



The Analysis of Music Characteristics of Liuqin Opera in Xuzhou City, Jiangsu
province, China

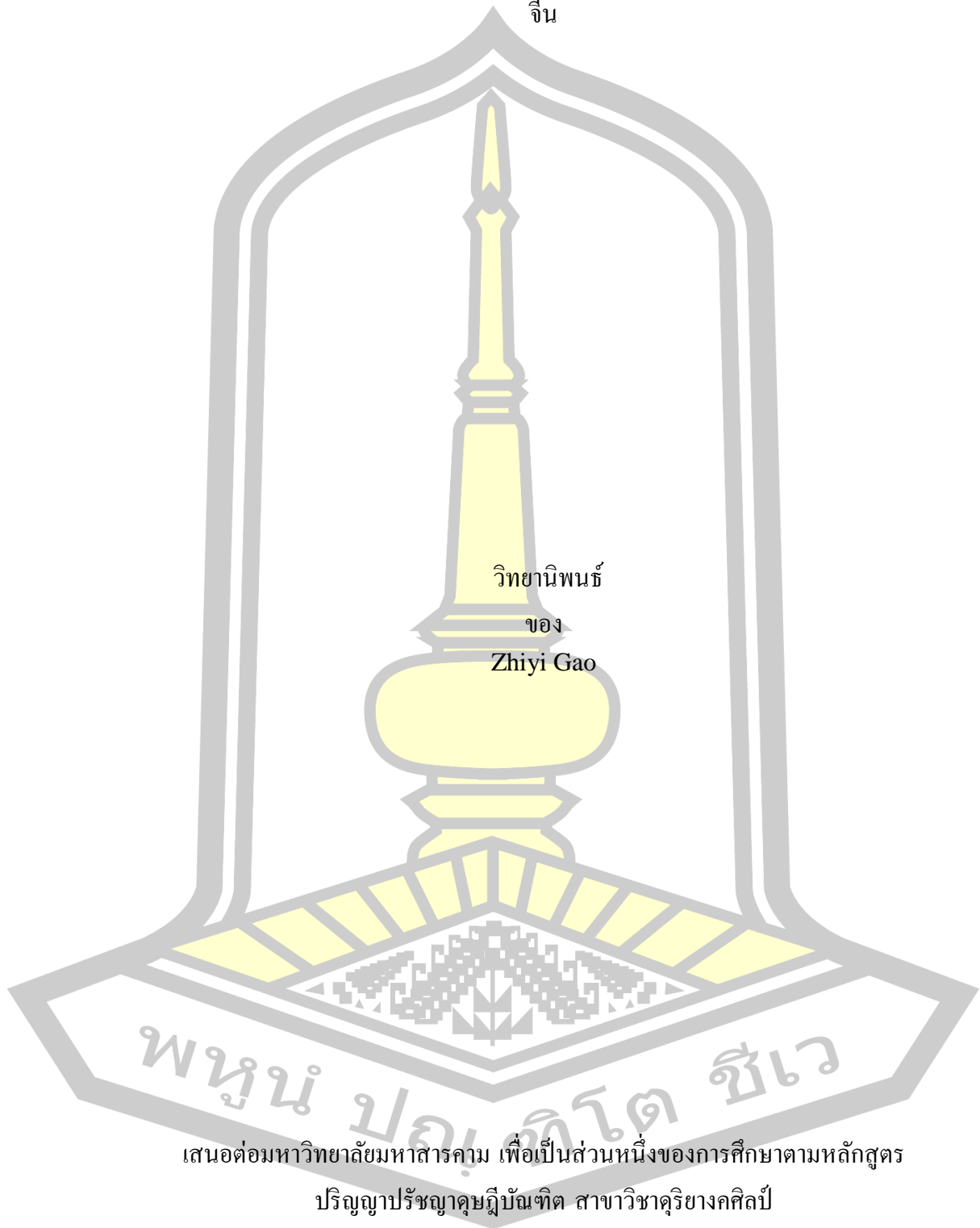
Zhiyi Gao

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

March 2025

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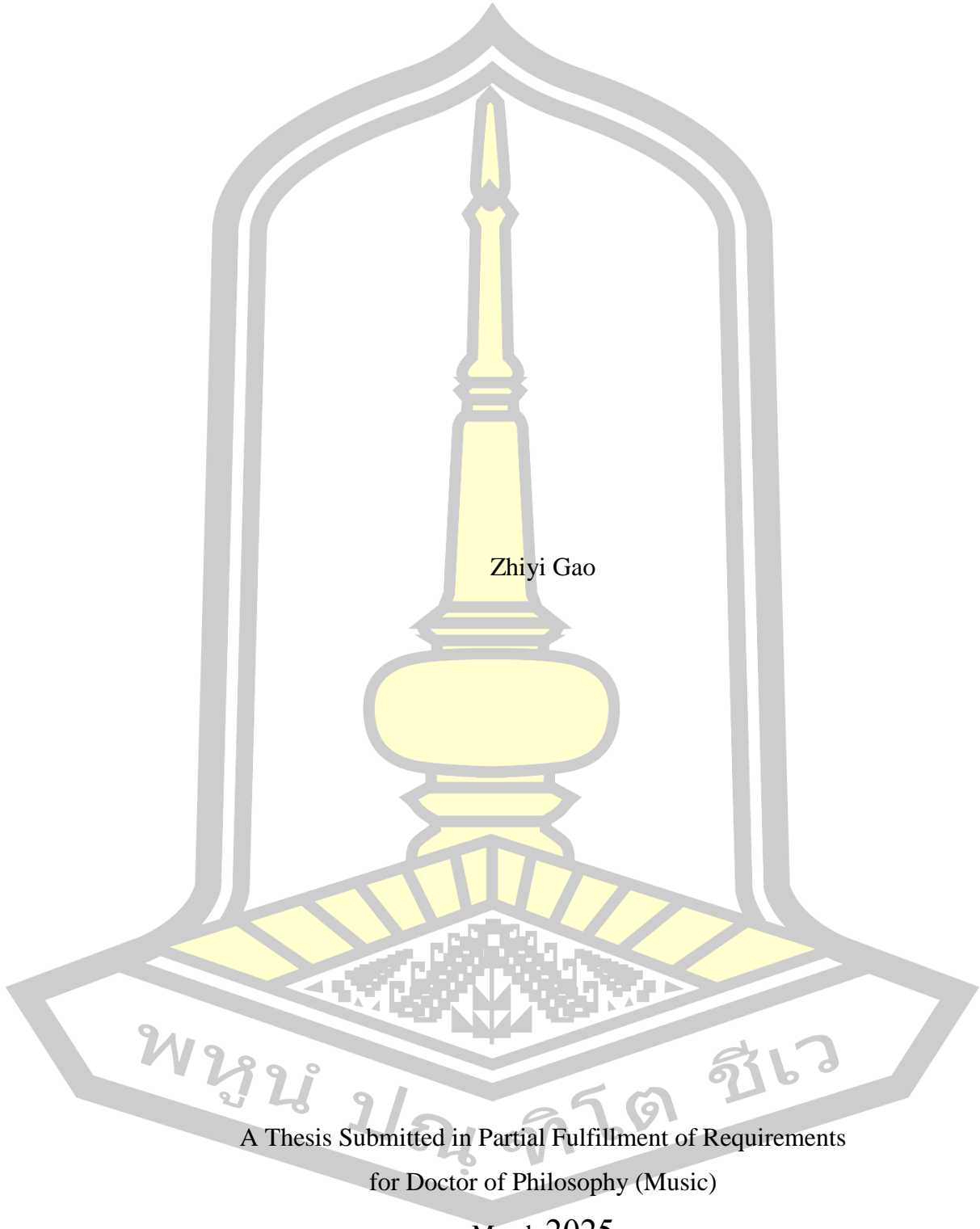
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The Analysis of Music Characteristics of Liuqin Opera in Xuzhou City, Jiangsu
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Zhiyi Gao



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March 2025

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ABSTRACT

Liuqin Opera in Xuzhou City is a local opera in Chinese traditional opera. By analyzing and studying the musical characteristics of the Liuqin Opera in Xuzhou City, there are three research objectives: 1) to investigate the development of the Liuqin Opera in Xuzhou City, Jiangsu Province, China, 2) to analyze the vocal music characteristics of the Liuqin Opera in Xuzhou City, Jiangsu Province, China, 3) to propose the guideline for the preservation and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China. The research utilized questionnaires and interviews with 5 key informants as research tools. The result of this research reveals the following:

"Liuqin Opera" was officially given as the dividing line in 1953. Liuqin Opera has rapidly developed and expanded, forming two development peaks: the first peak was in the 1950s during the period of opera reform, and Liuqin Opera rapidly completed the transformation. The second peak was in the 1980s when Liuqin Opera launched large-scale repertoire one after another and went to Beijing many times to report on its performances.

The vocal music characteristic : Mode is based on five, six, and seven tones, and six tones are relatively rare. The free combination of phrases. Scale opera singing in the existence of two Gong tone systems, artists called "positive handle" and "anti-handle." The two keys of the singing, the main tone is the same, that is, D Gong or D Zhi tune. Melody Ornamentation on the melody. Liuqin opera artists can freely add flowers to the backbone of the tune or enrich the melodic style of singing by adding a large number of decorative notes and glissandos, Rhythm In Liuqin Opera in Xuzhou city Opera, the form of rhythm is mainly manifested as a multi-syncopated rhythm, free equalization of rhythm and at the same time Lyric In Pian Zi, most of the lyrics are improvised, more colloquial, and more similar to a rap combination.

The guideline for the preservation and transmission of the Liuqin Opera in Xuzhou City, there are 4 preservation guides and 6 transmission guides.

Keyword : Liuqin Opera, Development, Vocal musical characteristics, Preservation and Transmission

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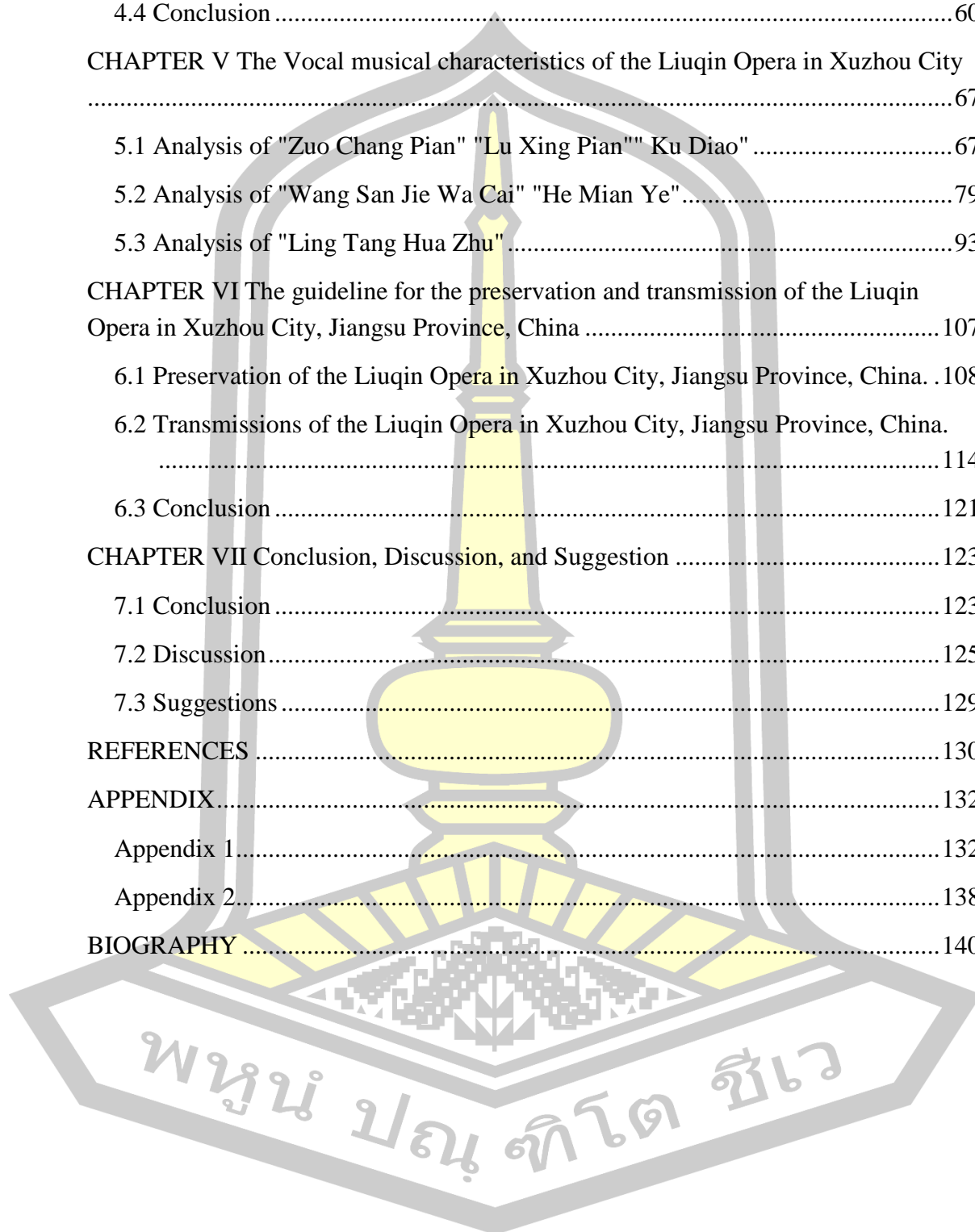
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Zhiyi Gao

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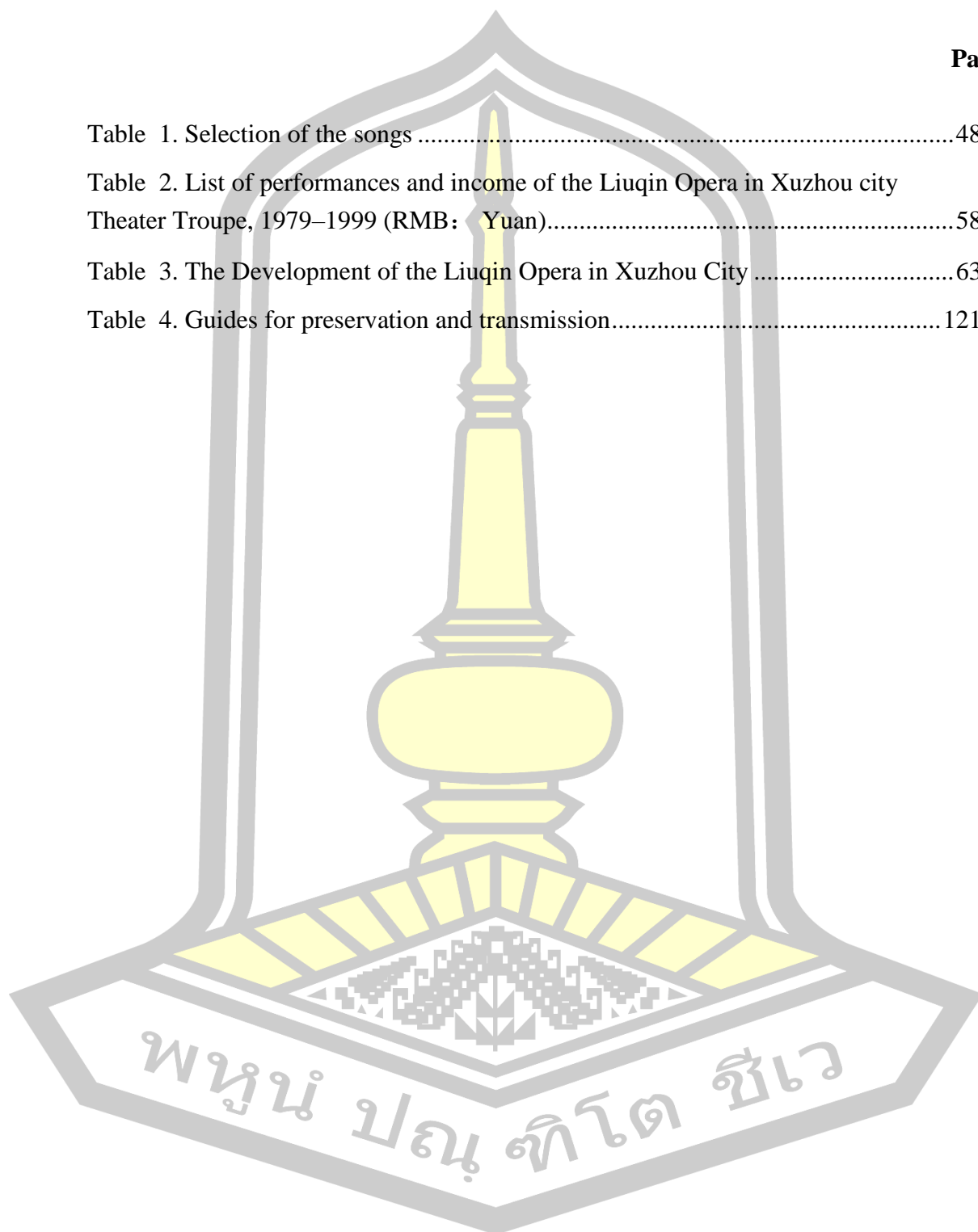
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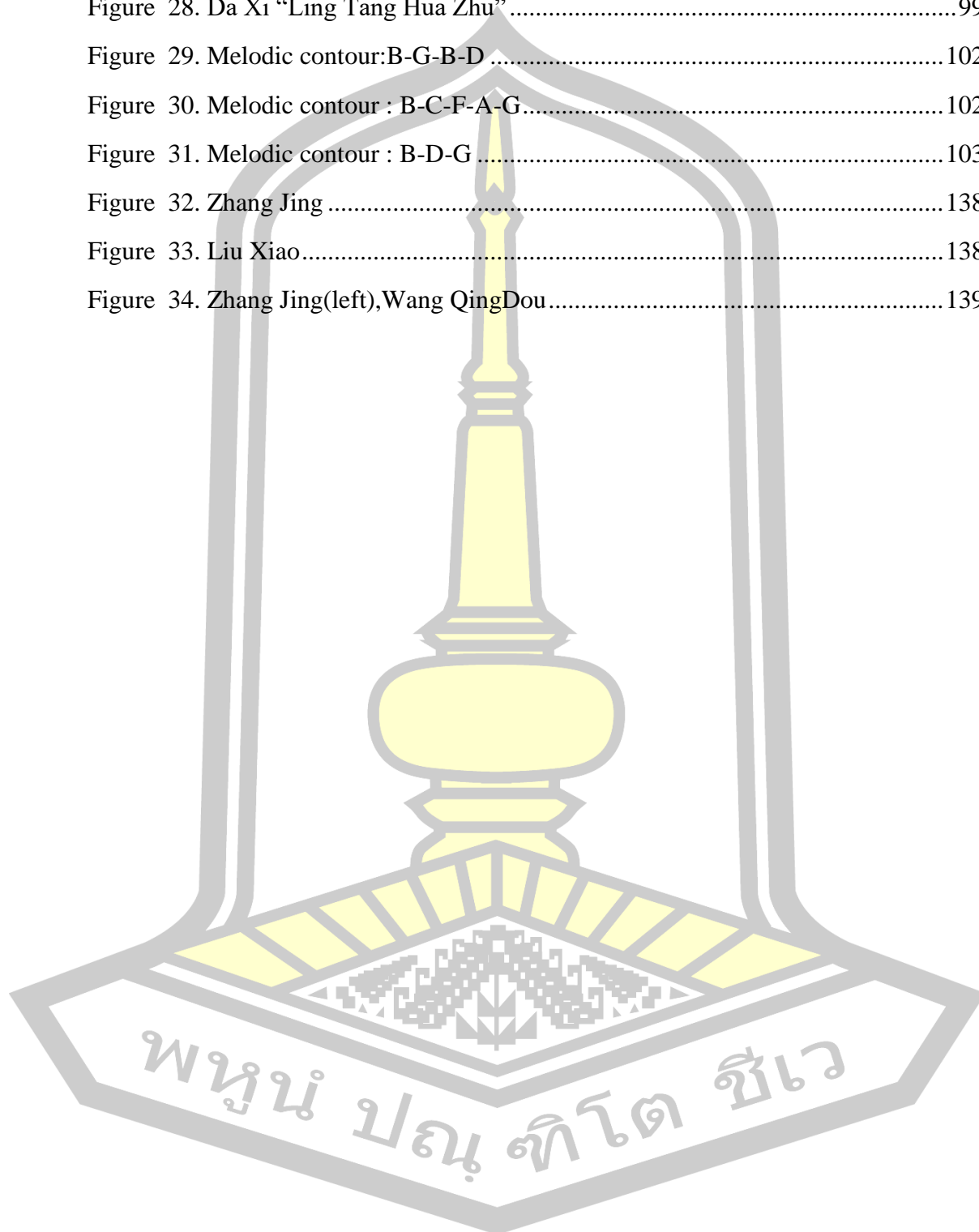
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CHAPTER I

Introduction

1.1 Background and problem of the research

Xuzhou, a city in the north of Jiangsu Province, has been a place of war since ancient times, known as the "Thoroughfare of Five Provinces," and is an important comprehensive transportation hub in the country. It is due to Xuzhou's unique geographical location and humanistic environment that it has a great influence on opera music, especially Liuqin Opera in Xuzhou city, which is known as "Soul Pulling Cavity." Liuqin Opera in Xuzhou City originated less than three hundred years ago. As the representative local opera of Xuzhou City, Liuqin Opera in Xuzhou city draws on the secular and dialectal tunes of Xuzhou City, accommodates begging tunes, farmers' horns, and hunter's cadences, and draws on the production and life practices of the working people, which are refined and sublimated during the artists' long-term performances and singing, forming its unique vocal art with a profound cultural background and connotation. In June 2008, Liuqin Opera in Xuzhou city Opera was listed in the first batch of the National Intangible Cultural Heritage extended project list. As one of China's traditional local operas, Liuqin Opera in Xuzhou city Opera's singing voice has both the softness and beauty of the southern operas and the boldness and masculinity of the northern operas. Therefore, Liuqin Opera in Xuzhou city Opera has high ornamental and specific regional aesthetic concepts, as well as strong cultural research value and artistic aesthetic value (Kong Wen, 2009). However, at present, Liuqin Opera in Xuzhou city Opera is facing some challenges and dilemmas.

First of all, the loss and disconnection of professional talents of Liuqin Opera is an important problem. The older generation of artists is older, while the growth of the new generation of artists requires a long period of cultivation, and young people are mostly unwilling to engage in this performing art for various reasons. This has led to a lack of successors in the transmission and development of Liuqin opera. Secondly, the Liuqin Opera has fewer innovative contents and themes, which cannot keep up with the development speed of modern society, and is difficult to adapt to the

appreciation style of the public. This makes Liuqin Opera lack competitiveness in attracting audiences, especially since the attraction to young audiences has been greatly limited. In addition, the development of society has changed people's appreciation of concepts and entertainment styles, and most people's entertainment styles have shifted to higher media such as movies, TV, and social networks. This has led to a gradual decrease in the number of audience when Liuqin opera is staged in the theater, which poses a great challenge to the survival and development of Liuqin opera. Finally, the strength and breadth of publicity of the troupe is also one of the problems faced by Liuqin Opera. Due to the lack of knowledge of the laws of media communication in the new era, the new generation of young people is becoming less and less familiar with Liuqin Opera with time, and therefore the lack of publicity makes Liuqin Opera have great limitations in its dissemination and promotion (Li Chunying,2009) .

Academic research on Soul Pulling Cavity and Liuqin Opera began in the 1950s. In the early stage of research was limited to the recording of data, it provided an important database and theoretical preparation for future research. After the 1980s, the research of Liuqin opera went deeper into a series of more systematic and comprehensive research scopes, such as historical origin, music creation, repertoire analysis, stage performance, and actor interviews. From “Soul Pulling Cavity” to “Liuqin Opera”, this shows the transmission and change of a local opera popular in the northern region of Jiangsu Province in the mid-20th century. If we place it in the context of the entire Chinese opera world, we will find that during the same period, other sister operas were undergoing a process of change similar in nature and form to “Soul Pulling Cavity”. Thus, a case study of “Soul Pulling Cavity” has the significance of "knowing the autumn by its leaves" when examining the changes in the entire Chinese opera world since the 1950s(Kong Peipei, 2006). After 1978, many disbanded Liuqin opera troupes were restored, providing a good foundation for training new Liuqin opera artists and drama schools. Liuqin theater was also restored and developed during this period. During this period, the Liuqin theater troupes brought a large number of excellent works of Liuqin opera to the audience of the whole country, which enriched the spiritual life of the people. With the advent of the 21st century, people's material life has become more and more abundant, and their

demand for spiritual life has become more and more diversified, especially the mutual exchanges of the world's film and television productions, which makes the survival space of China's traditional operas constantly squeezed, even the Beijing Opera, which is regarded as China's national treasure, has fallen into the fate of decline due to the lack of sufficient vitality. As one of the local operas, Liuqin Opera naturally faces an awkward situation, and even though it has been included in the list of national intangible cultural heritage, its development situation has not been greatly improved, and Liuqin Opera TRANSMISSION and development in the current environment is facing a great test (Gao Jing 2016).

Therefore, a more detailed and in-depth study of the vocal musical characteristics of Liuqin Opera in Xuzhou city Opera is of great significance for the protection and transmission of Liuqin Opera in Xuzhou city Opera, an intangible cultural heritage, and for increasing the value and influence of Liuqin Opera. It is of great significance for Liuqin Opera to strengthen talent training, establish a sound transmission mechanism, and attract more young people to participate in the transmission and development of Liuqin Opera. At the same time, it is a great promotion for Liuqin Opera itself to keep innovating, adapting to the changes of the times and the needs of the audience, and enhancing its competitiveness, these researches are also conducive to investigating the development of the Liuqin Opera in Xuzhou City, Jiangsu Province, China, to analyze music characteristic of the Liuqin Opera in Xuzhou City, Jiangsu Province, China, to propose the guideline to preservation and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

1.2 Research objectives

1.2.1 To investigate the development of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

1.2.2 To analyze the vocal musical characteristics of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

1.2.3 To propose the guideline for the preservation and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

1.3 Research Questions

1.3.1 What is the development of the Liuqin Opera in Xuzhou City, Jiangsu Province, China?

1.3.2 What are the vocal musical characteristics of the Liuqin Opera in Xuzhou City, Jiangsu Province, China?

1.3.3 What is the preservation and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China?

1.4 Research Benefit

1.4.1 We will learn about the development of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

1.4.2 We will understand the vocal musical characteristics of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

1.4.3 We will learn more about the preservation and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

1.5 Definition of terms

1.5.1 The Development refers to the development of Liuqin Opera in Xuzhou city Opera from the 1950s to the present.

1.5.2 The vocal musical characteristics of Liuqin Opera in Xuzhou City Opera refer to the Mode, Scale, Melody, Rhythm, and Lyric.

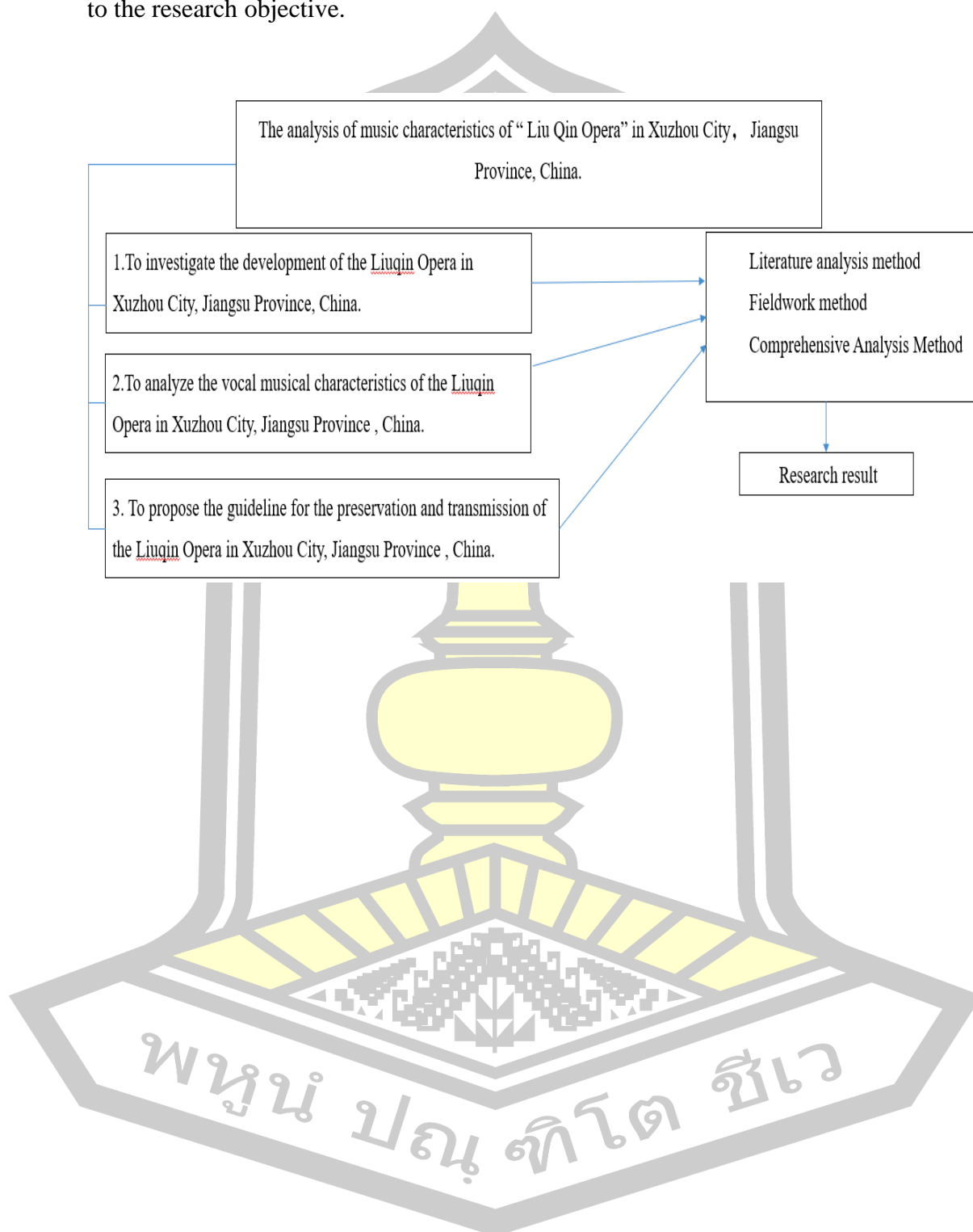
1.5.3 The preservation and transmission refers to the data on preservation and transmission, including the transmission of the traditional mode and the modern mode of Liuqin Opera in Xuzhou city Opera.

1.5.4 The guidelines refer to the way to preservation and transmission of the Liuqin Opera in Xuzhou city Opera.

1.6 Conceptual Framework

This table takes the music characteristics of “Liuqin opera” in Xuzhou City, Jiangsu Province as the research object, based on the three research objectives of “Liuqin opera ”in Xuzhou City, Jiangsu Province using field surveys and literature.

Provide analysis method to study, and finally draw the research conclusion according to the research objective.



CHAPTER II

Literature review

For this investigation, the researchers conducted a thorough evaluation of the relevant literature and previous studies to gather the most comprehensive information.

The researchers reviewed the following topics:

2.1 The general knowledge of Xuzhou City, Jiangsu Province, China.

2.2 The general knowledge about the Opera in Xuzhou City, Jiangsu Province, China.

2.3 Theories Used in this Research.

2.4 Literature and related research.

2.1 The general knowledge of Xuzhou City, Jiangsu Province , China

2.1.1 Overview of Jiangsu Province

Jiangsu Province, sometimes known as Su, is a province in the eastern half of the People's Republic of China. Jiangsu Province is divided into 13 cities as a provincial-level administrative area. Jiangsu Province, located on the east coast of China, is the largest province in terms of area, covering 107,200 square kilometers, which is approximately 1.12% of China's total area. Jiangsu Province is situated on the lower part of the Yangtze River and shares borders with the Yellow Sea to the east, Anhui to the west, Shandong to the north, and Zhejiang to the south. Additionally, it is also adjacent to Shanghai and Zhejiang in the southeast. Based on the 2021 seventh Chinese population census statistics, the resident population of Jiangsu Province is 84.748 million, which places it as the third most populous province in the country. Jiangsu Province has the most minimal elevation, with the majority of its land being flat, making up over 70% of the province's total size. The climate in this region is within the subtropical monsoon category, characterized by four distinct seasons and ample rainfall. Jiangsu Province boasts a rich historical and cultural heritage and is considered a significant cradle of Chinese civilization. Its economy has consistently placed among the top in the country for an extended period of time (Li Guorong, 2018).



Figure 1. Map of Jiangsu Province , China

Source: <https://chinafolio.com/provinces/Jiangsu-Province-province/>

The music culture of Jiangsu Province , which originates from the abundant cultural legacy of the southern region of the Yangtze River, fuses traditional folk music, opera music, and contemporary music. The music culture in the Jiangsu Province region is exemplified by folk music genres including “Kunqu Opera” and “Pingtan” , which showcase distinctive regional traits and artistic significance. Furthermore, Jiangsu Province music not only inherits and innovates but also actively explores the fusion of traditional and contemporary music, thereby enriching the diversity of China's musical culture. The development of music culture in Jiangsu Province is intricately linked to the effects of regional features, historical tradition, and social context. These factors collectively contribute to the diverse growth of music culture in Jiangsu Province (Yang Ming,2016).

2.1.2 Overview of Xuzhou City

Xuzhou City, situated in the northern region of Jiangsu Province, China, spans around 11,257 square kilometers and has a population of over 9 million. It holds the status of a prefecture-level city and occupies a significant position within Jiangsu Province due to its extensive history. The inland area of the East China Plain characterizes Xuzhou City, with predominantly flat terrain and abundant natural resources. The music culture of Xuzhou City, exemplified by Liuqin Opera, showcases the distinctive musical style of the region and encapsulates the allure of opera art in northern China. Liuqin opera is a type of opera that is specific to the local area. It is known for its unique combination of singing, music, and instrumental performance, which incorporates creative elements from both Jiangnan and northern China. This fusion creates a distinct regional style. The exploration of Liuqin opera music culture allows for a thorough examination of its creative meaning, offering valuable theoretical materials for the disciplines of Chinese opera musicology and ethnomusicology. Simultaneously, giving attention to the preservation and advancement of Liuqin Opera in Xuzhou city Opera holds immense importance in safeguarding and advancing the local traditional culture (Zhao Zhenling, 2014).

2.2 The general knowledge about the Opera in Xuzhou City, Jiangsu Province, China

Xuzhou City, located in Jiangsu Province, is renowned for its rich historical and cultural significance. The city has several forms of local opera, including Xuzhou Qinshu, Liuqin opera, and Xuzhou Bangzi opera, all of which have been recognized as national intangible cultural heritage. The Ding Ding cavity mostly represents the municipal intangible cultural asset of Xuzhou City (Liu Jie, 2018).

Xuzhou Qinshu, formerly known as Silk String, is a form of local music and art that has been passed down in the bordering areas of Jiangsu Province, Shandong, Henan, and Anhui provinces, with Xuzhou City, as the center. It was formed at the end of the Ming Dynasty and the beginning of the Qinshu Dynasty and has a history of more than 300 years so far, which is known as the "Three Great Qinshu of the Country" together with Beijing Qinshu and Shandong Qinshu. In June 2008, Xuzhou Qinshu was approved by the State Council to be included in the second batch of the

national intangible cultural heritage list. Liuqin Opera was officially named Liuqin Opera in 1953 because of the accompaniment of Liuqin, which was formed in the middle of the Qing Dynasty. In May 2006, Liuqin Opera was listed in the first batch of national intangible cultural heritage lists approved by the State Council. Since the Qing Dynasty, Xuzhou Bangzi Opera has been rooted in the Huaihai land, closely linked with the lives of the people of Xuzhou City, and now it has become an important and inseparable part of Xuzhou City folk art. " In 2008, it was listed as an intangible cultural heritage by the Xuzhou Ding Ding Cavity People's Government. In 2008, it was listed as an intangible cultural heritage by the Xuzhou City Municipal People's Government (Xu Hu,2023).

Among the research articles in recent years, one doctoral dissertation has made an in-depth field survey on the origin of the Soul Pulling Cavity of Liuqin Opera, with detailed and solid research on cultural background, social environment, changes in the cultural system and troupe system, changes in the content of performances, and changes in the transformation of music, etc. Summarized and refined the conclusions of her thesis, such as "the spontaneous force of change within the play is the fundamental reason for development," "the macro-decision of literary policy, the specific guidance of the new literary workers, the accelerated catalyst for the successive performances is the external force of the transformation of the Soul-Pulling Cavity to the Liuqin Opera (Kong Peipei, 2007).

Liuqin opera evolved from the art of rapping, so it was an unaccompanied form of performance at the early stage of its formation. Until the middle and late Qing Dynasty, Liuqin Opera introduced stringed instruments such as the big three-stringed instrument from local operas such as the Liuzi Opera. The first "Liu yeqin" in Liuqin opera was born in the Daoguang period. In the late 1950s, the master of the instrument, Wang Huiran, improved the willow qin. In 1958, Wang Huiran of the Jinan Military District Avant-garde Song and Dance Troupe carried out a series of reforms based on the original willow qin. From two strings to four strings, from 7 to 24 pins, the range was enlarged, and the twelve equal temperaments were adopted, which facilitated transposition and enriched the playing techniques, making it a national instrument with strong expressive power and rich characteristics. Furthermore, the Liuqin Opera utilizes the Liuqin as its main instrument, and the

instrument has continuously evolved alongside the development of the opera (Sun Baihua, Wu Aiping, 2012).

The Qin-Han period was the budding period of Chinese theater development, which took shape around the Song dynasty and was born and grew up in a highly market-oriented environment. The theater market consists of three elements: theater troupes on the supply side engaged in artistic production and providing theatrical products, theater audiences on the demand side, and authors who provide works for the troupes. The importance of these elements in the theater market is not the same, and thus they have received different levels of attention from theater researchers. Chinese scholars have focused their research on theater, music, plays, and their authors, while the study of the troupe has been particularly neglected. Feng County, belonging to Xuzhou City, is located in the northwestern part of Jiangsu Province, bordered by seven counties in the four provinces of Suzhou, Henan, and Anhui, with an area of 1,450 square kilometers, a population of 1,615,000 people, and flat and open terrain. Fengxian has a long history and rich humanities; it is one of the origins of Han culture; it is located in the warm temperate humid climate zone; the land is fertile and rich in produce; it is this superior historical and humanistic environment and the beautiful and rich yellow land that nourished the Liuzi Opera of Feng County (Li Zuwei, 2022).

Xuzhou City, located in the north of Jiangsu Province, has been a place of war since ancient times. Due to historical conquests, commerce and trade, immigration and relocation, and various other factors, Xuzhou City has developed a rich and diverse opera culture, which is not surprising considering the intricate humanistic landscape that has formed here. According to historical records, the local operas popular in the Xuzhou City area include southern opera, northern opera, song and dance, and other ancient styles. Additionally, there are new vocal styles such as Hua Gu, Ding Ding cavity, Bang Zi opera, Liu Zi, Soul Pulling Cavity, Si Ping Tong, and lüju opera. Among them, Bang Zi opera is a highly popular form of performance. The Bang Zi opera, known as "Da XI," can be considered a grand opera in terms of performance, scale, influence, practitioners, class society, repertoire, and the art of voice. Nowadays, the only two local operas active in Xuzhou City are the Bangzi

Opera and Liuqin Opera, and other operas have died out for various reasons (Zhu Jincheng, 2023).

2.2.1 The Mode of Chinese Traditional Music

The tuning used in the traditional music of various ethnic groups in China is varied, but the pentatonic scale or the pentatonic melodic tuning with five tones as the backbone is the most common in folk music (especially the folk music of the Han Chinese) and in creative writing. The five tones of the pentatonic scale are Gong, Shang, Jue, Zhi, and Yu. The five tones indicate fixed intervals and the basic characteristics of the melodic progression of tones.



Figure 2. C pentatonic (C, D, E, G, A, C)

Source: Gao Zhiyi (2024)

The five-tone modulation with Gong, Shang, Jue, Zhi, and Yu as the backbone is to add "Bian Gong" or "Run" between Gong and Yu, "Bian Zhi" or "Qing Jue" between Jue and Zhi, and different semitone relationships to form different seven-tone types, i.e., the five-tone backbone is the same but the seven tones are different. "Bian Zhi" or "Qing Jue" is added between Gong and Yu, and between Jue and Zhi "Bian Zhi" or "Qing Jue", forming different types of seven tones by different chromatic relationships, i.e., the backbone of the five tones is the same while the seven tones are different.



Figure 3. "Ya yue" scale or "traditional" scale

Source: Gao Zhiyi (2024)



Figure 4. "Qing yue" Scale or "New" Scale

Source: Gao Zhiyi (2024)



Figure 5. "Yan yue" Scale

Source: Gao Zhiyi (2024)

The backbone of the five tones of Gong, Shang, Jue, Zhi, and Yu are the five tones of "Zheng Yin", while Bian Gong or Run, Bian Zhi, Qing Jue, and Qing Yu are the five tones of "Pian Yin", and partials may not always be present in all of them. Bian Gong or Run, Bian Zhi, Qing Jue, and Qing Yu are "Pian Yin", and the partials do not necessarily appear in all of them, but may sometimes be mixed. The synthesized tonality gives "Pian Yin" the significance of a pentatonic scale in another Gong system key (through melodic development). The use of the seven tones of the "integrated tonality" with the element of tonal development, sometimes of the nature of the shifted Gong, is quite common in opera music and folk instrumental music and is an important technique of melodic development and change. The above is only the general situation of folk music. In the composition, of course, it is possible to emphasize the use of seven tones locally under the premise of maintaining the characteristics of pentatonic in general, and even to absorb or adopt other non-pentatonic modal factors. In folk instrumental music, opera, and operatic music, there is a widespread tonal development of "Zhi for Gong" and "Gong for Zhi", and the use of the "integrated tonal" seven tones has elements of this tonal development. The use

of the seven tones of "integrated tonality" has elements of this kind of tonal development, especially the conversion of "Zhi for Gong" which is used most often.

During the performance, actors are required to add their lyrics, most of which are derived from the piece. China's various local operas and various types of folk music, which are produced in a certain region, have certain prerequisites. The first is the natural landscape of the region, such as geographical location, mountains and rivers, climate temperature differences, vegetation, and plants; the second is the human condition of the region, such as folk customs, habits, personality differences, psychological tendencies, and so on. Throughout history, these factors have interacted, shaping the unique character and behavioral traits of the people living in the region. For example, China's southern rivers, beautiful scenery, pleasant climate, people living in this natural environment, their character and behavioral characteristics—most of them are relatively weak—while the climate in the north of China is generally characterized by a greater temperature difference, fewer rivers, mountain peaks, and people's character and behavioral characteristics are inevitably rugged. With this difference in character, the art style created by them is bound to be the same as their character and behavioral characteristics. The best example is the Southern customary pentatonic scale created by a variety of music categories, which is characterized by feminine and elegant, which is consistent with the character and behavioral characteristics of the Southerners, and the Northern customary seven-tone scale created by a variety of music categories, which is characterized by high-pitched excitement, which is consistent with the character and behavioral characteristics of the northerners. Xuzhou City is located in the middle of the eastern part of China. In the process of transit exchanges, the regional cultures of the north and south are bound to leave their traces. Xuzhou City aboriginal character traits and artistic style will also be affected by them, so the character and behavior of the people in this area will be somewhere between the two, manifested in the psychological stability and delicacy and in the behavioral performance of the rough and bold. Coupled with the living customs, dialect, voice, and other qualities of the artistic style created, but also inevitably between the north and south of the culture and artistic style of the two, this style has become the Xuzhou City region of the folk art of the various disciplines, in

particular, Liuqin opera. Whether it is singing music, opera literature, the role of the line, or the method of expression, it is even more unique and prominent.

2.2.2 The Mode of Liuqin Opera in Xuzhou City Opera

In the early days of Liuqin opera, there were only male actors playing various roles of men and women, and although there was a difference between male and female voices, male and female voices were formed in a set number, when female artists entered the circle of Liuqin opera if they used the female voices sung by male actors, they would inevitably feel depressed in the range, and it would be difficult for them to play their female tones, so they would inevitably solve the problem by transferring the tones, and leaving the tones, in the original singing style. (Liu Xiao, 2023: Interview)

In the traditional singing of Liuqin opera, whether it is male or female, it is rare to be able to sing between four lines without transposition. The reason for this is twofold: one is the addition of female actors, and the second is that the music of Liuqin opera is not a real plate cadence, and its singing is laid out in a way of choosing the tunes to be grouped, unlike the music of clappers, Peking Opera, and other types of music, which must have the same tuning in the music section and plate cadence. From the music theory, the main function of the transposition (including the close relationship between the transposition, away from the key, shift), and from the art of singing alone, it should be one because of the needs of the range and tone area; one is the need to sing the tone and the use of the technique. But in Liuqin opera, male and female singing frequently have a close relationship between the transposition and the above function of the transposition, which is not the same. Also from the music theory, another function of transposition is the conversion between major and minor keys, which produces a change of emotional color. For example, major mode is easy to show broad, majestic, and bright emotional colors, while minor mode is easy to show delicate, elegant, and feminine emotional colors. The main reason for the composition of such colors is that the major and minor triads composed of stable tones of major and minor keys are closely related to each other, while the Gong and Zhi tones used in Liuqin opera belong to the category of major modes and therefore do not have the color-changing function of the above-mentioned modulation. If can summarize it in one sentence, it is this:

To transpose from Gong mode to Zhi mode is to transpose by "clearing the horn to Gong." To transpose from Zhi mode to Gong mode is to transpose "with Zhi as Gong."



Figure 6. To transpose from Gong mode to Zhi mode

Source: Gao Zhiyi (2024)

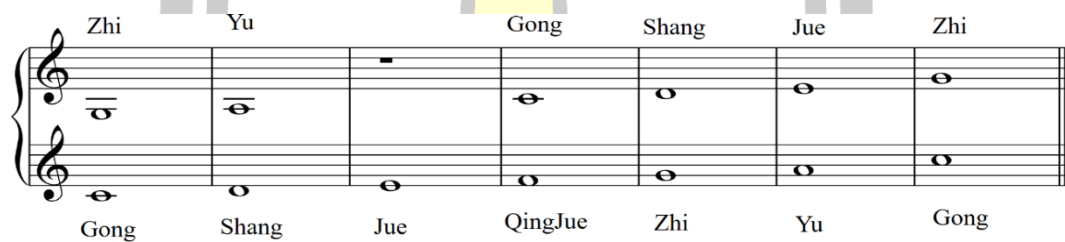


Figure 7. To transpose from Zhi mode to Gong mode

Source: Gao Zhiyi (2024)

Liuqin opera music using these two forms of transposition is, in fact, China's traditional music and China's opera music commonly used and customary transposition method, and Liuqin opera band used to call the first form of transposition for Fa when Do said the second form of transposition for Do when Fa. Liuqin opera artists used to call Zhi tuning for the Gong tune and Gong tuning for the small Gong tuning. Performers who originally sang the Zhi tuning style will most likely say, "Give me a small Gong tuning" and vice versa. Xuzhou is located in the middle of the eastern part of China, and the soft, soothing, and elegant musical qualities marked by the pentatonic scale in the south and the majestic, exciting, and rough musical qualities marked by the seven-tone scale in the north flow through and

intersect in this area, and the styles of the two musical systems are bound to have an impact on all kinds of music and art in Xuzhou. This is easy to distinguish in many singing scores of Liuqin Opera, so Liuqin Opera's singing music style is rigid and upright, but also feminine and elegant special music style.

2.3 Theories Used in this Research

In this study, the researcher plans to adopt Western music analysis theory, Chinese traditional music theory, musicology, and ethnomusicology theory to conduct in-depth research on the Liuqin Opera in Xuzhou City, Jiangsu Province, China, analyze the development, music characteristics, and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China, and, through the interview, summarize and put forward the point of view of transmission and protecting the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

2.3.1 Western Music Analysis Theory

Music analysis theory in the Western world mainly focuses on the analysis and research of rhythm, melody, beat, and so on. Scholars mainly use Western music theories to analyze the external structure of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

Melody: Melody, tune, and pitch are the three core concepts that together constitute the basic language and expression of music. Melody: Melody is a series of organized and meaningful pitch sequences in music that presents a linear flow in time and is part of a musical work that can most directly touch the listener's emotions. Melody usually has a clear beginning and end and expresses specific emotions and images through pitch fluctuations, rhythmic changes, and dynamic contrasts (Huron, 2001; Roeder, 2004). The tune closely relates to the melody but typically represents a more fixed and recognizable sequence of pitches. It is a melodic pattern that is well-known in a particular cultural context and is highly memorable and transmissible. A tune often represents the main melodic line of a musical work and is an expression of musical style and regional characteristics (Lerdahl & Jackendoff, 1983; Temperley, 2001). Pitch is one of the fundamental physical attributes of music, referring to the frequency level of a sound, which determines the position and interrelationships of the

notes in music. In music theory and practice, pitch forms the basis of melodies and tunes and is a key element in distinguishing musical structures and styles. Forms of pitch organization, such as scales and chords, form the harmonic basis of musical compositions (Aristotle, 1997)

Rhythm: in music, rhythm pertains to the duration and intensity of the central pitch in a musical passage. The links between ordered sounds of varying durations are referred to as melody (Li Chongguang, 1962). The rhythm is commonly considered the framework. Regarding the music, The beat in music is the regular and periodic repetition of a strong beat and a weak beat. In Chinese traditional music, the term "board eye" refers to the beat. "Board" represents a strong beat, while "eye" represents either a second strong beat (middle eye) or a weak beat (Wang Yaohua, 2010).

Harmony: encompasses both "chord" and "harmony progression." In polyphonic music, a chord consists of more than three tones that can be structured based on their three-degree relationship.

The vertical convergence of three or more musical tones by specific principles often creates a harmonic amalgamation known as a chord. Harmony refers to the arrangement of chords in a horizontal manner. Harmony exhibits evident chromatic variations in terms of density, luminosity, thickness, and thinness. Additionally, it serves the purpose of constructing phrases, segmenting sections, and concluding musical compositions (Li Chongguang, 1962).

2.3.2 Chinese Traditional Music Theory

The research approach of Chinese traditional music theory involves the examination and assessment of the musical composition of the existing Liuqin Opera in Xuzhou city Opera scores. The researcher must adhere to the fundamental principles of analyzing the music ontology by employing Western music analysis theories, as well as investigating the structure of Chinese traditional music using Chinese traditional music theories. The objective of this study is to integrate Chinese and Western music theories to conduct a thorough analysis of the vocal musical characteristics of Liuqin Opera in Xuzhou city Opera.

Chinese traditional music refers to the music created by Chinese people using their inherent methods and adopting their inherent forms and characterized by their inherent forms, which includes not only ancient works produced in history and passed

down from generation to generation to the present day but also contemporary musical works created by Chinese people using their inherent forms and characterized by their inherent forms. There are four categories of Chinese traditional music: literati music, court music, religious music, and folk music. All ancient musical works produced before the Qing Dynasty fall within the scope of traditional music, according to custom. Suppose foreign music has been fused with traditional music in musical activities, forming music with Chinese musical and cultural characteristics. In that case, it can also be included in the scope of Chinese traditional music. (Wang Yaohua, Du Yaxiong, 2013).

2.3.3 Musicology

According to Yaohua Wang and Jianzhong Qiao (2005), musicology is the broad term used to describe the scholarly examination of music and its related subjects. Music disciplines consist of three categories: music performing arts, composition and composition technique theory, and musicology. In musicology, the subject branch should encompass both music creation and music performing arts.

In his proposal, Narongruch Woramitmaitee (2017) defines musicology as the comprehensive study of music, encompassing all aspects of music, including various cultures and historical periods. Its origins can be traced back to the examination of Western art music. This field encompasses various scholarly research approaches, spanning a broad spectrum of scientific disciplines such as physics, anthropology, psychology, sociology, folklore, and, in contemporary times, expertise in performance and composition.

Musicology implements the academic discipline based onerous performance standards and adherence to logical principles. From a comprehensive perspective, this perspective conveys the notion that musicology can be considered a "science," a term that possesses a versatile connotation. Scholars from various eras have put forward diverse viewpoints from varying vantage points. In this study, the researcher adopted the research method proposed by John D. White (1931-present). In this theory, the "micro-meso-macro" music research method was proposed (John D. White, 1993). The researcher will analyze and interpret music based on its structure, melody, texture, text, and scales.

The Chinese Encyclopedia of Music and Dance defines the concept of "musicology" as follows: "The general term for all the theories of the study of music. The general task of musicology is to elucidate the nature and laws of various phenomena related to music through them." It is more widely recognized that the concept of the discipline of musicology was first proposed by Adler in 1885 in *The Scope, Methods, and Aims of Musicology*. (Liao Naixiong, Luo Chuankai, and Wang Jiuxing, 1997)

2.3.4 Ethnomusicology

Theory and Methods of Ethnomusicology: A Discipline of Musicology with the Qualities of Cultural Anthropology" Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of the world's peoples and the types of their development, and fieldwork is its basic way of obtaining sources of research material. Ethnomusicology regards the musical object under investigation and study as a musical phenomenon. It advocates placing the existing traditional music and its development types for a certain ethnic group into the specific natural and socio-cultural environments of the ethnic group. This approach helps elaborate on the basic morphological characteristics and survival of the music types. It does so by investigating and studying how the members of the ethnic group (individuals or groups) construct, use, disseminate, and develop the music types according to their cultural traditions. This helps explain the basic morphological characteristics and survival of the music types. The basic morphological characteristics of music genres, the laws of survival and variation, and the cultural characteristics of the ethnic group. (Qin Zhanwen, 2014)

Hood Mantell (1969) posited that ethnomusicology is a comprehensive approach to examining music, encompassing not just the music itself but also the cultural milieu in which it exists. In 2010, Merriam-Parkhurst Alan put out the idea that the primary concern of humans is themselves, and music is both a component of their actions and a means of exploring their nature. Equally significant, music constitutes a form of human conduct, and ethnomusicologists bear a joint obligation with the social sciences and humanities to ascertain the underlying reasons for this phenomenon (Merriam Alan, Qian Mu, 2010). Narongruch Woramitmaitree (2017) asserts that music anthropology is a significant research area comparable to sociology

and human informatics. It emphasizes that music serves as a valuable medium for understanding the cultural practices of different communities, as exemplified by the music and art of the Orient. The oral tradition approach employed in the problem study involves the creation, alteration, and evolution of music, encompassing various musical genres and styles. Regarding the function of music in society, one must consider the composition of music, its mode of existence, and the relationship between music and dance, encompassing regional musical art as well as Western folk songs.

This study will analyze the ecological, social, and cultural aspects of Xiangzhou using the field of national musicology. It will specifically examine the performance elements of Xiangshou Liu Xiang within the context of the Chinese province of Jiangsu Province.

2.4 Literature and related research.

The origin of Liuqin Opera is named Soul Pulling Cavity; from Soul Pulling Cavity, it developed into Sizhou Opera; finally, in the Sizhou Opera repertoire, other aspects are discussed. (From Soul-Pulling Cavity to Surabaya Opera) The book Introduction to Liuqin Opera Tunes, compiled based on statements from old artists like Jiang Xingyu and Wang Jianxin, focuses on the growth process of Liuqin Opera and the development of Surabaya Opera. Sizhou Opera profoundly influenced the development of Liuqin Opera for a long time. (Zhu Ruiyun, 1957) In the opera research articles published successively from 1957 to 2006, the research results of Sizhou Opera were predominant, which can reflect the relatively more mature state of development and research level of Sizhou Opera. After the founding of New China, the name "Liuqin Opera" was established. At the end of February 1953, the Propaganda Department of the CPC Xuzhou City Municipal Party Committee, together with the Bureau of Literature and Education of Xuzhou City Municipality, proposed by Xin Yuan, Qu Yongqing, and other comrades in charge of the Cultural Department of Xuzhou City, north of Jiangsu Province, listened to the opinions of the artists and formally named it "Liuqin Opera," based on the willow-leaf zither, the main musical instrument of the opera. "Liuqin Opera" was officially launched in 1954 at the East China Literature and Arts Festival, and since then, Linyi, Zaozhuang,

Yongcheng, Yucheng, Xiayi, and other areas of Shandong Province have also changed the name of their La Soul Cavities to "Liuqin Opera." The name of "Huaihai Opera" was also determined in the 1950s, according to Xu Zifang's "Brief Introduction to the Quasi-Hai Opera." After the outbreak of the war, Haizhou fell, and some of the Haizhou Opera artists went south to live in Quasi-Yin to take part in the anti-Japanese propaganda activities. In 1940, the "Huaihai Commissioner's Office" of the North Jiangsu Province Border Government gave Haizhou Opera the name "Huaihai Opera." In September 1954, the Bureau of Culture of Jiangsu Province officially named the "Huaihai Opera" as "Huaihai Opera." It can be seen that both "Qin Opera" and "Huaihai Opera" were gradually recognized and circulated after the East China Literary and Artistic Performance in 1954, and they had no fixed and unified names before that (Cheng Zhi, 2016).

Another doctoral dissertation with reference significance examines Soul-Pulling Cavity from various angles, from its origins to its development, taking the Huaihai Cultural Circle as the object and using the ethnomusicological concept of "regional cultural composition" as the object. Using the Huaihai Cultural Circle as an example and the idea of "regional cultural composition" in ethnomusicology, the thesis uses the "artistic know-how" that the artists have gained over the years to show the problem and goes into great detail about how Liuqin Opera has changed since the Soul-Pulling Cavity (Xue Lei, 2008).

The articles mentioned above provide valuable information about Liuqin Opera in Xuzhou city Opera, but they do not offer any relevant conclusions regarding its historical development in the city's opera history. Additionally, most of the articles focus on the development of the Soul-Pulling Cavity genre. Research on the historical traceability of Pulling Cavity Theater in all local systems. As there are no written records, many experts and scholars can only speculate on the study based on legends or artists' inheritance generation, making it difficult to draw any conclusive conclusions so far. In the middle and late Qing Dynasty, our countryside produced local folk tunes, songs, dances, and music based on folk theater, which were fresh, lively, and full of vitality, and some folk tunes gradually came into the local theater, a flourishing form of Liuqin Opera's birth, which was undoubtedly a dose of "catalytic soup." During the late Qing Dynasty and the early Republican era, Liuqin Opera

assimilated diverse artistic elements from the region's operas, flourishing and reaching maturity in the vast area bordered by Suzhou, Lu, Henan, and Anhui. At the beginning of the founding of the People's Republic of China, the Laxingqin Opera groups stationed in Xuzhou City, Linyi, Bengbu, etc., with the full support of the local government, formed new artistic groups and, through artistic innovation and continuous absorption of urban culture, completed the necessary process of the development of modern opera art. In the history of the development of folk music in China, any kind of folk song, a tune, its gestation period, and its adjustment period is quite long until after the formation of a certain regulation (Kong Wen, 2009).

Regarding the origin of Liuqin Opera in Xuzhou city Opera, there are different views in academic circles. One view is that Liuqin opera originated in the Suqian area of Jiangsu Province and later spread to Xuzhou City (Wang Wenzhang, 2009), another view is that Liuqin opera originated in Shandong Province and later spread to Jiangsu Province (Zhang Hong, 2011). Despite the controversy over the place of origin, scholars generally agree that folk dances, local operas, and religious music had a profound influence on the early development of Liuqin Opera in Xuzhou city Opera. Regional culture profoundly influenced the development of Liuqin Opera in Xuzhou city opera as a local opera art. From the dispute over the place of origin to the integration of folk traditions and the exchange of local operas, Liuqin opera has fully embodied the characteristics of regional cultures during its development (Wang, 2009; Zhang, 2011). Therefore, the study of the historical development of Liuqin opera should focus on the influence of regional culture on its artistic characteristics.

The early 20th century to the 1950s was a prosperous period for Liuqin Opera in Xuzhou city Opera. During this period, Liuqin opera was richly developed in terms of performance forms, singing styles, and repertoire (Zhao Xiaohong, 2013). In addition, Liuqin Opera during this period was also influenced by Beijing Opera, Yueju Opera, and other opera arts, forming a unique artistic style. From the Qianlong period of the Qing Dynasty to the present, Liuqin Opera in Xuzhou city Opera has experienced many social changes. These changes not only affected the performance form and content of Liuqin opera but also had an important impact on its artistic value and social status (Zhao Xiaohong, 2013; Wu Ming, 2015). Therefore, the study of the

developmental lineage of Liuqin opera should focus on the shaping of its artistic life by social changes.

Liuqin Opera in Xuzhou city Opera has faced new challenges and opportunities. On the one hand, Liuqin Opera has continued to innovate based on inheriting traditional art, such as adding modern stage technology and broadening performance themes (Wu Ming, 2015); on the other hand, Liuqin Opera has absorbed many useful elements in its exchanges with other local operas and further enriched its artistic expression. This kind of exchange and integration is an important driving force for Liuqin Opera to continuously innovate and develop. Therefore, the study of the artistic characteristics of Liuqin opera should pay attention to the influence of the exchange of opera art on its innovation (Wang Liang, 2017).

Liuqin Opera captivates the masses with its enchanting singing as well as its collection of plays that closely reflect real life and are infused with a vibrant local essence. Concerning the historical inception of Liuqin opera, it is believed that in the mountainous and rural areas of northern Jiangsu Province, a group of hunters, inspired by the scenic beauty of the mountains and the melodious sounds of insects and birds, incorporated these elements into the prevailing folk songs of the time, resulting in a novel melody known as the "hunter's accent." Farmers in the fields sang another variation of the hunter's accent, expressing their delight in a bountiful harvest and their wish for a prosperous and tranquil future. Agricultural workers in the fields crafted the "Taiping Song," a melody that conveys their joy over a bountiful harvest and beseeches for a tranquil and harmonious year to come. The "Hunter's accent" and "Taiping Song" are characterized by their simplicity in both learning and singing, featuring melodic melodies, vibrant regional characteristics, and a notable sense of resonance in the northern region of Jiangsu Province. Consequently, they quickly gained popularity and widespread recognition. However, the agricultural and hunting communities spontaneously created and performed many melodies without official documentation, resulting in the eventual loss of certain tunes (Xu Wenqing, 2013).

Liuqin opera in the accompaniment instrument can be said to be unique; it is the only one for Liuqin to use this plucked instrument to do the main instrument type of theater. There are two types of accompaniment music in Liuqin Opera: Wenchang and Wuchang. In the Liuqin opera, the accompaniment instrument of the literary field

is an orchestral instrument, and its main role is to play the melody of the singing voice and enrich the sound of the opera; the accompaniment instrument of the martial arts field is a percussion instrument. Their main role is to play different rhythms for the Liuqin opera and to accompany the martial arts and dance scenes in the opera, rendering an intense atmosphere (Li Aizhen, Liu Zhen, 2005).

Other materials mainly focus on the master's thesis, such as "Analysis of Vocal Cavity System and Musical Diversity of Lunan Liuqin Opera," which can study the tunes of Liuqin Opera from the perspective of diversified musical examples. Regarding the upward seven-degree jump at the end of the next line of the Soul Pulling Cavity female cadence, Sun Bohua argues that this singing method was learned by Liuqin Opera artists from Flower Drum Opera and cites examples of scores to confirm this (Yang Nan, 2009). A Preliminary Study of Liuqin Music (He Lili, 2003), A Study of Liuqin Opera Music in Xuzhou City, Jiangsu Province (Li Chunying, 2008), On the Singing and Nenbai of Zaozhuang's Liuqin Opera (Yuan Xiaolei, 2006), An Analysis of the Singing Music of Liuqin Opera (Zhang Min, 2006), A Study of Liuqin Opera's Singing Music (Yan Weidong, 2009), The Huaihai Opera Transmission Development of Huaihai Opera and Research on Protection and Development of Musical Resources (Zeng Yu, 2011), Examination and Cultural Research on the Transmission Mode of Jiangsu Province Liuqin Opera (Gao Hongju, 2009), Research on the Historical Evolution and Development of Zaozhuang Liuqin Opera (Li Tengfei, 2012), Research on Liuqin Opera (Yang Ruiping, 2012), mostly focus on aspects such as the accompaniment instrument. They have contributed to the Liuqin Opera and related local dramas in the Huaihai area and the lower reaches of the Yellow River and accumulated rich documentary materials for the study of the Liuqin Opera in Xuzhou city Opera. (Sun Baihua, 2005).

There are two divisions in the accompaniment of Liuqin opera and the reform of its musical instruments: "Wenchang" and "Wuchang." The "Wenchang" includes the clay pipa, flute, own, sheng, pipa, erhu, and small san xian, while the "Wubang" has the "four great strings." There are the "Four Great Pieces" in the "Wuchang." The traditional songs include "Embroidered Flower Card," "Water Dragon Song," "Shiso Jin," "Embracing the Dressing Table," "Cloud Lantern," "Cloud Light," "Embracing the Dressing Table," and "Cloud Light." "Cloud Lanterns," "Tour of the Field,"

"Toward the Son of Heaven," and so on. Liuqin opera musicians also used electro-acoustic instruments, harmony, orchestration, and other techniques; they created and adapted a lot of accompaniment songs, and some have formed new songs. In the 1950s, the main stringed instrument of Liuqin opera was the clay pipa with only two silk strings; there was no soprano instrument in the orchestra, and the pipa, yangqin, and sanxian were also used as the middle instruments, but there were no leading stringed instruments. In 1958, the national-level composer, Mr. Wang Huiran, fell in love with the Liuqin at first sight after he had seen a performance of the Liuqin opera and devoted himself to reforming the Liuqin from that time on. With the cooperation of Xuzhou Musical Instrument Factory, Wang Huiran successfully developed three-stringed and four-stringed soprano Liuqin, which filled the gap in the lack of soprano-plucked instruments in Liuqin operas and folk bands (Wu Po, 2003).

During the early stages of the Liuqin Opera, the accompanying instruments lacked variety. Throughout its long development process, Liuqin Opera has continuously borrowed from the accompanying forms of other types of operas, enriching its accompanying instruments. Liuqin Opera has an orchestral accompaniment, which is responsible for accompanying the singing. The development of the accompaniment music of Liuqin Opera Wenchang also reflects the development law of Liuqin Opera. Due to its bulkiness and difficulty in playing, the big, three-stringed instrument used in early Liuqin opera was replaced by the relatively lightweight Yueqin. However, the early Liuqin opera accompaniment only struck the rhythm and played simple transitions. Since there were no full-time accompanists, the singers themselves played the accompaniment, resulting in a very free accompaniment form based on their preferences. Therefore, the Liuqin opera artists at that time played the Liuqin. As the audience for Liuqin opera continued to increase, the Liuqin opera troupe continued to expand, and professional Liuqin opera accompaniment musicians began to appear. After the founding of New China, Liuqin Opera enriched its accompaniment instruments by gradually adding Western instruments, which enhanced the timbre of the opera accompaniment music. The accompaniment instruments of Liuqin Opera martial arts are percussion instruments. The percussion is mainly responsible for striking a distinctive rhythm, providing

rhythms for the martial arts, and emphasizing the intense atmosphere (Xu Wenqing,2013).

Plucked instrument groups, wind instrument groups, and bass instrument groups divide the accompanying instruments of the Liuqin Opera. The representative instruments of each group are: stringed instruments: erhu, gaohu, banhu, dahu, etc.; plucked instruments: Liuqin, yangqin, guzheng, zhongruan, etc.; wind instruments: flute, zona, xiao, etc.; bass instruments: bass, cello, etc. After the 1980s, the accompaniment of the Liuqin opera also included the accompanying instruments, depending on the requirements of the repertoire. After the 1980s, the accompaniment of Liuqin plays expanded to include some Western wind instruments or classical Chinese instruments such as guqin and chimes, depending on the requirements of the repertoire. The production of more new Liuqin plays has also expanded the accompaniment instruments for Liuqin plays. In the early days, Liuqin opera troupes used only the clapper to beat the rhythm. However, as they started selling their performances at marketplaces, they added louder gongs to warm up the stage and attract the audience. During the Republic of China, the Liuqin Opera borrowed the gongs and drums from the Peking Opera and added them to the accompaniment of the Liuqin Opera. From then on, Liuqin opera's martial arts accompaniment gradually took shape. Nowadays, there are four main musical instruments in Liuqin Opera: big and small gongs, drums, and cymbals; and colorful musical instruments such as clappers, cymbals, and wooden fish. The martial accompaniment of Liuqin opera can not only provide distinctive rhythms for singing and movements but also enhance the expressive power of the opera, and at the same time, it can provide a magnificent opening accompaniment for the singing section (Zhang Kong, 2014).

The form of accompaniment in Liuqin opera is characterized by the absence of fixed sheet music, allowing actors and musicians to freely play through the development of the plot and their mutual understanding. In early Liuqin opera singing accompaniment, there is no fixed sheet music, actors, or musicians according to the development of the plot or each other's tacit understanding and freedom to play, which is the early form of accompaniment customary for many local operas. After the national opera reform in the 1960s, Liuqin opera gradually standardized its singing accompaniment music, and full accompaniment scores began to appear. Liuqin opera

workers have continuously improved the accompaniment scores of many traditional Liuqin operas through notation and organization. In the early days of Liuqin opera accompaniment, due to a lack of manpower, the accompaniment primarily relied on the Liuqin, with other instruments occasionally playing short passages to support the Liuqin accompaniment. During that time, the opera accompaniment primarily consisted of improvised and free music, which aimed to enhance the singing of the actors and emphasize the unique characteristics of their voices, capturing the audience's attention. These so-called improvised accompaniments do not lack rules; instead, they are based on the melodic trend of the phrases and follow the rules of traditional folk music accompaniment. The accompaniment is in harmony with the singing, the plot, and the performance, plays a role in accentuating and rendering the effect, and also allows the audience to enter the theater as early as possible. After the national theater reform in the 1960s, the Liuqin troupes around the country complied with the policy requirements and arranged many new plays in line with the trends of the time. Furthermore, the troupes around the country rearranged and adapted many traditional plays while also expanding the orchestra to include numerous new accompanying instruments, thereby enriching the accompaniment music of Liuqin opera. During this period, the accompaniment music of Liuqin Opera also underwent a gradual standardization process, with the introduction of accompaniment scores in the new repertoire, which helped to standardize the form of accompaniment. During this period, musicians made the following innovations to standardize the accompaniment music of Liuqin opera: Plucked instruments such as the Liuqin could appropriately adopt the traditional method of adding flowers and subtracting words when accompanying, reflecting the sense of hierarchy of the accompaniment music while maintaining the performance characteristics of folk opera music. The general score includes other kinds of accompanying instruments based on the tone and expression of the phrase. According to the audience's appreciation habits and the singing rules of the singing section, the accompaniment music should be able to assist the actors' singing, leave a good air exchange for the phrases, do a good job in the transition between the singing sections with flexibility and ease, enrich the sound and level of the singing sections, and assist in highlighting the character traits and specific emotions of the tasks in the play. Based on the requirements of the play and the

singing section, the accompaniment can incorporate Western instruments and modern electronic music, although it primarily utilizes ethnic instruments. The accompanying music should use the soundtrack of folk music, focusing on the fourth and fifth notes and highlighting the ethnicity and locality of the opera (Sun Nan, 2009).

The Liuqin is now the main instrument of Liuqin opera, and the use of the Liuqin as the main instrument is also a major feature of Liuqin opera. Liuqin opera artists in the early days generally made the Liuqin themselves. Artists in the early days of Liuqin mostly made these instruments themselves using willow wood for the body, tung wood boards for the surface, pins for the top of the sorghum poles, and silk for the strings. In the early days of Liuqin, artists made these instruments themselves using willow wood for the body, tung wood boards for the surface, pins for the top of the sorghum poles, and silk for the strings. The early homemade Liuqin differed from the modern Liuqin in that it had two strings: the inner string, known as the old string, and the outer string, known as the second string. The sound was set at an interval of five degrees. The Liuqin is similar to the pipa and also requires finger cots when playing. Because of its thick and simple sound, the Liuqin is a perfect match for the singing of Liuqin opera, which increases the infectiousness of the music of Liuqin opera. The early homemade Liuqin, due to the limitations of its production process, has inevitable shortcomings such as a narrower range, a larger pitch, and the inability to play chromaticism, etc. Therefore, further improvement is necessary. Therefore, we need to further improve it. The development of Liuqin music has led to the perfection of the current Liuqin. The modern Liuqin is a four-stringed instrument with an enlarged body compared to the earlier ones, more mahogany as the sound box, tung wood as the surface, more metal strings, and a four-octave range. The modern Liuqin has twelve equal-tempered strings with a full range of semitones, a clear tone, and an increased volume of sound. At the same time, because of the use of metal strings, the tension of the strings increases, and the tone is more beautiful. The continuous improvement of the Liuqin further establishes its status as the main instrument in Liuqin opera. The Liuqin also brings a unique artistic charm to the music of the Liuqin opera (Cheng Yan, 2016).

The above conclusions provide important clues for the authors to further study the music of Liuqin Opera in Xuzhou city opera. Most of the existing research

information on Liuqin opera focuses on describing and studying the Huaihai region as a whole, but Xuzhou's special geographic location, multiple provinces due to the intersection of transportation and music, and multiculturalism have not been able to reflect the formation of music and culture in the process of development. There are many other factors besides the influence of geographic location, but none of the above information suggests that the research conclusions are specific to the Liuqin opera in the city of Xuzhou City alone, which makes it an area that can be studied and explored in depth.

The thematic results of the repertoire study of Liuqin opera are relatively weak, as they are all generalized from the historical traceability of Liuqin opera to the relevant conclusions. Huaihai opera playwriting needs to strengthen its literary nature. If Huaihai Opera wants to maintain its glory and invincibility in the context of the era of theatrical marginalization, it must improve the artistic standard of theatricality. (Hua Jing, 2011) Various comprehensive introductory texts of the genre scatter it as part of a comprehensive study of Liuqin opera. (Zong Shan, 1993).

There are more than 200 kinds of traditional plays in Liuqin Opera. There are so-called "Pillar Plays" in which each line specializes, such as "Fresh Flowers", "Eight Plate Mountain", "Four Flat Mountains", "Fish Basket" for small heads, "Four Sues", "Bookstore", "Pointing Soldiers", "Watching the Lights" for two heads, "Four Clans" for the old heads, i.e., Old Yang's Meng Yuehong cut shares to save his mother", the old Deng's "Yingtai persuade to marry", the old Yan's "small Ao Shan", the old Kang's "broken double nails", as well as the hook foot of the "Running Kiln", "stopping the horse", "Yanmen Pass", "two, five against"; the younger Liu Guichen fortune-telling", "White Shirt", "big, small curtain"; the older "five kings, four phases" plays. There are other Yang Family General's "Wutai Mountain," "Soldiers Trapped in the Tongtai," "Haunted Youzhou," etc., from the Xue Family General's "Jinjiashu," "Fanjiangguan," and Xue Pinggui's "Catch the Three Passes," "Great Drinking Banquet," and "Wujiapo." Taking love as the main content, "The Great Bookstore," "Playing Dry Stick," and "Tiantai". With Bao Gong as the theme, there are "Fish Orchid Plan," "Da Ao Shan," "Flower Plan," and so on. On the theme of Liang Shanbo and Zhu Yingtai, there are "Running to the Mountain," "Persuading to Marry," and "The Great Separation Curtain." From the original "Xiao Er Hei

Marriage" to the popular "Mozi Saves Song" and "Drinking Noodle Leaves," the Liuqin opera also transplanted and newly created 140 repertoires (Yang Lisong, 2021).

The Xuzhou City Liqin Opera Theatre expanded in 1958 to become the Jiangsu Province Provincial Liqin Opera Theatre. The troupe first organized and reformed the traditional repertoire and successively staged new historical and traditional plays, followed by a boom in modern plays. During the "Cultural Revolution" period, the Liqin Opera was forced to disband. After the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China, the Liqin troupe restored its operations. In January 1979, the Jiangsu Province Provincial Liqin Troupe's performance of "Big Swallow and Little Swallow" participated in the "Performance to Celebrate the Thirtieth Anniversary of the Founding of the People's Republic of China" in Beijing. In 1981, Jiangsu Province Film Studio adapted the play into an art film for opera, which was subsequently staged nationwide. In 1990, Liqin Opera's "Hill Country Drums and Drums" took part in the second China Drama Festival (Liu Xiao, 2019).

In 2002, Jiangsu Province Liqin Opera Troupe adapted and created and performed Liqin and Sizhou Traditional Folding Opera "Going to My Mother's Home" and took part in "National Local Opera High-quality Folding Opera Evaluation and Exhibition and Grand Prix for Young Performers of Opera," organized by the Ministry of Culture, and won the first prize for actors. ", won the first prize for actors; in 2003, "horse lonely donkey for wife" to participate in the Chinese Theatre Association sponsored by the "First China-Binzhou Boxing International Small Opera Festival" won the gold medal for outstanding plays. The troupe created and performed the modern opera "jujube flower" in the fourth Jiangsu Province drama festival, which won the "excellent repertoire award," was shortlisted for the Jiangsu Province 2003-2004 annual stage art excellence project repertoire, and won the "nomination award." In 2005, "go to the mother's home" was performed by the China Drama Association, organized by the national small drama festival. In 2005, "Going to the Mother's House" won the "Chinese Drama Award—Outstanding Drama Gold Award for Small Drama" in the National Small Drama Competition organized by the China Drama Association, and Wang Xiaohong, the outstanding young actor of the troupe,

won the 22nd Chinese Drama "Plum Blossom Award," realizing the "Plum Blossom Award" for the actors of the Liuqin Drama genre. The outstanding young actress Wang Xiaohong of the troupe won the 22nd Chinese Drama "Plum Blossom Award," realizing the zero breakthrough of the "Plum Blossom Award" for Liuqin actors and actresses (Sun Baihua, 2009).

Jiangsu Province Liuqin Troupe has also created and performed influential plays such as "Guapeng Wind and Moon," "Pengzu," and "Plum Rain," which have won awards in the Jiangsu Province Newly Created Plays Observation Performance and Drama Festival, as well as the "First, Second, and Third Suzhou, Henan, and Anhui Liuqin, Sizhou, and Huaihai Drama Festivals," respectively. China Record Society and many other audio-visual companies have also published and distributed more than a hundred tapes, records, VCDs, and TV films, as well as movies, TV shows, and comic strips for Jiangsu Province Liuqin Theater Troupe, contributing to the enrichment of the people's spiritual and cultural lives (Liu Zhen, 2016).

In the past ten years, China's rapid economic development, according to the law of economic prosperity, cultural prevalence, and the development of Liuqin Opera in Xuzhou city Opera at the official level has indeed received a certain degree of attention, but for the Liuqin Opera in Xuzhou city Opera repertoire, research is almost a blank, including the traditional opera and modern opera in today's society, how do we respectively carry out the protection and transmission, the modern opera and what methods to make the people accept, the traditional opera and how to make the people accept, the traditional opera and how to make the people accept. What methods are used to make modern opera acceptable to the common people, and how do we make adjustments to traditional opera in terms of music orchestration and so on? All these aspects are what we can study and explore in depth. The traditional repertoire of Liuqin Opera is very rich and can be roughly divided into the following categories in terms of its themes: Qing officials' plays, such as The Great Whole Mountain, The Immortal Flower Chronicle, Qin Xianglian, Three Scrolls of the Cold Bridge, and so on. Yang family generals, such as "stopping the horse," "beheading the son," "theft of hair," "Tongtai will," and so on. The Xue family will play games such as "East Dragon," "Jinjiazhuang," and so on. Ming Dynasty plays; more of these plays, such as "South Beijing," "Erlongshan," and other love and marriage plays, such

as "Playing Dry Stick," "Luo Shoes," and other life stories of small plays, overflow with the rich flavor of life and interest. There are many such plays, which are full of the rich flavor and interest of life, such as Drinking Noodles and Leaves, Returning to Mother's Home, Gathering Cotton, and Fighting Jujubes (Li Pengcheng, 2011).

Liuqin Opera is located at the junction of Suzhou, Henan, and Anhui. Although the language belongs to the same dialect area, it is very complex; almost in the same city, there are many different dialects. The differences in accent prevent the complete unification and standardization of the stage language of Liuqin opera. The Xuzhou dialect belongs to the northern dialect; besides possessing the commonality of northern dialects, it also has its own very characteristic tones and rhythms. Liuqin Opera's main features are life-likeness and popularity, achieved through the use of dialect singing combined with the life-like story of the play. Liuqin Opera in Xuzhou city Opera's stage language pursues the goal of ensuring clear and simple lyrics. To emphasize the artistry of the Liuqin opera lyrics and the skill of the actors, there are some plays in which there are continuous large chants or recitations, and some of them are stage language with more intense arguments and narratives. For example, in the traditional Liuqin opera Drinking Noodles and Leaves, Mei Cui'e, the female lead, sings, "He doesn't care about things at home; he relies on me both inside and outside. Early in the morning, I go down to the lake to hoe, and at noon, I have to cut grass for the donkeys. He washes clothes, cooks, and spins cotton under the moon." The lyrics portray the image of a simple, hardworking rural housewife to the fullest (Liu Xiao, 2015).

By collating the literature on the historical lineage of Liuqin Opera in Xuzhou city Opera, we find that various factors, such as regional culture, social changes, and opera art exchanges, affect the development of Liuqin Opera in Xuzhou city Opera as a local opera art form. These findings provide valuable references for subsequent research.

Over the past decade, there has been a decline in the number of studies conducted on Liuqin Opera in Xuzhou city Opera. The pertinent body of literature mostly comprises:

Zhang Hua. (2018). "The present status and progress of Liuqin Opera in Xuzhou city Opera." The article examines the historical background, present circumstances, and challenges encountered by the Liuqin Opera in Xuzhou city Opera. It suggests that reinforcing the preservation and safeguarding of Liuqin Opera is necessary to foster its advancement and growth.

Li Ming. (2016). "Conducting a study on the musical attributes of Liuqin Opera in Xuzhou City Opera." The essay examines the musical attributes of Liuqin Opera in Xuzhou City Opera, focusing on its singing, melodies, and execution, highlighting its regional, folk, and artistic significance.

Wang Qiang. (2020). "An examination of the artistic expression found in Liuqin Opera in Xuzhou City Opera." The article examines the Liuqin Opera in Xuzhou City Opera, focusing on its singing, performing techniques, characterization, and other elements. The goal is to offer insights that can contribute to the preservation and advancement of Liuqin opera as a performing art.

Chen Sisi. (2017). "The Transmission and Protection Strategy of Liuqin Opera in Xuzhou City Opera." The paper examines the present state of inheritance and preservation of Liuqin Opera in Xuzhou City Opera and suggests that the government, society, education, and other sectors collaborate to foster the continuation and advancement of Liuqin Opera.

Gao Yan. (2019). "Investigation of the historical evolution of Liuqin Opera in Xuzhou City Opera." This article examines the evolutionary trajectory of Liuqin Opera in Xuzhou City Opera, analyzing its historical transformations and the factors that influenced its development during different periods. By doing so, it offers a historical framework for comprehending the progression of the Liuqin Opera.

Liu Hong. (2015). "The Cultural Significance of Liuqin Opera in Xuzhou City Opera in Folk Tradition." The article explores the folk cultural significance of Liuqin Opera in Xuzhou City Opera, emphasizing its role as a significant vehicle for Xuzhou City regional folk culture and its considerable cultural worth.

Yang Jie. (2021). "The Dissemination and Advancement of Liuqin Opera in Xuzhou City Opera in Contemporary Society." The paper examines the current communication state of Liuqin Opera in Xuzhou City Opera in contemporary culture

and explores strategies for utilizing new media and other methods to broaden its influence and facilitate the progressive advancement of Liuqin Opera.

The local government authorities of Liuqin Opera, Sizhou Opera, and Huaihai Opera have held three academic symposiums, edited the Proceedings with symposiums, and compiled and printed Huaihai Opera Art Research from time to time to promote academic development and the enhancement and popularization of the art of opera in the Huaihai area. Although these internal materials are not formally published, in fact, for the depth and development of academic research, each expresses its views, a hundred schools of thought, active and open up the mind, a more profound rational understanding of the phenomenon of music, the reform and development of the music of the theater to provide a fringe discipline cognitively, and the implementation of a variety of art projects to provide theoretical and technical support. The main materials are "The First Academic Symposium on Sulu, Henan, Anhui Liuqin, and Sizhou Opera," which was printed in June 1987 in Xuzhou City. Workers familiar with Liuqin Opera and Sizhou Opera wrote all 16 papers in the collection. These papers cover the initial exploration of the origin, the structural characteristics of the singing, the language art, the use of rhyme, the use of scenery, the main musical instruments, the reform of the Liuqin Opera, as well as the Liuqin Opera's survival and development. Most of these papers are well-founded and clearly illustrated, while some are exploratory and require further proof. And some of them are just exploratory questions that also need further proof. Proceedings of the Second Annual Meeting of the Symposium on Liuqin, Sizhou, and Huaihai Opera, Zaozhuang, Shandong Province, November 1989, edited by the Zaozhuang Municipal Bureau of Culture. There are a total of 24 papers in this collection. The papers of this symposium are rich in content, covering almost all fields of the comprehensive art of opera, and some of them are quite insightful, providing useful reference value for the in-depth study of Liuqin opera. It is worth mentioning that only Huo Shouyi of Jiangsu Province Liuqin Opera Troupe provided six papers, namely, "Tracing the Origin of Opera Genres from the Master's Genealogy of Liuqin Opera Artists," "Analyzing the Characteristics of the Singing Cavity of Liuqin Opera," "Ruminating on the Singing Cavity of Liuqin Opera," "Exploring the Main Tunes of Liuqin Opera Dolls," "Briefly Explaining the Vocals and Rhythms of Liuqin Opera," and

"Prosperity of the Opera Business Cannot Ignore the Musical Work (Liu Chang, 2021).

In the new period, with the change of the times, people's material life environment is getting better and better, people's aesthetic consciousness is also rising, and the pursuit of all kinds of art is also rising. Liuqin Opera in Xuzhou city Opera has strong local characteristics, but in the age of information technology, the influence of Liuqin Opera in Xuzhou city Opera has gradually declined due to many factors, which has had a great negative impact on the transmission and development of Liuqin Opera. The lack of adequate support hinders the development and transmission of Liuqin Opera in Xuzhou city Opera. The development of cultural industries and national support are very relevant. In reality, the Liuqin Opera in Xuzhou city Opera transmission protection only stays at the level of the policy issued; in practice, it has not been truly implemented. It is common for the protection of Liuqin Opera to remain at the verbal level, resulting in ineffective outcomes. Lack of professional successors. From the Liuqin Opera in Xuzhou city opera transmission protection perspective, the older Liuqin Opera in Xuzhou city opera artists are nearing retirement age, while the younger generation lacks awareness of the importance of transmission and protection, and some are even unfamiliar with Liuqin opera. In the modern environment, young people have very low interest in Liuqin Opera and will pay more attention to popular and foreign music on the network. Liuqin Opera, no matter the audience level or the level of artists, is faced with the situation of "lack of successors (Li Aizhen, 2010).

Training a qualified actor for Liuqin opera is a long process that takes at least eight years. In the current social environment, people live a fast-paced life, and employment also presents a diversified state. Even if the Liuqin Opera enters the school, due to the establishment, employment, and other issues, it is difficult for the graduates to adhere to the situation, which will undoubtedly be a good Liuqin Opera transmission brought about by the negative impact. The audience range is small, the market is seriously shrinking, and in the new media era, Liuqin Opera in Xuzhou city Opera is facing a very serious survival environment. First of all, the Liuqin Opera in Xuzhou city Opera is singing in a more special way of biting words, coupled with the characteristics of the local theater dialect, which will result in a lot of viewers not

cooperating with the subtitles. It is also very difficult to understand the content of the opera lyrics, which will undoubtedly have an impact on the audience's ability to appreciate the work. Secondly, the selection of materials for the works also lacks novelty, which leads to further narrowing of the audience group. Opera belongs to the people's art, which itself is for the people's service, and in the existing Liuqin Opera in Xuzhou city Opera works, the selection of materials is relatively lagging; it is difficult to meet the actual needs of the people in the new era, resulting in a lack of people's expectations of the Liuqin Opera in Xuzhou city Opera, which in turn affects the transmissions. Insufficient innovative vigor. Restricted by regional factors, the Liuqin Opera has not formed a unique pattern in its performance, nor has it achieved continuous improvement in innovation and development (Li Chunying, 2016).

At present, the form of Liuqin Opera in Xuzhou city Opera is still unsound, the tone lacks richness, the singing method is not fixed, and the overall innovative vitality is insufficient, which makes it difficult to meet the new needs of the local audience. At the same time, under the advertising tide, Liuqin Opera in Xuzhou city Opera's investment in advertising is relatively small, and it does not fully utilize diversified means to enhance its market influence, which in turn will adversely affect its transmission (Cheng Zhi, 2016).

Attention to the status quo and reform issues of Liuqin opera has also been paid more and more attention to, such as "A Preliminary Exploration of the Survival Status and Development Issues of Liuqin Opera in Zaozhuang Area" (Liu Bafeng, 2015), "Problems and Countermeasures of Liuqin Opera Performing Groups" (Song Zhaolian, Liu Lei, 2015), and "Reflections on Problems Facing the Development of Opera" (Wu Aipin, 2016), which is a summarization of the survival status of modern Liuqin opera and a reflection of the situation.

In addition, a large number of middle-aged and young performers have come to maturity, and they have put their performance experiences into words, which have become the most persuasive research results on the performance level of Liuqin opera. The Western music system dominates today's school music education, leaving local music in a marginal position. School music education is deficient in native music education." From the perspective of ethnomusicology, the paper inspects, thinks, and analyzes the current situation of Huaihai opera, explores the connection

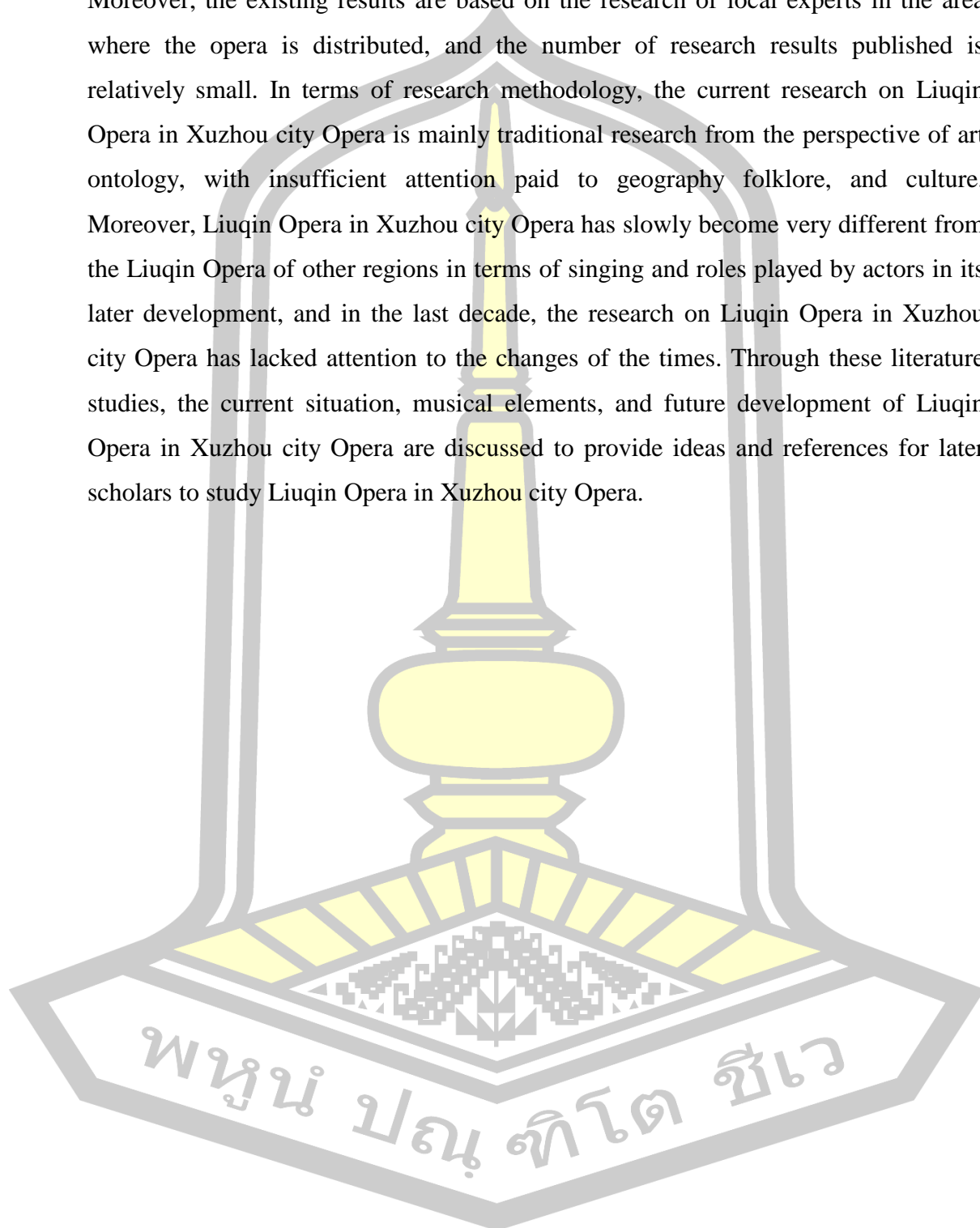
between Huaihai opera and the current school and social music education, and puts forward the conception of the transmission method, which provides a way of thinking about the transmission research of opera education (Li Lin, 2012).

The master's thesis, "Research on the Development and Inheritance of Qingdao Maoqiang Troupe," takes the troupe as the main line and examines four aspects, namely, the history of the development of the Maoqiang troupe, the establishment and development of three representative troupes (Jinguang, Guangming, and Qingdao Maoqiang Troupe), as well as the troupe's survival status and social transmission, to take a peek at the development of an organization. This approach examines the development process of a theater group and proposes mechanisms for transmission and protection measures (Luo Yidan, 2011).

Other related papers include "The Beginning and End of the Reform of the Liuqin and its Artistic Present Situation," which summarizes the reform of the Liuqin, the main accompanying instrument of the Liuqin opera, and analyzes the current situation of the Liuqin art (Wang Huiran, 2006). The Yellow River and Huaihuai Wonderful Liuqin Opera gives a brief review of the origin and development of the opera's singing style, performance form, accompaniment characteristics, repertoire, and the current situation (Jiang Xiaopeng, 2013).

Comprehensive Liuqin opera has been related to the research results, in the 1950s on the Liuqin opera research, mainly involved the Liuqin opera species of the origin and development, vocal musical characteristics, repertoire content, protection of transmission, etc., but the lack of Liuqin Opera in Xuzhou city opera hierarchical theoretical classification, in particular, many of the studies are limited to other types of case studies, not from the Liuqin Opera in Xuzhou city opera as a whole to start. However, there is a lack of a hierarchical theoretical classification of Liuqin Opera in Xuzhou city Opera, especially many studies are limited to case studies of other operas, and do not start from the whole of Liuqin Opera in Xuzhou city Opera to carry out a systematic sorting out, which makes it difficult to carry out macroscopic thinking on the musical and artistic characteristics of Liuqin Opera in Xuzhou city Opera as a kind of local opera. On the other hand, as a local opera surviving at the junction of many provinces, due to the limitations of administrative divisions and other "policy factors", researchers often lack the research perspective to combine the

overall history of the opera with the development characteristics of the local opera. Moreover, the existing results are based on the research of local experts in the area where the opera is distributed, and the number of research results published is relatively small. In terms of research methodology, the current research on Liuqin Opera in Xuzhou city Opera is mainly traditional research from the perspective of art ontology, with insufficient attention paid to geography folklore, and culture. Moreover, Liuqin Opera in Xuzhou city Opera has slowly become very different from the Liuqin Opera of other regions in terms of singing and roles played by actors in its later development, and in the last decade, the research on Liuqin Opera in Xuzhou city Opera has lacked attention to the changes of the times. Through these literature studies, the current situation, musical elements, and future development of Liuqin Opera in Xuzhou city Opera are discussed to provide ideas and references for later scholars to study Liuqin Opera in Xuzhou city Opera.



CHAPTER III

Research Methodology

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

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Time

3.2 Research process

3.2.1 Selection of the research site

3.2.2 Selection of the key informants

3.2.3 Selection of the music/songs

3.2.4 Research tools

3.2.5 Data collection

3.2.6 Data management

3.2.7 Data analysis

3.2.8 Data presentation

3.1 Research Scope

3.1.1 Scope of content

This part includes the development of the Liuqin Opera in Xuzhou City, Jiangsu Province, China, the music characteristic of the Liuqin Opera in Xuzhou City, Jiangsu Province, China, and the preservation and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

3.1.2 Scope of time

September 2023 - December 2024

3.2 Research Process

3.2.1 Selection of the research site

Xuzhou City, Jiangsu Province in eastern China. There are 13 prefecture-level cities in Jiangsu Province, and Xuzhou City is a prefecture-level city located in the north of Jiangsu Province.



Figure 8. Map of Xu Zhou city Jiang Su Province, China

Source: <https://wwi.lanzouw.com/iFfkDzuyvsd>

This study will employ qualitative research methodology, utilizing various methods such as literature review, field survey, comprehensive analysis, observational interviews, and data collection. The objective is to analyze and investigate the historical and developmental aspects of Liuqin Opera in Xuzhou city Opera, including its vocal musical characteristics, transmission, and preservation.

1) Literature analysis method

After determining Liuqin Opera in Xuzhou city Opera as the research theme, the author has been paying attention to the literature related to Liuqin Opera and doing a good job of collecting and organizing the information, through the search of Google Scholar, China Knowledge Network, the National Library bibliography and other information to organize and collect a large number of Liuqin Opera in Xuzhou

city Opera related to the internal data, theses and monographs, etc., which provide rich and informative historical materials for the present study.

2) Fieldwork method

Liuqin Opera in Xuzhou city Opera is a notable accomplishment in Chinese traditional music, with its performance elements, vocabulary, vocal techniques, and singing style all originating from rural areas and the common people. Hence, in order to comprehend, excel at, and analyze it, it is imperative to carry out a thorough examination, seeking guidance from esteemed Liuqin Opera in Xuzhou city Opera authorities and custodians, with a modest plea for insights, to acquire firsthand knowledge. The Jiangsu Province Provincial Liuqin Theater, located in Xuzhou City, serves as a hub for top-tier actors, accompanists, performers, composers, texts, scores, sound, and picture materials. During the research process, the author conducted interviews with many specialists, obtained extensive access to performing arts information, and maintained ongoing communication with the theater's authority figure, who can be consulted at any moment to address any uncertainties or concerns.

3) Comprehensive Analysis Method

Analyze the musical elements of Liuqin Opera in Xuzhou city Opera (e.g. rhythm, melody, mode, etc.), and summarize the vocal musical characteristics of Liuqin Opera in Xuzhou city Opera. This paper will conduct a comprehensive study on the music ontology of Xuzhou's local opera music culture, aiming to establish a connection between the music ontology and local culture.

The researcher will utilize research methods from disciplines such as Musicology, Fieldwork, Western music theory, and Chinese music theory. The analysis will be based on a substantial amount of first-hand information.

3.2.2 Selection of the key informants

According to the research needs, I divided the main key informants into three groups. The first group has 1 key informant: Mr. Zhu Shulong, who is an expert scholar in the field of Liuqin Opera in Xuzhou city Opera with the title of Liuqin Opera in Xuzhou city Opera Inheritor certified by the Chinese governmental department, and he provided a large number of important research documents and information about Liuqin Opera in Xuzhou city Opera for this thesis. The second group had 2 key informants: Ms. Zhang Jing and Mr. Wang Qingdou, who are

professional performers of Liuqin Opera in Xuzhou city Opera and who provided information for the study of the vocal musical characteristics of Liuqin Opera in Xuzhou city Opera. The third group has 2 key informants who have been doing the dissemination of Liuqin Opera in Xuzhou City, organizing and planning the performance activities of Liuqin Opera in Xuzhou city Opera with rich experience.

3.2.2.1 The first group of Liuqin Opera in Xuzhou city Opera research experts and scholars

The criteria for the selecting of first group key informants are:

- 1) They are all experts or scholars who have been engaged in the research of the Liuqin Opera in Xuzhou city Opera for many years.
- 2) They understand the history and development of the Liuqin Opera in Xuzhou city Opera.
- 3) They understand the vocal musical characteristics and repertoire classification of the Liuqin Opera in Xuzhou city Opera.
- 4) They understand the protection and inheritance of the Liuqin Opera in Xuzhou city Opera.
- 5) They have a lot of literature about the Liuqin Opera in Xuzhou city Opera.
- 6) They have the title of the Liuqin Opera in Xuzhou city Opera inheritor certified by the Chinese governmental department.

Scholar informants sources according to the above selection criteria:

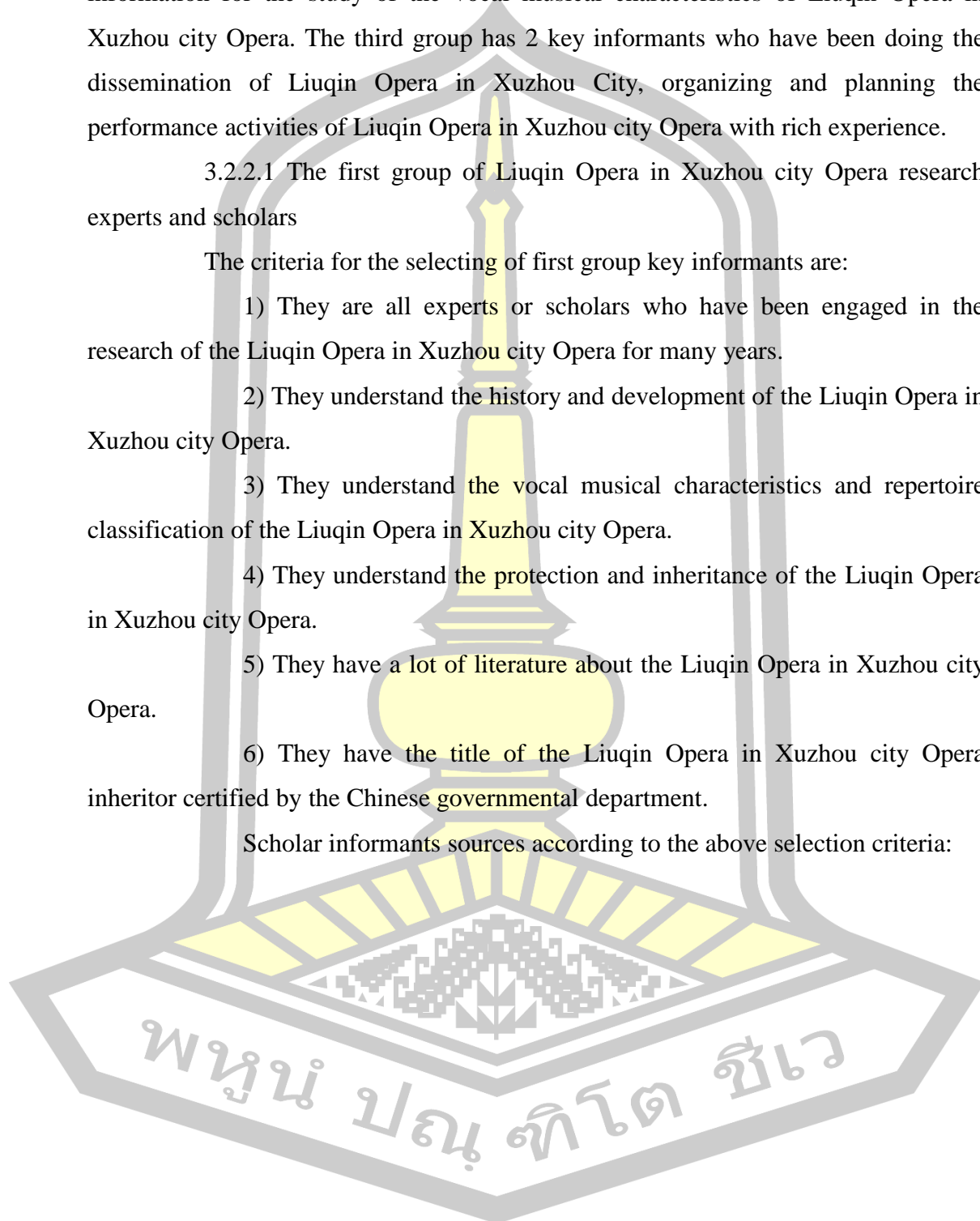




Figure 9. Mr.Zhu Shulong
Source: Wang Qingdou (2023)

Zhu Shulong (1958–), Liuqin Opera actor, member of the Chinese Dramatists Association, national level actor, the second batch of the national intangible cultural heritage project of Liuqin Opera Jiangsu Province Liuqin Opera representative transmission person, the main works of "Tongtai Hui". He entered the Jiangsu Province Provincial Liuqin Opera Troupe in 1971, and in 1988, he studied with Mr. Li Renqing, the famous performing artist and founder of the Li School of Liuqin Opera, as his teacher. Experts, peers, and audiences have recognized his performances in more than sixty plays. He has received accolades such as the national Cao Yu Cup Gold Medal, the Contribution Award for Chinese Modern Opera, and the Wenhua Performance Award, among others, for the first time in Jiangsu Province . He was awarded the "Excellent Performance Award" in the Third and Fourth Jiangsu Province Provincial Drama Festival, the "Gold Medal" in the Second Jiangsu Province Provincial Red Plum Prize Opera Singing Competition, and the "China-Xuzhou City First Liuqin Festival" organized by the Department of Culture of Jiangsu Province and the Department of Culture of Shandong Province in June 2005, where he was awarded the "Gold Medal." China-Xuzhou's first Liuqin Opera Art Festival" in June 2005 won the "Outstanding Performance Award." 2022, May 31, by the Jiangsu

Province Provincial Department of Culture and Tourism to be selected as the 2021 Jiangsu Province , the national level of non-legacy representative transmission people.

3.2.2.2 Second group of the Liuqin Opera in Xuzhou city Opera Casual informants

The criteria for the selecting of second group key informants are:

- 1) They were all born and grew up in Xuzhou City Area of Jiangsu province
- 2) They know about the process of Liuqin Opera in Xuzhou city Opera
- 3) They are very familiar with Liuqin Opera in Xuzhou city opera and can perform it

Based on the above selection criteria, The 2 casual informants selected by the researcher are:



Figure 10. Ms. Zhang Jing

Source: Gao Zhiyi (2023)

Zhang Jing, a female, young actress of Jiangsu Province Liuqin Theater, graduated from Xuzhou City Art School and participated in the Zijin Culture and Art Festival three times. After graduation, she has been engaged in Liuqin opera performances and accumulated rich stage experience. Jiangsu Province Liuqin

Theater has recommended her as the representative of the new repertoire of Liuqin Opera. She participates in the performance rehearsal every day and has a more comprehensive understanding of the current situation of the Liuqin Opera in Xuzhou city Opera performance.



Figure 11. Mr. Wang Qingdou

Source: Gao Zhiyi (2023)

Wang Qingdou, male, the main actor of Jiangsu Province Liuqin Theater Troupe, the fourth generation of Liuqin Opera in Xuzhou city opera transmission people, under the tutelage of Zhu Shulong. He has a dignified stage style, excellent skills, and is good at singing traditional Liuqin Opera in Xuzhou city opera. As the main actor's performance has reached more than a thousand shows, and by the audience's unanimous praise. He has won awards such as the Performance Award at the Zijin Art Festival in Jiangsu Province and the Nomination Award for Chinese Opera Performances.

3.2.2.3 The third group of Liuqin Opera in Xuzhou city Opera General informants

The criteria for the selecting of third group key informants are:

1) They are all doing work about the preservation and inheritance of Liuqin Opera in Xuzhou city Opera

2) They know the history and development of Liuqin Opera in Xuzhou city Opera

3) They know the inheritors of Liuqin Opera in Xuzhou city Opera in Xuzhou City

4) They collect the scores and video materials of Liuqin Opera in Xuzhou city Opera performances

Based on the above selection criteria, The 2 general informants selected by the researcher are Liu Xiao and Sun Nan.



Figure 12. Mr. Liu Xiao

Source: Gao Zhiyi (2023)

Liu Xiao, a male, Jiangsu Province Liuqin Theater young composer, under the Liuqin Opera in Xuzhou city Opera Artist Sun Baihua, has participated in many exhibitions and won the National Outstanding Composition Award for Chinese Operatic Art.



Figure 13. Ms. Sun nan
Source: Gao Zhiyi(2024)

Sun Nan, a female, guzheng player at Jiangsu Province Liuqin Opera Theater, and a national-level actress has participated in many provincial and municipal performances such as Opera to the Countryside.

3.2.3 Selection of the songs

The Liuqin Opera in Xuzhou city opera songs are categorized into three main divisions:

1) Pian Zi

The meaning of the word “Pian Zi” is "singing section," which is the same as the lyrics of rap music, and it is the customary name of Liuqin Opera artists for some relatively independent singing sections with simple expressions of ideas and stories.

2) Xiao Xi

“Xiao Xi” is a section, fold, or play, also known as a "folding play," that directly derives from the folk stories within this opera or is extracted from the traditional plays of this opera during its development process.

3) Da Xi

“Da Xi”, also known as a traditional opera, features mostly fixed lyrics, although some may not have fixed lyrics (referred to as "curtain play"). During the performance, actors are required to add their lyrics, with most of them derived from the piece.

Table 1. Selection of the songs

Type of music	Description	Total of music	Selected music
1. Pian Zi	Short raps consisting of one to eight lines	188	3
2. Xiao Xi	Has an overview of the development of the plot and is relatively long	60	2
3. Da Xi	Contains tableaux and dances	30	1

From Table 1, Liuqin Opera in Xuzhou city Opera's vocal musical characteristics encompass the widely sung or systematically collected mode, scale, melody, rhythm, and lyrics of the opera in the region. The records have preserved about 188 "Pian Zi" songs, which are short raps consisting of one to eight lines. "Xiao Xi" has an overview of the development of the plot and is relatively long, so there are only about 60 pieces in existence, while "Da Xi" contains tableaux and dances, so it is very long and there are about 30 pieces in existence. Out of the 42 songs from the Liuqin Opera in Xuzhou city opera, the researchers will analyze the vocal musical characteristics of only six of them. Among them, there are 3 songs "Pian Zi" (rap lyrics), 2 songs "Xiao Xi" (improvisation fragments), and 1 song "Da Xi" (fixed lyrics).

3.2.4 Research tools

Fieldwork is an important research method in this paper. According to different interview subjects and observation objects, questionnaires and questionnaires will be used as research tools, and the relevant list of research questions will be prepared for the interviews in advance. Questionnaires, questionnaires, video recorders, tape recorders, cameras, computers, etc. are the

necessary research equipment. Surveys and questionnaires are designed primarily to address the research questions and are revised and adapted to facilitate more effective interviews and the collection of more valid information and data after discussion with academic experts in the field. A questionnaire related to the research questions was created, sent to the academic experts in the field for checking, revised based on the recommendations of the academic experts, and finally used in the fieldwork.

Process of making the questionnaire (based on research objective).

- 1) Create a questionnaire for key insiders
 - 2) A temporary informant questionnaire is also required
 - 3) Create a general informant questionnaire
 - 4) Then submit the file to my tutor for review
 - 5) Then hand it over to the key informant to see if the file is comprehensive
 - 6) Revise the questionnaire and make up for deficiencies
 - 7) Take my questionnaire to an expert for review
 - 8) Continue to revise the questionnaire
- Finally, this file is used for research tools.

3.2.5 Data collection

According to the topic, the researcher of this paper collects data through literature analysis and field fieldwork. To have a better and clearer perception of the existing research results, the researcher of this paper first carried out the data collection of the contemporary status of Liuqin Opera in Xuzhou city Opera, collected the original and extracted literature about the status of Liuqin Opera in Xuzhou city Opera by the method of literature review, and completed the preliminary literature analysis by referring to China's most authoritative network library-China Knowledge Network, the bibliography of the National Library of China, and the literature of the museums, and further determined the research objectives of this paper. literature analysis, further determining the research objectives of this paper. According to the research objectives, the researchers formulated a detailed fieldwork plan and identified the research sites and main sources of information. A safe and reasonable travel plan was designed and necessary information collection equipment was

prepared, and then relevant oral, video, audio, and recording materials were organized in detail to prepare for the analysis of data.

1) Observation: The researcher observes the rehearsal status of the actors and the main performance scenes at the rehearsal site of Liuqin Opera in Xuzhou city Opera-Jiangsu Province Provincial Liuqin Opera Theater. The observation targets are mainly the scholarly informants, the temporary informants, and the general informants who provide the research information for this paper.

2) Interviews: the researcher interviewed all the respondents through interviews using a pre-prepared interview form conducted with the respondents, the researcher asked all the respondents the same set of questions listed on the list, and the researcher will also be responsible for personally recording the answers of all the respondents, the researcher interviewed three types of people, the audience, the main actors, and the person in charge of the Liuqin Drama Theater in Xuzhou City.

3) Questionnaire: print out the pre-prepared questionnaires, the researcher will randomly give the questionnaire forms to the general actors, the audience, and the play composers, and ask them to check the answers in the questionnaire forms.

3.2.6 Data Management

Data management is the process of collecting, storing, processing, and applying data effectively. The basic purpose of managing data is to extract valuable and meaningful data from a large amount of unprocessed data. Through the field survey of Liuqin Opera in Xuzhou city Opera, the locally collected audio recordings, videos, pictures, etc. are categorized and managed.

Literature: Classify and manage according to the history, development status, vocal musical characteristics, and protection methods.

Audio and video materials: Classify according to different contents and make notes and marks.

Photo materials: Classify pictures according to their contents and then sort them according to the chronological order in which they were taken.

3.2.7 Data analysis

According to the collected data, the author takes the three research objectives as the starting point to organize and summarize the collected information, and the data

of each research objective is supported by the data of audio or video interview materials, literature and questionnaires, and on-site photos.

For the first research objective, the researcher of this paper first carried out data collection on the contemporary status of Liuqin Opera in Xuzhou city opera, collected original and excerpted literature about the status of Liuqin Opera in Xuzhou city opera using the method of literature review, and completed the preliminary literature analysis by referring to China's most authoritative online library-China Knowledge Network, the bibliography of the National Library of China, and the museum's literature, and completed the preliminary literature analysis by observing and insider interviews, the researcher collected relevant information at the Liuqin Drama Theater in Jiangsu Province .

The second research objective was a comprehensive analysis based on visits to composers of Liuqin Opera in Xuzhou city plays and the collection of typical Liuqin Opera in Xuzhou city play repertoires. Firstly, the researchers used the method of literature review to collect primary literature and accumulate a certain amount of literature. At the same time, the researchers also interviewed key informants, recorded videos and audio recordings of live performances of Liuqin Opera in Xuzhou city plays, and accumulated video and audio recordings for data analysis.

For the third research objective, First, the researcher collected literature using a literature review. Then, the researcher collected oral information about the protection and transmission of Liuqin Opera in Xuzhou city Opera from scholarly informants, Casual informants, and general informants, and organized them. Finally, the researcher designed a questionnaire to synthesize and analyze the data based on the results of questionnaires from actors, audiences, and behind-the-scenes staff of Liuqin Opera in Xuzhou city Opera.

3.2.8 Data presentation

In this study, seven chapters will be presented:

Chapter I Introduction

Chapter II Literature Review

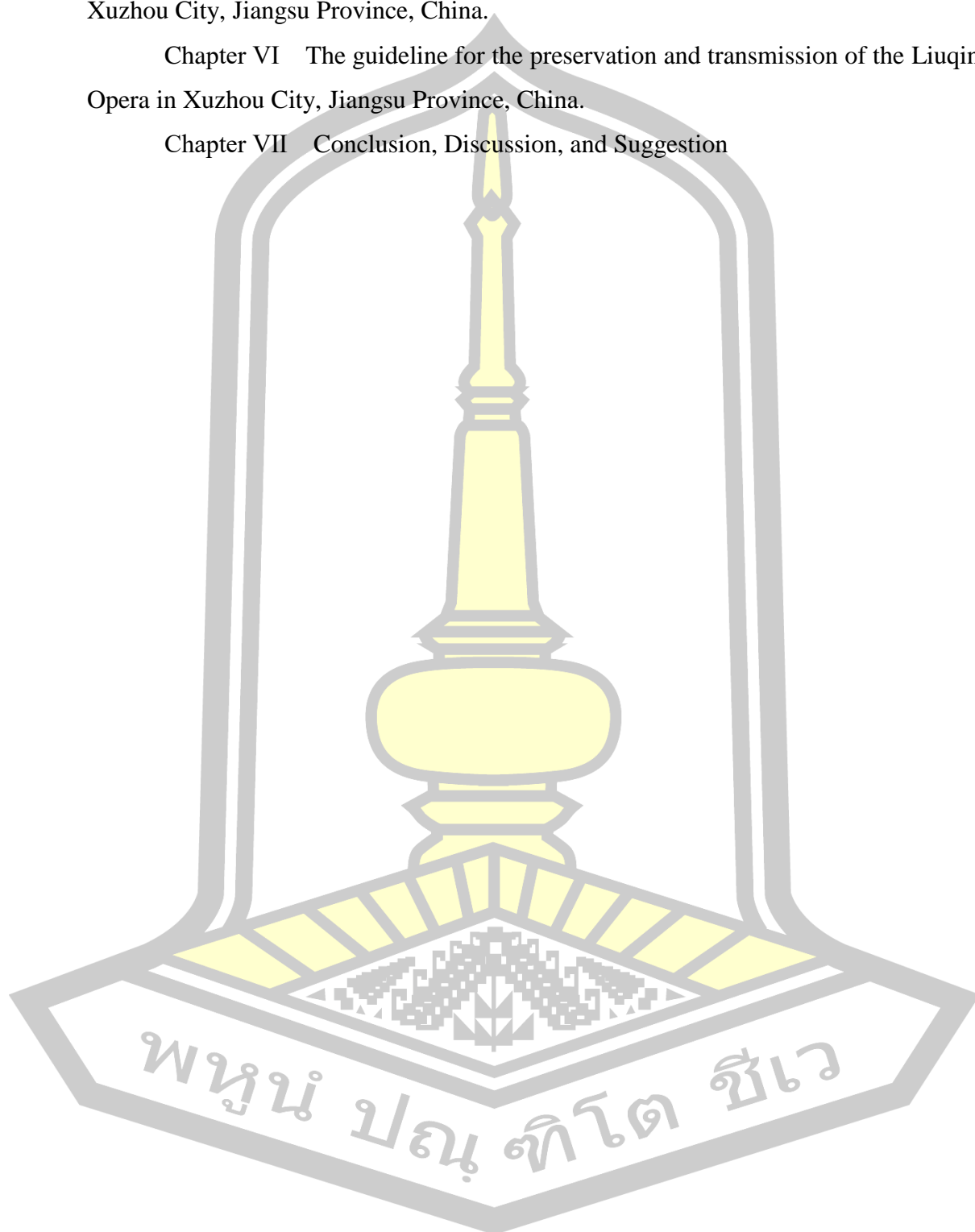
Chapter III Research Methods

Chapter IV The development of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

Chapter V The Vocal musical characteristics of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

Chapter VI The guideline for the preservation and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

Chapter VII Conclusion, Discussion, and Suggestion



CHAPTER IV

The development of the Liuqin Opera in Xuzhou City, Jiangsu Province, China

The fourth chapter uses questionnaires, surveys, and observations to understand the development of the Liuqin Opera in Xuzhou city Opera. The researcher conducted interviews and surveys with artists related to the Jiangsu Province Liuqin Opera Troupe, located in Xuzhou City, Jiangsu Province . During the fieldwork, relevant works of traditional opera and modern opera were collected. The researcher elaborated on the following ideas:

4.1 The origin of the Liuqin Opera in Xuzhou City (Before 1953)

4.2 The development prosperity period of the Liuqin Opera in Xuzhou City (1953-1999)

4.3 The decline period of the Liuqin Opera in Xuzhou City (1999-2024)

4.4 Conclusion

From the point of view of the formation and development of Liuqin Opera in Xuzhou city Opera, the name "Liuqin Opera" was officially given as the dividing line in 1953. From the Qianlong period in the middle of the Qing Dynasty to the early stage of the founding of New China, in more than 150 years, Soul Pulling Cavity has developed into a folk opera form with a richer cavity, a perfect role dress-up. It has been performed in the city theater. Since 1953, for the purpose of planning the Opera Observation Conference, Jiangsu Province has named this opera "Liuqin Opera," based on the main accompanying instrument of the Soul Pulling Cavity, the willow qin. In the vision of Liuqin Opera research, since 1953, Soul Pulling Cavity has become Liuqin Opera, which means that a small folk opera has since "rightfully" become a local opera and thus entered into the realm of the official system. In more than half a century since 1953, Liuqin Opera has rapidly developed and expanded, and its growth rate has exceeded the spontaneous state of Soul Pulling Cavity folk several times, forming two development peaks: the first peak was in the 1950s during the period of opera reform, and Liuqin Opera rapidly completed the transformation of the fixed cavity, the fixed spectrum, and the fixed version in the nationwide wave of

reforms in the field of Chinese opera and music, and formed the system of playwrights, the system of creating cavities, the system of directing, etc., and a series of standardized creation and performance systems. The second peak was in the 1980s when Liuqin Opera launched large-scale repertoire one after another and went to Beijing many times to report on its performances. To better reflect the stage-by-stage characteristics of the development of the Liuqin Opera, the historical development of Liuqin Opera is divided into three phases according to the researcher's fieldwork: the origin of the Liuqin Opera in Xuzhou City (Before 1953), the Liuqin Opera in Xuzhou City from 1953 to 1999, the Liuqin Opera in Xuzhou City from 1999 to 2024.

4.1 The origin of the Liuqin Opera in Xuzhou City (Before 1953)

At the early stage of the formation of Soul Pulling Cavity, as a means of livelihood for the poor farmers, the farmers mostly traveled alone or in groups of two to beg and sing during the agricultural seasons and years of famine. They mainly sang words to please their masters and simple songs, accompanied by rhythms played on two bamboo boards or clappers. The Soul-Pulling Cavity of this period is more characterized by the characteristics of opera and rap than the real meaning of opera. First of all, in terms of singing content, the artists mainly sang "Pianzi," using a relatively fixed pattern of lyrics to express specific characters or scenes. Secondly, from the singing form, one person sings by himself and two people sing by themselves, with no role or character dressed up. In the singing, there is "mouth" and "picking up," and the third person is used instead of the first person; therefore, the early stage of Soul Pulling Cavity is still in the stage of rapping. After a period of development, Soul Pulling Cavity gradually formed a fixed singing melody, and professional and semi-professional artists appeared. Most of the artists were formed by family relationships, with fathers and sons and husbands and wives accompanying each other, forming the earliest organization of the class society. In order to maintain their livelihood, these small groups of three to five had to wander around while traveling while performing, a form known as "running slope." At this time, the artists created the homemade willow-leaf zither. Accompanied by the willow-leaf zither and

clappers, they sang the moving melody of Soul Pulling Cavity and also sang the miserable sorrows of the artists' lives. In the process of running slope mobile performance, gradually changing the original way of singing along the door appeared in the form of singing opera Anchang. Initially, this performance was carried out in rural squares and open spaces. Artists with a bench to separate the performance area and the audience area, with towels, ribbons, hats, long shirts, and short coats as clothing, after the show with a gong or hat to the onlookers of the farmers, food, and money as the performance of the remuneration, commonly known as "plate stool. During this period, accompanists and actors were not yet completely separated into independent professions. When there was a shortage of manpower, actors also played and sang, and when there were more people, those who played specialized in playing and those who sang specialized in singing.

Soul Pulling Cavity's first-class society had a very small number of people, and there was a saying that "Seven are busy, eight are not busy, nine people are watching the theater, and ten people are in the adult class." Due to the unstable nature of the small-class society, it was often in a fluid and unstable state. For example, during the busy farming season, they are often disbanded to engage in agricultural activities. During the slack season, they would reorganize and sell their performances. As they only perform in rural areas, Soul Pulling Cavity artists have very limited income, and it is even more difficult for them to make a living in times of famine and poor harvests. As a result, some Soul Pulling Cavity performers consciously moved to cities with large populations and good economies. On top of the small groups, larger Soul-Pulling Cavity troupes emerged in individual areas. This large bandha had extensive master and apprentice transmission based on the family bloodline transmission method, so their numbers expanded rapidly and could reach a size of around 20 people. With a large number of people and a large class society, they can naturally stage more plays, and in addition to small plays for two or three people, they can also stage large plays with multiple roles, and the quality of the performance and accompaniment is relatively high so that they have a strong competitive ability in the performance and entertainment market. As a result, some large-scale Soul-Pulling Cavity groups gradually had the opportunity to sing regularly in city theaters and gained stable income. On the eve of the founding of New China, Soul Pulling Cavity

gradually developed from a simple form of opera into a small opera style. At that time, Soul Pulling Cavity sang "free tunes," accompanied by the willow leaf zither, had a simple orchestra arrangement, and accumulated a certain number of traditional plays. Since Soul Pulling Cavity has always been an indigenous folk art form, with little attention from intellectuals and even less opportunity to enter the upper echelon of the official system, we refer to it as folk opera.

4.2 The development prosperity period of the Liuqin Opera in Xuzhou City (1953-1999)

In April 1953, the Propaganda Department of the Xuzhou Municipal Committee of the Communist Party of China, together with the Bureau of Culture and Education of the Municipal Government of the People's Republic of China, negotiated with the artists of "Soul Pulling Cavity" and formally named this opera Liuqin Opera based on the main accompanying instrument, the willow-leaf zither. Subsequently, at the East China Regional Opera Observation and Performance Conference held in September 1954, Jiangsu Province Liuqin Opera participated in three traditional plays, namely Drinking Noodles and Leaves, Stopping Horses, and Mi Jian You Gong, and wrote Liuqin Opera Information, from which the name of Liuqin Opera was formally established and widely used. At the same time, the Liuqin Opera got its name; the original Soul Pulling Cavity's class society system was restructured into a theater group. Xuzhou City set up two Liuqin theater troupes in 1955. Xuzhou City and counties Liuqin troupes were registered by the government department of the folk professional troupes and issued performance certificates. In this way, the performance organization of Liuqin Opera was gradually transformed from a privately owned folk troupe to a collectively owned or state-owned troupe. In the early 1950s, the cultural and educational departments organized various kinds of "artist training classes" and sent cadres from the cultural departments to go deep into the troupes to help the troupes carry out reforms so that the ideological awareness and artistic cultivation of the Liuqin artists were improved and their skills were improved. The ideological awareness and artistic cultivation of Liuqin opera artists were greatly improved. The new literature and art workers played a major role in promoting the reform of the

troupe. Since the late fifties, a number of new artists, including scriptwriters, directors, composers, and stage designers, have been transferred to various troupes, promoting the development of Liuqin Opera. The new repertoire of the troupe kept emerging, the rehearsals and performances were on the right track, and the stage atmosphere was refreshed, filling the blank at Liuqin Opera, which had never had a stage department. In terms of music, the new literature and art workers worked closely with the Liuqin Opera actors and actresses to excavate and organize the traditional music of Liuqin Opera and innovate the work of creating a cavity; in terms of repertoire, the traditional repertoire was sorted out and processed at the same time, and a large number of excellent repertoires were adapted and created; in terms of performances, the various troupes invited Peking Opera performers to teach them their skills, and the system of the line was gradually being stereotyped. In the general environment of the reform of the whole theater industry, like many local theater types, Liuqin Opera, with the help of the east wind of the "theater reform," rapidly developed, improved, standardized, and expanded, and produced a certain social impact in the area of Lunan and North Jiangsu Province .

After the end of the Cultural Revolution, the original Liuqin theater troupes successively resumed their establishment and artistic activities, and their repertoire creation and performances tended to be active again. In 1979, the modern play Little Yan and Big Yan went to Beijing to take part in a performance to celebrate the 30th anniversary of the founding of the country, and it won the second prize for the script and the second prize for the performance. This was the first time Liuqin opera was sung in the capital, which was a milestone event in the early stages of reform and opening up. With the lifting of the ban on traditional repertoire, a large number of excellent traditional Liuqin Opera plays reappeared on the stage, and audiences who hadn't appreciated the classic traditional plays for a long time flocked to the theaters, setting off another peak of Liuqin Opera's prosperity at the end of the 1970s and the beginning of the 1980s, which lasted into the 1990s when a drastic change occurred. The sudden arrival of new forms of art and entertainment—songs, dances, electroacoustics, and karaoke—seemed to divert people's attention overnight. Since then, almost every theater company in the country has been in a difficult situation, and

it has been a long process that continues to this day, as is the case with the Liuqin Theater Company.

4.3 The decline period of the Liuqin Opera in Xuzhou City (1999-2024)

Liu Xiao of Liuqin Opera in Xuzhou city Troupe provided the researcher with a "list of performances and income of Liuqin Opera in Xuzhou city Troupe from 1979 to 1999," in which the data clearly reflected the operation of this municipal troupe during the past 20 years.

Table 2. List of performances and income of the Liuqin Opera in Xuzhou city Theater Troupe, 1979–1999 (RMB: Yuan)

Time	Number of performances	Revenue from ticket sales	State Subsidy	Remarks
1979	364	36472	3187	Of which 92 performances in rural areas
1980	354	35382	6300	Of which 225 performances in rural areas
1981	440	44985	6810	Of which 216 performances in rural areas
1982	356	36274	32000	
1983	433	42000	24000	Of these, 192 were rural industrial and mining performances
1984	413	41028	31000	
1985	402	39456	25000	
1986	435	41078	40000	
1987	410	39867	36000	
1988	424	40252	51500	
1989	423	40354	32000	Of which 89 performances in rural

				areas
1990	323	31000	40000	
1991	342	31567	31000	Of which 77 performances in rural areas
1992	345	31028	45000	
1993	297	28039	32000	
1994	324	35065	25000	
1995	356	39000	25000	
1996	258	28042	51500	
1997	189	24552	40000	
1998	133	13616	35000	
1999	106	12626	32000	

Source: Liu Xiao, (2024)

During the three years of 1979, 1980, and 1981, Liuqin Opera in Xuzhou city Theater Troupe performed 364, 354, and 440 times respectively, reaching the frequency of one performance per day on average, and in the three hundred performances in 1980 and 1981, there were 225 and 216 performances in the rural areas respectively. It can be seen that in the early 1980s, Liuqin Opera was highly prosperous and popularized in rural areas. This is the Liuqin opera has become a local theater, since the peak of the performance development. 1997, 1998, two years later, the number of Liuqin opera performances quickly slipped to 189, 133. Liuqin's opera by the impact of time into a depressed state of depression is very rapid and short-lived, and even no transition time and signs of gradual change. Unfortunately, due to this material only statistics to 1999, after the detailed situation can not be known. However, there is no doubt that since then the Liuqin opera has slipped into a trough. Until today's 20 years, due to a variety of external factors, such as large-scale drama festivals held or fine play awards, and in the development of Liuqin Opera caused by a short period of recovery, change, the formation of a small development of the high

point, but in the entire opera world is a very low trend, Liuqin Opera can not be spared.

However, it is worthwhile for researchers to be happy that in recent years, after neglecting traditional culture for a long time, people have begun to rethink the history and tradition of Chinese folklore. Under the renewed attention to traditional culture, local opera, as the essence of national and local culture and art, has gradually been emphasized. The Liuqin Opera is also gradually warming up. The following events can reveal the signs of this warming: in 2005, Wang Xiaohong, a young actress of Jiangsu Province Liuqin Opera Troupe, won the 22nd "Plum Blossom Prize"; in 2006, Liuqin Opera was selected to be included in the "First National Intangible Cultural Heritage List", and so on. All these let us feel the vigorous vitality of a local opera and its unceasing power.

4.4 Conclusion

This chapter focuses on 3 parts of the development of Liuqin Opera in Xuzhou City: The origin of the Liu Qin Opera in Xuzhou City (Before 1953). In the middle and late Qing Dynasty, China's vast countryside produced local folk tunes, songs, and dances, music based on folk opera, they are fresh and lively, and full of vitality, some folk tunes such as "Silver Nuance", "Five Nights' Tune", "Fengyang Songs" and so on have gradually come into the local theater, the form of this vigorous development of the Liuqin Opera was undoubtedly the birth of a dose of "catalytic soup". "The development prosperity period of the Liu Qin Opera in Xuzhou City (1953-1999). At the beginning of the founding of New China, the Xuzhou Municipal Bureau of Culture and Education organized an opera study class for more than 200 Soul Pulling Cavity artists, together with the Tongyi, Yihe, and Changchun Classes, etc. In February 1953, the play was formally named Liuqin Opera; in June 1956, with the approval of the Xuzhou Municipal People's Committee, it was merged and consolidated, and Liuqin Opera in Xuzhou city Experimental Troupe was established; in July 1958, the Jiangsu Province Provincial Department of Culture transferred the Liuqin Opera to the Xuzhou Municipal People's Committee, which was then transferred to the Xuzhou Municipal People's Committee. In July 1958, the

Department of Culture of Jiangsu Province listed Liuqin Opera in Xuzhou city Experimental Troupe as a national ownership unit and named it Jiangsu Province Liuqin Troupe. Since then, the Liuqin Opera has been active in the art world of the motherland with the brand-new style of the new era. To better cultivate the new force of Liuqin opera with culture and professional knowledge and skills, the first opera youth training course was held in 1956; in 1958 and 1985, Liuqin specialties were opened in professional art schools; in addition, there were several groups of troupes with classes, which cultivated and sent more than 200 professionals, including performers, musicians, and choreographers, etc., to the Jiangsu Province Provincial Liuqin Opera Troupe. As a result of the improvement of the artistic level and the introduction of talents, many excellent repertoires kept emerging. Several plays have had a great influence in the province and the country, such as "Scholar Playing the Night Watch", "Candle in the Spirit Hall", "Pursuing Cereal Seeds", "Little Swallow and Big Swallow", "Going to the Mother's House", "Jujube Blossom", etc. These plays have participated in the national and provincial opera festivals and have been well received by the audience. These plays have won awards at different levels for their repertoire, direction, music, art, and performance in the national and provincial transfer and performance events. Among them, "Little Swallow and Big Swallow" was performed in Beijing to celebrate the 30th anniversary of the founding of the People's Republic of China, and it was performed with the Central Government's condolence delegation on the front line of Guangxi in 1979 and was filmed as a colorful opera art film in 1980. The decline period of the Liuqin Opera in Xuzhou City (1999-2024). As the twentieth century progressed, due to a combination of social development and change, the impact of the market economy and Western culture, as well as changes in people's thinking and concepts, traditional operas as a whole fell into a survival crisis, and the Liuqin Opera was no exception. Like other operas, Liuqin opera derives its artistic charm and impetus from the accumulation of history and culture. However, due to the constraints of various factors, traditional operas with distinctive regional cultural characteristics have been ruthlessly drowned by the tide of the times. Inadequate policy support, difficulty in securing funds, massive loss of talent, serious disconnection between opera creation and the performance market, and

simple and crude performance venues and instruments have all become the difficulties of the times that hinder the Liuqin Opera's continuation.

In the 21st century, the inheritance and protection of the Liuqin Opera have not been favored by the government. Due to insufficient government attention and inadequate publicity, protection policies often remain at the level of shouting slogans and issuing documents, resulting in the local people's awareness of the Liuqin Opera and the protection of the opera is extremely low. Although the government has set up a specialized protection agency, the lack of continuity in the protection work and the intermittent breaks in the work due to inadequate replenishment of staff and failure to follow up with funds promptly have made it impossible to form a long-term protection mechanism, and thus the Liuqin Theatre's protection has not been able to obtain the good atmosphere and external environment that it needs. The Liuqin Opera is still a popular opera genre, but it is now facing the dilemma of having no successors. The old generation of performers is retiring one after another, and the "mainstay" of the stage is no longer young, due to changes in concepts and the surrounding environment, fewer young people are interested in the old operas, so the Liuqin Opera, whether it is a professional opera or not, is still in a state of decline. The Liuqin Opera is facing a shortage of both professional performers and audience members. Nowadays, there is a lack of writers and creators of Liuqin Opera and an even greater lack of musicians and choreographers, and with the abolition of the opera professions in art colleges and universities, many professional performers and artists of Liuqin Opera have sworn to switch to other trades, leaving Liuqin Opera with a depleted pool of talents. In the market economy, it is difficult for the inheritors to maintain basic living conditions through their traditional cultural skills, and the inheriting activities are not supported by a good external environment and sufficient internal strength. Succession activities lack good external support and sufficient internal drive, resulting in the incomplete development and transmission of many beautiful chants, singing methods, and performing arts. Whenever the Liuqin Theatre rehearsed a new play, especially those with large-scale themes, it was often forced to invite performers from other similar troupes in the vicinity to rehearse together to solve the problem of manpower shortage. In addition, while there was a severe shortage of professional actors and actresses, there was also a demand for artistic and

managerial talents to manage the Liuqin Theatre in modern society. Due to financial difficulties, the existing hardware and software of Liuqin opera performance equipment and rehearsal venues of all tiers of troupes are far from being able to adapt to the needs of modern social development, and it is difficult to achieve a high level of performance results. In addition, the audience of Liuqin Opera has always been mostly concentrated in rural areas. Nowadays, it is very difficult to stage a newly arranged play for several performances, and it is hard to sell tickets in both urban and rural areas. Therefore, the improvement of the Liuqin opera rehearsal space, tools, sound, costumes, and other hardware conditions will certainly be affected. During the fieldwork, the investigators found that among the year-round participants of the Xuzhou Yunlong Lake Liuqin Opera Elderly Activity Center, there are many retired old artists from the Jiangsu Province Provincial Liuqin Drama Troupe, many of whom are national first- and second-level performers, and several of them were stars of the Liuqin Opera, such as Yao Xiuyun, Zhang Xiaoxia, Li Xingya, Liu Dajing, and so on, on the stage in those years. ... However, their present place of activity, be it spring, summer, fall, or winter, is a vacant lot by the lake, uninvited, with extremely simple and crude conditions, and because of the problem of funding, they can only face the reality. At present, the high cost of a Liuqin opera from creation, rehearsal to performance, the high wastage, the small audience, and the formation of the strange circle of more performances, more loss, and fewer performances, all directly led to the survival crisis of the Liuqin opera.

To summarize the development period of the Liuqin Opera in Xuzhou City, I will use a table. (See Table 3)

Table 3. The Development of the Liuqin Opera in Xuzhou City

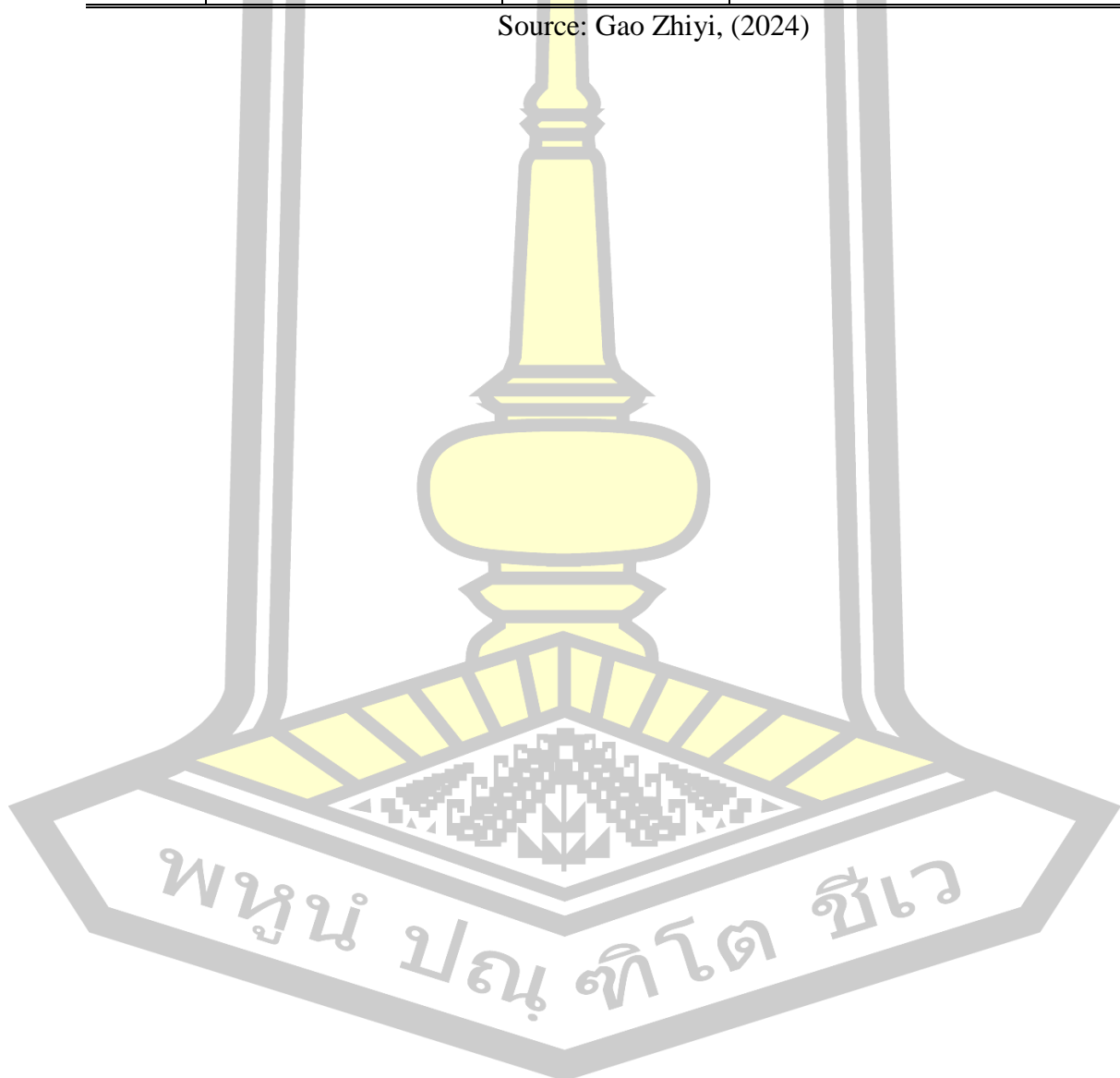
Period	Factor	The development	Effect of the development
Before 1953	From the Qianlong period in the middle of the Qing Dynasty to the early days of the founding of New China, in more than 150 years, Soul Pulling Cavity	Sing along the door Small Class Society	At the beginning of Liuqin opera, it was sung by a single person or two persons, also known as "Running Poe" or "Singing Door," and most of the performers held bamboo boards or bangers to play the rhythm and sang a "single

	<p>has developed from a small rap song into a small folk opera with a richer cavity, a more complete character dress up, and has entered the urban theater performances.</p>	<p>Large Class society</p> <p>Folk Opera</p>	<p>piece of music," which was mostly from folk stories with long or short parts. Most of the performers sang "one-part songs" with bamboo boards or bangers to play the rhythm, and most of the songs came from folk stories and were either long or short in length. At that time, Liuqin opera singers beat their rhythms and sang without string accompaniment or costumes.</p> <p>In the course of continuous improvement, the Liuqin Opera began to have professional artists and clubs, and the roles of the youngest actor, the leading role, and the clown were born.</p>
<p>1953 - 1999</p>	<p>In 1953, to plan the Opera Observation Conference, Jiangsu Province named this opera "Liuqin Opera," based on the Liuqin, which is the main accompanying instrument of the Soul Pulling Cavity. From the perspective of Liuqin opera research, the transformation of Soul Pulling Cavity into Liuqin opera since 1953 means that a small folk opera has since become a local opera "in name only," thus entering the</p>	<p>The name of Liuqin opera - the formal establishment of the nature of the genre</p> <p>The Reform of Traditional Chinese Opera in the 1950s and 1960s: A Leap Forward in the Development History of Drama genres</p> <p>In the 1980s, a large-scale play was</p>	<p>In April 1953, the Propaganda Department of the Xuzhou Municipal Committee of the Communist Party of China, together with the Bureau of Culture and Education of the Municipal Government of Xuzhou City, and the "Soul Pulling Cavity" artists jointly negotiated with the main accompanying instrument, the willow-leaf zither, as the basis for the official name of this opera as the willow-qin opera. From then on, the name of Liuqin Opera was formally established and widely used. At the same time when Liuqin Opera got its name, the original Soul Pulling</p>

	<p>realm of the official system.</p>	<p>launched - the prosperous stage of the development of Liuqin opera</p>	<p>Cavity's class society system was reformed into a troupe. In the early 1950s, the cultural and educational departments organized various "artist training classes" and sent cadres from the cultural departments to go deep into the troupe to help the troupe carry out reforms, and the ideological awareness and artistic cultivation of Liuqin Opera artists were greatly improved. The ideological awareness and artistic cultivation of Liuqin opera artists were greatly improved. For the first time, Liuqin Opera was sung in the capital, which was a milestone event for Liuqin Opera in the early period of reform and opening up. At the end of the 1970s and the beginning of the 1980s, Liuqin Opera set off another peak of prosperity.</p>
<p>1999 - 2024</p>	<p>The sudden arrival of new forms of art and entertainment - song and dance, electroacoustics, and karaoke - seemed to divert people's attention overnight. From then on, almost all the theater troupes in the country fell into a difficult situation, and this process has been a long one that continues to this day, as is the</p>	<p>Liuqin opera slipped into the trough period, until today's 20 years, in the development of Liuqin opera, although there is a short period of rebound, change, and the formation of a small development of</p>	<p>As a result of social development and changes, the impact of market economy and western culture, as well as changes in people's thinking and concepts, traditional operas as a whole are in a survival crisis, and the Liuqin Opera is no exception. Inadequate policy support, difficulties in securing funding, a massive loss of talent, a serious disconnect between opera creation and the performance market, and the fact that</p>

<p>case with the Liuqin Theater. Liuqin theater by the impact of the time into a depressed state of depression is very rapid and short-lived, and even in the middle of no transition time and signs of gradual change.</p>	<p>the high point, but in the whole opera world is very low trend, Liuqin opera has not been spared.</p>	<p>performance venues and instruments are very crude are all contemporary problems that hinder the Liuqin Opera's survival.</p>
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Source: Gao Zhiyi, (2024)



CHAPTER V

The Vocal musical characteristics of the Liuqin Opera in Xuzhou City

This chapter analyzes three main divisions of Liuqin Opera in Xuzhou City Opera. The vocal musical characteristics of Liuqin Opera in Xuzhou City opera refer to the Mode, Scale, Melody, Rhythm, and Lyric. Researchers in the field-collected these songs. Some of the frequently staged segments were recorded against the artists during the performance. Through the study of the scores and music, we can understand the vocal musical characteristics of the Liuqin Opera in Xuzhou City Opera. Three types of songs will be analyzed next. Liuqin Opera in Xuzhou City Opera's musical characteristics encompass the widely sung or systematically collected mode, scale, melody, rhythm, and lyrics of the opera in the region. The records have preserved about 188 "Pian Zi" songs, which are short raps consisting of one to eight lines. "Xiao Xi" has an overview of the development of the plot and is relatively long, so there are only about 60 pieces in existence, while "Da Xi" contains tableaux and dances, so it is very long and there are about 30 pieces in existence. Out of the 42 songs from the Liuqin Opera in Xuzhou City opera, the researchers would analyze the vocal musical characteristics of only six of them. Among them, there are 3 songs "Pian Zi" (rap lyrics), 2 songs "Xiao Xi" (improvisation fragments), and 1 song "Da Xi" (fixed lyrics).

5.1. Analysis of "Zuo Chang Pian" "Lu Xing Pian" "Ku Diao"

5.2 Analysis of "Wang San Jie Wa Cai" "He Mian Ye"

5.3 Analysis of "Ling Tang Hua Zhu"

5.1 Analysis of "Zuo Chang Pian" "Lu Xing Pian" "Ku Diao"

The so-called "PianZi," which is the same as the lyrics of rap music and the segments of folk tunes, is the customary name of Liuqin Opera artists for the segments that have simple expressions of ideas and are relatively independent. PianZi is the foundation of Liuqin Opera in the process of developing the genre, and it is with

this PianZi that Liuqin Opera has gradually entered the stage of "Xiao Xi" in the form of clear singing.

PianZi can be short or long, and there is no limit to its length. From the content of the lyrics and the use of categorization, PianZi can also be divided into "walking," "sitting," "watching the flowers," "dressing," "talking about ancient times," "watching the formation," and so on. "The Way of the Road," "The Sitting Place," "The Flower Watching," "The Dressing," "The Talking of the Ancient World," "The Watching of the Array," and so on. Even for the PianZi with the same name, the contents are not the same; for example, there are daytime, nighttime, mountain, wilderness, etc.; the flower-viewing chapter has all kinds of flowers, such as spring flowers, summer flowers, autumn flowers, winter flowers, fragrant flowers, etc.; and can also be compared to flowers and people, such as the flowers that invite people to be happy and the flowers that make people feel sad.

Here are three songs as examples:

1) Zuo Chang Pian

坐 场 篇
Zuo chang pian

D Gong Mode

Transcribed by Gao Zhiyi(2023)

Phrase1

Syncopation Rhythm

Phrase2

Figure 14. Pianzi "Zuo Chang Pian"

Source: Gao Zhiyi (2023)

The researchers analyzed it as follows: In Figure 14, there are two phrases in this example. It is easy to see that phrase 1 ends in A (bars 1 - 7), which is in the key of A Zhi. Phrase 2 ends in D (bars 8 - 15), which transposes to the key of D Gong. The highest is the c of the small-letter group II. The lowest note is the b of the small-letter group.

Mode analysis:

A Zhi Mode to D Gong Mode is in line with Liuqin Opera's tunes, which are characterized by frequent transpositions and near-relationship transpositions. During the development of Liuqin Opera, some male and female performers with deeper singing skills and more mastered tunes, although they were not familiar with the transposition relationship and the role of transposition, could do the transposition in the singing passages of their groups. The frequent emergence of near-relative modal transposition should be said to be due to the emergence of female actors, male Dan to the raw corner of the conversion, due to the singing of the cantorial phrase grouping because of the needs of the range and the survival of a special phenomenon; these are not related to the compositional techniques or singing mood settings.

Scale analysis:

In Figure 14, the scale in the order of the notes appearing in the D Gong mode gives D-E-F#-G-A-B-C#-D, which is a heptatonic scale, the Chinese Qing Yue heptatonic scale, with two Pian Yin added, one G, in this case Qing Yue, and the other C#, in this case Bian Gong.

Melody analysis:

The melody of the piece proceeds more gently as a whole, and the piece begins with #F and ends on D, with a maximum interval distance of 5 degrees. In Phase 1, which is a bright voice in opera, the tone goes from F#-C#-B-F#, with an interval span of 5 degrees and 6 glissandi.

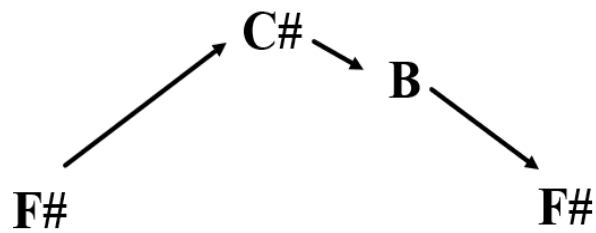


Figure 15. Melodic contour: F#-C#-B-F#

Source: Gao Zhiyi (2024)

In Phase 2, the tone goes from B-F#-A-D. There are no glissandos in the melody, but there are five leaning notes, which enrich the melodic progression and make the spans between tones smoother and more natural.

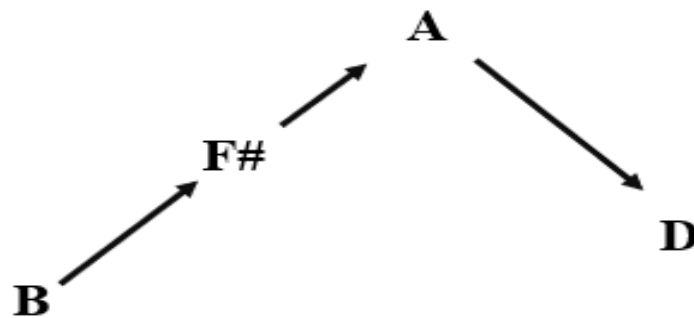


Figure 16. Melodic contour: B-F#-A-D

Source: Gao Zhiyi (2024)

Rhythm analysis:

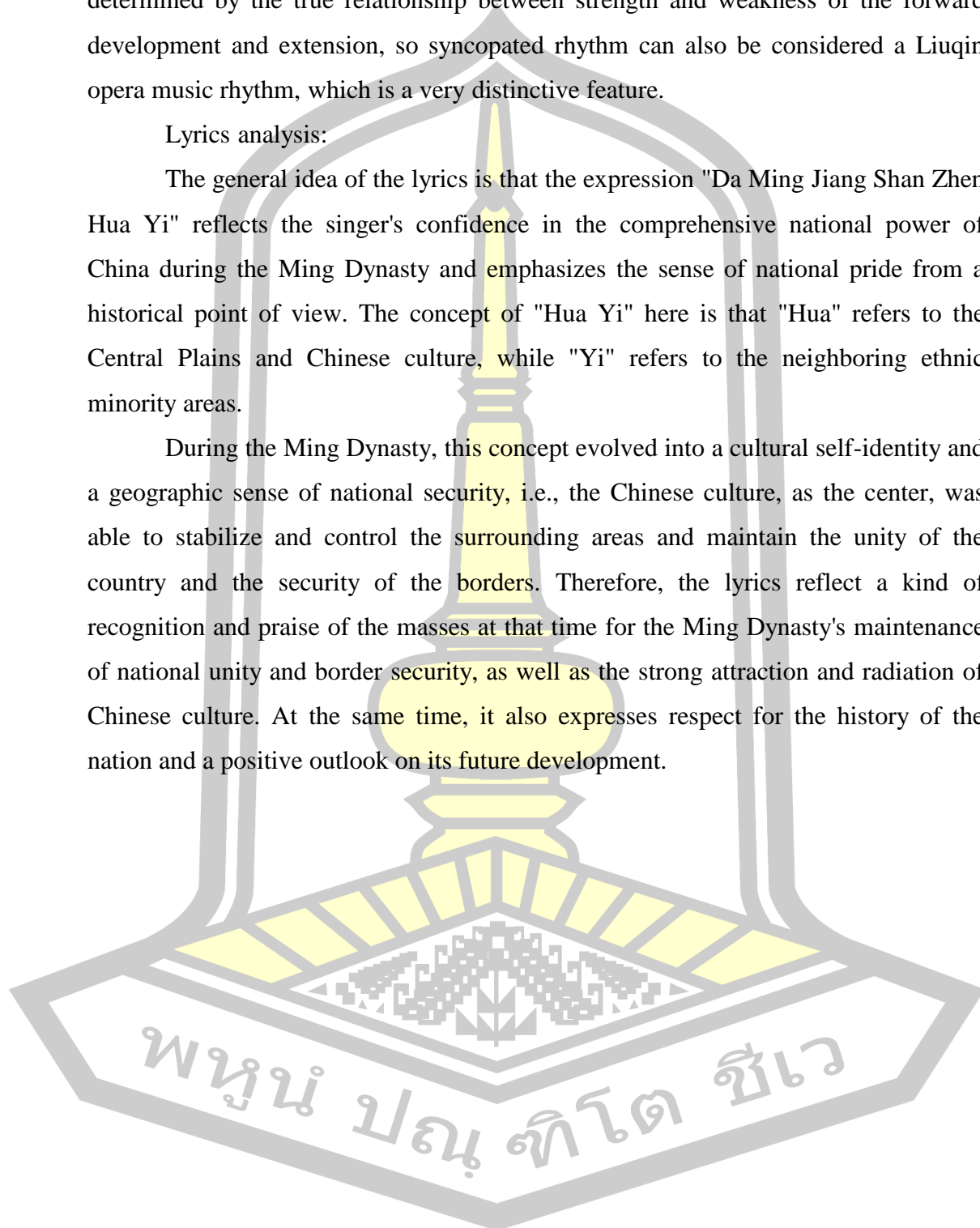
In Figure 14, there are only two very short phrases, but there are four syncopated rhythms, syncopated rhythms are quite frequent in the Liuqin opera and have become a major feature of Liuqin opera singing. It is very common to have one or two syncopated rhythms in one cantata, and it is not uncommon to have continuous syncopated rhythms in one cantata. The musical function of syncopated rhythm is mainly to shift the accent, thus changing the relationship between strength and weakness in the bar and causing changes in rhythm. In Liuqin opera singing tunes, both play the same role but are not the same, which is reflected in the Liuqin opera

2/4 beat singing, but the melody of our country's opera music is not strictly determined by the true relationship between strength and weakness of the forward development and extension, so syncopated rhythm can also be considered a Liuqin opera music rhythm, which is a very distinctive feature.

Lyrics analysis:

The general idea of the lyrics is that the expression "Da Ming Jiang Shan Zhen Hua Yi" reflects the singer's confidence in the comprehensive national power of China during the Ming Dynasty and emphasizes the sense of national pride from a historical point of view. The concept of "Hua Yi" here is that "Hua" refers to the Central Plains and Chinese culture, while "Yi" refers to the neighboring ethnic minority areas.

During the Ming Dynasty, this concept evolved into a cultural self-identity and a geographic sense of national security, i.e., the Chinese culture, as the center, was able to stabilize and control the surrounding areas and maintain the unity of the country and the security of the borders. Therefore, the lyrics reflect a kind of recognition and praise of the masses at that time for the Ming Dynasty's maintenance of national unity and border security, as well as the strong attraction and radiation of Chinese culture. At the same time, it also expresses respect for the history of the nation and a positive outlook on its future development.



2) Lu Xing Pian

路 行 篇
Lu xing pian

Transcribed by Gao Zhiyi(2023)

D Gong Mode

Phrase1

前 来 到
Qian lai dao

Syncopation Rhythm

两 难 之 地
Liang nan zhi di

Phrase2

我 落 的 伤 心 泪
Wo luo de shang xin lei

Syncopation Rhythm

自 擦 不 去 (呀)
zi ca bu qu (Ya)

Figure 17. Pianzi “Lu Xing Pian”

Source: Gao Zhiyi (2023)

The researchers analyzed it as follows:

In Figure 17, there are 2 phrases in this example. It is easy to see that Phrase 1 ends in G (bars 1-7), which is in the G Jue key, and Phrase 2 ends in A (bars 8-12), which transposes to the A Zhi key. The highest note is the f in the minor group, and the lowest is the g in the minor group.

Mode analysis:

The transposition of the G Jue mode to the A Zhi mode belongs to the same palace system, which is in line with the characteristics of the Liuqin Opera's near-relative transposition. This transposition technique reflects Chinese music's unique

flavor and beauty, especially when expressing dramatic content with rich and varied emotions. The use of international transposition within the same palace system can effectively increase the expressive power of the music. Musicians or composers can utilize intervals within modes, for example, by raising the fourth note (D) of the G mode to become the palatine of the A mode or by lowering the fifth note (E) of the A mode to become the coda of the G mode (a semitone below the F), which allows for smooth transitions between the two modes. This kind of transposition is a common technique used in Liuqin opera music to change the color of the music according to the needs of the content while maintaining the unity of the musical style.

Scale analysis:

In Figure17, the scale in A Zhi mode, arranged in the order of the notes appearing, yields A-B-C#-D-E-F#-A, which is a hexatonic scale, the Chinese A Zhi hexatonic scale, with the addition of a Pian Yin #C, in this case Bian Gong.

Melody analysis:

The melody of this piece shows a clear downward trend, with the beginning note being E and the ending note falling on A. The melody has a clear downward trend. Overall, the melody progresses in a gradual downward motion, with occasional small intervallic jumps. The maximum interval distance during the progression is 3 degrees, which makes the entire melody seem smooth and coherent. The melodic line of this piece can be viewed as a descending hexatonic scale, starting on E, passing through D, B, and G in turn, and ending on A. The melodic line can be viewed as an intervallic progression, with the melody moving up and down the scale. In the process, the melody gradually moves downward through the cascade, creating a sad and upsetting musical atmosphere. Since the maximum interval distance is only 3 degrees, the melody proceeds smoothly without much fluctuation. This smooth melodic writing gives the piece a depressing feeling. This kind of melodic writing makes the piece maintain stability and at the same time has certain musical expressiveness.

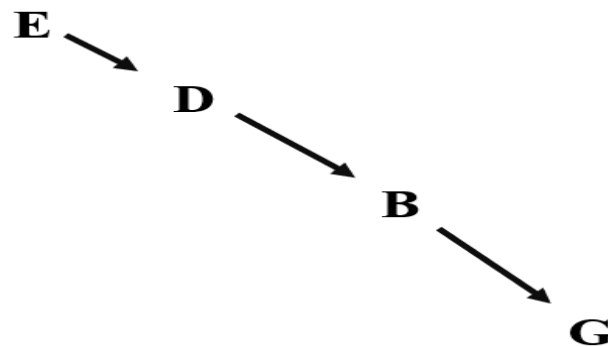


Figure 18. Melodic contour: E-D-B-G

Source: Gao Zhiyi (2024)

In Figure 18, the melodic tone continuously goes down 3 degrees, and there is a word polyphony at Phrase 1, which is called "La Qiang" in opera singing, mainly reflecting the mood of the music. In just 7 bars, there are 5 leaning tones, and the downward melody coupled with the leaning tones makes the music depressed and sad. The downward melody and the appearance of leaning tones make the music's mood of depression and sadness manifest to the fullest.

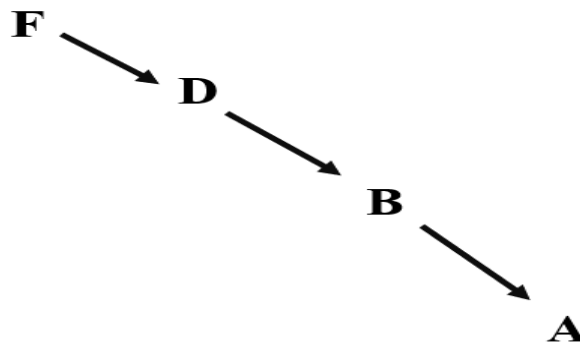


Figure 19. Melodic contour :F-D-B-A

Source: Gao Zhiyi (2024)

In Phase 2, the piece still shows the downward melodic progression of F-D-B-A, and there is a vibrato, which makes the weeping voice express the mood of the piece more strongly under the vibrato effect. At the beginning of the piece, the melodic tone is continuously downward by 3 degrees, which makes the listener's mood more depressed with the change of the melody, and finally the piece ends at the

small letter group A, which is also the end of the continuous downward melody.

Rhythm analysis:

In Figure 17, there are two syncopated rhythms in 2/4 time, with a lot of eighth notes before and sixteenth notes after, which are used at the end of the phrase to express the author's mood. The syncopated rhythm can be realized by dotted notes or extended notes. This type of rhythm breaks the normal law of strength and weakness and reverses the original strong and weak beats, thus giving the music a stronger sense of rhythm and dynamics. The rhythmic pattern of the first eighth note followed by the sixteenth note is used at the end of a phrase to express the author's mood. This rhythmic pattern creates a strong sense of propulsion and adds a sad atmosphere to the end of the phrase. The work's skillful use of the language of music—rhythm—makes the work full of vitality and tension and successfully achieves the purpose of emotional expression.

Lyrics analysis:

The lyrics depict the pain and struggle of the singer when facing a difficult decision. The "dilemma" in the lyrics expresses the singer's dilemma of being in a dilemma where no matter which direction she chooses, it will bring bad consequences. This dilemma makes the singer feel helpless and desperate, so much so that she sheds tears of sadness. The two lines of the song, "The tears of sadness that I shed cannot be wiped away by myself," deeply reflect that the singer's inner sadness has reached the extreme. The tears of sadness not only represent the singer's pain because she is unable to solve the problem but also reflects the great psychological pressure she is under. The phrase "I can't erase myself" emphasizes that the sadness and pain are long-lasting and inescapable and that it is impossible to erase these sad memories.

The lyrics, through simple descriptions, vividly show the singer's emotional state during the process of Xing Lu and her inner struggle and pain when facing the dilemma of choice. This sincere expression of emotion allows people to empathize with the singer's helplessness and hopelessness in her predicament.

3) Ku Diao

哭调
Ku diao

Transcribed by Gao Zhiyi(2023)

C Gong Mode

Phrase1

The highest note

Phrase2

The lowest note

In free Beat

我的娘啊, 这样的日子我也没有办法
Wo de niang a, Zhe yang de ri zi wo ye mei you fa

过了呀, 我的娘 (抽泣) 我的娘啊。
guo le ya, Wo de niang (chouqi) wo de niang a.

Figure 20. Pianzi “Ku Diao”

Source: Gao Zhiyi (2024)

The researchers performed the following analysis:

In Figure 20, there are 2 phrases in this example. Phrase 1 (bars 1-4) ends on E and starts with the highest note G. Phrase 2 ends on C (bars 5-8), Gong modulation. The highest note is the g and the lowest is the c, so the intervals span 5 degrees and are concentrated in the high register.

Mode analysis.

C Gong mode is common in Liuqin Opera in Xuzhou city Opera, and the weeping mode is usually used to express sadness and grief. C Gong mode is a kind of Chinese traditional pentatonic scale, and in this piece, only C, D, E, G, and Gong are in C, which has strong national characteristics and sad emotional colors, and it's very suitable for expressing the weeping and grief emotions. The use of the scattered plate makes the singing of the weeping tune more free and flexible and can better express the singer's feelings and emotions. The melody is simple, mainly progressive, slow, and sad. The singer changes the volume and timbre and uses some special singing techniques, such as glissando and vibrato, to express the emotion of weeping and

mourning. Meanwhile, the accompanying instrument, the Liuqin, plays some simple accompanying melodies that echo the singer's melody and create a sad atmosphere. This unique tuning and singing style makes the crying tune of the Liuqin Opera in Xuzhou city Opera have distinctive regional characteristics and ethnic styles.

Scale analysis.

In Figure 20, according to the order of the notes appearing in the C Gong scale, it can be concluded that C-D-E-G-C, which is a four-tone scale lacking the Yu tone and without Pian Yin, is a very common Pian Zi work of Liuqin Opera, a kind of short Liuqin Opera work that expresses the emotion of rapping.

Melody analysis.

The main feature of the crying melody in Liuqin Opera in Xuzhou city Opera is that it shows a stable downward trend, but with a small change in amplitude, and the upper and lower third intervals make this unique melodic form sound more like telling and crying, which is in line with its function of expressing sadness and sorrowful feelings. In terms of range, the highest note of the weeping key is G, and the lowest note is C. The setting of this range makes the melody have a better depth when expressing the emotion. At the same time, the melody seems smoother due to the smaller variation, and such a melodic line is conducive to the expression of smooth and long-lasting emotion, which makes people feel deep sadness. In the melody, the downward trend makes the music have the power to lead the emotion downward, which is in line with the expression of "crying while talking" in Liuqin Opera. In the process of singing, the smooth and slow melody makes the emotion more natural and sincere. In addition, the intervals in the melody are mainly graded, which makes the melodic line more fluent and is conducive to the expression of emotions. In some key parts, the singer may use some small jump intervals to emphasize the expression of emotion. The setting of the range and the use of intervals make the melody have a better breadth and fluency in expressing the emotion. This unique melodic form is one of the important reasons for the distinctive regional characteristics of the Liuqin Opera in Xuzhou city Opera crying tune.

Rhythm analysis:

In Figure 20, most of the occurrences are even rhythms. The work is a scatterboard, and the reason for the division of the bars is roughly based on what the

singer is singing and the breathing notation, which means that the singer can perform according to the beat characteristics of the scatterboard and the even rhythms. Uniform rhythm is a common rhythmic pattern that is characterized by the same number of notes per unit of time, a strong sense of rhythm, and a feeling of stability and balance. In the form of the skateboard, the even rhythm allows the singer to freely control the rhythmic speed and strength according to the needs of the content and his/her breathing, which better expresses the emotion of the crying tune and at the same time makes the musical performance more layered and dramatic.

Beat is a time frame in the organization of music, which defines the strong and weak patterns of music. In Liuqin opera, there is an inherent sense of rhythm, even when using loose plates, and the singers will maintain this basic time frame according to their breathing and the needs of the music. On the other hand, there is a relationship and combination of factors such as pitch, length, strength, and timbre. In Figure 20, rhythm is often designed to mimic the natural fluctuation of emotion in speaking, as well as the feeling of breaking and sobbing in crying. This rhythmic design makes music not just an abstract aural experience but an expression that touches the listener's emotions. Special timbres are used to simulate the sound of crying, such as vibrato and glissando, and these timbre variations add more emotional color to the music. Although the rhythms of the weeping tones are predominantly even, they also contain some repetitive rhythmic patterns that enhance the stability and predictability of the music, thus providing a basis for emotional release. Due to the free nature of the scatterboard, the singer can improvise as the emotion demands, which makes each performance different and adds improvisational energy and creativity to the music.

Lyrics analysis:

By analyzing the lyrics, we can deeply understand the unique charm of Liuqin opera in expressing characters' emotions. In the lyrics, the phrase "my mother" appears repeatedly, showing a deep sense of helplessness and despair. This repeated technique emphasizes the character's inner pain and struggle, making the expression of emotion more deeply felt. The phrase "I can't live like this anymore" expresses an emotion of powerlessness and despair. In Liuqin opera, the expression of this emotion is often realized through a slow and low melody as well as the strengthening of the rhythm. In this way, the song is able to better express the inner world of the

characters, enabling the listener to empathize with them. "My Mother (Sobbing)"; the lyrics include the sobbing of the singer during the performance, which is a reinforcement of the emotional expression. In Liuqin opera, sobbing is often realized through special singing techniques, such as vibrato and glissando. The use of these techniques makes the expression of emotion more real and vivid and also enhances the infectiousness of the music.

The lyrics, through the profound depiction of the character's inner emotions and the use of special singing techniques, make Liuqin opera a unique charm in expressing the characters' emotions. In this way, Liuqin Opera is able to better convey the inner world of the characters so that the audience can deeply understand and feel the pain and struggle of the characters. This unique performance method of combining rap and singing makes Liuqin opera unique in Chinese opera, with high artistic value and aesthetic significance.

5.2 Analysis of "Wang San Jie Wa Cai" "He Mian Ye"

The predecessor of the music of Liuqin Opera did not have any formed mother music, and the music it absorbed and derived from the language and trumpets were mostly in the original state. Liuqin Opera did not abandon these most simple musical languages in the process of development. Still, they took them as their musical core ingredients. As long as it could be attached to various musical disciplines in the same region, whether it was the form of musical expression or various musical elements, it would use the method of intercepting or applying them to constitute and enrich its own musical framework constantly. Therefore, the music of Liuqin Opera is diversified, even though you can still see its origin in this framework. However, through continuous practice and integration, the music of the Liuqin Opera is unified, harmonious, and unique.

Xiao Xi mainly refers to the more improvised pieces of opera. There are two types of Xiao Xi; one is directly derived from the folk stories in Pian Zi during the development of this opera, and the other is a section, a fold, or a scene taken from the traditional opera of this opera, also called Xiao Xi or Zhe Zi XI. The first type of Xiao Xi is mostly a pair play. The first type of Xiao Xi is mostly a pair play, in which there

are usually two characters and a few of them play three roles, which is customarily called a pair play or a three-Xiao Xi. The other type of Xiao Xi is the Liuqin Opera's Zhe Zi XI, which is more or less the same as a pair play or a three-Xiao Xi, but in the course of the development of the Liuqin Opera, the situation where there are fewer actors but more roles have occurred, and therefore there is a Xiao Xi in which a single actor plays more than one role.

Here are two songs as examples:

1) Wang San Jie Wa Cai

王三姐挖菜

C Gong Mode Wang san jie wa cai

Phrase 1

Transcribed by Gao Zhiyi(2023)

王 宝 钏 搜 衣 坐 溜 平 地 下 (了) ,
Wang bao chuan sou yi zuo liu ping di xia (le),

The highest note

我 狠 狠 心 忍 着 泪 (我) 守 了 过 吧。
Wo hen hen xin ren zhe lei (wo) shou le guo ba.

Phrase 2

The lowest note

有 人 家 栽 柳 柳 成 行,
You ren jia zai liu liu cheng xing,

สมุ ปณ ทิโต

The lowest note

王 三 姐 我 栽 花 花 不 发 芽。
Wang san jie wo zai hua hua bu fa ya.

The highest note

Phrase 3

那 个 怨 天 龙, 恨 地 蛇,
Na ge yuan tian long, hen di she,

苏 龙 魏 虎 把 俺 杀,
Su long wei hu ba an sha,

Phrase 4

像 人 家 夫 妻 白 头 到 老 (哇),
xiang ren jia fu qi bai tou dao lao (wa),





Phrase 5 The highest note



Seventh interval



Phrase 6



Figure 21. Xiao Xi “Wang San Jie Wa Cai”

Source: Gao Zhiyi (2024)

The researchers performed the following analysis:

In Figure 21, there are six Phrases in this example, and the piece is in the key of C Gong. Phrase 1 (bars 1-15) ends on C and begins with the note E. Phrase 2 (bars 16-26) ends on C and begins with the note D. Phrase 3 (bars 27-35) ends on C and begins with the note D. Phrase 4 (bars 36-49) ends on C and begins with the note A, the highest note in the piece. Phrase 5 (bars 50-63) ends on C and begins on note D. Phrase 6 (bars 64-75) ends on C and begins on note D. The analysis reveals that the entire piece, 6, ends on C and begins on note D.

Through analysis, we know that the whole piece has six phrases, four of which end on C, with D as the beginning note, and switch back and forth between Gong modulation in the upper phrase and Zhi modulation in the lower phrase, which is consistent with the fact that in the early days of Liuqin Opera, only male performers played the roles of both men and women; however, when female performers entered the Liuqin Opera circle, all the singing voices had to be transposed. When female artists entered the Liuqin opera circle, all the singing voices had to be resolved by transposing and detuning. The piece "Wang San Jie Wa Cai" is a classic fragment of the traditional female voice.

In terms of the length of the piece, Xiao Xi is much longer than the early Pian Zi stage, the content of the performance is much richer, and it has a certain storyline. Although it is still in the stage of improvisation, it already has a certain comprehensible preliminary storyline, which lays a solid foundation for the later stage of Liuqin Opera's interpretation of Da Xi.

Mode analysis:

C Gong tuning is a common tuning in Liuqin Opera in Xuzhou city Opera. Based on the weeping tuning, some drama is added, but it also expresses sadness and sadness, so it forms Xiao Xi with certain drama. C Gong tuning is a kind of Chinese traditional pentatonic scale, and this piece has seven tones (C, D, E, F, G, A, B) by the tuning, and there are also a few passing tones, auxiliary tone #C, presenting a sad, mournful emotion. In this piece, this tuning successfully expresses the tragic fate of the heroine and her longing for her husband. In the singing of Liuqin Opera, another characteristic is the frequent occurrence of big jumps in intervals. In the singing, due to the constant occurrence of big jumps in intervals, it also constantly pulls the

melodic line up and down, which is relatively rare in other kinds of music. The beat of this piece is 1/4 beat, which is one of the most important and slowest board heads in the basic cantata of Liuqin opera, and its tune is composed of two unfixed dyadic phrases, which are soothing and smooth, with large fluctuations in the tune line and strong expressive power. It can be sung in cross phrases, seven-word phrases, or long and short phrases, and the speed is generally controlled within 60 beats a minute, so it is mostly used in emotional expression or in situations such as narration and lamentation. Through the stable rhythm and beat, it better shows the sadness and sorrow of C Gong tuning.

Scale analysis:

In Figure 21, with the C Gong tuning arrangement scale, we can get C-D-E-F-G-A-B-C, which is a Chinese Qing Yue seven-tone tuning, and there are two Pian Yin, one is QingJue, and the other is Bian Gong, which makes the music more expressive and delicate. The addition of #C as a tonal auxiliary and passing tone brings a kind of elevated semitone but enhances the mood of the music, making the music of this Liuqin opera both concise and clear in the five-tone tuning and harmonically rich in the seven-tone tuning.

Melody analysis:

The main feature of the melody in Liuqin Opera in Xuzhou city Opera, which expresses low emotion, is that it shows a stable downward trend, but with a small change in amplitude, and the way of proceeding up and down the third intervals makes this unique melodic form sound more with the feeling of telling and crying, which is in line with the function of its expression of sadness and sorrowful emotion.



Figure 22. Melodic contour :Intervals at the end of phrases

Source: Gao Zhiyi (2024)

At the end of Phrase 5, there is a big jump interval, and in Liuqin opera, this is the female cadence's pulling cadence, and everyone agrees that the female cadence's pulling cadence is one of the most representative and distinctive cadences in the music of the Liuqin opera, whether it is the Gong tonal style or the Zhi tonal style pulling cadence, they are all made up of four syllables E-D-C-A, and its big jump intervals are all found at the end, with the first beat being a descending tone level, the second beat being an upward one, forming a downward and upward melodic curve, and then entering on the main tone of the Gong or Zhi tuning.

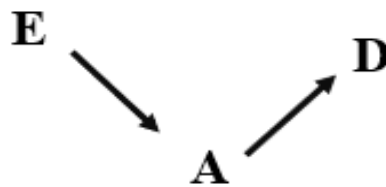


Figure 23. Melodic contour: Big jump intervals occurring in phrases

Source: Gao Zhiyi (2024)

In Liuqin Opera, whether it is male or female, whether it is upper or lower, it is possible to have big jump intervals of more than four degrees in the body of the melody. The use of big jump intervals makes the melody line fluctuate up and down, adding tension to the emotional expression of the music.

Rhythm analysis:

The whole piece is in 1/4 time, with frequent rhythmic combinations of first eighth notes followed by sixteenth notes, syncopated rhythms are usually realized here by linking across the bars, and the frequent use of appoggiaturas, which are rhythmic patterns that do not follow the regular distribution of rhythmic strengths and weaknesses, enhances the music's power of emotional expression. In the slow movement in 1/4 time, especially in the role of Sister Wang, the rhythmic pattern of the first eighth note followed by the sixteenth note at the end of the phrase is a technique used by the author to express emotion. This rhythmic pattern creates a sense of forward motion while adding a touch of sadness to the closing of the phrase. The

piece skillfully utilizes the musical language of rhythm to give the piece ample expression and effectively deliver the emotion.

Lyrics analysis:

The lyrics depict a typical Chinese opera and folk tale. Xue Pinggui came from a poor background, the Prime Minister Wang Yun's third daughter Wang Baoshuan threw an embroidered ball to choose him as a son-in-law, then Xue Pinggui from the army to go to Xiliang to fight, because Wei Hu Wei Bao set him up, was Xiliang Princess Dai Zhan saved, and then became Xiliang extra horse harnessed by the side of a team, and then became the King of Xiliang. Eventually returned to Chang'an, became the emperor, and was appointed Wang Baoshuan for the Palace, on behalf of the war for the West Palace. Eighteen years of separation, eighteen years of longing. Wang Baoshuan looked forward to eighteen years, eighteen years of miserable waiting, Wang Baoshuan also finally love is the right fruit.

In the lyrics, Wang's inner resentment and helplessness are expressed through direct language. She complains that her father is too poor to love the rich and has forced her husband away, which reflects her dissatisfaction with her family's circumstances and fate. Her hatred for Su Long and Wei Hu reveals Xue Ping Gui's innocence and her anger at being framed. At the same time, her longing for Xue Pinggui and her insistence on love is reflected in her call for Xue Lang and her helpless choice for the future. The lyrics of the song, "Tears of pearls are scattered" describe Wang Baoshuan's deep sadness and despair. Her tears are unstoppable and spilled all over the ground, expressing her infinite longing for Xue Pinggui and her agony of separation. Her inner conflicts and helplessness are reflected in her call to Xue Lang. She hopes to be reunited with Xue Pinggui but has to face the reality that her husband is not coming, so she can only choose to keep this love and spend her time alone.

Overall, the lyrics profoundly depict Wang Baoshuan's changing moods as she waits for her husband's return through sincere language and emotions. Her resentment, helplessness, longing and perseverance in love are conveyed by every word of the lyrics, enabling the audience to feel her inner pain and hope.

2) He Mian Ye

喝面叶

C Gong Mode He mian ye

Transcribed by Gao Zhiyi(2023)

乞讨声 Begging sound

有 福 的 大 爷 大 娘
You fu de da ye da niang

Phrase 1

喝面叶 He mian ye

大 路 上 来 了 我 陈 士 夺
Da lu shang lai le wo chen shi duo

Syncopation Rhythm **The lowest note**

乞讨声 Begging sound

全 家 富 贵 年 年 发 财
Quan jia fu gui nian nian fa cai

Phrase 2

喝面叶 He mian ye

赶 会 我 赶 了 三 天 多
Gan hui wo gan le san tian duo

The lowest note



The image displays two musical phrases from the Xiao Xi opera 'He Mian Ye'. Each phrase is presented in two staves: the top staff is labeled '乞讨声' (Begging sound) and the bottom staff is labeled '喝面叶' (He mian ye). The lyrics are written in Chinese characters and Pinyin below the notes.

Phrase 3: The lyrics are '有 福 的 大 爷 大 娘' (You fu de da ye da niang). An orange arrow points to the note '天' (tian) in the second staff, labeled 'The lowest note'.

Phrase 4: The lyrics are '全 家 富 贵 年 年 发 财' (Quan jia fu gui nian nian fa cai). Three orange arrows point to the notes '龙' (long), '大' (da), and '战' (zhan) in the second staff, labeled 'The lowest note'. Another orange arrow points to the note '坡' (po) in the second staff, labeled 'The highest note'. The label 'Phrase 4' is written in green above the second staff.

Figure 24. Xiao Xi “He Mian Ye”

Source: Gao Zhiyi (2024)

The researchers analyze it as follows:

The Liuqin system of music from the original state to the formation of many local operas in China and the development process should be said to be basically the same or much the same. From scratch, from simple to complex, through the gradual absorption, integration, expansion, creation, and in the performance practice of artists, in the constant combing, put forward a part of the reservation part of the reserved part of the continuation of the development of the music of the theater, but in this part of the retention, but also to continue to carry out the groups of generation to generation to re-create, to ultimately form a style of a unique genre, the creation of such a very complex evolutionary process, many of the evolution of the drama is a This kind of

creation is a very complicated evolutionary process; the evolutionary process of many types of the theater will mostly be affected by social and man-made factors, and the phenomenon that many types of theater have been born and extinguished, extinguished and born in the history of China's opera development seems to be able to illustrate this point. The evolution of dialects from other languages can produce or influence local music. 200 years ago, during the famine in Xuzhou City and surrounding areas, the only way for ordinary people to survive during the migration process was to beg. Beggars in Xuzhou City have not changed much in their habits of wandering around the streets and begging door to door, still going straight to the point and explaining the purpose: "Kindhearted old men and women, give some food" or "Kindhearted old men and women, give some leftovers." In addition, when begging to win the favor of the donor, they often say a few auspicious words, which later became a combination of speaking and singing, such as "The blessed old man and old woman get rich" or "The blessed old man and old woman have a wealthy family and get rich every year. The auspicious words in the begging voice with a musical sense all secretly conform to the requirements of singing music in terms of up and down, movement and stillness, and the basic flow law from instability to stability. Let's further analyze the musical begging sounds formed by the encouraging phrases in these two other languages. We can see that they already have obvious musical elements of atmosphere in the upper and lower sentences, which means they have formed a simple paired sentence.

In Figure 24, the main manifestation is the combination of auspicious phrases in begging sounds and some paired sentences in the singing style of "He Mian Ye". The occurrence should not be simply a coincidence, as it seems easy to identify their similarities and evolutionary relationships:

1. The melodic backbone notes are the same
2. The upper and lower sentences have the same falling sound
3. Same tonality
4. The falling tone of the upper and lower sentence tones is from unstable to stable, fully conforming to the correspondence between dual tones.

If we can still identify their differences, it is only due to the number of words used in the language, with some decorative and transitional sounds added to the

singing melody of "He Mian Ye". Based on this, we can conclude that one of the sources of the Liuqin opera's tone is derived from the begging sound during the escape.

Mode analysis:

The C Gong tuning is common in Liuqin Opera in Xuzhou city opera. In this piece, the cavity source of the typical Liuqin Opera in Xuzhou city Opera is evolved from speech, and it cannot be evolved from folk ditties or other operatic genres, folk raps, folk tunes, and folk songs and ditties, other operatic genres, folk raps, folk tunes are only the many musical elements that are catalyzed and attached to the Liuqin Opera in the process of its formation. Liuqin Department of the original population, that is, the beggar is talking gradually to the beginning of the transition to the - number board, jingle form, the content of most of the auspicious words, since ancient times, the region's folk songs of a wide variety of colorful, many of the region's song, opera more than captured for their cavity source. It is still obvious from the basic cadence of Liuqin opera that it is transformed from speech. The two lines of the basic tune in "He Mian Ye" are unique when sung, but it can be seen that the tune is only the music of the lyrics. If the tune is not used, but only the rhymed voice is used to recite the lyrics, it is the standard language of the region, but if you recite the lyrics of these two lines again, you will vaguely feel that it is a simple tune.

Scale analysis:

In Figure 24, according to the order of the notes appearing in the C Gong scale, it can be concluded that C-D-E-G-A-C, which is a typical Chinese pentatonic scale, without the addition of Pian Yin, makes the music more simple and pure, in line with the characteristics of the local language and tone. In this piece, a simple scale makes the music more direct and plain, and can better express the rap mood.

Melody analysis:

In Phase 1, a seven-degree interval appears at the beginning, mainly because the three characters "Da Lu Shang" are the fourth sound in the Chinese language, called "Qu Sheng", followed by "lai", which is the second sound "yang" in the Chinese language. Therefore, the distance relationship between notes mainly depends on the ups and downs of the local dialect in Xuzhou City.

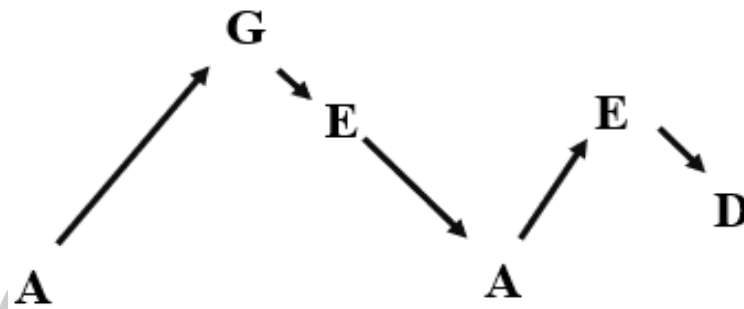


Figure 25. Melodic contour: A-G-E-A-E-D

Source: Gao Zhiyi (2024)

The auspicious words in begging have the same initial and final consonants. The backbone melody is the same. For example, in Phase 2, only based on the backbone sound, G-E-A-C, "He Mian Ye" added some decorative sounds.

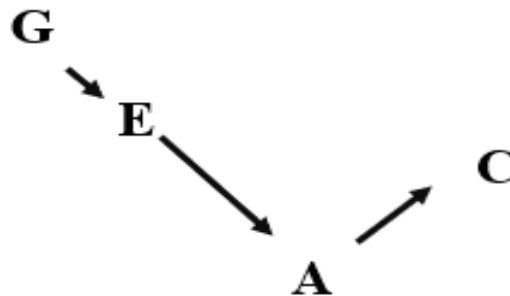


Figure 26. Melodic contour : G-E-A-C

Source: Gao Zhiyi (2024)

In Phase 3 and Phase 4, apart from having the same tonality, the falling notes of the upper and lower phrases transition from unstable to stable, fully conforming to the correspondence between dual tones.

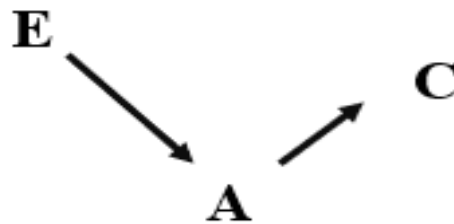


Figure 27. Melodic contour: E-A-C
Source: Gao Zhiyi (2024)

Rhythm analysis:

In Figure 24, the syncopated rhythm appears at the beginning of the piece, where the syncopated rhythm is called "Shan Ban," and the singing form of 1/4 meter and frequent syncopation is another major feature of Liuqin Opera singing, which is strictly stipulated by the masters when they enlighten the students, and it has been observed by generations of artists during the development of Liuqin Opera. In the development process of Liuqin opera, it has been observed by generations of artists. There are two reasons for this. One is that the main repertoire of Liuqin Opera is mostly rural life, Xiao Xi, and its tone is mostly lively and lighthearted. The second is that the Liuqin Opera is sung in 1/4 meter, so if you don't use the Shan Ban singing method, you will look very dull. The work is used for begging; singing should not be too fast; the speed is also called slow plate; the traditional slow plate refers to the 1950s before the artists sang to choose some of the smoother cadences, connected by the speed of the other version of the singing with a slightly slower and slightly faster difference. The traditional so-called slow plate has not formed the true meaning and form of slow plate, which is also undeniable. For example, in music, the starting beat is a sense of speechless cadence; it is difficult to stretch the tune; it often appears in the size of the syncopated rhythm, more in the board after the start, so the rhythm seems to jump.

Lyrics analysis:

The lyrics express the character's reference to the plot. The line "On the main road came me Chen Shiduo; I have been rushing to the fair for more than three days"

introduces the identity and behavior of the character Chen Shiduo in the play. In Liuqin opera, a fair refers to a character's activities at a temple fair or a marketplace, where there are usually entertainment activities such as singing and performing. The fact that Chen Shiduo rushed to the fair for more than three days indicates that he was a character who traveled the countryside and sold his art for a living, which also reflects a side of the life of a Liuqin opera artist. The phrase "The first day I sang a play about the Three Kingdoms, Zhao Zilong's battle at Changbanpo" refers to the repertoire that Chen Shiduo sang during the fair. The story of the Three Kingdoms is a classic theme in Chinese history and culture, and Zhao Zilong's Battle of Changban Slope is a famous episode in the Three Kingdoms story, which tells the tale of Zhao Yun's single-rider rescue of his master at Changban Slope. Such a choice of repertoire not only attracts the audience but also demonstrates the Liuqin Opera's specialty in singing historical stories.

The lyrics show the identity of the characters, the singing activities, and the historical and cultural connotations of Liuqin opera. Through such lyrics, Liuqin Opera shows the characteristics and charms of the genre.

5.3 Analysis of "Ling Tang Hua Zhu"

Liuqin Opera in Xuzhou city Opera Da Xi lyrics are fixed, there are some plays without fixed lyrics, the performance depends on the actors to add their own words, then most of the lyrics come from the Pian Zi without fixed lyrics, if the Pian Zi and the actual situation can not be relative, the actors have to make up the present singing. Therefore, with the continuous development of Liuqin Opera music, Da Xi can be said to be a kind of opera form that performs a fixed story with fixed lyrics, so that the lyrics, dialogues, and storyline are very comprehensive, and the actors only need to be able to sing them, and therefore, such a model is also conducive to the teaching and dissemination of Liuqin Opera.

The following is an excerpt from the classic Ling Tang Hua Zhu from Da Xi.

G Gong Mode 灵堂花烛
ling tang hua zhu

Transcribed by Gao Zhiyi(2023)

Lento

六 十 寿 辰 多 欢 庆,
Liu shi shou chen duo huan qing,

Phrase 1

早 把 请 帖 散 全 城 (啊
Zao ba qing tie san quan cheng (a

Shan Ban

咿)。(啊)
yi)。(a)

高 堂 贵 宾 盈
Gao tang gui bin ying

Phrase 2

堂 坐, 车 如 流 水 马 如
tang zuo, che ru liu shui ma ru

Syncopation Rhythm

龙, 新 订 钱 家 豪 门 婚, 寿 筵
long, Xin ding qian jia hao men xu, Shou yan

Shan Ban

Shan Ban

逢 喜 福 禄 增 (呐) 福 禄 增 (咿)
feng xi fu lu zeng (na) fu lu zeng (yi).

Syncopation Rhythm

Phrase 3

退 婚 来
Tui hun jian

下 给 刘 廷 玉,
xia gei liu ting yu,

Phrase 4

小 空
xiao qiong

酸 收下银两 亲 退 成, 老 夫 (啊)
suan shou xia yin liang qin tui cheng, lao fu (a)

寿 堂 把 客 筵 (啊)
shou tang ba ke deng (he).

Syncopation Rhythm



Music tempo change

♩ = 90

绣 Xiu 房 fang 里 li

D Gong Mode **La Qiang**

才 Cai 个 ge 来 lai 台 tai 才 cai 走 Zou

Phrase 5

出 chu 来 lai 卢 lu 桂 gui 玲 ling (啞 yi) 呀 ya

嗯) en)

【四句腔】

爹 爹 花 甲
Die die hua jia

Syncopation Rhythm

Phrase 6

庆 高 寿
Qing gao shou

Syncopation Rhythm

庆高寿(呐), 拜寿想起(呀) 刘相
qing gao shou (na), Bai shou xiang qi (ya) liu xiang

公
gong

Phrase 7

【吞板】

那 一 年 在 姐 夫 家 曾 见 着 刘 郎
Na yi nian zai jie zhang jia ceng jian zhe liu lang

面(呐), 好一个美少年俊俏书生。
mian (na), hao yi ge mei shao nian jun qiao shu sheng.

大 姐 丈 与 公 子
Da jie zhang yu gong zi

Syncopation Rhythm

Phrase 8

【慢板】

吟诗作赋, (哎哟) 隔屏风 喜听他来(呀) 才华出
yin shi zuo fu, (Ai yo) ge ping feng Xi ting ta lai (ya) cai hua chu

众 (嗯) 众 (en)
zhong (en) zhong (en)

【慢二行】

(哎哟) 前一天 暗差冬梅把礼
(Ai yo) qian yi tian An chadong mei ba li

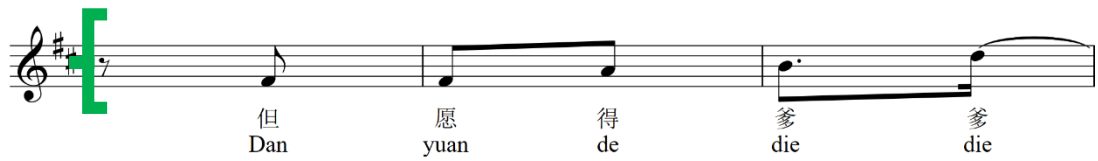
Phrase 9

赠, (哎) 今日里
zeng, (Ai) jin ri li

Syncopation Rhythm

他拜寿 要来门庭 要来门庭
Ta bai shou yao lai men ting yao lai men ting

(嗯) (en)
(en) (en)



Syncopation Rhythm



Syncopation Rhythm

Phrase 10



The opera section in free rhythm

La Qiang



Figure 28. Da Xi “Ling Tang Hua Zhu”

Source: Gao Zhiyi (2024)

The researchers analyzed as follows:

Liuqin opera and many of our country's local theaters, come from the folk, but also long-term rooted in the folk, it begins with the peasant, is the peasant sings out of

the play, the inevitable audience must also be sung to the peasant audience, so as a kind of theater, it is bound to be the peasant style of opera. Of course, his repertoire must also fit the peasant temperament, Liuqin opera even after entering the city, although some of the plays began to incorporate part of the tendency of the public or commercial culture, but at best can only be regarded as commoners (farmers into the city after the transformation). Therefore, the aesthetic tendency and aesthetic interest of all the traditional plays of Liuqin opera are under the basic standard of our traditional morality, in line with the thinking and ideals of peasants, to set the trend, to arrange the fate of the characters in the play, the dramatic conflict, and of course, in the end, there must be a big ending that the peasants like, which includes the reunion, the promotion of the good, and the punishment of the evil. In this kind of drama story, no matter whether your identity is the emperor or the peasant, in the process of interpreting the story, it seems that there is a difference between inferiority and superiority between the characters, but doing things must be equal, of course, no matter who says the words must be peasant language.

During the development of Liuqin opera, when Pian Zi appeared, there was no line. It was practicing actors singing. With the development of Liuqin Opera, gradually the characters in Pian Zi were separately performed by male and female actors. With the richness of performances, from "Xiao Xi" to "Da Xi," the lineage slowly took shape. As the repertoire increased, so did the variety of character types in the repertoire, so the Liuqin Opera's lineage was inevitably refined and multi-typed. As a result, various new types of characters appeared.

In Figure 28, the duet between Sheng and Dan is mainly represented, and it is obvious in the picture that their melodic backbones are basically the same, but the modulation of the female actor's part is D Gong, and the male actor's part is G Gong, and the modulation of the female actor is five degrees higher than that of the male actor, which solves the problem of the female actor's range, and the modulation of G Gong to D Gong belongs to the near-relative modulation transfer, which can be used to maintain the modulation of the female actor's range. This solves the problem of the female actor's range, and G Gong to D Gong is a near-relative transposition, which can be used to maintain the same tonality of the phrase.

Mode analysis:

The first four phrases, for the G Gong tuning to D Zhi tuning, begin with the actress starting to sing, directly to the D Gong tuning; in Phrase 7, a brief B Yu is tuning to D Gong, but at the end of Phrase 10, it has been in the D Gong tuning. Transposition includes the main functions of near-relative transposition, off-key, and shift, because in singing, it is a technique used because of the need for range and register on the one hand and because of the need for singing timbre on the other. However, the frequent near-relative transposition in the singing of Liuqin Opera actors and actresses is the same, and the singing in Gong and Zhi modes of Liuqin Opera is basically in the same tonal area, and there is no obvious change in the tonal area and timbre caused by the transposition, so it is only for the purpose of completing the setting of large and small cantatas in a different tonality.

Scale analysis:

In Figure 28, Phrase 1-4, in the order of the notes appearing in the G Gong tuning scale, we can get G-A-B-C-D-E-F#-G, which is a Chinese seven-tone scale in the G QingYue tuning mode, with two Pian Yin joining in; one of them is Qing Jue C, and the other is BianGong F#. Phrase 5-10 is an actress singing; the order of the notes appearing in the D Gong tuning scale, we can get D-E-F#-G-. BianGong F#. Phrase 5-10, an actress singing, the order of the notes appearing in the D Gong tuning scale, can be concluded that D-E-F#-G-A-B-C#-D, this is a Chinese seven-tone scale, is D QingYue seven-tone tuning, there are two Pian Yin to join, one of them is Qing Jue G, and the other is BianGong C#.

Melody analysis:

In Figure 28, the main feature of the melody is that the interval span is relatively large. In Phrase 1, to show the role of the actor as a father, he marries his daughter to the local rich man, the heart is thrilled, and guests from all sides come to celebrate their 60th birthday, so the melody interval span reaches six degrees, and in the beginning of the phrase, such as in Figure 29, reflecting the spirit of joy and happiness. The beginning of the Da Xi reflects a happy mood, fully demonstrates the character's characteristics, and leaves the listener with a moody tone about the Da Xi.

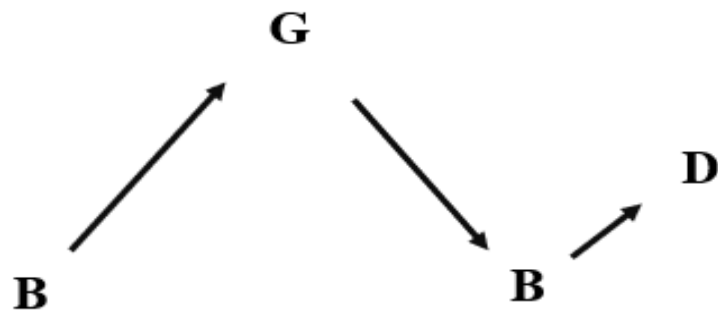


Figure 29. Melodic contour: B-G-B-D

Source: Gao Zhiyi (2024)

In Phrases 2, 3, and 4, all phrases end with a downward motion, which is called a falling tone in Liuqin opera, Phrase 2 is a board up and down, falling tone to the subordinate tone C. Phrase 3 is also a board up and down, and in the middle, there is mostly a Tuo Qiang of varying lengths, which finally falls to the leading tone F. When sung, this F should seem very sad and mournful, so some styles of opera also call this tone "Ku tone". When singing this F should seem very sad, and miserable, so some kinds of theater also called this sound "Ku sound", Phrase 4 is also the board up and down, the fall of the sound is usually from the upper main tone A transition to the main tone G, and then in the subordinate tone C on the Tuo Qiang, and finally into the La Qiang or to the main tone G. The main tone is La Qiang, which is also the main tone. For example, Figure 30.

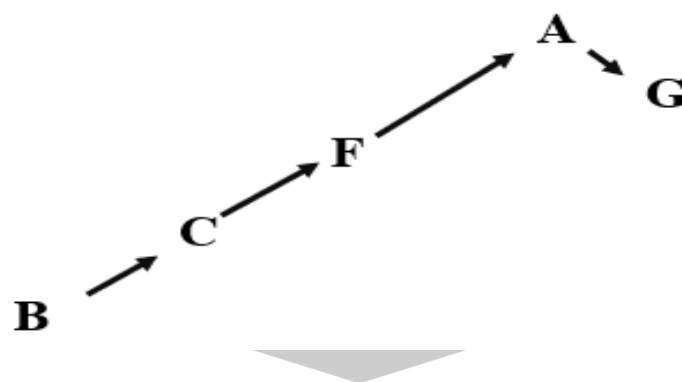


Figure 30. Melodic contour : B-C-F-A-G

Source: Gao Zhiyi (2024)

Si Ju Qiang is one of the most melodious tunes sung by Liuqin opera actresses, which is not only beautiful but also rich in artistic expression. Slowly, it can be lyrical, and quickly, it can express joy. The origin of the tune may be from a local folk tune, a folk song, an opera, or a piece of music introduced and developed. From the point of view of the musical development of opera, Si Ju Qiang has the basis to evolve into a variety of plate music, but it is only used by female performers in some special places, while male performers never use this melody. Thus, in Phrase 5, La Qiang appears, mostly superimposed on the last word of the next phrase, with one or two liner notes, "En," to sing the more common beats, constituting the Gong mode. for example, Figure 31.

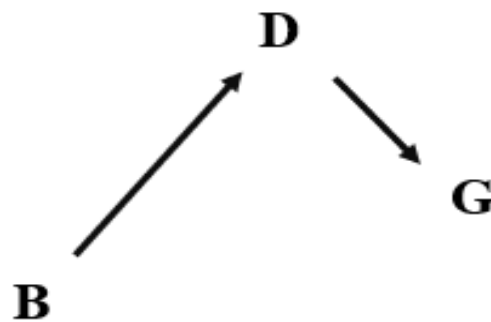


Figure 31. Melodic contour : B-D-G

Source: Gao Zhiyi (2024)

In Phrases 6-10, the tune consists of two irregularly paired phrases, with a soothing, smooth melodic line that is used for emotional expression or in situations such as narration or lamentation and is highly expressive. It has two modes, Gong and Zhi, and is used more often in Gong than in Zhi. Phrase 9 is mostly used for expression and narration, and has big melodic ups and downs, and is called "Man Er Xing Ban".

Rhythm analysis:

Syncopation is used at the beginning of a phrase, and the tune has a lot of ups and downs. Tun Ban is best suited to express a character's emotions that have accumulated to a certain degree and then pushed to a climax with a feeling of a quick release. It requires fast speed, fewer sounds and more words, and a combination of rap

and singing, with rhythm as the main focus. The rhythm is strong, compact, and concise and is good at showing the character's excitement and other emotions. 2/4 beat, known as a board in the opera, is more expressive than the tune and rhythm of the soothing and smooth, but also more expressive. Multi-sliced rhythm changes the original strong and weak law; to be strong after the beginning of singing, the rhythm appears to jump, mainly to express the mood and performance storyline.

Lyrics analysis:

The Da Xi mainly tells the following story: Lu Guiling, the daughter of Lu Cai, an official of Xiangyang City, was promised to Liu Tingyu as a child. As Liu's family was in decline, Lu Cai disliked the poor and loved the rich and climbed up the ladder of nobility, disregarded her parents' order and the words of matchmakers, and promised Guiling to the young master of the Qian family, the richest man of Xiangyang City, Qian Bancheng. Wang Jinglong, the son-in-law of the gate, was so angry that he assumed a spiritual hut to fulfill the marriage of Lu and Lu so that the lovers could finally be united.

The lyrics of the song mainly focus on the love story of Lu Guiling and Liu Tingyu and the behavior of Lu Cai, who dislikes the poor and loves the rich. The lyrics convey the importance of loyalty, kindness, love, and family by depicting the scenes of birthdays, withdrawal from marriage, and birthday worship. First, the lyrics reflect the love story between Lu Guiling and Liu Tingyu. Although Lu Cai disliked Liu Tingyu because of the decline of the Liu family, the love between Lu Guiling and Liu Tingyu did not give up. They hold on to each other amid difficulties, demonstrating the concept of loyalty and steadfast love. Secondly, the lyrics show the kind behavior of Wang Jinglong, the gate's son-in-law. He assumes a spiritual hut to fulfill the marriage between Lu Guiling and Liu Tingyu, disregarding the eyes of the world. This kind and benevolent behavior reflects people's pursuit and support of good things and encourages us to be good and help others. The lyrics express Lu Guiling's thoughts and expectations of Liu Tingyu through the birthday worship scene. She hopes that her father will revisit Liu Tingyu and stop treating him with a blank stare. This expectation reflects the pursuit of fairness and justice. To sum up, the lyrics of the Liuqin opera Ling Tang Hua Zhu emphasize the importance of loyalty, kindness, love, and family by telling an ancient love story.

Summary

1. The free combination of phrases. Liuqin opera's ability to incorporate free music elements like improvisation and rap is closely linked to its compositional form. The basic tune of Liuqin opera is formed by several upper and lower corresponding phrases, following the law of even-numbered phrases. These upper and lower corresponding phrases are gradually formed in the long-term development of Liuqin opera; they have no fixed tune name, and the upper and lower phrases can be freely converted into different upper and lower counterparts. There is no obvious difference between the basic phrases of male and female performers. Generally speaking, the male performers' downward two-degree Tuo Qiang is thick and steady, while the female performers' upward seven-degree Tuo Qiang is cheerful and jumpy. In actual singing, artists can combine the phrases according to their singing habits, which are rich and varied from person to person. This kind of free combination of phrases constitutes the most basic quality of free singing in Liuqin opera.

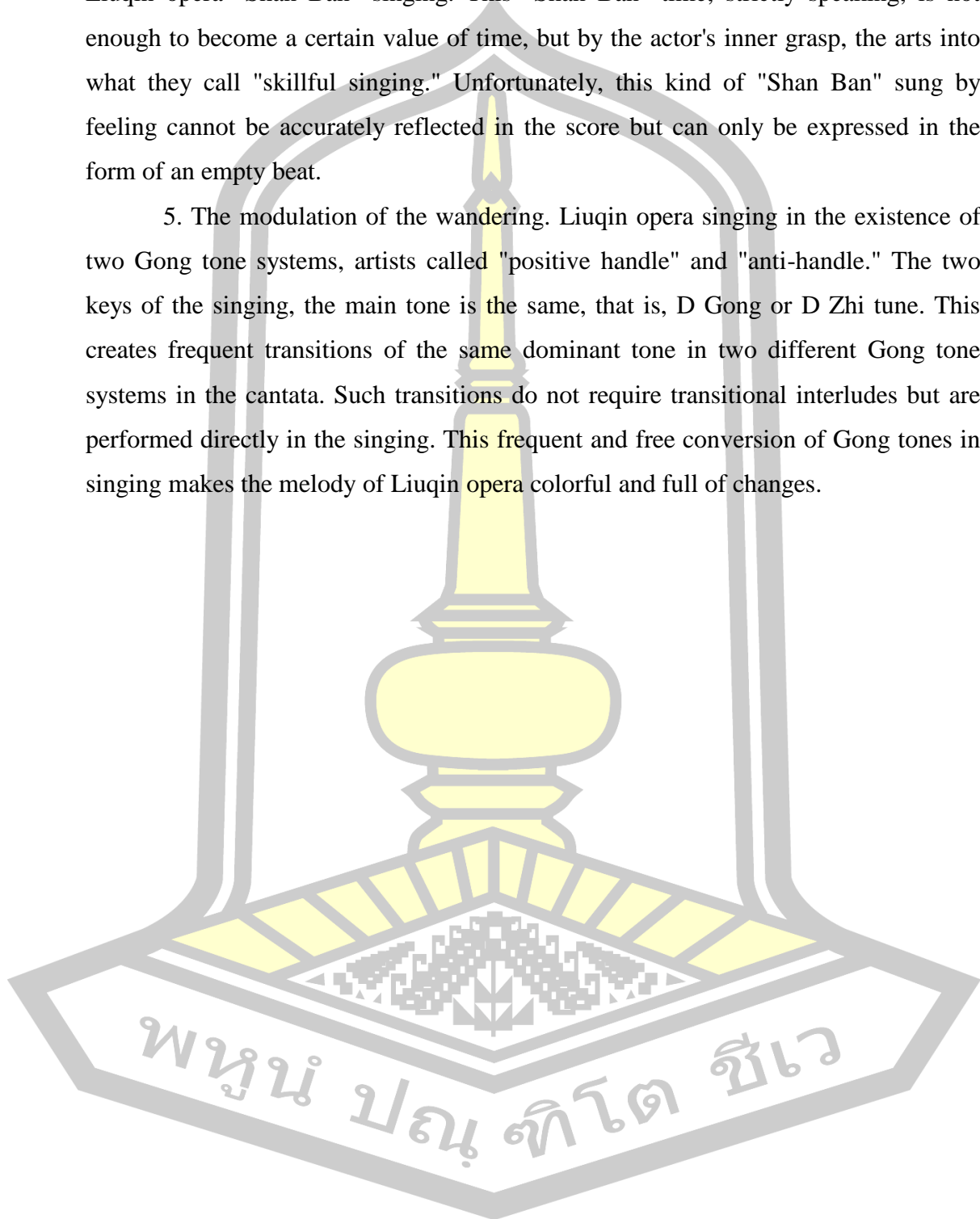
2. Ornamentation on the melody. Liuqin opera artists can freely add flowers to the backbone of the tune or enrich the melodic style of singing by adding a large number of decorative notes and glissandos, which constitutes a difference between the individual artists' singing.

3. Flexible application of "Pian Zi." In addition to the above basic phrase combinations, there is also a kind of sung phrase fragment with the same performance function in Liuqin opera singing, which is called "Pian Zi" in improvisational rap. Since it expresses a scene or plot with universal significance, it is like different pieces can be placed in the corresponding position of any opera according to the needs of the plot to be sung. Unfortunately, after the founding of New China, this "free" Pian Zi gradually disappeared from the Liuqin opera as script writing became stricter. In the researcher's interviews, Liuqin opera performers under the age of 60 were no longer able to sing Pian Zi.

4. Constancy of rhythm. Liuqin opera can be sung in any place without the limitation of the law of strength and weakness of the board. Moreover, most of the singing of Liuqin opera is not top-board singing, but through the board after the board, the board on the fall, or continuous syncopated rhythm form to realize the

second half of the beat singing, which constitutes the distinctive characteristics of Liuqin opera "Shan Ban" singing. This "Shan Ban" time, strictly speaking, is not enough to become a certain value of time, but by the actor's inner grasp, the arts into what they call "skillful singing." Unfortunately, this kind of "Shan Ban" sung by feeling cannot be accurately reflected in the score but can only be expressed in the form of an empty beat.

5. The modulation of the wandering. Liuqin opera singing in the existence of two Gong tone systems, artists called "positive handle" and "anti-handle." The two keys of the singing, the main tone is the same, that is, D Gong or D Zhi tune. This creates frequent transitions of the same dominant tone in two different Gong tone systems in the cantata. Such transitions do not require transitional interludes but are performed directly in the singing. This frequent and free conversion of Gong tones in singing makes the melody of Liuqin opera colorful and full of changes.



CHAPTER VI

The guideline for the preservation and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China

The Liuqin Opera carries a huge folk culture because it comes from the people, goes to the people, and is the art of the common people. In its more than 200 years of development, the Liuqin Opera has accumulated several operatic repertoires, such as Pian Zi, Xiao Xi, Da Xi, etc., and has formed a rich Liuqin Opera chorus consisting of three parts: the basic chorus, the colorful chorus, and the folk song ditties. In the process of long-term development, Liuqin opera has refined its own unique performance style and techniques, and a large number of representative Liuqin opera performers with outstanding contributions have emerged. The development of Liuqin opera has greatly satisfied the spiritual and cultural needs of the local people, and Liuqin opera is very popular among the people, with a wide range of influence covering an area of 120,000 to 300,000 square kilometers. However, Liuqin opera, like all other operas in China, has now fallen into a historically difficult period of development. Professional troupes at all levels are outnumbered, the number of professional actors and actresses is decreasing, there is a break in the group of professional actors and actresses with no one to follow in their footsteps, the audience is aging, and there is a lack of ideal venues for their activities.

To ensure the sustainable development of Liuqin Opera in the light of the actual survival situation, it is necessary to take active measures to do a good job in the protection and inheritance of Liuqin Opera, and the government, social groups, performers, audiences, and even people from all walks of life must form a joint force and promote the work together. To address this issue, this chapter will discuss the following aspects:

- 6.1 Preservation of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.
- 6.2 Transmissions of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.
- 6.3 Conclusion

6.1 Preservation of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

6.1.1 Culture Current Development of Liuqin Opera in Xuzhou city Opera

Audience loss. Like the decline of opera audiences nationwide, Liuqin opera is currently facing a similar loss of audience. Sun Nan, a Chinese national-level performer who has been working in the Liuqin Theater Troupe in Jiangsu Province for more than 30 years, told the researcher, "The general environment of opera in the whole of China is similar, and the audience of Liuqin Opera is also shrinking more and more and the circle is getting smaller and smaller. The old audience who love Liuqin opera always looks forward to the performance of Liuqin opera. However, sometimes the newly arranged plays according to the development of the times are not what the old audience expects, and the old audience is very disappointed. So it's crucial to try to call the old audience back and cultivate a group of new audience." So how do you call the old audience back, and how do you cultivate a new audience? Sun Nan summarizes this experience: "First of all, we have to understand the psychology of the old audience and visit the old people more often to understand what they like. Generally speaking, the old audience likes to watch traditional plays and traditional forms of stage performances, and performances targeting them should have bright costumes and strong emotional colors. Young people like to watch new plays, and for their performances, the singing should be modern and fast-paced." (Sun Nan, 2023: interviewed).

The dilemma of having no successors. Wang Qingdou, a young actor of Jiangsu Province Liuqin Troupe, said: "Our troupe is already in short supply. Due to the economic pressure, college and university graduates can't enter, good students can't be divided into troupes, troupes don't have the energy and funds to cultivate students, and how to pass on the Liuqin Opera has become the primary issue related to the survival of the troupe." In this case, to cultivate high-quality young opera performers, the troupe hired teachers from all sides. Now these youngsters, who are in their early 20s, have been able to join the troupe's daily performances. However, as the troupe has changed to corporate management, the salaries of these young actors can only be paid from the income of the troupe's performances. Nowadays, young actors are paid roughly 2–3 thousand RMB a month. They also have to earn an

undetermined amount of money to make ends meet by participating in ceremonial services at weddings and celebrations (Wang Qingdou, 2023: interviewed).

Lack of audio-visual materials. Although at present the Liuqin troupes have successively published their excellent repertoire in the form of audio-visual CD-ROMs, in terms of quantity, they are still unable to meet the market demand. According to the researcher's understanding, now the Liuqin opera still has a large market in the rural middle-aged and elderly groups; these people can't often go into the theater to watch the Liuqin opera, and the easiest way for them to realize it is to watch it at home by purchasing the CD-ROM form. In the researcher's survey, it was found that the Liuqin opera CD-ROMs sold on the market are either very few in number or of low standard. Many of the CD-ROMs either do not have a clear performance unit or are printed with the names of non-existent performing groups. The performance level of the CD-ROMs cannot reflect the level of existing professional groups, and the plots are mostly vulgar. In this way, many want to buy Liuqin opera CD-ROM audiences deterred.

Stage masterpieces and the actual performance of the disconnect. Launched by the Jiangsu Province Provincial Liuqin Troupe, "Zao Flower" should be said to be a rather successful Liuqin drama, but "Zao Flower" the actual performance situation is not satisfactory. Restricted by the big scene and big production, this high-quality play has not been performed more than 30 times. On the one hand, to expand the influence of the Liuqin Opera, it must create high-quality plays; on the other hand, the troupe's daily performances need to be more flexible and easy to operate close to the ordinary people's repertoire; the contradiction between the two is always troubling the Liuqin Opera practitioners.

6.1.2 Preservation of the language and singing of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

Singing is the essence of local opera, and singing has an important value in the development process of Liuqin Opera transmission, which is the key factor for Liuqin Opera to maintain its personality. Liuqin opera is sung in the Xuzhou dialect, with lyrics and recitation slightly adjusted according to the needs of the local audience and singing techniques utilizing the unique "La Cavity" singing method of Liuqin opera. Liuqin opera has won the hearts of countless audiences in the northern part of Jiangsu

Province by its unique, beautiful, and popular singing. At present, many local operas, including Liuqin Opera, are showing the phenomenon of convergence in the creation of repertoire in terms of themes, costumes, performances, and so on. In the face of the blurring of individuality caused by the convergence, focusing on the design of language and singing will become an important strategy to maintain the individuality of Liuqin Opera.

It is quite common for professional composers trained in music colleges to participate in the design of traditional opera cantatas. However, composers specializing in Western music composition techniques often neglect the creation of language and singing music because they focus too much on composing. Looking back to the glorious period of Liuqin opera, during the "opera reform" period in the 1950s, the majority of Liuqin opera performing artists and professional musicians participated in the reform and created many popular works of Liuqin opera, which made Liuqin opera appear on the stage with a brand new look. These reformed works participated in various observational performances and achieved good results. The performing artists of that period had rich stage experience; they not only had a high level of performance and music training but also specialized in creating lines, singing, and acting stances on the spot. They worked with professionals to adapt and create Liuqin Opera, and the classic music and singing styles went through the process of changing while performing, and this series of reforms made Liuqin Opera enter a new and brilliant stage. At present, the design of the cantata for large-scale plays of Liuqin Opera is often accomplished jointly by performing artists and professional composers. (Liu Xiao, 2024: interviewed).

According to the researcher's fieldwork, the Liuqin Opera in Xuzhou city Theater Troupe invites performing artists to participate in the design of the singing voice when creating large-scale works. Performing artists will discuss a particular play, and after reaching an agreement, they will start to design different cantatas for different actors and actresses to suit the plot or their conditions, and finally, professional composers will be responsible for the notation and further sublimation of the cantatas. This kind of cooperation between performing artists and professional composers to complete the design of a work's singing voice is a useful attempt but also worth further exploration of the transmission development strategy.

6.1.3 Preservation of the actors and repertoire of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

Cracking the problem of talent loss is to ensure that the Liuqin opera is an important part of the development of sustainable transmission. Among them, the optimization of training methods is the key measure to retain the practitioners of Liuqin opera. Tradition cannot be separated from the 'main' people; talent can be realized from generation to generation; otherwise, the tradition cannot continue, transmission, and development. What's more, tradition is created by people; without people, there is no tradition. (Zhao Yanhui, 2021).

Local opera, including Liuqin opera, is a living art that needs to be expressed through artists' singing, acting, reading, and other forms, and it can be said that "if there are people, there will be everything, and if we lose people, we will lose everything." The main reason for the loss of talent in Liuqin opera is the long training cycle and limited income treatment, so it is important to explore a new type of teacher-apprentice system and optimize the form of income treatment. Exploring a new teacher-apprentice system is an important way to optimize the training of actors in Liuqin opera. As a kind of living local opera, master-disciple transmission is the traditional way of teaching, and most of the masters and apprentices take the way of oral transmission. The relationship between master and disciple is not simple, but the master will influence the disciple in aspects of human behavior, industry rules, art style, art virtue, etc. The master and disciple even cultivate a kind of stable relationship similar to that of relatives.

Liuqin opera artists' training mode gradually evolved from master and apprentice transmission to centralized school training; this change has greatly expanded the transmission scale and strongly promoted the transmission of Liuqin opera. However, with the development of the times, this centralized training mode also brought certain limitations, namely, the quality of the artists varies. Therefore, "the master-apprentice transmission mode of oral transmission has been unearthed again and has received more and more attention from the industry." As centralized training in schools can expand the scale of learners and master-apprentice transmission can ensure the quality of learners, it is crucial to explore a new type of master-apprentice system that combines centralized training in schools and master-

apprentice transmission. Optimizing the form of income treatment is an important way to motivate artists to transmit Liuqin opera. In the transmission echelon, old artists and new artists have different needs for income treatment and should adopt different forms of income treatment. Older artists devote their whole lives to Liuqin opera and are the inheritors and transmitters of traditional Liuqin opera performances. (Zhu Shu Long, 2023: interviewed).

During the fieldwork in Xuzhou City, the researcher found that the combination of material and spiritual incentives was well received by the old performers. Material encouragement is mainly to provide economic support to the old artists with low income and to guide them to build up a sense of protection. Spiritual encouragement is mainly through the awarding of certificates of honor to old artists with high artistic attainments or those who are willing to transmit Liuqin opera, or helping them to apply for the honorary title of the representative transmitter of Liuqin opera. Cultivating new artists is a difficult task. In recent years, the state and the government have taken a series of measures to cultivate talent, such as reforming the enrollment system, increasing the number of teachers, providing performance opportunities, etc., but the phenomenon of the talent gap has not been significantly improved. The researcher concluded in the process of interviewing young performers that cultivating new artists according to local conditions is a reasonable measure for the transmission and protection of Liuqin opera.

The decline of audience groups is a real problem facing the development of Liuqin Opera transmission in Xuzhou City. This is closely related to the diversified entertainment choices of the public and the difference in cultural identity between the young and the old. Returning to people's lives is an important way to get close to them. (Guo Hancheng, 2021).

Art comes from life; Liuqin opera cannot be spread without the local people, should cater to the taste of the local audience, reflect the spirit of the times, and show its unique artistic charm. On the one hand, relevant creators should be encouraged to go into the people's lives, experience the folklore, and dig out the vivid themes reflecting the people's emotions and psychology and the pursuit of values. On this basis, they should use the artistic expression of opera to complete the creation of plays. On the other hand, they rationalize the storyline and follow the people's way of

thinking to create works from multiple angles, producing works that conform to the values and aesthetics of the general audience, such as themes focusing on social ideals, happiness, anger, sadness, love, hate, and so on. Local theater is born in the soil of farming culture, and folk culture has an intrinsic symbiotic relationship, only to return to the village rituals and customs of the performance market to regain vitality, which is particularly important in the local theater, which has been lost in the city market at the moment. With an accurate grasp of the audience, we can do this when rehearsing the program to target. I believe that the reason why theater works win the audience and enterprise products win the market is the same. How to resonate with the audience and let the audience interact with the actors is the key to the success of a theater company. (Liu Xiao, 2024:interviewed)

6.1.4 Summary

In my fieldwork and literature research, I found that preservative Liuqin Opera in Xuzhou city theater methods can be divided into the following points:

The first point is suggested by Sun Nan: to grasp the audience's preferences, to make a difference for audiences of different ages, to make the performed plays resonate with the audience, to make the audience and the actors interact with each other, and to make sure that there is a market and an audience for Liuqin Opera in Xuzhou city Opera so that more and more people will be involved in the cultural dissemination of Liuqin Opera.

The second point is that Wang QingDou proposed to optimize the cultivation method of Liuqin Opera in Xuzhou city Opera, increase the income treatment of Liuqin Opera talents, and explore the new teacher-apprentice system in order to solve the current transmission problem of Liuqin Opera performers and also to absorb more people to join the study and research of Liuqin Opera.

The third point is that Zhu ShuLong proposed to expand the publicity of Liuqin Opera, issue more high-quality Liuqin Opera CDs and other forms of traditional media, establish regulations for the protection of local music and culture, and enhance the official media publicity channels so that more ordinary listeners and elderly listeners living in rural areas can enjoy the professional performances of professional Liuqin Opera performers.

The fourth point is that Liu Xiao proposed that Liuqin Opera should create high-quality plays but also sink into the market to tour more regular plays in a flexible and easy-to-operate form. Unify and standardize the way of singing notation. The performing artists and professional composers cooperate to complete the singing design of a work. After completing the singing melody, then enter into the second stage, that is, by the conservatory graduates of the composition professional design, notation, and sublimation, on the basis of notation of the whole work, including accompaniment orchestration, accompaniment music, scenario music, etc., planning and layout, in order to achieve a higher quality of the Liuqin drama preservation and development.

6.2 Transmissions of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

6.2.1 Government Transmission of Liuqin Opera in Xuzhou City

In the face of the many challenges to the transmission and development of the Liuqin Opera, the Chinese government has attached great importance to its preservation and transmission, and since 2006, the Liuqin Opera has been included in the first batch of national intangible cultural heritage lists, laying a good foundation for its development and transmission. To prevent the Liuqin Opera from falling into the transmission and protection of "museum culture," the government has adopted a strategy of actively exploring its development opportunities and revitalization. The government first strengthens the overall protection of the opera, and given the strong local characteristics of the Liuqin Opera, the protection work focuses on the collection and organization of data, preserving its folk flavor and the diversity of national culture. In recent years, the deepening of the cultural system reform has ushered in good development opportunities for Liuqin Opera in Xuzhou city Opera in China's cultural development environment. Through the cultivation of audience groups, cultivation of opera talents, financial support, and continuous innovation of Liuqin Opera itself, Liuqin Opera has been emphasized as a local opera genre.

The government plays a key role in the protection and transmission of Liuqin theater. For example, the Xuzhou Municipal Government has allocated special funds to equip mobile performance vehicles for troupes to support their mobile

performances in the countryside. The Xuzhou City government also treats and implements the promotion of Liuqin opera as a cultural industry and holds a Liuqin opera festival every summer during the Xuzhou Fu Yang Festival, attracting several Liuqin troupes from around Xuzhou City to perform.

Increasing the funding of Liuqin opera, from a certain point of view, can show the government's recognition and confidence in the value of its protection and transmission, which is to ensure the sustainable development of the Liuqin opera at all. Adequate funding in order to ensure the normal operation of all types of Liuqin troupes at all levels; in order to ensure that the Liuqin opera into the grassroots, in-depth folk; in order to ensure that the Liuqin opera more high-quality productions and continue to expand the audience; and even in order to provide the majority of Liuqin opera enthusiasts and fans of tickets at the minimum of the activities of the venues and platforms for exchanges, so that the Liuqin opera continue to be rooted in the folk.

6.2.2 Construct a talent training system for the Liuqin Opera in Xuzhou City

Regarding the protection and transmission of Liuqin opera, it is crucial to build a talent training system. Liuqin Opera in Xuzhou city opera has a significant influence, so it is important to set up a talent training system here and focus on the cultivation of new forces. Through opera schools, art colleges, and other educational institutions, we can set up Liuqin opera majors to cultivate the young generation of Liuqin opera actors. At the same time, it is also necessary to excavate and cultivate influential, famous actors, which is an important pillar of Liuqin opera transmission and development. Young actors and actresses with potential can be explored through organizing opera competitions, performances, and other activities, and they can be given more performance opportunities and training resources. It is also vital to establish a team of performers with excellent business and professional qualities. There is a need to focus on the training of the new force to improve their professional skills and performance level. At the same time, it is also necessary to discover composite management talents who understand both art and management and publicity, which can better promote the development of the troupe and increase the popularity and influence of Liuqin Opera.

By providing a good working environment, reasonable remuneration packages, and career development opportunities. Improve the working and living

environments of opera workers so that they can better focus on artistic creation and performance. Improve the relevant treatment of theater troupes to increase their attractiveness to opera creators and performers. Successful experiences from the past can be drawn upon, such as the establishment of formal opera study classes between 1949 and 1950, which recruited nearly 200 artists to participate in their studies, and the organization of a training class for opera youth in 1956, which included nearly 30 Liuqin opera trainees. These trainings laid the foundation for the establishment of the youth performance team of the Liuqin Opera Troupe in Jiangsu Province . Over the course of 50 years, Xuzhou City has trained more than 500 professional students in Liuqin opera, and these successful models still have great value for reference today.

In the protection and transmission Liuqin opera at the same time, we need to give full play to the roles of transmission people and troupe actors. You can actively integrate the retired old artist's talent resources, give full play to the Liuqin opera old artists of the transmission, help, take the role, and gradually cultivate a new generation of young Liuqin opera talent. At the same time, you can also tap into the community of Liuqin opera enthusiasts and fans, attracting excellent Liuqin opera talent and enriching the Liuqin opera talent team. Therefore, building the Liuqin Opera in Xuzhou city Opera talent training system, strengthening talent training and protection work, and promoting the marketization of Liuqin Opera to explore social forces to participate will bring new opportunities for the transmission and development of Liuqin Opera.

6.2.3 Integration of Xuzhou City Local Drama and School Education

Liuqin Opera in Xuzhou city Opera, a traditional opera art with a long history, occupies a unique position in China's cultural heritage. As an important intangible cultural heritage, the protection and transmission of the Liuqin Opera has become an urgent problem to be solved. Education, as an important way of cultural transmission, has an unignorable role in the future of Liuqin opera. Education transmission plays an important role in the dissemination and popularization of Liuqin opera. By incorporating Liuqin opera into the school curriculum, students can come into contact with and understand this art form in the learning process.

Elementary school level. By integrating Liuqin opera into the music curriculum, students can experience the unique charm of Liuqin opera at the

elementary school level. By learning the basics of Liuqin opera and singing techniques, students can better understand and appreciate this traditional art.

Middle School Level. By offering special courses or interest groups, students can study Liuqin opera more deeply. Education transfer also helps to cultivate the reserve talents of Liuqin opera. Ding Chengmei, a music teacher at Xuzhou Senior High School, teaches the origins and genres of Liuqin opera through music classes so that students can understand its historical background and develop an interest in and love for Liuqin opera through appreciation and learning to sing.

University level. The role of colleges and universities should not be overlooked as well. The music class of the Art College of China University of Mining and Technology is a good example. The college not only emphasizes theoretical teaching but also lets students experience the singing and performance of Liuqin opera through practical sessions. Through theoretical explanations, classroom discussions, appreciation, learning to sing, and other links, students gain a deeper understanding of Liuqin opera so as to cultivate more professionals for the transmission and development of Liuqin opera.

However, education transformation is not an overnight process; it needs the common concern and support of all sectors of society. The education department should increase the investment in Liuqin opera education and provide sufficient resources and equipment to ensure the quality of teaching. At the same time, it is also necessary to strengthen cooperation with cultural departments, opera groups, etc., to jointly promote the transmission and development of Liuqin opera.

Education transmission plays a pivotal role in the future road of Liuqin Opera in Xuzhou city opera. From elementary school to university, all stages should actively carry out the teaching activities of Liuqin opera so that more people understand the transmission and development of this ancient local opera art. At the same time, we should also actively explore effective education transmission methods so that Liuqin Opera in Xuzhou city opera is in the new era of new vigor and vitality. Only in this way can the Liuqin Opera, an intangible cultural heritage, be better protected and transmitted and contribute to the prosperity of local culture.

6.2.4 Increase the development of new media for the Liuqin Opera in Xuzhou City

Liuqin Opera in Xuzhou city Opera, as a form of local opera with a deep historical heritage and unique artistic charm, has made remarkable achievements in marketization and cultural transformation in recent years. However, in the face of increasingly fierce competition in the cultural market and the changing social environment, Liuqin Opera in Xuzhou city Opera, to achieve sustainable development, must increase the development of new media, make full use of modern technology, expand communication channels, improve the audience base, and enhance market competitiveness.

Adapt to the development of the times and meet the audience's needs. With the rapid development of Internet technology and the wide application of new media, people's way of obtaining information and enjoying culture has undergone profound changes. To attract more young audiences, Liuqin Opera in Xuzhou city Opera should follow the trend of the times, develop forms and content suitable for disseminating new media, and meet the needs of different audiences. Traditional communication methods such as theater performances and TV broadcasts have been difficult to meet the communication needs of the Liuqin Opera in Xuzhou city Opera. The new media platform can break through the limitation of time and space so that more people can enjoy the charm of Liuqin Opera in Xuzhou city Opera anytime and anywhere and improve its influence at home and abroad.

Enhance market competitiveness and realize sustainable development. Under the background of increasingly fierce competition in the current cultural market, Liuqin Opera in Xuzhou city Opera needs to strengthen the development and application of new media to improve its market competitiveness and realize sustainable development. By establishing the official website and mobile application of Liuqin Opera in Xuzhou city Opera, it can provide audiences with rich information resources and convenient services. The website and application can include a repertoire introduction, actors' information, performance arrangement, ticket guide, etc., which is convenient for the audience to know the relevant information about Liuqin Opera in Xuzhou city Opera.

Utilize social media for publicity and promotion. Social media is an important platform for modern people to obtain information and communicate and interact. Liuqin Opera in Xuzhou city Opera can fully utilize social media platforms such as

Weibo, WeChat, and Jitterbug to release performance information, behind-the-scenes footage, actor interviews, and other content to attract more audience attention. Through the online platform for Liuqin Opera in Xuzhou city Opera online live broadcast, the audience who cannot be present can also enjoy the wonderful performance. At the same time, online interactive activities, such as audience voting for favorite plays and actors, increase audience participation and stickiness.

Producing Liuqin Opera in Xuzhou city Opera short videos and microfilms. Short videos and microfilms are one of the most popular content forms in the new media era. Liuqin Opera in Xuzhou city Opera attracts the attention of young audiences by producing some short, creative videos and microfilms to show the charm of Liuqin Opera in Xuzhou city Opera. Liuqin Opera in Xuzhou city Opera should take the initiative to establish cooperative relationships with major new media platforms, such as cooperating with video websites to launch Liuqin Opera in Xuzhou city Opera Zone, cooperating with music platforms to launch Liuqin Opera in Xuzhou city Opera Special Topics, etc., so as to improve the popularity and influence of Liuqin Opera in Xuzhou city Opera with the help of the platform's resources and influence, and to expand Liuqin Opera in Xuzhou city Opera's audience base, so as to provide a solid mass foundation for the development of Liuqin Opera in Xuzhou city Opera. Improve the market competitiveness of Liuqin Opera in Xuzhou city Opera and provide strong support for it to occupy a place in the cultural market. The development and application of new media can provide new ways and means for the transmission and development of Liuqin Opera in Xuzhou city Opera and promote its continuous innovation and development.

6.2.5 Organize folk transmission practice activities for Liuqin opera

Liuqin opera, a traditional art form with a long history, is unique in the garden of Chinese opera with its unique charm and profound cultural heritage. However, with the changes of the times and the development of society, Liuqin Opera is facing unprecedented challenges. From the aspect of organizing the folk transmission practice activities of Liuqin Opera to realize the sustainable development of Liuqin Opera.

Mining and organizing traditional repertoire. To make Liuqin Opera glow with new vitality in modern society, first of all, it is necessary to conduct an in-depth

excavation and collation of the traditional repertoire. By collecting, organizing, and making Liuqin Opera glow with new vitality in modern society, first of all, it is necessary to conduct in-depth excavation and collation of traditional repertoire. and studying the classical repertoire of Liuqin Opera, we can better understand its artistic characteristics and historical origins and provide a solid foundation for innovation.

Organize the Liuqin Opera Folk Art Festival. By organizing the Liuqin Opera Folk Art Festival, more Liuqin Opera lovers and professionals can be attracted to participate in it and discuss the transmission and development of Liuqin Opera together. The festival can include Liuqin opera performances, academic seminars, skill exchanges, and other forms, creating a good atmosphere for the spread and promotion of Liuqin opera. Carry out the activities of Liuqin opera on campus. Introducing Liuqin opera into the campus and letting students contact and understand this traditional art from childhood is an important way to cultivate a new generation of Liuqin opera TRANSMISSION people. Opening Liuqin opera courses in schools, organizing Liuqin opera clubs, holding Liuqin opera competitions, and other activities to stimulate students' interest in and love of Liuqin opera. Encourage folk artists to participate in Liuqin opera TRANSMISSION. Folk artists are an important force in Liuqin opera TRANSMISSION. The government and relevant departments should give more support and encouragement to folk artists and provide them with a platform to display their talents so that they can play a greater role in the transmission and development of Liuqin opera.

Strengthen the protection of the intangible cultural heritage of Liuqin opera. The listing of Liuqin Opera as a national intangible cultural heritage protection title helps to raise the importance of its protection and transmission in the community. Through the establishment of the Liuqin Opera Museum, carrying out the Liuqin Opera intangible cultural heritage census, and other measures, the protection and transportation of Liuqin Opera will be provided with a strong guarantee.

6.2.6 Innovates traditional repertoire for Liuqin Opera in Xuzhou city Opera

To maintain the vitality of Liuqin Opera, it is necessary to innovate its content and form to stimulate its intrinsic vitality. On the innovation of traditional repertoire, incorporate modern elements. Based on maintaining the traditional characteristics of Liuqin Opera, it is appropriate to incorporate modern elements, such as modern

music, dance, stage design, etc., to make it more in line with the aesthetic needs of modern people. At the same time, combine Liuqin opera with modern theater, movies, and other art forms to expand its expression and dissemination channels.

Innovative script creation. The script is the soul of Liuqin opera. When innovating the traditional repertoire, pay attention to the creation of scripts, excavate real-life subjects, and reflect on social hotspots and livelihood issues so that Liuqin Opera is closer to reality and has stronger practical significance.

Enhance the performance skills. The performing skill of Liuqin opera is an important manifestation of its unique charm. In the process of innovating the traditional repertoire, we should constantly improve the performing skills of the actors, strengthen the basic training, and improve the stage performance and infectiousness of the actors. Music and choreography are an important part of the Liuqin Opera. In the innovation of traditional repertoire, we should pay attention to music and choreography design, make it more colorful, and enhance the artistic infectious force of Liuqin Opera. Let Liuqin opera be modern society-based and broaden its performance market. In addition to the traditional theater performances, you can also try online live, short videos, microfilms, and other new media forms so that Liuqin opera can reach tens of thousands of households and attract more viewers.

6.3 Conclusion

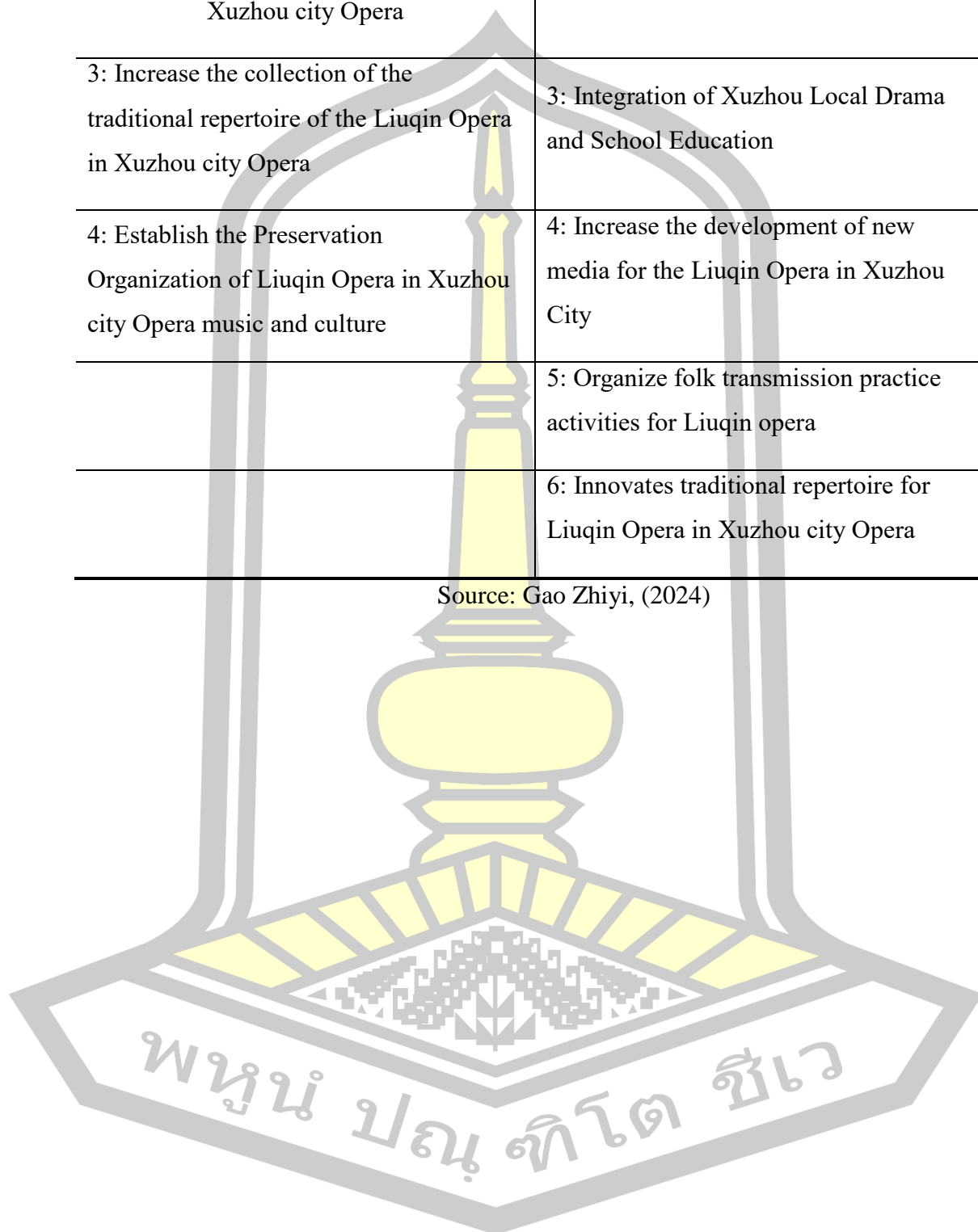
Based on research and interviews with experts and officials, actors and inheritors, audiences, and students. This chapter discusses the protection, transmission, and development of Liuqin Opera in Xuzhou city Opera and concludes that there are the following guides for preservation and transmission.

Table 4. Guides for preservation and transmission

Preservation Guides	Transmission Guides
1: Diversification of preservation methods of Liuqin Opera in Xuzhou city Opera	1: Government Transmission of Liuqin Opera in Xuzhou City
2: Focus on the preservation of the local	2: Construct a talent training system for

characteristics of Liuqin Opera in Xuzhou city Opera	the Liuqin Opera in Xuzhou City
3: Increase the collection of the traditional repertoire of the Liuqin Opera in Xuzhou city Opera	3: Integration of Xuzhou Local Drama and School Education
4: Establish the Preservation Organization of Liuqin Opera in Xuzhou city Opera music and culture	4: Increase the development of new media for the Liuqin Opera in Xuzhou City
	5: Organize folk transmission practice activities for Liuqin opera
	6: Innovates traditional repertoire for Liuqin Opera in Xuzhou city Opera

Source: Gao Zhiyi, (2024)



CHAPTER VII

Conclusion, Discussion, and Suggestion

7.1 Conclusion

7.1.1 The development of the Liuqin Opera in Xuzhou City, Jiangsu Province, China

From the point of view of the formation and development of Liuqin Opera in Xuzhou city Opera, the name "Liuqin Opera" was officially given as the dividing line in 1953. Liuqin Opera has rapidly developed and expanded, forming two development peaks: the first peak was in the 1950s during the period of opera reform, and Liuqin Opera rapidly completed the transformation of the fixed cavity, the fixed spectrum, and the fixed version in the nationwide wave of reforms in the field of Chinese opera and music, and formed the system of playwrights, the system of creating cavities, the system of directing, etc., and a series of standardized creation and performance systems. The second peak was in the 1980s when Liuqin Opera launched large-scale repertoire one after another and went to Beijing many times to report on its performances.

The historical development of the Liuqin Opera is divided into three phases according to the researcher's fieldwork: the origin of the Liuqin Opera in Xuzhou City (Before 1953), the Liuqin Opera in Xuzhou City from 1953 to 1999, the Liuqin Opera in Xuzhou City from 1999 to 2024.

7.1.2 The Vocal musical characteristics of the Liuqin Opera in Xuzhou City

This chapter analyzes THREE main divisions of Liuqin Opera in Xuzhou city Opera, Pian Zi 、 Xiao Xi、 Da Xi. The vocal musical characteristics of Liuqin Opera in Xuzhou city Opera refer to the Mode, Scale, Melody, Rhythm, and Lyric.

1) Mode: Liuqin Opera in Xuzhou city Opera is based on five, six, and seven tones, and six tones are relatively rare. The free combination of phrases. Liuqin opera's ability to incorporate free music elements like improvisation and rap is closely linked to its compositional form. The basic tune of Liuqin opera is formed by several upper and lower corresponding phrases, following the law of even-numbered phrases. These upper and lower corresponding phrases are gradually formed in the long-term

development of Liuqin opera; they have no fixed tune name, and the upper and lower phrases can be freely converted into different upper and lower counterparts. This kind of free combination of phrases constitutes the most basic quality of free singing in Liuqin opera.

2) Scale: Liuqin opera singing in the existence of two Gong tone systems, artists called "positive handle" and "anti-handle." The two keys of the singing, the main tone is the same, that is, D Gong or D Zhi tune. This creates frequent transitions of the same dominant tone in two different Gong tone systems in the cantata. Such transitions do not require transitional interludes but are performed directly in the singing. This frequent and free conversion of Gong tones in singing makes the melody of Liuqin opera colorful and full of changes.

3) Melody: Ornamentation on the melody. Liuqin opera artists can freely add flowers to the backbone of the tune or enrich the melodic style of singing by adding a large number of decorative notes and glissandos, which constitutes a difference between the individual artists' singing.

4) Rhythm: In Liuqin Opera in Xuzhou city Opera, the form of rhythm is mainly manifested as a multi-syncopated rhythm, free equalization of rhythm, and at the same time, the form of its rhythm also changes with the change of different melodic beats. In terms of rhythm, 1/4 beat, 2/4 beat, and free beat are the main ones, one type of which is a stable and regular beat, and the other type is a free and irregular beat.

5) Lyric: In Pian Zi, most of the lyrics are improvised, more colloquial, and more similar to a rap combination. In XiaoXi, it starts to have some storyline, but it's also more of a fragment. In DaXi, it's completely possible to hear a certain storyline in the lyrics, the characteristics of the characters shown, etc. In Pian Zi, it's more like a rap combination, but it's more of a rap combination.

7.1.3 The guideline for the preservation and transmission of the Liuqin Opera in Xuzhou City, Jiangsu Province, China.

Based on research and interviews with experts and officials, actors and inheritors, audiences, and students. This chapter discusses the protection, transmission, and development of Liuqin Opera in Xuzhou city Opera and concludes that there are the following guides for preservation and transmission.

Preservation Guides

- 1: Diversification of preservation methods of Liuqin Opera in Xuzhou city Opera
- 2: Focus on the preservation of the local characteristics of Liuqin Opera in Xuzhou city Opera
- 3: Increase the collection of the traditional repertoire of the Liuqin Opera in Xuzhou city Opera
- 4: Establish the Preservation Organization of Liuqin Opera in Xuzhou city Opera music and culture

Transmission Guides

- 1: Government Transmission of Liuqin Opera in Xuzhou City
- 2: Construct a talent training system for the Liuqin Opera in Xuzhou City
- 3: Integration of Xuzhou Local Drama and School Education
- 4: Increase the development of new media for the Liuqin Opera in Xuzhou City
- 5: Organize folk transmission practice activities for Liuqin opera
- 6: Innovates traditional repertoire for Liuqin Opera in Xuzhou city Opera

7.2 Discussion

7.2.1 Discussion on the development of the Liuqin Opera in Xuzhou City

Xu RunZe (2022) argued that Liuqin Opera in Xuzhou city Opera, as a kind of local musical intangible cultural heritage, occupies an important position in China's traditional culture and that attempting to incorporate Liuqin Opera chants into beginner's piano teaching materials and compiling and creating Liuqin-themed folk songs is an effective way to popularize Liuqin Opera. This view holds that by introducing elements of Liuqin opera in music education, more young people, especially piano beginners, can understand and learn about Liuqin opera. This kind of cross-border integration can give new life to traditional music and allow the younger generation to get in touch with and learn Liuqin opera, which will help cultivate the successors of Liuqin opera.

On the other hand, Zhu Bing Kun (2016) argues that innovative forms of Liuqin opera expression, such as the compilation of Liuqin opera song and dance art forms, are needed to meet the aesthetic needs of modern audiences. According to this view, based on retaining the traditional singing and elements of Liuqin Opera, innovating its themes and stage design can make Liuqin Opera closer to modern life and attract more audiences. The male-female duet can be used, combined with the local dialect of Xuzhou City, to successfully show the charm of Liuqin Opera in Xuzhou city Opera.

The researcher agrees with the above viewpoints and believes that the TRANSMISSION and development of Liuqin Opera should not only maintain its traditional characteristics but also conform to the trend of the times and continue to innovate. The researcher believes that the TRANSMISSION and development of Liuqin Opera in Xuzhou city Opera should focus on exploring the education mode, network utilization, and the sale of related cultural products on the e-commerce platform. For example, it can strengthen the education popularization of Liuqin opera, incorporate Liuqin opera into the school music curriculum, cultivate more young talents; utilize the network platform to promote the network courses and performances of Liuqin opera, and expand its influence; through the e-commerce platform, sell the Liuqin opera related cultural products, and provide economic support for the TRANSMISSION of Liuqin opera. The transmission and development of Liuqin Opera in Xuzhou city Opera is a long-term and arduous task that requires the joint efforts of the government, enterprises, and all sectors of society to give new life to this local opera performing art form.

7.2.2 Discussion on Characteristics of the Liuqin Opera in Xuzhou City

Liuqin Opera in Xuzhou city Opera, as China's intangible cultural heritage, is a treasure in China's local theater. Liuqin Opera in Xuzhou city Opera, as an important branch of Liuqin Opera, occupies a place in opera art with its unique vocal musical characteristics. According to Liu Xiao (2023), the vocal musical characteristics of Liuqin Opera in Xuzhou city Opera are firstly embodied in the profound reflection of its regional cultural characteristics. The opera has absorbed the rich folk music elements of the southern Lunan and northern Suzhou regions, and its singing, song, and performance styles all carry a strong local color. In terms of

singing, Liuqin Opera in Xuzhou city Opera adopts a unique dialect, which makes its music more local and recognizable. At the same time, due to the diversity of geographic environment and the depth of history and culture, Liuqin Opera in Xuzhou city Opera, while expressing the production life of peasants, is also capable of interpreting stories with different themes, such as ancient costume drama, showing the flexibility and breadth of its artistic expression.

According to Zhang Jing (2023), Liuqin Opera in Xuzhou city opera shows great flexibility in its musical structure. Unlike other styles of opera, which have a fixed plate cadence or a song structure, the Liuqin opera has a free structure, with the stability of the plate cadence and the flexibility of the song structure. This structural flexibility makes Liuqin Opera more delicate and versatile in expressing emotions and can be adapted to the needs of performances in different situations. At the same time, this flexibility also provides space for innovation, making Liuqin Opera in Xuzhou city Opera able to keep the tradition and constantly push forward the new.

The researcher agrees with the above view that the vocal musical characteristics of Liuqin Opera in Xuzhou city Opera are reflected in its distinctive local color and structural flexibility. In the context of the new era, to protect and TRANSMISSION this valuable art form, we need to actively explore innovative ways while maintaining its regional characteristics and musical traditions. The expressive power of Liuqin opera can be expanded through the integration of modern artistic techniques and technical means. Through education and popularization, we can enhance young people's understanding of and interest in Liuqin Opera; through cross-cultural cooperation, we can make Liuqin Opera in Xuzhou city Opera go to a broader stage. In this way, not only can Liuqin Opera get new development, but also bring more artistic enjoyment to audiences all over the world.

7.2.3 Discussion on campus transmission of the Liuqin Opera in Xuzhou City

As a unique musical cultural heritage of the Huaihai region, the importance of campus transmission of the Liuqin Opera in Xuzhou city Opera is self-evident. Zhu Shu Long (2023) believes that campus transmission of Liuqin Opera in Xuzhou city Opera is an important way of cultural transmission. As an intangible cultural heritage, Liuqin opera carries rich historical and cultural information. Setting up Liuqin opera-related courses and activities in colleges and universities and primary and secondary

schools not only enables students to feel and experience this art form but also helps to cultivate their knowledge of and respect for traditional culture, thus effectively protecting and transmitting Liuqin opera. For example, the Huaihai region opera overview course offered by Xuzhou Engineering College and the integration of Liuqin opera into the campus culture construction and curriculum of the experimental elementary school in Tongshan District, Xuzhou City, are both successful educational practices.

Li ChunYing (2019) argues that the diversification of educational paths is the key to the campus TRANSMISSION of Liuqin Opera in Xuzhou city Opera. By setting up special subject groups for research, writing academic papers, and establishing institutions such as the Intangible Cultural Heritage Center, higher education institutions such as Xuzhou Engineering College and China University of Mining and Technology have played a model role in the protection and research of Liuqin opera. The education of Liuqin opera at the primary and secondary school level has also shown a diversified trend, such as Xuzhou Fuzhou Road Primary School and other schools employing transmission people to give demonstrations and explanations, as well as the Jiangsu Province Liuqin Theater Troupe carrying out activities of opera in schools, which have expanded the influence of the Liuqin opera to varying degrees.

Sun Nan (2023) believes that innovative development is the future trend of Liuqin Opera in Xuzhou City Opera campus TRANSMISSION. Facing the problems of the high mobility of teachers and the tightness of specialized classrooms, Tongshan Experimental Primary School and other schools are trying to innovate by expanding their teachers and constructing a base of "opera-specific curriculum and culture." This kind of aesthetic education, as the core orientation of the construction of the curriculum base, not only helps the Liuqin opera transmission but also helps to enhance the students' artistic literacy and core competencies.

The researcher agrees with the above three senior researchers of Liuqin Opera in Xuzhou City Opera that the campus transportation of Liuqin Opera in Xuzhou City Opera has shown a positive trend in culture, education, and innovative development. To make this traditional art form more deeply rooted in people's hearts, we suggest further integrating resources inside and outside the school and building a broader

platform, such as strengthening the cooperation between colleges and universities and primary and secondary schools to promote the sharing of educational resources for Liuqin opera; at the same time, Liuqin opera will be included in the assessment system of music and art quality to evaluate and motivate the students' learning interests and achievements; and most importantly, continuously exploring and innovating the education mode to make Liuqin opera on the campus in the new era of new vitality. The campus TRANSMISSION of Liuqin Opera in Xuzhou city Opera is not a lonely road; it needs to be continuously adapted to the needs of the times and innovated in education methods with the common concern and support of all sectors of society to let this excellent traditional art take root and germinate on campuses, and TRANSMISSION will never cease. We are looking forward to seeing more schools and social organizations participate in the TRANSMISSION of Liuqin Opera and jointly contribute to the promotion of the excellent traditional culture of the Chinese nation.

7.3 Suggestions

7.3.1 Suggestion for future research

- 1) Strengthening research on the history and culture of Liuqin Opera in Xuzhou City Opera. Set up a specialized subject group.
- 2) The development and changes of Liuqin Opera in Xuzhou City Opera can be analyzed from the performance costumes of Liuqin Opera in Xuzhou City Opera.
- 3) It can further analyze the band's accompanying instruments or dance movements in the music of Liuqin Opera in Xuzhou City Opera.

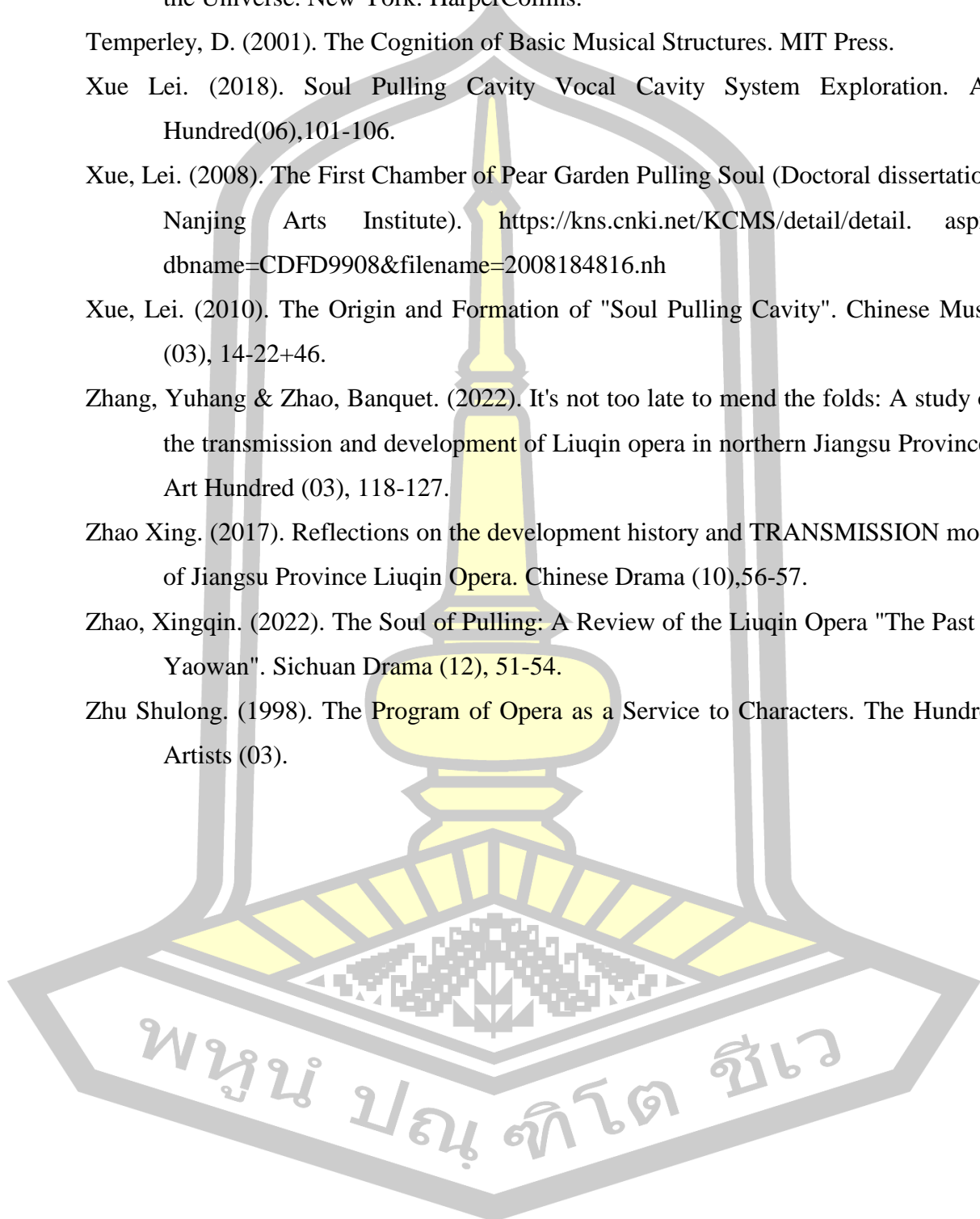
7.3.2 Suggestion for the applying

- 1) Focus on the interdisciplinary research of Liuqin Opera in Xuzhou City Opera.
- 2) Strengthen the Liuqin Opera in Xuzhou City Opera's practical teaching research.
- 3) Researchers about Liuqin Opera in Xuzhou City Opera can utilize this result for deeper research.

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APPENDIX

Appendix 1

Questionnaire of the Liuqin Opera in Xuzhou city opera for Key Informants

Part 1 General Information

Name

Age

Gender

Email

Interview date

Place of interview

Part 2 Survey of the Liuqin opera in XuZhou city

1. What do you think of the current influence of Liuqin Opera in Xuzhou city Opera?

2. What do you think of the development status of Liuqin Opera in Xuzhou City?

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

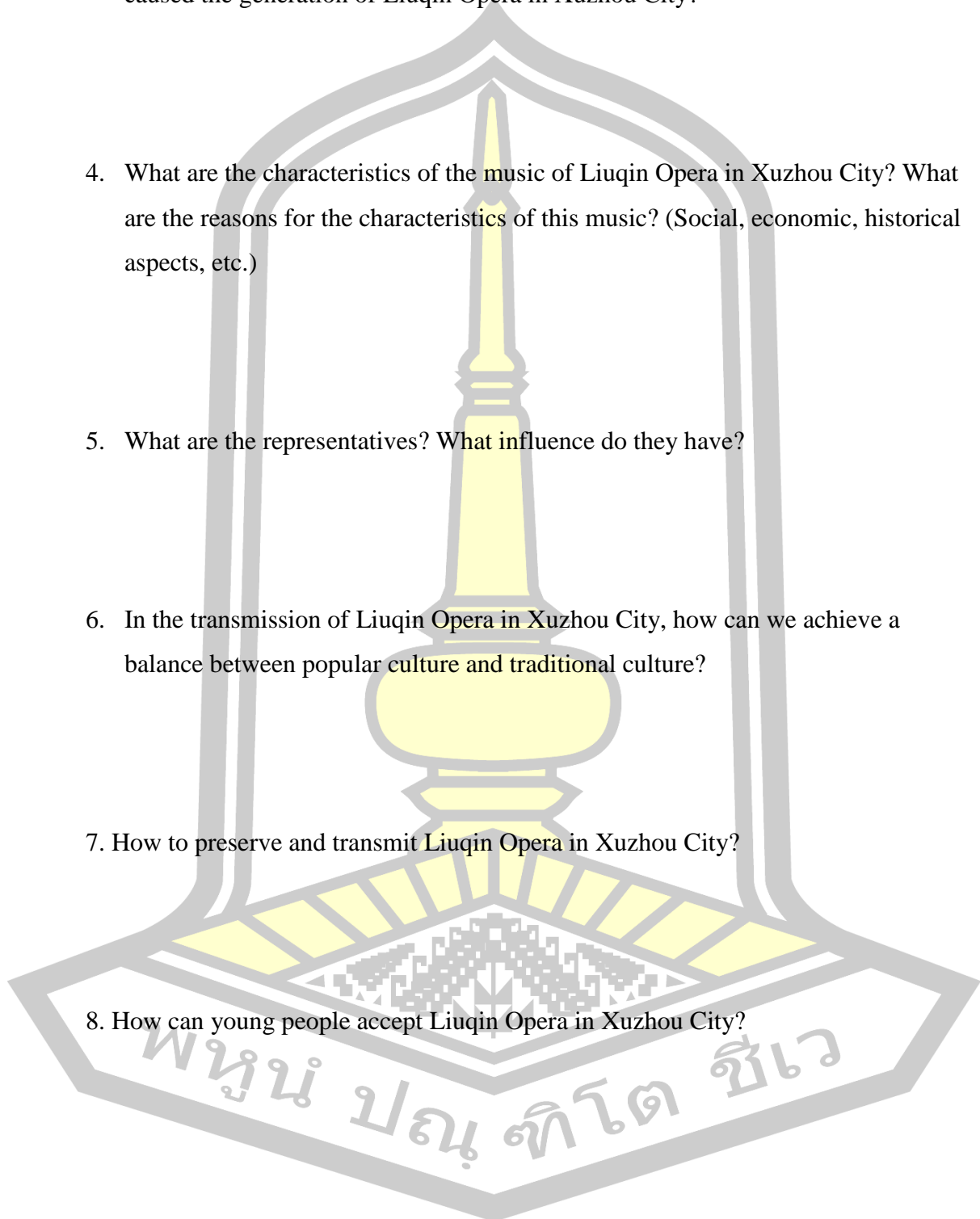
4. What are the characteristics of the music of Liuqin Opera in Xuzhou City? What are the reasons for the characteristics of this music? (Social, economic, historical aspects, etc.)

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

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

7. How to preserve and transmit Liuqin Opera in Xuzhou City?

8. How can young people accept Liuqin Opera in Xuzhou City?



Questionnaire of the Liuqin Opera in Xuzhou city opera for Casual Informants

Part 1 General Information

Name

Age

Gender

Email

Interview date

Place of interview

Part 2 Survey of the Liuqin Opera in Xuzhou City

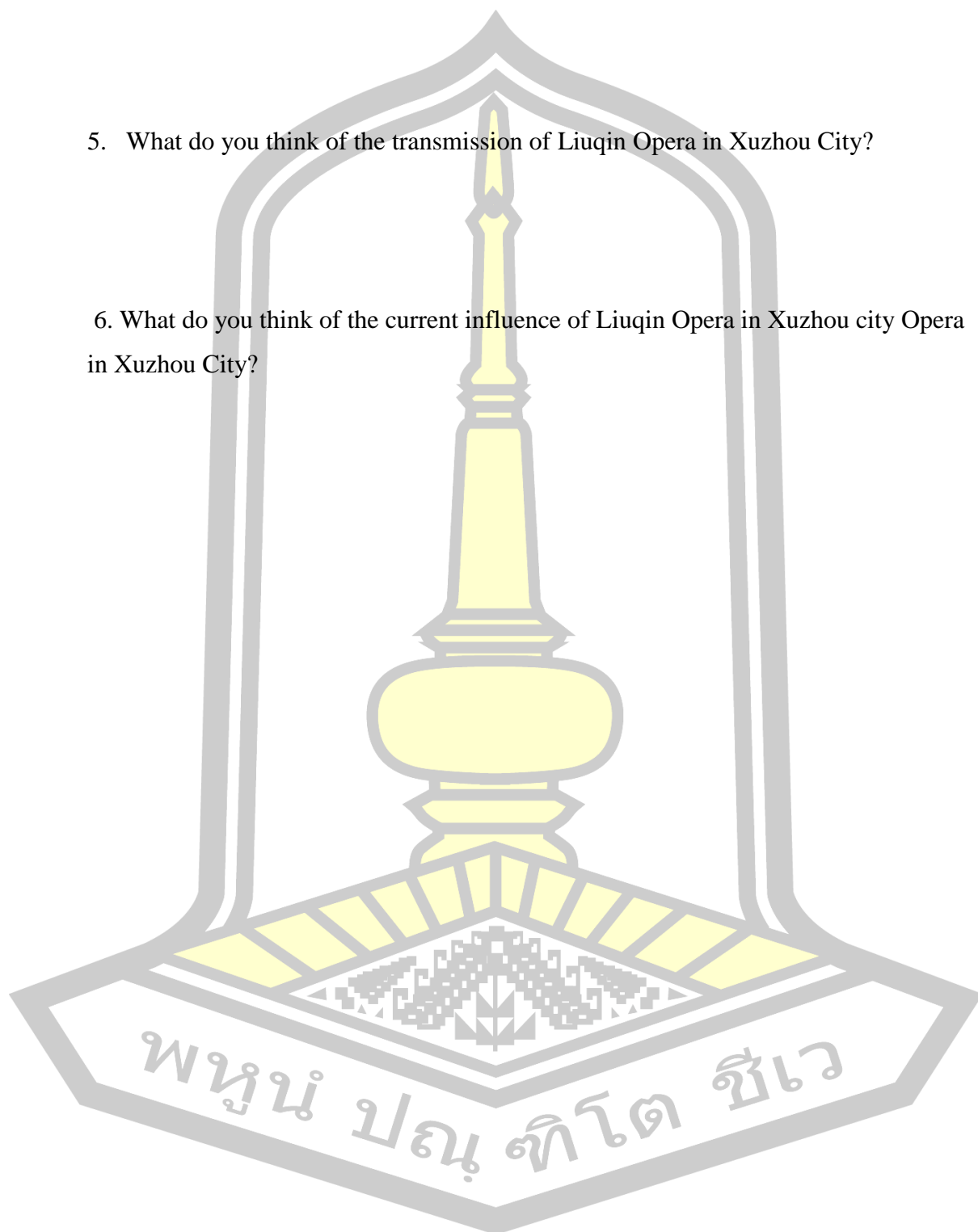
1. What are the characteristics of the music of Liuqin Opera in Xuzhou City?
2. What are the vocal form characteristics and vocal form structure of Liuqin Opera in Xuzhou City?
3. What are the characteristics of these three types of music “Pian Zi”, “Xiao Xi”, and “Da Xi”?

พหุบัณฑิต ชีวะ

4. How do sing of the Liuqin Opera in Xuzhou City?

5. What do you think of the transmission of Liuqin Opera in Xuzhou City?

6. What do you think of the current influence of Liuqin Opera in Xuzhou city Opera in Xuzhou City?



Questionnaire of Liuqin Opera in Xuzhou city Opera for General Informants

Part 1 General Information

Name

Age

Gender

Email

Interview date

Place of interview

Part 2 Survey of Liuqin Opera in Xuzhou City

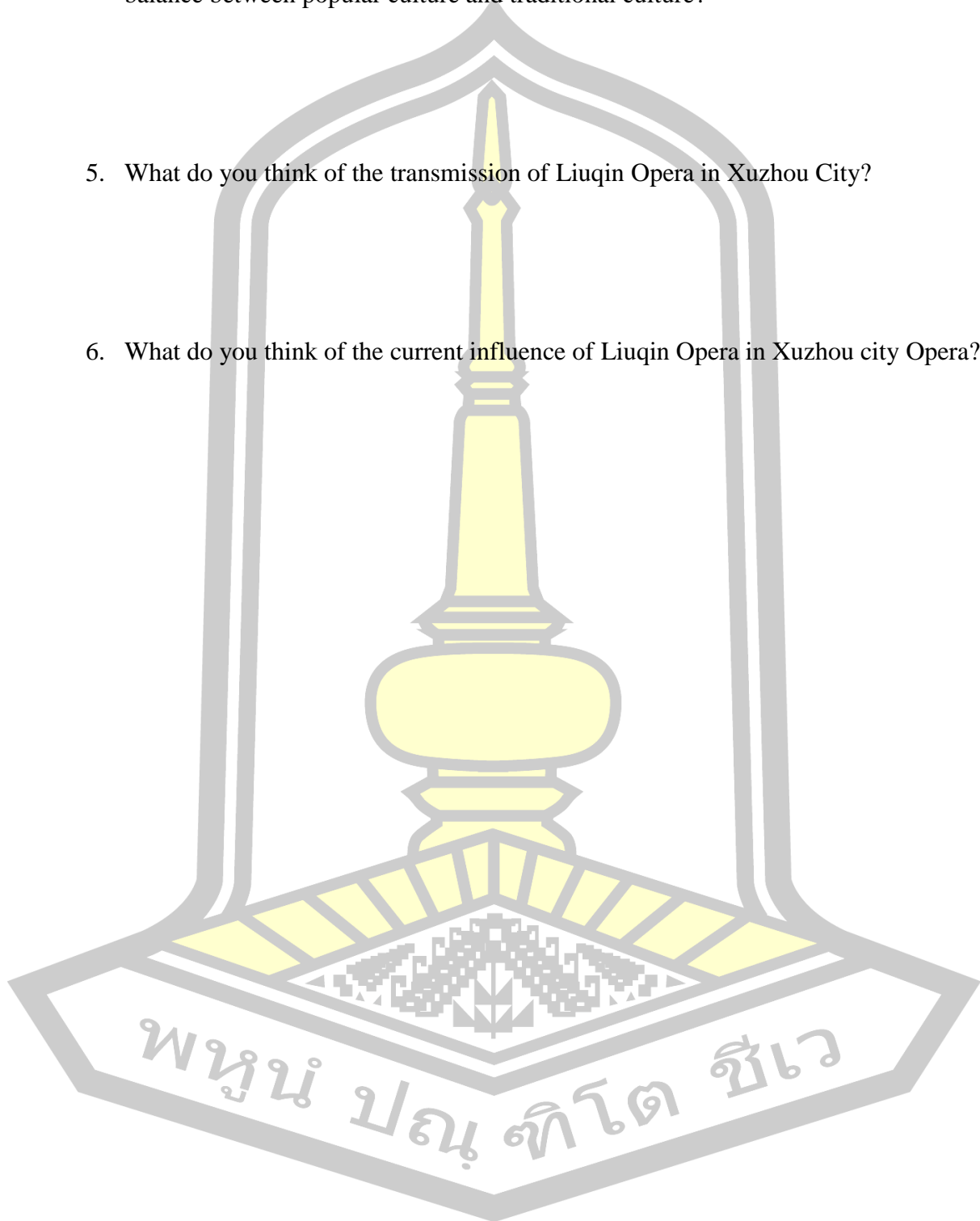
1. What are the characteristics of the music of Liuqin Opera in Xuzhou City?
2. What are the vocal form characteristics and vocal form structure of Liuqin Opera in Xuzhou City?
3. How can young people accept Liuqin Opera in Xuzhou City?

พหุบัณฑิต ชีวะ

4. In the transmission of Liuqin Opera in Xuzhou City, how can we achieve a balance between popular culture and traditional culture?

5. What do you think of the transmission of Liuqin Opera in Xuzhou City?

6. What do you think of the current influence of Liuqin Opera in Xuzhou city Opera?



Appendix 2

Field survey photo collection



Figure 32. Zhang Jing

Source: Gao Zhiyi (2023)

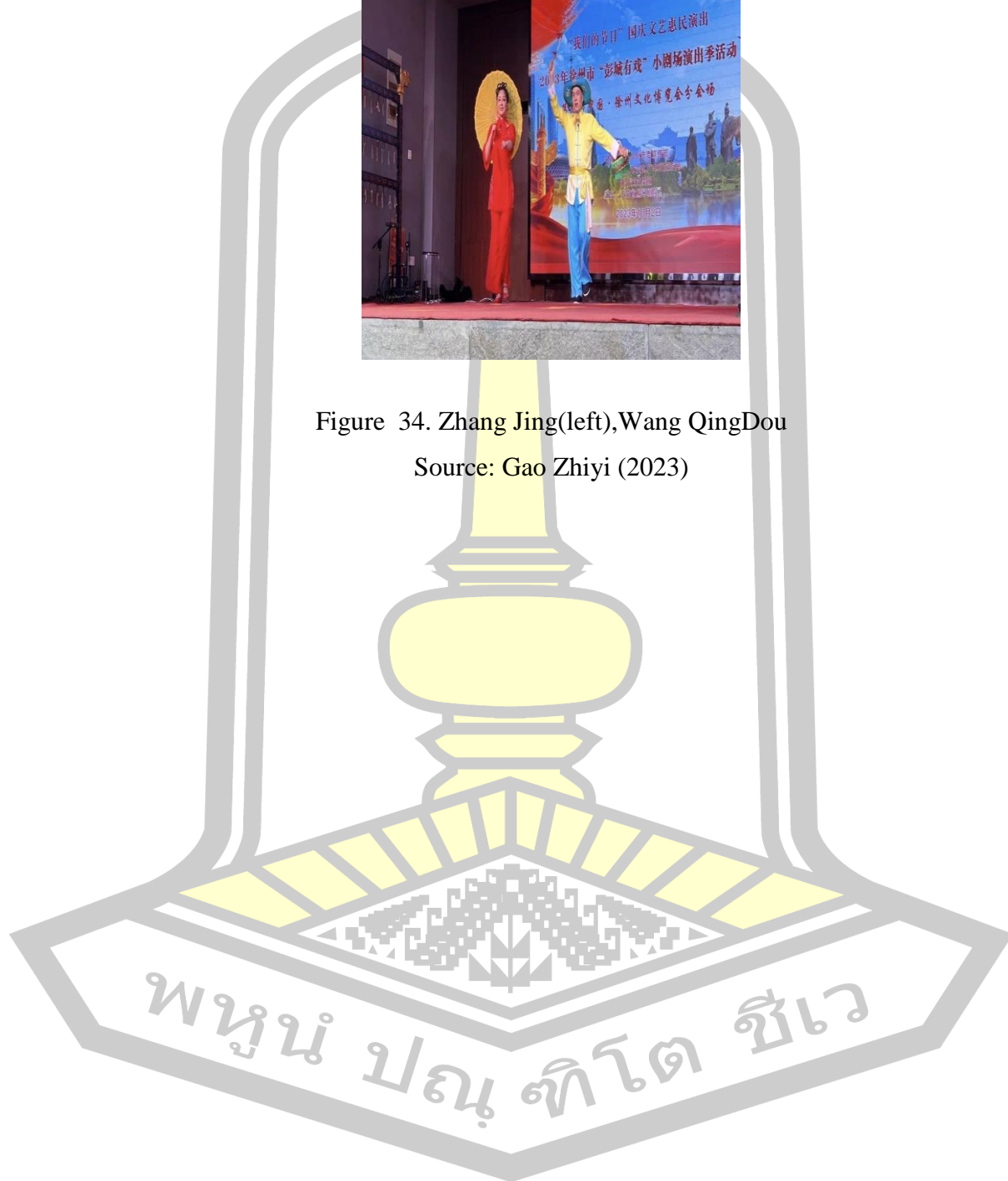


Figure 33. Liu Xiao

Source: Gao Zhiyi (2023)



Figure 34. Zhang Jing(left),Wang QingDou
Source: Gao Zhiyi (2023)



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