



Liuqin Opera in Suining County, Jiangsu Province, China

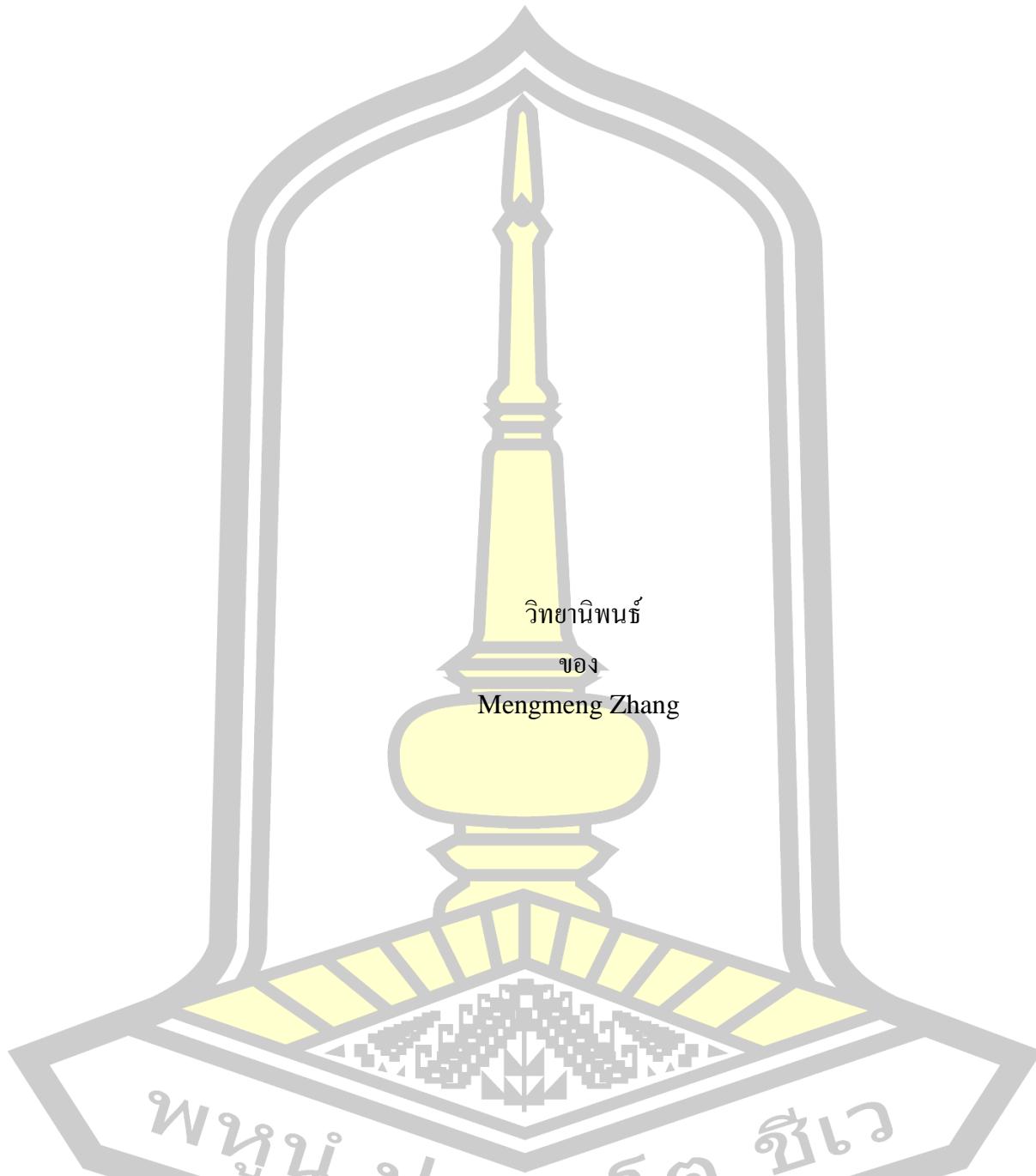
Mengmeng Zhang

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

September 2024

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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Liuqin Opera in Suining County, Jiangsu Province, China

Mengmeng Zhang

ພ້ອນ ປາວີໂຕ ຂ່າວ

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ABSTRACT

This dissertation focus on the Liuqin Opera in Suining county, Jiangsu province, China. The research objectives were 1) To investigate the history and development of Liuqin Opera in Suining county, Jiangsu province, China. 2) To analyze the music characteristics of Liuqin Opera in Suining county, Jiangsu province, China. 3) To analyze the transmission of Liuqin Opera in Suining County, Jiangsu Province, China. Researcher use fieldwork and other methods to use questionnaires and interviews and other tools. 2 key informants, 3 casual informant, and 2 general informants were selected as research subjects, and the research results are as follows:

First of all, the development of Liuqin Opera has gone through four periods in total. Mid Qing Dynasty (Mid Qing Dynasty-1949), The official name of Liuqin Opera has been formed (1953-1966), Cultural revolution (1966-1976), Reform and Opening to now (1976-2024). Liuqin Opera presents different situations in different periods.

Secondly, the researcher selected Liuqin Opera songs from different periods for analysis, focusing on six aspects: mode, singing style, beat, rhythm, speed, and theme of the lyrics.

Third, the transmission of Liuqin Opera refers to adapting to the changes of modern society, on the basis of maintaining the traditional cultural characteristics, the government, groups or performers expand the social influence of Liuqin Opera through a series of actions and attracts more audiences.

In summary, Liuqin Opera has gone through four distinct periods of development, each reflecting a unique evolution of this art form. A detailed analysis of Liuqin Opera music reveals its unique features in different periods. The transmission of Liuqin Opera requires a balance between traditional culture and modern social changes. The government, groups, actors and other parties need to make efforts to expand its social influence and attract more audiences.

Keyword : Liuqin Opera, Historical Development, Music Characteristic, Transmission, Suining County, China

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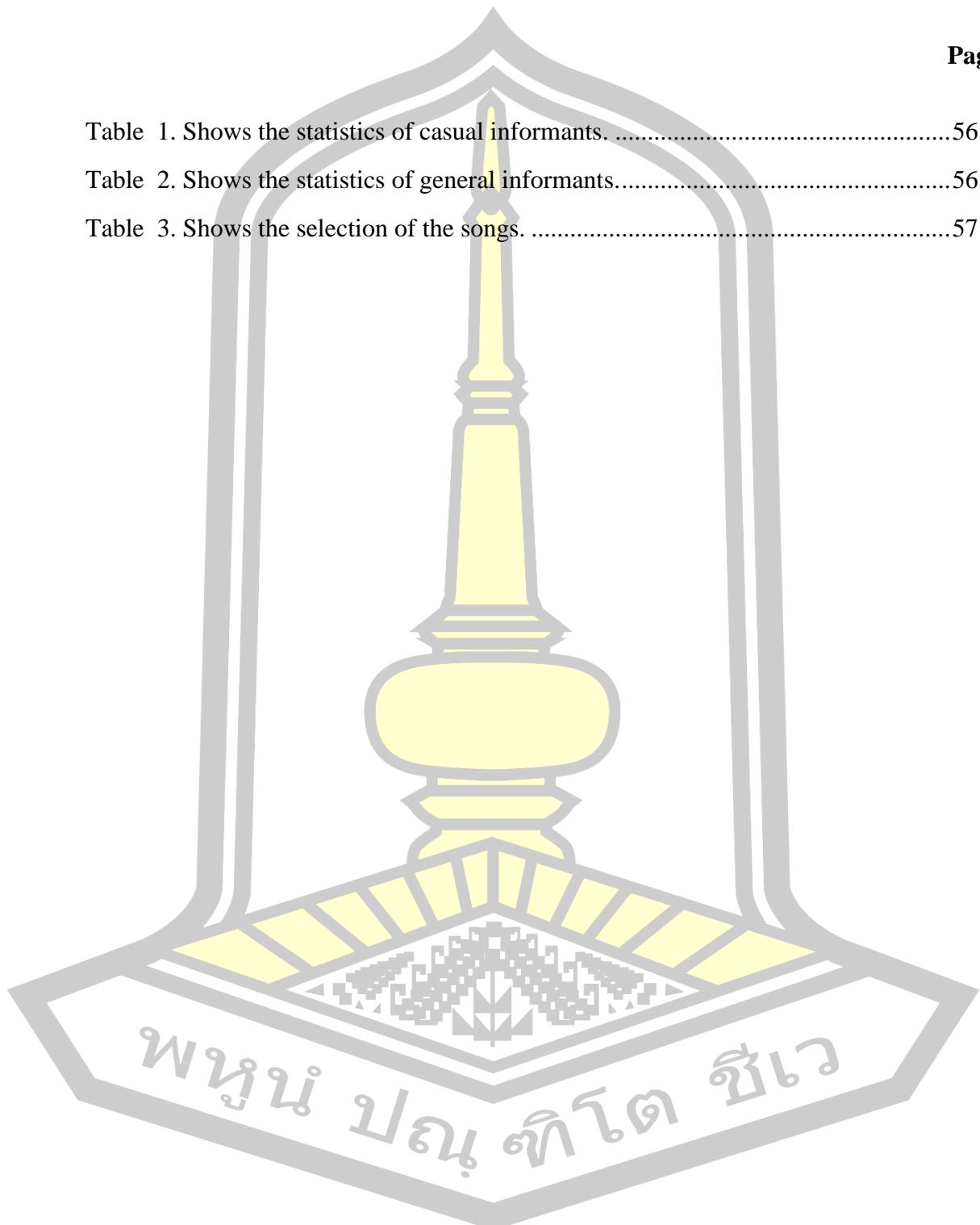
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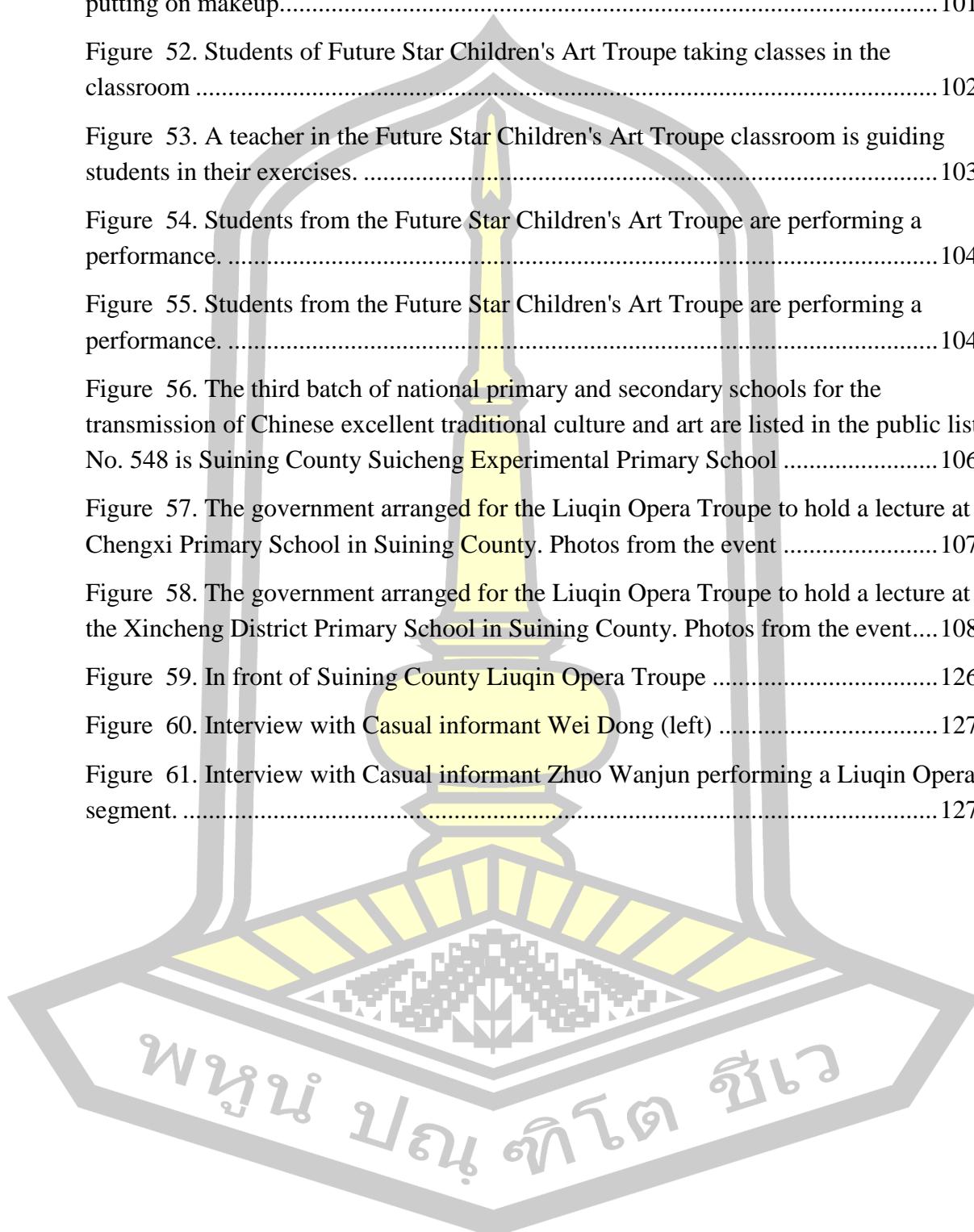


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CHAPTER I

INTRODUCTION

1. Statement of the Problem

Regarding the history of Liuqin Opera, due to the lack of written records, many experts and scholars only speculate based on some legends or the generations passed down by artists, and there are many theories that still cannot be determined to this day. In the mid to late Qing Dynasty, folk small plays based on local folk tunes, song and dance, and folk music emerged in the vast rural areas of China. They were fresh, lively, and full of vitality. This flourishing form undoubtedly promoted the birth of Liuqin Opera. At the end of the Qing Dynasty and the beginning of the Republic of China, Liuqin Opera drew various artistic elements from the local quyi and opera and developed and gradually matured in the vast areas bordering Jiangsu, Shandong, Henan, and Anhui. At the beginning of the founding of the People's Republic of China, the "La Hun Qiang"(拉魂腔) troupes stationed in Xuzhou, Linyi, Bengbu, and other places, with the full support of the local government, formed new art groups. Through artistic innovation and continuous absorption of urban culture, they completed the necessary process of modern opera art development (Kong Wen 2009).

Liuqin Opera, formerly known as "La Hun Qiang"(拉魂腔), also known as "Zhou Guzi"(周姑子), "La Hu Tune"(拉胡腔), and "La Hun Qiang" , is a local opera art active in the border area of Jiangsu, Shandong, Henan, and Anhui provinces. According to local historical records and the genealogy of artists, Liuqin Opera originated during the Qianlong period and has a history of over 200 years. According to the "Jiangsu Opera Chronicles -Liuqin Opera Chronicles", the emergence of Liuqin Opera has three origins: firstly, it originated from the Taiping Xie and Orion tunes in northern Jiangsu, and secondly, it originated from the flower drums, Liuzi opera, and folk tunes and other folk tunes, and the third is the strong comprehensiveness and inclusiveness of the theatrical art, which originates from the popular flower drums, gongs and percussion, four sentence tunes, and folk tunes in the areas of Zaozhuang and Qixian in Shandong. The border areas between Jiangsu, Shandong, Henan, and Anhui provinces are geographically similar and culturally similar. After the

establishment of the People's Republic of China, the governments of Xuzhou, Linyi, Zaozhuang, Bengbu, and other places in the old " La Hun Qiang"(拉魂腔).On the basis of the class society, a large-scale theater troupe was established. Liuqin Opera and related artists were officially incorporated into the national art management system. In 2006, Liuqin Opera was listed as one of the first batch of national intangible cultural heritage sites. From "La Hun Qiang"(拉魂腔) to "Liuqin Opera", from simple street performance to large-scale theater troupes, from local small dramas to mature operas, Liuqin Opera has achieved a modern transformation in aesthetics, revitalized new artistic youth, and Showcasing the infinite charm of ancient opera art (Wen Dezhao 2018).

"La Hun Qiang"(拉魂腔)is widely spread in the border area of Shandong, Jiangsu, Anhui, and Henan provinces. Due to differences in regional geography, water systems, natural scenery, language, religion, customs, and other aspects, as well as the influence of different folk songs and sister arts in different regions, it gradually formed its own singing characteristics and performance styles during the dissemination process, and further divided into different types of performances and genres: North Road and Middle Road are distributed in Shandong and Xuzhou regions, It is called "Liuqin Opera", with a rough and unrestrained singing style, a relatively neat rhythm, and a large jump in melody intervals, which has obvious characteristics of northern opera singing style; Donglu is distributed in the Huaihai area of Jiangsu Province, known as "Huaihai Xiaoxi"(淮海小戏). It is greatly influenced by Beijing Opera and Huizhou Opera, and its singing style is gentle and gentle; The southern and western routes are popular in the northern Anhui region. Due to the fact that most of the practitioners of the opera are from Sizhou, they are named "Sizhou Opera" with beautiful singing and complex rhythms (Wu Xiuming, 2022).

Liuqin Opera, commonly known as "La Hun Qiang"(拉魂腔), originated in Shandong and spread around the border of Jiangsu, Shandong, Henan, and Anhui provinces. Its singing style and melody add artistic color to the lives of the local people. Teacher Luo Qin once said, "Culture is the foundation of music, and music is also the source of culture."Liuqin Opera music is intertwined with the lives of local people. By studying Liuqin Opera music, it can reflect the folk culture of the region

associated with it. As of October 14, 2021, the author searched for 669 articles using the keyword "Liuqin Opera" on CNKI and found a total of 270 results using the keyword "Liuqin Opera Music". These literature topics are rich and wide-ranging, representing the overall level of research on the music culture of Chinese Liuqin Opera. The author will select multiple representative articles from the period from 2010 to 2020 for comprehensive discussion (Liu Chang, 2021).

It is precisely from this information that researcher have become interested and hope to examine the history of Liuqin Opera in China, study its historical development, analyze its music characteristics and transmission process through this research. Provide information for further research.

2. Research Objectives

- 2.1 To investigate the historical development of Liuqin Opera in Suining County, Jiangsu Province, China.
- 2.2 To analyze the music characteristics of Liuqin Opera in Suining County, Jiangsu Province, China.
- 2.3 To propose the guideline to transmission of Liuqin Opera in Suining County, Jiangsu Province, China.

3. Research Questions

- 3.1 What is the historical development of Liuqin Opera in Suining County, Jiangsu Province, China?
- 3.2 What is the music characteristics of Liuqin Opera in Suining County, Jiangsu Province, China?
- 3.3 What is the guideline to transmission of Liuqin Opera in Suining County, Jiangsu Province, China?

4. Importance of Research

- 4.1 We will know the historical development of Liuqin Opera in Suining County, Jiangsu Province, China.
- 4.2 We will know the music characteristics of Liuqin Opera in Suining County, Jiangsu Province, China.

4.3 We will have the guideline to transmission of Liuqin Opera in Suining County, Jiangsu Province, China.

5. Definition of Terms

5.1 Liuqin Opera

Liuqin Opera refers to an opera popular in Suining county, Jiangsu Province. It sings in Suining dialect.

5.2 Current status of Liuqin Opera

The current status refers to the research and analysis of the current status of Liuqin Opera based on the results of literature and field investigations, including: the current status of music, the current status of songs, the current status of singers, and the current status of social functions.

5.3 The musical characteristics of Liuqin Opera

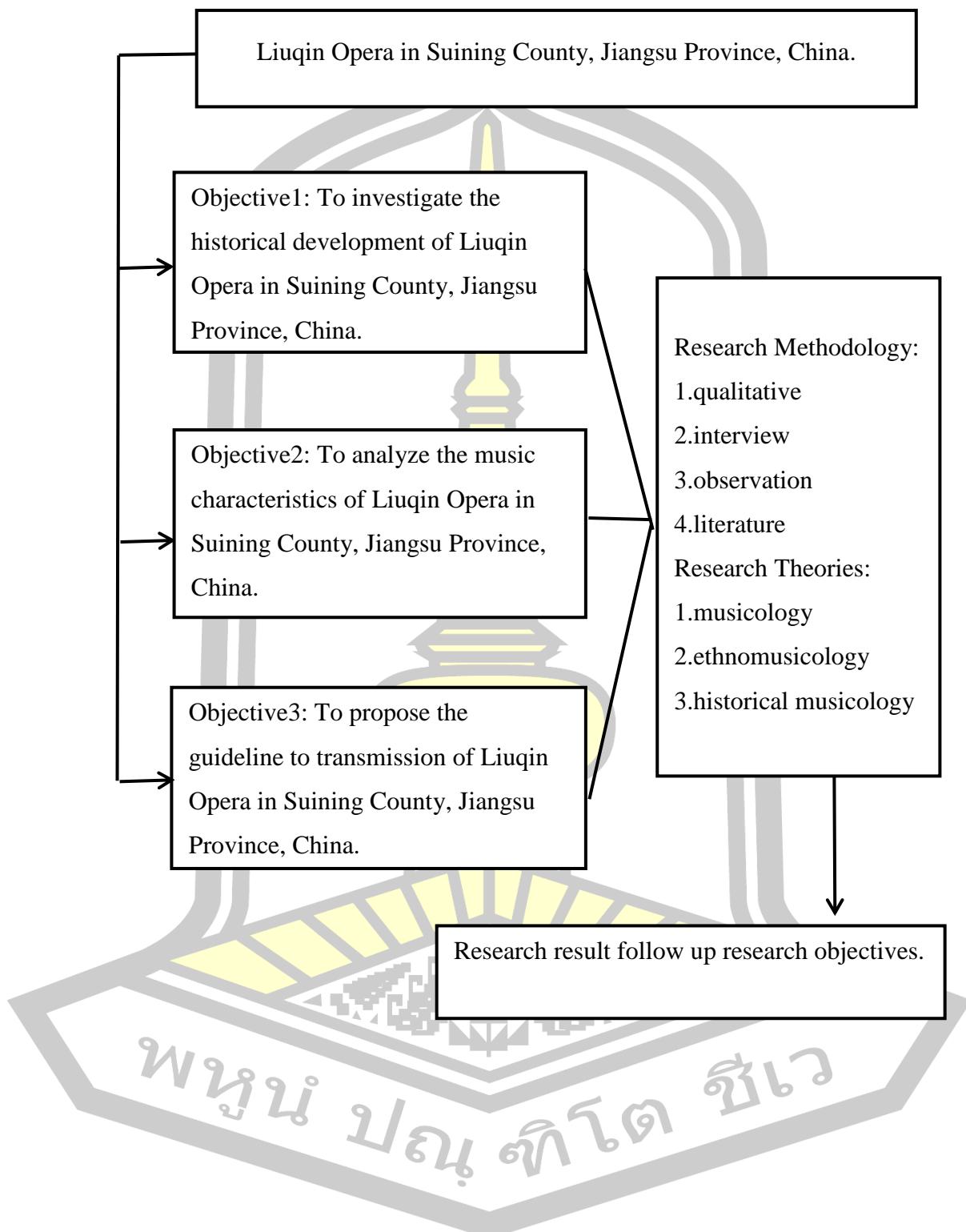
The musical characteristics selected for Liuqin Opera refer to mode, singing style, beat, rhythm, speed, and theme of the lyrics.

5.4 Transmission of Liuqin Opera

The transmission of Liuqin Opera refers to adapting to the changes of modern society, on the basis of maintaining the traditional cultural characteristics, the government, groups or performers expand the social influence of Liuqin Opera through a series of actions and attracts more audiences.

6. Conceptual framework

This paper takes Liuqin Opera in Suining County, Jiangsu Province, China as the research object. The data is obtained through four research methods: qualitative, interview, observation, and literature. These data are explained by theories of musicology, ethnomusicology, and historical musicology.



CHAPTER II

Literature Reviews

In this study, the researcher reviewed the relevant literature to obtain the most comprehensive information that can be used in this study. The researcher reviewed the following topics.

1. Historical development of Liuqin Opera China
2. The development of Liuqin Opera in Suining county, Jiangsu province, China
3. The composition of the Liuqin Opera troupe's accompaniment band
4. The methods used in this research
5. The methods and theories of Liuqin Opera music dissemination
6. Literature and research related to Liuqin Opera

1. Historical development of Liuqin Opera China

1.1 Origin of Liuqin Opera

“According to the master-disciple relationship of the old artists, Liuqin Opera originated around the Qianlong period of the Qing Dynasty (1736-1795) and has a history of more than 200 years. “Elbow drum tune was once known as a superstitious profession and was popular in Linyi and Tancheng in southern Shandong. It mainly beat a single-sided nine-ring drum to exorcise evil spirits, calm the mind, and fulfill vows for farmers who have suffered disasters. Because the elbow drum tune is sung and danced while holding the drum in the left hand and the bamboo stick in the right hand, and the left arm holding the drum is constantly twisted, and the right hand beats the drum, so it is called elbow drum, which is similar to dancing the gods. "In Pu Songling's "Strange Stories from a Chinese Studio God Dance", it is described that "two people hold each other's arms, supporting each other on both sides... There is no rhythm or tune, and the drums in the room beat like thunder, which is deafening..." From this, it can be seen that the scene of the god dance is exactly the same as that of the elbow drum tune. "It is like a song and a blessing; with varying numbers of words and no rhythm or tune" This is the vocal characteristic of the god dance. There is no fixed pitch, a large part of rap, and a free rhythm. From a general point

of view, "elbow drum" and "god dance" are similar in terms of vocal characteristics and forms of expression. It can be said that elbow drum and God dance are two different names for the same form. The above characteristics of the elbow drum tune are very obvious in the Lahunqiang, which are all long and short sentences with varying numbers, which also shows that the early Lahunqiang originated from the elbow drum tune (Zhang Yu 2016).

Liuqin Opera - Born out of Lahunqiang (拉魂腔) which appeared in the middle of the Qing Dynasty, it had the identity of the official cultural system in the 1950s. Today, it has grown into a local opera active in the border area of southern Shandong and northern Jiangsu and has a great influence in the country. This article borrows the unique time factor in the name of Lahunqiang (limited to 1953) to refer to the artistic characteristics and survival status of this art form before it was recognized by the official system. It borrows the name of "Liuqin Opera", a drama produced in the early days of the founding of New China, to refer to the various states of the same art form under the new cultural system. From Lahunqiang to Liuqin Opera, from the folk tune of begging behavior to the local opera active in Jiangsu and Shandong, in this dynamic process, the changes in the art ontology and the transformation of social functions are the core issues that this article will focus on (Kong Peipei. 2007).

There is no written record of when the "Lahunqiang" originated. According to the teachers of the old artists, it can be traced back to the Qianlong period of the Qing Dynasty, when the flower drum, gong and drum, four-sentence tune, and folk tunes were popular in the Tengyi area. During the Qianlong and Jiaqing periods of the Qing Dynasty, the flower drum was widely popular in the Tengyi area. The performers wore drums and hairpins on their bodies and beat the drums while singing. During the intervals, they beat the hairpins to create atmosphere. At the same time, the rap forms of four-sentence tune and Zhouguzi were also popular here. The four-sentence tune is sung by one person for three and a half sentences, and the second half is sung by others. Another theory is that it originated from the Taiping Song and Hunter's Tune in northern Jiangsu. It is said that in the late Ming and early Qing dynasties, a "Taiping Song" was popular in Haizhou, Jiangsu, which was sung by farmers after the harvest. Its tune included local Yangko and shouts; "Hunter's Tune" was created by hunters after hunting, based on local folk songs, shouts, and combined with the scenery and natural sounds of Sanchuan. Later, it was sorted and processed by three

local folk music lovers, Qiu Lao, Ge Lao, and Zhang Lao, and used to sing stories circulated among farmers. It was very popular among the masses and was described as Lahunqiang (Ren Zhen,2017).

Liuqin Opera originated from the storytelling period, when poor people who were half farmers and half artists went from village to village to "sing door to door" to beg for money during the slack season. The singing program was called "pianzi". Pianzi mostly reflected rural life. At that time, the storytelling along the way had string music accompaniment, but no costumes or props. Only the singers used boards or bangzi to beat the rhythm. Probably because of the singing style of door-to-door begging, the original Liuqin had the flavor of fast board, with two strings, simple and direct. The door-to-door beggars had to pluck the heartstrings of the other party before the other party recognized them and closed the door, gain sympathy, and drive the other party's body to give alms subconsciously. This skill is profound and even has the meaning of the highest level of knife skills, which is to cut the wind with a knife. Its connotation and essence lie in the singing style (Li Meng, 2017).

According to the genealogy of the artists, Liuqin Opera originated in the Qianlong period of the Qing Dynasty, and has a history of more than 200 years. According to the "Jiangsu Opera Records -Liuqin Opera Records", there are three theories about its development source: First, it originated from the Taiping Song and Hunter Tune in northern Jiangsu. The Taiping Song refers to the folk tunes created by farmers in the harvest season in the late Ming and early Qing dynasties based on the local popular Yangko and horns to express their joy; the Hunter Tune refers to the tunes created by local hunters after hunting based on the local popular folk songs and horns, combined with the local mountain scenery and natural sounds; second, it originated from the flower drum, Liuzi Opera and folk tunes in Linyi, Shandong; third, it originated from the flower drum, gong and drum Chongzi, four-sentence tunes and folk tunes popular in Zaozhuang and Tengxian, Shandong(Gao Hongju, 2009).

Three theories about the origin of Liuqin Opera. As there is no documentary record of the origin of Liuqin Opera, it can only be deduced based on some legends or the transmission of artists. There are many theories, and it is still inconclusive. There are three main theories. The first one is that it originated from Huagu, Liuzi Opera and folk tunes in Linyi, Shandong. This is currently recognized by most experts and opera workers. The

"Yizhou Prefecture Records" revised in the 25th year of Qianlong recorded: "The county was originally a water town, and the fields outside the village were called lakes. There were disasters in nine out of ten years. And they traveled around to eat, and gradually became a custom. At first, they were still forced by hunger and cold, but after a long time, they got used to it. They took their children and bags, invited their friends to go out together, and fled from famine every month, and they didn't think it was strange. Therefore, the people of Lantan were almost the same as the vagrants in Fengyang, so they advised to ban it to save the decadent trend." This text actually means that the disaster victims in Lantan sang begging songs, wandered around, and begged for a living. It can be seen that the early "Lahunqiang" was inseparable from begging for a living. The second type originated from the popular flower drum, gong and drum Chongzi, four-sentence tune and folk tunes in Zaozhuang and Tengxian, Shandong. During the Qianlong and Jiaqing years of the Qing Dynasty, flower drums were quite popular in Zou, Teng and other places in Shandong. At the same time, in the process of flower drum opera evolving into "Lahunqiang", "Sujiaban" played an indispensable role. When the Sujiaban was first established, it still sang flower drums. With the exchange of songs and dramas, the Sujiaban added new tunes when singing flower drums and sang simple stories, which had the prototype of drama. Later, when performing, the artists borrowed from "Shanpoyang" and "Shuahaier" in Liuzi Opera, absorbed the four-sentence tune, retained the percussion in gong and drum Chongzi, and integrated them into one, forming the earliest "Lahunqiang". The third type originated from Taipingge and Hunter tunes in northern Jiangsu. Taipingge and Hunter tunes were folk tunes popular in the late Ming and early Qing dynasties. Taiping Song is a tune that farmers created to express their joy of a good harvest, based on the popular Yangge and horns in the local area. Hunter tune is a tune created by hunters based on local folk songs and horns, combined with local hunting scenery and natural sounds. Later, three folk song enthusiasts, Qiu, Ge and Zhang (or Yang), collected and sorted them out from all over the place, processed and polished them, and formed the later "Lahunqiang" (Zhao Hongkui, 2017).

"Lahunqiang" is spread in the border area of Shandong, Jiangsu, Anhui and Henan provinces. Due to the differences in geology, geography, water system, natural landscape, language, religion, customs and other aspects between regions, and the influence of different folk songs and sister arts in each region, it has gradually formed its own singing characteristics and performance styles in the process of spreading, and then differentiated

into different routes and types of drama: the northern route and the central route are distributed in Shandong and Xuzhou areas, called "Liuqin Opera". The singing style is rough and bold, the rhythm is relatively neat, and the melody interval jumps are large, which has obvious characteristics of northern opera singing style; the eastern route is distributed in the Huaihai area of Jiangsu, called "Huaihai Xiaoxi", which is greatly influenced by Peking Opera and Hui Opera, and the singing style is gentle and soft. The southern route and the western route are popular in northern Anhui. Because most of the practitioners of the drama are from Sizhou, it is named "Sizhou Opera", with beautiful singing and complex rhythm (Wu Xiuming, 2022).

1.2 The role structure of Liuqin Opera

The role structure of Liuqin Opera is similar to other Chinese operas, usually divided into four major roles: Sheng, Dan, Jing, and Chou.

The following is a detailed introduction to each role

Sheng

Sheng is a general term for male roles, including multiple sub-roles, each with unique characteristics and performance styles.

Lao sheng (Also called da sheng): Da sheng is relative to Xiao Sheng. Da sheng plays various older male characters in the traditional Liuqin Opera, which is similar to the bearded Xu Sheng in general local operas. Later, it was subdivided into Xu Sheng and Lao sheng. Da Sheng uses a big voice when singing, but the timbre is much more energetic than Xiao Sheng's. Lao sheng roles usually play older male roles, such as emperors, officials, loyal ministers, etc. The Lao sheng role image is solemn and steady, emphasizing righteousness and majesty. The Lao sheng singing voice is deep and rich, emphasizing the control of breath and the stability of timbre. In terms of performance style, the Laosheng's movements are relatively slow and steady, focusing on expressing the character's inner qualities and demeanor (Sun Baihua, & Wu Aiping, 2012). (See Figure 1)



Figure 1. Laosheng

Source: Mengmeng Zhang (2022)

Xiaosheng: Xiaosheng roles usually play young male roles, such as scholars, talents, young heroes, etc. Xiaosheng's image is handsome and unrestrained, his singing voice is clear and soft, and he emphasizes the brightness and smoothness of timbre. In terms of performance style, Xiaosheng's movements are relatively flexible and graceful, focusing on expressing the youthful vitality and demeanor of the role (Sun Baihua, & Wu Aiping, 2012). (See Figure 2)



Figure 2. Xiaosheng

Source: Mengmeng Zhang (2022)

Wusheng: Wusheng roles are good at martial arts, usually playing brave heroes, generals, etc. Wusheng's image is heroic and brave, his singing voice is passionate and powerful, emphasizing the strength of breath and the vigor of timbre. In terms of performance style, the movements of the Wusheng are swift and powerful, and they focus on martial arts techniques and the expressiveness of movements (Sun Baihua, & Wu Aiping, 2012). (See Figure 3)



Figure 3. Wusheng

Source: Mengmeng Zhang (2022)

Dan

Dan is a general term for female roles, and also includes multiple sub-roles, each with unique characteristics and performance styles.

Qingyi(Also called Er tou): Qingyi roles usually play dignified female roles, such as good wives and mothers, chaste women, etc. Qingyi's image is elegant and dignified, and her singing voice is gentle and beautiful, emphasizing the mellowness and smoothness of the timbre. In terms of performance style, Qingyi's movements are elegant and slow, focusing on expressing the character's inner qualities and dignified temperament. (Sun Baihua, & Wu Aiping, 2012). (See Figure 4)



Figure 4. Qingyi

Source: Mengmeng Zhang (2022)

Huadan (Also called Xiao tou): Huadan roles usually play lively and pretty young female roles, such as pretty maids and lively girls. Huadan's image is lively and cute, and her singing voice is bright and cheerful, emphasizing the agility and brightness of the timbre. In terms of performance style, Huadan's movements are brisk and flexible, focusing on expressing the character's youthful vitality and playfulness and cuteness. (Sun Baihua, & Wu Aiping, 2012). (See Figure 5)



Figure 5. Huadan

Source: Mengmeng Zhang (2022)

Laodan (Also called Lao tou): Laodan roles usually play older female roles, such as old mothers and old women. Laodan's image is kind and steady, and her singing voice is deep and rich, emphasizing the lowness and stability of the timbre. In terms of performance style, Lao Dan's movements are slow and steady, focusing on showing the character's kindness and steady temperament. (Sun Baihua, & Wu Aiping, 2012). (See Figure 6)



Figure 6. Laodan

Source: Mengmeng Zhang (2022)

Wu Dan: Wu Dan characters are good at fighting, and usually play heroic female characters, such as female generals, female knights, etc. Wu Dan's image is heroic, and her singing is passionate and powerful, emphasizing the strength of breath and the vigor of timbre. In terms of performance style, Wu Dan's movements are fast and powerful, focusing on martial arts skills and the expressiveness of movements (Sun Baihua, & Wu Aiping, 2012). (See Figure 7)



Figure 7. Wu Dan

Source: Mengmeng Zhang (2022)

Jing

Jing, also known as Hualian and Jianbailian, is mainly a male role with a distinct personality and exaggerated appearance. The face of the Jing role is usually painted with various colors to highlight its personality characteristics. Jing roles are divided into:

Zhengjing(Also called Hua lian): Zhengjing roles usually play positive roles, such as loyal ministers, warriors, etc. Zhengjing's image is majestic and upright, and the color of the face is usually red or black, symbolizing loyalty and justice. Zhengjing's singing is strong and powerful, emphasizing the strength and momentum of the timbre. In terms of performance style, Zhengjing's movements are vigorous and powerful, focusing on expressing the majesty and integrity of the character (Sun Baihua, & Wu Aiping, 2012). (See Figure 8)

ພអុនំ បណ្តិត ខេវ



Figure 8. Zhengjing

Source: Mengmeng Zhang (2022)

Fujing(Also called Jian bailian): Fujing roles usually play negative roles, such as treacherous ministers and villains. Fujing's image is cunning and fierce, and the color of the face is usually blue, white or other bright colors, symbolizing cunning and viciousness. Fujing's singing is passionate and powerful, emphasizing the sharpness and strength of the timbre. In terms of performance style, Fujing's movements are swift and powerful, focusing on expressing the cunning and fierce temperament of the character, Unlike Peking Opera, the white-faced villain role is not divided into copper hammer and frame. The actors who play this role are mainly those with burly bodies and whose voices become thicker after changing their voices. However, due to the consideration of the audience's attendance, some Sheng actors also play some Hualian operas. For example, Mr. Li Renqing, a famous actor from Jiangsu Liuqin Opera Troupe, mainly plays Xiaosheng. But until 1960, he played the role of Bao Zheng in most of the Bao Zheng operas. The audience not only accepted it, but also welcomed it very much. However, it should be pointed out that the Hualian role of Liuqin Opera, whether in the past or now, has not formed the real Hualian singing style. This is the same as the later local operas in my country, such as Yue Opera, Huangmei Opera, and Lv Opera, which also do not have the real Hualian singing style. It is just that when performing and singing, the difference in body shape, performance, and atmosphere is noticed. (Sun Baihua, & Wu Aiping, 2012). (See Figure 9)



Figure 9. Fujing

Source: Mengmeng Zhang (2022)

Chou

Wen Chou (Also called goujiao):

They play the roles of the characters who are uglier in the play and some male comedy characters who are of humble origin but kind-hearted. The traditional Goujiao in the opera does not include Wu chou, because these clowns have no martial arts foundation. Even if there are Wu chou plays, they are martial arts plays with literary singing. For example, Jiao Gongfu in the traditional Liuqin Opera "Lan Ma" used to be performed with general body movements instead of tumbling. In the current performance of "Lan Ma", in addition to retaining the original lyrics, Jiao Gongfu's performance is now in the role of Wuchou (Sun Baihua, & Wu Aiping, 2012). (See Figure 10)





Figure 10. Wen Chou

Source: Mengmeng Zhang (2022)

Wu Chou: Wu Chou's roles are mainly martial arts, with flexible and witty images, and are often seen in martial arts dramas and historical dramas. Wu Chou's singing is brisk and powerful and emphasizes the brightness and smoothness of timbre. In terms of performance style, Wu Chou's movements are quick and flexible, focusing on expressing the wit and agility of the character (Sun Baihua, & Wu Aiping, 2012). (See Figure 11)

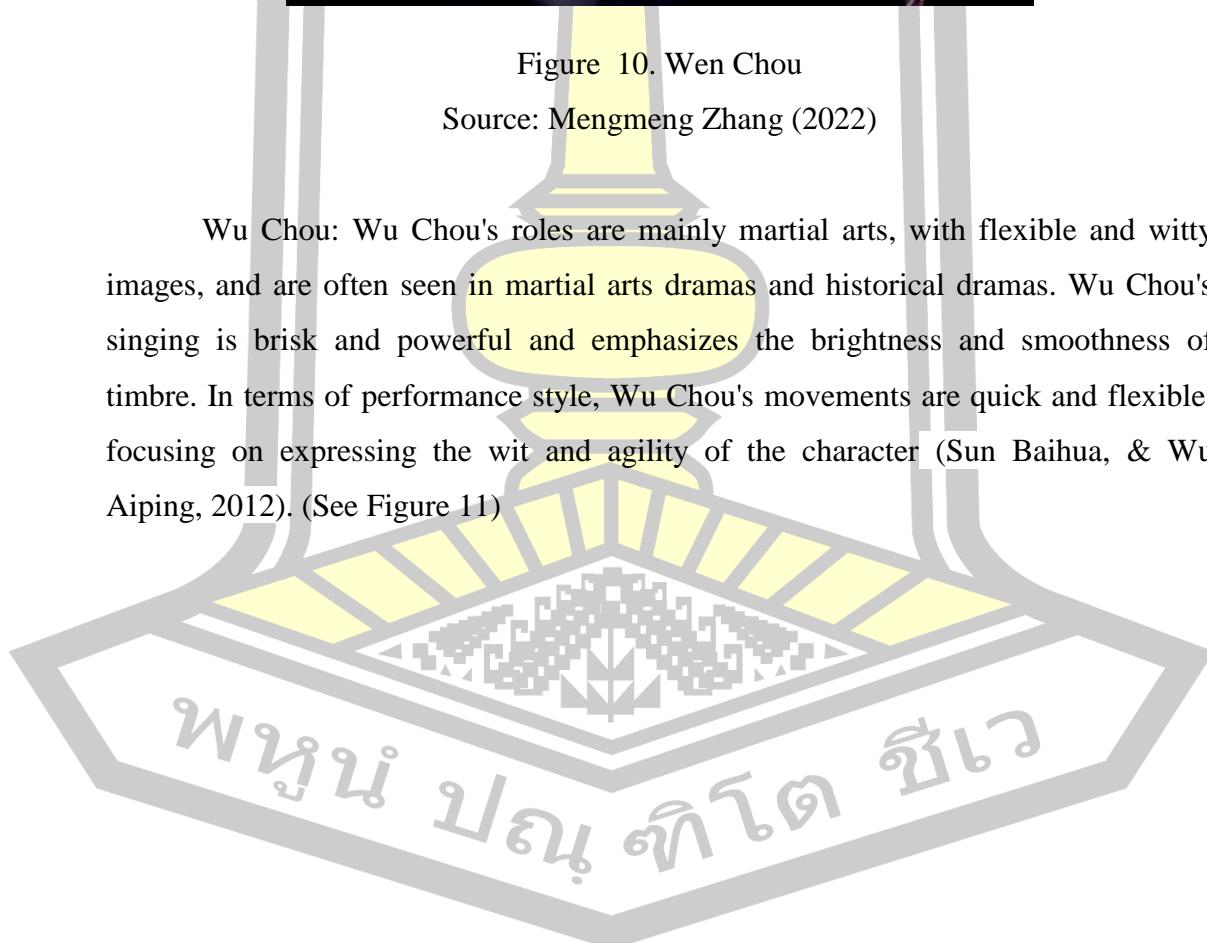




Figure 11. Wu Chou

Source: Mengmeng Zhang (2022)

Through the above detailed explanation, we can have a more comprehensive understanding of the role structure and characteristics in Liuqin Opera. Each line and role have its own unique expression method and artistic charm, which together constitute the colorful stage world of Liuqin Opera.

1.3 Historical development stages of Liuqin Opera

1.3.1 Origin period

In the early stage of the formation of Lahanqiang, as a means of livelihood for poor farmers, farmers often went alone or in pairs to beg and sing from door to door during the slack season and years of famine. They mainly sang some words to please the host and simple "articles" with the accompaniment of beating two bamboo boards or clappers. Lahanqiang during this period had more characteristics of folk-art storytelling, rather than real opera art. (Kong Peipei, 2009)

The first period was the period of storytelling and singing, when poor people who were half farmers and half artists went from village to village to "sing door to door" to beg for alms during the slack season. The singing program was called "pianzi". Pianzi mostly reflected rural life. At that time, storytelling along the way had string accompaniment, but no costumes or props. Only the singers used boards or bangzi to beat the rhythm. Probably because of the singing style of door-to-door

begging, the original Liuqin had the flavor of fast board, with two strings, simple and direct. The door-to-door beggars had to pluck the heartstrings of the other party before the other party recognized them and closed the door, gain sympathy, and drive the other party's body to give alms subconsciously. This skill was profound and even had the meaning of the highest level of knife skills, which was to cut the wind with a knife. Its connotation and essence were in the singing style (Li Meng, 2017).

During its development, Liuqin Opera had a period of "singing at the door", that is, it adopted the performance form of rap. Simply put, it is to beg for food by singing a few auspicious words to pray for blessings, birthdays, promotion and wealth. Most of the performances were performed by one or two people, and they were basically farmers who were half farmers and half artists with family organizational relationships. The development of this organizational relationship also laid the foundation for the most important organizational relationship model of Liuqin Opera troupes in the future. At this time, the rap at the door had neither string accompaniment nor costumes and props. The singers only accompanied themselves with the beat of the board or clapper. It was not until "in the early years of Emperor Xianfeng of the Qing Dynasty, Wang Qing, a skilled carpenter in Sulou, Teng County, carved a new instrument, Liuyeqin (Su Family Tree), based on the style of the traditional instrument Pipa, under the guidance of Su Daoyi, the owner of the Su Family Troupe, that Liuqin Opera had real string accompaniment, which was the original performance form of Liuqin Opera (Li Tengfei 2012)

1.3.2 Formation period

At this time, "Lahunqiang" had not yet formed a "play". It was only to attract the audience. When performing rap, there were costumes and props. The actors also changed from a single person to multiple people. The duets of "sheng" and "dan" appeared. There was a simple storyline, accompanied by unique dance steps, postures, and steps, which had the prototype of opera (Zhao Hongkui 2017) .

During this period, artists created "couplet plays" performed by "two small" (shengdan) or "three small" (shengdanchou) on the basis of singing "pianzi", such as "Hemianye", "Returning to My Mother's Home", "Xiaoguxian", etc. Later, with the development of the content of the play, "seven costumes" appeared, in which two people performed seven roles, also known as "wiping hats", that is, seven

characters, played by two actors, and changing clothes on the spot. This is a performance form created by Liuqin Opera when it developed from the early "couplet play" to performing many characters due to insufficient actors (Gao Hongju,2009).

At this time, the roles in the performances had simple makeup. The female roles had their cheeks painted light red, their eyebrows and temples drawn with black smoke, and lipstick applied. The male roles usually wore a long gown and a hat or a hat head. Emperors, generals, and common people all dressed like this. The difference between the male roles and the female roles was whether they had a beard or not. The clowns only used white powder to smear between their eyes, drew a horizontal line on their mouths, and wore casual clothes and a felt hat (Li Aizhen 2010) .

1.3.3 Troupe Period

At first, there were two people performing, one playing and the other singing, and the other playing the guitar while the other played the guitar and sang. Later, the "pressed flower scene" with a bit of song and dance performance developed, with one person playing multiple roles, and then developed into a family troupe. It was not until the 1920s and 1930s that larger professional troupes were formed (Du Jingmao, Hou Changxia 2011).

In the late Qing Dynasty, the composition of the troupe was mostly based on the family unit, gradually transitioning to a combination of two or three families. Or a family would absorb scattered artists to join, and generally a relatively stable small troupe of more than 10 people would be formed. Therefore, the early troupe organization based on family or relationship gradually began to disintegrate. In terms of performance characteristics, the male and female voices of this period were further enriched, and the roles and professions were gradually improved. In the Republic of China period, the scale of the troupe organization was further developed and expanded, and the professions became more and more complete, forming a large troupe of about 20 people. They could perform not only literary plays, but also martial arts play, not only life plays with simple plots, but also robe and belt plays with complex plots and many characters. The repertoire of plays also increased a lot. At this time, some Lahouqiang troupes began to move from rural areas to market towns or big cities for performances (Li Tengfei, 2012).

The period from the late Qing Dynasty to the early Republic of China to the founding of the People's Republic of China was the most critical period in the development history of Liuqin Opera. During these 40 to 50 years, Liuqin Opera completed the operation of various types of art synthesis and performance activities as a necessary form of opera and continued to absorb the nutrition of various folk arts in the same region and in a strong position to enrich its own singing style. After adjustment, it gradually formed a relatively complete and unique singing style system. It decomposed and integrated the simple body movements and posture performances that it had extracted from life for a long time with various movements learned from flower drums, forming its own performance style. During this period, Liuqin Opera had accumulated its own repertoire, including not only many wonderful folk stories, legends and small plays, but also original plays, curtain plays, and many linked plays. In the long-term performance process, these repertoires were further tempered and enriched, and the artistic quality was significantly improved. Most of these plays were later called the original classic plays of Liuqin Opera (Kong Wen, 2009).

1.3.4 Troupe Performance Period

After the 1920s, Liuqin Opera Troupes entered the cities and performed large-scale and serial plays on the city stage, which were very popular among the citizens. After the founding of the People's Republic of China, Liuqin Opera was reorganized by the government. Jiangsu Province established the Provincial Liuqin Opera Troupe and professional Liuqin Opera Troupes at the county level in Pizhou, Suining, Xinyi, etc. At the same time, some amateur opera troupes are still spread across the vast rural areas of Xuzhou (Gao Hongju, 2009).

Jiangsu Province Liuqin Opera Theater changed the traditional resident performance model and moved the stage to scenic spots with beautiful natural scenery such as Yunlong Lake and park pavilions, which not only enriched the spiritual and cultural life of the citizens, but also expanded the audience of opera. At the same time, in order to adapt to the pace of life and interest of modern people, a number of classic short opera works have been created through the artistic presentation of short, concise, bright, funny and interesting short operas, such as plays that are based on real life and deeply reflect real life (Zhu Jincheng 2023).

As a representative local opera in Xuzhou, Liuqin Opera examines life with the aesthetic taste of farmers, forming a strong local characteristic, with high appreciation value, rich ideological connotation and aesthetic concept of a specific region, and has obvious historical, cultural research value and artistic value. In July 1958, Jiangsu Liuqin Opera Troupe was established in Xuzhou. While retaining traditional repertoires, the troupe actively created repertoires. In 1979, the modern play "Xiaoyan and Dayan" created and performed in Beijing participated in the performance of the 30th anniversary of the founding of the People's Republic of China, and won the "Second Prize for Creation and Performance" from the Ministry of Culture; in the same year, the troupe represented the "Central Delegation" to perform on the front line in Guangxi; the following year, the play was filmed into a movie of opera art and released and screened nationwide (Li Aizhen 2010).

In the fourth period, Liuqin Opera gradually entered the market town or city from the countryside for performance, and Liuqin Opera became the main content of citizens' entertainment life. Around the 9th year of the Republic of China, due to the convenient transportation in Xuzhou, Liuqin Opera became the most popular in this place. In the early days of liberation, many influential large troupes such as Tongyi Troupe, Changsheng Troupe, Yihe Troupe appeared in Xuzhou City, and many famous artists such as Li Renqing, Wang Suqin, Xiang Ruixian, Yao Xiuyun, etc. also appeared. There are about a dozen theaters in Xuzhou City, such as Minzhong Theater, Tongxing Theater, Qunle Theater, Heping Theater, etc. Liuqin Opera gradually became the main content of Xuzhou citizens' entertainment life. After the founding of the People's Republic of China, with the support of the government, Liuqin Opera has prospered rapidly. The original scattered troupes were organized into Xuzhou Liuqin Troupe 1 and 2, and later expanded into Jiangsu Province Liuqin Troupe. Under the leadership of the Party, Liuqin Troupe went to the mountains and the countryside to bring operas to the masses and performed more than 300 shows at the grassroots level every year. However, during the Cultural Revolution, Liuqin Opera suffered a lot and all professional troupes were forced to disband (Li Meng, 2017).

2. The development of Liuqin Opera in Suining County, Jiangsu province, China

2.1 Historical and cultural background of Suining County



Figure 12. Suining County

<https://www.google.com/maps/place/Suining,+Xuzhou,+Jiangsu,+China/>

Suining County belongs to Xuzhou City, Jiangsu Province. It is located in the northwest of Jiangsu Province and the southeast of Xuzhou City. It is an important wing of Xuzhou's "one city and two wings". It is adjacent to Tongshan District of Xuzhou City, Sucheng District of Suqian City, and Suyu District in the northwest and east respectively, adjacent to Pizhou City in the north, and connected to Sixian County and Lingbi County of Anhui Province in the south and west respectively. There are two provincial development zones in Suining County: Jiangsu Suining Economic Development Zone and Xuzhou Airport Economic Development Zone; there are four major industrial parks: Ningjiang Industrial Park, Bali Metal Electromechanical Industrial Park, Modern Agricultural Demonstration Zone, and Taolan Chemical Park. The area is 1,769 square kilometers.

According to the seventh census data, as of 0:00 on November 1, 2020, the permanent population of Suining County was 1,088,553.

History: In the Neolithic Age, the ancestors of Suining County worked, lived, and reproduced here. During the Shang and Zhou Dynasties, the county belonged to Pi State in the north and Sui State in the south. In the Qin Dynasty, the southern part belonged to Zheli County, the northern part belonged to Xiapi County, and was under the jurisdiction of Qingzhou; in the Sui Dynasty, the Suining County system was abolished, the county borders entered Xiapi in the north, and belonged to Sizhou in the south. In the south, in the second year of the Jin Dynasty and the first year of Xingding (1218), Suining County was established and was under the jurisdiction of Sizhou in Nanjing Road. It has been 792 years since the establishment of the county, and the jurisdiction has changed, but the county name has not changed.

In the Yuan Dynasty, Suicheng Town was the center of the county, east to Shaji and Lingcheng, south to Qiuji, southwest to Liji, west to Taoyuan, Zhuohai, Gaolou, Dawangmiao (Zhuohai, Gaolou, and Dawangmiao were transferred to Lingbi County, Anhui Province in 1950), north to the area south of the old Yellow River, and northeast to Zaohe (transferred to Suqian County in 1951).

In the 14th year of Hongwu in the Ming Dynasty (1381), 14 townships in the southern part of Pizhou were incorporated into Suining County.

After October 1949, Suining County was under the jurisdiction of Huaiyin Commissioner Office of Subei Administrative Office. Administration.

In May 1953, it was transferred to Xuzhou Commissioner Office of Jiangsu Province. In the same year, Shuanggou, Zhangxu, Gubei, Zhangji and other counties originally under the jurisdiction of Pisui County were transferred to Suining County.

After 1956, the county border became stable. The county border is about 75 kilometers long from east to west and about 55 kilometers wide from north to south, with a total area of 1,773 square kilometers. In March 1983, the city-county system was implemented, and Suining County was under the jurisdiction of Xuzhou City.

Geographical location: Located in the northwest of Jiangsu Province and the southeast of Xuzhou City, the geographical coordinates are 33°40'-34°10' north latitude and 117°31'-118°10' east longitude. The county seat is 80 kilometers away from Yunlong District, Xuzhou City, bordering Suqian City to the east, Tongshan District to the west, Si

County and Lingbi County of Anhui Province to the south and west, and Pizhou City to the north. The total area is 1,769 square kilometers.

Topography: Suining County is located at the intersection of the Yimeng Mountains and the Huaihai Plain. The overall terrain slopes gently from northwest to southeast, with a slope drop rate of 1.08%. Except for scattered low mountains and residual hills in the northwest, west and southwest, the rest of the territory is the Yellow River alluvial plain. Gushan in Gubei Town is 204.7 meters above sea level, the highest point in the county. The average altitude of the plain area is 28.3 meters, the highest point in the northwest is 37.2 meters, and the lowest point in the southeast is 18.5 meters. The ancient Yellow River runs through the north of the county from east to west, becoming a natural watershed between the north and south of the county. The total land area of the county is 1,769.19 square kilometers, of which the plain area is 1,666 square kilometers, accounting for 94.2% of the total area; the hilly (stone) area is 20.4 square kilometers, accounting for about 1.2% of the total area; the water area is 83 square kilometers, accounting for about 4.7% of the total area. The overall landform can be divided into two types: Huanghong alluvial plain and scattered low mountains and residual hills.

Climate: It belongs to the mid-latitude marine-continental climate transition zone and is a warm temperate monsoon continental climate. Due to the combined effects of solar radiation, atmospheric circulation and geomorphic features, the climate has four distinct seasons. The temperature rises quickly in spring and the weather is changeable; the summer is hot and rainy; the temperature drops early in autumn; the winter is dry and cold, with little rain and snow. Among the four seasons, spring and autumn are shorter, while winter and summer are longer.

In the 4,000-year long history of development, Suining has left behind too many historical legends and accumulated an extremely rich historical culture. Because of the large number of unearthed cultural relics in Suining, it is called an underground museum. Today's Gupi Town in Suining County was once the political, economic and cultural center east of the Central Plains of my country. Among them, the history of being named Xiapi State lasted for 134 years and was once a battleground for military strategists. Many historical stories of swords and drums, such as the "Cao-Lü War" and the "Cao-Liu War" described in "The Romance of the Three Kingdoms" took place here; famous poets such as Li Shangyin, Su Shi, and Wen Tianxiang all left immortal poems in Xiapi. Especially since the

1970s, ancient cultural relics such as the "Bronze Bull Lamp" and "Bull Plowing Picture" of the Han Dynasty unearthed in Suining County have not only witnessed the image of the ancestors 2,000 years ago, but also reproduced the social life and advanced agricultural development technology at that time. Suining's Han culture can be described as brilliant and glorious. Suining was the former site of the Chu State during the Warring States Period. It was called Suiling in the Eastern Han Dynasty and belonged to the Xiapi State. Xiapi State had four generations of kings and was the largest feudal state in the Eastern Han Dynasty. It governed 17 cities including Pi, Xu, Suiling, Xiaxiang, Huaiyang, etc., with a population of more than 600,000. The feudal state was densely populated and had a high social and economic level (Zhou Lu 2011).

Suining has a long history. In the Neolithic Age, our ancestors had worked, lived and multiplied here. During the Shang, Zhou, Qin and Sui dynasties, the county was divided into different administrative areas and had different county names. In the second year of Jin Xingding (1218), Suining County was established. According to historical records, ancient monuments and previous research, the current Suining County is the site of the Suiling County in the Han Dynasty (Li Xiaofeng 2017).

2.2 Liuqin Troupe of Suining County

The field survey in Xuzhou shows that in the Liuqin Troupe of Jiangsu Province, the Liuqin Troupe of Pizhou City, and the Liuqin Troupe of Suining County, the average basic salary of actors is about 3,000 yuan per month, and the additional performance subsidy is 100 yuan per show on average. There are about 100 performances per year, and the average monthly income of artists is about 3,800 yuan. The salary level report of the Statistical Bulletin of Xuzhou National Economic and Social Development in 2020 released by the Xuzhou Municipal Bureau of Statistics shows that: by permanent residence, the per capita disposable income of urban residents is 37,523 yuan. In terms of income, the income of artists is slightly higher than the per capita disposable income of urban residents in Xuzhou City, and it seems that they can maintain basic living. However, for Liuqin Opera artists who have hard rehearsals and few performance opportunities, this income cannot satisfy them. The gap between high cost and low income is obviously an important reason for the loss of talents. The training cycle of Liuqin Opera artists is relatively long, which leads to many young artists actively or passively giving up midway. This long-term and arduous training method has led many young learners to give up because the learning

process is too difficult. Dong Qin, the head of the Suining County Liuqin Opera Troupe, told the author: "Our troupe now has a staff, and this year we recruited a group of young students. One girl would rather give up our staff unit than learn Liuqin Opera because she feels it is too tiring and too hard." In the process of learning opera, young learners often give up passively due to changes in their own conditions (Zhang Yuhang, Zhao Yanhui 2022).

Suining County is located in the northern part of Jiangsu Province and is known as the southeastern gateway of the important city of Xuzhou. Suining County has a long history. As early as the Neolithic period, humans have lived and multiplied here. The long history has nurtured Suining's unique cultural connotations, and Suining Liuqin Opera is a treasure among them. The predecessor of Suining County Liuqin Opera Troupe was the Liuqin Opera Troupe of Gupi District. Before the establishment of the troupe, as an ordinary county with an extremely underdeveloped economy, the cultural and entertainment life of Suining people was extremely scarce. As a form of opera deeply loved by the people of Suining, Liuqin Opera has accumulated a deep mass base with its distinctive artistic characteristics and affinity. Whether it is a street square, a temple fair theater, or a wedding or funeral, you can hear its familiar accent. It is no exaggeration to say that Liuqin Opera, as a folk opera art form that the local people love to hear and see, has become an important part of the spiritual life of the people (Zhao Hui, 2016).

At present, judging from the development trend of local operas across the country, the overall situation is relatively depressed, and Liuqin Opera is also in a relatively embarrassing situation. There are four professional troupes in Xuzhou area, namely Jiangsu Liuqin Troupe, Xinyi Liuqin Troupe, Pizhou Liuqin Troupe, and Suining Liuqin Troupe. In recent years, only Jiangsu Liuqin Troupe has relatively frequent performances. First, the brand of the provincial troupe is recognized by the society, and its long-term leading position in the Liuqin art world is unshakable; second, it benefits from the care and support of relevant government departments. However, the performances of the four Liuqin troupes in Xuzhou have something in common, that is, in most performances, the singing and dancing programs account for as much as three-quarters of the performance, and the Liuqin Opera programs account for only one-quarter. This serious imbalance in weight ratio is enough to explain the current difficult situation of the development of Liuqin Opera. As a result, the opera actors and band members either have to find their own way out and do other jobs part-time to earn some money to supplement their family income, or some

martial arts actors go out to work in some movie stunt teams as stand-ins to solve the problem of survival (Xue Lei, 2008).

The first informant said: "the Suining County Liuqin Troupe was established in May 1955. It was originally named Suining County Dazhong Liuqin Troupe. In 1960, after the Dazhong Liuqin Troupe was updated, young actors accounted for more than 80%, and it was renamed Suining County Youth Liuqin Troupe. Influenced by the Cultural Revolution, in January 1972, Suining County Youth Liuqin Troupe was renamed Suining County Peking Opera Troupe. In July, it merged with Suining County Bangzi Troupe to form Suining County Art Troupe. In December 1978, Suining County Art Troupe was abolished and Suining County Liuqin Troupe was officially established. In May 1989, the Suining County Party Committee studied the consideration of preserving local operas and abolished the original Xuzhou Zaju Troupe and Suining County Bangzi Troupe and merged them into Suining County Liuqin Troupe.

Liuqin Opera Troupe of Suining County mainly performs Liuqin Opera. Since the mid-1990s, due to the impact of song and dance performances, the opera performance market has shrunk, and the economic benefits have been poor. The troupe has organized some young actors to rehearse song and dance programs for performance. The repertoires inherited and preserved by Liuqin Opera Troupe of Suining County include "Sisters Marry Easily", "Water Splashing in Front of Horses", "Peacock Flies Southeast", and "Tears in the Land of Lovesickness". The repertoires that can still be performed include "Sisters Marry Easily", "Water Splashing in Front of Horses", and the modern opera "Birds Singing and Flowers Fragrance". Because the troupe has not recruited students since 2002, and because some actors have retired due to age, there is a shortage of people in some lines and the echelon structure has been broken. At present, the youngest drama actor in the troupe is nearly 40 years old. It is in a state of no successor. At present, the troupe creates and stages some small plays and sketches every year. Focusing on the central work of the county party committee and government and the popularization of law, the troupe carries out performances in rural areas, completes the task of sending plays to the countryside arranged by the Provincial Department of Culture and the Provincial Department of Finance, and obtains a subsidy of 4,000 yuan per show. The salary of performers is 2,000 yuan per month plus a subsidy of 50 yuan per performance (those who are not on the front line and are on standby at home have no salary, and the unit is responsible for paying their pension

insurance and medical insurance). All performers do not enjoy other benefits such as housing provident fund, and there is no year-end performance salary.

Because the troupe is a fiscal deficit supplement unit, before 2020, the fiscal appropriation funds did not increase accordingly with the increase in archive wages, resulting in too low salary for performers and staff. At the same time, due to the control of the establishment, the original staff left and left, and talents could not come in. Talents recruited independently cannot be retained because of too low salary. The situation has changed slightly with the increase in the number of places in the establishment in the past two years. There are currently 52 people in total, and there are very few members under the age of 30(See Figure 13). Fortunately, there is a clear division of labor, allowing the team to operate normally (See Figure 14). However, the troupe is still short of screenwriters and directors, and some sectors are short of people and have insufficient funds, which makes it impossible to create and stage large-scale operas. It can only create and stage some small-scale operas and re-stage excerpts.” (Dong Qin, 2023: interviewed)

Age Group	Number of People
Under 30	3
30 to 45	17
Above 45	32
Total	52

Figure 13. Statistics on the ages of Suining Liuqin Opera Troupe members in 2023

Source: Zhang Mengmeng (2023)

អង្គន៍ បណ្តុះចុះ

Category	Number of People
Total Staff	52
Actors	27
Musicians	13
Creative Staff	2
Stage Design Staff	6
Administrative Staff	4

Figure 14. Team division of labor

Source: Zhang Mengmeng (2023)



Figure 15. Actors from Suining County Liuqin Opera Troupe took a group photo after rehearsal.

Source: Zhang Mengmeng (2022)

3. Composition of the Liuqin Opera Troupe's Accompaniment Band

3.1 Liuqin, the Main Instrument of the Accompaniment Band



Figure 16. Liuqin

Source: Mengmeng Zhang (2022)

The accompaniment instruments of Lahunqiang have gone through a process from simple to rich. At first, Lahunqiang artists only used bangzi to beat the rhythm when singing door to door. When one person sang, he would beat the rhythm while singing, and two people would join in the human voice. Later, artists imitated Liuzi Opera and added the big three-stringed instrument to the accompaniment of Lahunqiang. The big three-stringed instrument is large and very heavy, which is neither easy to carry nor easy to play. Therefore, Lahunqiang artists imitated Peking Opera and used Yueqin to accompany. This form of accompaniment instruments with a pair of bangzi and a Yueqin accompanied Lahunqiang for quite a long time. It was not until around 1860 that Lahunqiang artists in the southern part of Shandong Province hollowed out willow trees to make willow-leaf harps in the shape of pipa and Yueqin, which were later called Liuqin. There are many theories about the origin of the willow-leaf harp. Some say that Wang Qing from Sulou, Teng County,

invented the first willow-leaf harp, and some say that Wu Da and Wu Er invented the willow-leaf harp. The neck of the instrument is slender, the back is made of willow wood, and the top is made of paulownia wood. The volume is slightly larger than the current Liuqin. It is said that the old officials only had seven frets in the double string and dared not set more. The frets of the instrument are made of wheat straw or sorghum straw. The range is one and a half octaves without semitones. Artists use hollowed-out bamboo cylinders to make "Liuqin sets". More particular artists use ox horn cylinders, which are stronger, more durable, more beautiful, and have a slightly better tone than bamboo tubes. When playing, put the "Liuqin set" on the middle finger of the right hand and use the thumb and index finger to control the use of wrist swinging force to make sound. The strings at this time are silk strings. Silk strings are easy to break when they are pressed quickly. In order to ensure that the performance is uninterrupted, the artists hang the whole circle of silk strings on the head of the instrument. Once the strings break, they quickly pull down the buckle set and nail it to the bottom of the instrument. They tune the instrument while playing without interrupting the performance. The speed is amazing (Kong Peipei, 2009).

Liuqin, also known as willow leaf qin. Teacher Meng Xing introduced that at that time, Liuqin was mainly used as a musical instrument in the hands of beggars on the street. Because the sound was not loud and did not disturb the people, it could be used as an accompaniment instrument for begging and singing. Teacher Meng Xing believed that this was inspired by the form of Erhu as the main instrument for begging on the street. Liuqin is popular in Xuzhou, Jiangsu, Linyi, Zaozhuang, and Yimeng Mountain in Shandong. Because they are not far away and easy to carry, they have been spread in this area with the development of Liuqin Opera. The nylon strings used in the Liuqin at the beginning were also to avoid covering the singing voice when accompanying Liuqin Opera, so as not to appear to be the main sound. Now, Liuqin as a solo instrument basically uses steel strings, with bright and crisp sound, suitable for playing melodies. In the 1920s and 1930s, it was purely used to accompany Liuqin Opera, and nylon strings were mainly used. After being improved in the 1940s and 1950s, combined with pipa playing techniques, Liuqin master Wang Huiran and teacher Meng Xianhong (Meng Xing's father) of Xuzhou Musical Instrument Factory developed and reformed the Liuqin, which gradually developed from two strings and

seven frets to four strings and twenty-nine frets. Liuqin master Wang Huiran improved the Liuqin and went to Shandong Liuqin Opera Troupe, Jiangsu Pixian Liuqin Opera Troupe, Jiangsu Liuqin Opera Troupe to learn from actors and musicians, recorded a large number of excellent singings, interludes, and tunes of Liuqin Opera, and performed on the same stage with them, making preparations for the improvement of Liuqin. As the main accompaniment instrument of local opera, Liuqin was influenced by the gradual development and growth of Liuqin Opera, and also developed with the continuous development of Liuqin Opera. "After 1970, Mr. Wang Huiran improved the Liuqin again on the original basis. Through cooperation with the National Musical Instrument Factory, he successfully developed a four-string 29-fret Liuqin. This became the original form of the modern Liuqin. The range of the Liuqin at this time was further expanded, and the appearance was more elegant than the previous Liuqin. The musical expression and modulation were greatly improved (Xu Runze, 2021) (See Figure 17).



Figure 17. Comparative photos of early Liuqin and modern Liuqin

Source: image.baidu.com

3.2 Accompaniment Band Other Accompaniment Instruments

Liuqin Opera is divided into Wenchang (mainly singing melody) and Wuchang (mainly showing fighting scenes), and the accompaniment instruments required are similar and different.

The instrumentation of Liuqin Opera, "Wenchang" has Tu Pipa, flute, suona, sheng, guan Erhu, small sanxian, etc., and "Wuchang" has "four major pieces" - drums, boards, big gongs, and small gongs! The accompaniment music also uses techniques such as harmony and instrumentation to make the whole work more unified. It is worth mentioning that the main instrument of Liuqin Opera, from Tu Pipa with only two silk strings, has been reformed and developed many times to successively produce a variety of high and medium pitch Liuqin with three, four, five, and six strings (Zhang Zhaozhao, 2014).

In history, the band of Liuqin Opera was basically divided into part-time musicians and full-time musicians. Before entering the urban theater, the musicians were actors who sang on stage and played accompaniment after they left the stage. The so-called "seven busy, eight not busy, nine people watching the theater" refers to the seven or eight people in the small troupe, who can both act and play accompaniment. At that time, if there were many people on the stage, even if there was only one person left, even if there was no one left, they would find a way to replace one of the roles on the stage, and they must make the civil and military scenes complete. This is "holding the moon zither (referring to the Liuqin) to help with the tune, and the feet and hands to make the gongs and drums sound" - the actors on the stage played the Liuqin when singing, and when the gongs and drums were used after singing, they had to hit the cymbals with one hand, the gong with the other hand, and the board with their feet. The ninth person was mainly responsible for watching the theater, boiling water, cooking, and doing miscellaneous tasks. As the troupe expanded, especially after entering the city theater, this situation changed rapidly. The musicians and actors were separated and performed their respective duties. At this time, the martial arts field was fully equipped, and many musical instruments were introduced into the literary field. In the 1960s, the number of musicians and musical instruments increased again, and each part was complete, with the staff generally maintained at around 30. The plucked string group includes: Liuqin, Pipa, Yangqin, Sanxian, Guzheng, Zhongruan, Daruan, etc.; the bowed string group includes: Erhu, Gaohu, Zhonghu, Banhu, Dahu, etc.; the wind group includes: flute, Sheng, Xiao, Xun, Guanzi, Xiaosuona, Dasuona, Mute pipe, etc. The bass group includes: cello, double bass, etc. (See Figure 18)



Figure 18. Suining County Liuqin Opera Troupe Band rehearsing

Source: Meng meng Zhang (2022)

The martial arts field used in Liuqin Opera is basically the same as that of Peking Opera, but the timbre of bronze instruments is not as sophisticated as that of Peking Opera, so it is slightly different from Peking Opera. The four major instruments are: bangu, small gong, cymbals, and big gong; the color instruments are: bangzi, scale wooden fish, hall drum, small military drum, timpani, Chinese big drum, small cymbals, small cloud gong, etc. During the performance, according to the needs of the scene, the color percussion instruments are played by the four major instruments or by the staff of the stage (Sun Baihua, & Wu Aiping. 2012).

4. The theories used in this research

4.1 Ethnomusicology

This article, as the overall introduction of this volume, depicts the relationship between ethnomusicology and the music industry, especially record companies, in the 20th and 21st centuries. It takes into account the constantly changing relationship between these two sometimes opposing political parties, as well as how this affects or influences other relationships with musicians from around the world, whose "world music" footnote 1 (broad interpretation) is all about participating for their own purposes. It also considers how the position of ethnomusicologists towards record companies has changed, as the discipline itself has been continuously evolving over the past approximately 120 years. Finally, it asks whether ethnomusicology itself can be seen as a music industry (Cottrell, S. 2010).

Musicology is the scholarly analysis and research-based study of music. Musicology departments traditionally belong to the humanities, although music research is often more scientific in focus (psychological, sociological, acoustical, neurological, computational). Careful or diligent search the collecting of information about a particular subject to search or investigate exhaustively. A scholar who participates in musical research is a musicologist. Research methodology is a term that basically means the science of how research is done scientifically. It is a way to solve a problem, help us understand the process not just the product of research, and analyzes methods in addition to the information obtained by them systematically and logically (Bruno Nettl, 1983).

Since the celebration of the 1950s in the early 1980s, the relationship between music and identity has become a common topic in ethnic ecology. 2005 is the year of the Etymology Society. This year is far from all the topics considered. Over the past 25 years, American ethnomusicologists have published a distinctive sample article containing the term "identity/i" in one of the most important ethnomusicology journals, *Ethnomusicology*, highlighting the diversity of American ethnomusicologists on this topic. There are three key reasons for updating this topic in online musicology. The first fact is that identity as a psychological category has a relatively short research history in the fundamental fields of ethnomusicology (sociology, anthropology, cultural and philosophical research), where it only existed for 60 years.

Musicology also has two central, practically oriented sub-disciplines with no parent discipline: performance practice and research (sometimes viewed as a form of artistic research), and the theory, analysis and composition of music. The disciplinary neighbors of musicology address other forms of art, performance, ritual and communication, including the history and theory of the visual and plastic arts and of architecture; linguistics, literature and theater; religion and theology; and sport. Musical knowledge is applied in medicine, education and music therapy- which, effectively, are parent discipline of applied musicology (Rajs, T. 2007).

The application of ethnomusicological methods in this study mainly involves two aspects: first, using ethnomusicological methods and techniques to investigate Liuqin Opera activities, its history and development; second, using some research

results and theoretical perspectives of ethnomusicology to analyze the relationship between Liuqin Opera and Suining County. Through comprehensive observation and in-depth research on the living body of Suining County Liuqin Opera, we can reflect some commonalities of the transmission of contemporary Liuqin Opera in China, thus revealing some characteristics of the current status of Chinese Liuqin Opera culture.

4.2 Bibliography

Bibliographic analysis involves researching, analyzing, and clarifying documents in order to discover the essential properties of a phenomenon. Bibliographic analysis involves learning from others' work and using it to build one's own research. It is a method in which researchers search, identify, organize, and analyze records of previous knowledge in language, literature, graphics, symbols, audio, video, and other media, and use logical reasoning to explore the organic connections between phenomena (Zhang Rui, 2016).

4.3 Fieldwork

Fieldwork mainly refers to researchers conducting on-site inspections through observations, written records, recordings, videos, interviews, and other methods. The purpose of fieldwork is to preserve the true and complete cultural characteristics of the research object and conduct objective cultural exploration based on this. Indeed, any culture will be influenced by the cultural background to varying degrees, so fieldwork records the style of a cultural period and explores the human development, social progress, ethnic continuity, and other aspects behind culture. In other words, the ultimate goal of in-depth research is to return to the study of people (Zhang Rui, 2016).

4.4 Music Analysis

As a means of understanding the rules of musical thinking, music analysis has developed into an interdisciplinary field that spans music technology theory and musicology in this century (Zhou Qingru, 1986).

In my research, I will use the method of music analysis to analyze the collected music, analyze the background, music structure, melody characteristics, and music performance techniques, to better study the musical style characteristics of Liuqin Opera.

5. Methods and theories of Liuqin Opera music dissemination

5.1 Folk dissemination

The folk transmission of Liuqin Opera is mainly through the mode of master-apprentice transmission and family transmission. The main way of transmission of Liuqin Opera is "oral transmission and heart-to-heart teaching". The master teaches singing, reciting, acting, fighting and hand, eye, body, method, step and other performing arts through demonstration and live performance. The apprentice carefully imitates, experiences and memorizes in the learning environment of being influenced by what he sees and hears, and learns to perform and remember the repertoire through stage practice. In 1949, the folk drama troupe of Shuanggou Town, Suining County was established, but it was discontinued in the 1980s; the folk Liuqin drama troupe of Liji Town, Suining County, established in 1955, was discontinued in 1985 due to lack of funds and market slump; two of the three folk drama troupes of Zhengji, Biantang and Zhuwan in Tongshan were disbanded before and after the Cultural Revolution; the three folk drama troupes of Gaotang Township, Mohe Township and Dai Xixian Family Troupe in Xinyi, except for the Dai Xixian Family Troupe established in 1996, the other two are no longer viable. Although the transmission of Jiangsu folk Liuqin Opera has never been truly interrupted, Liuqin Opera troupes and suona troupes perform on the same stage at rural weddings, funerals and festivals, and have become the main cultural carrier of rural folk customs in the new era, and have gradually become industrialized, the development of Jiangsu folk Liuqin Opera troupes is generally in decline (Zhao Xing, 2017) .

5.2 Professional Communication

According to the "Jiangsu Opera Records· Liuqin Opera Records", there are 6 major Liuqin Opera educational institutions in Jiangsu: Xuzhou Youth Opera Training Class (1956-1958), Suining County Shuanggou Opera School (1956-1958), Xuzhou Culture and Art School (1958-); Tongshan County Opera Training Class (1958-1960), Pi County Liuqin Opera Student Training Class (1959-1988), Suining County Opera Training Class (1982-1985). The early Liuqin Opera transmission was mainly carried out in the form of short-term training courses. By the late 1990s, the only Liuqin Opera training institution in Jiangsu Province was Xuzhou Culture and Art School. In 1953, the Xuzhou Liuqin Troupe 1 was formed by the folk Liuqin troupes

Changsheng, Wang Suqin and Changchun, and the Liuqin folk troupe Tongyi and other artists formed the Xuzhou Liuqin Troupe 2. In June 1956, the Xuzhou Liuqin Troupes 1 and 2 were integrated to form the Xuzhou Liuqin Experimental Troupe. In July 1958, the Xuzhou Liuqin Experimental Troupe was renamed the Jiangsu Liuqin Troupe. During the Cultural Revolution, the Jiangsu Liuqin Troupe was relocated to the countryside. In 1970, it was transferred back to Xuzhou and gradually resumed performances. The Jiangsu Liuqin Troupe is currently the most powerful professional group in Jiangsu Liuqin Opera, with 92 performers and staff. Among them, there are 4 first-class actors. Among them, the young actor Wang Xiaohong won the 22nd China Drama Plum Blossom Award (Zhao Xing, 2017).

After the founding of New China, Liuqin Opera received strong support from the people's government and developed rapidly. The government reorganized the scattered troupes into the first and second troupes of the Xuzhou Liuqin Troupe. In 1956, the first and second troupes were integrated into the Xuzhou Liuqin Experimental Troupe. In 1958, the Jiangsu Provincial People's Government approved the name of the Jiangsu Liuqin Troupe and established the Shandong Linyi Liuqin Troupe in Linyi, Shandong, actively carrying out grassroots performances to enrich the people's spare time. During the "Cultural Revolution", Liuqin Opera also suffered a huge impact, and most of the professional Liuqin Opera troupes were disbanded for various reasons. After the reform and opening up, the development of Liuqin Opera ushered in a second spring. With the support of the Party and the government, many professional Liuqin Opera troupes that were originally forced to disband were restored. At the same time, some drama training classes and schools were established with the main goal of cultivating new Liuqin Opera talents (Gao Yilan, 2018).

5.3 Online teaching and publicity resource method

Many excellent classic plays are based on film and television creation and have developed new technical stage forms. For example, the original opera art can only be performed in theaters or on the stage. With the Internet technology, the audience can directly order opera repertoires through television, computers, mobile phones, etc., which can not only increase the income of the opera team, but also combine modern film and television technology with traditional opera. Local news media should also open opera columns as soon as possible to continuously transmit

specific artistic styles to the public life. Network the Liuqin Opera resource data and develop an online teaching platform. Realize effective education transmission in schools of different natures (Zhu Bingkun, 2016).

6. Literature and research related to Liuqin Opera

6.1 Related papers published (13 articles)

Study on Jiangsu Folk Melody Forms Using the Visual Spectrum. This is a paper points out that under the global appealing of the “intangible cultural heritage protection”, the academic community paid much more attention to the research of traditional music in China. Jiangsu opera, the treasure of the traditional Chinese music, should be inherited and developed. Shi illustrated that the future direction for research is to follow the unique law of opera singing development and to absorb the rich artistic experience which accumulated during its formation and development. The quality of the sound can be clearly seen by using visual sound spectrum. By using scientific instruments to visualize and compare the sounds, invisible sounds can be visualized. The system of tones-creating is improved through in-depth field study, communicating with the folk artists, oral demonstration, collecting and sorting out the information of tones-creating which has not been listed, and combining with the visual sound spectrum. This kind of research in China is mostly based on the historical data. Using literature research methods, without integrating scientific and technological methods to process the obtained data. Therefore, this paper innovatively integrated the visual sound spectrum technology into the research of the folk tones-creating and systematically studied the Jiangsu folk melody forms objectively. The whole history of Jiangsu opera is constantly changing and developing, no kind can survive without development. But to develop, it must be inherited at first. In conclusion, combining wavelet analysis and neural network to realize the visualization of opera creation can make opera lovers and researchers “see” the dynamic change process of each parameter of opera creation. For researchers, the corresponding calculation and statistical techniques can be adopted. Thus, the use of this technology can be a more comprehensive and objective analysis of Jiangsu opera tone, bringing a steady stream of vitality for Jiangsu opera (TIAN, R., CHEN, F. Y., & JIN, Q. A. 2021).

The Transmission and Development of Chinese Folk Custom Culture – Example by Linyi This is a paper talking about the development of Chinese folk culture, taking Linyi, China as an example, with the quickening industrialization and urbanization processes and the development of modern media, the soil on which the Chinese folk custom culture depends for existence and development collapses gradually, and new challenges are faced by the transmission and development of Chinese folk custom culture. The extinction tendency is gradually presented in the folk custom culture; Pursue for economic benefit in an one-sided way and develop the folk custom culture excessively; The folk custom culture has no successor; People's entertainment activities in information age are increased, the development vitality of folk custom culture is lost. Only by emphasizing the problems existing in the current folk custom culture transmission and responding actively with corresponding countermeasures, can the Chinese traditional culture be inherited and developed. Mentioned in the article the folk custom culture has no successor. In the agricultural age, due to the extremely deficient material goods, the successors of folk custom culture take their artistries as the ability to set foot in the society and feed his family. Their artistries cannot be spread to those not in their families and should be absolutely confidential. Therefore, according to the old maxim, the transmission subjects always follow the sermon of "inherit to male but not female successors and inherit to family members". The communication way of folk custom arts is mainly through oral teaching that inspires true understanding within. However, currently, the successors of many Chinese folk culture heritages are in "old age", they generally enter into the aging and declining peak period, and even some national treasure level folk custom culture heritages face the phenomenon of "no successor", so that the folk custom culture has a relatively narrow transmission range, and its successors are few. Plus, the development of modern science and technology and the change of people's aesthetic taste, as well as the great abundance of industrial products and electronic products, many people especially the young people do not have the previous enthusiasm for traditional skills and art anymore. Many folk custom products have no market, and the income from the work of folk artistry is low, unable to maintain the living of the artists, so that there is no successor for the folk artistries. For example, three of the four successors of the "Xiaoguo clay figurine" of Cangshan county have

been over the age of 80 years old, and the fourth successor Liu Fuxiang is also approaching 70 years old; there is not any young successor except of them. For another example, the current quantity of permanent staff in Liuqin Opera Troupe of Linyi is only 32, and the young people are not willing to join in the troupe due to the lack of salary guarantee (Zhu Li 2015).

The research on Liuqin Opera started relatively late, and it was not until the three types of dramas were named after the Lahunqiang tunes that related research began to emerge. However, during the Cultural Revolution, domestic drama research tended to stagnate, and it was not until 1984 that there were once again papers related to Liuqin Opera. Since then, research on Liuqin Opera has gradually begun, and two research conferences on Liuqin Opera have been held, resulting in fruitful results. In the new century, especially after Kunqu Opera was included in the World Intangible Cultural Heritage List in 2001, a large number of research results on Liuqin Opera began to emerge (Wang Xiaoyi ,2020).

From the development and changes of Lahunqiang to Liuqin Opera, we can see the artistic nature and survival status of the local tunes and folk dramas in the early days, as well as the various aspects after becoming a local opera. In this process, the changes in the Lahunqiang art itself, including the artistic form composed of singing, repertoire, performance and other elements, as well as the transformation of class organization and social functions, show the laws of artistic development with universal significance. As a local opera, Liuqin Opera is a "living" traditional cultural expression form. It not only inherits certain historical and cultural traditions, but also looks forward to the creative transformation of cultural traditions in the expression of the spirit of the times. Therefore, it is very necessary to conduct a comprehensive investigation of the historical origins and development changes of Liuqin Opera, and then reflect on its current survival and development status, in order to inherit and protect the cultural heritage of Liuqin Opera (Wu Xiuming ,2022) .

Liuqin Opera is popular in the junction of Jiangsu, Shandong, Henan and Anhui with its unique artistic expression and rich life atmosphere and has become an indispensable part of the popular cultural life of the local people. In 206, with the inclusion of Liuqin Opera in the first batch of national intangible cultural heritage list, the upsurge of research on this folk opera has quietly emerged. The formation time of

Liuqin Opera is no more than 30 years. Although it is not a long time, its formation process is relatively complicated. It has gone through five stages: Zhou Gu Zi, rap, split flow, run, and troupe. Before its formation, there were many strong folk songs and dances, rap and other arts active in the area around Xuzhou, and they all had the tendency to transition and transform into opera forms. However, what people did not expect was that an unknown Liuqin Opera stood out and became a new opera in Xuzhou. The emergence of this phenomenon is both a historical coincidence and the grasp of opportunities (Kong Wen,2009).

In the 1950s, the government organized Lahanqiang artists' training classes in Xuzhou, Linyi and Zaozhuang. Many troupes abolished the troupe owner system and implemented the republican system. Xuzhou City established Xinjian Troupe, Chongjian Troupe and Xinyi Troupe; Pixian, Xinyi and Suining all established county-level troupes. The People's Government of Teng County reorganized and reformed Siping Troupe and officially named it Xinjian Troupe; Yixian Mass Troupe was renamed Yixian Liuqin Troupe. There were countless amateur Liuqin troupes. For example, in 1975, there were 147 amateur troupes in Taierzhuang District, with 5,000 people singing Lahanqiang on stage. Gongs and drums were played in every village and Liuqin was played everywhere. At the same time, Liuqin Opera training classes also emerged, including Xuzhou Culture and Art School Liuqin class, Pixian Liuqin Opera student training class, Taierzhuang Liuqin Opera student training class, Tengxian Opera School, and Zaozhuang Culture and Art College Liuqin major. After the Cultural Revolution, various troupes were gradually restored, and the stories that happened in the canal basin directly became the material for Liuqin Opera (Cheng Zhi, 2015).

Liuqin Opera is a cross-provincial opera, widely spread in the vast areas bordering the four provinces of Shandong, Jiangsu, Anhui and Henan: in southern Shandong, there are Linyi, Zaozhuang, Tancheng, Cangshan, Junan, Linshu, Feixian, Yicheng, Taierzhuang, Tengxian, etc.; in northern Jiangsu, there are Xuzhou City, Tongshan, Pixian, Suining, Xinyi, Ganyu, Suqian, Sihong, etc.; in northern Anhui, there are Sixian, Suxian, Dangshan, Xiaoxian, Huabei, Suixi, Lingbi, Wuhe, Fengyang, Bengbu, Mingguang, Chuxian, Woyang, Mengcheng, etc.; in eastern Henan, there are Yongcheng, Xiayi, Yucheng, etc. The more than 30 cities and

counties where Liuqin Opera is spread in the above four provinces of Shandong, Jiangsu, Anhui and Henan have a population of about 30 million, which shows that this opera has a broad mass base and a large number of listeners and fans. After entering the 21st century, Liuqin Opera was listed in the national intangible cultural heritage list on May 20, 2006. Now Liuqin Opera will be protected as an intangible cultural heritage. It is necessary to summarize the transmission of Liuqin Opera music culture, especially the study of living transmission. Therefore, this article reviews and looks forward to Liuqin Opera from a modern perspective and discusses the issue of its music culture transmission (Yang Yuqin,2012).

The development and evolution of opera singing is an important symbol of the development process of Chinese opera music. Only by systematically and deeply studying singing can we grasp the lifeblood of opera music and uncover the mystery of its development and evolution. This paper takes Liuqin Opera as a case study and systematically sorts out and discusses the singing characteristics of Liuqin Opera from the two aspects of freedom and fixed factors and triggers the thinking that cultures should be combined and penetrated with each other, weakening the marginality of disciplines and strengthening the intersection of disciplines (Kong Wen, 2010).

Research on the Contemporary Cultural Ecology of Liuqin Opera in Northern Jiangsu. *Symphony: Journal of Xi'an Conservatory of Music*, (4), 50-53. A healthy way of survival should be a combination of static protection and dynamic transmission. At present, the cultural department is further organizing and excavating the traditional repertoire of Liuqin Opera in Northern Jiangsu, including recording the singing styles and segments of old artists, and bringing traditional opera back to the stage through continuous performances. This static protection is to preserve the essence of Liuqin Opera intact, so that it can be passed on as a folk opera art in Northern Jiangsu. In other words, through the preservation of "specimens", Liuqin Opera in Northern Jiangsu has a style that can be imitated. Dynamic transmission is the key to the development of Liuqin Opera in Northern Jiangsu. At present, with the emphasis on culture, especially folk culture, various places are trying to incorporate local opera into the track of the development of characteristic cultural industries. Introducing market mechanisms encourages cooperation between culture and enterprises and strives for sponsorship and support from enterprises. For example,

Xuzhou Liuqin Opera is combined with Chu tourism culture to become a vivid way for tourists to understand northern Jiangsu. This method can not only enrich the space of northern Jiangsu's cultural tourism market, but also play a role in spreading opera cultural knowledge and protecting the country's intangible cultural heritage (Li Chunying,2016).

Opera is an important part of Chinese folk music. As a small opera with local characteristics, Liuqin Opera has a history of more than 200 years. It shows its unique charm in the Huaihe River Basin in central my country. Liuqin Opera contains rich tunes and simple lyrics, reflecting the strong flavor of rural life. Based on the sorting of Liuqin Opera literature, this paper selects some literature and discusses it (Liu Chang,2021).

Liuqin Opera is a folk opera popular in northern Jiangsu and southern Shandong in my country. It originated from the folk tune "Lahunqiang". Because the main accompaniment instrument is Liuqin, it is named "Liuqin Opera". It originated in the Qianlong period of the Qing Dynasty and developed in the late Qing Dynasty. During the Republic of China and after the founding of New China, it has always been the main opera in Shandong and Jiangsu. Liuqin Opera also has its own regional characteristics and is an artistic portrayal of the life of the people in northern Jiangsu (Li Chunying, 2019).

Liuqin Opera is one of the most influential local operas in Shandong Province. It is deeply loved by the local people for its unique artistic style. Scholars have also published many related academic papers. This paper will systematically sort out and analyze the research results that have been achieved and provide literature for the continued study. In summary, the academic community has achieved a lot of results in this research, but there are still many problems that have not been effectively solved or scientifically discussed, such as the source, transmission and development issues. In addition, most of the existing research is in the form of academic papers, and there is still a lack of relatively systematic and detailed related works. These are still waiting for scholars to continue to explore, so as to promote its better development (Xing Lei, 2011).

Liuqin Opera, as a representative work of national intangible cultural heritage, has been passed down orally since its creation in the late Qing Dynasty. However, this

transmission method has been replaced by the concentrated teaching model of teachers and students in drama schools since the "drama reform" in the 1950s. The reform of the transmission system has brought new vitality to the development of Liuqin Opera, but also caused a series of problems. The author conducted a comparative analysis of the centralized teaching in schools and the master-apprentice transmission of Liuqin Opera, and believed that in today's society, restoring the traditional master-apprentice transmission model of oral transmission still has important significance and far-reaching value, and should be regarded as a top priority for transmission and protection (Li Chunying, 2016).

6.2 Related doctoral dissertations (7 papers)

The Huangmei Opera underwent a development crisis at the turn of the twenty-first century, affecting the performers, audiences and the troupes. To attract more audiences to appreciate this important local culture, government organizations, state institutions, performers and troupes made a series of reforms, adaptations, and innovations, which brought about the effective preservation and transmission of Huangmei. The local municipal and provincial governments were integral to this process. This investigation gathered qualitative data from observations and interviews in Anqing, the center of Huangmei development. Although governments have been accused of increasing inequalities and assimilating traditional culture under the guise of conservation, results from this investigation show that this particular form of intangible heritage has significantly benefited from intervention and support (Meng, L., & Karin, K. 2022).

This is a qualitative investigation to examine the current state of intangible cultural heritage among the Miao people of Western Hunan and propose a pathway for its preservation. The Miao people of Jingzhou Miao and Dong Autonomous County practices a unique style of multi-voice choral singing that is suffering a decline in popularity alongside the dilution of Miao ethnic identity. This article combines documentary analysis and field study to analyze the preservation of Miao traditional knowledge. Data was collected in the field through observation, audio, and video recordings, and interviews with the local people of Jingzhou Miao and Dong Autonomous County, China. This information was then compared to existing literature on the Miao people of Jingzhou and other regions. Results reveal that Miao

culture is in great need of systematic conservation. Despite resistance from locals, the primary transmitters of this unique singing culture are keen to see adaptations that enable Miao choral singing to permeate modern society, so long as the original essence of "ge teng" is retained. This article proposes ways to achieve this goal (Yu, X., & Karin, K. 2022).

This is a qualitative investigation into the social function of the Dong Grand Song, a UNESCO-recognized intangible cultural heritage from the Guizhou region of China. For this investigation, three communities in Southwestern China were studied, with data gathered from interviews with purposively selected informants in the research area, observation, and documentary review. The results show that the Dong Grand Song has a number of varied social functions, including the transmission of traditional values, the maintenance of ethnic minority history, and the fostering of community spirit. Increasingly, the musical form has also gained economic value as the culture is presented to tourist audiences. This latter role has caused the traditional practices of the Dong people to change somewhat and there is clearly a divergence between the village identity of the Grand Song and its stage identity (Hang, C., Woramitmaitree, N., & Karin, K. 2023).

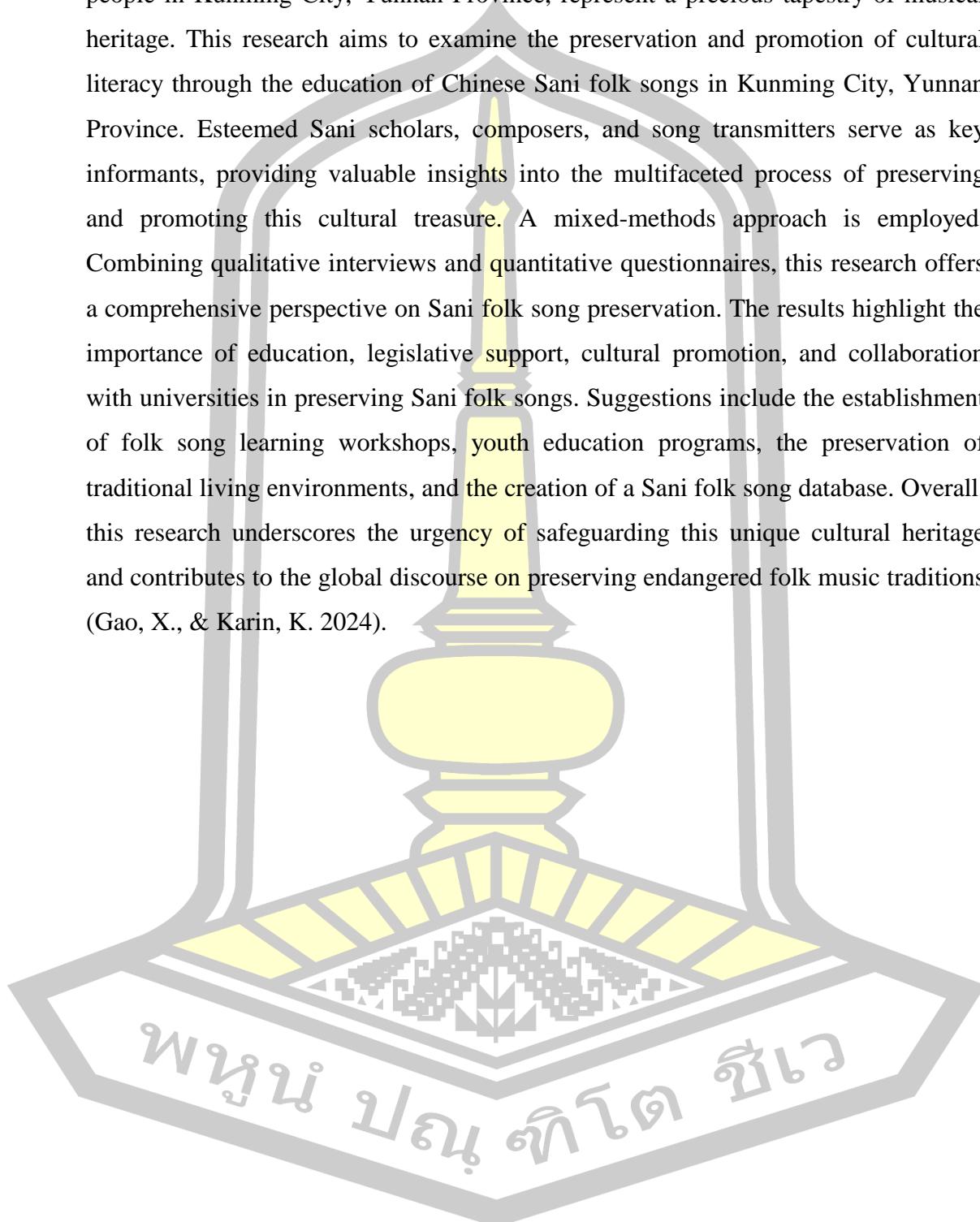
This study focuses on the literacy transmission guideline for preserving "Xin Tian You" folk songs in Northern Shaanxi, China. The purpose of the research is to explore effective strategies and approaches to enhance the transmission and preservation of this cultural heritage. Key informants for this study consist of scholar informants, casual informants, and general informants who possess knowledge and experience in "Xin Tian You" folk songs. The data analysis involves fieldwork, interviews, and questionnaires to gather qualitative data, which are analyzed to identify patterns and trends. The research findings highlight the impact of socio-cultural changes on the transmission and preservation of "Xin Tian You," as well as the importance of strengthening support, embracing innovation, preserving and disseminating the songs, increasing publicity, and media coordination (Gao, C., & Karin, K. 2023).

Ethnic music has too many expectations due to its significance to the national culture. It serves as a mirror, reflecting all the true characteristics of many geographical areas and ethnic groupings. Instilling national self-confidence and

fostering national unity are essential outcomes of this. The optimal design plan for Xinjiang folk music transmission and environmental monitoring based on big data technology is presented in this study from the standpoint of cultural ecology. Big data technology can categorize users who are interested in Xinjiang ethnic music, and after that, through customized recommendation filtering, consumers may be presented with Xinjiang ethnic music that meets their interests. Last but not least, a simulation test and analysis are performed. The algorithm's accuracy is 7.86% higher than that of the conventional algorithm, according to the simulation data. By studying and calculating the user's behavioral traits and interests, this result demonstrates in detail how the recommender system can display the user's content efficiently. However, there are numerous possibilities and varied contexts for the use of clustering techniques in recommender systems. It is crucially vital for directing the protection of ethnic music and fostering the transmission and development of ethnic culture to conduct design study on the Xinjiang region's ethnic music heritage and development with cultural ecology as the central guiding principle (Cui, J., & Khomkrich, K. 2022).

Nestled within the captivating landscapes of Guizhou Province, China, Shan'ge folk songs, a cherished tradition of the Yi ethnic group, embody a rich cultural heritage. This study aims to investigate the contemporary status of Shan'ge folk songs in Guizhou, with a focus on Panzhou County, Lupanshui City, and the Yi community, while proposing guidelines for their transmission through education and literacy initiatives. Nine key informants, including local musicians and community members, were interviewed, and field observations were conducted. Thematic coding and comparative analysis were employed to analyze the data. The result of this study shows that the enduring cultural significance of these songs, serving as cultural beacons, rituals, and oral history repositories, remains consistent, but challenges such as urbanization, changing lifestyles, and language shift threaten their transmission. We conclude by suggesting guidelines that encompass integrating Shan'ge folk songs into school curricula, fostering community-based learning, and leveraging digital tools to ensure their continuity. In embracing these strategies, Shan'ge folk songs can bridge the gap between tradition and modernity, honoring the past while safeguarding their future (Huang, R., Karin, K., Pantasri, Y., & Jungate, K. 2024).

Chinese Sani folk songs, originating from the vibrant culture of the Sani people in Kunming City, Yunnan Province, represent a precious tapestry of musical heritage. This research aims to examine the preservation and promotion of cultural literacy through the education of Chinese Sani folk songs in Kunming City, Yunnan Province. Esteemed Sani scholars, composers, and song transmitters serve as key informants, providing valuable insights into the multifaceted process of preserving and promoting this cultural treasure. A mixed-methods approach is employed. Combining qualitative interviews and quantitative questionnaires, this research offers a comprehensive perspective on Sani folk song preservation. The results highlight the importance of education, legislative support, cultural promotion, and collaboration with universities in preserving Sani folk songs. Suggestions include the establishment of folk song learning workshops, youth education programs, the preservation of traditional living environments, and the creation of a Sani folk song database. Overall, this research underscores the urgency of safeguarding this unique cultural heritage and contributes to the global discourse on preserving endangered folk music traditions (Gao, X., & Karin, K. 2024).



CHAPTER III

Research Methodology

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

1. Research Scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informant.
 - 2.3 Selection of the music
 - 2.4 Research Tools
 - 2.5 Data Collecting
 - 2.6 Data management
 - 2.7 Data Analysis
 - 2.8 Data Presentation

1. Research Scope

- 1.1 Scope of content

This section includes Chinese Liuqin Opera, the historical development of Liuqin Opera in Suining County, the musical characteristics of Liuqin Opera, and the transmission of Liuqin Opera in Suining County.

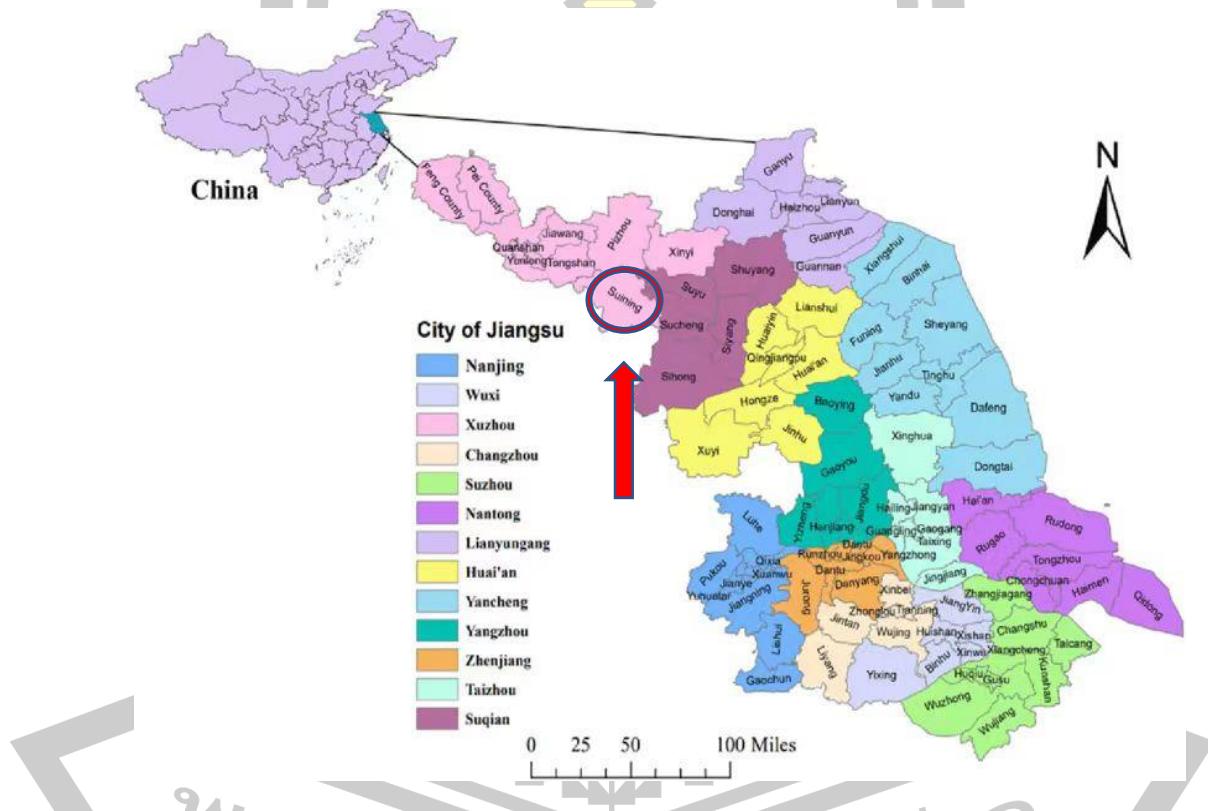
- 1.2 Scope of time

March 2023 to March 2024.

2. Research Process

- 2.1 Selection of the research site

The content includes the history and development of Liuqin Opera, analyzing the musical characteristics of Liuqin Opera, and proposing protection policies.



Geographic location: It is located in the northwest of Jiangsu Province and southeast of Xuzhou City, with the geographic coordinates of $33^{\circ} 40' - 34^{\circ} 10' N$ and $117^{\circ} 31' - 118^{\circ} 10' E$. The county seat is 80km away from Yunlong District, Xuzhou City, bordering Suqian in the east, Tongshan District in the west, Sixian

County and Lingbi County in Anhui Province in the south and west, and Pizhou in the north. The total area is 1769 square kilometers.

I choose the Suining County Liuqin troupe, because this theater troupe has a history of nearly 70 years and has experienced actors, I hope that Liuqin Opera can be understood and enjoyed by more people through it.

2.2 Selection of the key informant.

2.2.1 The criteria for selecting key informants are:

Troupe
Opera
years
Opera

- (1) Inheritors of the intangible cultural heritage of Liuqin Opera
- (2) Excellent singers of Suining County Liuqin Opera Troupe.
- (3) Served in important positions in Suining County Liuqin Opera
- (4) Made outstanding contributions to the dissemination of Liuqin
- (5) Worked in Suining County Liuqin Opera Troupe for more than 25

2.2.2 The criteria for selecting casual informants are :

- (1) They work in Suining County Liuqin Opera Troupe
- (2) They are very familiar with the musical characteristics of Liuqin
- (3) They are teaching students to sing Liuqin Opera

2.2.3 The criteria for selecting general investigators are:

- (1) They have all sung many Liuqin Operas
- (2) They have been helping Suining County Liuqin Opera to flourish
- (3) They love Liuqin Opera

The researcher interviewed two key survey subjects, both of whom are very important people in the Suining County Liuqin Opera Troupe. One is the inheritor of the intangible cultural heritage of Liuqin Opera and a very respected singer, and the other is the director of the Suining County Liuqin Opera Troupe. The reason for choosing these two teachers as the main survey subjects is that they have worked in the troupe for more than 25 years and have a lot of experience in Liuqin Opera performances, which will be helpful for the subsequent research of this article.

The researcher also randomly interviewed 2 casual informants, accumulating written and oral materials on the development of Liuqin Opera, as well as lyrics, rhythm, beat, melody, mode, form...

At the same time, the researcher also interviewed 2 general investigators. Through their interviews, we can understand the preservation, current situation and future transmission of Liuqin Opera.

2.2.4 According to the above criteria, the 2 key informants selected by the researcher are Dong Qin and Chen Yanqiu.

(1) Dong Qin

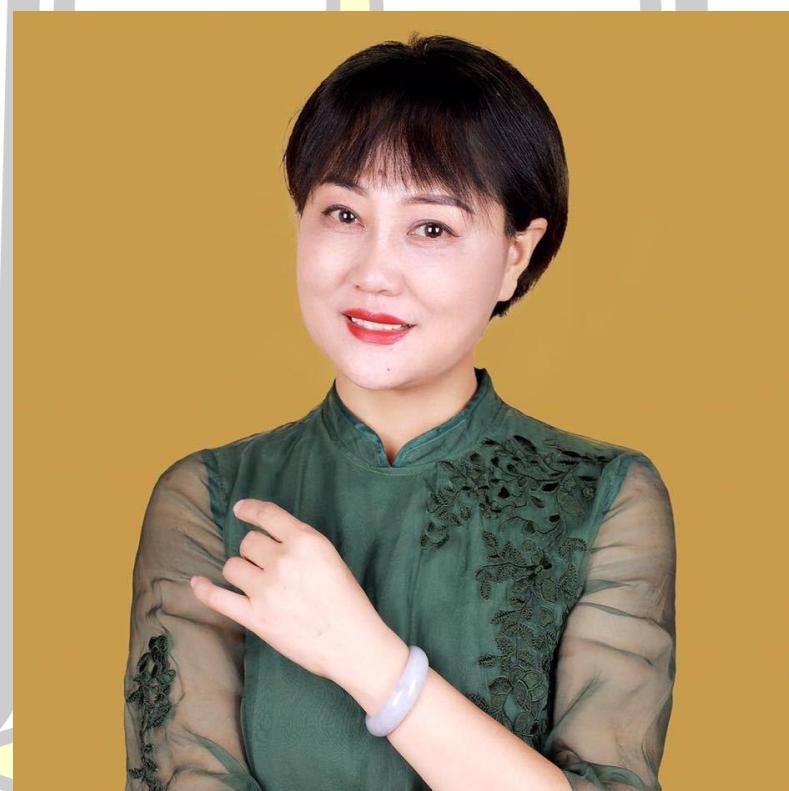


Figure 21. Key informant: Dong Qin

Source: Meng meng Zhang (2022)

Dong Qin, female, born in June 1971, from Suining County, Jiangsu Province, head of Suining County Liuqin Troupe. The plays she led the Suining Liuqin Troupe to rehearse won the Jiangsu Province Wenhua Award, the silver medal in the East China Six Provinces and One City Short Plays and Sketches Competition, and eight grand slam awards in the provincial short play and sketches competition.

(2) Chen Yanqiu



Figure 22. Key informant: Chen Yanqiu

Source: Meng meng Zhang (2022)

Chen Yanqiu, female, born in November 1981, from Suining County, Jiangsu Province, is a national second-level singer, inheritor of the intangible cultural heritage of Liuqin Opera, proficient in Liuqin Opera singing, and is currently a backbone member of the Suining County Liuqin Opera Troupe. She performs 125 plays and gives 10 campus academic lectures every year. In 2010, she participated in the "Su-Lu-Yu-Wan" Opera Competition and won the silver medal. In 2022, she participated in the "Jiangsu Province Sketches and Dramas" Competition and won the individual gold medal.

2.2.5 The casual informants

Table 1. Shows the statistics of casual informants.

Workplace	The person's name	Age
Suining County Liuqin Opera Troupe, China	Wei Dong	50
Suining County Liuqin Opera Troupe, China	Jia Ning	35
Suining County Liuqin Opera Troupe, China	Zhuo Wanjun	53

2.2.6 The general informants

Table 2. Shows the statistics of general informants.

Workplace	The person's name	Age
Suining County Government, China	Zhuo Zufang	40
Suining County Liuqin Opera Troupe, China	Sha Xingguo	56

2.3 Selection of the songs

Based on the suggestions of key informants and the different developments of Liuqin Opera in four periods as research clues, 8 pieces of music were selected for analysis. Researcher collected musical fragments related to the origin, development, and maturity of Liuqin Opera. Including 23 language derived melodies and folk tunes that determined the origin and development of Liuqin Opera from the mid Qing Dynasty to 1953 and selected 4 for analysis. Collect 49 relatively mature traditional Liuqin Opera plays from 1953 to 1966 and select 2 for analysis. During the Cultural Revolution, development stagnated, so there were no works or choices available. Collect 30 modern Liuqin Opera plays from the Reform and Opening to now and select 2 for analysis.

Table 3. Shows the selection of the songs.

Timeline	description	Total of music	Selected music
Mid Qing Dynasty-1953	Language derivation melodies Folk tunes integration	23	4
1953-1966	Mature traditional plays of Liuqin Opera	49	2
1966-1976	Cultural revolution	0	0
1976-2024	Mature modern plays of Liuqin Opera	30	2

2.4 Research tools

The research tools use questionnaires, interviewed forms and observation forms. Design corresponding questionnaires, observation tables, and interviewed tables based on the research objectives and research objects!

- 1) Formulate questions based on research objectives
- 2) Take it to the advisor for inspection.
- 3) Modify according to advisor advice before using in fieldwork.

2.5 Data Collection

The researcher counted about 110 famous Liuqin Opera pieces.

(1) Observation: The researcher went deep into the Liuqin Opera Troupe in Suining County and observed the daily rehearsals and lives of the actors in the troupe to provide a basis for the interviews. The subjects of observation were mainly the singers and band members of the troupe.

(2) Interviews: The researcher interviewed and recorded the Liuqin Opera Troupe members and government propaganda personnel. The researcher used a set of interview forms prepared in advance to interview the interviewees and asked all the interviewees the same set of questions given on the list. The researcher were also responsible for personally recording the answers of all the interviewees on the interview forms. Three groups of people were interviewed: troupe leaders, actors, and government officials.

(3) Questionnaire survey: The prepared questionnaires were printed out and randomly distributed to the troupes. The researcher sent the questionnaires to the troupe management leaders, actors, and government officials to provide assistance for the paper research based on the findings of the survey.

For the first research objective: to collect information on the current status of Liuqin Opera in China and Suining, the researcher used the literature review method to collect original literature on the current status of Liuqin Opera, and then interviewed key informants to collect information on the current status of Liuqin Opera. The data collected from literature and field sources were sorted out and the data were prepared for analysis.

For the second research objective: to collect information on the musical characteristics of Liuqin Opera, the researcher used the literature review method to collect original literature and accumulated certain literature. At the same time, key interviewees were interviewed on the videos and recordings of Liuqin Opera live performances, and audio-visual materials were accumulated for analysis.

For the third research objective: to collect information on the transmission of Liuqin Opera, literature was collected through literature review, and then interviews were conducted with key interviewees, random interviewees, and general investigators to collect relevant information on the transmission of Liuqin Opera in preparation for data analysis.

2.6 Data Management

During the data collection process, the researcher collected data according to the research objectives.

For the first research objective: Collect information on the current status of Liuqin Opera, collect preliminary information through literature search, and collect data through interviews, organize and analyze the collected actor information, audio, video and other materials, and save the information in text form.

For the second research objective: Collect data on the musical characteristics of Liuqin Opera, collect preliminary information through literature search, conduct field investigations and interviews, and classify and organize the collected data. Convert the recordings from the field investigation into text versions for classification and preservation. Organize the collected songs into music score.

For the third research objective: Collect data on the transmission of Liuqin Opera. Extract literature data through literature retrieval, and then conduct field surveys and interviews to collect oral data, extract valuable and meaningful data from a large amount of unclassified and messy data, and finally obtain more comprehensive data to prepare for subsequent data management.

2.7 Data Analysis

Data analysis is based on three research objectives.

For the first research objective: a descriptive narrative method based on documentary materials and oral documentary materials is used to obtain information through literature surveys and fully grasp the research issues. Focusing on the development context of Chinese Liuqin Opera and Suining Liuqin Opera.

For the second research objective: a descriptive narrative method is used, based on documentary materials and oral documentary materials, using Western music and Chinese music theory to conduct data analysis on the musical characteristics of Liuqin Opera singing, and to make music scores, and to analyze the melody and vocal form of the music score data, in preparation for subsequent paper writing.

For the third research objective: a field investigation method is used, based on a literature review and field investigation describing the transmission of Liuqin Opera, through data collection and collation, analysis and summary of relevant field investigation data, and at the same time, the analysis conclusions are discussed with key respondents, general respondents and temporary respondents, and a more suitable method for the transmission of Liuqin Opera in Suining County is proposed.

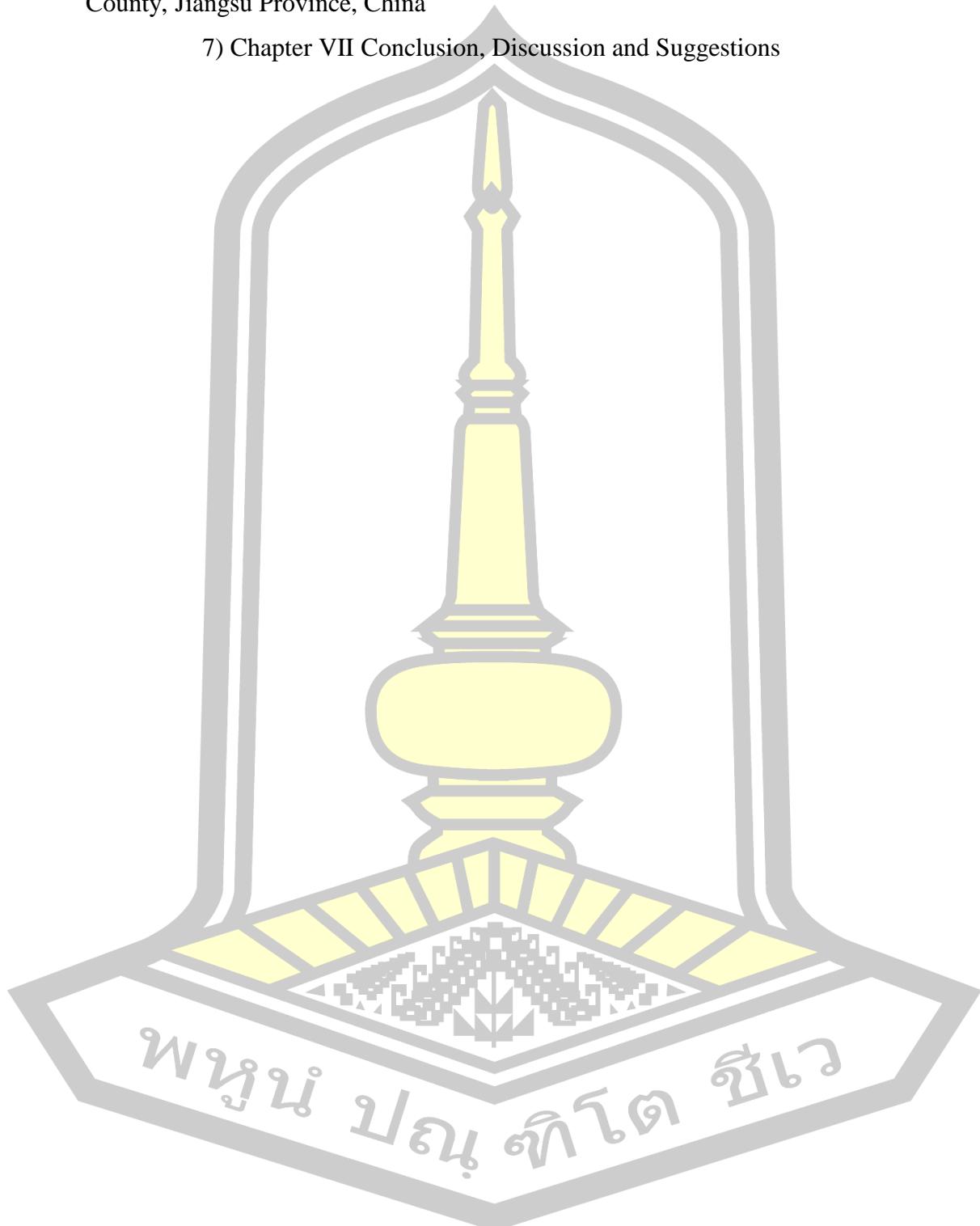
2.8 Data Presenting

In this dissertation, the researcher presents on 7 chapters:

- 1) Chapter I Introduction
- 2) Chapter II Literature Reviews
- 3) Chapter III Research Methodology
- 4) Chapter IV The historical development of Liugin Opera in Suining County, Jiangsu Province, China.
- 5) Chapter V The Music Characteristics of Liugin Opera in Suining county, Jiangsu Province, China

6) Chapter VI The guideline to transmission of Liugun Opera in Suining County, Jiangsu Province, China

7) Chapter VII Conclusion, Discussion and Suggestions



CHAPTER IV

The historical development of Liuqin Opera in Suining County, Jiangsu Province, China

The researcher interviewed two key informants, both of whom are very important people in the Suining County Liuqin Opera Troupe. One is the inheritor of the intangible cultural heritage of Liuqin Opera and a very respected singer, and the other is the director of the Suining County Liuqin Opera Troupe. They have worked in the troupe for more than 25 years. Based on their interviews and the collection of literature, the research on Liuqin Opera was carried out from the following four time periods:

1. Mid Qing Dynasty (Mid Qing Dynasty-1953)
2. The official name of Liuqin Opera has been formed (1953-1966)
3. Cultural revolution (1966-1976)
4. Reform and Opening to now (1976-2024)

1. Mid Qing Dynasty (Mid Qing Dynasty-1953)

Liuqin Opera, Huaihai Opera in Jiangsu, Sizhou Opera in Anhui, Liuqiang, Maoqiang, Wuyin Opera in Shandong, etc., were all collectively referred to as "Lahunqiang" (拉魂腔) by both artists and audiences in the old days. Due to the different pronunciations and musical elements absorbed in the different regions of the spread, as well as the reasons of regional division and administrative management, the names of various branches of opera were not established until the early 1950s. In 1953, on the eve of the East China Opera Observation and Performance, the three words "Lahunqiang" as the name of the opera were always considered indecent. After the proposal of Xin Yuan and other leading comrades of the Xuzhou Cultural Department at that time, and after consultation with the artists, everyone agreed to change the name of the opera to Liuqin Opera because the main instrument was "Liuyeqin". Later, the Lahunqiang troupes in southern Shandong and eastern Henan responded one after another and changed their names to Liuqin Opera. As for the Anhui troupe, it is said that most of the artists were from Sizhou, so they decided to

call it "Sizhou Opera". Liuqin Opera and Sizhou Opera are different from Huaihai Opera, Liuqiang, Maoqiang and Wuyin Opera because they are relatively independent branches of "Lahunqiang" system, while Liuqin Opera and Sizhou Opera are the same opera in the same branch, but with different names due to different regions (Sun Baihua, & Wu Aiping, 2012).

According to the genealogy of artists, Liuqin Opera originated during the Qianlong period of the Qing Dynasty and has a history of over 200 years. The origin of its development is based on the "Jiangsu Opera Chronicle -Liuqin Opera Chronicle", which has the following three statements: Firstly, it originated from the Taiping Song and Hunter Tune in northern Jiangsu. "Taipinggeci" (太平歌词) refers to the folk tune created by farmers during the harvest season in the late Ming and early Qing dynasties to express their joy, based on the popular Yangko and Chanzi in the local area; "Hunter's Sing" (猎人调) refers to a melody created by local hunters while hunting, based on popular folk songs and songs, combined with local mountain and river scenery and natural sounds; Secondly, it originates from flower drums, willow opera, and folk tunes in Linyi, Shandong; Thirdly, it originates from the popular Huagu, Luogu Chongzi, Siju Tune, and folk tunes in the areas of Zaozhuang and Tengxian in Shandong Province. After these folk performances became specialized performing arts, artists were forced to compete for survival in the market, and several forms competed and repelled each other. Under the joint action of multiple forces, they eventually merged and formed the original melody of "Lahunqiang" (拉魂腔).

Liuqin Opera at this time was more like rap. The form was relatively simple and clear, with no stage, no costumes, and only simple props. The singers would stand at the door of each household and sing, holding a percussion prop, such as bowls and chopsticks, or a "Bangzi" (See Figure 23). In order to beg smoothly, the singers would say some words of blessing to each household. The content of the singers' songs was mainly folk stories that most people knew. One or more people would go door to door singing and begging, and gradually formed a large group.



Figure 23. Early accompaniment instruments of Liuqin Opera “Bangzi”

Source: Meng meng Zhang (2022)

After a period of development, the form of performance gradually shifted from rap to opera, but it was not yet opera in the true sense. Artists often form the earliest class organizations based on family relationships such as father son and husband wife. Around the Xianfeng period of the Qing Dynasty, Lahunqiang opera had a form of performance where members had family ties and also had a master disciple transmission relationship. In order to make a living, the initial members of the class were forced to wander around and perform, call it "paopo". At this time, the artists created a musical instrument resembling willow leaves - the willow leaf qin, which has a loud and grand pronunciation, a high pitched and vigorous tone, and a strong local flavor, specifically accompanying the "Lahunqiang". During the performance, the original way of singing along the street gradually changed, and a form of singing opera in a fixed place emerged. At first, the performance venue was very simple. In rural squares or open spaces, a bench was used to separate the performance area from the audience area (See Figure 24). Actors wear towels, hats, ribbons, long shirts, and short jackets as their attire. After the performance, they ask the audience for food and money as compensation for the performance. During this period, musicians and actors had not yet differentiated into independent professions. When there was a shortage of

personnel, actors had to balance playing and singing, while when there were more people, roles were divided between playing and singing.



Figure 24. Early Liuqin Opera performed in a rural open space

Source: image.baidu.com

In the late Qing Dynasty, a troupe of more than ten artists formed. Due to the instability of small class societies, they are often in a mobile state. For example, during the busy farming season, many class societies will dissolve and engage in agricultural activities; Reorganize for performing arts during leisure time. Due to performing only in rural areas, the income of Lahanqiang artists is very limited, and it is even more difficult to sustain themselves in times of famine and crop failure. So, some Liuqin Opera performers consciously went to perform in populous and economically developed big cities for a considerable period of time, until before the founding of New China, there were still many such troupes (Li Tengfei, 2012).

Because of small-scale troupes, larger scale theatrical troupes have gradually emerged in some regions. At that time, the "Lu Family Troupe" in Pi County, Xuzhou, and the "Wu Kezhi Troupe" in Suining were all very active. The theater troupes organized by Zhang Xiurong, Zhang Xiuqi, and others in Tancheng once grew to more than 20 people. The performance activities of these clubs have further developed the Lahanqiang opera. With the increase of class members, some large class roles and professions are gradually improving, and the quality of performances and accompaniment is also constantly improving, possessing strong competitiveness. By the 1940s and 1950s, Lahanqiang opera had gradually developed from a simple form of folk art to a local opera. At this time, the "Lahanqiang" was mainly

accompanied by the "Liuyeqin", with a simple orchestra structure and a certain number of traditional plays accumulated (Zhao Hui,2016).

2. The official name of Liuqin Opera has been formed (1953-1966)

With the continuous maturity and improvement of the art system and performance forms of Lahunqiang opera, stage performances have moved from rural areas to market towns, and even to some large cities. Since 1953, in order to plan the opera viewing conference in East China, the local government and artists jointly negotiated and officially named this type of opera "Liuqin Opera" based on the main accompaniment instrument "Liuyeqin". From then on, Liuqin Opera officially became a local genre and entered the realm of official cultural system. In 1955, the Liuqin Opera Troupe in Xuzhou City and various counties, including the Liuqin Opera Troupe in Suining County, underwent restructuring. Government departments registered professional folk opera troupes and issued performance certificates. The Liuqin Opera Troupe gradually transformed from its original nature as a private troupe to a collective or state ownership. In July 1958, the Jiangsu Liuqin Opera Troupe was established in Xuzhou City, and the folk Liuqin Opera Troupe has also spread throughout Xuzhou and Lianyungang, resulting in unprecedented development of Liuqin Opera.



Figure 25. Stills from aLiuqin Opera performance in 1962.

Source: image.baidu.com

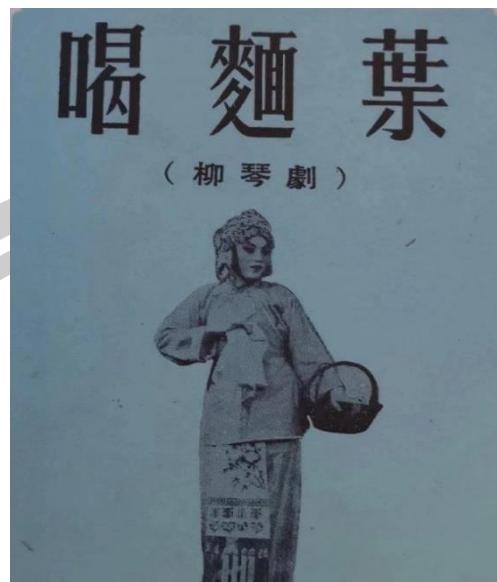


Figure 26. The script of Liuqin Opera "He Mian Ye" was performed by Suining
Liuqin Opera Troupe

Source:Mengmeng Zhang (2022)

In the early 1950s, government regulatory departments, cultural centers, and theater reform officials were committed to improving the artistic level of theater troupe artists. They collaborated to establish various learning classes and sent cultural department officials to deepen their understanding of theater troupes and help them carry out reforms. The cultural authorities of Xuzhou City and various counties, as well as professional theater troupes, continuously offer actor training classes. In 1958, Xuzhou Opera School was established, cultivating a group of actors and band accompanists, greatly enhancing the lineup of the theater troupe. Many of these talents were assigned to various theater troupes and have become the backbone of the troupe. In the late 1950s, a group of new literary and artistic workers were successively transferred to various Liuqin Opera troupes, injecting new vitality into the development of Liuqin Opera. Screenwriters, directors, composers, and stage designers work together to create new plays, and rehearsals and performances are on track, filling the gap in Liuqin Opera where there has always been no stage department. For example, "He Mian Ye" is a very exciting and popular traditional Liuqin Opera repertoire, which was performed on many big stages at the time (See Figure 25,26). A record was also made and passed down to this day (See Figure

27,28). In terms of music, composers and actors worked together to excavate and organize the traditional music of Liuqin Opera, creating a large number of choruses, duets, duets, accompaniment pieces, and atmosphere music, enriching the expressive power of Liuqin Opera music. In terms of repertoire creation, while a large number of traditional repertoires have been reorganized and processed, they have also adapted and transplanted classic repertoires of other operas, such as "Meng Jiangnv", The Legend of "BaiShezuan". In the late 1950s, new and modern plays continued to be performed, inheriting the rich performance skills of traditional plays and creating some new works. Excellent works such as "Xiang Nvxu", "Chasing grain seeds", and "Zhi Qun Jiebian" have emerged. In addition to singing and language, traditional theatrical performance gradually imitates Beijing Opera, and the industry system is also basically the same as Beijing Opera. In terms of band accompaniment, Wuchang often adopts Beijing Opera configuration and gongs and drums classics, while Wenchang mainly uses the willow leaf qin as the main accompaniment, adding yangqin, pipa, ruan, and zhonghu, and absorbing some Western orchestral instruments to enrich the accompaniment effect (Wu Xiuming,2022).



Figure 27. Liuqin Opera "He Mian Ye" Recording in Suining Liuqin Opera Troupe

Source:Mengmeng Zhang (2022)



Figure 28. Excerpts from the score of Liuqin Opera "He Mian Ye"

Source: Mengmeng Zhang (2023)

3. Cultural revolution (1966-1976)

During the Cultural Revolution, the Liuqin Opera Troupe faced the dilemma of dissolution or suspension of performances, and many artists and actors were persecuted. Local opera genres were strongly impacted by model operas. During this period, a large number of Liuqin Opera troupes were cut down, merged, or switched to singing Peking Opera. The previously performed plays were also restricted, and the development of Liuqin Opera fell into a low point, even tending to stagnate. However, in the process of transplanting a large number of model operas, Beijing Opera, as a mature genre, played a huge "catalytic" role in local operas that were not yet mature, greatly improving the standardization and standardization of local opera genres in music, performance, and other aspects. The same goes for Liuqin Opera. In addition, during the process of singing model operas, a group of excellent opera actors were trained and nurtured. After the wave of model operas passed, these actors were added to the establishment of the Liuqin Opera Troupe, expanding the cast of Liuqin Opera and bringing a fresh performance style to it (Wu Xiuming, 2022).

The third informant said: "His father was an old actor of the Suining Liuqin Troupe. According to his father's recollections, during the Cultural Revolution, China's literary and artistic creation and performance were greatly impacted, and Liuqin Opera was no exception. It was used as a tool for political propaganda during the Cultural Revolution. The content of the drama needed to conform to the political situation at the time, mainly showing the heroic deeds and revolutionary spirit of workers, peasants and soldiers. Traditional themes and performance forms were greatly adapted or even banned."

The themes and content were restricted. Traditional Liuqin Opera repertoires, such as love stories and folk legends, were banned and replaced by repertoires that praised the party, praised Chairman Mao, and promoted revolutionary struggles. Typical examples include the creation and performance of revolutionary modern dramas, which must show the themes of proletarian heroes and revolutionary struggles.

At the same time, the persecution of performing artists, many Liuqin Opera artists were persecuted during the Cultural Revolution, criticized, labor reformed, and even forced to interrupt artistic creation and performance activities. The artists' physical and mental health suffered a serious blow, which directly affected the transmission and development of Liuqin Opera. Some Liuqin Opera troupes were disbanded or reorganized into propaganda teams, specializing in performing revolutionary model operas. The scope of activities and performance content of our Suining County Liuqin Opera Troupe were also strictly controlled.

After the end of the Cultural Revolution, Liuqin Opera gradually restored its traditional repertoire and performance forms, but due to the ten-year gap, the development of the entire art form was profoundly affected. Many old artists have suffered damage accumulated during the Cultural Revolution that is difficult to make up for, and the younger generation of artists also lacks systematic transmission and training." (Wei Dong ,2022: interviewed)

Overall, the development of Liuqin Opera was severely suppressed and distorted during the Cultural Revolution. Although Liuqin Opera gradually recovered after the end of the Cultural Revolution, the trauma of this period had a lasting negative impact on its transmission and development.

4. Reform and Opening to now (1976-2024)

After the Cultural Revolution, Liuqin Opera gradually began to recover. The Jiangsu Liuqin Opera Troupe's "Da Yan and Xiao Yan" participated in the provincial professional opera troupe's creative performance in October of that year and received a strong response. In January 1979, the Ministry of Culture selected the play to participate in the "Celebration of the 30th Anniversary of the Founding of the People's Republic of China Gift Performance" in Beijing. Afterwards, the crew also accompanied the central condolence group to comfort the frontline soldiers who participated in the self-defense counterattack. In 1981, the play was produced by Jiangsu Film Studio as a theatrical art film and staged nationwide. Therefore, the singing style of Liuqin Opera echoes throughout the land of China (Li Meng,2017).

Since the beginning of the new century, under the cultural environment that values the protection and transmission of traditional culture, local opera, as an important component of traditional culture, has gradually been valued by people, and Liuqin Opera has also gradually returned to its original form. In 2003, the large-scale modern Liuqin Opera "Zaohua" was selected to participate in the 4th Jiangsu Provincial Drama Festival and was nominated for the Jiangsu Provincial Annual Stage Art Excellence Project. Actor Wang Xiaohong from JiangsuLiuqin Opera Troupe won the 22nd Plum Blossom Award for her performance in "Zaohua". In 2004, the newly compiled large-scale historical drama "Mozi" by the TengzhouLiuqin Opera Troupe was publicly performed in Beijing, Jinan, Xuzhou and other places, receiving high praise and winning multiple opera awards; In 2006, ZaozhuangLiuqin Opera was included in the first batch of national intangible cultural heritage list; In 2008, both Xuzhou and Linyi Liuqin Opera were included in the first batch of national intangible cultural heritage expansion list. Liuqin Opera has been reemphasized and recognized by people, radiating new vitality (Li Tengfei,2012).

The first informant said: "In the past four years, the Suining County Liuqin Opera Troupe has created and staged a small play: "Lao Bing" which won the Wenhua Award, a small play: "Wen Gua" which won the silver medal in the small play competition of six provinces and one city in East China, and a small play: "Hong Yao Dai" which won six awards including the Outstanding Play Award, Outstanding Director Award, and Outstanding Music Award in the Provincial Small Play and

Sketch Competition. The big play: "Chun Xiao" won the Provincial Outstanding Play Support Award and the Provincial May 1st Project Award." (Dong Qin,2023: interviewed) (See Figure 29)



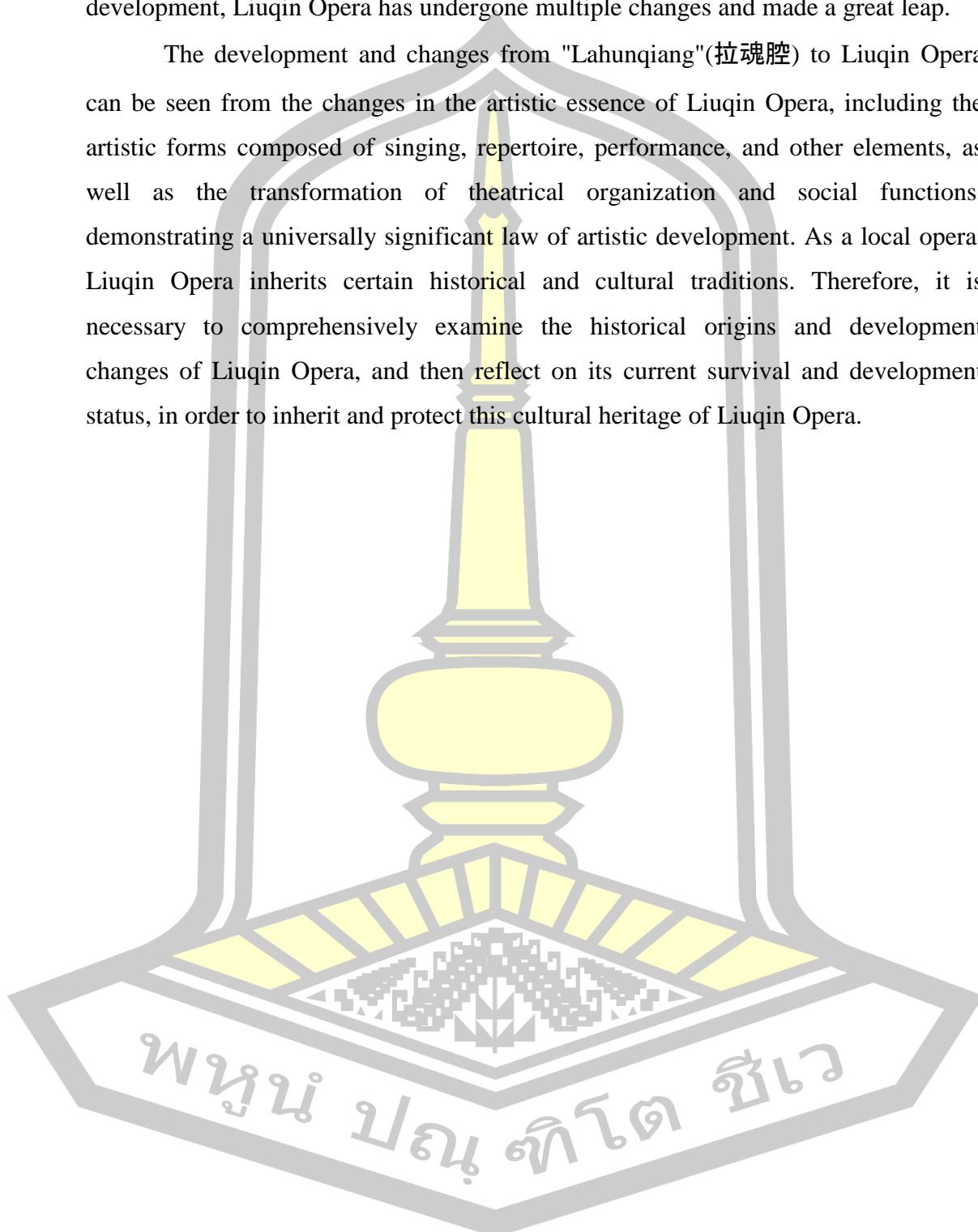
Figure 29. Photos of the Suining County Liuqin Troupe performing modern opera

Source: Mengmeng Zhang (2022)

The performance form of Liuqin Opera was to sing door to door at the beginning, which was a means for people to make a living. One or more people would sing door to door to beg for money, and gradually formed a large group. The form was relatively simple and clear, with no stage, no costumes, and only simple props. In order to beg smoothly, the singers would say some blessings to each household. The content sung by the singers was mainly folk stories that most people knew, and the songs they sang were straightforward and soothing sentences. Gradually, the performance address was no longer the door of each household, but generally at the entrance of the village or a small square in the village. Gradually, the performance was added with the posture of opera performance, and the roles of Xiaosheng and Xiaodan in opera also appeared. By the end of the Qing Dynasty, Liuqin Opera absorbed the excellent singing and performance forms of other operas, combined with the language characteristics of southern Shandong and Xuzhou, and formed a distinctive feature. Through a long period of accumulation, the basic elements and basic performance types of opera were formed, and Liuqin Opera, an important local

opera, gradually matured. Then in the stage of New China, in the long process of development, Liuqin Opera has undergone multiple changes and made a great leap.

The development and changes from "Lahunqiang" (拉魂腔) to Liuqin Opera can be seen from the changes in the artistic essence of Liuqin Opera, including the artistic forms composed of singing, repertoire, performance, and other elements, as well as the transformation of theatrical organization and social functions, demonstrating a universally significant law of artistic development. As a local opera, Liuqin Opera inherits certain historical and cultural traditions. Therefore, it is necessary to comprehensively examine the historical origins and development changes of Liuqin Opera, and then reflect on its current survival and development status, in order to inherit and protect this cultural heritage of Liuqin Opera.



CHAPTER V

The Music Characteristics of Liuqin Opera in Suining county, Jiangsu province, China

According to the suggestions of key informants, this chapter takes the different developments of Liuqin Opera in four periods as the research clues, and analyzes the collected videos, audios, music scores and other materials through literature and field investigations to study the performance characteristics and development process of Liuqin Opera. Combining the history and development timeline of the research object Liuqin Opera, the researcher selected eight pieces of music from four development periods for analysis.

1. Mid Qing Dynasty (Mid Qing Dynasty-1953)
2. The official name of Liuqin Opera has been formed (1953-1966)
3. Cultural revolution (1966-1976)
4. Reform and Opening to now (1976-2024)

1. Mid Qing Dynasty (Mid Qing Dynasty-1953)

1.1 Origin of Early Liuqin Opera Tune

The intangible cultural heritage of Chinese music is a product left over from agricultural civilization. The peasant community has created and developed the Liuqin Opera. Due to the similarity in language and customs such as production and lifestyle, Liuqin Opera was able to survive and develop in the region between Jiangsu, Shandong, Henan, and Anhui. The close tone of dialects and high language similarity made Liuqin Opera popular in this area.

The language factor plays a crucial role in the singing tone of Liuqin Opera, and it can be said that this is an important factor affecting the development of the singing melody of Liuqin Opera. Due to its origin in the Su Lu Yu Wan region, Liuqin Opera has very similar local dialect characteristics, which directly or indirectly allows people to use local dialects for communication without language barriers.

Two hundred years ago, refugees in the border areas of Jiangsu, Shandong, Henan and Anhui were formed due to famine. In the process of their movement, the

only way to survive was begging. So, what kind of words would they say when begging when there are no barriers to communication in similar dialects? Generally, go straight to the theme: kind sir and madam, give me something to eat! Of course, sometimes in order to please the almsgiving people, they also speak some auspicious languages. It's like saying and singing: Blessed sir, if you give me some, you'll get rich!

According to the local accent and dialect, if you slow down the speaking speed slightly, and according to the intonation, you can transcribe the language into music melody without any adjustment. Such as the following music score example : (Figure 30)



Figure 30. Early Begging Songs

Source: Mengmeng Zhang (2023)

Speaking must have a sense of rhythm to make others comfortable and happy. According to the regular language rhythm that everyone likes and is used to, this auspicious sentence will be recorded as follows: (Figure 31)



Figure 31. Early Begging Songs with rhythm

Source: Mengmeng Zhang (2023)

So, does this phrase have anything to do with the current singing of Liuqin Opera? The answer is yes. For example: (Figure 32)

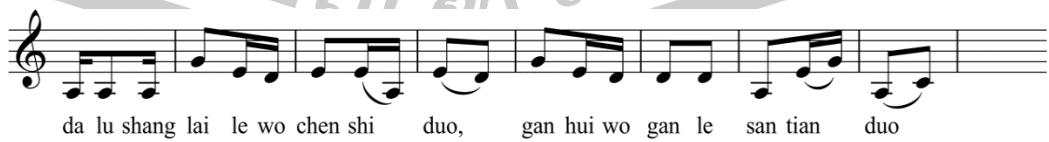


Figure 32. Excerpts from the score of Liuqin Opera "He Mian Ye"

Source: Mengmeng Zhang (2023)

The singing of this music score comes from the famous traditional play "He Mian Ye" of Liuqin Opera in the 1950s. What are the specific similarities with the previous begging songs? Compare them and observe them. For example:(Figure 33)

Figure 33. Similarity comparison between early begging songs and "He Mian Ye"

Source:Mengmeng Zhang (2023)

We can see that the melodies are surprisingly similar, and the final sounds are the same, just because the melody of Liuqin Opera is more complex and richer, with more transitional musical notes. The rhythm is a little more complicated. After research, it is found that there are many similar places, which is by no means a coincidence.

1.2 Early folk song minor tunes related to Liuqin Opera

In the early development of Liuqin Opera, its basic singing style had not yet formed a complete singing style system, so it introduced and absorbed local folk songs and minor tunes that flowed through the local area as supplements. Some of these folk songs and minor tunes still retain some of their original appearance, but due to the continuous refinement of their performances by artists, they have melted into one with the singing style of Liuqin Opera. In this way, with basic tunes as the framework and folk songs as supplements, a unique structural form of Liuqin Opera singing has been formed, making Liuqin Opera singing more diverse and colorful. In history, in the traditional performance of Liuqin Opera, there have been dozens of

folk songs, minor tunes, etc. cited, and there are still more than a dozen that are preserved or continue to be used. The usage methods of these folk tunes are also diverse. Some use one or two tunes throughout the entire play, some repertoires alternate the singing style of Liuqin Opera with folk tunes, some specific characters in the play sing folk tunes from beginning to end, and some use them in specific situations of the play. Next, let's focus on analyzing two well-known tunes.

1.2.1 Dazaodiao analysis: (Figure 34)

Figure 34. Dazaodiao

Source:Mengmeng Zhang (2023)

From Figure 34 Mode: D mode, with the final Re note being a special minor performed during this period. There may not be a fixed mode, and different performers can choose the mode according to their own voice situation. They can choose to raise or lower the mode to achieve better stage performance.

Singing: The extended note marks that appear at the beginning of the sentence demonstrate the freedom of minor singing. When singing, the highest pitch is a group B (Section 1, 4) of small characters, and the lowest pitch is a group D (Section 2, 10,15) of small characters.

Beat: Sing at the rhythm and speed of the four two beat Andante. The overall speed and singing style are relatively free.

Rhythm: Starting from the sixteenth note, there are many eighth notes and dotted eighth notes. The shortest way to sing a lyric is to use a quarter beat, while the use of large cuts enriches the melody.

Speed: Sing at a medium speed of 84 beats per minute.

Lyrics: The protagonist is the widow, Li Mei. It is very difficult to do farm work in the countryside without the help of others. She lists many difficulties in life to tell the story of her suffering.

1.2.2 Dayapai analysis: (Figure 35)

jie er (lai) fang zhong (ai) da ya pai (ya hai), mo bu zhao tian pai he di pai

7 1. ren pai lan zai (luo ai ai hai you) ai hai ai hai you), ren pai lan zai

11 2. huai (luo ai hai you). ren pai lan zai huai (luo ai hai you).

Figure 35. Dayapai

Source: Mengmeng Zhang (2023)

From Figure 35 Mode: F mode, ending with the do. key. As mentioned earlier, the minor keys performed during this period may not have a fixed mode, and different performers can choose the mode according to their own voice situation. They can choose to raise or lower the mode to achieve better stage performance. This notation is only because the vocal range of the singer at that time was suitable for this mode.

Singing: The repeated two bar sentence structure at the beginning of the sentence establishes a relaxed and lively theme, and the subsequent melody development also has many repetitions. The tone particles in parentheses also help to display a relaxed and humorous atmosphere. When singing, the highest pitch is a

group A (Section 1, 2,5) of small characters, and the lowest pitch is a group C (The ending note of each phrase) of small characters.

Beat: Sing at the rhythm and speed of the four two beat Andante. The overall speed and singing style are relatively relaxed.

Rhythm: Starting from the sixteenth note, and many sixteenth notes are used, with a small number of dotted eighth notes. The shortest way to sing a lyrics is to use a quarter beat.

Speed: Sing at a slow pace of 64 beats per minute.

Lyrics meaning: This is a small tune that has been passed down in northern Jiangsu. Yapai was an early folk entertainment tool in China, similar to poker. However, this entertainment tool corresponds to China's favorable timing, location, and people, and has a special meaning. Therefore, the female protagonist in the minor uses objects to express her emotions and love.

2. The official name of Liuqin Opera has been formed (1953-1966)

With the continuous maturity and improvement of the art system and performance forms of "Lahunqiang", stage performances have moved from rural areas to big city performances. Since 1953, in order to plan the opera viewing conference in East China, the local government and artists jointly negotiated and officially named this type of opera "Liuqin Opera" based on the main accompaniment instrument of the "Liuqin". At this time, Liuqin Opera officially became a local genre, entering the scope of the official cultural system, and the "Lahunqiang" completed the overall transformation to Liuqin Opera.

The researcher has collected there were a total of 49 traditional plays in Liuqin Opera. Like many other Chinese opera genres, Liuqin Opera is generated in rural areas, which are the soil for nurturing Liuqin Opera. Farmers are the creators of these genres. Therefore, the plays of Liuqin Opera are all "farmer oriented". The stories, characters, and so on in the play are set, portrayed, and interpreted based on the concepts and aesthetic tastes of farmers, as well as their prayers and wishes for life. Next, we will select two classic traditional Liuqin Opera clips for analysis.

2.1 He Mian Ye Selection - Shiliukaihuahongsihu Analysis: (Figure 36)



Figure 36. He Mian Ye Selection - Shiliukaihuahongsihu

Source: Mengmeng Zhang (2023)

From Figure 36 Mode: G mode, ending with the Re note. In the melodies of Liuqin Opera, some use the pentatonic scale, some use the heptagonal scale, and some use the alternating pentatonic and heptagonal scales in traditional singing sections. More use of D and G tones, less use of others. Generally, when singing, the male and female vocals have the same pitch. This excerpt is for female singing, with each male and female singing having their own style and rarely used interchangeably.

Singing: The melody is smooth and the lyrics are dense, and there are also many repetitions in the subsequent melody development. The tone particles in parentheses also help to display a relaxed, humorous and humorous atmosphere. When singing, the highest note is F (sections 2,7, 8) in the 2nd clef group, and the lowest note is B (sections 13) in the clef group.

Beat: Sing at the rhythm and speed of the four two beat Andante. The overall speed and singing style are relatively relaxed and enjoyable.

Rhythm: Starting from the weak sixteenth note, the proper noun is called "Shanban", and it often uses segmented rhythm. "Shanban" means that at the beginning of a melody or phrase, there is always a half beat rest, and at the beginning of a strong beat that is not at the beat, it always starts at the weak beat. Due to the combination of

segmented notes, the normal strong weak relationship is changed, making the singing sound very agile. This is because most of the Liuqin Opera is a story that depicts small things in rural daily life and the emotions of the characters. Therefore, most of the emotions that need to be expressed are lively, happy, and relaxed. The use of " Shanban " and split tone rhythm can effectively express them. But if the pitch remains the same, what will happen if we follow the normal beat? (See Figure 37)

Figure 37 consists of four staves of musical notation in G clef. The lyrics are written below each staff. The first staff: (an na) shi liu kai hua (na) hong si huo (la ai na) hong si. The second staff: huo, (la ai na) cui e de tou shang (ai). The third staff: na ge) cha yi duo (na he) (ai na ge) cha yi duo (ya na). The fourth staff: yi ya en yi ya en yi ya a ai en).

Figure 37. He Mian Ye Selection – Shiliukaihuahongsihuo without " Shanban "

Source:Mengmeng Zhang (2023)

From Figure 37 Through a simple sheet music, we can clearly observe that the same melody has the same speed, but when sung, it appears dull, dull, and emotional expression differs greatly from before. One of the most important characteristics of Liuqin Opera is its agility, so the "Shanban" and split tone rhythm play such an important role.

Speed: This section is sung at slow tempo.

The main idea of the lyrics is that rural women describe their daily lives and express their emotions through the scenery. The overall mood is relaxed, lively, and joyful.

2.2 Zou Niang Jia Selection – Hou fang li zou chu Wang gui hua Analysis:
(Figure 38)



Figure 38 Zou niang jia Selection – Hou fang li zou chu Wang gui hua
Source: Mengmeng Zhang (2023)

From Figure 38 Mode: D mode, ending with Re. As the Suining County region is located in the middle of eastern China, the southern region's soft, soothing, and elegant musical characteristics marked by the pentatonic scale and the northern seventh scale's broad and powerful musical characteristics flow through this intersection. The styles of the two music systems will inevitably have an impact on various musical arts in the Suining County region. Therefore, there is inevitably a phenomenon of alternating use of two different scales in the singing tunes of Liuqin Opera, which is easily distinguishable in many singing repertoire examples of Liuqin Opera. Therefore, the singing music style of Liuqin Opera has a special music style of firmness, firmness, softness, and elegance.

Singing: Still following the characteristics of starting with a weak beat, the tone particles in parentheses also help to showcase a relaxed, humorous atmosphere. When singing, the highest pitch is 2nd group F (sections 1,3,13) of small characters, and the lowest pitch is a group B (sections 5,15) of small characters. Here, the focus is on analyzing the characteristics of sentence endings – “Laqiang”. “Laqiang” means the most iconic singing style in Liuqin Opera, and it also sets a distinct characteristic for Liuqin

Opera. Both male and female singing styles are present, while female actors have more distinctive “Laqiang”. The “Laqiang” of female actors is mostly composed of four beats, with the first beat of the first section being the descending sound level and the second beat being the ascending sound level, The last note and the second to last note form a large leap interval of upward minor seventh. This kind of melody gives people a feeling of joyful jumping, and the large-span melody can better express the straightforward and optimistic personality of the local people, further adding to the artistic charm of Liuqin Opera.

Beat: Sing at the rhythm and speed of the four two beat Andante. The overall speed and singing style are relatively relaxed.

Rhythm: Starting from the sixteenth note, and using many sixteenth and thirty-second notes, with a few punctuation notes. The shortest way to sing a lyrics is to use a quarter beat.

Speed: Sing at a slow pace of 64 beats per minute.

Lyrics: Describing the joy of Wang Guihua, a rural woman, before returning to her mother's house, and the joyful experience she had with her husband on the way.

3. Cultural Revolution (1966-1976)

During the Cultural Revolution from 1966 to 1976, due to social resistance to the spread of culture, Liuqin Opera was also impacted, with a large number of traditional plays banned and many Liuqin Opera troupes forced to disband. During this period, the development of Liuqin Opera went through hardships.

The first informant said: “She had heard from the veteran actors of the theater troupe, in 1966, with the surging tide of the Cultural Revolution, the thriving Liuqin Opera Troupe in Suining County became the vanguard of traditional cultural propaganda and the target of criticism. Firstly, they received a notice from our superiors to suspend all traditional plays and focus on creating and performing modern plays, also called “YangBanXi”. In August 1973, the Liuqin Opera Troupe of Suining County was even defeated by the county government abolished it and renamed it the Hongguang Bangzi Opera Troupe of Suining County. Since then, the Liuqin Opera Troupe and even the art of Liuqin Opera have disappeared from the land of Suining for 3 years. During this period, a large number of Liuqin Opera talents and materials have been lost, causing

irreparable losses to the transmission and development of Liuqin Opera." (Dong Qin, 2023: interviewed)

4. Reform and Opening to now (1976-2024)

After 1976, the original Liuqin Opera Troupes in various regions resumed their establishment and artistic activities, and the creation and performance of plays became active again. Cultural units in various regions are actively creating and producing a number of excellent Liuqin Opera plays, such as "Bao Shan XiangQin", "YangSanjie GaoZhuang", "Zaohua", "Long Shuiliu", "Huijia", and so on. Researcher will choose two classic segments as research objects.

4.1 BaoShanXiangQin Selection – Hanzhuangbianleyang Analysis: (Figure 39)



Figure 39. BaoShanXiangQin Selection – Hanzhuangbianleyang

Source:Mengmeng Zhang (2023)

From Figure 39 Mode: In G mode, the melody is divided into two sections on the final note Re, which corresponds to the lyrics.

Singing: The use of "Shanban" at the beginning of the sentence establishes a relaxed and lively theme, and the tone particles in parentheses also help to showcase a relaxed and humorous atmosphere. In this selection, there are continuous intervals of large jumps in the up or down direction, with the majority being in the fourth and fifth degree

intervals, and the seventh degree intervals are also not uncommon. The continuous appearance of these large intervals will inevitably tug at the sudden ups and downs of the melody curve, making the melody constantly fluctuate up and down, appearing active and varied. This musical phenomenon is related to the fact that Xuzhou is located at the border of Jiangsu, Shandong, Henan, and Anhui, and the people have a bold and optimistic personality. On the other hand, it is also closely related to the melodic framework of the mountain songs and peasant songs left over from the history of this region.

Beat: Sing with a rhythm of 4-2 to 4-1. The overall speed and singing style are relaxed and enjoyable. The rhythm of changing from 4-2 to 4-1 is basically the same in tone, but the difference lies in the slow and fast speed, which is just a small change. However, it plays a more enthusiastic and progressive role in emotional expression.

Rhythm: starts with an eighth rest, and there are many uses of sixteenth and syncopation notes.

Speed: Sing at a slow pace of 64 beats per minute.

Lyrics: Describing the prosperity of rural areas due to economic development after the reform and opening up, which made everyone very happy and excited.

5.4.2 YangSanJieGaoZhuang Selection – Zuntingzhangbuyaofanu Analysis: (Figure 40)

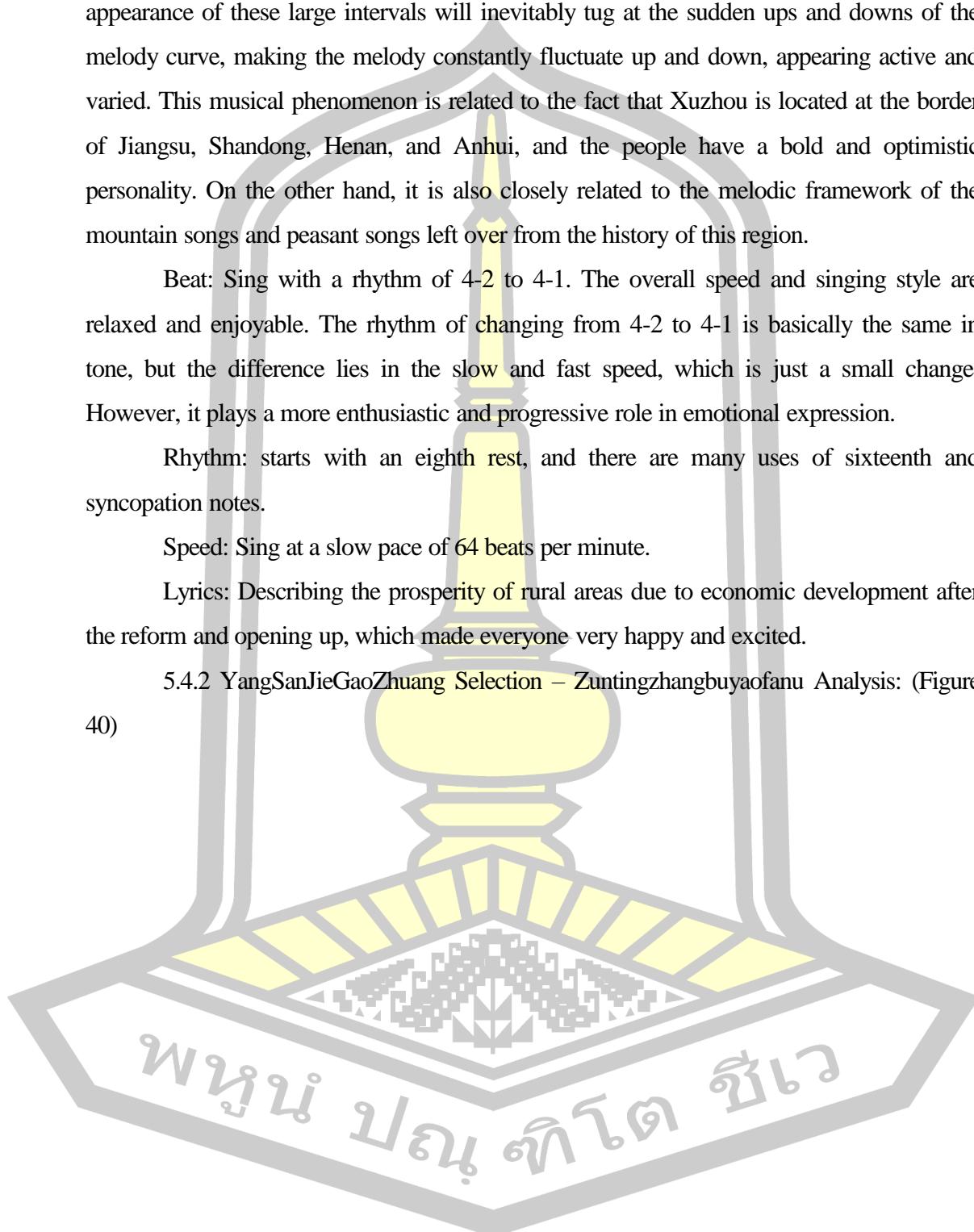




Figure 40. YangSanJie GaoZhuang Selection – Zuntingzhangbuyaofanu

Source:Mengmeng Zhang (2023)

From Figure 40 Mode: In G mode, the melody is divided into two sections on the final note Re, which corresponds to the lyrics.

Singing: At the beginning of the sentence, a "Shanban" is used to establish a relaxed and lively theme. In the 36th section, the modal particle en in parentheses is used to demonstrate the characteristics of "Laqiang", which is a girl's use of falsetto to hum and make a seven-degree leap on the high note. And the continuous appearance of the seventh-degree interval in the melody drives the sudden ups and downs of the melody curve, making the melody constantly fluctuate up and down, appearing active and varied. Fully express the protagonist's excitement.

Beat: Sing with a rhythm that changes from 41 to 42 beats. The four one beat accounts for the main part, while the compact beat plays a more enthusiastic and exciting progressive role in emotional expression, transforming into a perfect "pull tone" with melodic lines in the 30 bar four two beat.

Rhythm: Starting with an eighth rest and using many sixteenth and eighth notes.

Speed: Sing at a medium speed of 84 beats per minute.

Lyrics: The protagonist Yang Sanjie's family was killed by a wealthy and powerful villain. She filed a lawsuit against an official who can uphold justice. In the excerpt, the protagonist is explaining the situation to the official, and when she speaks of her sadness, she inevitably becomes agitated and resentful.

The origin of Liuqin Opera singing style is the begging and singing of farmers from door to door during years of disaster. A little rhythm is added to the blessing words spoken and sung to make the people who give alms happy. Then, before the basic singing style formed a complete singing style system, the local folk songs and ditties were introduced and absorbed as supplements. Some of these folk songs and ditties still retain some of their original features, but due to the continuous refinement of their performance by the artists, they have been integrated with the singing style of Liuqin Opera. In this way, with the basic singing style as the framework and folk songs as the supplement, a unique singing style structure of Liuqin Opera was formed, making the singing style of Liuqin Opera more colorful. Later, it continuously absorbed the nourishment of folk art and sister arts, and through the efforts of generations of artists, gradually formed its own unique artistic style in terms of repertoire, singing music, stage performance, etc. The content mainly expresses the life and emotions of the local people, family ethics and the love of young men and women, and occasionally expresses heroic figures or emperors and generals. After 1976, the original Liuqin troupes in various places resumed their performances and artistic activities. The creation and performance of dramas became a trend. Cultural units in various regions actively created and produced a number of plays that sang about new life, economic development, and getting rich through hard work. In modern times, the efforts of the government and troupes have led to the emergence of more outstanding modern plays.

The analysis of musical fragments in this chapter aims to clarify the development of Liuqin Opera, see the gradual improvement of Liuqin Opera from its origin to the present, and provide insights for better development in the future.

CHAPTER VI

The guideline to transmission of Liuqin Opera in Suining County, Jiangsu Province, China

This chapter discusses the development dilemma and transmission process of Liuqin Opera and determines the transmission methods related to Liuqin Opera in Suining County.

1. The Difficult Current Situation of Liuqin Opera
2. The transmission methods of Liuqin Opera Troupe in Suining County
3. The Suining county government's promotion methods

1. The Difficult Current Situation of Liuqin Opera

As an important part of traditional Chinese opera art, Liuqin Opera carries rich cultural connotations and historical accumulation. It has attracted the love of countless audiences with its unique artistic style and performance form. However, with the changes of the times, the transmission of Liuqin Opera faces many challenges. This study will explore the transmission status and future development of Liuqin Opera from three aspects: actors, audiences and troupes. By deeply analyzing these three key factors, we hope to provide some useful thoughts and suggestions for the protection and promotion of Liuqin Opera.

1.1 The loss of actors

The first informant said: "Liuqin Opera, as a local opera, once occupied a place on the Chinese opera stage. However, with the diversification of modern entertainment forms and the changes in audience tastes, the development of Liuqin Opera faces severe difficulties, among which the loss of actors is particularly prominent.

The training cycle of Liuqin Opera actors is long and difficult. The performance of Liuqin Opera requires actors to have solid opera skills, including training in singing, posture, expression and other aspects. The mastery of these skills is not a one-day job. Since it takes a lot of time and energy to train a qualified Liuqin

Opera actor, many young people prefer to choose other faster and more profitable career paths, resulting in a shortage of Liuqin Opera reserve talents.

The economic treatment of Liuqin Opera actors is generally low. Compared with the high income in the modern entertainment industry, the income level of Liuqin Opera actors is low and the working environment is relatively difficult. Faced with the pressure of livelihood, many young actors have to choose to leave the opera industry and turn to other professions. This not only affects the transmission and development of Liuqin Opera, but also leads to the loss of many outstanding opera talents.

With the gradual passing away of the older generation of Liuqin Opera performing artists, many traditional skills and classic repertoires are at risk of being lost. It is difficult for young actors to fully grasp the essence of Liuqin Opera without the guidance and teaching of famous teachers. Even if they are willing to inherit and carry forward this traditional art, they often feel powerless due to the lack of systematic learning and practice opportunities.

In general, the loss of Liuqin Opera actors has seriously restricted the development of this traditional opera art. To solve this dilemma, efforts from many aspects are needed, including improving the social status and economic treatment of Liuqin Opera actors, increasing investment in opera education and training, and establishing a sound transmission mechanism. Only in this way can a solid guarantee be provided for the transmission and development of Liuqin Opera.” (Dong Qin, 2023: interviewed)

The third informant said: “As the actors gradually aged, many youthful singing and dancing performances gradually began to seem inadequate. Although this problem was more or less alleviated in the 2010 recruitment, the new actors recruited were no longer the key art training targets with excellent artistic quality and decent cultural background, but mostly people with lower cultural level who graduated from some art schools. This objective situation caused a certain degree of chaos in the management of the troupe, and the transmission of Liuqin art was even worse. At the same time, the retirement and pension issues of old actors gradually emerged, becoming a huge obstacle to the development of the troupe.” (Wei Dong, 2023: interviewed)

Liuqin Opera is a living intangible cultural heritage. Its transmission and development requires the unremitting persistence of Liuqin Opera inheritors. Maintaining a certain number and reasonable echelon of Liuqin Opera artists is an important guarantee for promoting the innovative development and creative transformation of Liuqin Opera in northern Jiangsu. From the author's previous field investigation, the loss of talent is an important problem facing the transmission and development of Liuqin Opera. During the investigation in northern Jiangsu, it was also found that most Liuqin Opera troupes have not cultivated a new batch of outstanding Liuqin Opera performers in the past decade, and the older generation of artists have retired or passed away. Due to the lack of talent, many Liuqin Opera troupes believe that it would be good if they could perform 100 shows a year (Zhang Yuhang, Zhao Yanhui 2022).

1.2 Difficulties of the Liuqin Troupe

Lack of funds limited the troupe's development. As a public institution, Suining County Liuqin Theater Troupe's income mainly consists of financial appropriations and performance income. In the early stages of establishment when most of the staff were in young adults and the pension insurance reform had not yet been implemented, the theater troupe had a relatively good balance of revenue and expenditure, which was sufficient to meet the salary expenses of the cast and crew and the development needs of the theater troupe. However, with the gradual deepening of reform and opening up, the state began to implement market-oriented reforms for theater troupes, gradually reducing investment funds in theater troupes, and at the same time giving theater troupes more rights to operate freely. Unfortunately, more operating freedom has not brought new vitality to the theater group. The theater troupe lacked financial support from the government and had no choice but to plunge into the great wave of market economy. However, in the competition with other non-governmental organizations, the theater troupe's overly large and bloated system appears to be too cumbersome and has no advantage (Zhao Hui 2016).

The second informant said: "Liuqin Opera, as a traditional local opera art, is facing many development difficulties, among which the crisis of the theater troupe is particularly significant, which poses a severe challenge to the transmission and development of Liuqin Opera.

Top priority, there is insufficient funding. Liuqin Theater Troupe is generally facing a shortage of funds. Due to the shrinking audience base and lack of market-oriented operations, the theater troupe's sources of income are limited. Although government and social funding exists, it is often difficult to meet the daily operations and innovative development needs of theater troupes. The lack of funds directly affects all aspects of actors' wages, play production, publicity and promotion, etc., making it difficult for the theater to survive, there is brain drain. The theater troupe has a serious talent drain problem. On the one hand, the older generation of artists gradually retire or pass away, taking away many valuable artistic experiences and skills. On the other hand, young actors choose to leave theater troupes and turn to other industries due to low remuneration and little room for development. The talent gap makes it difficult to sustain the transmission and innovation of Liuqin Opera, and the overall strength of the troupe is also weakened.

The theater troupe does not do enough in publicity and promotion. Many theater groups lack modern publicity methods and channels, making it difficult to effectively attract audiences and expand their influence. Traditional publicity methods can no longer adapt to the pace and methods of modern information dissemination, and theater companies need to improve and improve in this regard. The crisis of Liuqin Opera Troupe reflects the dilemma of the development of Liuqin Opera from many aspects. To solve these problems requires the joint efforts of the government, society and the theater troupes themselves. The government should increase its support for traditional opera art and provide more financial and policy support. Theater troupes should actively seek ways to market operations and improve their own management and operation levels. At the same time, all sectors of society should pay attention to and support the development of Liuqin Opera and jointly contribute to the transmission and promotion of this precious cultural transmit.” (Chen Yanqiu, 2023: interviewed)

1.3 Decrease in audience

The first informant said: “Around 2008, the folk commercial art market flourished rapidly, and folk opera lovers had basically disappeared. The younger generation of audiences preferred to appreciate programs that were in line with the trend of the times, which caused a lot of trouble for the troupe's performance

arrangement. As a traditional drama group, it should focus on the arrangement and transmission of traditional drama, but the lack of audiences has caused traditional opera to lose its market. The troupe had to start accepting a large number of commercial performance orders, and its performance content was mainly based on popular songs and dances, supplemented by some instrumental performances and traditional song singing." (Dong Qin, 2023: interviewed)

However, with the development of society, many folk local troupes have been disbanded for many years, while some folk troupes in places like Xuzhou are still adhering to the cultural transmission of Liuqin Opera. Although they have also created many new repertoires reflecting contemporary life, they are affected by the aging of the audience of Liuqin Opera in northern Jiangsu and the bleak market conditions of Liuqin Opera in northern Jiangsu, which has put Liuqin Opera in a survival dilemma. The troupe is in a tight economic situation, the talent is aging, and the performance and singing skills are lost. The Subei Liuqin Opera has become an endangered opera genre, with its materials scattered among the people and no funds to rescue it, and its artistic heritage is in danger of being lost. This current state of dissemination is the most vulnerable link in the cultural ecology of the Subei Liuqin Opera, and it directly affects the cultural transmission of the Subei Liuqin Opera (Li Chunying, 2016).

Liuqin Opera skills are facing the challenges of transmission and time. Although it has high artistic value, with the continuous deepening of modern pop music and the passage of time, people's cognition and protection of Liuqin Opera are gradually disappearing. The main reasons are: first, the economic benefits are not high, and few people care about it; second, many people now do not pay much attention to intangible cultural arts, and there is a misplaced understanding of the protection, transmission, and development of traditional culture. If these excellent traditional folk arts are not valued, studied, and excavated for a long time, they will quietly withdraw from the stage of history in the near future, and the forgetting and loss of traditional opera by future generations will be inevitable.

2. The transmission methods of Liuqin Opera Troupe in Suining County

The troupe is an important part of the development of Liuqin Opera. It integrates various elements of Liuqin Opera, and through coordination and cooperation, it is finally presented to the audience by the actors. To maintain the vitality of the troupe, it is necessary to increase support for the troupe, expand the influence of Liuqin Opera, and create more performance stages.

2.1 Listed in the Intangible Cultural Heritage List

Since the 1990s, Liuqin Opera has continuously launched high-quality repertoires and has been reported to Beijing for performances many times. Actors have been shortlisted for the Plum Blossom Award for Chinese Opera, and the opera has been selected into the first batch of national intangible cultural heritage lists. All of the above indicate that today's Liuqin Opera has become a representative and influential local opera. If the transformation that occurred in the 1950s was the first leap in the history of Liuqin Opera, then the changes in the 1990s have undoubtedly constituted the second leap (Kong Peipei, 2007).

On May 20, 2006, Liuqin Opera was approved by the State Council to be included in the first batch of national intangible cultural heritage lists. The government's active awareness of traditional culture protection will surely play a huge role in promoting the development of local culture and will also have a positive impact on the development of traditional music in Chinese music education. It is gratifying that the Chinese government is now gradually realizing the importance of traditional culture to a country's cultural construction. It is not only a symbol of a country's cultural identity in foreign academic exchanges, but also an indispensable cultural resource for a country and a manifestation of a country's comprehensive national strength (Gao Hongju, 2009).

Liuqin Opera has developed into a local opera with a very broad mass base that is spread across provinces. In 2006, it was listed in the first batch of national intangible cultural heritage lists through the application of Zaozhuang City, Shandong Province. However, due to various factors, it is facing a serious transmission crisis. Therefore, this article intends to propose transmission countermeasures that are in line

with reality based on the introduction of the historical development context and cultural functions of Liuqin Opera (Gao Yiyuan, 2018) .

Jiangsu Liuqin Opera, as a local cultural phenomenon, has been so glorious that it attracted many people to perform in the streets for more than 200 years. On May 20, 2006, Jiangsu Liuqin Opera was included in the first batch of national intangible cultural heritage list. However, with the development of the times, although the government has given policy protection, due to the improvement of people's material living standards and the diversity of entertainment methods, local traditional arts have become increasingly marginalized and out of people's sight. At the same time, due to its own reasons, such as outdated content and form, young people do not understand or like it, the transmission and development of Jiangsu Liuqin Opera is not optimistic (Zhu Bingkun, 2016).

2.2 Troupe sends opera to the countryside.

The Liuqin Troupe's activities of sending opera to the countryside are not only the transmission and promotion of traditional culture, but also the enrichment and improvement of the cultural life of the vast rural masses.

The first informant said: "We have to complete about 70 "sending opera to the countryside" tasks arranged by the provincial department every year, and there are about dozens of performances around the government's central work, such as summer evening parties, propaganda to help villagers change bad customs and habits, and county-level Spring Festival Galas. Classic costume dramas and innovative modern dramas are performed about 125 times a year to ensure that every village can see Liuqin Opera. By going deep into the grassroots and bringing vivid opera performances to the countryside, the troupe not only allows more people to appreciate the unique charm of Liuqin Opera, but also promotes cultural exchange and integration in a subtle way. This series of activities not only showcases the troupe's artistic style, but also highlights their responsibility and commitment to serving the society and giving back to the people." (Dong Qin , 2023: interviewed)(See Figure 41,42)



Figure 41. Liuqin Opera Troupe performs in Liji Town, Suining County

Source: Meng meng Zhang (2023)



Figure 42. Liuqin Opera Troupe performs in Wangji Town, Suining County

Source: Meng meng Zhang (2023)

2.3 Liuqin Opera Enters Campus

The Liuqin Opera Troupe's activities of bringing operas to campus are not only a promotion of traditional opera art, but also an edification and improvement of students' cultural literacy.

The second informant said: "By bringing classic Liuqin Opera to campus, the troupe provides students with an opportunity to get close to traditional art and stimulate their interest and love for opera culture. In 2023, our troupe held the 'Opera into Campus' event and went to the Fourth Primary School of Suining County to

perform innovative Liuqin Operas with patriotic feelings for students. This move not only enriched the cultural life of the campus, but also subtly conveyed the essence of Chinese traditional culture, stimulated students' patriotic fighting spirit, and cultivated a new generation of identity and pride in excellent traditional culture." (Chen Yanqiu , 2023: interviewed) (See Figure 43,44,45,46)



Figure 43. Liuqin Opera Troupe performs in Zhuji Town Middle School campus.

Source: Meng meng Zhang (2023)



Figure 44. Liuqin Opera Troupe performs in Guanlu Primary School in Shuanggou Town

Source: Dong Qin (2020)



Figure 45. Liuqin Opera Troupe performs in Guanlu Primary School in Shuanggou Town

Source: Dong Qin (2020)



Figure 46. Liuqin Opera Enters Suining County No. 4 Primary School

Source: Meng meng Zhang (2023)

2.3 The necessity for the troupe to retain classic repertoires.

Classic traditional repertoires are the essence and representative of Liuqin Opera art. Retaining these repertoires will help to inherit and promote China's

excellent traditional culture. These repertoires usually contain profound historical and cultural connotations and artistic values and are an important part of cultural heritage.

The fifth informant said: “Classic repertoires are an important resource for learning and studying Liuqin Opera. By performing and inheriting these repertoires, a new generation of actors and artists can be educated and trained to ensure that the skills and style of Liuqin Opera are fully inherited. Secondly, classic repertoires have been precipitated over time and tested by the audience, and often have a broad audience base and high recognition. Retaining these repertoires can meet the viewing needs of traditional drama fans and stabilize and expand the audience group. In addition, classic repertoires usually have high artistic quality and expressiveness. Retaining and performing these repertoires can ensure the performance quality of the troupe and establish the troupe's artistic brand and reputation.” (Zhuo Wanjun , 2023: interviewed)

The first informant said: “Classic repertoires are an important record of the development of Liuqin Opera. Preserving these repertoires will help to study and understand the development history and evolution of Liuqin Opera and provide historical references and references for subsequent innovations. In international cultural exchanges and cultural exchanges between different regions in China, classic repertoires can represent the traditional characteristics and artistic level of Liuqin Opera, enhance cultural identity and pride, and promote cultural exchanges and understanding. Moreover, classic repertoires usually have high commercial value and market appeal. Preserving these repertoires can bring a stable source of income to the troupe and contribute to the sustainable development of the troupe. While innovative repertoires are constantly being launched, preserving classic traditional repertoires can maintain the diversity and balance of the troupe's performance content and meet the needs and preferences of different audience groups. Finally, classic repertoires provide rich materials and inspiration for artistic research and the creation of new repertoires. Through the study and analysis of classic repertoires, the theoretical research and artistic creation of Liuqin Opera can be further developed.” (Dong Qin, 2023: interviewed) (See Figure 47,48)



Figure 47. Chen Yanqiu, an actor from the Liuqin Opera Troupe of Suining County, is rehearsing a traditional Liuqin Opera.

Source: Meng meng Zhang (2023)



Figure 48. Actors from the Liuqin Opera Troupe of Suining County rehearse a traditional Liuqin Opera

Source: Meng meng Zhang (2023)

Based on the researcher's fieldwork that preserving classic traditional repertoires is crucial to the development of the Liuqin Opera Troupe. It is an important means of cultural transmission, art education, market stability, historical

records and cultural exchanges, and helps maintain the troupe's artistic level and cultural value.

2.4 The importance of the troupe's continuous innovation of repertoires

Innovative repertoires can combine traditional culture with modern elements, giving the traditional art form of Liuqin Opera new vitality in the new era. Through innovation, the troupe can attract more young audiences and promote the transmission and dissemination of traditional culture.

The third informant said: "Innovative repertoires require the joint efforts of screenwriters, directors, actors and stage design to promote the continuous improvement of artistic standards. New repertoires usually require multiple attempts and improvements in scripts, performances, music, stage design, etc., which helps to improve the overall artistic quality and expressiveness of the troupe. The needs and tastes of modern audiences are constantly changing. The troupe can better meet the diverse needs of the audience through innovative repertoires. Innovation is not only about novelty in content, but also includes the innovation of expression forms and stage technology to enhance the audience's viewing experience. Innovative repertoires can attract the attention of the media and the public and increase the troupe's popularity and social influence. Successful innovative repertoires can often cause widespread social repercussions, thereby promoting the dissemination and promotion of the troupe on a larger scale." (Wei Dong, 2023: interviewed)

The first informant said: "By innovating repertoires, the troupe can develop new sources of box office revenue and attract more sponsorship and investment. Innovative repertoires can usually bring new business opportunities, improve the economic benefits of the troupe, and provide financial support for the troupe's continued development. At the same time, innovative repertoires can stimulate creativity and vitality within the troupe and promote cooperation and communication among members. The challenges and difficulties faced in the innovation process can also cultivate the team spirit and problem-solving ability of troupe members. In today's increasingly competitive cultural market, the troupe can maintain its competitiveness through innovative repertoires, compete with other art forms and entertainment methods, and attract more audiences. In the past four years, our Liuqin Troupe has staged two major dramas: "Chun Xiao" and "Du Chang Sheng" (See

Figure 49,50,51). Among them, "Chun Xiao" won the provincial excellent drama support fund and the provincial "Wuyi" project award. Eight small dramas were also staged, among which "Old Soldier" won the Jiangsu Wenhua Award, which was the first time that Suining's literature and art category won this award. "Wen Gua" won the silver medal in the short play and sketch competition of six provinces and one city in East China, and "Hong Yao Dai" won eight grand slam awards in the provincial short play and sketch competition." (Dong Qin, 2023: interviewed)



Figure 49. The performance of the innovative Liuqin Opera "ChunXiao"

Source: Meng meng Zhang (2023)



Figure 50. Performance of the innovative Liuqin Opera "Du Changsheng"

Source: Meng meng Zhang (2023)



Figure 51. The actor who plays the innovative Liuqin Opera "Du Changsheng" is putting on makeup.

Source: Meng meng Zhang (2023)

Based on researcher's fieldwork that innovative repertoires are of great strategic significance to the development of the Liuqin Troupe and are a key factor in the troupe's continuous progress, vitality and competitiveness.

2.5 The troupe opened the "Future Star Children's Art Troupe."

The fourth informant said: "In order to better inherit the Liuqin Opera, the Future Star Children's Art Troupe was established in 2022. It is a professional institution dedicated to cultivating the artistic talents of young people in Liuqin Opera. It is an art training institution affiliated to the Liuqin Troupe of Suining County Culture and Sports Bureau. Adhering to the purpose of "inheriting culture and cultivating the future", through systematic art education and rich practical activities, it helps children to explore their potential, improve their traditional art cultivation, and inherit and promote Chinese traditional culture, especially the art of local opera. The organization hopes that through art education, more children can be exposed to, understand and love traditional opera, so as to shoulder the responsibility of protecting and inheriting cultural heritage. The vision of the organization is to become a leading youth art education institution in China and cultivate more outstanding art talents for society.

Because opera is a comprehensive art, its teaching of "singing, chanting, acting, fighting; hands, eyes, body, method, and steps" is a professional course

teaching, which is divided into literary skills and martial arts. Literary skills: singing and reciting, martial arts: basic skills such as performance, body posture, body shape, blanket skills, barre skills, etc. Therefore, the curriculum has two characteristics: (1) Combining group classes with individual classes. The teaching of literary and martial arts is mainly conducted in the form of a combination of group classes and individual classes, with each group consisting of 3-5 people. In this kind of group class teaching, teachers can either teach collectively or provide targeted guidance based on the problems of individual students. Based on the acceptance of different students, teachers can also adjust the teaching progress in a timely manner and teach students in accordance with their aptitude. At the same time, this teaching form is also conducive to communication, observation, and learning from each other's weaknesses among classmates, which is beneficial to both teachers and students. (See Figure 52,53)



Figure 52. Students of Future Star Children's Art Troupe taking classes in the classroom

Source: Meng meng Zhang (2023)



Figure 53. A teacher in the Future Star Children's Art Troupe classroom is guiding students in their exercises.

Source: Meng meng Zhang (2023)

(2) The school podium is combined with the social stage. The combination of the school podium and the social stage is another significant feature of Liuqin Opera teaching. The reason is that the students trained by Liuqin Opera teaching will be actors in the future and will sing on stage, so the platform for Liuqin Opera teaching must always be closely integrated with the social stage. In order to cultivate children's real sense of stage, teachers will also create opportunities for students to participate in social practice. (See Figure 54,55)

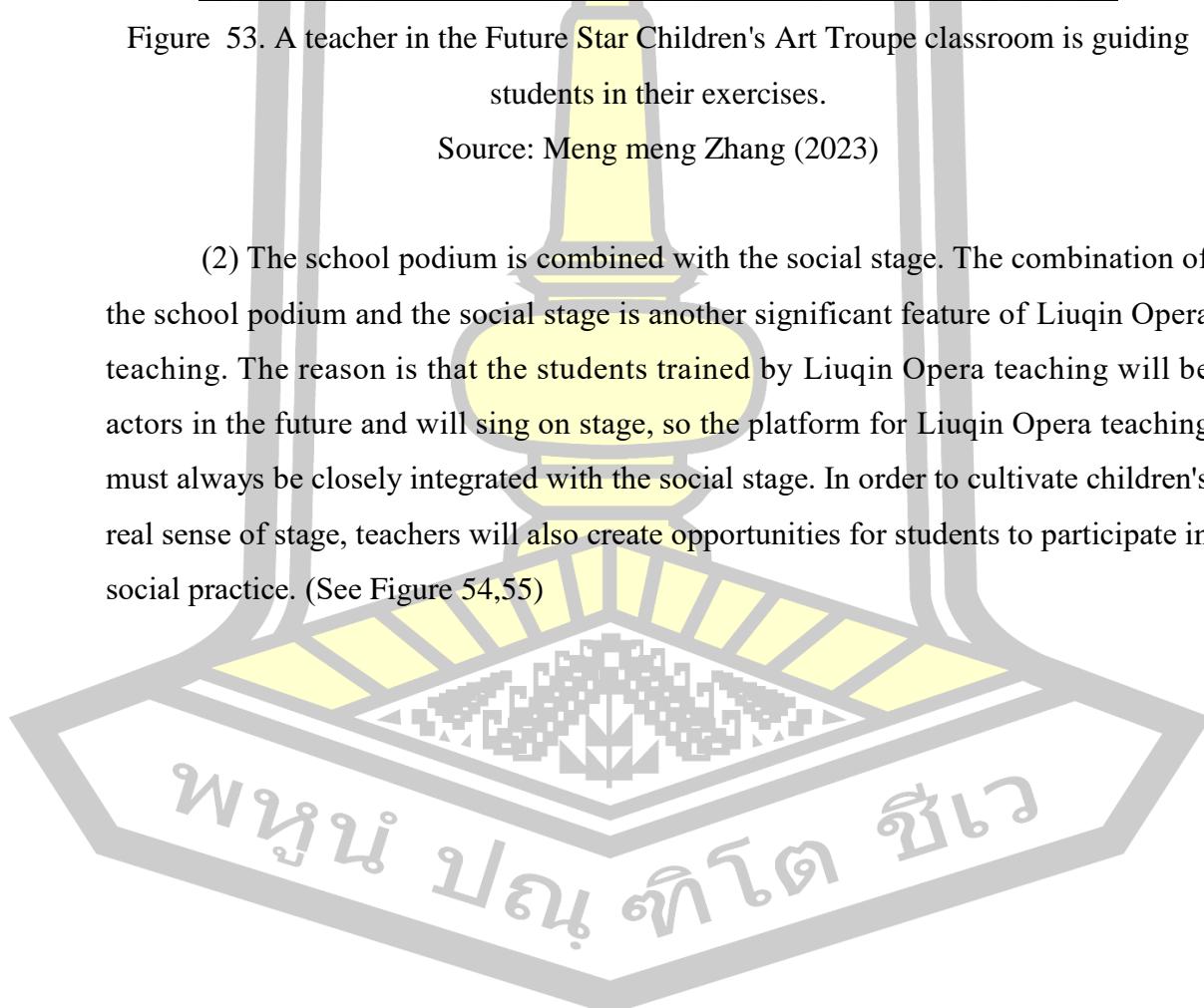




Figure 54. Students from the Future Star Children's Art Troupe are performing a performance.

Source: Meng meng Zhang (2023)



Figure 55. Students from the Future Star Children's Art Troupe are performing a performance.

Source: Meng meng Zhang (2023)

Therefore, the teaching team is composed of senior artists and education experts with rich teaching experience and profound artistic attainments. Each teacher is committed to inspiring and guiding every child with great enthusiasm and patience, so that they can grow up healthily and happily on the road of art. In the past two years, the Future Star Art Troupe has cultivated many outstanding artistic talents, who have repeatedly won good results in various competitions and performances. Our students have not only achieved results in art, but also have been comprehensively improved in comprehensive quality, laying a solid foundation for their future development. And these measures are inseparable from our original intention to pass on the sustainable transmission of Liuqin Opera." (Jia Ning, 2023: interviewed)

2.6 Young members of the troupe use new media for publicity.

The fourth informant said: "He used new media platforms to open accounts and regularly posted relevant content on Weibo, WeChat, Douyin, Kuaishou and other platforms. For example, short videos, pictures, articles, etc. are regularly posted to introduce knowledge of Liuqin Opera, behind-the-scenes footage, and daily life of actors. Occasionally, online quizzes with prizes, live interactive activities and other activities are held to communicate with young audiences in real time.

His video content creation includes:

Short video series: Produce a series of short videos, such as "Liuqin Opera One Minute" and "Liuqin Opera Small Classroom", etc., to briefly and interestingly introduce knowledge of Liuqin Opera.

Vlog records: Record the daily life, rehearsal process, and behind-the-scenes performances of inheritors and actors to get closer to the audience.

Performance clips: Release clips of classic repertoires and excerpts of newly compiled repertoires to attract audiences to appreciate and spread. (Jia Ning, 2023: interviewed)

3. The Suining county government's promotion methods

The sixth informant said: "The government has made many efforts to better promote Liuqin Opera. (1) Combine new media platforms with traditional media. Use official accounts of platforms such as Douyin and Kuaishou to broadcast live performances and interactions, answer audience questions in real time, and enhance

participation. Produce a series of short videos to introduce the basic knowledge, behind-the-scenes stories, classic singing segments, etc. of Liuqin Opera to attract young audiences. Establish and operate an official social media account for Liuqin Opera, regularly publish relevant content and updates, and maintain fan interaction.

Cooperate with TV stations to produce special programs or showcase Liuqin Opera in variety shows. Open a Liuqin Opera column on the radio station to introduce its history, culture, and performing arts to attract elderly audiences and fans.

(2) Campus activities. Conduct lectures, performances and competitions on Liuqin Opera culture in primary and secondary schools to cultivate the young generation's interest in Liuqin Opera. For example, Xuzhou Suining County Suicheng Experimental Primary School is the third batch of national primary and secondary schools for the transmission of China's excellent traditional culture and art. It takes the transmission education of Xuzhou local opera Liuqin Opera as its school feature and develops rich club activities with art education. Liuqin Opera is introduced to them at such a young age. Such an environment and atmosphere have a positive impact on students and promote the transmission of Liuqin Opera. (See Figure 56)

Number	Province	School Name	Transmission Project
543	Jiangsu	Wuxi No.1 Middle School	Wushu
544	Jiangsu	Xuzhou Jinpu West Road Primary School	Ceramics
545	Jiangsu	Xuzhou No.2 Middle School	WeiQi
546	Jiangsu	Xuzhou No.13 Middle School	Calligraphy
547	Jiangsu	Xuzhou Economic Development Zone Experimental School	Han Fu Sachet
548	Jiangsu	Suicheng Experimental Primary School, Suining County	Liuqin Opera
549	Jiangsu	Hutangqiao Experimental Primary School, Changzhou City	Ethnic and Folk Art Traditional sports
550	Jiangsu	Changzhou No.1 Middle School	Calligraphy

Figure 56. The third batch of national primary and secondary schools for the transmission of Chinese excellent traditional culture and art are listed in the public list.

No. 548 is Suining County Suicheng Experimental Primary School

Source:<https://www.moe.gov.cn/>

Suining County Suicheng Experimental Primary School implements children's needs in the curriculum system. Let every child find a course that suits them. The curriculum design goals are richness, hierarchy, and development. The school has constructed three courses: Liuqin basic course, integration course and activity experience course. The basic courses include appreciation course, training course and rehearsal course. Students are guided by professional music teachers to learn. The goal is to lead students to understand Liuqin Opera and conduct some basic opera appreciation and body training. It is possible to achieve full participation. The integration course is to explore the connection between Liuqin Opera and other subjects. It is a course that integrates fine arts, history and opera. The activity experience course is divided into opera joint singing, going to the community, and art performance. This is an improvement course for Liuqin Opera, and the purpose is to select students who are interested and talented in Liuqin Opera to carry out in-depth study and training. (See Figure 57,58)



Figure 57. The government arranged for the Liuqin Opera Troupe to hold a lecture at Chengxi Primary School in Suining County. Photos from the event

Source: Meng meng Zhang (2024)



Figure 58. The government arranged for the Liuqin Opera Troupe to hold a lecture at the Xincheng District Primary School in Suining County. Photos from the event

Source: Meng meng Zhang (2024)

(3) Invest a large amount of funds in social welfare and cultural dissemination. The Jiangsu Provincial Department of Public Service provides about RMB 300,000 per year for the expenses of 60 performances in rural areas, and the government subsidizes the five social insurances and office expenses of the actors by about RMB 1.9 million per year. With the support of funds, the troupe can regularly perform free performances in communities, villages, schools and other places, expand the popularity of the performance, and organize volunteer teams to participate in the promotion and publicity activities of Liuqin Opera.” (Zhuo Zufang, 2023: interviewed)

Through the concerted efforts of the Suining County Liuqin Opera Troupe and the Suining County Government, the protection and transmission of Liuqin Opera has achieved remarkable results. With the strong support of the government, the Liuqin Opera Troupe has not only strengthened the excavation and arrangement of traditional repertoires, but also actively cultivated a new generation of Liuqin Opera actors to ensure that this precious cultural heritage can be passed down from generation to generation. At the same time, the government has provided a solid guarantee for the transmission and development of Liuqin Opera through various policy support and

financial investment. With the development of various performances and promotion activities, the popularity and influence of Liuqin Opera has continued to increase, allowing more people to understand and love this traditional art form. It can be foreseen that with the joint efforts of Suining County Liuqin Opera Troupe and the government, the protection and transmission of Liuqin Opera will be more perfect and usher in a brighter future.



CHAPTER VII

Conclusion, Discussion and Suggestions

This paper takes Liuqin Opera in Suining County, China as the research object, and proposes the transmission development strategy of Liuqin Opera performance art in Suining County, China, focusing on the historical origins, music ontology, and artistic style of Liuqin Opera in Suining County, China. In particular, the transmission is analyzed from the four levels of troupes, primary and secondary schools, villages and towns, and governments.

1. Conclusion
2. Discussion
3. Suggestion

1. Conclusion

1.1 The current status of Liuqin Opera in Suining County, China

- (1) Currently, there is one large-scale formal troupe in Suining County.
- (2) There are two Liuqin Opera intangible cultural transmitters in the troupe.
- (3) The functional status of Liuqin Opera in Suining County, China in society.

The study found that economic development has a great impact on the cognition of Liuqin Opera in Suining County, China. The conclusion is that people's love for Liuqin Opera is gradually decreasing.

1.2 Musical characteristics of Liuqin Opera in Suining County, China

The researcher analyzed the musical characteristics of the music used in Liuqin Opera in Suining County, China, mainly including lyrics, rhythm, beat, melody, mode, form, etc.

(1) The lyrics of Liuqin Opera in Suining County, China are in Suining dialect, a dialect area in northern Jiangsu. They are simple, humorous and lively. The lyrics focus on rhyme and the combination of the language tone and melody tone of the lyrics. The language tone is quite different from Mandarin.

(2) The beat of Liuqin Opera in Suining County, China mostly uses syncopated rhythm and forms its unique "Shanban".

(3) The melody of Liuqin Opera in Suining County, China is tortuous and diverse. At the end of the phrase, the interval relationship is mostly large interval, so the sound is characterized by large ups and downs.

(4) The modes of Liuqin Opera in Suining County, China are mostly D and G.

1.3 Transmission of Liuqin Opera in Suining County, China

This chapter discusses the transmission development of Liuqin Opera in Suining County, China through research and interviews with experts, officials, performers, and transmitters. It is believed that there are several ways to transmit it.

Transmission guideline:

(1) The troupe sends the opera to towns and villages to increase the enthusiasm of the masses for Liuqin Opera.

(2) The troupe sends the opera to primary and secondary schools and conducts lectures to encourage students to participate and inspire their love.

(3) Improve the troupe's artistic level and social influence.

(4) With government support, in combination with the current social environment, protect the transmission of Liuqin Opera in Suining County, China and explore innovation in Liuqin Opera in Suining County, China.

(5) Establish a network platform for Liuqin Opera to integrate Liuqin Opera in Suining County, China into the daily life of Suining people.

(6) Organize social activities, such as music festivals and opera competitions, and apply Liuqin Opera music to various activities.

(7) The Liuqin Opera Troupe of Suining County will host a youth opera training class, so that the love and transmission of Liuqin Opera can begin among children.

2. Discussion

2.1 Discussion on the current situation of Liuqin Opera in Suining County, China

Based on the research results on the current situation of Liuqin Opera in Suining County, China, it is found that due to the impact of many modern films and pop music, people's love and attention to Liuqin Opera has indeed hindered its good development. This is an indisputable fact.

I agree with Dong Qin (2023) and Zhuo Zufang (2023)'s analysis of the current situation.

Dong Qin and Zhuo Zufang said that the culture of Liuqin Opera in Suining County, China is gradually disappearing. The culture contained in it is so rich that it is impossible for one person to complete the work of preservation and transmission. As a transmitter, we must take the responsibility of transmitting national culture and continue to transmit it.

After discussing with the two informants, I agree with the above view. Although the government has set up a special team, clarified specific tasks, allocated special funds, identified the person in charge, formulated specific protection plans, and selected professionals with a sense of professionalism, responsibility, professional knowledge, and dedication to organize and implement promotion and publicity, it is necessary to conduct field investigations and field inspections in an organized, planned, and step-by-step manner, strengthen the collection and sorting of Liuqin Opera in Suining County, China, and further do a good job in classification and archiving.

2.2 Discussion on the Characteristics of Liuqin Opera in Suining County, China

Sha Xingguo (2023) has been engaged in orchestra erhu accompaniment and new repertoire creation for many years. In the discussion, he believes that the various local operas and folk music of various categories in my country have their prerequisites for being produced in a certain region. One is the natural landscape of this region, such as: geographical location, mountains and rivers, climate temperature difference, vegetation, etc.; the other is the humanistic conditions of this region, such as folk customs, living habits, personality differences, psychological tendencies, etc. In the long river of history, the two have influenced and interacted with each other, which has formed the special personality and behavioral characteristics of people in each region. For example, the south of my country has crisscrossing rivers, beautiful scenery, and pleasant climate. People living in this natural environment, their personality and behavioral characteristics are mostly relatively weak, while the climate in the north of my country generally has a large temperature difference, fewer rivers, and tall mountains. People's personality and behavioral characteristics must be rough and strong. This difference in personality, the artistic style created by them must also be the same as their personality and behavioral characteristics. Suining County, as a county town located in the middle of eastern China,

Therefore, the personality and behavior of the people in this area will inevitably be between the two, showing psychological calmness and delicacy, and rough and heroic behavior.

I very agree with his point of view that the artistic style created by living customs, dialects and other characteristics must be between the northern and southern cultures and artistic styles. This style has become the various categories of folk art in the southern part of Xuzhou, especially Liuqin Opera, which is more unique and prominent in terms of its singing music, opera literature, role and performance methods.

2.3 Discussion on the transmission of Liuqin Opera in Suining County, China
Through preliminary literature retrieval and field investigation, it was found that the local transmission of Liuqin Opera in Suining County, China is a complicated process. In order to better transmit Liuqin Opera in Suining County, China, support from many aspects is needed.

Dong Qin (2023) said that in order to better transmit Liuqin Opera, the preservation and performance of classic repertoires is very important, because it witnesses the development history of Liuqin Opera. Preserving these repertoires will help learn about the development history and evolution of Liuqin Opera and provide historical reference and reference for subsequent innovation. Moreover, classic repertoires usually have high commercial value and market appeal. Preserving these repertoires can contribute to the sustainable development of the troupe.

Wei Dong (2023) said that innovative repertoires require efforts from screenwriters, directors, actors, stage design, etc. to promote the improvement of artistic level. New repertoires usually require multiple attempts and improvements in scripts, performances, music, stage design, etc., which will help improve the overall artistic quality and expressiveness of the troupe. The tastes of modern audiences are constantly changing. Innovation not only includes the novelty of content, but also includes the innovation of expression forms and stage technology to enhance the audience's viewing experience. Innovative repertoires can attract the attention of the media and the public and increase the popularity and social influence of the troupe. Successful innovative repertoires often cause widespread social repercussions, thereby promoting transmission and promotion to make the troupe larger.

I agree with the above view that preserving classic traditional repertoires is of vital importance to the development of Liuqin. It maintains the steady progress of cultural transmission, art education, historical records and cultural exchanges, and also consolidates the artistic level and cultural value of the Liuqin Troupe. Continuously launching innovative repertoires and preserving classic traditional repertoires can maintain the diversity and balance of the troupe's performance content, meet the needs and preferences of different audience groups, and bring new business opportunities, improve the troupe's economic benefits, and provide financial support for the troupe to hold various performances.

3. Suggestion

3.1 Suggestions for further research

3.1.1 This study has investigated the historical development and musical characteristics of Liuqin Opera and hopes that future researchers can continue to study the region and culture of Suining County, Jiangsu Province, China. so that Liuqin Opera in Suining County can be more active and prosperous in the future.

3.1.2 Continue to analyze the musical characteristics of Liuqin Opera in Suining County, with special attention to the balance between traditional and innovative repertoires.

3.1.3 Pay more attention to the integrated development of popular culture and traditional culture, use technical means to establish connections with the audience and understand their needs.

3.1.4 Continue to study the social, economic and group background of Liuqin Opera in Suining County, Jiangsu Province, China in different historical periods.

3.2 Applications in Suining County, Jiangsu Province, China

3.2.1 Primary and secondary schools in Suining County can use the research results to guide the management of traditional Chinese Opera and cultural characteristics in schools.

3.2.2 This research result can be used for the Suining County Government Cultural Bureau to better carry out cultural transmission activities of Liuqin Opera.

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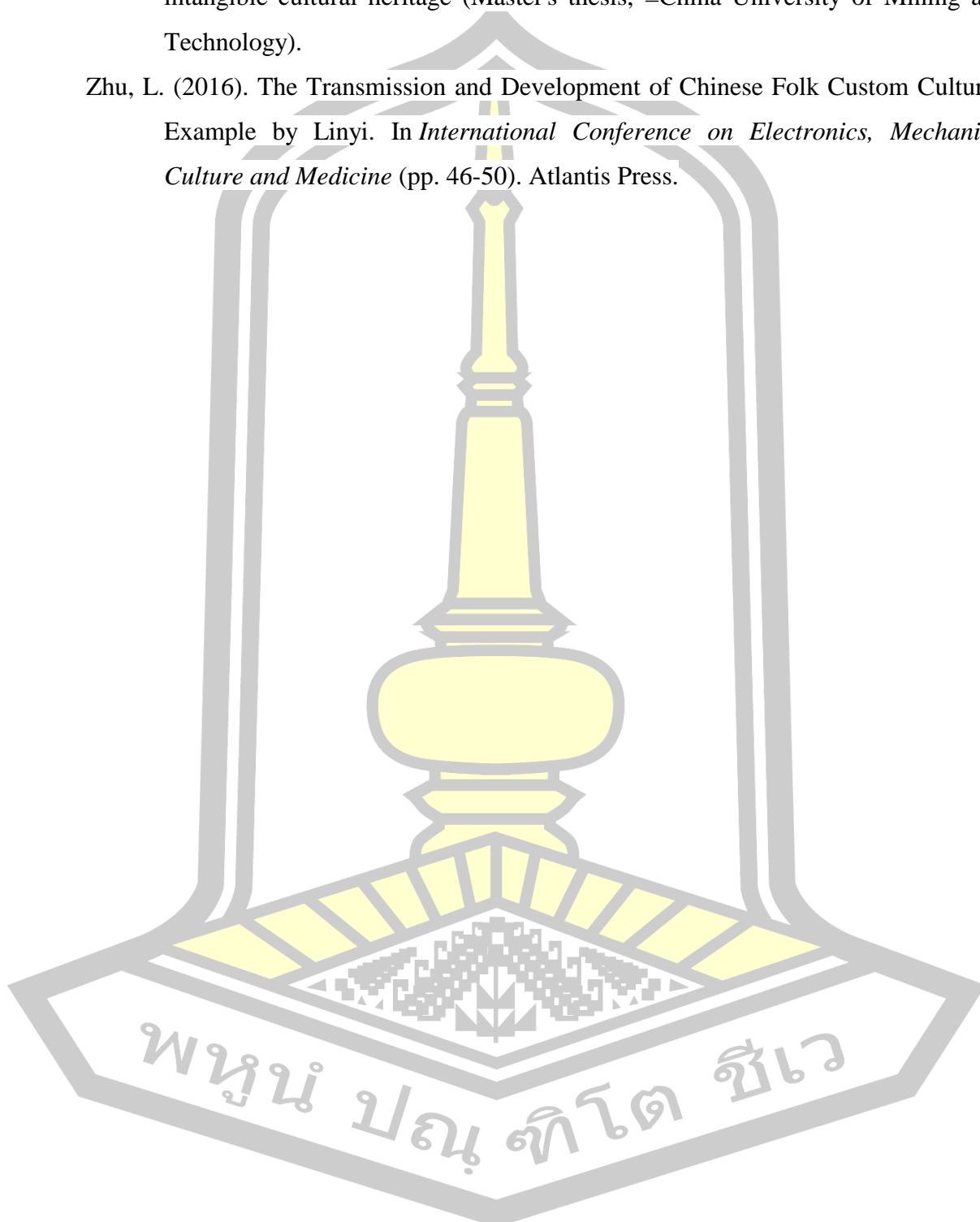
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APPENDIX

Appendix 1

Questionnaire of Liuqin Opera in Suining County for Key Informants

Part 1 General Information

Name	Age	Gender	Email	Interviewed Date	Place of Interviewed

Part 2 Survey of Liuqin Opera in Suining County

1. What do you think of the contemporary status of Liuqin Opera in Suining County?

2. What do you think of the development of Liuqin Opera in Suining County?

3. What kind of social background, crowd background, and economic background caused the generation of Liuqin Opera in Suining County?

4. What are the characteristics of the music of Liuqin Opera in Suining County? What are the reasons for the characteristics of these music? (Social, economic, historical aspects,etc.)

5. Who are the representatives? What influence do they have?

6. In the transmission of Liuqin Opera in Suining County, how can we achieve the balance between popular culture and traditional culture?

7. How to preserve and transmit the Liuqin Opera in Suining County?

8. How can young people accept the Liuqin Opera in Suining County?

Questionnaire of Liuqin Opera in Suining County for Casual Informants

Part 1 General Information

Name	Age	Gender	Email	Interviewed Date	Place of Interviewed

Part 2 Survey of Liuqin Opera in Suining County

1. What do you think of the contemporary status of Liuqin Opera in Suining County?

2. What do you think of the development of Liuqin Opera in Suining County?

3. What kind of social background, crowd background, and economic background caused the generation of Liuqin Opera in Suining County?

4. What are the characteristics of the music of Liuqin Opera in Suining County? What are the reasons for the characteristics of these music? (Social, economic, historical aspects,etc.)

5. Who are the representatives? What influence do they have?

6. In the transmission of Liuqin Opera in Suining County, how can we achieve the balance between popular culture and traditional culture?

7. How to preserve and transmit the Liuqin Opera in Suining County?

8. How can young people accept the Liuqin Opera in Suining County?

Questionnaire of Liuqin Opera in Suining County for General informants

Part 1 General Information

Name	Age	Gender	Email	Interviewed Date	Place of Interviewed

Part 2 Survey of Liuqin Opera in Suining County

1. What do you think of the contemporary status of Liuqin Opera in Suining County?

2. What do you think of the development of Liuqin Opera in Suining County?

3. What kind of social background, crowd background, and economic background caused the generation of Liuqin Opera in Suining County?

អ្នកណា បាន ពិនិត្យ ខ្លះ

4. What are the characteristics of the music of Liuqin Opera in Suining County? What are the reasons for the characteristics of these music? (Social, economic, historical aspects,etc.)

5. Who are the representatives? What influence do they have?

6. In the transmission of Liuqin Opera in Suining County, how can we achieve the balance between popular culture and traditional culture?

7. How to preserve and transmit the Liuqin Opera in Suining County?

8. How can young people accept the Liuqin Opera in Suining County?

Appendix 2
Field survey photo collection



Figure 59. In front of Suining County Liuqin Opera Troupe

Source: Meng meng Zhang (2022)



Figure 60. Interview with Casual informant Wei Dong (left)
Source: Meng meng Zhang (2022)



Figure 61. Interview with Casual informant Zhuo Wanjun performing a Liuqin Opera segment.
Source: Meng meng Zhang (2023)

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