used in Quju Opera production has a lot to do with the setting of the tone of the art of Quju Opera itself. Quju generally has three keys: C, #C, and D. In practical applications, #c: is often called, and the key of C is more suitable for the vocalization of this voice and is also widely used. The melody of Quju Opera singing is generally low and has low fluctuations. In "Dabensang", by appropriately combining some oral resonance or chest resonance, the sound can be crisp, bright, rich and grand, and the words can be precise and round.

2) Glissando

Juanxitong

孩子 们 待 我 像 亲 叔 一 样， 哥 嫂 们 处 事 也 贤 良。
 hai zi men dai wo xiang qin shu yi yang ge sao men chu shi ye xian liang
 My children treat me like an uncle My brother and sister-in-law are very kind.
 7 哪 是 亲 哪 是 义， 哥 嫂 们 受 苦 我 也 心 伤
 sha shi qin sha shi yi ge sao men shou ku wo ye xin shang
 What is family affection and what is affection and justice? I feel sad that my brother and sister-in-law are suffering

Figure 34. Juanxitong--On horseback, joyous and joyful

Source: Zhuo Zhang (2023)

Figure 34 are a solo song by the protagonist "Xiao Cang Wa" in "Juanxitong". When the Quju Opera artist Mr. Hai Lianchi sang these two lines, he very cleverly added "Yiyang" and "Qin" after the pronunciation of the upper-tone characters. An upward glide is added to unify the tone and melody of the word "Yiyang", making the pronunciation sound clearer and the accent more natural. And delicately depicts the simple and kind character of "Xiaocangwa".

In this aria, a glide is added to the word "Chushi", and the actors quickly follow the trend while singing, which not only makes the singing smooth and beautiful, adds interest and local characteristics, but also vividly portrays

"Xiaocangwa". "The affirmation of brother and sister-in-law. The application of portamento in Quju Opera is based on the characteristics of smooth flow and slow advancement of the melody in Quju Opera. The musical direction of portamento in singing is smooth and smooth without edges. When singing, the notes have no fixed pitch and cannot be sung very hard. Just slide them over. In Quju opera, upward glides are used less often, and down glides are mostly used. This has a lot to do with the descending melody of Quju Opera and their ability to express sad emotions.

The ascending glide in Quju opera is generally used in lyrics with upward pronunciation. This is consistent with the nature of the ascending tone of the lyrics, which originally slides from bottom to top, and helps to sing according to the phonetic direction of the lyrics

3) Tuoqiang skills

Juanxitong



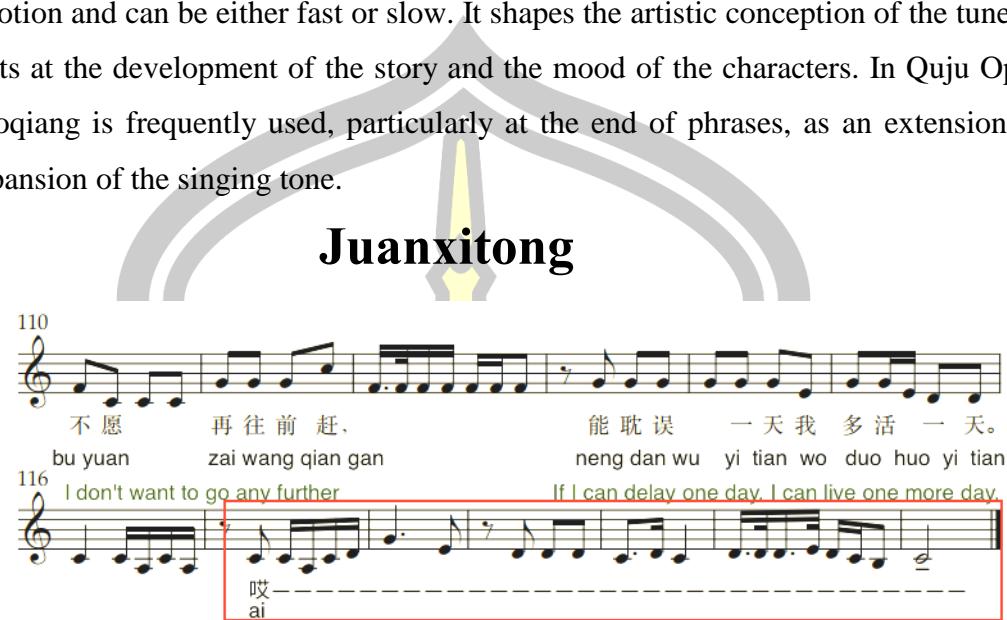
Figure 35. Juanxitong--Xiaocangwa, I have left Dengfeng County

Source: Zhuo Zhang (2023)

In Figure 35, "Juanxitong," the Tuoqiang technique is employed in the first phrase of the aria. This technique in Quju Opera is often used at the beginning of a phrase. The word "Wa," with its semi-closed accent in the Luoyang dialect, affects the roundness of the accent. To address this, the "e" vowel is lengthened to complete the Tuoqiang technique.

The Tuoqiang in this phrase is extended freely, vividly portraying the character's deep sadness. It also sets the emotional tone for the subsequent singing and establishes the local characteristics of the tune, thereby laying the groundwork for the development of the story and plot progression.

The Tuoqiang technique, used at the start of a verse, serves to evoke emotion and can be either fast or slow. It shapes the artistic conception of the tune and hints at the development of the story and the mood of the characters. In Quju Opera, Tuoqiang is frequently used, particularly at the end of phrases, as an extension and expansion of the singing tone.



The musical score for 'Juanxitong' is shown in two staves. The first staff begins at tempo 110 with lyrics '不愿再往前赶' (bu yuan zai wang qian gan) and English translation 'I don't want to go any further'. The second staff begins at tempo 116 with lyrics '能耽误一天我多活一天' (neng dan wu yi tian wo duo huo yi tian) and English translation 'If I can delay one day, I can live one more day'. A red box highlights the final note of the second staff, which is a sustained note with the character '哎' (ai) written below it, representing the Tuoqiang technique.

Figure 36. Juanxitong--Xiaocangwa, I have left Dengfeng County

Source: Zhuo Zhang (2023)

In Figure 36, "Juanxitong," the Tuoqiang technique is employed at the end of the verse. This technique enhances the emotional expression of the aria, reinforcing the sense of conclusion and adding depth to the overall song. Typically, the tempo gradually slows down, and the mood becomes more subdued.

The Tuoqiang technique is used specifically on the word "Tian" at the aria's end. It extends the "an" vowel of "Tian" using breath support, creating a unified phrase with clear, resonant, and rounded tones. This application of Tuoqiang not only fully conveys the character's inner emotional world but also strengthens the expressive power of the singing melody.

4) Touqi skills

In Quju Opera, to maintain the harmony and unity of emotions, the breathing technique known as "Touqi" is employed. "Touqi" refers to a breathing method where the breath is taken unobtrusively, without noticeable interruption, ensuring that the state, intensity, speed, emotion, and tone of the vocalizations remain consistent throughout.

This technique requires singers to be adept in rapid ventilation techniques to perform "Touqi" skillfully, as it ensures a seamless and cohesive vocal performance.



Figure 37. Juanxitong--Old Uncle, you treat me with great affection

Source: Zhuo Zhang (2023)

In Figure 37, "Juanxitong," a representative work of Quju Opera artist Mr. Hai Lianchi, the "Touqi" breathing technique is demonstrated effectively. After singing the second phrase, "ba ni de hao shi dou ji qing," Mr. Hai Lianchi immediately increased the tempo to one word per beat. He utilized rapid ventilation to sing "gui zai fen qian," showcasing his skillful use of the "Touqi" technique. The breath was so unobtrusive that even frequent theatergoers could not detect it, resulting in a clean and smooth performance of the aria.

As the vocal system of Quju Opera becomes more scientific, actors are expanding their techniques. To enrich the musical melody, enhance the expressiveness of Quju Opera, and broaden the vocal range, some actors are incorporating Western vocal breathing methods alongside traditional techniques.

5.3 A song Li Huozi Remarried

Li Huozi's Remarried is a poignant tale set in the late Qing Dynasty and early Republican China in the village of Li Jia Po, Henan. The story follows 45-year-old Li Huozi, who, despite his leg disability and speech impediment, faces intense pressure to marry. With the arrangement of the old clan leader, Li Huozi uses 60 silver dollars to "marry" the young and beautiful Sun Yulian. However, Sun Yulian is already in love with Wang Chun, which leads to her deep distress and unhappiness after the marriage.

Li Huzi, witnessing Sun Yulian's suffering, experiences profound internal conflict and struggle. Ultimately, he chooses to support Sun Yulian and Wang Chun's relationship, prioritizing their happiness over his own. Li Huzi then marries Wang Xiue, Sun Yulian's close neighbor.

This story is depicted through the traditional quju opera format, with its melodies and performances deeply exploring themes of human compassion and self-sacrifice, reflecting the social context and personal emotional struggles of the era.

5.3.1 Melody

Li Huozi Remarried

睡到半夜 伸伸腿
shui dao ban ye sheng sheng tui
313 I stretched my legs in the middle of the night, and felt the coolness in the quilt...

被窝里 咋觉着 冷索索 原来是南柯
bei wo li za jiu zhe leng suo suo yaun kaus shiu nan ke
320

一个梦 梦 唉! 还是我 一个 人
yi ge meng meng ai! hai shi wo yi ge ren
325 It turned out to be a dream of Huozi, alas, I was still alone in the quilt

那个在被窝 窝 I am still alone in bed

Figure 38. Li Huozi Remarried--Li Huozi's Dream

Source: Zhuo Zhang (2023)

In Figure 38, Li Huzis Remarried – Li Huzis Dream, the ending tones of each musical phrase are typically either A or C, with the final cadence returning to G at measure 328. The segment spans 328 measures, consistently applying this tonal pattern.

Tonal Analysis:

A Tone: Its instability introduces a sense of flow in the melody.

C Tone: Its stability provides a sense of conclusion to each section.

G Tone: As a characteristic tone in traditional opera, G is the perfect fifth below the tonic, a common feature in this genre.

Between measures 318 and 328, the music slows down and the melody becomes more subdued, signaling a transition from a dreamlike state back to reality.

Li Huozi Remarried

75 合住个眼 妈那个腿 娘那个脚 做梦我 又娶一个 那个花老
he zhu ge yan managetui niangnagejiao zuo meng wo you qu yi ge_ na ge hua lao
in my dream I see. A beautiful new wife waiting there for me.

76 婆 po

81 In the dream, she's young and fair, with thick brows and eyes so bright.

87 新媳妇 羞答答
xing xi fu xiu da da
The new bride, shy and demure.

Figure 39. Li Huozi Remarried--Li Huozi's Dream

Source: Zhuo Zhang (2023)

From Figure 39 Li Huozi Remarried – Li Huozi's Dream, it can be seen that changes begin to occur at measure 75. The piece starts with a 5-measure prelude in a slow tempo, leading into the theme. Up until measure 75, the melody progresses steadily. Between measures 76 and 84, a sixteenth-note interlude appears, with the accompaniment and melody shifting from eighth notes to sixteenth notes, indicating a change in emotion

Li Huozi Remarried

290 拱到了那 一个被窝 搂着她 她枕着我 我
gong dao le na yi ge bei wo lou zhe ta ta zheng zhe wo wo
We get under the covers, two hearts come alive.

295 顺手就往她那脸蛋摸哎呀呀您不知道她那小莲蛋
shun shou jiu wang ta na lian dan mo ai ya ya ning bu zhi dao ta na xiao nian dan
We snuggle close, I touch her soft face.

300 又是光来又是热 您不知摸着可 嘘感觉呀!
you shi guang lai you shi re ning bu zhi mo zhe ke sha an jiu ya
You don't know her little face, it's bright and hot.

Figure 40. Li Huozi Remarried--Li Huozi's Dream

Source: Zhuo Zhang (2023)

From Figure 40 Li Huozi Remarried – Li Huozi's Dream, it can be observed that between measures 290 and 306, the rhythmic patterns become more complex, and the melody features flexible and ornate lines. The use of embellishments and glissandos adds a degree of freedom, enhancing the overall expressiveness and showcasing the unique musical charm of the traditional opera.

Li Huozi Remarried

乱吆 喝 这个 说 新媳妇 就是 长得
luan yao he zhe ge shuo xingxi fu jiu shi zhangde
108 Villagers gather 'round, their praises all around! This bride is just so lovely, truly a delight!

好 那个 说 豢子 龟孙 福气 多 他要娶一
hao na ge shuo huo zi gui sun fu qi duo ta yao qu yi
116 "Huozi" s so lucky, his fortune' s shining bright!

个 离 一 个 离 一 个 又 娶 一 个 一 个 比 一 个
ge li yi ge li yi ge you yu yi ge yi ge bi yi ge
125 He' s married one, then divorced, and now he' s wed again,

长 得 好 这 个 可 比 那 个 强 得 多
zhang de hao zhe ge ke bu na ge qiang de duo
131 Each one' s better than the last, so much better, amen!

Figure 41. Li Huozi Remarried--Li Huozi's Dream

Source: Zhuo Zhang (2023)

From Figure 41 Li Huozi Remarried, it can be seen that in measures 103-130, the singing melody transitions to a rhythmic, non-melodic recitative. Similar transitions occur in measures 70-71, 169-176, 196-198, and 273-276. These passages use the Luoyang dialect in recitative form to further propel the emotional expression of the music, reflecting Li Huozis joyful, humorous, and whimsical mood in the dream sequence.

5.3.2 Qupai

In Li Huozi's Dream, the piece utilizes the Niusi Qupai, a name that suggests the melody's flexibility and delicacy. As an important tune in regional opera, the Niusi Qupai showcases the unique musical style and expressiveness of the traditional opera. It is typically used to convey lyrical and nuanced emotions, enriching and enhancing the music. The Niusi Qupai in Quju opera is characterized by its flexible and varied

melodies, rich interval changes, moderate tempo, and accompaniment that complements the melody. Through the coordination of these musical elements, the Niusi Qupai effectively conveys emotions and artistic style, making it a significant tune in traditional opera.

5.3.3 Interval

Li Huozi Remarried

92 多 duo 柳眉杏眼 zheng hao_kan 真好看 yi xiao hai 还有那个俩酒窝 lia_jiu wo
97 with beauty beyond compare. Thick brows, big eyes, she's a sight so fine,
炮响三声那个轿落 di 乡亲们围 zhe hua jiao
po xiang san sheng na ge jiao_ luo_ di xiang_qing men wei zhe hua jiao
101 The cannon sounds three times, the sedan chair touches ground,
乱吆喝 luan yao____ he 这个说新媳妇就是长得
zhe ge shuo xingxi fu jiu shi zhangde
108 Villagers gather 'round, their praises all around: This bride is just so lovely, truly a delight,

Figure 42. Li Huozi Remarried--Li Huozi's Dream

Source: Zhuo Zhang (2023)

From Figure 42 Li Huozi Remarried - Li Huozi's Dream, it can be observed that in measures 93-102, the intervals primarily include major thirds and minor thirds. Due to the lyrical and narrative nature of this style, the use of stepwise motion aligns closely with the natural inflections of speech. This approach makes the melody sound more fluid and enhances the expression of the intended emotions and scenarios.

5.3.4 Beat, rhythm, and tempo

Li Huozi Remarried

101 The cannon sounds three times, the sedan chair touches ground.

108 Villagers gather 'round, their praises all around: This bride is just so lovely, truly a delight,

116 "Huoz" is so lucky, his fortune's shining bright!

125 He's married one, then divorced, and now he's wed again,

131 Each one's better than the last, so much better, amen!

Figure 43. Li Huozi Remarried--Li Huozi's Dream

Source: Zhuo Zhang (2023)

From Figure 43 Li Huozi Remarried - Li Huozi's Dream, it can be observed that measures 101-102 use a 2/4 time signature, while measures 103-130 use a 1/4 time signature. This combination of time signatures within the same piece is referred to as mixed meter. The 1/4 time signature also appears in measures 70-71, 169-176, 196-198, and 273-276. When 1/4 time is used, there is no melody, and the rhythm stands out more, enhancing the rhythmic feel. In contrast, the 2/4 time signature in the sung sections allows for greater variation in dynamics, rhythmic changes, and detailed note articulation, thus enhancing the musical detail and rhythmic quality.

Additionally, the piece is structured with three distinct tempo layers: first, measures 6-75 are set at a moderate tempo, which allows for a full expression of Li Huozi's sense of complaint. Measures 85-317 have a slightly faster tempo, adding layers to the music and representing Li Huozi's dream of a better life. Finally, measures 323-328 slow down significantly, depicting Li Huozi's sense of

disappointment upon waking from his dream, while maintaining the musical flow and delicacy.

5.3.5 Accompaniment instrument

By analyzing samples of the Quju opera work "Li Huozi Remarried," we found that the accompanying instruments in Quju opera include the Quhu, Pipa, Erhu, Flute, and percussion instruments like gongs and drums for keeping rhythm. This song predominantly features a melancholic melody, with the sound of the quhu standing out. The quhu's timbre closely resembles the human voice, making it effective in expressing emotions.

5.3.6 Singing language

1) Daily narrative language

Li Huozi Remarried

5 黑窝窝 可不胜那白面馍。
hei wo wo ke bu sheng na bai mian mo
Multigrain steamed buns are not as good as white steamed buns.

9 老粗布 不胜 丝绸罗。
lao cu bu bu sheng si chou luo
Old coarse cloth is not as good as silk.

13 一个人可不胜那两人过。
yi ge ren ke bu sheng lia ren guo
Single life is not as good as marriage.

打光棍 可是没有人。
da guang gun ke shi mei you ren
When you're single, there's no one.

给你暖脚 呵。
gei ni nuan jiao he
to warm your feet.

Figure 44. Li Huozi Remarried--Li Huozi's Dream

Source: Zhuo Zhang (2023)

For example, Figure 44. Li Huozi Remarried: In this play, the dialects of western Henan are vividly used. Such as "heiwowo", "busheng", "baimianmo" and "laocubu", "daguanggun" in the Quju Opera. The understanding in Mandarin is "black bread", "not as good as", "white flour steamed bun" and "daguanggun" means "single". The insertion of dialect in this aria makes the language more simple and has a rich western Henan style. Henan Quju Opera is based on the language of Henan

dialect and adds a little dialect, which can play a finishing touch. It not only makes the singing more vivid and interesting, but also makes the language art of Quju Opera more local characteristics. Quju Opera was born in the fields and popular among ordinary people. It is closely related and inseparable from the production and life of the people. the lyrics generally focus on describing characters, copying scenes, and telling stories. It is this characteristic that originates from life and the people that determines that the lyrics of Henan Quju Opera must be popular, catchy, and close to people's daily life.

Li Huozi Remarried



The musical score consists of three staves of music. The lyrics are written in both Chinese and English, with some words highlighted in green. The lyrics describe the protagonist's thoughts and feelings after a divorce, including her ambivalence towards her new life and her desire for her former wife.

不成亲 到觉得没什么, 谁知道离婚后
7. bu cheng qin dao jue de mei shen me shui zhi dao li hun hou
Not getting married to the point where it doesn't matter Who knew you would think

会想得这么多。有时我恨女人, 有时我也想老婆。
13. hui xiang de zhe me duo you shi hou wo hen nv ren you shi hou wo ye xiang lao po
so much after a divorce? Sometimes I am very feminine, sometimes I also miss my wife

浑身我没气力呀, 懒得去干活。不吃也不饿, 不喝也不渴。
21. hun shen wo mei qi li ya lan de qu gan huo bu chi ye bu e, bu he ye bu ke
I don't have the energy to go to work I don't eat, I don't feel hungry, I don't drink, I don't feel thirsty

哎呀呀 离开女人 可是真难活。
25. ai ya ya li kai nv ren ke shi ren nan huo
It's hard to live without a woman

Figure 45. Li Huozi Remarried--Li Huozi's Dream

Source: Zhuo Zhang (2023)

From Figure 45, the above libretto of the Quju Opera, we can see that the lyrics of the Quju Opera mostly narrate an event or a scene. The language is simple, concise, natural and smooth, without any embellishment or embellishment of gorgeous rhetoric. It is the daily life language of the masses. When actors sing, they use it flexibly and their phrases can be long or short. This approachable language makes the audience feel friendly and popular.

2) Return of language

Li Huozi Remarried



Figure 46. Li Huozi Remarried--Li Huozi's Dream

Source: Zhuo Zhang (2023)

In the Figure 46 Li Huozi Remarried the language of this aria is simple. Although it is in a simple dialect, it does not affect the auditory aesthetic feeling of the overall aria. the singer can still sing it beautifully and incomparably. The Quju Opera language in the Central Plains region pays most attention to the rhythmic beauty of the language. For example, "zhongyuanyinyun" written by Zhou Deqing in the Yuan Dynasty was specially written for the phonology of Beiqu. Since its inception, Quju Opera has always been in harmony with its rhymes and tunes. Due to the lack of cultural education, the creators of Quju opera generally have a low level of education. They sing Quju opera just for the sake of the lyrics being smooth and pleasant, but they unconsciously and consciously abide by the rhyme of folk Quju opera. This small show that could not be put on the stage has rapidly developed and grown after constantly absorbing the essence of other dramas. It has not only entered the hall of elegance, but has also been passed down and popular. From this point of view, human beings have the same aesthetic requirements. Whether he is a scholar or a farmer.

The pronunciation and tones of the Central Plains languages have a great influence on the phonology of Quju Opera singing. Most of the creators of Quju opera were farmers, and they lacked knowledge of phonology, although they had no idea about the tones of language: flat, up, down, and in. He simply sang in Luoyang dialect, but it sounded smooth and comfortable.

3) Vowels and consonants

Li Huozi Remarried

Figure 47. Li Huozi Remarried--Wedding Night

Source: Zhuo Zhang

Such as Figure 47 Li Huozi Remarried, in the lyrics of this phrase, each word must be preceded by a consonant.

Extend the vowels, maintain the shape of the mouth, and transition to the final rhyme. The singing process should progress gradually until the last phoneme is finished. For example, in the word "ming", the consonant "M" at the beginning of the word is first sung, and then the consonant "i" is expanded on the final rhyme, and then slowly extended, and the rhyme "ng" ends in the end of the word. At the same time, by combining the resonance cavity and using the breath to send the whole process out clearly, it is possible to achieve a correct and round tone. Every word in the entire singing must be combined with resonance like this, so that every word will be clear.

For the enunciation of words in the Quju Opera style, while the "Wuyin", "Sihu" and "Sisheng" are all accurate, the beginnings and belly of the words should be rounded and smooth, especially at the end of the words. Grasp the breath well, consciously stabilize and tighten it, and the rhythm of the pronunciation of the characters will emerge spontaneously. In any form of singing art, the expression of thoughts and feelings is achieved through the organic combination of sound and language. It can be seen that the importance of vowels and consonants in singing is self-evident. Only by combining the correct vowel and consonant methods can the singing content and emotions be accurately conveyed through language.

In Luoyang, people often refer to watching Quju Opera performances as "listening to Quju Opera". This can reflect that in addition to requiring visual enjoyment, the audience pays more attention to the auditory aesthetic experience of Quju Opera. For a long time, in Quju operaing, not only the pursuit of vocal aesthetics has been regarded as an important artistic accomplishment of actors, but also the clarity of vowels and consonants and the cleverness of articulation have been regarded as one of the important criteria for evaluating their singing art. When Quju Opera is performed on vowels and consonants, it not only requires accurate pronunciation of the consonants, but also pays attention to the charm and style of the vowels. Even though many Quju opera are sung in dialects, this does not affect the actors' ability to speak accurately and accurately when singing.

First of all, when singing, you should combine "wuyin" and "Sihu" to pronounce the correct pronunciation of "Sisheng". There is a popular saying in Quju Opera singing: "If the shape of the mouth is wrong, the pronunciation of the word will be wrong." They believe that words come from the mouth. As long as the mouth part is incorrect and the lyrics are unclear, the lyrics cannot be clearly expressed. Only when the lyrics are clearly stated can the lyrics be perfectly combined with the singing style.

"Wuyin", "Sihu" and "Sisheng" in traditional Quju Opera are magic weapons for Quju Opera actors to sing.

"Wuyin" refers to the sounding part of the consonant's initial consonant, which is divided into five sounding parts: "throat, tongue, teeth, teeth, and lips". For example, the sound parts of the five words "he, pei, lai, qin, zhu".

"Sihu" is the oral method of articulating words. It is divided into four types: Kai, Qi, Xia and He. "Kai" means opening the throat to speak the lyrics; "Qi" means that the power of singing is mainly concentrated between the upper and lower teeth; "xia" means that the power of singing is between the lips; "He" means that the power of singing is in the mouth. "Sisheng" refers to the different tones of a language. Luoyang dialect belongs to the northern Chinese language family. Its phonology follows the requirements of Zhou Deqing's "Central Plains Phonology" and is divided into four tones: "Yinping, Yangping, Shangsheng, and Qusheng".

When singing flat tone in Luoyang dialect, the breath should be stretched, quiet and long. Especially when the Yin Ping sound is made, the tone should be soothing, upright, and quiet, going up and down; the Yang Ping tone is downward based on the Yin Ping tone; the up-tone tone should start with the same tone as the Ping tone. When you are halfway through speaking, raise the tone upwards, which is the standard position of the upper tone;

Qusheng is the most powerful of the four tones, so you just need to be sure when singing it.

After understanding Sisheng's vocal requirements, combined with Wuyin's vocal position and Sihu's speaking method, the speech will naturally become clear and the mouth shape will become beautiful, thereby achieving the artistic aesthetic effect of "smiling without showing teeth" in Quju Opera performances.

Quju Opera actors pay great attention to the coordination and combination of the beginning, abdomen and ending of words as well as the ending rhyme in their specific singing. In Quju opera, the initial consonant of a word is generally used as the beginning of the word; the vowel of the final rhyme is used as the belly of the word; and the consonant phoneme at the end is used as the suffix. For Chinese characters with i, u, ü as the process sound after the initial consonant, such as (juan), (bian), (guang), etc., regardless of whether there are consonants or medial sounds after the vowels of these finals, the belly of the word must be sung quite full, the rhyme ending must be pronounced, and the whole word must be explained clearly. If you only sing the beginning, abdomen, and ending of the word without any rhyme, you will only sing half a word at best. It will be very difficult for the audience to understand what is being sung clearly. Therefore, every aspect of the words must be sung clearly and cleanly.

5.3.7 Vocal technique

1) Mix voice

Li Huozi Remarried

The musical score for 'Li Huozi Remarried' is shown in three staves of musical notation. The lyrics are written below the notes, with some words highlighted in blue and green. A red box highlights a specific melodic line, and a red arrow points to the text 'Red lights flashing and drums and music playing on the wedding night'. Another red arrow points to the text 'sun erjie can't hold back her joy'. The lyrics include:

乙大大新婚夜 红灯闪鼓乐齐鸣。
 xin hun ye hong deng shan gu yue qi ming.
 6 Red lights flashing and drums and music playing on the wedding night

孙二姐实难按喜悦心情。
 sun er jie shi nan an xi yue xin qing
 sun erjie can't hold back her joy

12 与货郎结夫妻 三生有幸。
 yu huo lang jie fu qi san sheng you xing
 I am blessed to be married to a salesman for three lifetimes.

18

Figure 48. Li Huozi Remarried--Wedding Night

Source: Zhuo Zhang (2023)

In this Figure 48. Li Huozi Remarried, the actor from the high notes. Especially the melody of the first line almost all hovers on the high notes, and slowly descends towards the end. The vocal range spans up to 15 notes. If still sing with "Dabensang" real voice like before, will definitely not be able to do it. When Quju Opera teacher Liu Yanli sang this phrase, she used the vocal method of "Dabensang" combined with "Erbensang" to make the real voice and falsetto connect naturally in the accent, and the transition timbre from the high range to the mid-low range was unified. In addition, Her passionate singing vividly captured the excitement of Sister Sun's wedding night.

2) Chenci techniques

Chenci is also called "Chenzi" in Quju Opera, which means function words added to the lyrics and has no actual meaning. Chenci and Tuoqiang in Quju Opera are mostly used together. Tuoqiang has been used in Quju Opera for a long time. It refers to the part of singing music melody that continues after the lyrics end. They have different decorative and beautifying effects on the music and singing of Quju opera, but they can all deepen the storyline, characters' personalities and

emotions, making the audience feel the high degree of unity and coordination of the rhythmic beauty of the tune and the beauty of the language.

Chenci technique is widely used in Quju Opera, which is closely related to the easy-to-understand language and beautiful lyrical melody style of Quju Opera. The addition of Chenci not only makes the lyrics more lively, the language more colloquial, and the singing more lively and smooth. It is also an intuitive expression of the actor's emotions when singing. It can vividly reflect the local characteristics and national style of Quju Opera. Insert mood function words in the lyrics, such as "ah, na, hey, ah, oh, wow, um, yo", etc. The use of Chenzi has no actual meaning. Its main function is to strengthen the tone, emphasize the melody of the tune and make the language Colloquially, it sounds more pleasant to the ear.

Li Huozi Remarried

不 成 亲 到 觉 得 没 什 么 谁 知 道 离 婚 后
bu cheng qin dao jue de mei shen me shui zhi dao li hun hou
7 Not getting married to the point where it doesn't matter Who knew you would think

会 想 得 这 么 多 有 时 我 恨 女 人 有 时 我 也 想 老 婆。
hui xiang de zhe me duo you shi hou wo hen nv ren you shi hou wo ye xiang lao po
13 so much after a divorce? Sometimes I am very feminine, sometimes I also miss my wife

浑 身 我 没 气 力 呀 惦 得 去 干 活 不 吃 也 不 饥 不 喝 也 不 渴。
hun shen wo mei qi li ya lan de qu gan huo bu chi ye bu e, bu he ye bu ke
21 I don't have the energy to go to work I don't eat, I don't feel hungry, I don't drink, I don't feel thirsty

哎 呀 呀 离 开 女 人 可 是 真 难 活。
ai ya ya li kai nv ren ke shi ren nan huo
25 It's hard to live without a woman

Figure 49. Li Huozi Remarried--Li Huozi Dreams

Source: Zhuo Zhang (2023)

In Figure 49. Li Huozi Remarried, the function word "Ai ya" is inserted to beautify the melody. Among them, the function word "Ai ya" inserted in the phrase adds a sad tone, makes the music smoother, and the actors' accents more convenient, which profoundly highlights the sad mood of the characters. Placing the function word "Ai ya" at the end of the phrase makes the language more colloquial and more in line with Luoyang dialect usage habits. The insertion of function words not only strengthens the local characteristics of this aria, but also vividly depicts the mood

changes of the characters. Its use is based on the original lyrics to make the singing more appealing.

3) Inhale quickly and exhale quickly (breathing techniques)

This breathing method is mainly used in Quju Opera where the characters are very emotional or fast. Quju calls this breathing technique "Dunyin". Actually its staccato. The vocal effect of "Dunyin" requires higher control of breathing. In order to achieve the intensity and momentum required for singing, one must quickly breathe through the mouth and flexibly support the vocalization with the breath in the abdomen, so that the breath and intensity can be perfectly combined.

Li Huozi Remarried



16 16
这个说新媳妇就是长得好,那个说豁子龟孙福气多,他要娶一个,离一
zhe ge shuo xin xi fu jiu shi zhang de hao na ge shuo huo zi gui su fu qi duo ta yao qu yi ge li yi
One said the new daughter-in-law is good-looking, the other said Huozi is blessed.

29 29
个离一个离一个又娶一个一个比一个长得好这个可比那个
ge li yi ge li yi ge youqu yi ge yi bi yi ge zhang de hao zhe ge ke bi na ge
He wants to get married and divorced again and again, and every wife is beautiful

强得多美得豁子我咧嘴笑这一笑
qiang de duo mei de huo zi wo lie zui xiao zhe yi xiao
Good things make Huozi grin

Figure 50. Li Huozi Remarried--Wedding Night

Source: Zhuo Zhang (2023)

In Figure 50. Li Huozi Remarried. the music melody of this rap is close to the state of spoken language. When Li Tianfang sang this excerpt, he used the breathing technique of "inhale quickly and exhale quickly", making the song catchy, ups and downs, and yet interesting. The calculating temperament and characteristics of the character Li Huozi are vividly and vividly portrayed.

4) Inhale quickly and exhale slowly (breathing techniques)

In Quju Opera, fast inhalation and slow exhalation are generally used when the interval span is large and the tone is long. When singing, inhale quickly from the mouth and nose to the lower abdomen at the same time, so that the abdomen and the breath are tightly opposed, because the length, speed, and urgency of the sound are directly determined by the length, speed, and intensity of the breath.



Figure 51. Li Huozi Remarried--Wedding Night

Source: Zhuo Zhang (2023)

From Figure 51, these two line lyrics have a wide vocal range. Especially the word "shuangfei", after jumping up an ascending seventh interval, quickly launches a long Tuoqiang technique. This kind of singing requires taking deep breaths in a short period of time. While switching between true and false sounds, the breath should sink but not relax. Extend the word "fei" and sing slowly so that your breath can be adjusted at any time as the sound changes in pitch. Make the sound gentle and beautiful.

5.4 Summary

Quju Opera is a distinctive form of Chinese opera that combines melodious features, specific tunes, unique linguistic elements, vocal techniques, and emotional expressions. Understanding these aspects provides a deeper insight into the artistic charm and performance style of Quju Opera.

5.3.1 Melody

The melodies in Quju Opera are characterized by their strong formality and variability. The music primarily consists of fixed tunes, known as qupai, which establish the basic melodic and rhythmic patterns. These tunes are adaptable, allowing variations to suit different dramatic and emotional contexts. For example, the Yang Diao is versatile, used for depicting various scenarios such as movement, scenic observation, and narration, with its melody changing to reflect different emotional states. In contrast, Xiao Han Jiang is employed to convey profound sorrow or pain, while Yin Niu Si is used for light-hearted and joyous moments. Each melody supports the progression of the plot and the expression of emotions through its specific musical language.

5.3.2 Qupai (Features of Tunes)

Tunes, or qupai, are central to the music of Quju Opera, each having a fixed melodic structure and application rules. The formality of these tunes is evident in their consistent musical framework and usage. Common tunes include Man Duo, which reflects relief or joy after fear, and Shu Yun, which is slow and melancholic, often used to portray female characters' sorrow. The adaptability of tunes is demonstrated in their ability to evolve based on the plot and emotional needs, such as the Yang Diao transforming into forms like Joyful Yang Diao or Angry Yang Diao. This variety and flexibility make Quju Opera's music dynamic and expressive.

5.3.3 Language Characteristics

The language used in Quju Opera features regional dialects, primarily the Luoyang dialect, which adds a distinctive local flavor and authenticity to the performances. The language combines colloquial dialogue with melodious and rhythmic lyrics. Actors use precise language techniques and pronunciation control to showcase the musicality of the language, aligning it with the characteristics of melodies and tunes to create a natural and harmonious integration of language and music.

5.3.4 Vocal Techniques

Vocal technique is crucial in Quju Opera performances. Actors typically use their "true voice" to deliver lines with depth and resonance. For conveying sorrowful or intense emotions, actors might use "falsetto" or high-pitched tones to enhance expressiveness. Vocal techniques involve the use of the voice's range, volume control,

and tone adjustment to suit different tunes and dramatic situations. For example, in performing Yin Niu Si, actors need a light and lively voice to convey joy and vibrancy, while in Shu Yun, a softer and more tender voice is used to express sadness and melancholy.

5.3.5 Accompaniment Instruments

1) Instruments for Literary Scenes:

String Instruments: Primarily used for prelude, interlude, singing, and transitions between qupai (melodic patterns). These include:

Quhu (曲胡)

Erhu (二胡)

Sanxian (三弦)

Pipa (琵琶)

Guzheng (古筝)

2) Instruments for Martial Scenes:

Brass and Percussion Instruments: Used to emphasize action and combat scenes. These include:

Drums

Gongs

Cymbals

Historical Development

Early Period: Initially, Luoyang Opera had no accompaniment instruments and was called "dry board opera" (干板戏). During this time, instruments like the Sanxian, Eight-Treasure Drum, Guzheng, Yueqin, and Pipa were used.

Later Developments:

1930s: Integration of percussion instruments from Peking Opera and Bangzi. 1960s: Introduction of Western instruments such as the Cello, Trombone, Bass, Clarinet, and Electronic Keyboard. Despite this, traditional Chinese instruments remain predominant.

3) Key Traditional Instruments

1 Qingshu (曲胡) :



Figure 52. Quhu

Source: Zhuo Zhang (2023)

Figure 52. Quhu is also known as "Daxian" or "Zhuihu."

A bowed string instrument with a mellow, clear tone. It plays a central role in matching the melody of the singing and embodies the unique musical characteristics of Luoyang Opera.

2 Sanxian (三弦) :



Figure 53. Sanxian

Source: Zhuo Zhang (2023)

Figure 53. Sanxian is known as "Xuanzi" or "Big Drum Sanxian." A long-bodied, fretless string instrument with a resonant tone. It primarily provides accompaniment and is integral to the early accompaniment of Luoyang Opera.

3 Erhu (二胡) :



Figure 54. Erhu

Source: Zhuo Zhang (2023)

Figure 54. Erhu is a two-stringed bowed instrument with a smooth, melodious tone. Introduced later, it adds a delicate and expressive quality to the music, suitable for emotional scenes.

4 Guzheng (古筝) :



Figure 55. Guzheng

Source: Zhuo Zhang (2023)

Figure 51. Guzheng is a plucked zither with a bright and clear sound.

Known as "Zhuazheng" in Luoyang Opera, it provides rich accompaniment with its versatile plucking techniques.

5 Sheng (笙) :



Figure 56. Sheng

Source: Zhuo Zhang (2023)

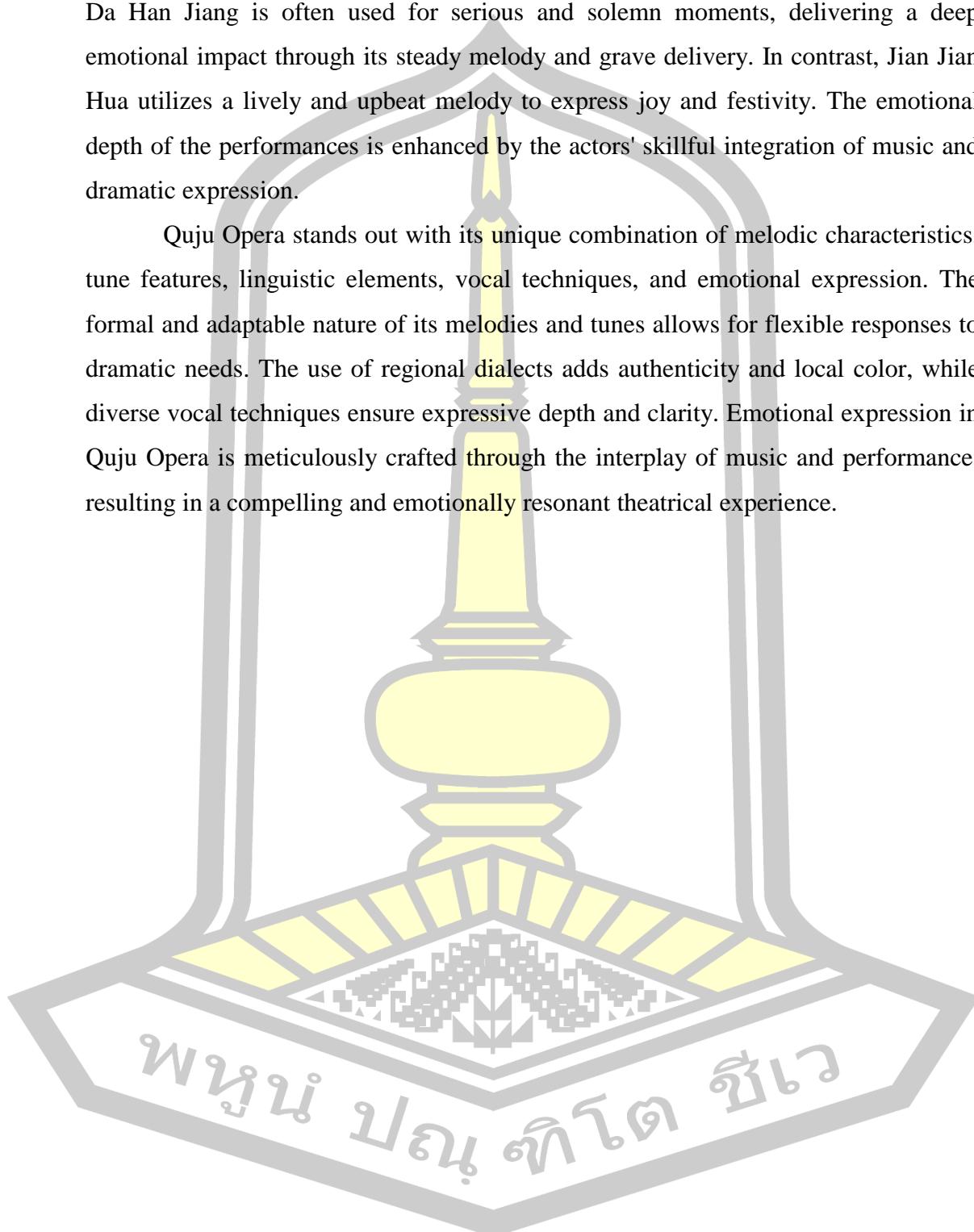
Figure 56. Sheng is a mouth-blown free reed instrument that produces a rich, harmonious sound. Used to blend various tones in the ensemble, though its role has evolved with the introduction of more fixed musical arrangements. While traditional instruments remain central, modern Quju Opera orchestras often include Western instruments for additional texture. However, traditional instruments like Quhu, Sanxian, Erhu, Guzheng, and Sheng remain essential. Overall, the accompaniment in Luoyang Opera combines traditional and modern elements to create a distinctive and expressive musical experience that supports the dramatic narrative of the performance.

5.3.6 Emotional Expression

Emotional expression in Quju Opera is intricate and nuanced, achieved through a combination of melodies, tunes, language, and vocal techniques. Each tune and melody carries specific emotional undertones, and actors use these elements to

portray a range of feelings including joy, anger, sorrow, and celebration. For instance, Da Han Jiang is often used for serious and solemn moments, delivering a deep emotional impact through its steady melody and grave delivery. In contrast, Jian Jian Hua utilizes a lively and upbeat melody to express joy and festivity. The emotional depth of the performances is enhanced by the actors' skillful integration of music and dramatic expression.

Quju Opera stands out with its unique combination of melodic characteristics, tune features, linguistic elements, vocal techniques, and emotional expression. The formal and adaptable nature of its melodies and tunes allows for flexible responses to dramatic needs. The use of regional dialects adds authenticity and local color, while diverse vocal techniques ensure expressive depth and clarity. Emotional expression in Quju Opera is meticulously crafted through the interplay of music and performance, resulting in a compelling and emotionally resonant theatrical experience.



CHAPTER VI

Preservation and Transmission of Quju Opera

This chapter mainly discusses the preservation and transmission of Quju Opera, and on this basis puts forward corresponding counterbars.

6.1 Preservation Measures for Quju Opera

6.1.1 Discover and organize classic plays

Excavating and sorting out classic repertoires For Quju Opera, the existing Quju Opera troupes should do a good job in collecting and sorting out information on traditional classic repertoires. The main targets are all the repertoires that have been created and performed in the 100 years since the birth of Quju Opera. Dig deeper and research. Although some repertoires have obvious limitations of the times based on content, these repertoires are important documents in the development process of quju and will definitely become valuable materials for the research on quju repertoire creation. Especially when viewed from the perspective of music singing, performing arts and other aspects, we can see that Quju Opera repertoire in different historical periods have made due contributions to this genre. In addition, many classic plays that are loved by audiences can be re-arranged and put on the stage again, which can not only attract more old Quju Opera audiences, but also cultivate the younger generation of Quju Opera audiences, which is of great significance to the inheritance of Quju Opera itself. Specifically, it is necessary to go deep into various places to record and preserve the performances of old Quju Opera performers in detail, because there are many old Quju opera where only some old actors have appeared, and they may only be familiar with the roles they have played, so as much as possible Find these old artists and conduct more interviews, and compile more classic repertoire through their memories, so as to prevent more precious Quju Opera repertoire from disappearing in the long river of history. By excavating and sorting out the repertoire of traditional

classic Quju opera, we can provide thinking and spiritual core for the creation of new Quju opera, ensuring that the creation will not lose the characteristics of Quju Opera.

Through fieldwork, the author learned from the intangible inheritors of Quju Opera that there are currently about 320 Quju Opera repertoires, of which about 80 are newly created modern Quju opera, accounting for less than 1/3 of the total. The classic repertoire of the past was a product of the society at that time. It was out of touch with today's society and did not conform to modern people's lives. Therefore, we must vigorously create repertoire that meets the aesthetics and needs of modern people and meet the spiritual needs of modern people. At the same time, the original Quju Opera must not be lost special.

First, the work should highlight the personality of Quju Opera and the regional cultural characteristics of Henan.

Second, accurately grasp the aesthetic characteristics of Quju Opera and combine the style and characteristics of the Quju Opera with modern elements.

Third, remove the dross and retain the essence to enhance the artistic taste of Quju Opera.

6.1.3 Use scientific means to preserve and transmit singing skills

Quju Opera singing belongs to the category of vocal music. Since the vocal organ is inside the human body, and the sound cannot be seen intuitively, it is relatively abstract. The teaching process of Quju Opera can only be judged based on the experience between teaching and learning, and the master-apprentice system is generally used for teaching. Although many scholars and musicians in related fields are trying their best to promote the construction and development of teaching and systematize the learning of opera singing, they are still in the teaching stage of empirical judgment, and most of them adopt the traditional teaching model of person-to-person teaching. .

With the improvement of productivity and the development of high-tech, many phenomena that could not be explained in the past have gradually become clear. The singing of Quju Opera should also use scientific instruments and scientific methods to make the empirical teaching model more scientific and standardized, so as to make the teaching more clear. The goals and objectives are to improve teaching efficiency, so that the exclusive nouns used in oral and heart-to-heart teaching can be

more effectively recorded and analyzed. Such as Dabensang, Erbensang, Tangyin, Bianyin, Jiabanyin, high-position singing, etc. Because each singer has a different understanding of abstraction, deviations will occur during the teaching process. In fact, every singing technique has a scientific underlying logic. If the visualization of sound techniques is well-founded, the singer will You can combine your vision, hearing, and consciousness to improve singing efficiency.

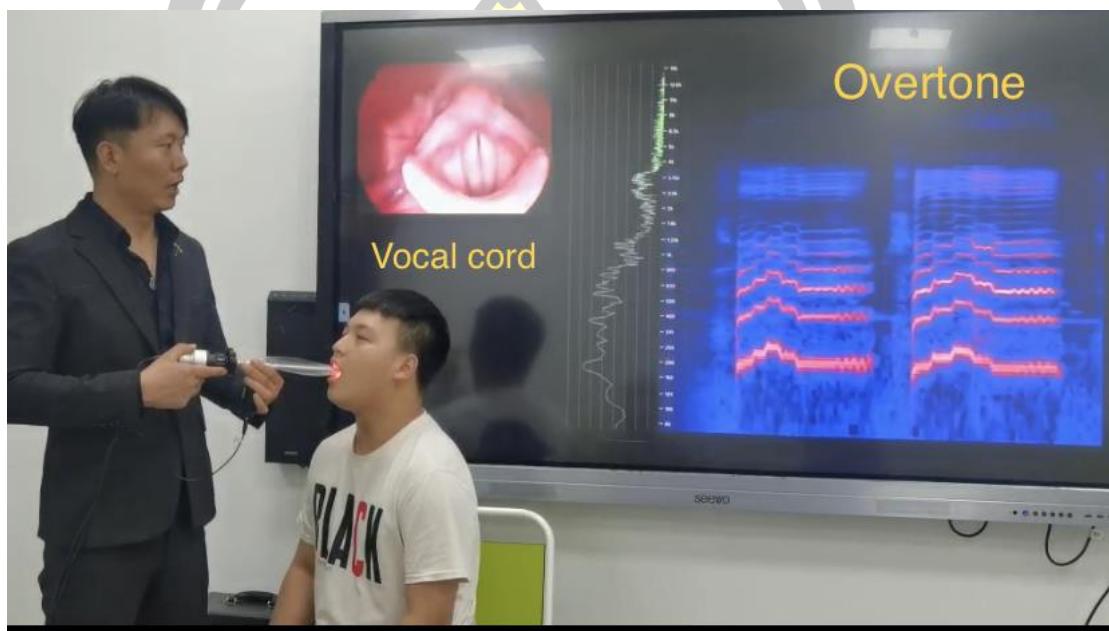


Figure 57. Vocal cord movement and singing overtone collection

Source: Zhuo Zhang (2023)

From Figure 57 and Figure 54 this research uses a flash laryngoscope and a spectrum analyzer to visually image the vocal organs and voices, and uses modern scientific instruments and methods, combined with anatomy, physics, acoustics, and muscle kinematics, to analyze the singer's voice and apply it in In the teaching and singing of related subjects of Quju Opera, data analysis samples are collected from the physiological and physical vocal techniques of different styles of vocal music, which transforms traditional abstract teaching into visualization, making the teaching model simpler, the goals more precise, and the effect more outstanding. This enables the visualization of breathing and vocalization during Quju Opera, and the visualization of resonance. Collect singer samples and voice data for analysis, providing

physiological and physical objective data for Quju Opera teachers and actors, allowing Quju Opera learners to have a deeper understanding of their musical instruments. The physiological structure and the movement of internal organs during singing. Combined with their own objective data imaging, the singer's inner feelings and objective data are unified, and the abstract concept is transformed into scientific visual imaging. This enables the singer to better understand the vocal skills of Quju Opera. It is clearer and more scientific, thereby improving singing efficiency.



Figure 58. Analysis and transmission of singing skills in Quju Opera

Source: Zhuo Zhang (2023)

The following are samples of vocal cord status and objective overtone maps of the five vowels "i" "e" "a" "o" "u" collected by a 38-year-old Quju Opera actor Wang Shenglei using a flash laryngoscope and a spectrum analyzer in different singing techniques.



Figure 59. Vocal cords open during inhalation

(To protect privacy, this image has been processed. To obtain real pictures, please scan the QR code with WeChat on the picture)

Source: Zhuo Zhang (2023)

From Figure 59 as can be seen from the picture above, when the singer inhales, the spoon-shaped cartilage at the back end of the vocal cords opens, causing the vocal cords to form a "V"-shaped door, through which air enters the lungs for storage. Keep inhaling to keep your vocal cords open.

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Figure 60.Dabensang voice vocal cords

(To protect privacy, this image has been processed. To obtain real pictures, please scan the QR code with WeChat on the picture)

Source: Zhuo Zhang (2023)

From Figure 60 this is a vocal cord sample collected through a stroboscopic laryngoscope. The vocal cords of an opera actor singing using the Dabensang technique. From the picture above, you can see that when his Dabensang vocal cords are very close together, less air passes through the middle, and the overall vocal cords shorten and move closer together. At this point, it emits true sound and color.



Figure 61. Erbensang voice vocal cords

(To protect privacy, this image has been processed. To obtain real pictures, please scan the QR code with WeChat on the picture)

Source: Zhuo Zhang (2023)

From Figure 61 the state of the vocal cords of an opera actor when singing with the Erbensang technique. From the picture above, we can see that when the vocal cords are in the Erbensang sounding state, the back end of the vocal cords is closed but the middle distance is farther, so more air passes through the middle, and the vocal cords are elongated and thinned. The edge vibrates, the frequency becomes higher, the efficiency of air conversion into sound becomes lower, and a falsetto sound is produced.

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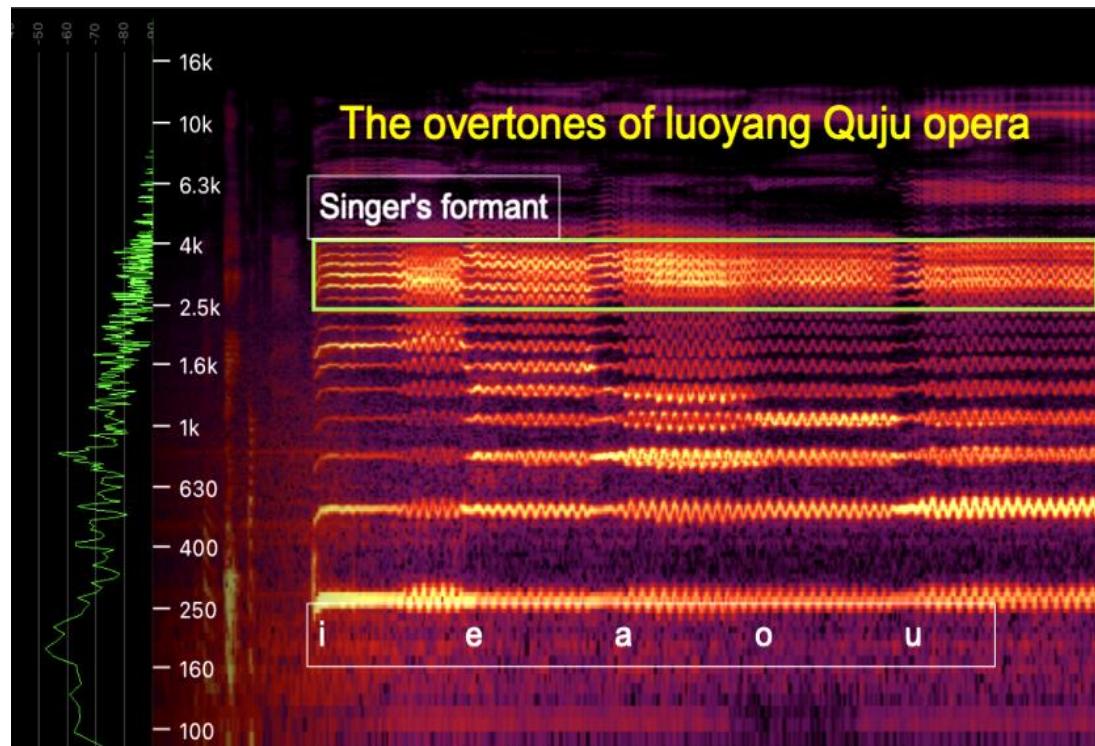


Figure 62. “i” “e” “a” “o” “u” overtones and singer formants

Source: Zhuo Zhang (2023)

From Figure 62 when a singer pronounces a vowel, we can clearly see that the overtone series and harmonics of the five vowels are arranged differently, which proves that we change the space of the oropharyngeal cavity through the lips, teeth, tongue, teeth and throat, and the overtones and harmonics change accordingly as the space changes. In addition, you can see periodic wavy shapes on the overtone column. This is the vibrato in our singing. When a singer sings, a special overtone band will appear between 2800—3200Hz. This is called the singer's formant. If you obtain In this area and the overtone area above 3200Hz, the brightness of the sound will increase and it will also travel farther. The vocalization of Quju Opera is no exception, which represents whether an actor has high-frequency overtones.

Through fieldwork and data collection, the author also conducted interviews with Professor Qu Ge of the Voice Center of Xi'an Conservatory of Music and Mr. Tong Yike of the Shandong Artistic Voice Research Laboratory. In addition, the

author currently serves as the director of the Henan Artistic Voice Medicine Research Institute. Through interviews and interviews, the author Through data collection and organization, the author believes that with the assistance of scientific instruments, Quju Opera singers can more intuitively understand their singing skills when singing; at the same time, the vocal skills of outstanding professional singers in Quju Opera can also be recorded, such as singing The singer's vocal movement, overtones, etc. serve as examples for later generations to imitate and inherit, promoting the inheritance and development of Quju Opera.

6.1.4 Vigorously cultivate various professional talent teams.

The key to strengthening the overall protection and living inheritance of Quju Operalies in the cultivation of talents. It is necessary to promote the passing on, protection and sustainable development of Quju Operatalents from generation to generation. To train (directors, screenwriters, music, stage artists, actors, etc.), to improve actors, they must improve their own quality and strengthen theoretical cultivation.

The first is to strengthen the cultivation of inheritors of Quju Opera. Improve the identification and management system for representative inheritors at the city, county and town levels to provide necessary financial support and venue guarantees for Quju Operainheritors to carry out apprenticeships, art transfers and exchange activities. Increase the training of inheritors of Quju Operaand carry out regular, systematic and forward-looking professional training. Support the inheritors of Quju Operato establish the Quju OperaInheritance Institute and Master Studio. Strengthen the construction of the inheritance echelon, establish the master-disciple inheritance system of Quju Opera, and ensure the inheritance of Quju Opera.

The second is to strengthen Quju Operaeducation in society. Promote the combination of traditional inheritance methods and modern education systems, implement the Quju Operatalent team capacity improvement project, and cultivate more potential inheritors of Quju Opera, Quju Operalovers and related practitioners. Encourage Quju Operato enter schools and carry out academic education for people who inherit it. The content of Quju Operaruns through national education. Comprehensively promote the work of "Quju Operain the Community" and create a number of the most beautiful intangible cultural heritage spaces that integrate the

inheritance, experience, education, training and tourism of Quju Opera. Provide social organizations with a platform for Quju Operatraining and display, teaching and popularization, and conduct extensive social practice and research activities. A number of Quju Operainheritance and teaching practice bases have been identified.

The third is to strengthen the cultivation of Quju Operating talents for Quju Operagroups. The inheritance of Quju Opera is difficult not only because it is difficult to cultivate excellent inheritors, but also because of the lack of Quju Operational talents who understand the market, culture, and people's hearts.

6.1.5 The government should increase support

Improve the diversified Quju Operafunding service system of financial support, finance, and public welfare donations, further enhance the availability, coverage, and convenience of funding guarantees, and better assist the inheritance and development of Quju Opera. First, give play to the guiding role of national intangible cultural heritage protection funds. Deeply implement relevant requirements and continue to improve policy support for representative projects of Quju Operaand representative inheritors of national-level Quju Opera. Provincial finance, culture and tourism authorities should comprehensively strengthen the implementation of responsibilities in project planning, data review, budget arrangement, fund use, performance management and other aspects to improve the efficiency of fund use. Carry out public welfare donations and funding in accordance with the law, guide funds for good, and more comprehensively explore, protect and inherit the value of Quju Operaprojects.

6.2 Transmission Measures of Quju Opera

6.2.1 Social media communication

In the new era, the Internet is very developed. The best way to protect and utilize Quju Operaresources is to accelerate digitization and make good use of the Internet. Through the content of Quju Opera, we can promote Quju Operaon a larger scale, with a deeper level and with more characteristics, giving Quju Operanew vitality and realizing the gorgeous charm of Quju Opera.

The first is "Quju Opera+ Digital Experience". Support the construction of the Quju OperaNational Characteristics Experience Center, integrate functions such as

experience, inheritance, protection, education, and training, and increase the popularity and coverage of inheritance.

The second is "Quju Opera+ Digital Communication". Through digital platform promotion, we will guide the public to join the inheritance and transmission of Quju Opera. For example, short video platform and so on. With the theme of Quju Opera, a number of excellent works such as film and television dramas, documentaries, promotional videos, short videos, etc. will be launched, allowing Quju Opera products to enter people's horizons through more channels. It is necessary to increase the mobile live broadcast of Quju Opera, present the cultural connotation and artistic value of Quju Opera projects in an all-round and three-dimensional way, and use the power of the Internet to promote Quju Opera more widely.

6.2.2 Social groups and school communication

We suggest that parents, schools and theater groups should work together to promote a solution to this problem. First of all, parents should change their ideas. They can create a traditional cultural atmosphere within the family when their children are young, and cultivate their children's cultural identity and interest. They should not decide the cultivation of their children's interests only from a practical perspective, but should focus more on cultural inheritance. Consider the perspective. For parents who intend to let their children learn Quju Opera, they can usually focus on cultivating their children's quality, and choose professional and well-known schools when it comes to school selection. Secondly, schools and theater troupes can co-Quju Operate. Schools raise quality requirements for students, theater troupes strictly control artistic quality, and parents, schools, and theater troupes jointly shoulder the responsibility of cultivating new talents.

6.2.3 tourism and culture communication

6.2.3.1 Quju Opera and the tourism industry are deeply integrated. Tourism has unique scene advantages for the inheritance of Quju Opera. The public's personalized pursuit of tourism has not only stayed in the external form, but also paid special attention to its inherent unique cultural connotation. It is necessary to promote the organic integration of Quju Opera into scenic spots and resorts, build and make good use of Quju Opera tourist attractions and experience bases, and bring immersive Quju Opera experience to tourists. The first is "Quju Opera+ Food". Encourage

catering companies to keep up with the trend, create Quju Operafood themed streets in popular cultural and tourism scenic spots, and develop and launch delicacies with distinctive Quju Opera characteristics. The second is "Quju Opera+ Homestay". Quju Opera represents the regional nature of culture. This attribute will inevitably make the folk customs more distinctive, and at the same time enable tourists to fully experience the unique national culture and customs of Quju Opera.

The third is "Quju Opera+ Study Tour". An open cultural space is set up around the cultural inheritance of Quju Opera, allowing experiencers to appreciate local customs and scenery through immersive practice, study the traditional skills of Quju Opera, experience the artistic value of Quju Opera, and embark on the path of in-depth experience and study.

6.2.3.2 The deep integration of Quju Opera and the cultural industry actively promotes the integration and innovation of Quju Opera and the cultural industry in terms of creative materials, performance carriers, inheritance platforms, communication venues, etc., encourages the rational use of Quju Opera resources to carry out characteristic performances and cultural creative design, and launches a Develop theme festivals and cultural and creative products with distinctive Quju Opera characteristics to further enhance the cultural quality and spiritual connotation, allow the people to truly feel the charm of Quju Opera, and bring high-quality Quju Opera to the market.

The first is "Quju Opera+ Festival". Let traditional festivals be added to Quju Opera and integrated into the daily lives of the people. Strengthen Quju Opera display opportunities and promote innovation. Encourage more festivals to include elements of Quju Opera and experience the charm of traditional culture.

The second is "Quju Opera+ Performing Arts Venue". Deeply explore the value of the times in performing arts, carry out dynamic transformation, scene processing, and interactive experience to better meet the contemporary aesthetics and leisure tastes of tourists and audiences. Improve the practice frequency and performance level, thoroughly implement the Quju Opera revitalization project, and promote Quju Opera to rejuvenate new vitality and vitality.

The third is "Quju Opera+ cultural and creative products". Careful planning and design highlight thematic features and promote the integration of Quju

Operain to the market. Encourage more Quju Operagenes to be implanted in the design of cultural and creative products to produce cultural art derivative products with related themes to better adapt to the consumption habits of young consumers.

6.3 Summary

Regarding the spread of Quju Opera, the author studied relevant materials and conducted field investigations, and concluded that although the road to revitalizing traditional Quju Opera is long and arduous, there is no doubt that the country should truly recognize the importance of culture and take practical actions to protect it.

First of all, the education department should create a strong traditional cultural atmosphere to make young students aware of the importance of Quju Operato traditional culture and cultivate their interest.

Secondly, the publicity of Quju operahould be strengthened to gradually change the concepts of young people, cultivate their sense of cultural identity, let them realize the importance of culture, consciously assume the responsibility of cultural inheritance, and carry forward traditional culture.

Thirdly, it is necessary to change the concepts of the existing inheritors of Quju Opera, so that they can realize the current reality of the development of Quju Operaand pay attention to it.

Finally, increase support and establish a special inheritance institution to ensure the cultural continuity of Quju Opera, help Quju Operaget rid of the situation of being on the verge of extinction, seek an organic balance between traditional culture and modernization, and achieve the same goal as Quju Operaon the basis of retaining its own characteristics. In line with modern society.

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CHAPTER VII

Conclusion Discussion and Suggestion

This research takes Quju Opera as the research object, focuses on the analysis of the historical origins, music ontology and artistic style of Quju operaing, and proposes the transmission and development strategy of Quju Operaart, especially the transmission analysis from the three levels of government, school and society. After in-depth research, we came to the following conclusions:

7.1 Conclusion

7.2 Discussion

7.3 Suggestion

7.1 Conclusion

7.1.1 According to historical documents and field surveys, Quju Opera originated from Suqu in Kaifeng.

Quju Opera originated in Kaifeng, Henan, and its roots can be traced back to the "Suqu" played and sung in Kaifeng in the mid-Ming Dynasty. It is rooted in Luoyang, the birthplace of Chinese civilization, and is closely connected with the thoughts and lives of the people of Luoyang.

7.1.2 The historical development of Quju Opera is divided into early stage, middle stage, late stage . According to the different performance forms, tunes and singing characteristics of each period, the development of Quju Opera is divided into 9 main stages: budding stage---Zuo Tang Tan Chang---Gao Qiao Qu---Luoyangxiaodiaoqu--Gaotaiquzi---Luoyangquzi---Quju Opera---Decline stage

7.1.2.1 Germination stage (1488-1735)

During the Ming and Qing Dynasties, Quju Opera emerged under the influence of Kaifeng folk songs. Suqu, also called "Guziqu", is a kind of folk music. At the end of the Yuan Dynasty and the beginning of the Ming Dynasty, citizens all played and sang Suqu for fun. As Suqu continued to develop and enrich, until the Ming and Qing Dynasties, it spread to all parts of Luoyang with Kaifeng as the center.

7.1.2.2 Zuo Tang Tan Chang(1736-1879)

After continuous development and improvement, "playing and singing songs" gradually became the original form of Quju Opera. During the Qianlong period of the Qing Dynasty (1736-1795), Quju opera were played and sang in the Chengguan Town of Luoyang.

In the 18th year of Daoguang reign of the Qing Dynasty (1838), Wang Fengtong, a talented scholar from the southern suburbs of Luoyang, brought Nanyang tunes and musical instruments back to Luoyang and asked Luoyang friends to practice playing and learning to sing, thus starting the "Zuo Tang Tan Chang' performance format." Zuo Tang Tan Chang here refers to, The early "Tanchang Song" had neither makeup nor performance. It was usually a kind of self-singing and self-enjoyed hall folk art for wealthy families to receive friends, that is, "Zuo Tang Tan Chang". The countryside comes in the form of "Ditanxi".

7.1.2.3 Gao Qiao Qu(1880-1911)

After the "Zuo Tang Tan Chang" stage, due to the limitations of the performance venue, Mr. Wang Fengtong took into account the small crowds in the house and changed the performance format. He proposed to move the singing and playing to the street and proposed singing on stilts, which would be flexible and easy to move around, and the audience would not be afraid of more. At this time, the actors were no longer satisfied with just entertaining themselves, but also added makeup, costumes, performances and other factors. Mr. Wang Fengtong combined the originally unrelated playing and singing songs with stilts, making the music from Hall folk arts turned to the form of stilt singing and dancing.

7.1.2.4 Luoyang Xiao Diao Qu ZI(1912-1924)

In the first year of the Republic of China (1912), Mr. Xie Xinfu, a native of Datun, Luoyang, realized that humming the lyrics during the performance and making it difficult to hear clearly was a major flaw in stilt music, so he reformed Quju Opera. From this period, Nanyang Qupai began to transform and integrate with Luoyang Qupai. So while singing on stilts, he made bold innovations in Qupai's lyrics and phrase patterns. He chose the local folk song Qupai to replace the lengthy Nanyang Qupai, and Change the phrase structure and lyrics. It not only enriched the

content of Qupai used when walking on stilts, but also strengthened the applicability of Qupai, so it was renamed Luoyang Xiao Diao Qu ZI.

7.1.2.5 Gaotaiquzi(1925-1934)

With the gradual development of Xiao Diao Qu ZI, all aspects of it are changing. Quzixi continues to develop, and performances in various places are also enthusiastically sought after by local people. The actors even accompany the army to perform performances across the country. "On May 18, 1926, the 'Tongle Society Gao Qiao Quzi Quju Opera Troupe' headed by Zhu Wanming and Guan Long "threw away the stilts, climbed onto the stage and sang Quzi for the first time, and then officially developed into a type of Quju Opera. This means that Quju Opera has evolved from folk songs and dances to a qualitative leap into "Quju Opera".

7.1.2.6 Luoyangquzixi(1935-1936)

After Quzixi performed on stage, her influence expanded. In the spring of 1935, Zhu Liulai (1911-1967), Zhu Tianshui (1909-1938), and Zhu Shuangqi promoted their performances under the name Luoyangquzi for the first time. From then on, the Gaotai tune was renamed 'Luoyangquzixi'.

7.1.2.7 Quju Opera(1937-1978)

"In October 1937, Wang Feiting, director of the old Luoyang County Public Education Center, Lin Dongjiao, Li Zhenjiu and other celebrities watched the Luoyangquzi troupe perform in the city theater. They went to the foreman to give a speech and suggested that they change the name of Luoyangquzi to Quju Opera. The foreman and the leading actor thought this was a good idea, so they put up the Quju opera sign the next day.

7.1.2.8 The climax of Quju Opera(1979-1990)

With the end of China's "Cultural Revolution" in 1976, Quju Opera ushered in new development with the economic reform and opening up. In the early 1980s, Quju Opera art films such as "Juanxitong", "Juanxitong Sequel", "Fengxuepei" and "Beixuefangshuai" were successively released, pushing the development of Henan Quju Opera to a new climax. At this point, the contemporary name of Quju Opera has been basically established, and this is the eighth stage summarized by the author.

7.1.2.9 Decline stage (1991-present)

Since the 1990s, with the progress of society and the development of the times, people's living standards have continued to improve, and entertainment activities have become more and more diverse. The emergence of television, movies, and especially computers has greatly enriched people's lives. Moreover, these forms of entertainment are simple and fast, and they are quickly loved by many people. Therefore, fewer and fewer people watch Quju Opera programs, especially young people in the new era, who know nothing about Quju Opera. Many Quju Operaworks are no longer loved and valued by everyone as before. Instead, they are ignored by everyone, leading to the loss or even death of the works.

7.1.3 Conclusion on the musical characteristics and singing skills of Quju Opera

7.1.3.1 Musical characteristics of Quju Opera

7.1.3.1.1 Use of Qupai

Quju Operamusic is a form of Quju Opera with a fixed melody, different lyrics, and multiple phrases spliced together. This fixed melody is called Qupai. There are many Qupai, but the commonly used fixed melodies are about 40, which can be come together or combined into several different melodies.

7.1.3.1.2 Stylization and Liquidity

The most prominent feature of Quju OperaQupai is its formulaic nature. That is to say, when used to specifically express content or emotions, Qupai has its own unique and fixed usage habits and patterns. When actors perform Quju opera, they can use it as a pattern of Qupai usage, which can be used in actual singing. Play and apply to improve the efficiency of singing. Many Qupai in Quju Operaare also very creative and changeable. There are only dozens of commonly used melodies in Quju Opera. During the specific singing process, new melodies and rhythms can be generated according to the needs of the content and changes in language to serve the new content, plot and character.

7.1.3.1.3 The melody uses pentatonic scales and fourth-degree jumps, with highs and lows.

Ups and downs, the general trend of the melody of Quju Opera singing music is ups and downs, and the end of the phrase always falls on the bass, forming a

melody line from high to low, and from top to bottom. The melody is mostly based on the pentatonic scale progression, with occasional use of partial tones of "B" and "F" in the middle, with frequent jumps in fourth intervals. Quju operaing music is influenced by the tonal style of western Henan folk music and dialect fourth progressions. Influenced by the characteristics of the melody, the technique of jumping into fourth intervals is often used in the melody progression.

7.1.3.1.4 Using Quhu as the main accompaniment instrument

Quhu is highly imitative and can realistically depict the natural human voice, which is very consistent with the singing range of Quju Opera. The melody of Quhu and the melody of vocals are the same and complement each other. Reflect the musical style characteristics of Quju Opera.

7.1.3.2 Song characteristics of Quju Opera

7.1.3.2.1 Luoyang dialect singing

The singing language of Quju Opera is based on the basic dialect of Luoyang dialect, which is a local dialect with local characteristics that changes with the living environment and customs of each place. The singing sounds more intimate. And it has a strong western Henan style.

The plot is mainly narrative. Quju Operawas born in the fields, popular among common people, and is closely related and inseparable from the production and life of the people. The language of Quju Opera is very narrative, and the lyrics generally focus on describing characters, copying scenes, and narrating stories. It is this characteristic that originates from life and the people that determines that the lyrics of Quju Operamust be popular, catchy, and close to people's daily life.

7.1.3.2.2 Lyric type

There are two types: poetry-based and word-based. The lyrics are basically seven words for one phrase and ten words for one phrase. Its pause rhythm is two, two, three and three, four, three. Ten words are one breath, and the pause pattern is three, four, three.

7.1.3.2.3 Quju Opera plays

The plays in Quju Operaare Sheng Dan Jing Chou. Except for Dan, which represents famale, Sheng Jing Chou is all male. There are detailed divisions within the plays. For example, Dan is divided into Lao Dan plays, Hua Dan, and Lao

Dan play the roles of old or mature women. , Huadan plays the role of young women; for example, Laosheng and Xiaosheng are the old male roles and young male roles of boys.

7.1.3.2.4 Vocal skills

Since the key used in Quju Opera is generally C#C, which contains a lot of real voice ranges, the singing varies according to different characters. However, most of the characters mainly use Dabensang (real voice) vocals based on abdominal breathing. Erbensang (Falsetto) is an auxiliary voice and combines techniques such as (1) Portamento (2) glissando (3) Vibrato (1) Chenci and Tuoqiang.

7.1.4 Research on the protection and transmission of Quju Opera

The survival and development of Quju Opera in the new era are not optimistic. In order to protect Quju Opera, promote the development of Quju Opera, and broaden the development space of Quju Opera, it is necessary to systematically excavate and organize the Quju Opera repertoire, increase efforts to create new plays that are in line with the aesthetics of modern society, strive to cultivate professional talents in Quju Opera, and increase government efforts to Great support; promote the development of Quju Opera through the support and progress of new media and schools. Combining tourism and culture to achieve industrial integration and further expand the audience of Quju Opera.

7.2 Discussion

7.2.1 About the origin and historical development of Luoyang Opera

Regarding the birthplace, origin time, and historical changes of Quju Opera, the author's research results are consistent with those of most researchers.

Luoyang Opera originated in Luoyang in the 1920s and is commonly known as "Quju Opera" among the people. The language is mainly based on Henan dialect, which is easy to understand and has local dialects; Luoyang Quju and Nanyang Quju are collectively called "Luoyang Quju". (Li Qingxun, 2015)

Luoyang Opera originated in Ruzhou in 1875. Wang Fengtong, a talented scholar from the southern suburbs of Luoyang, modified the score of Nanyang's "Nanyang Opera", combined the two, integrated them, selected those who were easy

to sing, and borrowed the popular folk style of walking on stilts at that time to sing, the actor sang while walking on stilts. (Zhang Jinhui, 2010)

The origin of Luoyang Opera in Luoyang can be traced back to GUZIQU popular in Kaifeng at the beginning of the last century. Luoyang musicians improved GUZIQU popular in Kaifeng and formed folk songs with different regional styles. On the basis of this music, folk songs were formed and derived. In 1920, it evolved into Quju Opera. (Ma Zichen, 2009)

Quju Opera began to sprout in the late Qing Dynasty and the early Republic of China. In the 1920s, the performance of stilt music was based on removing the stilt legs and singing on a "high platform" (a temporary stage built with mounds of earth or wooden boards), which began to become a new style. After the victory of the Anti-Japanese War in 1945, the Henan Provincial Government banned the singing of opera on the grounds that "obscene lyrics and flirtatious lyrics were offensive to morals" (Ma Zichen, 2009). This stage is consistent with the author's research results. After the founding of New China in 1949, Luoyang Quju, which had gone through many hardships and ups and downs, truly gained a new life and was officially named "Luoyang Quju" in 1950. The ten years of catastrophe that began in 1966 started to lead to depression. In 1976, the "Cultural Revolution" came to an end. Luoyang opera, which had been imprisoned for many years, was restored, and the art of opera ushered in a spring. In the 1980s, it entered the stage of innovation and reform and reached its climax. In the 1990s, with the progress of society and the development of the times, Luoyang Opera entered a stage of decline (Li Qingxun, 2015). The period from the founding of the People's Republic of China to the decline stage is consistent with the author's research content.

During the fieldwork, the researcher collected some views on the time and place of the origin of Luoyang Opera. Jiang Tuanjie (2023) believes that Luoyang Opera originated in Luoyang in 1920; Song Wenying (2023) believes that Luoyang Opera came from Nanyang Opera in 1918. Liu Aiyun (2023) believes that Luoyang Opera originated in the Ming Dynasty.

The author believes that Quju Opera was formed in Luoyang in the 1920s, which is consistent with the views of Li Qingxun, Liu Aiyun, Ma Zichen, Jiang

Tuanjie, and Song Wenying. Zhang Jinhui believes that Quju Opera originated in Ruzhou City, and he actually has his reasons, because Ruzhou City was under the jurisdiction of Luoyang in the old days. In addition, in terms of origin time, Liu Aiyun believes that Luoyang Opera originated in the Ming Dynasty in 1488, but the author believes that it can be traced back to the Ming Dynasty, but the form of opera had not yet been formed at that time, so the author prefers that Luoyang Opera was born in Luoyang in the 1920s. This statement. We need to synthesize previous research results in order to more accurately understand the characteristics of Luoyang opera in different development periods.

7.2.2 On the musical characteristics and vocal form of Quju Opera

After comparing, analyzing, and studying the musical characteristics and forms of Quju Opera, the author found that Quju Opera is a traditional opera from the Central Plains and uses the seven-tone mode. It is to add two other tones "Qingjue" and "Bian Gong" to the five-note pattern, making it a seven-note pattern. The main purpose is to add melody to the music. Although it looks similar to Western major and minor keys, it is in the traditional Chinese seven-tone mode. The additional sounds only serve to connect the melody and do not play a major role.

Liu Aiyun (2023) said: Quju Opera is an opera based on the basic dialect of Luoyang dialect, with local characteristics of Luoyang and a strong style of western Henan.

The plot is mainly about narrative. It was born in the fields and is popular among ordinary people. It has two types: poetry-based and word-based. The lyrics are basically seven-character sentences and cross sentences. The seven-character sentences are broken into two, two, three and three. , four, and three are usually sung using techniques of real voice and mixed real and fake voices.

Jiang Tuanjie (2023) said: The language of opera is very narrative, and the lyrics are generally based on describing characters, copying scenes, and telling stories, which are close to people's daily life. The character is Shengdan Jingchou, the key is generally C#C, and there are many ornamentation techniques. Such as

- (1) Glissandi
- (2) Grace notes
- (3) TrillSegment

(4) Chenci and Tuoqiang and other techniques.

Qu Ge (2023) said: From the perspective of artistic voice and scientific voice use, the Dabensang and Erbensang techniques of Quju Opera belong to the vocal techniques of real voice and falsetto.

Tong Yike (2023) said: From the medical anatomy of the voice, the distance between the two vocal cords is close when speaking with Dabensang, and the distance between the two vocal cords is far when speaking with Erbensang.

The results obtained by the researchers after on-the-spot investigation are consistent with the views of Liu Aiyun, Jiang Tuan, Qu Ge, and Tong Yike. Quju Opera is a local opera based on Luoyang dialect. The lyrics are generally cross sentences and seven-character sentences. It is a kind of It has a strong narrative and is close to people's lives. The characters are Sheng, Dan, Jing, and Chou. The key is generally C or #C, and the pentatonic scale is the main one, with F and B occasionally used. The melody often goes from high to low, often expressed by jumping in fourth intervals. Men sing with real voice using Dabensang vocal technique, while women sing with Dabensang plus Erbensang vocal technique. In the high-pitched area, mixed singing is used to varying degrees. The results obtained by the researchers are consistent with the views of Qu Ge and Tong Yike.

7.2.3 On the preservation and transmission of Quju Opera

Based on the preliminary literature search and field investigation, the researcher believes that the transmission and protection of Quju Opera is a complex process. To better spread Quju Opera, we need support from many aspects. The view of vigorously cultivating various professional talents at Quju Opera is consistent with Liu Aiyun (2022).

The key to strengthening the overall protection and inheritance of Quju Opera lies in the cultivation of talents. It is necessary to promote the inheritance, protection and sustainable development of Quju Opera talents from generation to generation. To train (directors, screenwriters, music, stage artists, actors, etc.), to improve actors, they must improve their own quality and strengthen theoretical cultivation. Strengthen the cultivation of inheritors of Quju Opera. Support the inheritors of Quju Opera to establish the Quju Opera inheritance center and master studio. Strengthen the

construction of the inheritance echelon, establish the master-disciple inheritance system of Quju Opera, and ensure the inheritance of Quju Opera. Strengthen social Quju Opera education. Promote the combination of traditional inheritance methods and modern education systems, implement the Quju Opera talent team capability improvement project, and cultivate more potential Quju Opera inheritors, Quju Opera enthusiasts and related practitioners. Encourage Quju Opera to enter campuses, carry out academic education for inheriting people, and integrate the content of Quju Opera throughout national education.

Researchers believe that old works should be sorted out and new works created. This view is consistent with the research results of Jiang Tuanjie (2023) who proposed to excavate traditional repertoires, systematically organize and archive them, and vigorously create new repertoires. For Quju Opera, the existing Quju Opera troupe should do a good job in collecting and sorting out information on traditional classic repertoires. The targets are mainly all the repertoires that have been created and performed in the 90 years since the birth of Quju Opera. They should dig deeply and Research. Although some of the old works have obvious limitations of the times in terms of content, these plays are important documents in the development process of Quju and will definitely become valuable materials for the research on the creation of Quju repertoire. At the same time, we vigorously create new plays. The classic repertoire of the past is out of touch with today's society and does not conform to modern people's lives. Therefore, we must vigorously create repertoire that meets the aesthetics and needs of modern people and meet the spiritual needs of modern people. At the same time, the original characteristics of Quju Opera must not be lost. Remove the dross and retain the essence to enhance Luoyang Quju's artistic taste.

Researchers have always believed that government policies play a very important role in the inheritance and protection of Quju Opera. This view is consistent with the research results of (Liu Fang, 2023). The government should increase its support to improve the diversified Quju Opera funding service system of financial support, finance, and charity donations, further improve the availability, coverage, and convenience of funding guarantees, and better assist the inheritance and development of Quju Opera. The state should promote the guiding role of funds for the protection of intangible cultural heritage. Deeply implement relevant requirements

and continue to improve policy support for the representative projects of Quju Opera and the representative inheritors of national-level Quju Opera. Provincial finance, culture and tourism authorities should comprehensively strengthen the implementation of responsibilities in project planning, data review, budget arrangement, fund use, performance management and other aspects to improve the efficiency of fund use. Carry out public welfare donations and funding in accordance with the law, guide funds to good causes, and more comprehensively explore, protect and inherit the value of the Quju Opera project.

In short, the government should play a guiding role in the spread of Quju Opera. It is necessary to build a demonstration base and transmission base for Quju Opera research, so as to ensure that it can deliver the original Quju Opera. Secondly, it is to promote traditional art into schools. The communication of Quju Opera can play a fundamental role in further opening up the position of Quju Opera among teenagers and cultivating young audiences from childhood. Then, Quju Opera must be integrated with the current social environment, make good use of the Internet and self-media, and bring Quju Opera closer to the public through the participation of new media, and spread Quju Opera. Finally, Quju Opera integrates with tourism, culture and other related industries to promote communication, integrate it into the market, and increase the audience base.

7.3 Suggestion

In the next research

1. Study and compare the spread of Luoyang opera and Western opera.
2. Analyze the relationship between singing skills and scientific vocal production in Luoyang Opera.
3. Study the integration and development of popular culture and traditional culture in the context of the new era.

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APPENDIX

Appendix 1

Explanation of Special Terms in Dissertation

1. Quyi (曲艺) : Quyi is a large category of Chinese folk music art
2. Qupai: similar singing melody but different lyrics
3. Dabensang (大本嗓) : Dabensang generally refers to singing with real voice, with bright timbre and narrow range.
4. Erbensang (二本嗓) : The opposite of "Dabensang". It's a falsetto voice. When making sounds, the vocal cords vibrate partially or marginally. It has the characteristics of clear, soft, euphemistic and flexible sound, and the sound quality is bright, sweet, crisp and smooth.
5. Jiabanyin (夹板音) : Jiabanyin is the description of mixed singing in Chinese opera. That is to avoid using your true voice when you pronounce low notes, and use your falsetto when pronouncing high notes. Using mixed singing can make the low range and high range more unified.
6. Banyan (板眼) : For the beats in Chinese folk music and traditional Chinese Quju Opera, the strongest beat in each section is called Ban and the weak beat is called Yan.
7. Dadioquzi (大调曲子) : Dadioquzi, originally called "Guziqu", was first popular in Kaifeng, Henan, and later spread in Nanyang. It is a genre of Henan Quju Opera.
8. Xiao Diao Qu ZI (小调曲子) : Compared with Dadioquzi, the development of Guziqu in Luoyang combined with Luoyang characteristics has developed into another genre of Henan Quju Opera. That is Xiao Diao Qu ZI

Table 4. Interview form on the protection and transmission of Quju Opera

Name	Liu Aiyun	Jiang Tuanjie	SongWenying
Government policy support			
New media support			
Education policy support			
Organize and save the original state			
Add popular elements			
Market-oriented operation			
Master-apprentice teaching inheritance			
New media teaching			

Table 5. Sample interview form on the terminology used in teaching of Quju Opera .

Name	Liu Aiyun	Jiang Tuanjie	SongWenying
Dabensang			
Erbensang			
Jiabanyin			
Tangyin			
Biayin			
Dantianqi			
Naohouyin			

Table 6. Interview form on the protection and transmission of Quju Opera

Name	Liu Aiyun	Jiang Tuanjie	Song Wenying	Qu Ge	Tong Yike	Chang Rumpeng	Lijijing	LiYaoge	Zhang jianwei	Tang huijuan	Yang Miaoling	Sun huixia	Liu ning	Song haixia	
Government policy support	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
New media support	✓	✗	✓	✓	✓	✓	✓	✓	✓	✗	✗	✓	✓	✓	✓
Education policy support	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Organize and save the original state	✓	✗	✗	✗	✗	✗	✗	✗	✗	✓	✓	✓	✓	✓	✓
Add popular elements	✗	✗	✓	✓	✓	✓	✓	✓	✓	✓	✓	✗	✓	✓	✓
Market-oriented operation	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Master-apprentice transmission	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
New media teaching	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

✓ means agree, ✗ means disagree

Table 7. Interview form on the terminology used in teaching of Quju Opera .

Name	Liu Aiyun	Jiang Tuanji	Song Weny	Qu Ge	Ton Yik	Chan Runp	Li Jingji	Li Yao	Zhan g jianw	Tang huijua	Sun huixi	Liu nin	Song haixi
Dabensang	A	A	A	B	B	A	A	A	A	A	A	A	a
Erbensang	A	A	A	B	B	A	A	A	A	A	A	A	A
Jiabanyin	A	A	A	B	B	A	A	A	B	B	B	B	B
Tangyin	A	A	A	B	B	A	A	A	B	C	C	C	C
Bianyin	A	A	A	B	B	A	A	A	B	C	C	C	C
Naohouyin	A	A	A	B	B	A	A	A	B	C	C	D	D
Dantianqi	A	A	A	B	B	A	A	A	B	A	A	A	A

A indicates proficiency in using it.

B indicates knowing but not proficient in using it.

C means I have heard of it.

D means I have never heard of it before

Appendix 2

Field survey photo collection



Figure 63. Liu Aiyun

Source: Zhuo Zhang (2023)



Figure 64. Chang Rumpeng and Liu Aiyun and Li jing

Source: Zhuo Zhang (2023)



Figure 65. Zhao Jianwei and Li Yaoge

Source: Zhuo Zhang (2023)



Figure 66. Jiang Tuanjie

Source: Zhuo Zhang (2023)



Figure 67. Song Wenying

Source: Zhuo Zhang (2023)



Figure 68. Liu Aiyun and Chang Runpeng

Source: Zhuo Zhang (2023)



Figure 69. Li Jingjing

Source: Zhuo Zhang (2023)

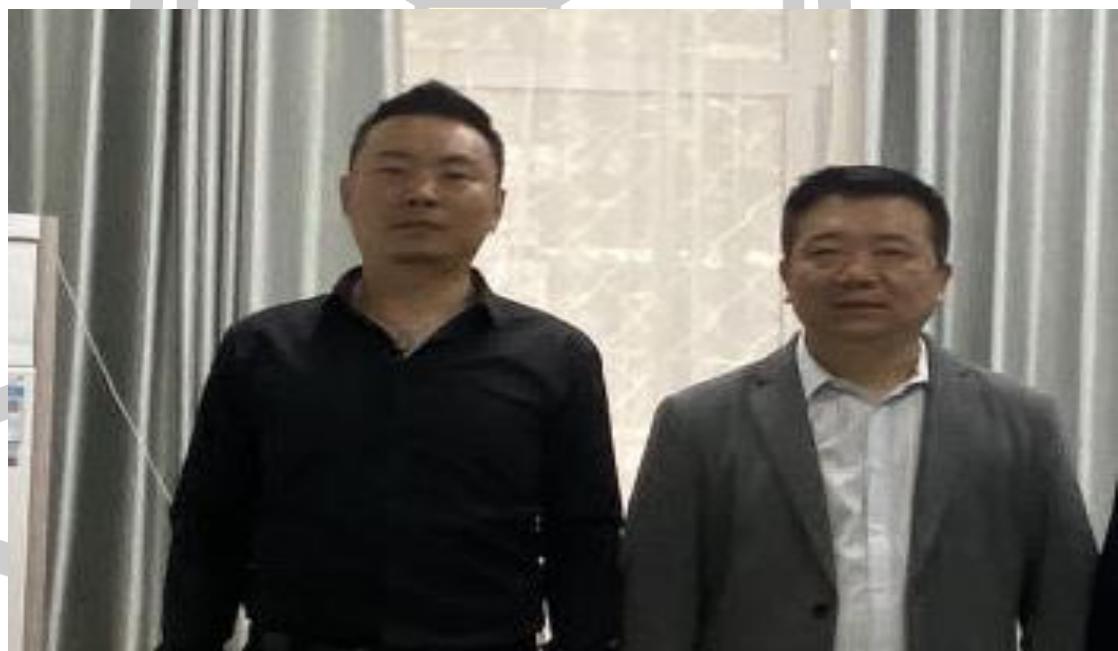


Figure 70. Qu Ge

Source: Zhuo Zhang (2023)



Figure 71. Tong Yike

Source: Zhuo Zhang (2023)



Figure 72. Song Wenyings Henan Quju opera teaching scene

Source: Zhuo Zhang (2023)



Figure 73. Interview with Song Wenying and his students

Source: Zhuo Zhang (2023)



Figure 74. Luoyang Suburban Chronicle

Source: Zhuo Zhang (2023)



Figure 75. Henan Quju Opera Song Collection
Source: Zhuo Zhang (2023)

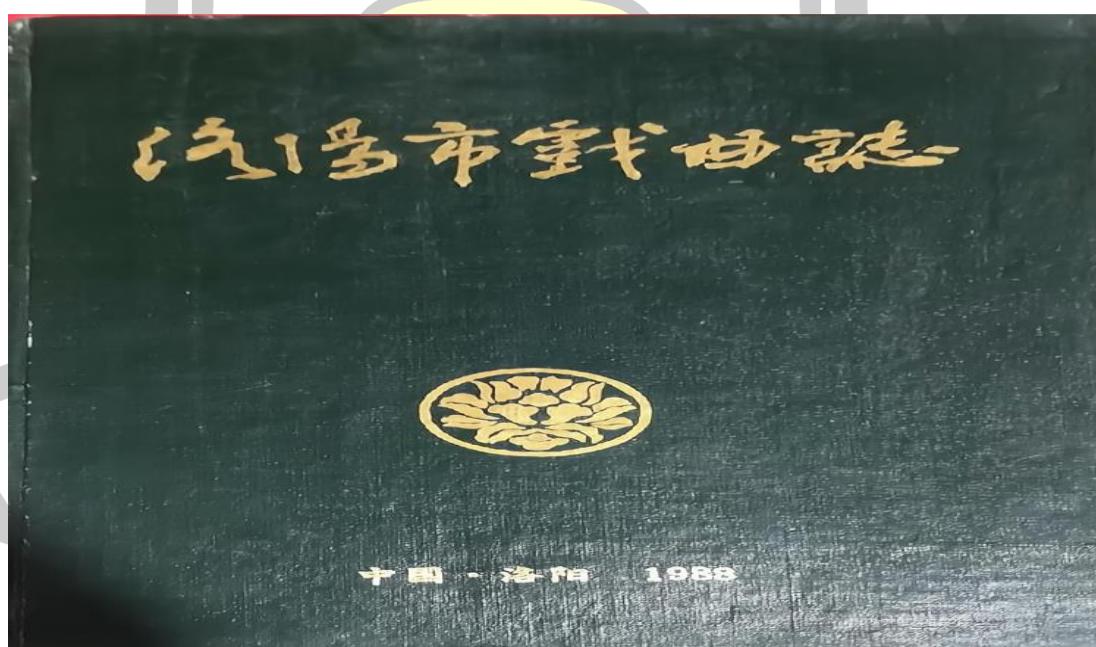


Figure 76. Luoyang Opera Chronicle
Source: Zhuo Zhang (2023)

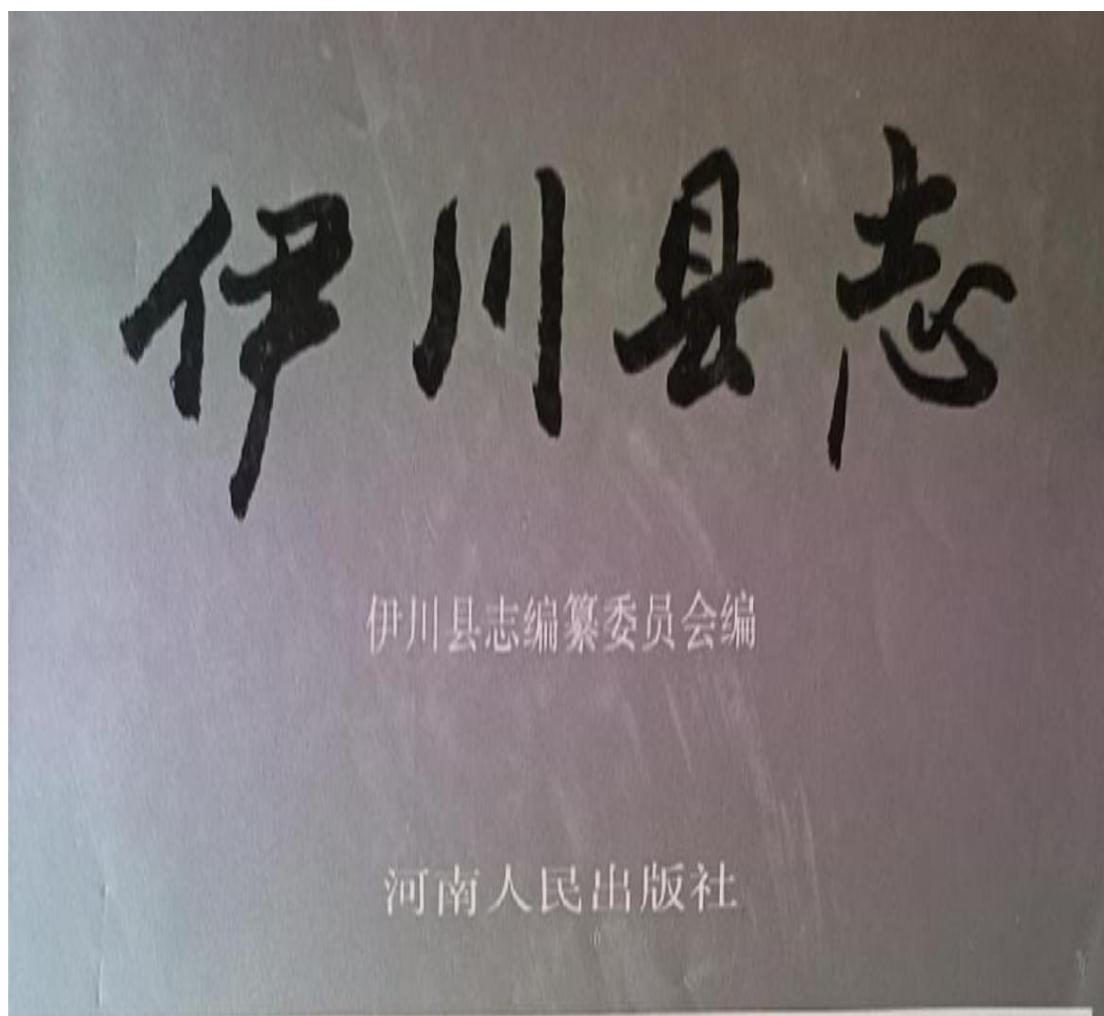
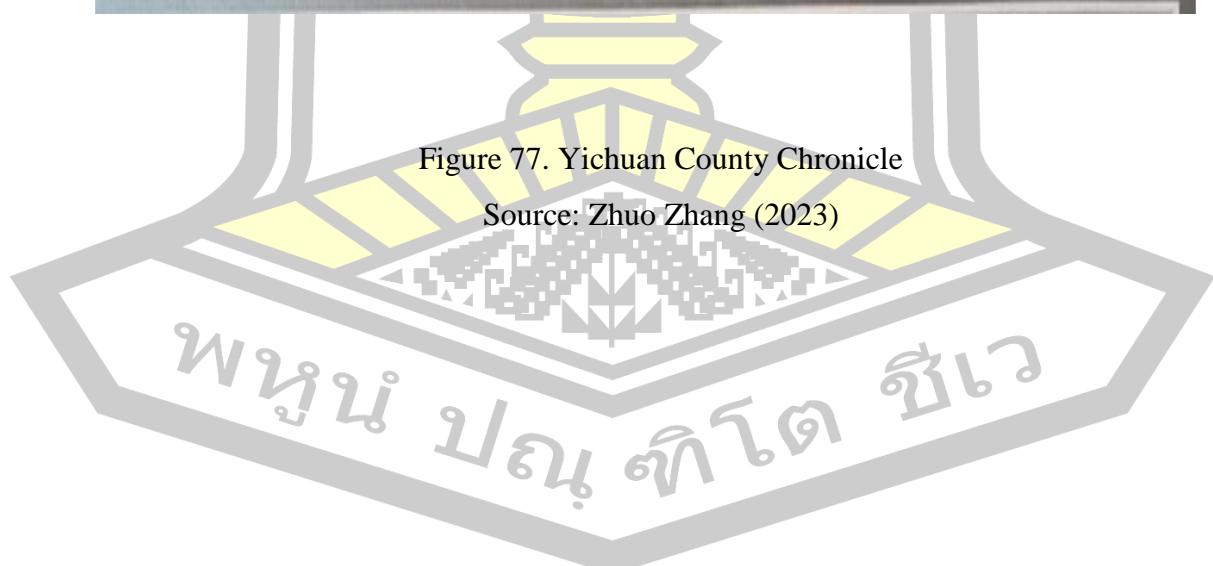


Figure 77. Yichuan County Chronicle

Source: Zhuo Zhang (2023)



Appendix 3

1. Chen Sanliang Score



陈三两迈步上公庭

(《陈三两》陈三两唱段)



6 陈三两迈步上公庭(啊),
chensan liang mai bu shang gongting
Chen Sanliang walked to the Yamen

12 抬头看分明。
tai tou kan fen ming
18 Look up and see clearly

18 衡门好比阎罗殿,
ya men hao bi yan luo dian
Yamen is like the Hall of Hel

24 大堂好比剥皮庭。
da tang hao bi bo pi ting
The lobby is like a place where people are skinned

24 可怜我青楼苦命女,
ke lian wo qing lou ku ming nv
Pity me, the miserable girl in the brothel

31 今日落入虎口中。
jin ri luo ru hu kou zhong
放大胆我把

38 Fall into the tiger's mouth today
I will be brave enough

38 公堂上(恩 啊),
gong tang shang en a
to take you to court

49 一言我应一声。
yi yan wo ying yi sheng
Call me and I'll answer

53

2. Juan Xitong Score



小苍娃我离了登封小县

(《卷席筒》张苍唱段)

6 小苍娃 我离了
Xiao Cāng wa Wǒ lí liao

6 Xiao Cang Wa —— I left ——
登封小县。
Dēng fēng xiǎo xiàn
10 the small county of Dengfeng

16 小苍娃 我离了 登封小县， 一路上
Xiao Cāngwá Wǒ lí liao Dēng fēng xiǎo xiàn Yī lù shàng
Little Cang Wa I left the small county of Dengfeng On the way,
我受尽 饥 饿 熬 煎。
wǒ shòu jǐn jī è áo jiān
I endured endless hunger and hardship

21 二解差 好比那 牛头马面， 他和我 一说话
ér jiěchāi hǎobǐ nà niú tóu mǎ miàn Tā hé wǒ yī shuō huà
The bailiff is as dreadful as Ox-head and Horse-face Whenever he speaks to me,

27 就把那脸翻 (哎 呀)。
jiù bǎ nà liǎn fān (Ai yā)
he turns his face away oh-----oh

32 在路上 我只把嫂嫂埋怨,
Zài tú shàng wǒ zhí bǎ sǎosǎo mán yuàn
On the road, I constantly complain about my sister-in-law



2

43

为弟我 起解时 你在哪边。
Wèi dì wǒ qǐ jiě shí nǐ zài nǎ biān?

49 When I was released, where did you hide, sister-in-law?

小金哥 和玉妮 难得相见， 叔侄们 再不能
Xiǎo Jīn gē hé yù ni 好难得相见， Shū zhí men zài bù néng

55 Xaojinge and Yunni my niece rarely meet Uncle and niece can no longer

一块去玩 (哎 呀)。 oh——oh

61 play together

66 再不能 中岳庙里 把戏看，
Zài bù néng Zhōngyuè miào lǐ bǎ xì kàn

72 No longer can I watch plays at the Zhongyue Temple

再不能 少林寺里 看打拳 (哪)。
Zài bù néng Shàolín sì lǐ kàn dǎ quán

77 No longer can I see boxing at the Shaolin Temple

再不能
Zài bù néng

83 摸螃蟹到黑龙潭 (哪 哎 呀)。
mō páng xiè dào Hēi lóng潭 āi yā

89 No longer can I touch crabs at Black Dragon Pool



94

问解差离洛阳
Wèn jiěchā lí Luoyáng
How far is it from Luoyang to the bailiff?

100

还 有多远 哪? (解 差白) 二十 里。
hái yǒu duō yuǎn na (ér shí lǐ)
Twenty miles
(苍 娃 白) 我的妈 呀!
Āi yā wǒ de mā ya
Oh, my God

104

顷刻间 我要进 鬼门关(哪)。
Qǐng kè jiān wǒ jiù jìn guǐ mén guān na
In an instant, I'll enter the gate of hell
我实在
Wǒ shízài

110

不愿 再往前 赶。
bù yuàn zài wǎng qián gǎn
能耽误 一天我 多活 一 天。
Néng dān yù yī tiān wǒ duō huó yī tiān
I really don't want to keep going
I really don't want to keep going

116

3. Li Huozi Remarried Score

李豁子做梦

《李豁子再婚》中李豁子的唱段

梁献君 编曲
李天方 演唱

中速、稍慢

5

黑窝窝 可不胜那白面馍,
hei wo wo ke bu sheng na bai mian mo

10 A black bun is not as good as a white bun,
老粗布不胜 丝绸罗。
lao cu bu bu sheng si chou luo

14 Coarse cloth can't compare to silk.

18 一个人可不胜那两人过, 打光棍可是没有人。
yi ge ren kebu sheng na liang ren guo_____ da guang gun ke shi mei you ren_____

24 Being alone is not as good as living with someone, A single man has no one to warm his feet.
给你暖脚 呵。
gei ni nuan jiao_____ he

30 不成亲 倒觉得
bu chen qin_____ dao jue de.
Not getting married seems fine,

36 没什么 谁知到离婚后会想得这么多
mei shi mo shie zhi dao li hun hou duo xiang de zhe mo duo

36 But who knew that after a divorce I would think so much about it.
有时我恨女人 有时我又想老婆
you shi wo heng nv ren_____ you shi wo you xiang lao po
Sometimes I hate women, Sometimes I miss having a wife.



2

40

浑身我沒氣力呀 懶得去干活 不吃也不餓不喝
hun sheng wo mei qu liya lan de qu gan huo bu chi ye bu e bu he

47 I feel completely drained, Too lazy to work. I don't feel hungry even if I don't eat,
也不渴哎呀呀离开女人 可是真难活
ye bu_ke ai_ya_ya li kai nv_ren ke shi zheng nan huo

53 I don't feel thirsty even if I don't drink. living without a woman is just impossible.

59

一更天 翻来覆去我难入睡 二更天
yi gen tian fan lai fu qu wo nan ru.shui er_geng tian

65 First watch of the night, tossing, turning, can't sleep,

覆来翻去昨着也睡不着 三更天刚刚那个
fu lai fan qu za zhe ye shu bu zhao san geng tian gang gang na ge

69 Second watch rolls by, still can't get any peace. Third watch, just closed my eyes,
he zhu ge yan managetui niangnagejiao zuo meng wo you qu yi ge na ge hua lao

75 in my dream I see, A beautiful new wife waiting there for me.

婆 po

81 In the dream, she's young and fair, with thick brows and eyes so bright,
新媳妇 耀答答
xing xi fu xiu da da The new bride, shy and demure,

87 就在那个轿里坐 她那年齡也 不过二呀么二十
jiu zai na ge jiao li zuo ta na nian ling ye bu guo er ya mo er shi
sits in the sedan chair, She's no more than twenty.



92

多 柳眉杏眼真好看 一笑还有那个俩酒窝
duo liu mei xing yan zheng hao kan yi xiao hai you na ge lia_jiu wo
97 with beauty beyond compare. Thick brows, big eyes, she's a sight so fine,

炮响三声那个轿落地 乡亲们围着花轿
po xiang san sheng na ge jiao luo di xiang_qing men wei zhe hua jiao
101 The cannon sounds three times, the sedan chair touches ground,

乱吆 喝 这个说新媳妇就是长得
luan yao he zhe ge shuo xingxi fu jiu shi zhangde
108 Villagers gather 'round, their praises all around: This bride is just so lovely, truly a delight,

好 那个 说 豢子 龟孙 福气 多 他要娶一
hao na ge shuo huo zi gui sun fu qi duo ta yao qu yi
116 "Huozhi's so lucky, his fortune's shining bright!"

个 离一个 离一个 又娶一个 一个比一个
ge li yi ge li yi ge you yu yi ge yi ge bi yi ge
125 He's married one, then divorced, and now he's wed again,

长得 好 这个 可比那个 强得 多
zhang de hao zhe ge ke bu na ge qiang de duo
131 Each one's better than the last, so much better, amen!

美得豁子我咧嘴笑这一笑 这一笑豁子嘴唇
mei de huo zi wo lei zui xiao zhe yi xiao zhe yi xiaohuo zi zui chun
137 Huozi, grin so wide, my smile's ear to ear, The more I smile, the wider my grin appears!

可是更豁呀
ke shi heng huo ya

143

头一天刚刚 把门过 第二天她就
tou yi tiangang gang ba_men guo di er tian ta jiu
On the first day, just crossed the threshold, Next day,



4

149



进呀么进灶火 手头巧真利索先烧汤后烙馍
 jing ya mo jing za huo shou tou qiaozheng li suo xian shao tang hou lao mo
 159 she's in the kitchen, cooking so bold. With her skill at the stove, she's cooking with grace,



鸡蛋炒了 一碗多两双筷 子四个
 ji dan chao le yi wang duo liang shuang kuai zi si ge

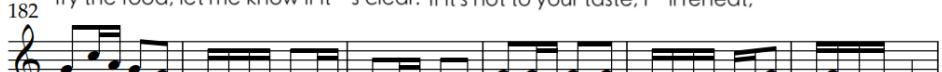
166 Setting chopsticks and bowls, everything in its place.



碗一样一样摆上桌 开言叫了一声豁子哥
 wang yi yang yi yang bai sheng zhuo ai yan jiaole yi sheng huozi ge
 175 She called out shyly, "Huozi, dear,



先尝尝要不中叫我再去回回锅呀
 yao bu zhong jiao wo zai qu hui hui guo ya
 Try the food, let me know if it's clear. If it's not to your taste, I'll reheat,

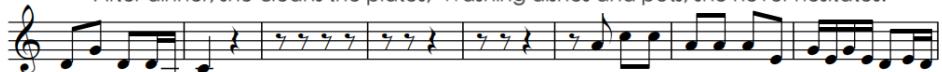


吃罢饭来进灶火
 chi ba fan lai jing zao huo

188



先洗碗后刷锅一会儿灶火全忙过端盆
 xian xi wan hou shua guo yi hui er zao huoquan mang guo duan pen
 194 After dinner, she cleans the plates. Washing dishes and pots, she never hesitates.



热水面前搁羞答答叫声豁子哥洗洗脚 叫为妻我给你一洗洗脚
 redunianqian ge xiu dadajiaoshenghuo zige xi xi jiao jiaowei qi wogei ni xi xi jiao
 202 Soon she brings hot water with a gentle touch. Take off your shoes,



let me wash your feet, oh so much!"

207



洗罢脚来把水泼 回头又把那个
 xi ba jiao lia ba shui po hui tou you ba nage
 Washes my feet, then splashes water around. Adjusts the bed with care, where comfort is found.



213

床来 绰丝棉褥子缎子被 中间叠了 一个被
 chuanglei chuo xi mian ru zi dian zi bei zhong jian die le yi ge bei
 Silk quilt, a foot-warmer in the bed, An embroidered pillow at the head.

222

窝被窝放了一个暖脚 壶 绣花枕头床头
 wo bei wo fang le yi ge nian jiao hu xiu hua zheng you chuang you

230

搁开言 又把那个我来叫
 ge kai yan you ba na ge jiao lai jiao
 She calls again, "Huoz, dear,"

235

豁子哥你干了一天出力活 累了你就先歇着
 huo zi ge ni gan le yi tian chu li huo lei le ni jiu xian xie zhe
 After a hard day, you must rest here.

245

叫为妻我再做会儿针线活
 jiao wei qi wo zai zuo huier zheng xian huo
 I'll do some sewing by the light, You relax, and everything will be alright."

251

她在那灯下 把活做
 ta zai na deng xia ba huo zuo
 She sews by the lamp, I chat from the bed,

257

我围在那被窝里 与她把话说 她做着我说
 wo eri zai na bei wo li yu ta ba hua shuo ta zuo zhe wo shuo
 She works and I talk, our words softly spread.

264

着我说着 她做着她那说着 做着做着说着
 zhe wo shuo zhe ta zuo zhe ta na shuo zhe zuo zhe zuo zhe shuo zhe

273

妈那 个脚 娘那 个脚
 ma na ge jiao nian na ge jiao



6

277

不一会儿 咋就过了 三更多 呀
bu yu huier za jiu guo le san geng duo ya
Before I know it, the third watch arrives,

283

做罢活来 zuo ba huo lai 把衣脱 ba yi tuo 俺俩个 an lia ge

290

拱到了那 一个被窝 lou zhe ta ta zheng zhe wo wo
gong dao le na yi ge bei wo_____ lou zhe ta ta zheng zhe wo wo
We get under the covers, two hearts come alive.

295

顺手就往她那脸蛋摸哎呀呀您不知道她那小莲蛋
shun shou jiu wang ta na lian dan mo ai_ya_ya ning bu zhi dao ta na xiao nian dan
We snuggle close, I touch her soft face,

300

又是光来又是热 您不知摸着可 嘎感觉呀!
you shi guang lai you shi re ning bu zhi mo zhe ke sha an jiu_ya
307 You don't know her little face, it's bright and hot,

313

睡到半夜 伸伸腿 shui dao ban ye_____ sheng sheng tui
I stretched my legs in the middle of the night, and felt the coolness in the quilt...

320

被窝里咋觉着 冷索索 原来是南柯
bei wo li za jiu zhe leng suo suo_____ yaun kaus shiunan ke
—

325

一个梦 梦 唉! 还是我 一个 人
yi ge meng meng ai! hai shi wo_____ yi ge_____ reng
It turned out to be a dream of Huozi, alas, I was still alone in the quilt

那个在被窝 窝
na ge zai bei wo wo
I am still alone in bed

BIOGRAPHY

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