



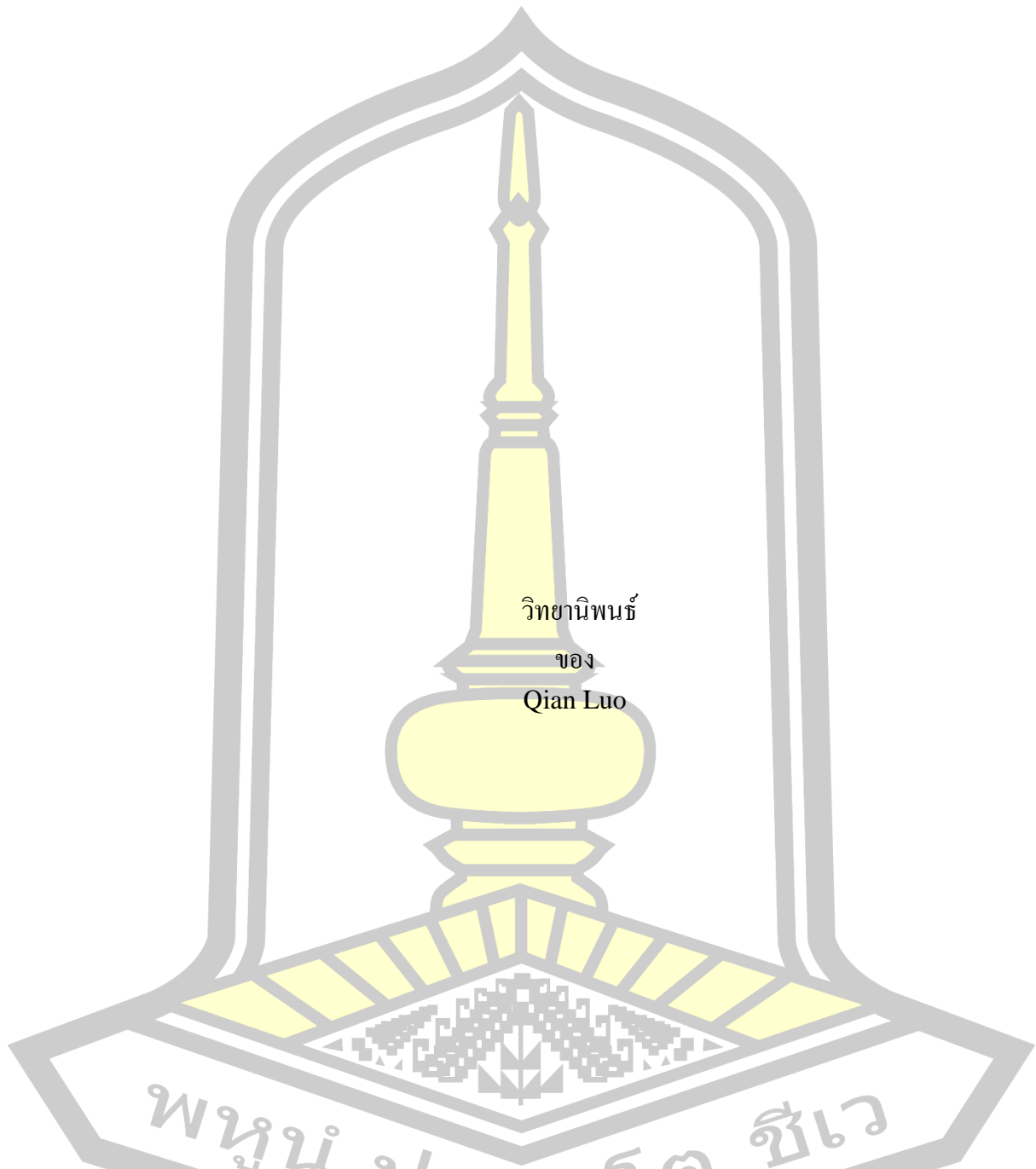
Fusion and Innovation of Chinese popular songs from Peking opera

Qian Luo

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
March 2025

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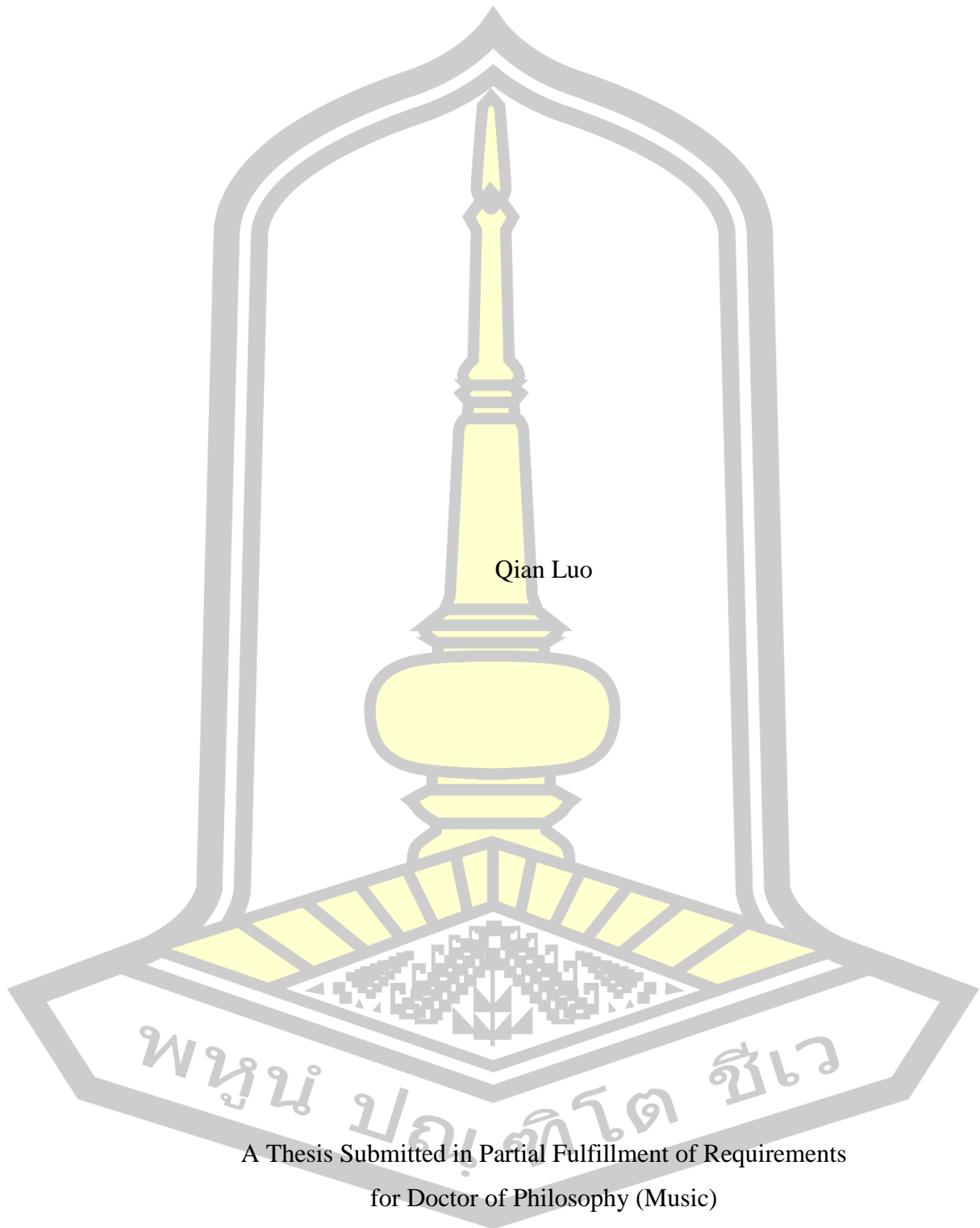


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March 2025

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ABSTRACT

The dissertation aims to study fusion and innovation of Chinese popular songs from Peking opera. This study has three main purposes: 1) To investigate the developments history of Chinese popular songs from Peking opera. 2) To analyze the musical characteristics of Chinese popular songs from Peking opera. 3) To propose guidelines for the preservation of Chinese popular songs from Peking opera. The key informant consists of academics, singers and academic leaders. This study adopts a combination of quantitative and qualitative research methods, including relevant literature research, investigation, observation, questionnaire survey and interview. There are research results in this study show that:

Firstly, the author divides Chinese popular songs from Peking opera into the following four stages according to the literature and development timelines. The study found that in 1987, Chinese popular songs was first adopted into Peking opera an followed by the second period from 1987 to 1991, then third period was from 1992 to 2014 and the last period encompasses the year of 2015 up until now.

Secondly, the author divides Chinese popular songs from Peking opera into five main fusion methods through research. Also, the reseacher selects three representative songs recommended by the key informant for analysis from the aspects of formal structure, melody, chord, lyrics, articulation, rhythm, Chinese word tone system, singing skills and arrangement. These three songs are “You Shan Lian”, “ Da Zhai Men”, “ Wu Jia Po 2021” respectively.

Through interviews with designated scholars, academic representatives and practitioners of pop music with the total of almost 150 times of using questionnaires, this paper can analyze the fusion value of Chinese pop music and Peking Opera from three perspectives, as well as the fusion dilemma and solutions to provide guidance for its development.

Finally, I set up a 15-question questionnaire according to the respondents' suggestions and invited 150 people of different demographics to fill out the questionnaire online. Based on the results of the questionnaire survey and analysis, the

author analyzes the fusion value of Chinese popular songs from Peking opera from three perspectives, suggests constructive solutions to the fusion dilemma, and provides guidance and suggestions for the development of Chinese popular songs from Peking opera.

Keyword : Peking Opera, Chinese Popular Music, Cross-Cultural Music, Fusion Music



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The journey of pursuing a doctoral degree is filled with challenges and rewards, moments of uncertainty and determination, as well as sweat and tears. None of these experiences would have been possible without the support and assistance of those around me. I would like to extend my most sincere gratitude to everyone who has accompanied me on this significant journey of my life.

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I would also like to extend my gratitude to the members of the defense committee: Assoc. Prof. Dr. Wiboon Trakulhun, Prof. Dr. Lin You, Asst. Prof. Dr. Sayam Chuangprakhon, Asst. Prof. Thanaporn Bhengsri. I am deeply grateful for your invaluable suggestions and guidance on my dissertation. Your selfless sharing of professional knowledge and revision suggestions helped me better demonstrate the research goals and significance of my paper.

To my family, thank you for your deep love and unconditional support. You are my strongest backing and the source of my motivation to keep moving forward. You have given me encouragement when I was frustrated, warmth when I felt helpless, and shared joy and blessings when I achieved my goals.

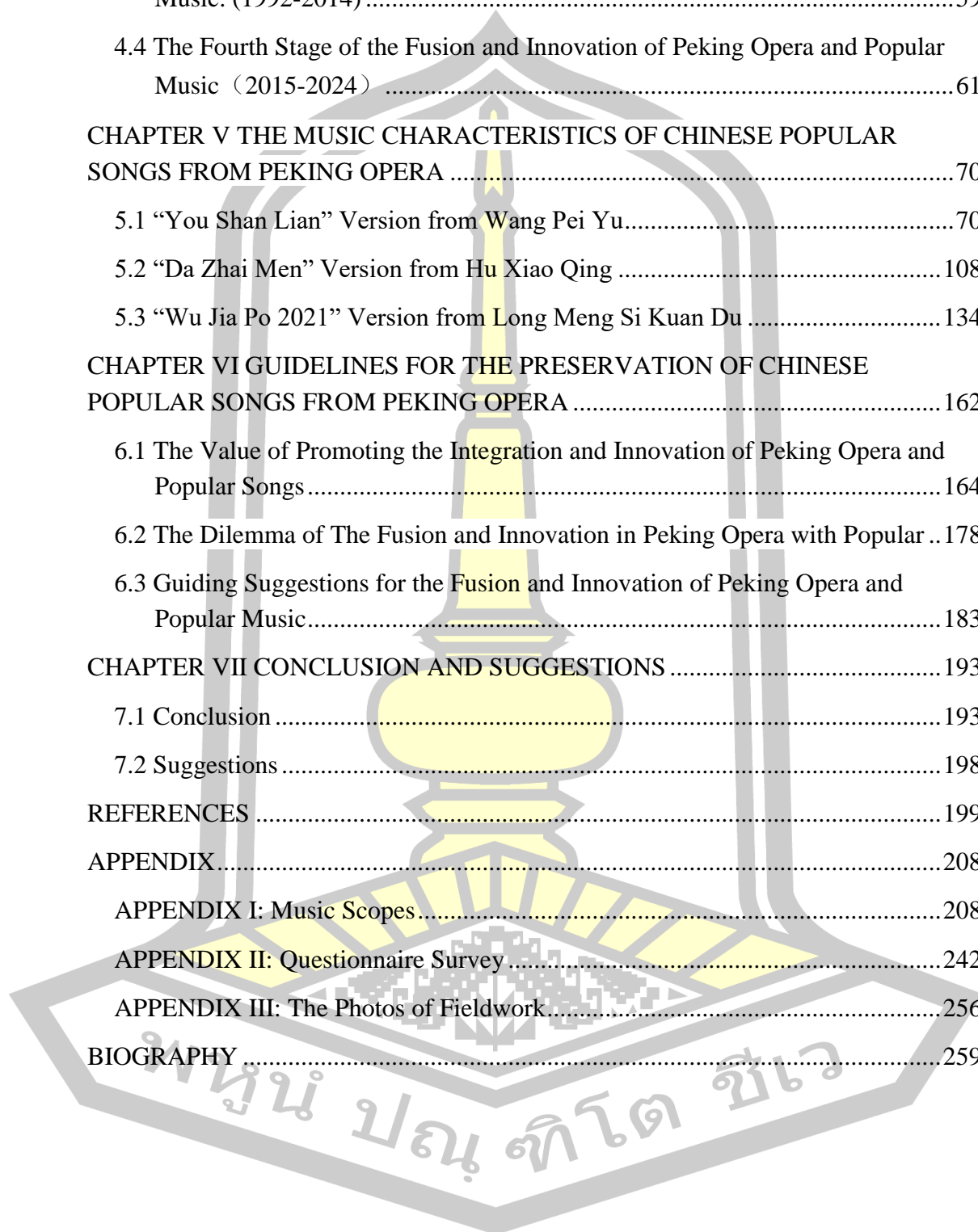
Lastly, I would like to express my appreciation to everyone who has ever helped me. Thank you for leaving your mark on my path of growth. The academic road is difficult and long, and your support and encouragement will be my belief to overcome all obstacles.

Qian Luo

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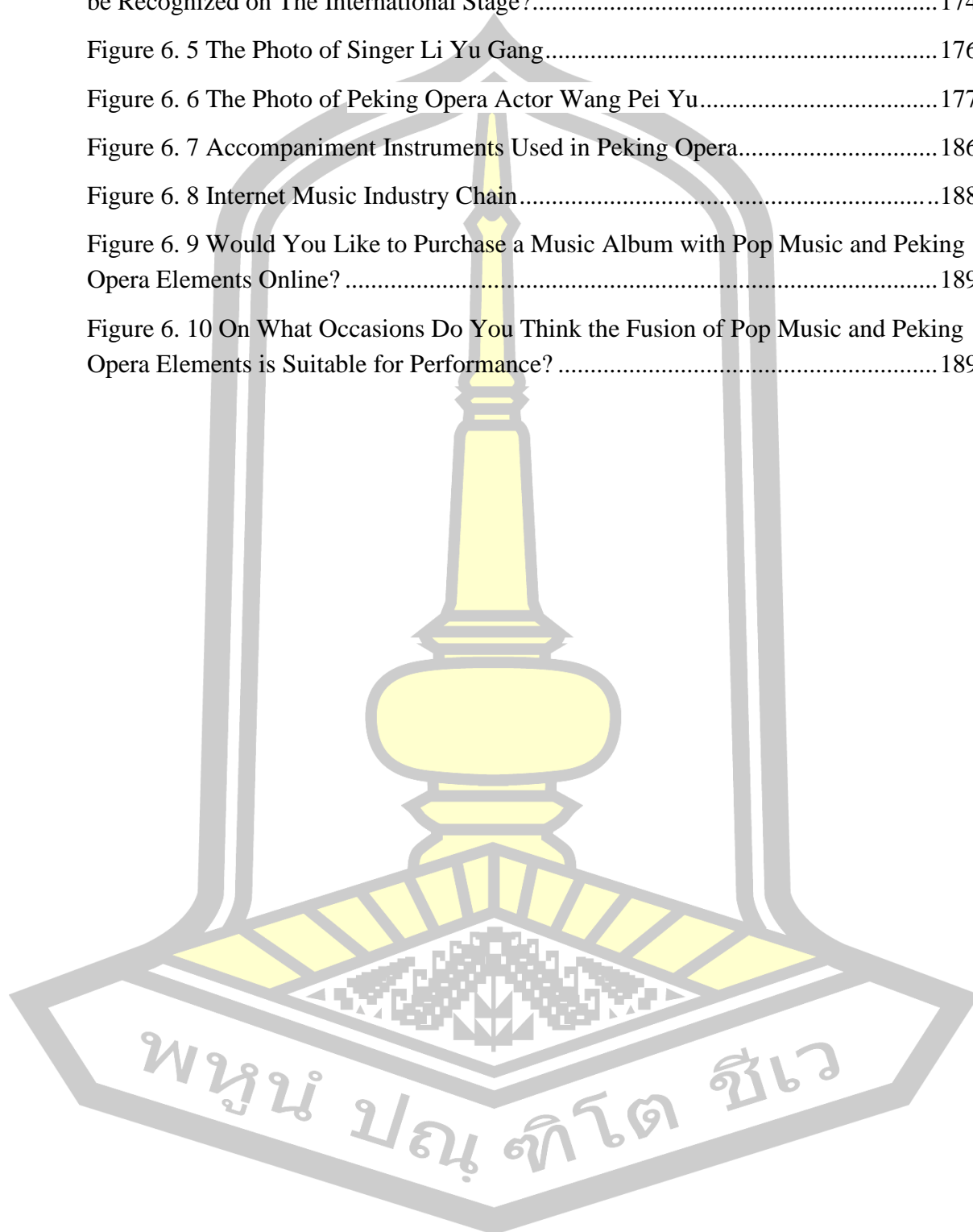
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CHAPTER I

INTRODUCTION

1.1 Research Background

Popular music, originated in the United States in the late 19th century and early 20th century with a variety in styles and musical characteristics, has become one of the most popular forms of music in the world. Chinese popular music began with the popular song “Mao Mao Yu” composed by Li Jinhui in 1927, which set off a huge change in people’s life style and aesthetic idea in the conservative and turbulent China at that time.

The development of Chinese popular music expounds the characteristics of high participation, highly entertaining, popularity, fashion-orientation, commercialization (Wang,2003). Among that, the distinctive features of Chinese popular music are mainly reflected in the melody, lyrics, singing, orchestration of several aspects, including the adaptation of ancient poetry, the use of traditional Chinese pentatonic mode or the addition of traditional Chinese Musical Instruments, the natural combination of national singing and opera singing. Chinese historical figures, scenes, events and other images into the lyrics and other ways (Yang,2019).

Peking opera absorbs singing, reciting, acting, martial arts into its realm. Peking opera, also known as Ping Opera or Jing Opera is the most influential opera in China that has been distributed in Beijing as the center and throughout the country. Peking opera is included in the UNESCO Intangible Cultural Heritage List (roster) in 2010, which with more than 1,300 traditional plays (UNESCO,2010). Peking opera, as the essence of Chinese culture, is now facing many difficulties, including a serious aging audience, a shortage of Peking opera performers and creators, a decline of enthusiasm in Peking opera among contemporary consumer groups. At the same times, the lack of funding for Peking opera troupes to survive also makes it difficult to promote Peking opera and make new creations (Nie,2016). Wang (2007) mentioned that the emergence of "Peking opera crisis" is essentially a corollary of industrilization which replaced the way of life of agricultural society. As a traditional drama art with a long history and

profound significance, the inheritance and protection of Peking opera has always been one of the most interesting topics for scholars.

The definition of fusion and innovation in this study is that popular music and Peking opera can learn from each other from the aspects of creativity such as sing skills, creative characteristics, performance styles and carry out secondary creation. In the academic field of music in China, some scholars call the new music which combines popular music and Peking Opera as "Jing Song". The fusion and innovation of popular music and Peking opera are not only conducive to the production of new forms of music, but also to the continuation of lasting artistic vitality of both sides. Applying opera music elements into popular music is a unique phenomenon which can guarantee a new creation of contemporary Chinese popular music (Shi,2023). The process serves as a newly-emerged musical style of Chen Sheng's "Bei Jing Yi Ye", Xie Jin's "Shuo Chang Lian Pu" and Li Yugang's "Xin Gui Fei Zui Jiu" which can be called a classical style with popular music and Peking opera elemental developments. Luo (2023) mentioned that the communication channels of popular music provide a broader platform for the protection and inheritance of the national culture. In the process of fusion and innovation of those elements, creators utilized the characteristics of popular music such as fast and wide dissemination, high popularity and strong commerciality as a carrier, so that the ancient and valuable art of Peking opera can be promoted and passed on. At the same time, we should give full play to Peking opera's long history, profound cultural connotation, strong nationality, and other characteristics to make Chinese popular music outstanding in the world popular music industry.

1.2 Research Objectives

1.2.1 To investigate the developments history of Chinese popular songs from Peking opera.

1.2.2 To analyze the characteristics of Chinese popular songs from Peking opera.

1.2.3 To proposes guidelines for the preservation of Chinese popular songs from Peking opera.

1.3 Research Questions

1.3.1 What are the developments history of Chinese popular songs from Peking opera?

1.3.2 What are the characteristics of Chinese popular songs from Peking opera?

1.3.3 How about the guidelines for the preservation of Chinese popular songs from Peking opera?

1.4 Importance of Research

1.4.1 Learned the developments history and of the Chinese popular songs from Peking opera.

1.4.2 Understand the characteristics of the fusion and innovation in Chinese popular songs from Peking opera.

1.4.3 Research the guidelines for the preservation of Chinese popular songs from Peking opera.

1.5 Definition of Terms

Fusion refers to different creative angle combine elements of popular music and Peking opera.

Innovation refers to the new musical form and skill after the fusion of pop music and Peking Opera.

Chinese Popular song refers to popular song sung with Mandarin or Chinese local language or popular music created in China.

Peking opera refers to a kind of traditional Chinese opera music, which is one of the most typical opera in China.

Music characteristics refers to formal structure, melody, chord, lyrics, articulation, rhythm, Chinese word tone system, singing skill and arrangement in popular music and Peking opera.

Guidelines refers to the value and development dilemma of fusion and innovation in Chinese popular songs from Peking opera.

Development refers to the changes in the modes of communication, forms of performance, forms of creation and styles of Chinese popular music and Peking opera at different stages from the origin to the present.

Preservation refers to protect and promote Chinese popular songs from Peking opera.

1.6 Conceptual Framework

This dissertation takes the popular music and Peking opera as the research object. Data are collected mainly through qualitative research, including interviews, observations, documents, and open-ended questionnaires. Based on the fieldwork, the researcher employs ethnomusicology theory, musicology theory and communication theory as guidance.

Figure 1. 1

The developments stage of Chinese popular songs from Peking opera

Stage	Origin	Second stage	Third stage	Fourth stage
Time	1987	1988-1991	1992-2014	2015-2024

Source: Qian Luo (The researcher)

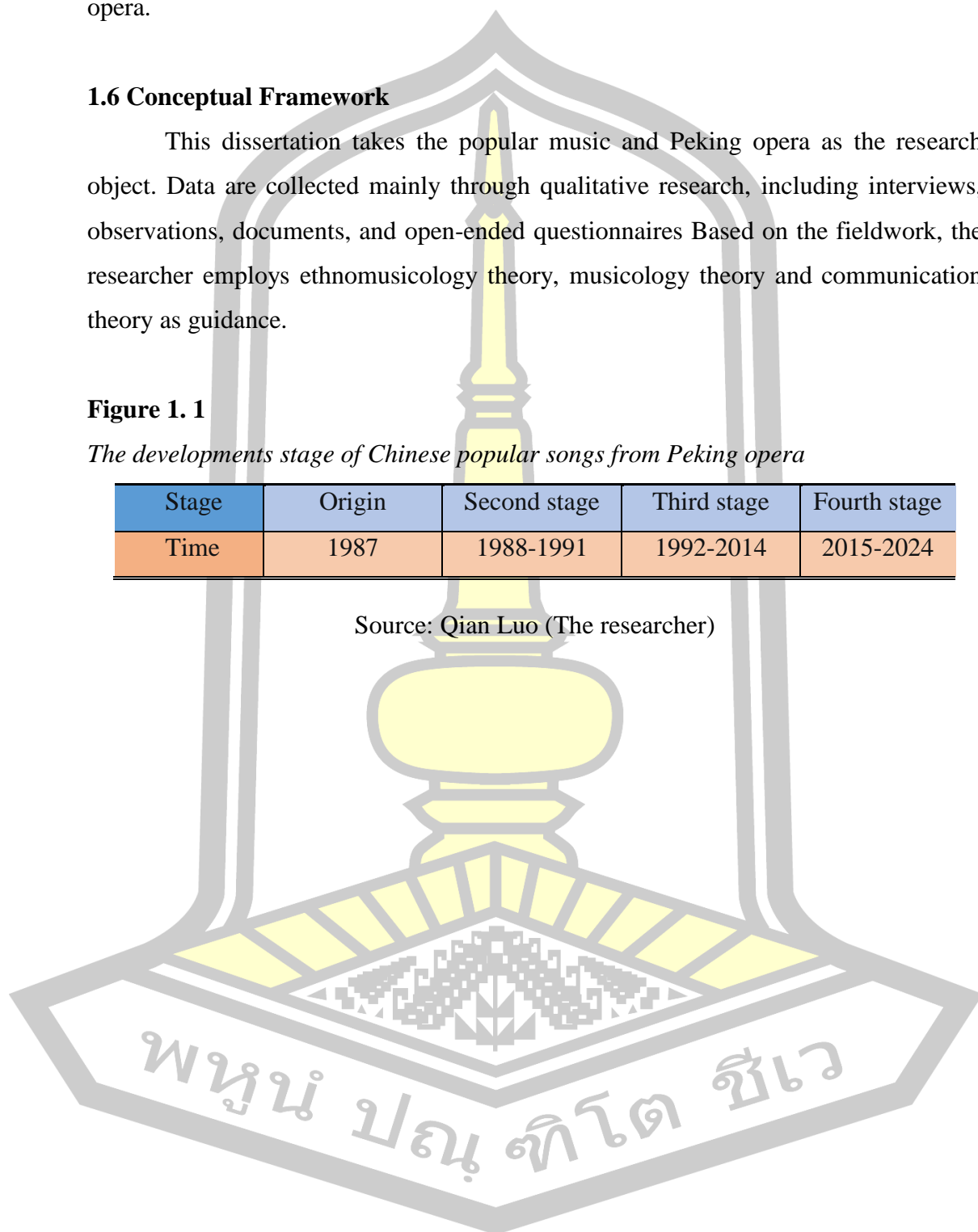
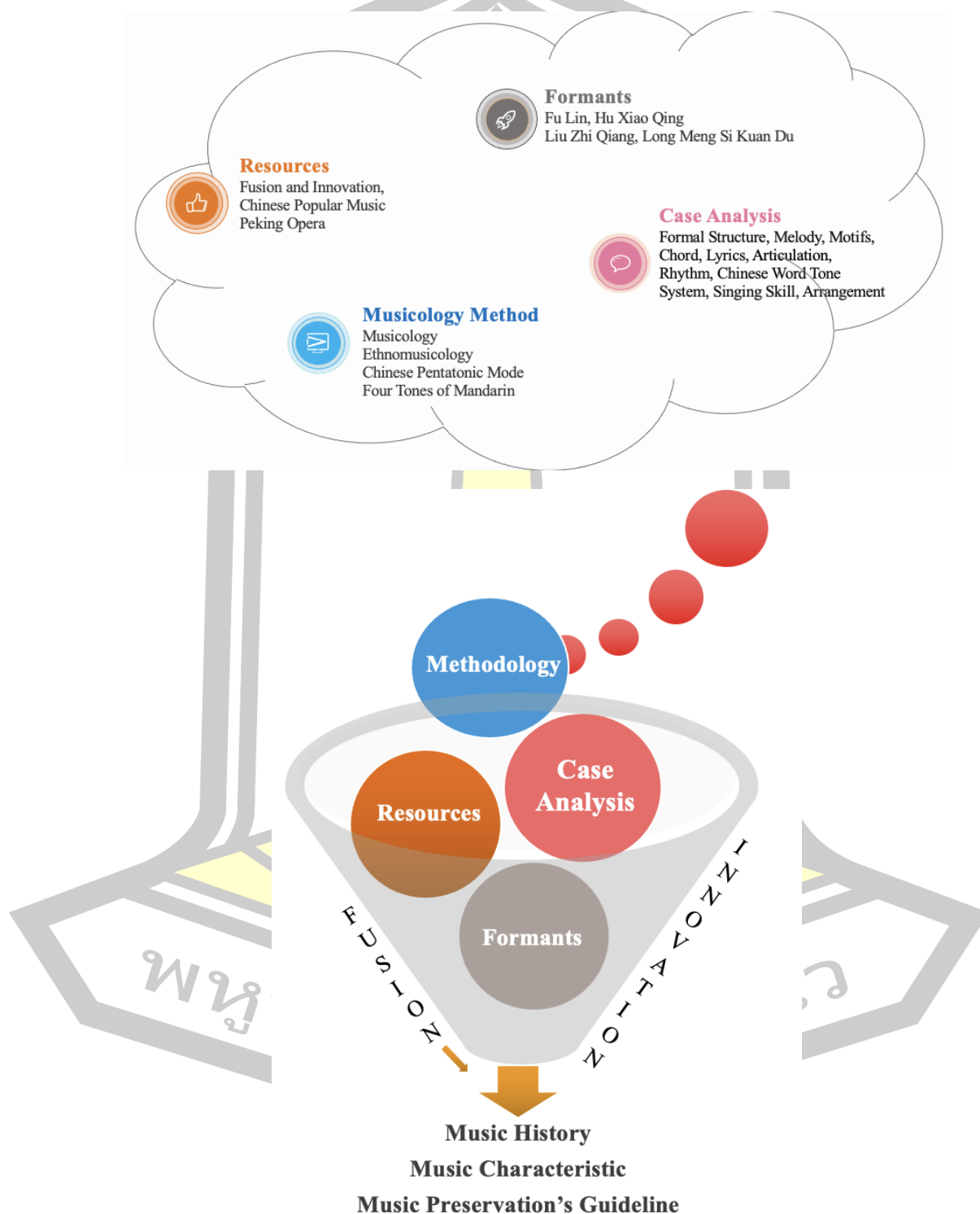


Figure 1. 2

Procedure Diagram of Research

Fusion and Innovation of Chinese Popular Song for Peking Opera



Source: Qian Luo (The researcher)

Figure 1. 3

Case of The Analyses of Fusion Song In Peking Opera With Chinese Popular Music



Source: Qian Luo (The researcher)

CHAPTER II

LITERATURE REVIEW

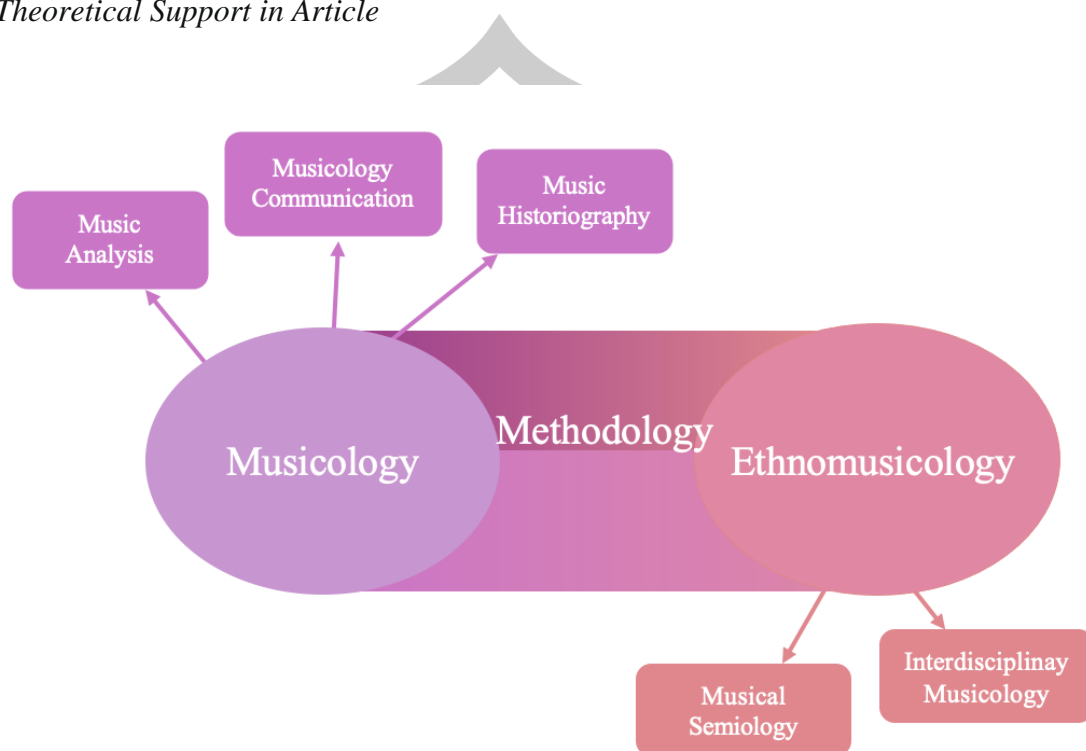
This chapter reviews the relevant documents of the Chinese Popular songs from Peking opera to obtain the most comprehensive information available to be used in this research. The researcher has reviewed it according to the topic and objectives:

- 2.1 The Related Methodology
 - 2.1.1 Musicology Method
 - 2.1.2 Ethnomusicology
 - 2.1.3 Chinese Pentatonic Mode
 - 2.1.4 Four Tones of Mandarin
- 2.2 Related resources
 - 2.2.1 Fusion and innovation
 - 2.2.2 Chinese popular music
 - 2.2.3 Peking opera
- 2.3 Literature Review

2.1 The Related Methodology

The article mainly uses the theoretical basis of musicology and ethnomusicology to underpin the research viewpoints. Among them, musicology uses the theory of music analysis, music communication, music history and other sub-disciplines. Ethnomusicology uses interdisciplinary music and music semiotics and other branch theories. In addition, the author also uses the theory of Chinese Pentatonic Mode and the four-tone of Mandarin theory to analyze specific works.

พหุบัณฑิต ชีวะ

Figure 2. 1*Theoretical Support in Article*

Source: Qian Luo (The researcher)

2.1.1 Musicology Method

In book "Introduction to Musicology", scholar Yu (1997) mentioned the word "musicology" was first used in Europe in the name of a group Mitzler founded in Germany in 1738, the Musicology Society (Societact der musikalischen Wissenschaft), a German word meaning "the science of music". Meanwhile, the German musicologist, F Chrysander was known as the man who established the discipline, and his 1863 Yearbook of Musicology used the name musicology". The study of music, and especially of history, must be brought up to the serious and precise standards long adopted by the natural and human sciences." He also argued that musicology linked to the "positive science" that was then on the rise "should become a respected science in the full sense of the word." Based on this view, it is not difficult to know that musicology is a large and complex subject. In this study, the author will apply

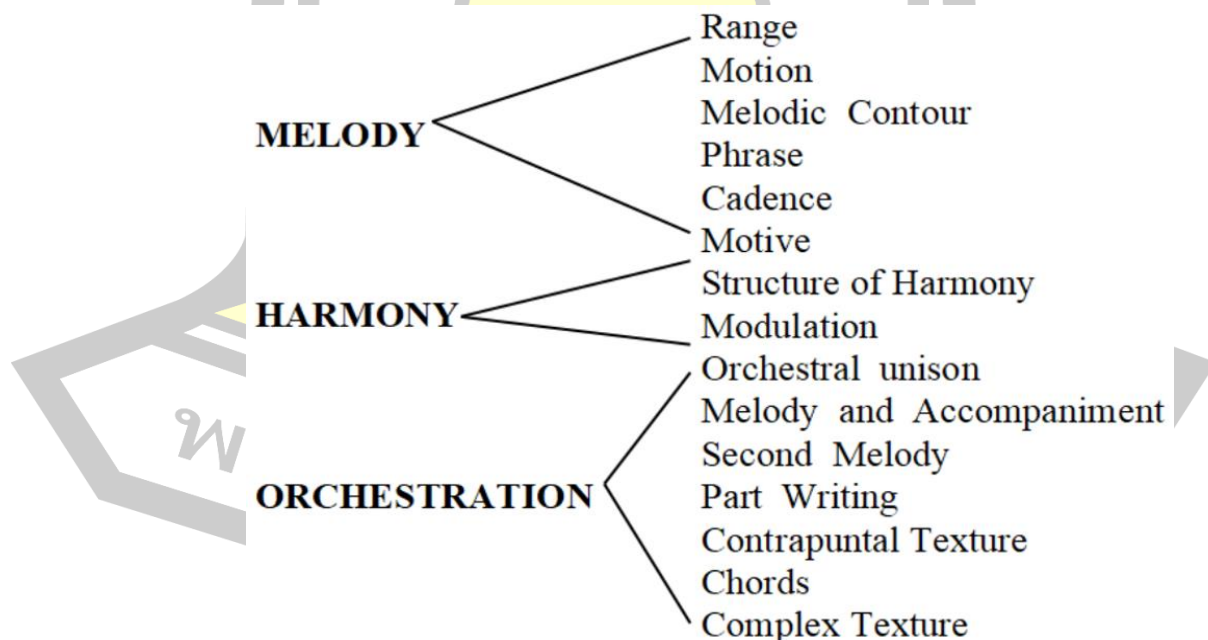
musicological research methods to popular music, as Peking opera and the innovative integration of popular music and Peking opera are focused.

Music Analysis

In book “Orchestration”(1969), scholar Walter Piston motioned that: “The objective in analysis of orchestration is to discover how the orchestra is used as a medium to present musical thought. Its immediate purpose is the simplification of the score so that order is seen in what to the layman is a "sea of notes." It is a means of studying how instruments are combined to achieve balance of sonority, unity and variety of tone color, clarity, brilliance, expressiveness, and other musical values.” Obviously, music analysis is an important way to directly understand the creative intention. According to article “Musical materials and structures of music in the movie “Star Wars “composed by John Towner Williams”, Wittaya Woramit (2001) believes that music should meticulously be analyzed from three aspects, the details as follows (see Figure 2.2).

Figure 2. 2

The Theory of Music Analysis from Wittaya Woramit



Source: Wittaya Woramit “Musical Materials and Structures of Music in The Movie “Star Wars “Composed by John Towner Williams” 2001 in Chapter II. P6

From the chart above, it is noticeable that the theory of music analysis from Wittaya Woramit can be divided to three stages:

- 1) Melody as melodic contour, motive, extension, transition, antecedent and consequent.
- 2) Harmony that includes structure of harmony.
- 3) Orchestration comprising orchestral unison, melody and accompaniment, secondary melody, part writing.

Based on the above theories of music analysis, the researcher will analyze the specific works including melodic contour, motive, extension, transition, antecedent and consequent, structure of harmony, melody and accompaniment, secondary melody in work.

Musicology Communication

The discussion on the definition of music communication has been interpreted from many different perspectives.

In the article “Introduction to the Discipline Understanding of Music Communication (Part 1)”, Zhao (2005) mentioned that: “Music communication is a discipline that systematically and deeply studies the phenomenon, law and related theories of the communication of human music culture information from the perspective of modern communication research by integrating the theories of various disciplines of musicology.” It is understandable that a music communication is a deeply interdisciplinary subject that analyzes the communication mode, phenomenon and characteristics behind music, and a borderless art language. Since its birth, popular music has been absorbed into people's lives in modern society with alacrity. In the fusion and innovation of Peking Opera and pop music, the characteristics of pop music, such as fast propagation speed and wide range of propagation, will not only drive the development and inheritance of Peking Opera art, but also have a positive impact on the related industries of pop music.

Meanwhile, in article “A study of original songs in music talent shows—taking Chinese good songs as an example”. Author Liu (2022) proposed that "Popular" itself is the result of communication behaviour, popular music is essentially a kind of media culture, communication contributed to the birth of modern music. Communication is

very important in the field of popular music, and the biggest changes brought to music by the internet first start from the level of communication.

In book “Popular Music: Topics, Trends & Trajectories”, Brabazon (2011) put forward that the essence of music is connected with emotional communication and interaction. The reason why the popular music abounds is that singers and listeners construct a relationship through sound and picture. Music has an intention, that is, it perhaps spreads and strives to be accessible, and eventually becomes a model.

In book "Listening in Time: Music as a Symbol", author Wang (2012) mentioned that "the foundation of music existence is music spread." There is an inextricable relationship between the popular music and mass media. From the above point of view, contemporary popular music industry emerged due to the communication of music, music content, media and audience becoming the whole industry's three integrated structure, which have close correlation and interaction with each other.

In book “Understanding Media: On Human Extension”, author He (2000) refers to the original 20th century Canadian media theorist Marshall McLuhan's statement that “The medium is the message”. The medium itself is the real meaningful message, and as a powerful tool for communication. It can influence and promote social and cultural change and development compared to the content it disseminates. Media in the general sense include newspapers, magazines, movies, television, internet. In the past, we experienced the age of offline media, where traditional media such as newspapers, magazines, journals and books became the main source of information for the public communication. With the development of science and technology, the emergence of new media breaks through people's imagination of communication methods.

In “Public Opinion” Walter, He (2006) writes that the term “New Media”—first coined in 1967 by Peter C. Goldmar, who was then the director of the Institute of Technology of Columbia Radio and Television Networks (IRTN) in the U.S.—has become popular all over the world. In his doctoral dissertation “A Study of the Communication Media of Chinese Popular Music”, Wang mentioned that the Secretary-General of the United Nations, Kofi Atta Anna, formally defined the internet as the fourth media in addition to newspapers, radio and television in the United Nations Committee on Information (COMINT) in 1988, and thus the new media appeared. In other words, for broadcasting, television is a new media for mass publicity, while the

internet is the current new media. Nowadays, with the development of a mobile internet, cell phone has been defined as the “fifth media”, which has become the new media in today's usage. For a long time, people in the exchange and communication of information and culture feel and experience the cognitive and aesthetic feelings that these cultures and information bring to people in the way of a different contact media. From the point of view of the communication media, the fusion of popular music and Beijing opera music has experienced the traditional oral transmission by the sheet music to record music in a written communication era.

With the advancement of technology, the communication medium of music has developed from traditional communication media such as magnetic tape, records and television to the rapid development stage of new media such as the internet and the use of cell phones. With the changes in media forms, the fusion and work of Peking Opera and popular music involve the rapid adaptation characterized by different media methods of communication.

Music Historical

In article “Western Music Historiography: Concepts and Practices”, Sun (2010) argues that “music historiography is the study of examining and reflecting on the historical study of music”.

Reflecting on the understanding and representation of the historical development of music, and based on this, forming a holistic historical view of music scholarship has become the main way of exploring the implications and significance of music historiography”. Music history is a cross-discipline between the disciplines of music and history, and the development of music historiography has been accompanied by an awareness of the process of music history.

The researcher tries to conceptualize the historical stages of the fusion of popular music and Peking Opera in this study, and explains the specific reasons for the division of the stages.

Table 2. 1

The Developments Stage of Chinese Popular Songs from Peking Opera.

Stage	Period	Key Points of Time Division
Origin stage	1987	First song “hometown is Beijing” has created by composer Yao Ming
Second stage	1988-1991	The fusion of Peking Opera and pop music is mainly composed of Peking Opera elements
Third stage	1992-2014	The fusion of Peking Opera and pop music is mainly composed of popular music elements
Fourth stage	2015-2024	1) The opera industry has received strong policy support 2) digital media has brought new development opportunities for integrated art

Source: Qian Luo (The researcher)

2.1.2 Ethnomusicology

In article "On the Development History of Ethnomusicology"(2018), Zhu mentioned that music is ultimately dependent upon a culture that includes a group of people and society. Ethnomusicology should pay attention not only to the relationship between music and culture, but also to the subjectivity of music subject—human subjectivity, and the relationship between music culture and its social context. As the embodiment of ethnomusicology research methods, we must understand it from an interdisciplinary perspective. Comparative method and field investigation method are two basic research methods of ethnomusicology. In the book “Anthropology of Music” (1964), Merriam summarized the functions of music into aspects such as emotion, aesthetics, entertainment, communication and symbol. He recognized that Music and culture are often closely interwoven with people’s lives, customs, and rituals. Also, Merriam constructs classical three-dimensional theoretical model that defines music: concept-action-sound, the concept and values of music guide people’s behaviours, including physical, social, linguistic and acquired behaviours, which produce music products, and music in turn affects people’s concepts and values. In article "Re-examination of interdisciplinary research in ethnomusicology"(2024), Zhao & Xu pointed out: "Ethnomusicology emphasizes the study of music in specific social,

historical and political contexts, or as a kind of culture, focusing on the interaction between music and society, politics, religion, economy, language, geography. Ethnomusicology is not only focused on the description and detailed analysis of the context of music performance and the structure of music text, but also on the multidimensional interpretation of the deep cultural symbolic meaning contained in music." From this point of view, ethnomusicology theory is a key tool to explain the underlying logic behind the Peking opera and popular music. At the same time, it is necessary to put Peking opera and popular music to the big environment and study the reasons for its popularity from economic factors, social factors, changes in aesthetic concepts, consumer psychology and other aspects such as musical aesthetics and cultural identity during its historical development.

Musical Semiology

In the article "Research on Commodity Semiotics of pop music", Lu (2017) mentioned that "Popular music is a complex symbolic activity that is accompanied by texts, such as performances by singers, performances by the audience, and the production and distribution of texts. Accompanying texts, such as singer performances, singer costumes, stage installations, lighting and sound, advertisement sponsorships, and on- and off-site reports, all work together to construct the cultural and commodity values of popular music." Popular music is the art of communication as a symbol, only when the music enters the communication system and is conveyed as a message can it be understood only when the music enters the communication system and is conveyed as a message can it be understood as a symbol in the semiotic sense.

In article "The Semiotics of Music Communication", Xue (2003) mentions the meaning of music symbols: "When composers create music, they must symbolize the musical sounds and use the musical symbols to refer to a certain meaning; when listeners receive musical information, they must attribute the musical sound signs to a certain meaning. When the listener receives a musical message, he or she must attribute the sound signs of the music to a certain meaning and must seek the meaning given to it by the author that is hidden behind the musical symbols".

From this, using the theory of musical semiology can better support the researcher to seek opportunities for the development of the fusion music of popular music and Peking opera.

Interdisciplinary Musicology

Interdisciplinary music theory is an important foundation of this study. The two most important ontologies in this study, popular music and Peking Opera, are interactive collaborations between music from two completely different cultural backgrounds.

In the book “Crossing Boundaries: Interdisciplinary Knowledge”, Julie (2005) mentioned that “breakthroughs in academic research in frontier and cutting-edge fields require the integration of knowledge from different disciplines; the complexity of modern academic problems, social problems, technological problems, and economic problems also require integrated approaches and technical cooperation”. The complexity of modern academic, social, technological, and economic problems also requires integrated approaches and technical cooperation. Thus, interdisciplinary collaborative research is very necessary and useful in academia.

In the article “Disciplinary cross-border research in musicology--Taking ethnomusicology as an example”, as Wu (2014) argues that “The so-called disciplinary ‘cross-border’ research is to break away from the primary research. The so-called disciplinary ‘cross-border’ research is to break through the basic theories and methodological boundaries of the main discipline, ‘cross into’ the field of the guest discipline, refer to its literature and achievements, learn from its theories and methods, and incorporate its mode of thinking and academic concepts, so as to expand the content of its proposed scientific research projects to a wider scope of theories and a deeper academic level. The content of the proposed research program will be expanded to a broader scope of theories and a deeper academic level.”

Furthermore, in the article “Re-examination of Interdisciplinary Research in Ethnomusicology”, Zhao & Xu (2024) proposed that interdisciplinary research in ethnomusicology has a point to examine and observe the process of generating the musical ontology and its cultural symbolism in a more three-dimensional and multidimensional way. At the same time, interdisciplinary thinking in ethnomusicology

can discover and explore the frontiers of disciplinary research. In other words, interdisciplinary thinking in ethnomusicology can discover and explore new perspectives of the frontier theories and academic researchers in the discipline.

The above viewpoints fully demonstrate that music research cannot be limited to music itself, but also needs to analyze the multiple identities of the research object with the knowledge of other related disciplines.

2.1.3 Chinese Music Mode

In “Some suggestions on Chinese scale names and scales”, Du (2023) pointed out: “The names of the tones in the Chinese pentatonic scale are “Gong (do), Shang (re), Jue (mi), Zhi (sol), Yu (ti)”, which are called “Zheng Sheng” in traditional music theory. The variations other than the five Zheng sheng are called “Bian Sheng”. There are four commonly used bian sheng, which are respectively higher than the Gong sheng Perfect Fourth, Minor Seventh, Major Seventh, Major Seventh, and Major Seventh, Seventh, augmented fourth.”

In book “A concise course of basic music theory.”, Li & C (1990) pointed out that Chinese national mode refers to the pentatonic mode composed of Gong, Shang, Jue, Zhi, and Yu in Chinese harmony and the hexatonic mode and the heptatonic mode which are arisen from the pentatonic one. Under the same key signature, Gong, Shang, Jue, Zhi, and Yu belong to five different tones in the same Gong system. The Gong tone is seen as the tonic, the Shang tone is the supertonic, the Jue tone is the mediant, the Zhi tone is the dominant, and the Yu tone is the submediant (see table 2.2).

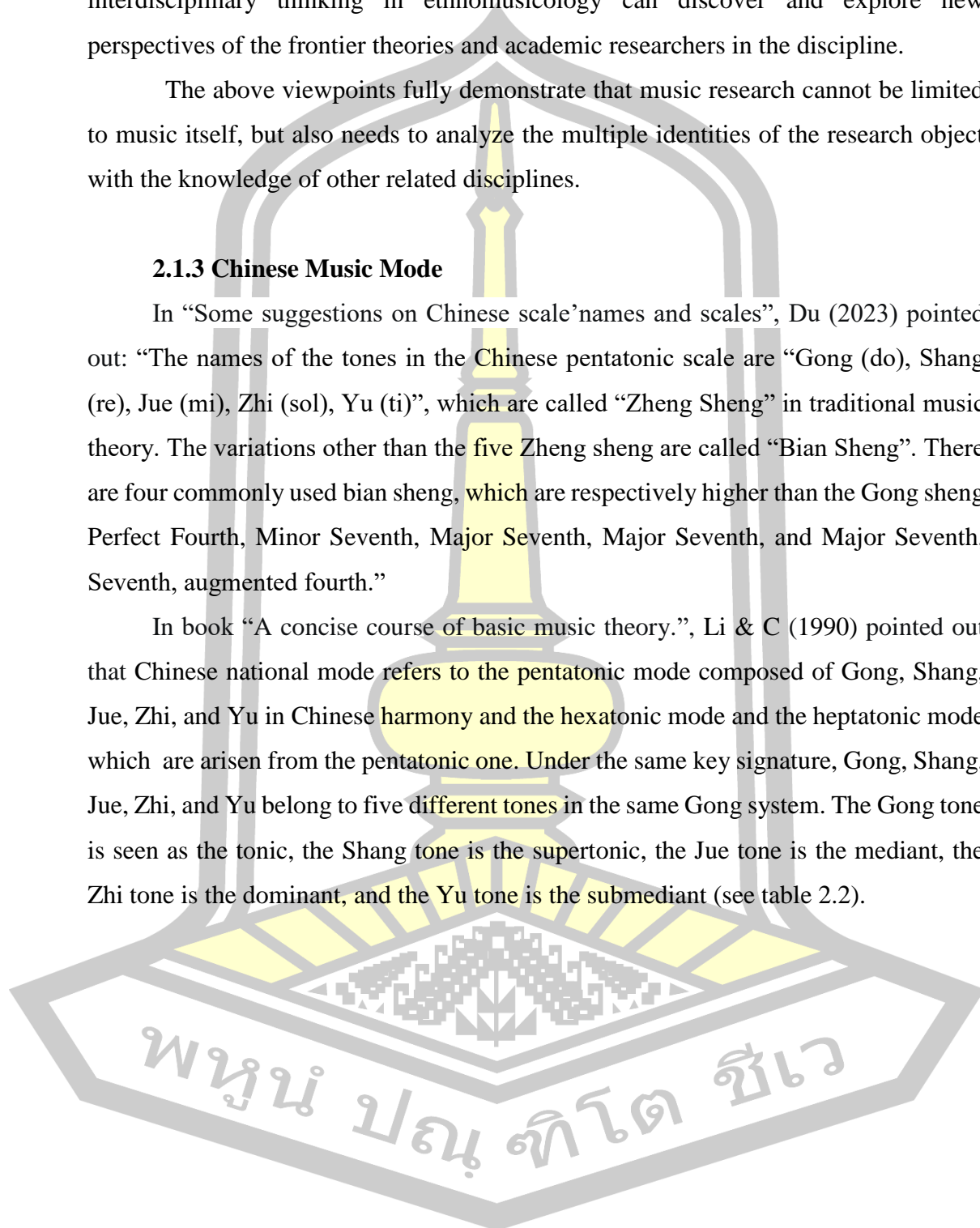


Table 2. 2*Chinese Pentatonic Mode*

Type of Chinese Pentatonic Mode	Music Notes in Scales
“C Gong” Scale with Chinese pentatonic mode	C D E G A C
“D Shang” Scale with Chinese pentatonic mode	D E G A C D
“E Jue” Scale with Chinese pentatonic mode	E G A C D E
“G Zhi” Scale with Chinese pentatonic mode	G A C D E G
“A Yu” Scale with Chinese pentatonic mode	A C D E G A

Source: Qian Luo (The researcher)

2.1.4 Four Tones of Chinese

In book “Basics of the Hanyu Pinyin Program” (1995), Zhou pointed out that in the modern standard of Chinese pronunciation, the tones are "Yin Ping", "Yang ping", "Shang Sheng" and "Qu Sheng", which correspond to the first tone, the second tone, the third tone, the fourth tone. In addition, the components of the Chinese language are mainly vowels, consonants and tones. Below is a chart compiled by the author based on the literature. Understanding the rules of pronunciation and spelling is essential in the study of lyrics. The researcher plotted the collected information in a table, see below for more details (see figure 2.3).

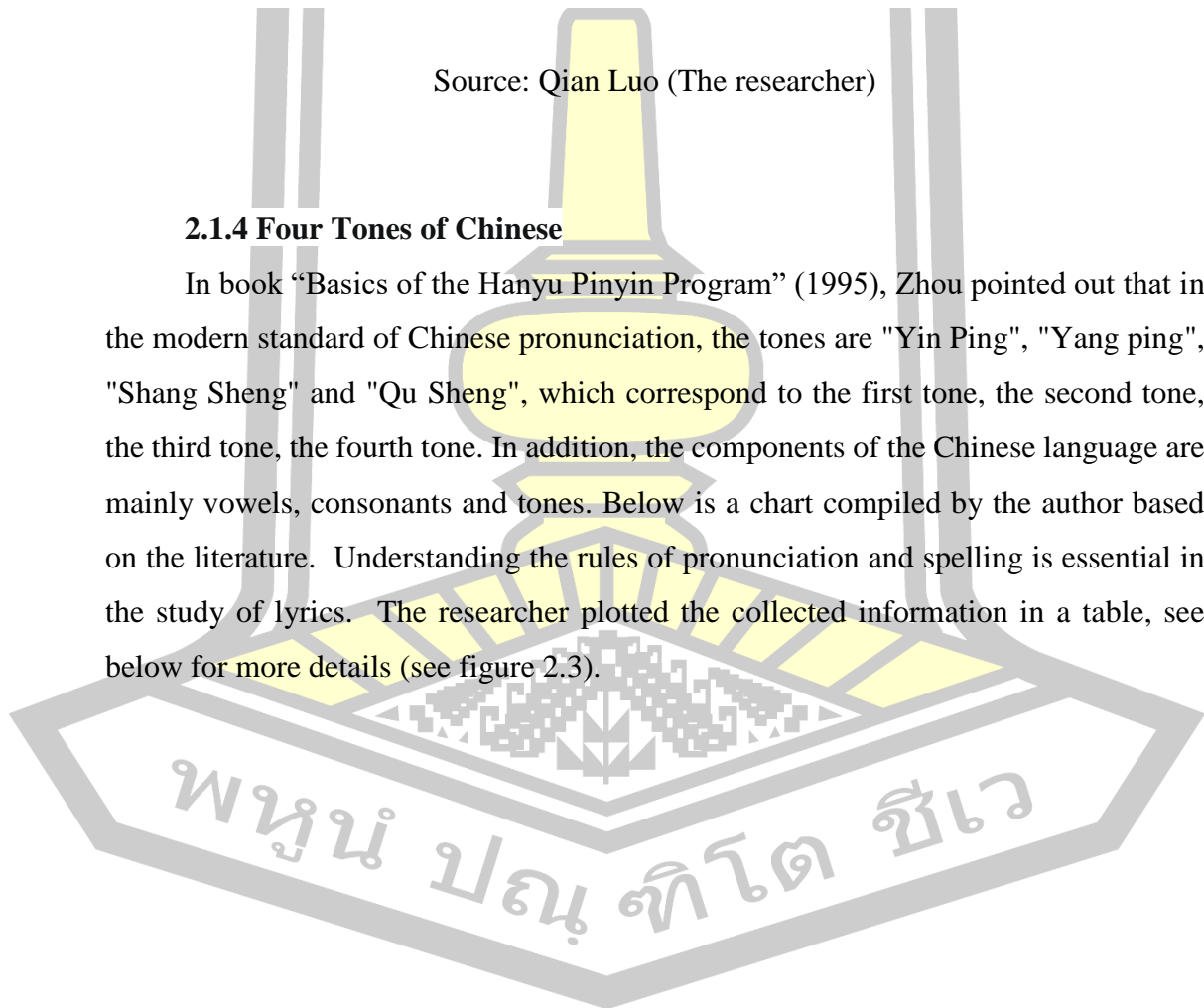
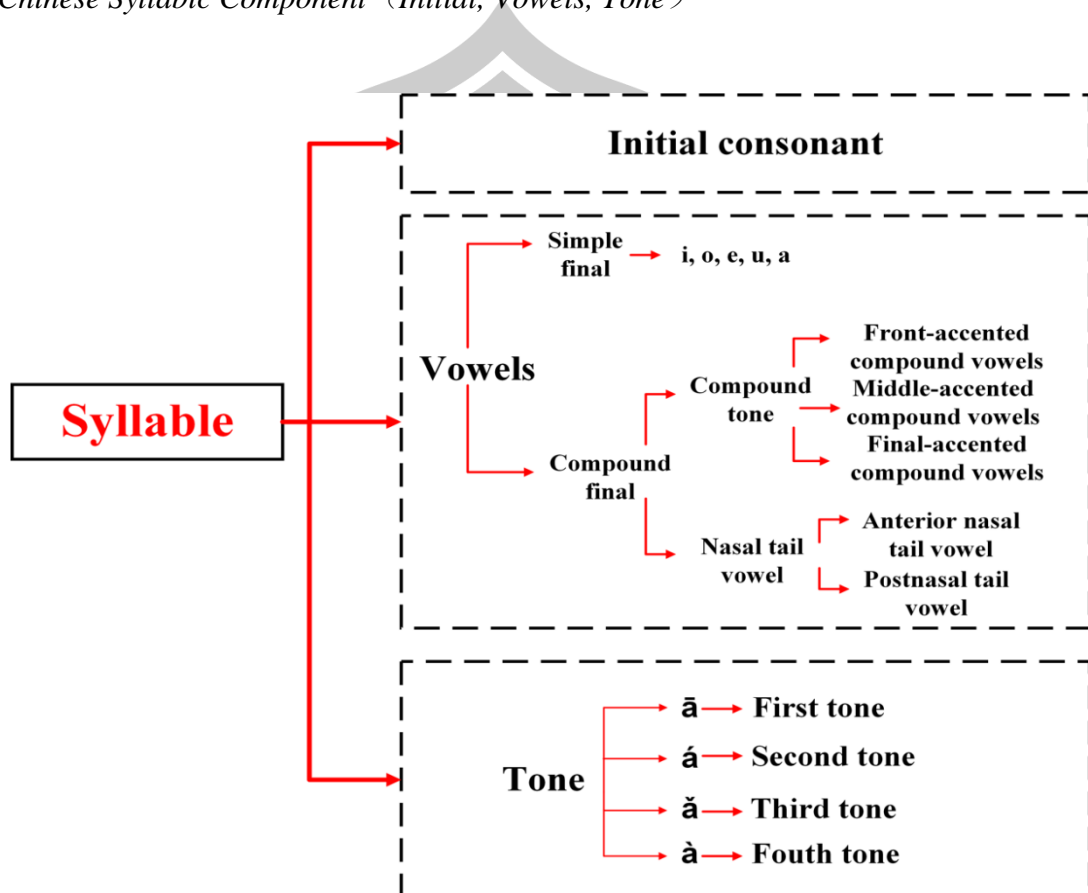


Figure 2. 3*Chinese Syllabic Component (Initial, Vowels, Tone)*

Source: Zhou.Y.G “Basics of the Hanyu Pinyin Program” (1995).P28,P34

Collection and drawing by Qian Luo (The researcher)

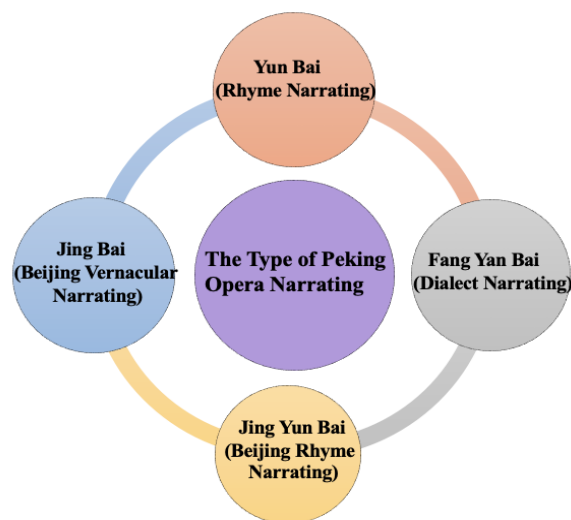
In this study, I will adjust the concept to echo the rules of the ethnomusicology theory, and thoroughly combine literature review, with the use of field investigation, questionnaire survey and data collection to analyze the specific works which emerged from the performers and practitioners. The origin, structure and characteristics of popular music and Peking opera are studied in combination with communication studies, as well as the promotion path and development prospect of the combination of popular music and Peking opera. When studying the inheritance and promotion of popular Chinese music and Peking Opera, due to the characteristics of popular music

communication, this paper will use music communication, music semiotics and other related theoretical knowledge as a theoretical support.

2.1.5 Chinese Word Tone System

The intonation used in Peking Opera is different from that used in Mandarin, and the emphasis used is different between different characters. I have studied and classified the types of Peking Opera syllabuses shown in the chart summarizing the types of narrating pronunciation in Peking Opera as follow :

Figure 2. 4
Types of Peking Opera Narrating.



Source: Qian Luo (The researcher)

Narrating (Nian Bai) in Peking Opera includes Rhyming Bai, Jing Bai, Jing Yun, Dialect Bai. Different roles and genres in Peking Opera have fixed ways of using Narrating type. In article “Knowledge of Peking Opera Sound and Rhyme” (Yang,1991) mentioned that “rhyme and white” is a rhythmic and expressive stage language, which is mostly used to express the upper-class characters of ancient society, such as emperors and generals, talented people and beautiful women, or officials of a certain social status. In terms of the roles played in Peking Opera, Yun Bai is usually used for the roles of “Lao Sheng”, “Wu Sheng”, “Xiao Sheng”, “Lao Dan”, “Qing Yi”, and “Hua Lian”.

In his book “Peking Opera Syllable Rhyme”, the scholar Xu (1980) compares the Hu Guang Sound with the tone value of Peking and uses symbols to mark the interpretation. (see table 2.3)

Table 2.3

Comparison in Tone System Between Hu Guang Yin and Beijing Yin

Tone of Voice Mandarin		ā	á	ǎ	à
Type of Tone in Mandarin		Yin Ping (The First Tone)	Yang Ping (The Second Tone)	Shang Sheng (The Third Tone)	Qu Sheng (The Fourth Tone)
Hu Guang Tone	Tone of Value	5-5	2-1-3	4-2	3-5
	Tone Symbol	→	↗	↘	↘
Bei Jing Tone	Tone of Value	5-5	3-5	2-1-4	5-1
	Tone Symbol	→	↘	↗	↘

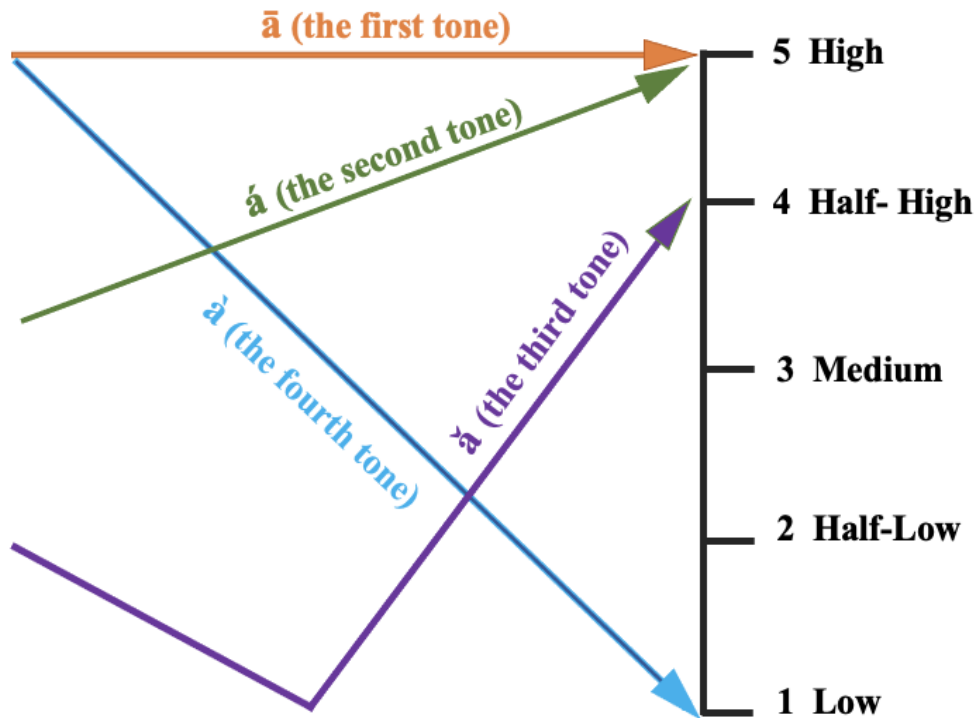
Source: Xu. M. Y. (1980) “Peking Opera Syllable Rhyme” P23.

Charting and Marking by Qian Luo (The researcher)

The tones of modern Mandarin are divided into four types, which is Yin Ping, Yang Ping, Shang Sheng, Qu Sheng. The detailed classification of tones in Mandarin can be found in Figure 5 in Chapter 2. The above table compares the different tonal values and figurative shapes of the four basic tones of Mandarin in “Hu Guang Yin” (the vocalization rule followed in Peking opera Yun Bai), and “Bei Jing Yin” (the basic pronunciation followed in Mandarin). Meanwhile, I will use a “Five-Level Tone Mark” approach to visualize the differences between Beijing Tone and Hu Guang Tone, see details in Figure 2.5 and Figure 2.6.

Figure 2. 5

“Five-Level Tone Mark” in Beijing Tone from Zhao Yuan Ren



Source: Zhao.Y. R (1980). “A System of Tone-Letters”. P23
Charting and Marking by Qian Luo (The researcher)

Based on Zhao Yuan Ren’s theory, I applied the "Five-Level Tone Mark" theory to Hu Guang Tone and made charts to make clear comparisons for readers.

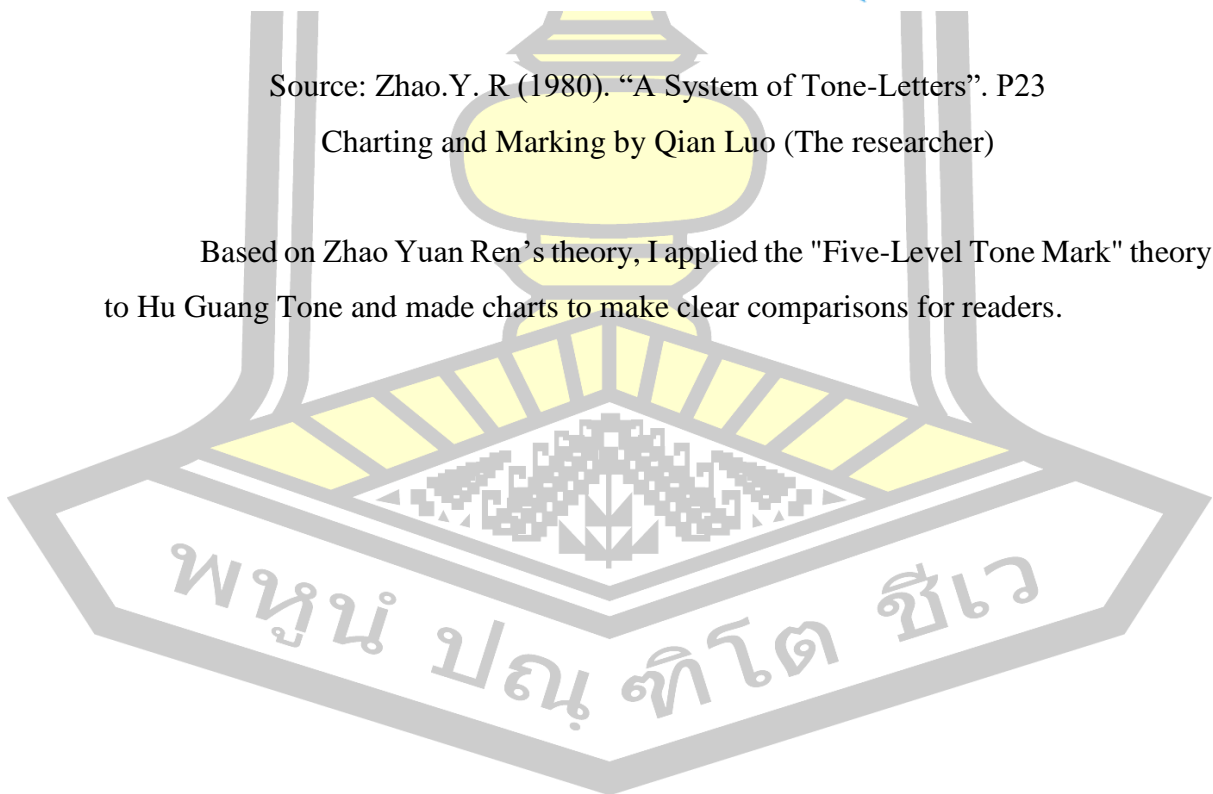
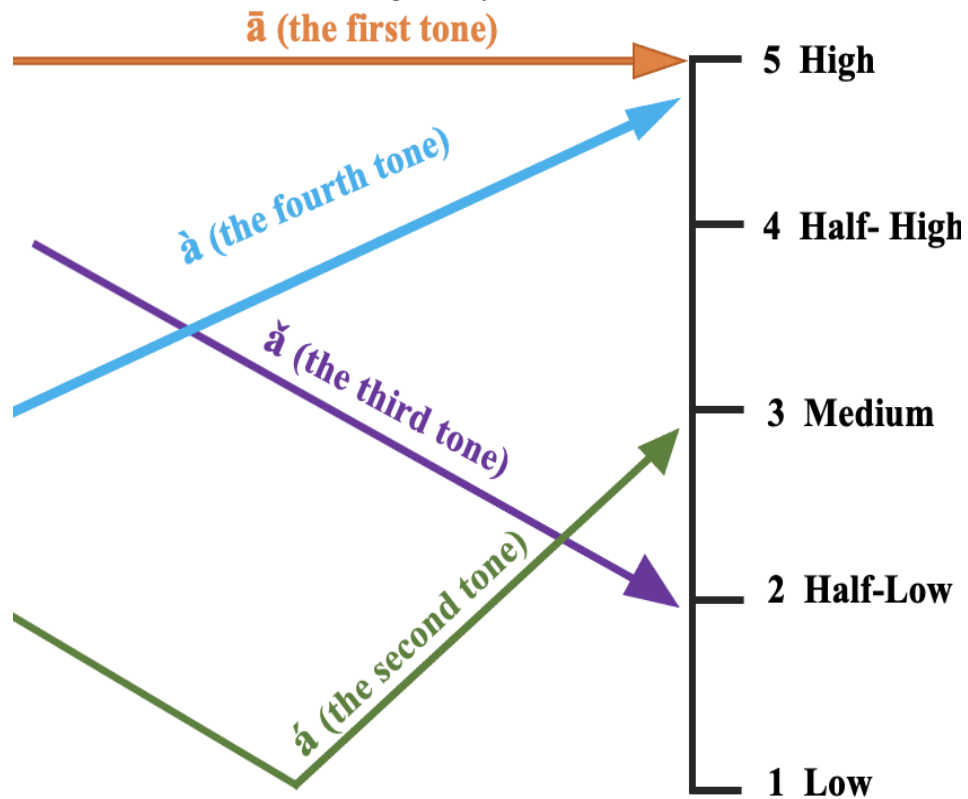


Figure 2. 6
Five-Level Tone Mark” in Hu Guang Tone from Researcher



Source: Qian Luo (The researcher)

The chart above shows the beginning, turning, and ending positions of hu guang yin and bei jing yin tones, and the same colors represent the same tone to make a contrast. In the following figure, scholar Xu's theory in "Peking Opera Syllable Rhyme" (1980) will be used for comparison with a table.

The numerical markers in the table are "Five-Level Tone Marks" invented by Chinese linguist Zhao Yuan Ren. Way of visualizing linguistic tones with music staff has been widely used in the study of Mandarin Chinese as well as its dialects. The figure above shows the researcher's innovative use of a graphical form to explain in detail the functions represented by the five numbers in the Mandarin tonal value in the form of a chart with coordinates, in which the starting points, runs and ending of the tones are identified with different colors.

The Five-Level Tone Mark is a method of recording the tone value of a language, which invented by Chinese linguist Zhao Yuan Ren. This method marks the relative pitch of

a tone into five levels, using numbers or curves to indicate the change in pitch, which including the beginning, runs and end. The five levels are low, half-low, medium, half-high and high. For example, the pronunciation of the first Tone in Mandarin is stable from beginning to end, the corresponding value on the right side of the chart is high-high Tone of Value is (5-5) in the Five-Level Tone Mark. In the second tone of Mandarin, the tone goes through the change of “medium” — “high” and the tone value in the five-level tone mark is (3-5). In the third tone of Mandarin, the tone goes through the change of “high-low” — “low” — “half-high”, which the tone value in the five-level tone mark is (2-1-4). In the fourth tone of Mandarin, the tone goes through the change of “high” — “low”, which the tone value in the five-level tone mark is (5-1).

2.2 Related Resources

In this part, it is necessary to introduce the fusion and innovation, the role types and background introduction of Peking Opera, and the development status of pop music in China, so that re the research background can be understood.

2.2.1 Fusion and Innovation

The meaning of fusion is “the process or result of joining two or more things together to form one” (Oxford Learner’s Dictionaries). Musical fusion is a blend of two or more styles of music, which usually refers to the integration of different musical styles, elements, characteristics, and cultural backgrounds into new works. Musical fusion has many creative and famous case. For example, rock and roll, which developed in the United States in the 1940s and 50s, is a fusion of gospel, jazz, rhythm and blues and country music.”

In “Music of Trinidad and Tobago”, Xie (2015) pointed out that "Jazz is a fusion music of African music, blues, and European classical music styles. Calypso is a representative musical style of the Caribbean region and one of the classic cases of fusion and innovation of multiple musical styles, which is a mix of diverse Musical styles include West African Kaiso, French Christmas music Guesh, and Indian musical elements". It is known for its lively and enthusiastic rhythms and diverse instrumental arrangement. Fusion and innovation are often mentioned in the same context, which can be said that music integration is one of the effective ways of music innovation. “For

its part, Innovation can refer to something new or to a change made to an existing product.” (Merriam-Webster).

In music, innovation usually refers to changes in the structure, texture, quality, style, and other aspects of music through a series of means. Fusion and innovation in music is a necessary way to promote the development of new elements and new styles in music.

2.2.2 Chinese Popular Music

In book “On the concept and pop music Cultural characteristics”. You (2015) mentioned that popular music concerns a musical genre that is typified by urban, commercial and popular characteristics, in tandem with the rise of modern industrial civilization in the second half of the 19th century and gradually prospered in the 20th century. Specifically, popular music is a music system that combines white European music and black African music, and gradually develops in the United States. It can generally refer to the urban mass music that emerged after the 20th century, such as Jazz, Rock, Soul, Blues, Reggae, Rap, Hip-Hop, Disco, New Age. On the other hand, Popular music in a broad sense is "the music of popular ", which includes "popular music" in a narrow sense and is widely popular in society in various periods. In this concept, popular music is not just a musical term, but the word is used as an adjective, when the music is widely circulated in society can be called popular music.

In book "Overview of Chinese pop music Li Jinhui is the founder of Chinese popular music", Jin (1998) pointed out that “Mao Mao Yu” (Drizzle) created in 1972 is the first pop song in China by Li Jinhui. Most of his popular music compositions combine Chinese folk melodies with Western dance rhythms, including tango, and foxtrot. The arrangements also imitate the style of American jazz.

In addition, on book "The development of Chinese pop music", Li (2019) mentioned that the history of Chinese popular music can be roughly divided into the following stages. In 1927, Li Jinhui published China's first musical song "Mao Mao Yu” (Drizzles), which brought great ideological impact to the conservative Chinese people at that time. In 1936, with the development of Chinese films, the theme songs, or episodes of films such as "Ye Lai Xiang" and "Zang Hua" were widely spread, and many female singers, such as Zhou Xuan and Yao Li, were included. The popular music of this period had a certain resonance with the aspirations of the people at that time.

However, this culture was not yet acceptable and was called "decadent music", and all sectors of society were uninterested in popular music.

Between the founding of China in 1949 and 1978, music went through a turbulent era, a period of brutal political baptism that devastated the cultural industry. The songs composed in China during this period were songs that eulogized the motherland and leaders, and expressed people's desire for a peaceful life. With China's reform and open policy in 1978, music from Hong Kong and Taiwan quickly swept the mainland. After the 1980s, Chinese popular music entered a new era. In the mid-1980s, China began a wave of "northwest wind". The emergence of this style also represents the emergence of new styles of popular music. Among which, the northern Shaanxi singing into the Western element of rhythm has become a characteristic popular style, such as "Huang Tu Gao Po" and "Xin Tian You", with strong national characteristics and explosive force. At this time, popular music began a new road.

In 1986, Cui Jian's original rock song "Yi Wu Suo You" created a precedent for Chinese rock music. The personalized characteristics of rock music were deeply accepted by young people in China at that time, and famous local rock bands such as "Black Panther" Band and "Tang Dynasty" Band appeared one after another.

After the 21st century, with the advancement of media tools and communication methods, popular music culture has developed in the direction of diversification. In the process of development, popular music has gradually integrated into traditional Chinese culture. For example, Chinese folk music has gradually combined with popular music. Chinese ancient poetry and traditional Chinese Musical Instruments are integrated with popular music culture. Jay Chou's Chinese style is deeply appreciated by the young generation. At the same time, TV talent shows have gradually emerged, such as "The Voice of China" and "The Good Song of China". These programs have played a great role in the spread.

2.2.3 Peking Opera

Origin and Development of Peking Opera

"Peking opera is one of the five major Chinese operas, after it was formed in Beijing (Ma, 2011).

In August 1790, Emperor Qianlong of the Qing Dynasty celebrated his 80th birthday. "San Qing, Si Xi, Chun Tai, He Chun" known as "Four Hui opera troupes "

marched to the capital to celebrate the birthday, performed many times, and watched by a lot of people. This event not only added a strong atmosphere to Emperor's 80th birthday, but also stimulated the capital into bringing a rich cultural life to Beijing citizens, meanwhile laying the foundation for Hui Opera to become Peking Opera. The development of Peking opera can be divided into three periods.

The early 17th century to the middle of the 18th century was the formation of Peking opera. During this period, the art forms were gradually integrated to continue to be exquisite, coupled with the systematic recording of the opera artists, as supported its continuity to develop, so that a good foundation for the development of Peking opera could be laid (Zhang, 2003). From the middle of the 18th century to the end of the 18th century was the heyday of the formation of Peking opera. During this period, the excellent artistic expressive uses of various singing arts or local operas were integrated into Peking opera art and became the means of expression with the characteristics of Peking opera art and were expressed in numerous plays that can be called Peking opera by Peking opera artists. It has been recognized by people as the establishment of a unique and new art form. From the end of the 18th century to the present, Peking opera was in its firm stage. After the founding of New China, the political situation was stable, and people's life gradually became vibrant. With the gradual improvement of the structure of Peking opera art in all aspects, the art of Peking opera is not only favored by the Chinese people, but also by Peking opera master's and other people, who have brought the art of Peking opera to the country and spread the art of Chinese Peking opera and Chinese national culture to the world.

In article "On the Kou Chuan Xin Shou method in the teaching of opera performance", Ran (2022) mentions that "Kou Chuan Xin Shou" is a long-standing method of teaching Chinese classical art. "It is a long-standing teaching method used in classical Chinese art, which can effectively teach students the laws of artistic knowledge and skills, know-how, principles, forms, flavor, and contents, and help students to achieve the state of the art that they can use freely. In the book "A Compilation of Book Theories in Ancient China", Chen (2016) mentions that the term "Kou Chuan Xin Shou" first came from the Ming Dynasty writer Xie in the book "Chun Yu Za Shu", which was initially used to describe that to learn calligraphy, one has to have a teacher teaching face-to-face and close to heart, otherwise cannot learn

the core of the art. The term was originally used to describe the fact that calligraphy must be taught face-to-face and heart-to-heart by a teacher, otherwise the core cannot be learned. Since then, Peking Opera students were recruited at a young age when their cultural level was generally low. The heartfelt method of transmission has been used by the Chinese Opera industry to this day.

Types on role of Peking opera

The division of roles in Peking opera is mainly based on various characteristics of the characters. It is divided into five categories: “Sheng”, “Dan”, “Jing”, “Mo”, “Chou”.

1) Male Role (Sheng):

Male characters other than "Jing" and "Chou" are called Sheng Hang. According to the feature of the character playing the role, they can be roughly divided into several categories: “Lao Sheng” (divided into An Gong Elerly and Kao Ba Elerly), which are characterized by singing, and "martial" ones, which feature acrobatics and stunts. “Xiao Sheng” (some of them hold fans, some wear helmets with double pheasant tails, some are impoverished literati, and some are skilled in martial arts). “Wu Sheng” (good at acrobatic stunts) and “Wa Wa Sheng” (child role).

The role of “Xiao Sheng” is usually played by teenage men, such as Zhang Sheng in the Peking opera "The Story of the Western Chamber" and Wang Jinlong in “Jade Hall Spring”.

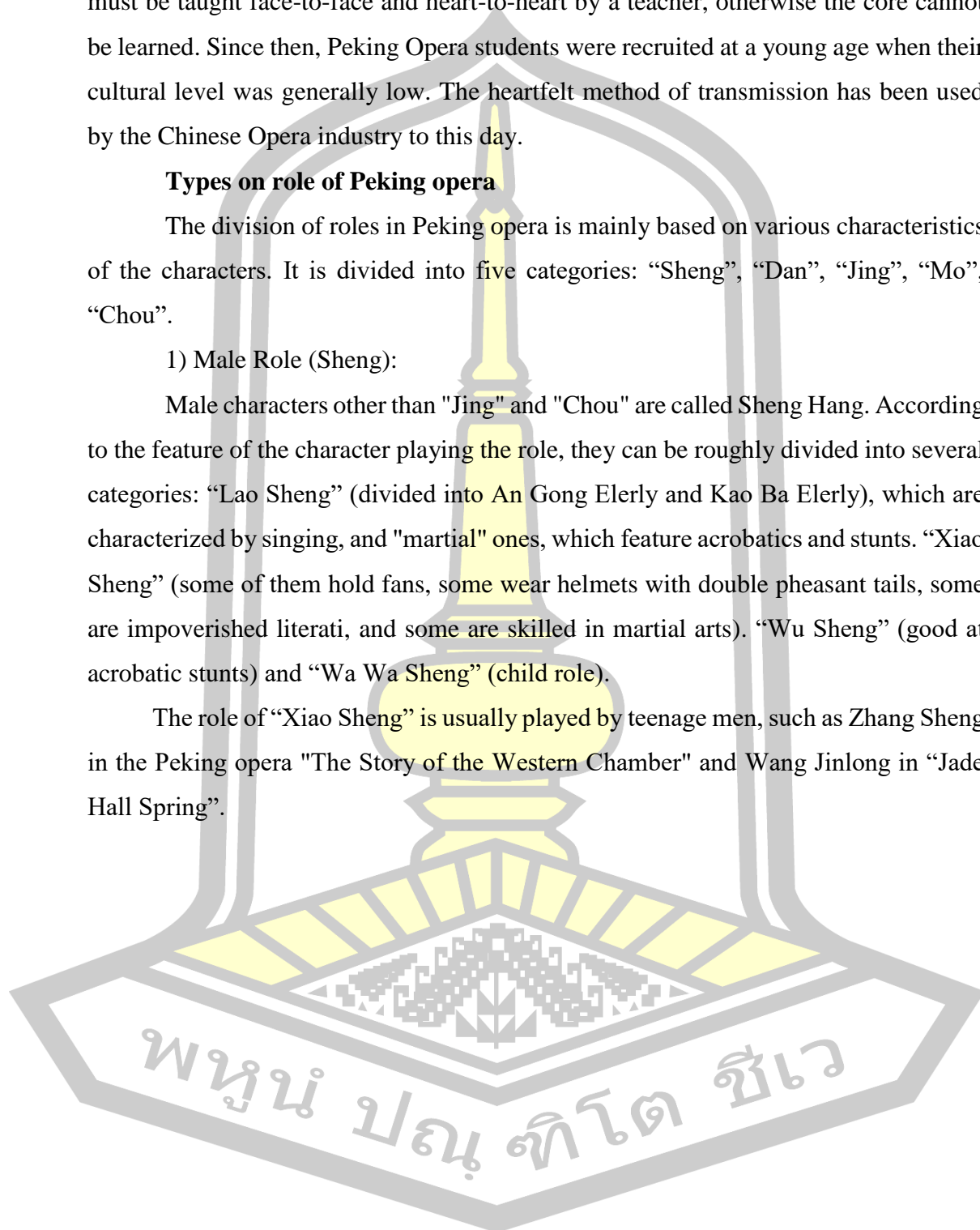


Figure 2. 7

Peking Opera Actor Zhang Bing plays the role of “Xiao Sheng” in the Peking Opera “Xie Yao huan”



Source:<https://shorturl.at/T9Tci>

The role of “Lao Sheng” mainly is played by middle-aged men wearing the false beard, with the character of integrity and forbearance of the positive characters. It is also called “Xu Sheng”, such as the male of leading role Wu Zixu in Peking opera “Wen Zhaogan”, Zhuge Liang in “Kong Cheng Ji”.

Figure 2. 8

Stage photo of Peking Opera Actor Yu Kuizhi play the role of “Lao Sheng” in the Peking opera “Wu Jia Po”.



Source:<https://shorturl.at/ZV9IJ>

Figure 2. 9

Stage photo of Peking Opera Actor Hao Shuai play the role of “Wu Sheng” in the Peking opera “Tou Jun Bie Yao”.



Source:<https://www.meipian.cn/2xfgwdc6>

2) Female Role (Dan):

A general term for female positive roles. It is divided into “Qing yi” (also called Zheng dan), “Hua dan”, “Gui men Dan” (unmarried young girl), “Dao ma Dan”(refers to female characters with excellent martial arts skills), “Wu dan”, “Cai Dan”(a woman clown on stage), and “Lao Dan”. The characters played are generally dignified, serious and decent characters. Most of them are virtuous wives and mothers, or virtuous women in the old society, such as Leading lady “Wang Bao chuan” in classical Peking opera "Hong zong lie ma ", Dou E in “Liu yue xue” , Qin Xianglian in “Ce Mei An”.

พหุ ประถมศึกษา

Figure 2. 10

Stage photo of Peking Opera actress Zhang xi play a role of “Qing yi”.



Source:<https://shorturl.at/GQwQj>

Figure 2. 11

Stage photo of Peking Opera actress Hu Jia Bo play a role of “Dao ma Dan” in “Yang Men Nv Jiang.”



Source:<https://shorturl.at/tjt2Y>

พหุ ประถมศึกษา

Figure 2. 12

Stage photo of Peking Opera actress He Man Qing play a role of “Lao Dan” in “Si Lang Tan Mu”.



Source:<https://k.r.sn.cn/uF9yCR>

3) Painted Face (Jing):

Commonly known as Hualian, most of them play male characters with certain characteristics in appearance, personality, or quality. It can be divided into Da Hua Lian, which mainly focuses on singing skills, including Zheng Jing (emphasizes singing skills), Jian Zi Hua (emphasizes the body shape and posture during performance), Wu Er Hua (emphasizes martial arts), Shuai Da Hua, and You Hua (also known as Mao Jing, characterized by a unique and bulky image, a rugged and charming dance figure). “Jing” with a variety of color outline of the patterned facial makeup as a prominent symbol, the performance is in the character of the rough, great, heroic characters, such as Lian Po in the Peking opera "Jiang Xiang He", Bao Zheng in the "Chi Sang Zhen", Dou Er Dun in "Dao Yu Ma " and so on.

พหุ ม ประ โท ชี เว

Figure 2. 13

Stage photo of Peking Opera actor Cui Zhi Ming play a role of “Da Hua Lian” in “Zhao Shi Gu Er”.



Source:<https://www.meipian.cn/2lsq6hd0>

4) Clown (Chou):

Due to the need to apply small white powder on the bridge of the nose in the makeup of characters to play comedic roles, "clowns" are also commonly known as "painting faces". Divided into civilian clowns (mainly focused on craftsmanship) and comedians in military (also known as Kai Kou Tiao, mainly focused on martial arts). It can also be divided into two branches: Wen Chou and Wu Chou.

4.1) Wen Chou

It is divided into “Pao Dai chou” (mostly play a role of Kings and generals or other powerful men), such as Cheng Yao Jin in “Qi Pan Shan”. There are also characters such as “Fang Jin Chou” (mostly play a role of Scholar or Military adviser) such as Jiang Gan in the “Qun Ying Hui”. “Lao Chou ” plays a kind-hearted and humorous old man role, such as the loyal and kind servant in “Nv Qi Jie”.

พหุ ประถมศึกษา

Figure 2. 14

Stage photo of Peking Opera actor play a role of “Fang Jin Chou” In “Feng Huan Chao”.



Source:<https://k.r.sn.cn/zutsMX>

4.2) Wu Chou

Wu Chou, commonly known as "Kai Kou Tiao", pays attention to clear and fluent lines, light and agile movements, focusing on flipping, jumping, rolling and other martial arts, such as Liu Lihua in "San Cha Kou".

Figure 2. 15

Stage photo of Peking Opera actor Shi Xiao Liang play a role of “Wu Chou” In “Lian Huan Tao”.



Source:<https://k.r.sn.cn/ARiJtp>

The Artistic Techniques of Peking Opera

The four basic skills of Peking opera performance are singing, narrating, performing and fighting (Zeng, 2021).

1) "Sing" (Chang)

The way of singing the passages in the play to shape the image of the role, to reflect the character of the role, and to express the emotion of the role, is also an important means to promote the development of the plot. Due to the ever-changing types of operas, the singing styles of each school are different.

2) "Narrating"(Nian)

"Narrating" refers to the musical recitation. The two complement each other and constitute "sing", one of the two major elements of the performing art of Peking opera. In a traditional Chinese opera performance, the actors insert the words in the middle of the song and sing them while performing. It is a kind of artistic language, full of rhythm, and the beauty of poetry is reflected between the lines. Narrating can rarely be associated with notes or music scores whatsoever, but the biting of words is in accordance with the requirements of "Zhong Zhou Yun", "Hu Guang Yun" and "Shang Kou Yun" to determine the rise and fall of the pitch, and there are fixed rules of pronunciation. In his 1990 article "Hu Guang Tone and the Rhyme of Beijing Opera," Weng mentions that "Hu Guang Tone" refers mainly to the regional accents of Hunan Province and Hubei Province. In his article "On the Rhyme of Zhong Zhou" published in 1961, Shao mentions that "Zhong Zhou Rhyme" is the most widespread Beijing accent in China.

3) "Performing"(Zuo)

"Performing" referring to the physical movements of dance Doing Gong is an exaggerated form of performance integrated into dance. It is also an important label of opera's uniqueness in various performing arts. The purpose of actors on the stage with clothing props such as swinging sleeves, hair and feathers and other techniques is to highlight the character's age, personality, identity characteristics, every act and move to make each role image fullness, different personalities.

4) "Fighting" (Da)

"fighting" refers to the skills of fighting and tumbling. The combination of the two features form the two major elements of the performing art of Peking opera with

the actors using extremely difficult skills which portray the spirit of the role, and promote the plot, allowing the audience to appreciate the charm of the opera stage in the sound of praise.

Table 2. 4
Use Facial Color To Distinguish The Character's Personality

Colours	Characters	Represented Figure	Facial Makeup In Peking Opera
Red	Loyal	Guan Yu	
Black	Fortitude	Qiu Yin	
Green	Obstinate	Cheng Yao Jin	
Blue	Brave	Wang Lin	
White	Crafty	Sun Quan	
Yellow	Capable	Dian Wei	
Pink	Old	Sun Xian	

Purple	Prudent	Zhuan Zhu	
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Source: Qian Luo (The researcher)

2.3 Literature Review

In this study, the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. By the time of writing this paper, I found and collected a total of 14,484 Chinese academic articles using “popular music” as a keyword. It also includes 82 doctoral theses, 1731 master theses and 8503 academic journals.

Among those articles, the study of popular music is divided into several categories, including popular music education, popular music style, popular music singing skills, popular music development history, specific analysis of designated popular singers or works, popular music and interdisciplinary research, the mutual influence of music talent shows and popular music culture communication, and the innovation and integration of popular music and traditional Chinese music.

In terms of stage performance and vocal technique, in article "A study on the stylistic characteristics and motivations of popular singing body language", Sun (2022) pointed out that popular music singing, and stage performance are inseparable. To perfect the interpretation of musical works, the researcher not only needs to master profound music singing skills and a delicate understanding of the connotation of music works, but also to have strong physical performance with a psychological control.

The study of popular singing technique is one of the fields in which scholars are interested. For example, in article "A brief discussion on the application of contemporary R&B singers Riffs & Runs in the whole vocal range", Li (2021) briefly discussed on the application of contemporary R&B singers Riffs & Runs in the whole vocal range. He analyzed the application of sound transfer technology in the whole range to expound the definition, source and development of R&B rhythm and blues music, as well as the characteristics of this style in singing. Then through some examples of music works, it analyzes how to sing in the whole range, including the

conversion of true and false sounds, the rapid running of pitch in the sentence, and the presentation with different singing skills, and the summary of the essential points that should be paid attention to when singing.

In "A study on the movement state of vocal band in flow performance", Zuo (2020) studied on the movement state of vocal band in flow performance. He delved into the state of vocal cords under different loading conditions, and the relationship between the different timbre and vocal cords and combined with medicine, biological engineering, aerodynamics, music acoustics, such as the Angle of different academic fields to explore the movement state of vocal cords in popular singing, for popular music to offer reference for the development of education.

In "Research on the Application and Training of Mixed vocals in American Soul Singing", Teng (2020) mentioned that mixed voices were, on the core skill of free singing, frequently and widely utilized in various music styles through unceasingly development and evolution, which harnesses a major role of fully tapping potentials of human voices, broadening the voice range, and unifying the register. Training on the "Four major parts" respectively vocal cords, chest voice, head voice and pharyngeal can make organic integration to generate diversified voices to satisfy the songs' requirements.

Meanwhile, representative popular music singers and the musical works are also the important sources of study. In article "Research on the techniques and styles of singing popular songs by Tan Weiwei", Huang (2019) mentioned that Tan Weiwei's unique style of music is the fusion of music elements of both popular singing method and national singing method. It is the byproduct of the integration of national singing and popular singing method. Her exquisite vocalization technology and unique and innovative singing treatment break through the uniqueness of popular music, inherit the uniqueness of national music, and embody the compatibility and diversity of music development.

In article "The study on the music characteristics and the singing art of Jay Chou's "Chinese style" popular songs", Xu (2020) studies on the music characteristics and the singing art of Jay Chou's "Chinese style" popular songs, it is thought that Jay Chou's "Chinese style" popular songs are sincere and straightforward, often using natural and direct singing voice, together with his slurred pronunciation, flat and dry

voice. His holding-breath high-pitched singing style constitute a unique "Zhou" singing, cultivating the audience on the popular music singing aesthetic acceptance to the own unique singing style. The spread of Jay Chou's "Chinese style" popular songs had a huge impact on the blossoming popular music scene. The songs with classical national flavor have promoted the national consciousness of the contemporary youth, and influenced many popular music creators, making an increasing use of traditional music cultural elements in their works, which has had a positive impact on Chinese popular music scene.

Many scholars have expressed their views on the cross-research between pop music and other disciplines. On the popular historical research, most researchers study the development of popular music at a certain time within a specific region in the history of popular music. In article "The communication and effect of Taiwan popular music in China Mainland in late 20th century", Li (2015) studies the spreading and popularity of Taiwan popular music in China Mainland in 1970s to 1990s which reveals the China's mainland social-cultural environment, communication channels and the changes of people's aesthetic taste.

In "History and Style of Taiwanese Chinese Pop Music: A Case Study of Rolling Stone Records", Zhou (2022) pointed out to history and style of Chinese pop music in Taiwan area. In article "Music landscape in the era of visual culture -- Research on Visual Communication and aesthetic interaction of popular music", Feng (2019) studies on contemporary music communication from the perspective of visual art, and visual art from the perspective of contemporary music to assert a deep interpretation of visual culture and the spread of contemporary music.

In the article "Investigation and exploration of Xi'an Dialect popular songs from the perspective of urban music anthropology", Li (2022) used the perspective of urban music anthropology into proposing that a research perspective of music industry, mass media and urban popular music is different from traditional music. It is discussed from the perspectives of musicology, communication, and sociology by means of interview and questionnaire, through the understanding of Xi'an local musicians and their works, the investigation of music communication methods and their audience groups. This paper discusses the results and value of the interaction between Xi'an local popular music and external factors. In the article "The Epistemology of Music Communication

from an Interdisciplinary Perspective", Zhao (2019) pointed out that "Music communication is a dynamic and systematic activity process, which revolves around the exchange and sharing of music cultural information, including multiple communication links such as music creation, performance, which is a systematic activity process in which different communication subjects interact and influence each other."

The communication research of popular music is also the focus of attention in the remarks. In the article "Research on Social Music Networking and Its Impact on Chinese Popular Music", Li (2020) studies the interaction between popular music TV programs and popular music culture communication. By analyzing three examples of social media such as NetEase Cloud Music, Tiktok and Kugou Live, the author innovatively explores the social mechanism in different network music social modes, and effectively considers the influence of network music social communication on Chinese popular music.

In the article "A study of original songs in music talent shows--taking Chinese good songs as an example", Liu (2022) has studied more than 100 original songs released by "Good Songs of China" and perceived them from three aspects: lyrics, songs and singing. The author puts forward the characteristics of these original songs, such as the style of the words, the style of the songs, the singing of the new and strange, while exploring the social culture and the driving force of the spirit of The Times behind these characteristics.

In the article "the Research on the Form of Transmutation about Domestic Musical Talent Show: From 'Young Singer' to 'The Voice of China'", Song (2016) takes "Youth Song Competition", "Super Girl Voice" and "The Voice of China" as examples to analyze the background of these representative music talent shows in different stages of development, their characteristics in terms of program content, judging mechanism, competition system, as well as their innovative significance for the development of the whole talent show.

In the article "Effect on Chinese Popular Music from the Music Talent", Gen (2014) briefly introduces the four stages of the development of mainland music talent shows. He divides the types of music talent shows according to their characteristics, and finds the influence of different types of talent shows on the development of popular

music. At the same time, the author analyzes the influence of the development of music talent shows on popular music from different angles, and probes into the development trend of music talent shows based on the healthy development of popular music. In this search, there are some studies on the fusion of popular music and traditional music which are worthy of referencing. These articles provide different and diversified perspectives for this study.

People have different opinions about the fusion of pop songs and opera which reflects in the article "The trend of the popularity of Chinese folk music in twenty-first Century". According to the article, Xu (2018) pointed out the birth of new music was influenced by the social economic development by the mainstream social thoughts and aesthetic tastes, as well as the integration of foreign new musical elements which helped also promote the development and change of music. "Chinese Style" popular songs are not only a coming back of the Chinese traditional music, but also an innovation for modern popular music.

In "Research on the creation of Chinese contemporary popular opera songs -- A case study of "Jing song", Shi (2023) talked about "opera song" which refers to a modern song type with a certain regional and theatrical style that was created by using one or several characteristics of opera or rap music as the material, along with the song writing technique into the creative techniques of opera.

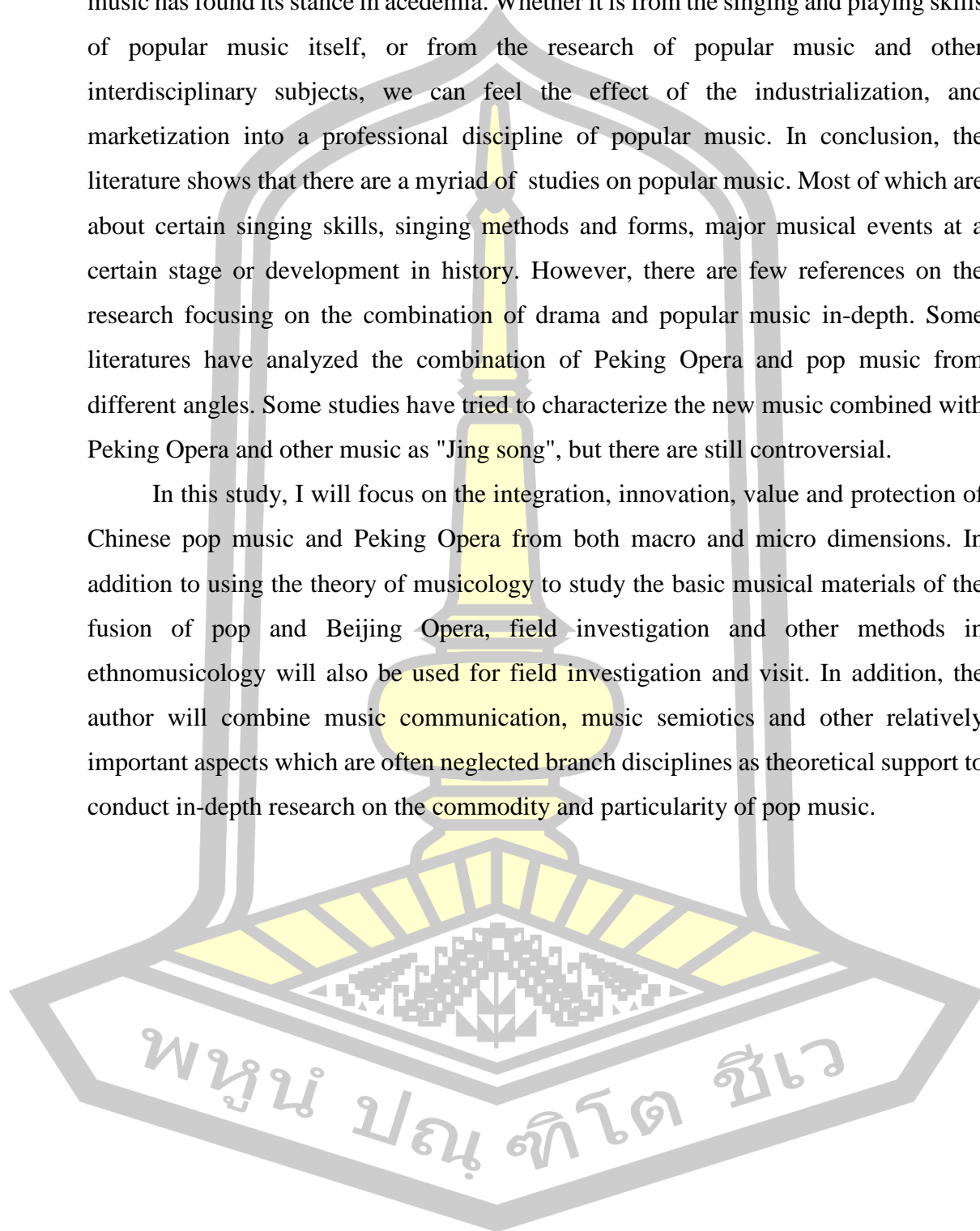
In the article "An Analysis of the Typical Characteristics of "Jing song" and Its Socio-Cultural Connotations", Zhen (2024) recognizes that even "Jing Song" are famous type of "opera song", but the artistic characteristics of "Jing Song" are the identity of its works.

In the article "Researched on the phenomenon of Chinese popular music as a modern emerging art form", Liu (2015) pointed out "Jing Song" does not have a clear description and interpretation of its identity concept, so the artistic characteristics of Beijing opera become an important means of defining the identity of Beijing opera works.

In the article "The Application of Opera Elements in Pop Songs", Dong (2018) mentioned three typical traditional operas and pop music, namely, the elements of Peking Opera, Kun Opera and Huang Mei Opera.

According to the above articles, it can be argued that the study of Chinese popular music has found its stance in academia. Whether it is from the singing and playing skills of popular music itself, or from the research of popular music and other interdisciplinary subjects, we can feel the effect of the industrialization, and marketization into a professional discipline of popular music. In conclusion, the literature shows that there are a myriad of studies on popular music. Most of which are about certain singing skills, singing methods and forms, major musical events at a certain stage or development in history. However, there are few references on the research focusing on the combination of drama and popular music in-depth. Some literatures have analyzed the combination of Peking Opera and pop music from different angles. Some studies have tried to characterize the new music combined with Peking Opera and other music as "Jing song", but there are still controversial.

In this study, I will focus on the integration, innovation, value and protection of Chinese pop music and Peking Opera from both macro and micro dimensions. In addition to using the theory of musicology to study the basic musical materials of the fusion of pop and Beijing Opera, field investigation and other methods in ethnomusicology will also be used for field investigation and visit. In addition, the author will combine music communication, music semiotics and other relatively important aspects which are often neglected branch disciplines as theoretical support to conduct in-depth research on the commodity and particularity of pop music.



CHAPTER III

RESEARCH METHODOLOGY

This Chapter applies research methods into fusion and evolution of popular music and Peking opera, which includes the selection of research areas, and key informants to dig deep into details of the research project. The research outline is as follows:

3.1 Research Scope

3.1.1 Research Content

3.1.2 Research Site

3.1.3 Timeline of Research

3.1.4 Research Method

3.2 Research Process

3.2.1 Key Informants

3.2.2 Research Tools

3.2.3 Data Collection

3.2.4 Data Analysis

3.2.5 Data Presenting

3.1 Research Scope.

3.1.1 Research Content

- 1) To learn the history and characteristics of fusion and innovation of Chinese popular songs from Peking opera
- 2) To analyze the three typical case of fusion and innovation of Chinese popular songs from Peking opera.
- 3) To research the value, dilemma for the fusion and innovation of Chinese popular songs from Peking opera, and provide guidelines for the preservation.

3.1.2 Research Site

I chose Beijing as the main research scope. Beijing is the main city where the culture of Peking Opera has been developed with the profusion of Peking Opera culture. In addition, the first Peking Opera and pop fusion song was composed in Beijing in

1987 by the composer, Yao Ming. Most of the key sources in this interview now are in Beijing and have a clear understanding of the inception and development of Peking Opera and popular fusion songs. Therefore, the researcher chose Beijing as the study scope. The study was conducted according to the following steps (see figure 3.1).

Figure 3. 1

Map of Beijing , China



Source : <https://shorturl.at/KnjQm>

Marked by Qian Luo (The researcher)

3.1.3 Timeline of Research

The following table provides the approximate time basis for the collection of data, chapter writing, field investigation and work analysis of the research. The starting and ending time is set between January 2023 and December 2023. See the image below for more details.(see table 3.1)

Table 3. 1*Activity-Based Operational Plan*

No.	Plans/Activities	Month											
		1	2	3	4	5	6	7	8	9	10	11	12
1	Drafting Introduction	■	■										
2	Drafting Literature Review		■	■	■								
3	More specific Research Methods Thinking			■	■	■							
4	Review the history of development				■	■	■	■	■				
5	Contact key informants and compile interviews					■	■	■	■	■			
6	Select representative works and analysis						■	■	■	■	■	■	
7	Analyse the dilemma and give the solutions											■	■

Source: Qian Luo (The researcher)

3.1.4 Research Method

The interview was based on unstructured interviews and observations. To obtain data for the study, the researcher designed an interview observation form and a questionnaire to obtain more insightful information. Before starting, the researcher first contacted the key informants by phone and discussed the designated appointment time, and then made a detailed fieldwork plan according to the research objectives. In addition, the researcher improved the interview observation form and the questionnaire based on constructive comments from experts and interviewees. Finally, telephone, internet and face-to-face interviews were conducted with the informants. To ensure the accuracy of the data, the researcher sent the interview transcripts back to the interviewees for checking, and then made additions and modifications based on the feedback from the interviews.

Interviews: To explore the attitudes of Peking opera performers and pop music creators, as well as two practitioners in different industries towards the innovation of fusion between Peking opera and pop music, and to try to interpret the dilemma and prospect of fusion music from dual perspectives.

Observation: such as audience reaction, willingness to pay for support, click rate of musical works.

Questionnaire: A 15-question questionnaire was distributed to 150 people of different demographics.

3.2 Research Process

3.2.1 Key Informants

Scholar informants: well-known figures in the Chinese popular music industry with more than 40 years of research experience in the field of popular music performance or popular music academic research (see table 3.2).

Table 3. 2

Two Scholar Informant's Information

Name	Address	Gender	Professional Title	Age
Fu Lin	Beijing	Male	President of Chinese Popular Music Association	78
Hu Xiao Qing	Beijing	Female	Famous Chinese soprano	58

Note. Information on Fu Lin and Hu Xiao Qing

Source: Qian Luo (The researcher)

Scholar Informants: Fu Lin

Fu Lin, born in January 1946, graduated from the Chinese People's Liberation Army Academy of Art. He is a famous Chinese songwriter, educator, performer and music producer, and acts as a chairman of China Pop Music Association, Vice chairman

of China Mass Music Association, Executive director of China Music Literature Society, and doctoral supervisor of China National Academy of Arts. He is well experienced in the research of popular music theory and industrial phenomena and has many published books such as "New Concept of Modern lyric Creation", "New Concept of Popular Song Creation", "New Concept of Popular singing Vocal Music" (see figure 3.2).

Figure 3. 2

Photo of Fu Lin



Source: Qian Luo (The researcher)

Scholar Informants: Hu Xiao Qing

Hu Xiao Qing was graduated from the China Conservatory of Music, China's and a famous soprano singer. She performed solo singing at the 1987 Spring Festival Gala. Also, Hu Xiao Qing has been more than 50 well-known TV series with the theme song and episode. She is the original singer of the song "Da Zhai Men". The song is important example of fusion and innovation of Chinese popular song from Peking opera in this study (see figure 3.3).

Figure 3. 3*Photo of Hu Xiao Qing*

Source: Qian Luo (The researcher)

Casual informants, an innovative creator of the fusion of pop songs and Peking Opera, or a well-known actor in the Peking Opera industry.

Table 3. 3*Two Casual Informant's Information*

Name	Address	Gender	Professional Title	Age
Liu Zhi Qiang	Jilin	Male	National First-Class Peking Opera Actor	42
Long Meng Si Kuan Du	Shanghai	Male	The fusion of pop music and Peking Opera composer	30

Note. Information on Liu Zhi Qiang and Long Meng Si Kuan Du

Source: Qian Luo (The researcher)

Casual Informants: Liu Zhi Qiang

Liu Zhi Qiang (see figure 3.4) is a national first-class Peking Opera actor of Peking Opera Company of Jilin Province Theater. In 2013, he participated in the CCTV "Spring Festival Opera Party" performance. In 2015, he won the "26th Shanghai Magnolia Drama Award" supporting actor nomination Award. In 2024, he was selected into the "National Opera Performance Leading Talent Training Program" of the Ministry of Culture and Tourism.

Figure 3. 4

Photo of Liu Zhi Qiang



Note: Liu Zhi Qiang's personal art photographs from his own.

Casual Informants : Long Meng Si Kuan Du

Long Meng Si Kuan Du's original name is Li Zhen Kuan (see figure 3.5). He composed "Wu Jia Po 2021", which is a famous fusion and musica; innovation of Chinese popular song from Peking opera, one of a significant example in this research.

Figure 3. 5*Photo of Long Meng Si Kuan Du*

Source: Qian Luo (The researcher)

General informants, experienced listeners who are interested in the art of pop music or Peking Opera, whom I have requested to have a listening experience at least five years.

3.2.2 Research tools

To achieve the research objectives of this topic, the main research tools I will use in the research process of this topic are as follows:

- 1) Research equipment recording pen: used to record the whole interview process.
- 2) Digital camera: Used to record the creative process of Chinese pop music and the performances of pop artists.
- 3) Laptop: Used to store related documents, videos, pictures, music.

3.2.3 Data Collection

Literature review: Checking academic journals, articles and books, watching videos and documentaries to understand the historical development of Peking Opera, the development of popular music in China, and the ways and processes of integration

of the two arts. Find out about the value of this fusion in many ways, the audience demographics, and the dilemmas and status of the fusion.

Interviews: Conduct interviews with key informants. Find out their attitudes towards the fusion of popular music and Beijing opera, as well as the challenges they face in creating such a fusion.

Questionnaire survey: A 15-question survey was designed to ask 150 people of different demographics about their preference, acceptance and willingness to pay for the integration of Peking Opera and pop music. This will provide a broader understanding of public opinion and preferences, which will prognosticate the future of the fusion of Peking Opera and pop music.

Musicological Analysis: Analyze specific case studies in terms of harmony, melody, structure, articulation, rhyme, arrangement, modulation, and technique.

Case Studies: Investigate case studies of the value of fusing popular music with Peking Opera. Analyze the values behind these fusions, the preservation of Peking Opera culture, and the feasibility of cross-cultural exchange.

Field Observation: Participate in performances and workshops with informants. Observe the singing techniques used, the creative balance of the fusion music, and audience acceptance.

3.2.4 Data Analysis

- 1) Define the research topic and study the literature and information related to the fusion of Peking Opera and popular music.
- 2) Compare and contrast the selected literature, including books and research reports to obtain correct information.
- 3) Use interviews, fieldwork and questionnaires to collect information.
- 4) Transcribe information from audio, video and literature.
- 5) To select innovative works of fusion between Peking Opera and popular music, and analyze the way of fusion between the two by looking at musical characteristics.
- 6) Analyze the melody, arrangement, pronunciation and their musical characteristics of each section of the song and summarize the way of combination.

7) Combine the questionnaire survey and informant interviews to understand the value, dilemmas, and proposed solutions to the fusion of Peking Opera and popular music.

8) Build up a personal information base and categorize the information obtained effectively.

3.2.5 Data Presenting

Chapter One: Introduction

Chapter Two: Literature review

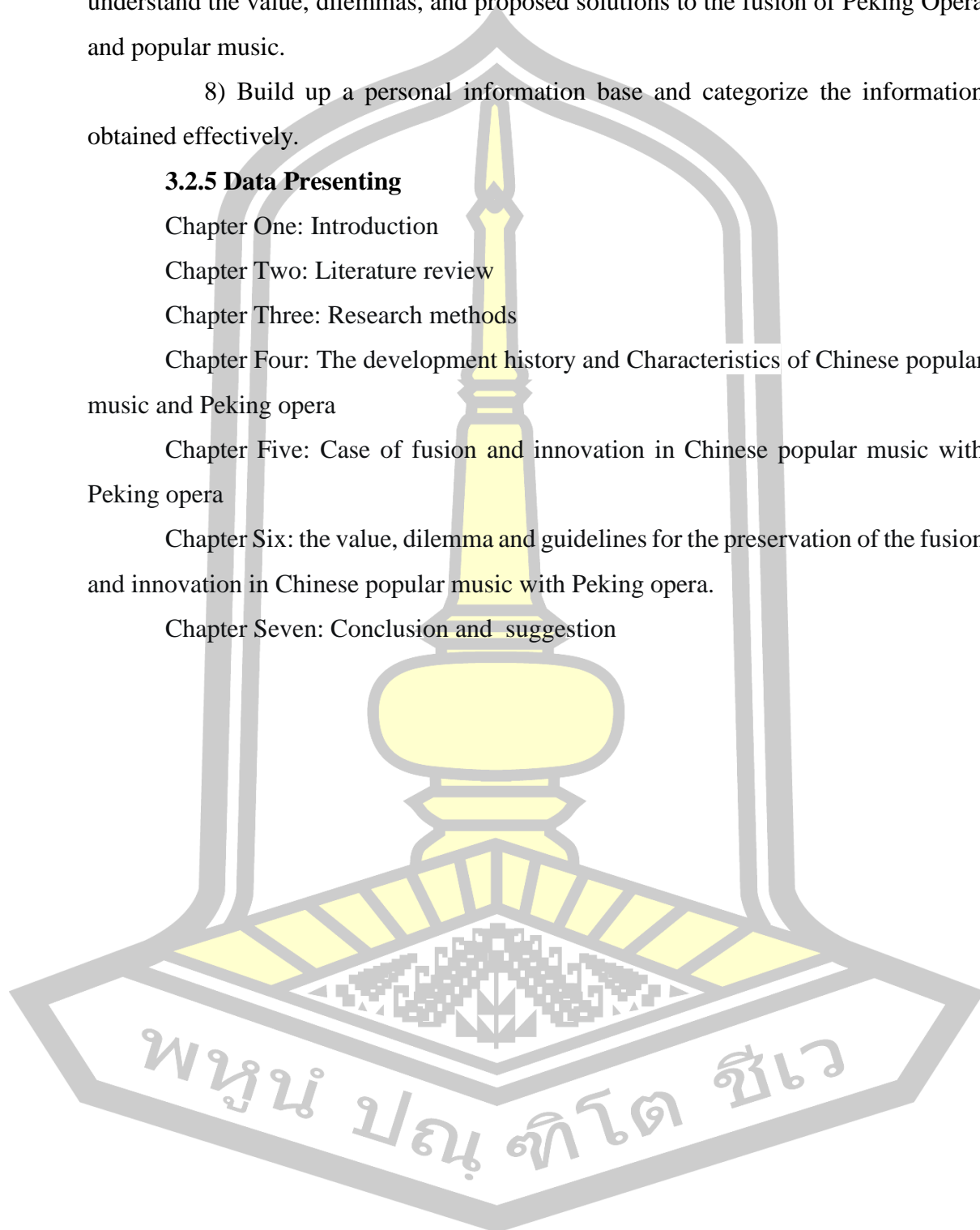
Chapter Three: Research methods

Chapter Four: The development history and Characteristics of Chinese popular music and Peking opera

Chapter Five: Case of fusion and innovation in Chinese popular music with Peking opera

Chapter Six: the value, dilemma and guidelines for the preservation of the fusion and innovation in Chinese popular music with Peking opera.

Chapter Seven: Conclusion and suggestion



CHAPTER IV

THE DEVELOPMENTS HISTORY OF CHINESE POPULAR SONGS FROM PEKING OPERA

The researcher dividd the history and development of Chinese popular songs from fusion Peking Opera into four time nodes. The following are the specific stages :

4.1 The origin of the fusion and innovation of Peking Opera and popular music. (1987)

4.2 The second stage of the fusion and innovation of Peking Opera and popular music. (1988-1991)

4.3 The third stage of the fusion and innovation of Peking Opera and popular music. (1992-2014)

4.4 The fourth stage of the fusion and innovation of Peking Opera and popular music. (2015-2024)

4.4.1 Explore the development of the fusion and innovation in popular music with Peking Opera from the policy aspect

4.4.2 Explore the development of the fusion and innovation in popular music with Peking Opera from the video platform distribution aspect (Tiktok, Bilibili)

4.4.3 Explore the development of the fusion and innovation in popular music with Peking Opera from variety program.

The researcher takes Yao Ming's first Peking opera and pop music fusion piece “Gu Xiang Shi Beijing” in 1987 as the starting point of the study, and sets the stage in which the Peking opera element in the fusion composition is the main creative basis as the second stage of the study (1988-1991). With the release of Yao Ming's new Peking Opera-pop fusion work “Singing Faces”, the focus of this cross-cultural musical creation has begun to shift to pop songs with Peking Opera elements (1992-2014). In 2015, with the promulgation of the State Council's measures to promote the prosperity of opera art, the traditional opera industry received financial support and a creative renaissance. The internet industry has also helped Beijing opera and pop music to

establish cross-cultural exchanges, and the potential for commercial and artistic value of fusion music works has been greatly developed (2015-2024).

The world's three major ancient dramas are ancient Greek drama, Indian Sanskrit drama and Chinese opera. The first two have long disappeared into the portal of history, and only does Chinese opera show vigorous vitality. At the beginning of the founding of New China, there were more than 300 types of Chinese opera, distributed all over the country with a deep mass base to lay a solid foundation for the integration and innovation of Chinese opera with other cultures in the future. Among the many types of Chinese opera, Beijing Opera is known as the essence of Chinese opera, and the most representative means of artistic expression among the existing traditional opera music is still Beijing Opera. In the book "History of modern Chinese Opera", Jia (2011) mentioned that the formation process of Peking Opera is based on "Xi Pi" and "Er Huang" integrating "Shanxi Bang zi" and "Kun theatre", "Peking singing", and then integrating the linguistic characteristics of the Beijing area. It was gradually formed according to the interests and preferences of the audience. Arguably, Peking Opera is a cultural treasure that has been formed over a long period of time by absorbing the advantages of local Chinese operas from all over China. As one of the first traditional arts to be selected as part of the United Nations Intangible Cultural Heritage, Peking Opera withstood the test of time and pace of history.

In 1987, a famous composer, Yao Ming, first combined elements of popular music with Peking Opera. He created the innovative fusion in popular music and Peking Opera "Gu Xiang Shi Bei Jing". The song was accepted and listened to by thousands of people after it was broadcast at the 1987 Spring Festival Gala, which triggered a series of scholars to study and discuss it. From this point, a new cross-cultural art was found to create a solid foundation for the future fusion of pop music and Beijing opera.

In 1992, the composer Yao Ming and a lyricist named Yan Su created a new work, "Singing Faces", which is cheerful and lively, as well as straightforward and colloquial. Upon its release, the song revolutionized the way future generations of creators fused Peking Opera with popular music. Instead of serving as an accompaniment, pop songs retained the structure into the fusion process. Peking Opera has also preserved the classic elements of singing, lyrics, pronunciation, costumes, and disguises to the fullest extent possible in this cross-cultural artistic collaboration. This

year, two distinct cultures began the process of exchange between traditional and modern music. With the promulgation of a new national policy to promote the prosperity of opera culture in 2015, the art of Peking Opera has been used as inspiration by more popular music creators for their creations and has also set off a wave of critically acclaimed national tide of opera, after which the fusion of Peking Opera and popular music began to experiment with more frequent cross-cultural exchanges. At the end of the last century, with the rise and rapid development of the internet industry, all walks of life are actively embracing this trend. In 2016, video platforms represented by TikTok became one of the mainstream entertainment methods for people's recreational life, quietly changing people's lifestyles while also creating great wealth and opportunities.

From “2022 Shake Opera Live Data Report” was released, we clearly understand how the internet industry can boast the traditional opera. At the same time, the fusion of Peking Opera and popular music innovative works have also received more and more attention from young people, and many excellent creators and representative works have emerged to effectively inherit the traditional culture while more opportunities have emerged.

Table 4. 1

Overview in the Four Stages in Developments History

Developments Stage and Period	Overview of the Stages
Origin Stage (1987)	First Peking opera and popular music fusion song “hometown is Beijing” has published in 1987. the fusion in Popular music and Peking opera music has begun to be introduced in China.
Second Stage (1988-1991)	In this stage, the music creation of the fusion of pop music and Peking Opera is mainly based on the elements of Peking Opera as the main creative basis.
Third Stage (1992-2014)	In this stage, the music creation of the fusion of pop music and Peking Opera is mainly based on the elements of popular music as the main creative basis.

Fourth Stage (2015-2024)	With the policy document “Several Measures to Promote the Prosperity of the Art of Opera in 2015” has published and developments in digital media. the fusion in Peking opera and pop music receive unprecedented attention, many phenomenal works and representative figures have appeared.
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Source: Qian Luo (The researcher)

4.1 The Origin of the Fusion and Innovation of Peking Opera and Popular Music. (1987)

According to an interview with key informant, Wang Zhi Qiang, learning Peking Opera in the past required seeking for the pool of talent, character, and loyalty to become a disciple of a famous master. Peking opera students needed take part in a grand ceremony to show how respect they were. There was no tuition fee, and the teacher would even provide meals and lodging for the student, but after finishing the study one needed to work for the teacher for three years free of charge, and promise to pass on the art of Peking Opera for life, in return. Over a hundred years ago, the relationship between Peking opera teachers and students equated to that of father and son. Teachers who passed on their survival skills to their students without reservation were very much deserving of gratitude and respect. In addition, learning Peking opera need practice singing, narrating, performing and fighting every day. The details of the eyes, gestures, steps, and pronunciation must all be practiced carefully. Peking Opera is an elegant art that requires strict adherence to the rules of performance. Peking Opera is loved by many people because of its complex structure, local characteristics of the singing and narrating, exquisite costumes, deeply cultural heritage. However, due to the difficulty of learning Peking Opera, it cannot be used as a mass art to make more people want to pass it on. Fortunately, popular music has achieved good results in the process of spreading Peking Opera music.

In the article “research on the creation of Chinese contemporary popular opera songs—A case study of Jing song”, Shi (2013) mentioned that the first time the musical elements of Beijing opera were used in contemporary Chinese pop music was in the song “Na Ge Bu Duo Qing” by the famous composer Li Jin Guang in the first half of

the 20th century. In the 1980s, with the resurgence of the mainland pop music scene, there were many opera songs with a strong Beijing accent. At the same time, some scholars in China's music academia regarded the famous singer Li Gu Yi's performance of "Hometown is Beijing" at the 1989 Spring Festival Gala as a pioneering work in the fusion of Peking Opera and popular music. "Hometown is Beijing" was composed by a national-level composer Yao Ming and the lyric was written by famous lyricist Yan Su. This popular song with Beijing flavor and elements of Peking Opera, which was widely circulated through the Spring Festival Gala of China Central Television (CCTV). People were fascinated by this unique singing technique which is both popular song and Chinese opera.

Yao Ming is known as the pioneer of Chinese "Xi Ge", who was born in Ying Kou city, Liaoning Province. The lyricist Yan Su, born in Baoding city, Hebei Province, is a national-level screenwriter. Both talented artists worked for the Beijing Air Force Song and Dance Troupe and have lived in Beijing for many years. Interestingly, many people were surprised that Peking Opera, as a type of Chinese opera developed in Beijing, but the first combination of Peking Opera and popular song came from two artists who were not born in Beijing. In fact, Yao Ming's uncle had a influence on his childhood to listen to Peking Opera and be interested in traditional Chinese artifacts. Later at school, he became fascinated by Beijing's drums and qin books. At that time, China was popular for its northwestern style music, so Yao mused that some people wrote northwestern style songs, and some people wrote southeastern style music. One day he tried to invite lyricist Yan Su to co-compose a song with the local flavor of Beijing, and Yan Su readily agreed and soon wrote the piece "Hometown is Beijing". When composing the song, Yao Ming remembered that there is a voice called "Gao ba zi" in Peking Opera that best embodies the flavor of Beijing in his mind, so he composed the song, accordingly. Eventually the song "Hometown is Beijing" was sung by the famous singer Li Guyi, who had received professional training in "Hua gu opera", and eventually became popular in the CCTV Spring Festival Gala. Since then, the fusion and innovation of pop songs and Peking Opera began to serve as a new theme into the artist's creative material, and was accepted and sung by the loving audience nationwide. Since the 1990s, this new fusion music form was fully developed. Yao Ming, an acclaimed composer in China, took steps to incorporate Peking Opera tunes

into his songs when pop music began to enter mainland China. He and his old partner Yan Su, a famous lyricist, composed the fusion of Peking Opera and pop music masterpieces, including “Qian Men Qing Si Da Wan Cha” and “Chang Lian Pu”, in addition to “Beijing is Hometown”. Such fusion music was an auditory and aesthetic challenge to the traditional Chinese people at that time. Fortunately, once launched, such fusion music was supported by respected veteran artists in the Peking Opera world, who were interested in and long awaited for this new style of songwriting to emerge. At the same time, the innovative fusion of Peking Opera and pop music was well received by the audience.

In the article “Play with the innovation of the song ——the artistic features of the analysis of Peking song” (Xu, 2013) and “The artistic characteristics of Jing Song ——To Yan Su, Yao Ming works as an example.” (Yang, 2013). They believe that the fusion of Peking Opera and pop music was warmly received by the masses for two reasons. Firstly, compared to the traditional Peking Opera's cumbersome programmed content of "Sing"(Chang), "Narrating"(Nian), "Performing"(Zuo), "Fighting"(Da),” the ideas expressed in Peking songs are relatively simple, with more consideration given to the entertainment aspect of the actual performance process. At the same time, it is an inheritance and innovation of Peking Opera. When compared to today's pop music which is much the same, it is a new form of art. The additional aspects of traditional Peking Opera elements in Peking Opera songs make the national style of the works in strong contrast with other ordinary pop music, which is unique: it is the enrichment and supplementation of modern music. Secondly, Peking Opera songs have a solid foundation. Peking Opera has a long history of development and a deep cultural heritage, while pop music had just opened the door to artistic diversification. The combination would satisfy the aesthetic needs of different people and is a form of art that can be appreciated by all ages.

Key informant, Fu lin, also put forward a point of view that the difference between Chinese pop music and pop music in a broader sense is that Chinese pop music has a unique Chinese stylistic imprint. The same sense of cultural identity and the same growing environment make it possible for Chinese people's hearts and minds to be tightly connected once they hear the uniquely Chinese musical elements in pop music, no matter how different they are from each other.

4.2 The Second Stage of the Fusion and Innovation of Peking Opera and Popular Music. (1988-1991)

According to the literature review, it is most appropriate to regard this year from 1988 to 1991 as the second stage of the fusion and innovation of Peking Opera and popular music.

In the development of the fusion of Peking Opera and popular music during this period, Peking Opera was mainly used as the pivotal creativity, with some elements of popular music added. The stylistic characteristics of Beijing opera and the aesthetic needs of the masses perfectly corresponded. However, in the creative process of the composers at that time, there was a significant use of elements of Peking Opera in a fusion song more than that of pop song characteristics, for example, the song “Hometown is Bei jing”(1987), “Chang Lian Pu”(1989), “Qian Men Qing Si Da Wan Cha”(1990)“Bei Jing De Qiao”(1989). In this period, the singing style of fusion of Peking Opera and popular music mainly adopts the Peking Opera’s singing style, program and tunes with a little use of modern music elements; nevertheless, it was modern enough compared with original Peking Opera.

In the middle and later stages of the development of popular music and Peking Opera, scholars in Chinese music field had an intense discussion on whether opera songs were directed to being operatic singing styles or pop songs. In Chinese music academic field, the combination of traditional Chinese opera and song is called “Xi song”. In “On the New Variety of Opera: Opera Song”, famous scholar named Lian (1995) believes that opera song is to take the characteristic singing of the opera or opera as the basis, through the development of the composer's adaptation, to become a complete and independent vocal work. However, in “Doubts that “New Variety of Opera: Opera Song”, Tang (1995) mentioned that there is no need to demand that each phrase should be like a certain type of opera singing, on the contrary, each phrase is like the opera song, inevitably cannot become a good opera song. Obviously, the music creation of this period (1988-1991) was more inclined to take the elements of Peking Opera as the focus of the creation of opera songs. The creative direction of Peking Opera and popular music in this period was contingent upon the musical training the lyricists and composers received. For example, composers after the academy systematic

education and training, the creative direction tended to emphasize vocal and instrumental music, such as the songwriters Yao Ming, Wang Zu kai, Luan Kai, and lyricists Yan Su, Wang Xiao ling.

In “An Analysis of the Typical Characteristics of Jing song” (Zhen, 2024), She mentioned that socio-cultural connotations the Peking Opera works of the academy creators highlight opera singing to reproduce as much as possible in the patterns and melodic directions of opera, and to re-organize the rhythmic patterns and melodic singing in a categorized manner. In addition, some non-musical Peking Opera elements were used to reflect the characteristics of Peking Opera elements in the plot of the play, different characters, and costumes. In terms of lyrics, the lyricists also focus closely on Peking Opera itself. For example, in the song *Singing Faces*, the theme of the lyrics depicts the characters represented by different coloured faces. From the first line of the song, it tries to use facial colour to distinguish the character's personality to make audience directly feel the characteristics of Peking Opera. “On Beijing Songs-A Branch of China Opera Songs”, the scholar pointed that the lyrics are colloquial and straightforward, with English interspersed with Chinese statements, giving the lyrics a literary language as well as a life-like outlook. Throughout the lyrics, the author describes the richness and uniqueness of the Peking Opera face painting by using simple and clear spoken language and a series of refined prose for the audience to learn about the traditional culture and feel the sound of the national essence of China in an interesting musical atmosphere (Tian, 2022).

4.3 The Third Stage of The Fusion and Innovation of Peking Opera and Popular Music. (1992-2014)

In 1992, Chen Sheng wrote “One Night in Beijing”. The lyric of the song comes from the use of both English and Chinese, then accompanied by some Western instruments, such as guitars and saxophones. Chen Sheng, who also plays a leading role in the song's MV and using soft and powerful voices from popular singing into the performance. Liu Jiahui is a female lead in music video. She is using the classical singing voices of the Lao Dan and Hua Dan singing from Peking Opera.

“One Night in Beijing” combines Peking Opera singing with pop singing to show a poignant love story between the ancient and modern worlds that travels through

time and space. From this work, the fusion and innovation of Peking Opera and popular music began to change a compositional approach from using Peking Opera texts and chants with a few pop music elements to become fully popular music works with a supplement of Peking Opera elements.

For example, “Xin Gui Fei Zui Jiu” is a fusion of Peking Opera and Chinese popular music by famous singer Li Yugang released in 2010 and performed at the Chinese New Year Gala in 2012. The song is based on the script of the Peking Opera story of “Gui Fei Zui Jiu”. The arrangement of the song’s introduction comes with the traditional Chinese instruments of bamboo flute and bass ocarina, guzheng and yangqin slowly joining in the accompaniment. Li Yugang, the lead singer, plays both male and female roles, sometimes assuming the role of a Peking Opera “Hua Dan” in the music video and singing with the Peking Opera singing style of breathing, and sometimes playing the role of an elegant gentleman and singing the verse gently with popular singing style. The music is arranged for traditional Chinese instruments with a modern electro-acoustic band accompaniment, emphasizing the charm of combining Peking Opera and pop music. Jay Chou, who is very recognized in the music industry nowadays, as an example, in his song “My Place”, he performs hip-hop in a Peking Opera costume, which is very much a Peking Opera performance. Not only this one work, but also other concert versions of songs such as “In the Name of the Father” and “Dragon Fist” have the stunning Peking Opera and vocal performances. It has been trendy for pop music to be coloured by opera. The fusion and innovation of mainland pop music with Peking Opera songs has gradually become a new trend in creation and is known as the singer's or creator's personal characteristic and memory to be sought after by listeners. In the process of development of mainland China's popular music, it has been deeply influenced by the music of Hong Kong and Taiwan as well as European and American music. New types of music have come into people's view. The fusion and innovative development of opera and popular music has also presented in diversified characteristics. Some individual artists are also influencing the development of music, such as the fusion of Peking Opera and rap music, and the combination of Peking Opera and rock music. With the stable economic conditions and the audience's demand for music, the Peking Opera has become the most popular music in the world. However, when advantageous with good economic conditions and the rise of strong

demands, audiences are very willing to pay for pop music with Chinese national characteristics.

The fusion of pop music and Peking Opera has been profitable, making pop music one of the most popular music genres in China. The fusion of opera and pop music has been updated and advanced over the years. Nowadays, opera songs are transformed, both in terms of the purpose of creation and the method of creation.

4.4 The Fourth Stage of the Fusion and Innovation of Peking Opera and Popular Music (2015-2024)

4.4.1. Explore The Development of The Fusion and Innovation In Popular Music With Peking Opera From The Policy Aspect

In “Development trend of Chinese theatre in 2015”, Xie (2016) pointed out that the State Council's “Opinions of the Central Committee of the Communist Party of China on the Prosperous Development of Socialist Literature and Art” documents was formally released, which was a brilliant year for the transformation and development of Chinese opera. Since 2015, the development of China's opera repertoire creation and performance, and the creation of combinations of opera and other literary arts have entered a brand-new stage, bringing together the exciting and fundamental development of China's opera art from a general perspective. The State Council supports the development of the opera art. Meanwhile, the Ministry of Culture decided to implement a five-year “Thousand Chinese Opera Talents Project” at the Chinese Academy of Opera to train 1,000 playwrights, directors, musicians, and choreographers, who have sufficient talents to give a great impetus to the cultivation of opera talents.

In 2015, according to “Opinions of the Central Committee of the Communist Party of China on the Prosperity and Development of Socialist Literature and Art.” Xin Hua News Agency pointed out that the scholar recognized that efforts have been stepped up in restoring outstanding traditional repertoire, and the organization and adaptation of traditional repertoire has shown a multi-dimensional search.

4.4.2. Explore the Development of The Fusion and Innovation in Popular Music with Peking Opera from the Short Video Distribution Aspect (Tiktok, Bilibili)

So far, Chinese opera culture has been strongly developed, and the art of Peking Opera has taken this opportunity to appear on the public's silver screen with bellwether grade. The re-development of Peking Opera undoubtedly and positively affects the lifeblood of the integration of popular music and Peking Opera.

At the same time, the rise of short videos on the internet undoubtedly helps the rapid spread of pop music culture in different generation. With the rise of TikTok in 2017, the fusion music of pop and Peking Opera has been launched into a bigger stage with a wider audience. For example, songs combining Peking Opera and pop music such as “Wu jia po” and “Chi ling” have been adapted into different versions by major singers, celebrities, and theatre art students. In the internet era, the traditional opera has become closer to young people. When you open the B station and search for “opera”, the channel has accumulated 970 million plays, and the opera song “Tan Chuang” performed by members of the “416 girls’ group” of the Shanghai Opera House has been played more than 9.72 million times. At the same times, they have been re-made and performed by thousands of TikTok users. The videos have received a staggering number of hits on the internet. The rise of short videos has brought great economic benefits and popularity to Peking Opera and pop music creators, while Peking Opera, via fusing with pop music, has also made this ancient genre of Peking Opera truly step down from the stage of opera and enter the lives of the public. According to an interview with Long Meng Si Kuan Du, he pointed out that “Wu Jia Po”, “Li Hua Song,” “Tan Chuang”, and “Chi Ling”, all these young people's works can balance the elements of Peking Opera and pop songs relatively well and present a symbiosis. These productions have been well staged and well received by the market. They try to preserve the singing style of Peking Opera, its panels, costumes. With the structure and popularization of pop music, they have brought Peking Opera to the world of younger people.

พหุ ประถมศึกษา

Figure 4. 1

Photo of “416 girls’ group” in Peking opera clothes



Source from 416 girls’ group.

In 2022, TikTok initiated the “DOU plan has a good show” program to invite professional opera performers from national opera troupes to join Jitterbug to air the live broadcast for online performances. In addition, the Shake Voice short video platform provides multi-cameras for this event. The audience have to pay to watch the live broadcast, while a traffic support is given to create a theatre exclusive featured program. This online and offline integrated performance plan allows the audience to simply open the phone to enjoy the same opera viewing experience as the theatre stage. In the same year, Jitterbug Live and the China Association for the Promotion of Chinese Literature's Professional Committee for Opera Culture launched a Dragon Boat Festival event called “Great Opera in Beijing, Cloud Performance Week”. National professional opera orchestras were invited to broadcast wonderful performances for 12 consecutive days for Jitterbug Live users, including the China National Peking Opera Theatre, Beijing Peking Opera Theatre. The event not only enriches the Dragon Boat Festival experience for publicity, but also provides a great opportunity for the audience to enjoy the opera.

According to the data, TikTok covers more than 300 types of opera to open the live broadcast of 231 types of opera until 2022. Last year, the number of live opera broadcasts on Shake Voice reached more than 800,000, and the cumulative number of people who watched the live broadcast reached 2.5 billion. The most popular opera live

broadcast is the national essence of Beijing opera. In addition, there are preserved operatic play gradually into the public's field of vision. The income of the live broadcasting revenue of the opera category anchor of Shake Voice increased by 232% compared to 2021. Among live-streaming opera genres, Peking Opera, Yue Opera, and Yu Opera, have the most lucrative live-streaming revenues. Among the artists involved in the live broadcast, including Wang Peiyu, president of the national-level actor Yuyin Society, and Li Jun, representative of the Peking Opera heritage and Shanghai Peking Opera Theater. Chen Cheng, vice chairman of the Jiangsu Provincial Dramatists Association, said that online opera fans are all staunch supporters for the long existence of opera. More and more young people like to watch opera online, and more opera actors are working hard to spread the culture of opera through the new form of live broadcasting.

In “Research on the influence of music culture communication mechanism in we-media era”, Huang (2024) talked about the development of science and technology that become the means of mass communication. Mass media has promoted the development of music and has a direct effect on its diversification, which has a great role in promoting the creation and artistic works. Music needs to be strengthened by the use of mass media. To promote music with the help of internet platforms enhances its attractiveness aided by TV movies. Nevertheless, mass media also has certain negative effects on the communication of music culture, such as the abuse of intellectual property rights, ignoring the value and significance of creation, and taking the number of fans and making money as the main purpose. Positively, the internet is conducive to the audience's environment to be entertained with a shorter information time for music to transmit. The influence of network mass media on the mechanism of music culture transmission has brought about many changes in the form of music production, music performance, music appreciation and music aesthetic concept. The mass media has not only raised the level of music diversification, but also greatly promoted the development of traditional music art.

In October 2022, the “Qun Ying Hui---Peking Opera Sharing Session” created by the Integrated Media Center of Tianjin Northern Performing Arts Group had a 2-hour communication and interaction with the audience of opera fans through the official live broadcast of TikTok with more than 52,000 viewers. This is a Peking Opera

celebrity's self-breakthrough Peking Opera art performance. Peking Opera actor Wang Ping is a winner of the Plum Blossom Prize in Chinese Drama, and this is his first attempt to interact with theater fans by ways of webcasting. He believes that this method help enhance the access to publicity. In the past, the traditional stage with the audience will be less interactive, but as a live online broadcast can be their own living side of the show, and even improvisation. This is easier to bring the distance between the actors and the audience closer, so that also the original people who do not know about Peking Opera are also more willing to accept. The online paid live broadcast is affordable and make easier for the audience not to come to the theater. The organizers believe that this live broadcast is an expansion of the communication path for the national art. Appreciation of traditional culture has a certain threshold of how to bring young people step over the initial threshold to pay attention to the traditional art is a primary focus of the Peking Opera people to think about. They have to also seek ways to attract the audience, especially the younger generation, with the help of webcast interaction. The act of encouraging different arts to be publicized on the internet side has greatly enriched the traditional cultural content in the internet domain. Beijing Opera art tries to spread a new mode. Hu (2022) pointed out that this is a new exploration to find the balance of publicizing Peking Opera with the help of live broadcasting, and to explore the online performance mode that can be replicated, so that the audience can receive a more valuable cultural experience.

From the interview, Liu Zhi Qiang recognized that with the development of science and technology, many Peking Opera artists of the older generation also believe that at present, the learning environment of Peking Opera is much more convenient. Peking opera student have audio and video recordings, and even have self-media for live broadcasting, self-media has completely come into people's lives, especially young people. This also leads to the Peking Opera performances on the internet. Many people who know a little about Peking Opera also use the gimmick of Peking Opera to bring fame and profit, which leads to the fact that Peking Opera is sometimes biased in the process of spreading. She thinks the proper combination of Peking Opera with pop music or other arts becomes prosperous. If Peking Opera is only interested in those who are engaged in the Peking Opera industry, it is very likely that such an art will disappear

in the future. So, Peking Opera needs to be combined with different arts and means of communication to prosper.

Another key informant, Long Meng si kuan du, (Li Zhen Kuan), who is the composer and lyricist of “Wu Jia Po” opines that “as a learner of Peking Opera myself, I have a comprehensive understanding of Peking Opera culture. But at the same time, as a young person, I also understand the limitations of Peking Opera. If you want to create a fusion of Peking Opera, you must be ready to give up some of the elements that are not compatible with modern aesthetic uses and accept the influx of new elements to create a good fusion of Peking Opera and pop music. In my work, I will retain the singing and pronunciation of Peking Opera, which must be strict and in line with the ancient rhythms of “Zhong Zhou Gu Yun” and the “Jian Tuan Zi Yin” of character sounds, and at the same time making sure to combine the text of Peking Opera with a modern vocabulary to describe the story text of the origin opera on few minutes. As a trade-off, I will eliminate the original Peking Opera's slab and structure and create a song with easy-to-understand modern harmonies and song structure. If Peking Opera is to embrace the masses and represent traditional Chinese culture into the world culture, we must make some changes. Not only the integration of the content of creation, but also the mode of communication should stand out beyond the theater. It is advisable to accept the change of mode of communication brought by the internet into the opera.”

Fu Lin, president of the China Pop Music Association, mentioned in an interview that when it comes to the development of Chinese pop music, most scholars believe that pop music comes from Europe and the United States, and they also contend that Chinese pop music has always been in the stage of imitation and learning. Pop music has a passionate Latin style and rap music with black culture, but the Chinese style of pop music has not yet been global. China has a diverse and long history of folk songs and opera culture. Chinese scholars in the field of music should devote themselves to the localization of popular music and introduce popular music with Chinese flavor to the world music context. Only this way can the works that are created by Chinese pop music scholars gain the sense of cultural value of their own nation, and music with strong national characteristics having a strong footprint.

4.4.3. Explore the development of the fusion and innovation in popular music with Peking Opera from variety program

The Universe of Opera is a large-scale opera culture creation and performance programmed produced and broadcast by Shandong Radio and Television Station, which will start broadcasting in July 2022.

The programmed takes “promoting opera culture and inheriting the beauty of China’ as its positioning, takes the concept of ‘meta-universe’” as its entry point, and takes “traditional opera + artistic creation” as its core principle of creation, eventually creating nearly 30 new composite forms of opera stages. Each programme invites three groups of creators to reinterpret and innovate the culture of opera from the elements of classic opera repertoire, characters, costumes, instrumental music. Integrating new art forms such as rap, musical theatre, street dance, while applying digital technologies such as VRAR can express the cultural core that traverses time and space through the visual sensation of breaking through the traditional space. This way, the culture of opera can better be accepted and welcomed by the public, whereby the traditional culture be integrated into contemporary society and the international arena to strengthen confidence and pride of the contemporary traditional culture.

In “Research and suggestion on digital communication form of Drama Universe”, Yang and Liu (2014) recognized that the reading volume of ‘Theatre Universe’ on social media platforms has reached 770 million plus, and the video broadcasting volume on the whole network has exceeded 580 million plus. Its form of digital dissemination has received widespread attention and praise. It has become one of the pioneers in the digital dissemination of Chinese traditional culture. The development of the opera programmed ‘Theatre Universe’ demonstrates the potential of digital dissemination of opera. Building cultural confidence in digital dissemination leads audiences to a deeper understanding and identification with traditional culture. In addition, in the fourth season of CCTV3’s variety programme “Hello Life”, the famous young pop singer Zhou Shen’s singing of the Peking Opera excerpt “Guillotine Case”, and young Peking Opera actor Guo Yu’ang, a member of the Mei School, all provoked Chinese and international audiences’ consternation by performing the famous Peking Opera “Horse Shot” on the “Global Variety Show”. Hunan TV’s Mango TV variety show ‘Sisters Riding the Wind and Waves’ featured a performance of the song Blade

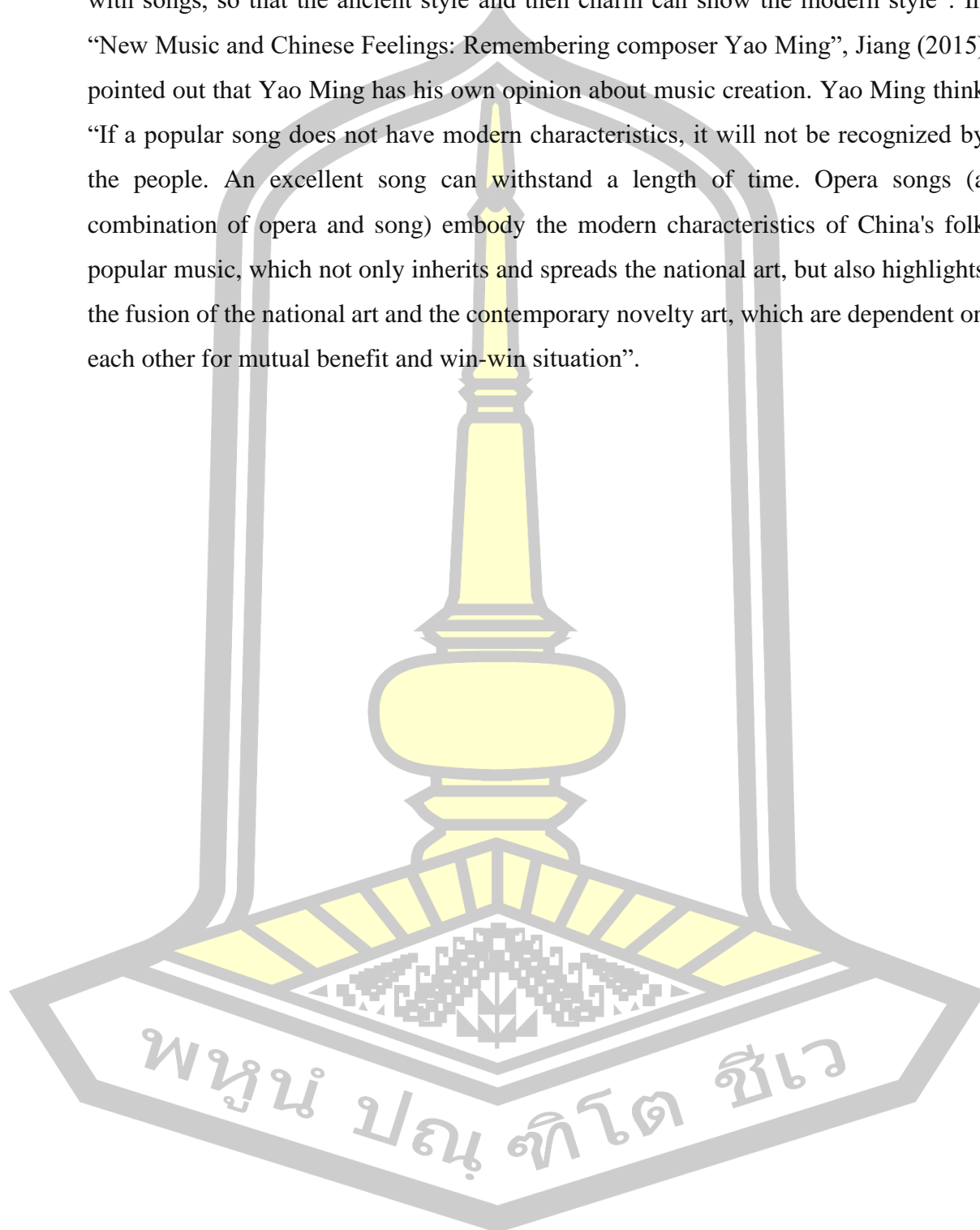
Ma Dan—depicting the heroism and charisma of the female role of Blade Ma Dan, accompanied by a Chinese traditional instrument Jing hu—is one of the most representative pieces of modern music in Peking Opera.

The Actress Zeng Li along with the singer Zhang Qi performed “Wu Jia Po 2021” on Oriental TV’s ‘Our Song’ programme is a perfect fusion of Peking Opera and pop music. The male/female duet version of the song was also a refreshing change of pace for the audience. In the stage version of the TV program Our Song (Season 4), the arrangement adds a duet from the perspective of the story’s female protagonist, Wang Bao chuan, and orchestrates the song to enhance the expressive power of the Peking Opera huqin. In particular, the first line of the “Xi pi” introduction instantly gives one a strong feeling of being in the scene. In addition, the poignant mood created by the traditional Peking Opera accompaniment, the huqin, adds a sad emotional atmosphere to the story. Wu jia po 2021’s songwriter considered it a successful revamp, so he exempted a charge of copyright fees in order to support it. From interview, Long Meng Si Kuan Du pointed out that “When doing the musical fusion, a special attention should be paid to combining culture and music in a way to help the musical characteristics being with local customs. Peking Opera itself is formed by combining the merits of many kinds of local opera music, including “Hui tune”, “Han tune”, “Bang zi”, “Kun qu”, “Qin qiang”. That is why the arrangement and orchestration of “Wu Jia Po 2021” draws on the musical elements of traditional opera. In the beginning and end of the song, percussion and orchestral instruments from Beijing opera are used to create the atmosphere of traditional opera.

The fusion of Peking Opera and pop music is thought to have been new, served as one of many important steps to localize Chinese pop music. On the one hand, Peking Opera is characterized by its orderly programmatic nature, distinctive facial colors, exquisite costumes, a rich variety of roles, a long history and culture, a profound literature, an unforgettable recognition, rich physical movements, and a high artistic status. On the other hand, popular music is characterized by a foreign dissemination, a low learning threshold, a large audience base and commercialization. The two arts complement each other and are elements of musical fusion worth exploring in depth.

The first creator of Peking Opera and pop songs, Yao Ming, mentioned that “Chinese Opera is a precious spiritual wealth passed down by generations of ancestors,

and I constantly extol its importance, and use Opera and music as materials to blend with songs, so that the ancient style and then charm can show the modern style”. In “New Music and Chinese Feelings: Remembering composer Yao Ming”, Jiang (2015) pointed out that Yao Ming has his own opinion about music creation. Yao Ming think “If a popular song does not have modern characteristics, it will not be recognized by the people. An excellent song can withstand a length of time. Opera songs (a combination of opera and song) embody the modern characteristics of China's folk popular music, which not only inherits and spreads the national art, but also highlights the fusion of the national art and the contemporary novelty art, which are dependent on each other for mutual benefit and win-win situation”.



CHAPTER V

THE MUSIC CHARACTERISTICS OF CHINESE POPULAR SONGS FROM PEKING OPERA

Based on the above description of the fusion music of popular songs and Peking Opera, this chapter will analyze three of the most influential and representative works coming from the process of fusing and innovating Chinese popular songs from Peking Opera. These songs are partially drawn from the works of the 2023 field survey. The videos are accessible by scanning the QR code, and the sheet music translations can be found in the Appendix. During the analysis, I will draw the musical characteristics of Chinese Peking Opera pop songs, focusing on a formal structure, melodies, motifs, chords, lyrics, articulations, rhythmic patterns, the Chinese word tone system, singing skills, and arrangements. Meanwhile, combining the music analysis and the content of the interviews with the original creators, the characteristics of Peking Opera songwriting and the creative thrust of the artists can be more clearly understood. In table 5.1, three songs are selected from the most representative fusion method.

Table 5. 1

Fusion Ways and Selected Song' Name

Fusion ways in Peking opera and popular music	Song' name
Peking Opera Narrating with Popular Singing	“You Shan Lian”
Peking Opera Scrip and Singing with Popular Composition	“Wu Jia Po 2021”
Peking Opera Instrument and Singing Skill with Popular Formal Structure	“Da Zhai Men”

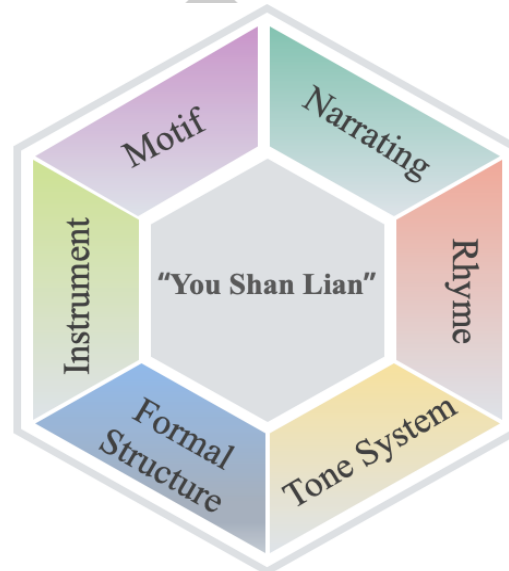
Source: Qian Luo (The researcher)

5.1 “You Shan Lian” Version from Wang Pei Yu

The original version of “You Shan Lian” was written, composed, and performed by Helen. The song was released on June 2, 2020, on the album of the same name— You Shan Lian. The version of “You Shan Lian” selected by the researcher was sung

by the famous Peking Opera master Wang Pei Yu, and the lyrics were rearranged by lyricists Xing Zhi and Zhao Kai Xin. The original version of “You Shan Lian” tells the story of a man who is parted from his lover. Having Drunk wine and on his return home with a broken heart walking in the mountains where he first met his lover, he thought of his beloved who had to be separated, and the feeling of the painful parting came to his heart. He cried out his longing in his heart. The cold mountain seemed to be his confidant, empathetic with his inner sadness. In fact, this is a symbol of hope. The author hopes that someone can bring him out of the sadness. The lyrics have been adapted twice, and the Wang Pei Yu’s version of “You Shan Lian” minimizes the sadness of the separation of man and woman and reflects the profound connotation of traditional Chinese culture from a broader perspective. The adapted lyrics have the spirit of traditional Chinese Taoist culture, utilizing elements of ancient Chinese Confucian and Taoist philosophical thinking such as riding a crane, Tai Ji, ginseng fruit, and the seven stars of the Big Dipper.

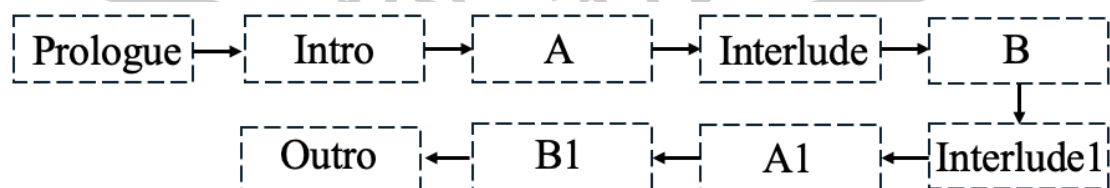
This version of “You Shan Lian” utilizes rhyming lyrics, a variety of traditional Chinese instruments in the arrangement, with Peking Opera recitations being interspersed in several parts of the song. The recitations include ancient poetic verses that are embedded in the spirit of Taoism. Peking Opera “Yu School” master Wang Pei Yu uses the “Yun Bai” pronunciation commonly found in Peking Opera veteran characters in the recitation section to deliver the song in a resonant and powerful manner. At the same time, she sings the main and chorus parts of the song in an elegant and natural pop singing style. The alternation of the two singing styles adds rich expressiveness to the sound of the song. As a result, Wang Pei Yu’s version of “You Shan Lian” reveals more traditional Peking Opera characteristics in terms of arrangement, singing style, lyrics adaptation, and musical aesthetics. In the song “You Shan Lian”, I will focus on the song's structure, the Peking Opera recitative parts and tonal values, the rhyming of the lyrics, the melodic motifs, and the arrangement of Chinese instruments in the song to analyse in detail.

Figure 5.1*Key Part Analysis Diagram of “You Shan Lian”*

Source: Qian Luo (The researcher)

5.1.1 Formal Structure

The formal structure of the song “You Shan Lian” is in binary form, consisting of an introduction, interlude, coda and AB sections and their repetitive phrases, which are unfolded in intervallic and D.S. repetitive notation. The overall compositional structure is still a juxtaposition of a single two-part song. The overall structure of the piece is still in parallel single two-part form. The A section is the main song, the B section is the chorus. The meter of the song is 4/4, without tempo change. The following chart shows the formal structure of “You Shan Lian” which can be divided into the following nine parts.

Figure 5.2*The Musical Formal Structure of “You Shan Lian”*

Source: Qian Luo (The researcher)

Formal Structure of " You Shan Lian " The following table shows complete nine sections of this music, which includes the basic form, measure, and strophic form of the song (see table 5.2).

Table 5. 2

The Musical Sections of "You Shan Lian"

Binary Form			
Section	Basic Form	Measure	Strophic Form
1	Prologue	1-5	Prologue
2	Intro	6-9	Introduction
3	A	10-25	Verse
4	Interlude	26-33	Interlude
5	B	34-49	Chorus
6	Interlude1	50-57	Interlude
7	A1	58-65	Verse
8	B1	66-81	Chorus
9	Outro	82-86	Outro

Source: Qian Luo (The researcher)

The harmony of "You Shan Lian" adopts two sets of Chinese pentatonic mode in d minor. In addition, there are the use of traditional Chinese pentatonic tuning and the traditional Chinese instruments of Gu Zheng, Dong Xiao, Cymbals and Rattles. The lyrics of verse section and chorus section are rhymed with "an" and "u" respectively. The song also incorporates four verses in the Peking Opera narration design, which are derived from the ancient poem "Kuang Yi Ting Kou Zhan" by the Chinese Confucian master Ma Yifu. The intro and interlude of the song are based on recitation, with the onomatopoeic character "ah" sung in the interlude. In the following analysis, I will follow the structure of the song, the four sections of narrating, A and A1 section, B and B1 section, intro and outro to analyse.

Figure 5.3

The sequence of analysis in “You Shan Lian”

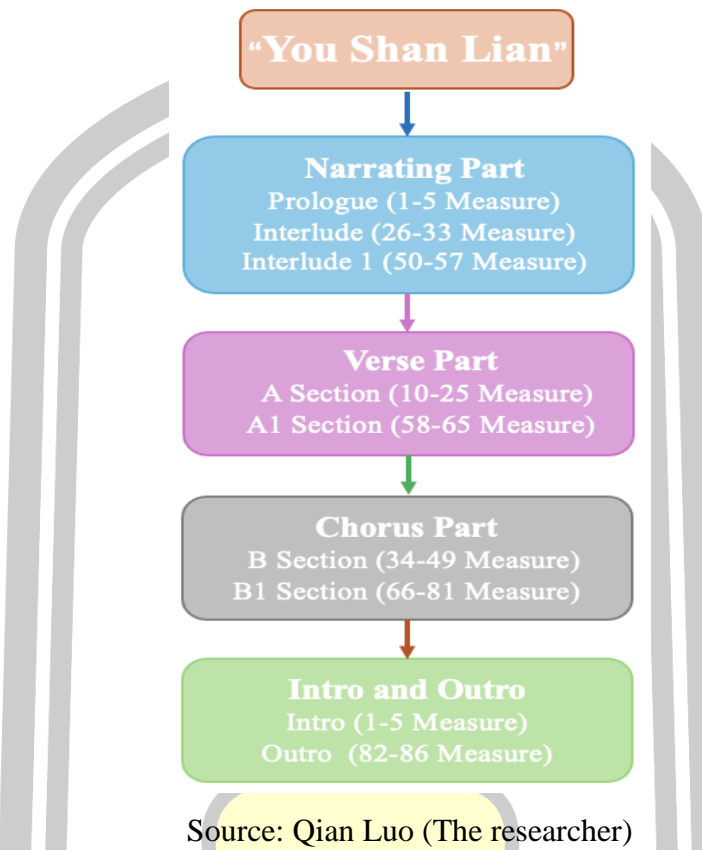


Figure 5.4

Song’s QR Code of “You Shan Lian”



Source : <https://sulkurl.com/1A5>

QR Code marked by Qian Luo (The researcher)

5.1.2 Analysis of Narrating Part

Narrating (Nian Bai) is an important part of Peking Opera performance. It has a characteristic of stage art language with a musical obligation. Its important means is to help Peking Opera portray characters, reveal their inner world, and express the dramatic conflicts and contradictions in one scene.

In the article “Discussion on the function of the Nian Bai in Peking Opera—taking ‘Ping gui bie yao’ as an example”, Ha (2022) pointed out that, the recitation found on the stage of Peking Opera should be charismatic. According to the situation of the script and the thoughts and feelings of the characters, the character traits of different characters should be armed with a perfect model of a suitable tone and mood, so that the character traits of the characters can be more distinctive. The use of high and low, fast and slow, rising and falling tones, the different tones of width and thickness, and the different volume changes of size and weight convey the emotions and enrich the characters' images. In Peking Opera, Narrating runs throughout the performance process, and is the most important narrative in traditional Peking Opera and historical dramas. Rhyming Bai is filled with an uncommon use of language, having a rhythmic stage language that expresses a serious, calm and even restrained mood. Every Peking Opera genre and character must be unified in the style and rhythm of the chanting and singing. When performing the recitative passages, the actor should have a relatively fixed pitch in mind and use the melody and beauty of the song to express the recitation.

The narrating part of the poem is based on the ancient poem “Kuang Yi Ting Kou Zhan” written by Ma Yifu, who is a confucian scholar and a modern master of national education. The mood of the poem expresses that despite people having experienced the ups and downs of the world and the sorrows and joys of the world, they still need to see the grass and trees sprouting under their feet and realize the delicate warmth having been brought by the smallest things: time may fly, but the grass still grows and a new life is born. Look up at the sky a flock of birds has flown by, but don't feel sad, because the shadow of the birds is still with us. The poem presents a unique Chinese philosophical beauty and optimistic expectation of life.

In the song “You Shan Lian”, the Peking Opera narrating parts are distributed in the Prologue (1-5 measure), also from (26-33 measure) in interlude section from (50-57 measure) in interlude 1 section.

In the Narrating part, I will analyze tone value, instrument, the text of ancient poetry and rhyme (see figure 5.5).

Figure 5. 5

The Distrution Of Narrating Part in "You Shan Lian"

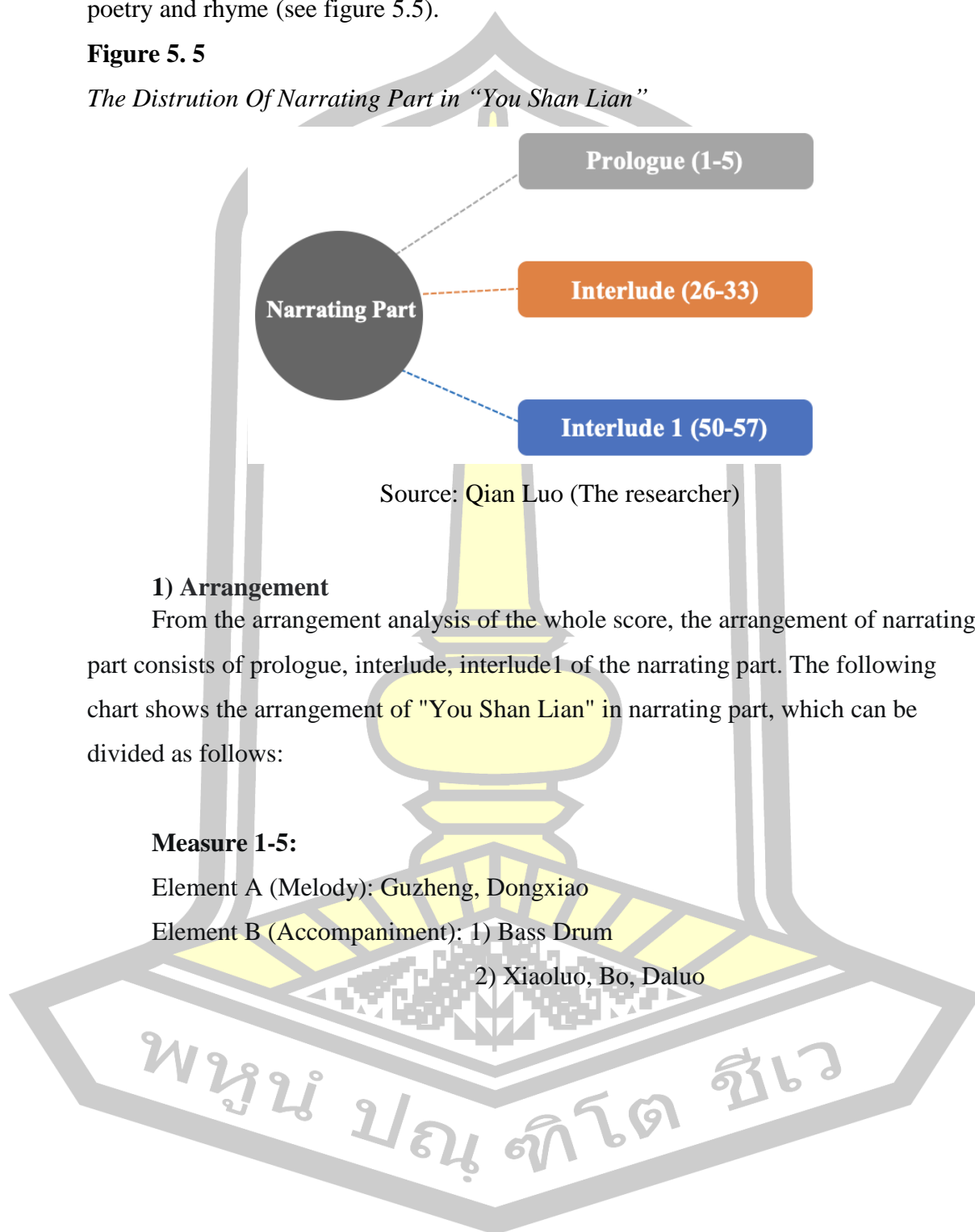


Figure 5. 6

Arrangement Analysis in Prologue (1-5 Measure)

The musical score for Figure 5.6 is arranged in a system with the following staves from top to bottom: Dong Xiao, Gu Zheng, Piano, Bass, Pi Pa, Bass Drum, Da Luo, Xiao Luo, and Bo. The tempo is marked as quarter note = 83. Element A is highlighted in a blue box, and Element B is highlighted in a purple dashed box. The lyrics for the voice part are: (念白) 已识乾坤大, 犹怜草木青. (nian bai) yi shi qian kun da, you lian cao mu qing.

Transcription edited by Qian Luo (The researcher)

Measure 26-33:

Element A (Melody): Voice

Element B (Second Melody): Guzheng, Dongxiao

Element C (Accompaniment): 1) Bass Drum, Daluo

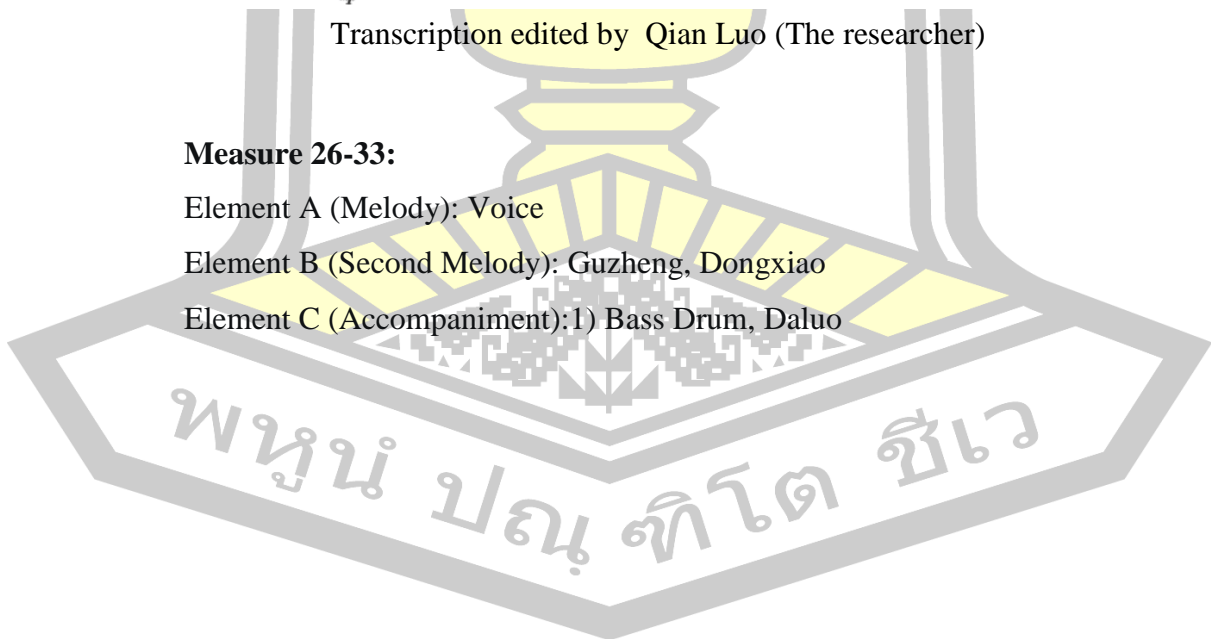


Figure 5.7

Arrangement analysis in Interlude (26-33 Measure)

The image displays a musical score for an interlude, measures 26 through 33. The score is arranged in a vertical stack of staves for various instruments: Dong Xiao, Pi Pa, Gu Zheng, Bass Drum, Da Luo, Xiao Luo, Bo, Pno., E. Bass, Vln. I, Vln. II, Vla., and Vc. Three specific musical elements are highlighted with colored boxes: Element B is a solid blue box around the Gu Zheng staff; Element C is a dashed purple box around the Bass Drum and Da Luo staves; and Element A is a solid red oval around the vocal line in the E. Bass staff. The vocal line includes Chinese lyrics and pinyin: (念白) 讲 风 景 尤 取 那 人 步 姿 武. 啊 啊 啊 啊 啊. 啊 啊 啊 啊 啊.

Transcription edited by Qian Luo (The researcher)

Measure 50-57:

Element A (Melody): Guzheng, Pipa

Element B (Accompaniment): Pno.

Figure 5.8*Arrangement Analysis in Interlude1 (50-57 Measure)*

The musical score is arranged in a system with the following instruments from top to bottom: Dong Xiao, Gu Zheng, Piano, Bass, Pi Pa, Bass Drum, Da Luo, Xiao Luo, and Bo. The score is in 4/4 time and features a key signature of one flat. The tempo is marked as $\text{♩} = 83$. The score is divided into two systems, with the second system starting at measure 5. The Pi Pa part in the first system is circled in red and labeled 'Element A'. The Piano part in the first system is boxed in blue and labeled 'Element B'. A red circle highlights a specific melodic phrase in the Gu Zheng part in the first system. A large grey arrow points from the top of the score down to the bottom.

Lyrics (Pinyin):
 (念白) 来 带 了 瑶 琴 宝 剑 回 观 去 着。
 (nian bai) lai dai le yao qin bao jian hui guan qu zhe.

Transcription edited by Qian Luo (The researcher)

In this section, the melody is played by the Pipa in bars 50-52 and in the first beat of 53, and in the second half of the 52, from the ascending scale marked with a crescendo to bar 57, the instrumental music in the melody is changed to the Guzheng.

2) Harmony

In this part, I mainly focus on harmonic progression and Roman numeral analysis in from 26-33 measure in interlude section, from 50-57 measure in interlude1 section.

Figure 5. 9

Harmonic Analysis in Interlude section (26-33 Measure)

The figure displays a musical score for an interlude section, divided into two systems. The first system covers measures 26-29, and the second system covers measures 30-33. The vocal line is in a key with one flat (B-flat major or D minor) and includes lyrics in Chinese and Pinyin. The piano accompaniment is in a similar key and includes dynamic markings such as *mf* and *f*. Roman numeral analysis is provided for the piano part in the second system.

System 1 (Measures 26-29):

- Vocal:** (念白) 清 风 童 儿 取 那 人 参 果 来
(nian bai) qing feng tong er qu na ren shen guo lai
- Piano:** *mf* (measures 26-28), *mf* (measure 29)

System 2 (Measures 30-33):

- Vocal:** 啊 啊 啊 啊, 啊, 啊 啊 啊 啊, 啊,
a a a a, a, a a a a, a,
- Piano:** *f* (measures 30-31), *mf* (measures 32-33)
- Chord Progression (Roman Numerals):** B \flat C Am B \flat C Dm
VI VII v VI VII i

Transcription edited by Qian Luo (The researcher)

Interlude section (26-33 measure)

Following is the chord progression of an interlude section

B \flat C Am B \flat C Dm

VI VII v VI VII i

Figure 5.10*Harmonic Analysis in Interlude1 section (50-57 Measure)*

50

Vocal

Pno.

Bb C Am Dm Bb C

VI VII v i VI VII

53

Vocal

(念白) 来 带 了
(nian bai) lai dai le

Pno.

Am Dm Bb C

v i VI VII

55

Vocal

瑶 琴 宝 剑 回 观 去 者。
yao qin bao jian hui guan qu zhe。

Pno.

Am Dm Bb C Dm

v i VI VII p i

Transcription edited by Qian Luo (The researcher)

Interlude1 section(50-57 measure)


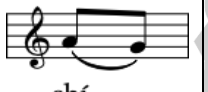













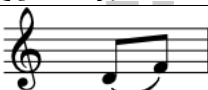
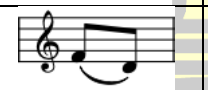

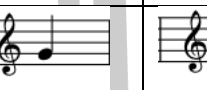
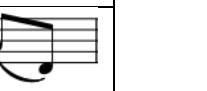
Following is the chord progression of an interlude1 section

Bb C Am Dm Bb C Am Dm Bb C Am Dm Bb C Dm

VI VII v i VI VII v i VI VII v i VI VII i

I have transcribed the tone of the narrating of “You Shan Lian” into a musical notation which is found in the pentatonic score. The Peking Opera recitation could be visualized as a musical melody and notation (see table 5.3).

Table 5.3
The Musical Expression of Peking Opera's Intonation.

 yǐ 已	 shí 识	 qián 乾	 kūn 坤	 dà 大
 yóu 犹	 lián 怜	 cǎo 草	 mù 木	 qīng 青
 cháng 长	 kōng 空	 sòng 送	 niao 鸟	 yìn 印
 liú 留	 huàn 幻	 yǔ 与	 rén 人	 líng 灵

Source: William J. Gedney. (1972) “A Checklist for Determining Tones in Tai Dialects” P205.

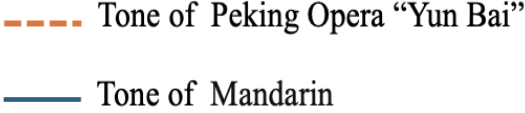
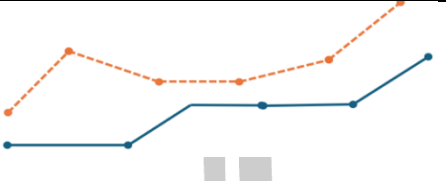
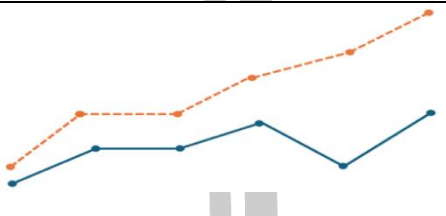
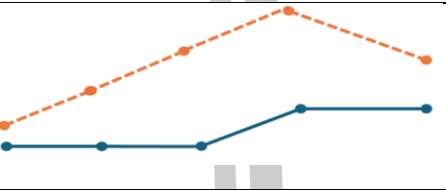
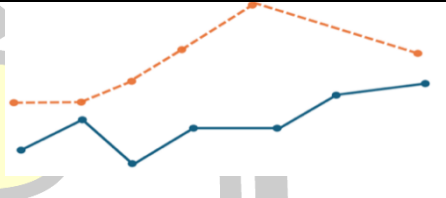
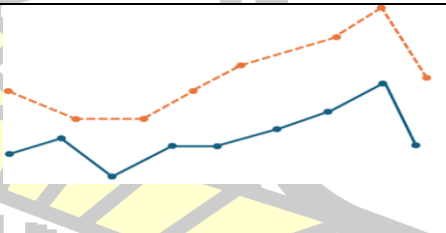
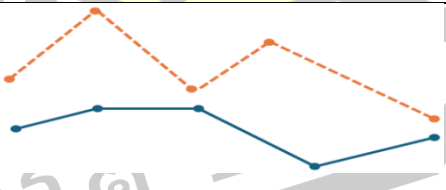
Mark pitches by Qian Luo (The researcher)

In article “On the Same Origin and Divergence of Poetry and Music and the Basic Characteristics of Chinese Poetry,” Zhao (1989) mentioned that poetry and song were often discussed together in ancient China to show that poetry in ancient China was sung in a close relationship with music, when song, music and dance were united. As in the modern world, we have gained a deeper understanding of rhyme, meter, melody, tone, intonation, and intonation in poetry and music to find that there is a deep connection between language, music and poetry.

On the other hand, when comparing the Mandarin pronunciation of the lyric’s narrating with the Peking Opera pronunciation of the phrases in terms of the tone, table 5.5 as below shows the detailed pitch contours of Peking Opera narrating and Mandarin pronunciation in “You Shan Lian”.

Table 5.4

Comparing Between Pitch Contours in Peking Opera Narrating and Mandarin in pitch.

Example of Narrating	
“Yi Shi Qian Kun Da” 已识乾坤大	
“You Lian Cao Mu Qing” 犹怜草木青	
“Qing Feng Tong Er” 清风童儿	
“Qu Na Ren Shen Guo Lai” 取那人参果来	
“Lai, Dai Lai Le Yao Qin Bao Jian” 来，带来了瑶琴宝剑	
“Hui Guan Qu Zhe” 回观去者	

Source: Qian Luo (The researcher)

This piece is one of the typical representative works of a very good combination of Peking Opera narrating and popular music. In the study of the narrating part, the researcher elaborates on three aspects, namely, the layers of the arrangement and the

use of traditional Chinese instruments, the tonal difference between Peking Opera's "Yun Bai" and Beijing dialect, and show comparing pitch contour in Yun Bai" and mandarin after visualization.

5.1.3 Analysis of A Section and A1 Section

In this part, I will specifically analyze A section and A1 section of "You Shan Lian" from three aspects: melody, arrangement and harmony, which including A section (10-25 measure) and interlude section (30-33 measure) together, and a focus on A1 section (58-65 measure).

1) Melody

In melody part, I will focus on verse part, which including A section (10-25 measure) and interlude section (30-33 measure) together, and a focus on A1 section (58-65 measure). From this part, I will specifically analyze the motif, expansion, interval change, fragment sequence, and Cadence.

Figure 5. 11

Melodic analysis in A Section (10-25measure) and Interlude Section (30-33measure)

The figure displays a musical score in 4/4 time, divided into two systems. The first system (measures 10-25) includes annotations for 'Motive' (measures 10-11), 'Thinning (Motive)' (measures 12-13), 'Germ' (measure 14), 'Fragmentation' (measures 15-16), 'Diminution' (measures 17-18), and 'Augmentation and Diminution' (measures 19-20). The second system (measures 30-33) includes annotations for 'Augmentation' (measures 21-22) and 'Interval Change' (measures 23-24). A measure rest of 5 measures is indicated at the end of the first line.

Source: Qian Luo (The researcher)

Figure 5. 12*Melodic analysis in A1 section (58-65 measure)*

Source: Qian Luo (The researcher)

I will analyze the harmonic weave, level progression, melodic motifs, and arrangement colors in A section and A1 section. It will start at A section from 10-25 measure and A1 section from 58-65 measure.

2) Arrangement

In arrangement of the A section (10-25 Measure) and A1 section (58-65 Measure) section, which study uses the Western analysis. The following chart shows the arrangement of "You Shan Lian" in A section and A1 section section, which can be divided as follows:

Measure 10-25

Element A (Melody): Voice

Element B (Second Melody): Guzheng

Element C (Accompaniment): 1) Pno., E. bass.

2) Bass Drum

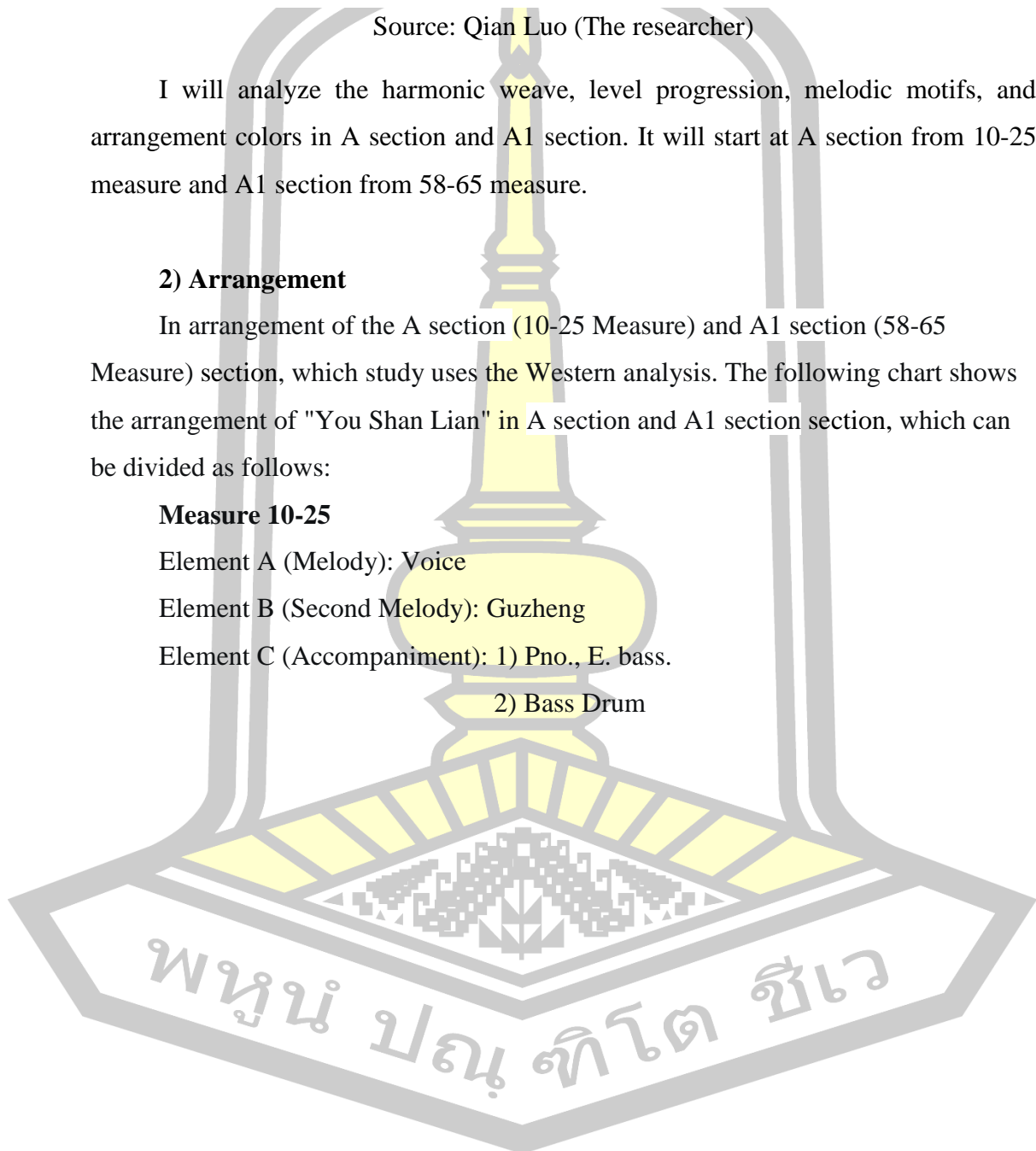


Figure 5.13
Arrangement analysis in A Section (10-25 Measure)

The musical score is arranged in systems. The first system (measures 10-25) includes parts for Dong Xiao, Gu Zheng, Piano, Bass, Pi Pa, Bass Drum, Da Luo, Xiao Luo, and Bo. The second system (measures 26-31) includes parts for Dong Xiao, Gu Zheng, Piano, E. Bass, Pi Pa, Bass Drum, Da Luo, Xiao Luo, and Bo. The third system (measures 32-37) includes parts for Dong Xiao, Gu Zheng, Piano, E. Bass, Pi Pa, Bass Drum, Da Luo, Xiao Luo, and Bo. The score is annotated with three elements: Element A (a red oval highlighting the Gu Zheng and Piano parts in the first system), Element B (a yellow dashed box highlighting the Gu Zheng part in the second system), and Element C (a blue box highlighting the Piano, Bass, Pi Pa, Bass Drum, Da Luo, Xiao Luo, and Bo parts in the second system). Red arrows point from Element A to Element B, and blue arrows point from Element A to Element C. Chord symbols (e.g., bB, C, Am, Dm, F) are written above the Gu Zheng and Piano staves. Lyrics in Chinese are written below the Gu Zheng staff.

Transcription edited by Qian Luo (The researcher)

Measure 58-65

Element A (Melody): Voice

Element B (Accompaniment): 1) Pno., E. bass, Guzheng
2) Bass Drum

Figure 5.14
Arrangement analysis in A1 section (58-65 Measure)

The figure shows a musical score for measures 58-65, featuring multiple instruments and a vocal line. The score is annotated with several elements:

- Element A (Melody):** A red oval highlights the vocal melody line in the Gu Zheng part, with the label "Element A" centered within it.
- Element B (Accompaniment):** A blue box encloses the piano, electric bass, and bass drum parts, with the label "Element B" positioned above it.
- Element C:** A blue box highlights the guzheng part in the lower section of the score, with the label "Element C" positioned to its right.
- Fill:** A blue box highlights a specific musical phrase in the Gu Zheng part, with the label "Fill" positioned above it.

The score includes lyrics in Chinese and Romanized Pinyin. The tempo is marked as $J = 83$. The instruments listed on the left are Dong Xiao, Gu Zheng, Piano, Bass, Pi Pa, Bass Drum, Da Luo, Xiao Luo, Bo, Dong Xiao, Gu Zheng, Pno., E. Bass, Pi Pa, Bass Drum, Da Luo, Xiao Luo, and Bo.

Transcription edited by Qian Luo (The researcher)

3) Harmony

In this part, I mainly focus on harmonic progression and Roman numeral analysis in A section from 10-25 measure and A1 section from 58-65 measure.

Figure 5. 15
Harmonic Analysis in A section (10-25 measure)

2 10 B \flat C Am Dm B \flat C F

Vocal
我醉 提酒游寒山 霜华 满天, 明性 修身证混元 星 移斗转, 仰望
wo zui ti jiu you han shan shuang hua man tian, mingxing xiushen zheng hun yuan xing yi dou zhuan yang wang

Dm: VI VII v i VI VII III

Pno. *mp*

14 B \flat C Am Dm B \flat C Dm

Vocal
蓝 水云烟 翩翩雀 落人间, 扶飞仙 我遨游此人间, 你看
lan shui yun yan pian pian que luo ren jian, xie fei xian wo ao you ci ren jian, ni kan

VI VII v i VI VII i

Pno. *mp*

18 B \flat C Am Dm B \flat C F

Vocal
雪 花 飘 散 芊芊 换白观, 白发 老人 背着孩下山, 远观
xue hua piao san qianqian huan bai guan, bai fa lao ren bei zhe hai xia shan, yuan guan

VI VII v i VI VII III

Pno. *mp*

22 B \flat C Am Dm B \flat C Dm

Vocal
天 仙舞欢 我今醉 酒悠哉, 一别 寒山 我何时归来,
tian xian wu huan wo jin zui jiu you zai, yi bie han shan wo he shi gui lai,

VI VII v i VI VII i

Pno. *mp*

Transcription edited by Qian Luo (The researcher)

Section A (10-25 measure)

Following is the chord progression of a section A

Bb C Am Dm Bb C F Bb C Am Dm Bb C Dm
 VI VII v i VI VII III VI VII v i VI VII i

Bb C Am Dm Bb C F Bb C Am Dm Bb C Dm
 VI VII v i VI VII III VI VII v i VI VII i

Figure 5. 16

Harmonic Analysis in A1 section (58-65 measure)

The figure displays a musical score for Section A1, measures 58-65. It consists of two systems, each with a vocal line and a piano accompaniment line. The vocal line includes Chinese lyrics and their pinyin transcription. The piano accompaniment includes chord symbols and Roman numeral analysis. The key signature is B-flat major (two flats).

System 1 (Measures 58-61):

- Measure 58: Chords Bb, C. Roman numerals VI, VII. Lyrics: 我醉提酒游寒山 (wo zui ti jiu you han shan).
- Measure 59: Chords Am, Dm. Roman numerals v, i. Lyrics: 七星为伴 (qi xing wei ban).
- Measure 60: Chords Bb, C. Roman numerals VI, VII. Lyrics: 仙着衣裳抚琴欢 (xian zhe yi shang fu qin huan).
- Measure 61: Chords F. Roman numeral III. Lyrics: 美人奏弦, 你看 (mei ren zou xian, ni kan).

System 2 (Measures 62-65):

- Measure 62: Chords Bb, C. Roman numerals VI, VII. Lyrics: 白雪人间 (bai xue ren jian).
- Measure 63: Chords Am, Dm. Roman numerals v, i. Lyrics: 你看冰川璀璨 (ni kan bing chuan cui can).
- Measure 64: Chords Bb, C. Roman numerals VI, VII. Lyrics: 来者恋如大梦眼前 (lai zhe lian ru da meng yan qian).
- Measure 65: Chord Dm. Roman numeral i. Lyrics: (continuation of the previous line).

Transcription edited by Qian Luo (The researcher)

Section A1 (58-65 measure)

Following is the chord progression of a section A1

Bb C Am Dm Bb C F Bb C Am Dm Bb C Dm
 VI VII v i VI VII III VI VII v i VI VII i

The melody of the song adopts D major mode. also the harmony has the characteristics of pop music.

5.1.3 Analysis of B Section and B1 Section

In this part, I will specifically analyze B Section (34-49 Measure) and B1 Section (66-81 Measure) of "You Shan Lian" from three aspects: melody, arrangement and harmony.

1) Melody

In this part, I will analyze melodic motif, interval, fragment sequence, extension and plagal cadence in B Section (34-49 Measure) and B1 Section (66-81 Measure) of "You Shan Lian".

Figure 5. 17

Medodic analysis in B Section (34-49 Measure)

Antecedent

Repetition Consequent

Source: Qian Luo (The researcher)

Figure 5. 18

Medodic analysis in B 1 Section (66-81 Measure)

Repetition

Antecedent

Antecedent

Source: Qian Luo (The researcher)

2) Arrangement

In arrangement of the B Section (34-49 Measure) and B1 Section (66-81 Measure), which study uses the Western analysis. The following chart shows the arrangement of "You Shan Lian" in B Section and B1 Section which can be divided as follows:

Measure 34-49:

Element A (Melody): Voice

Element B (Accompaniment): 1) Pno., Bass, E. bass, Guzheng, VIn.I,
VIn.II, Via, Ve.
2) Bass. Drum

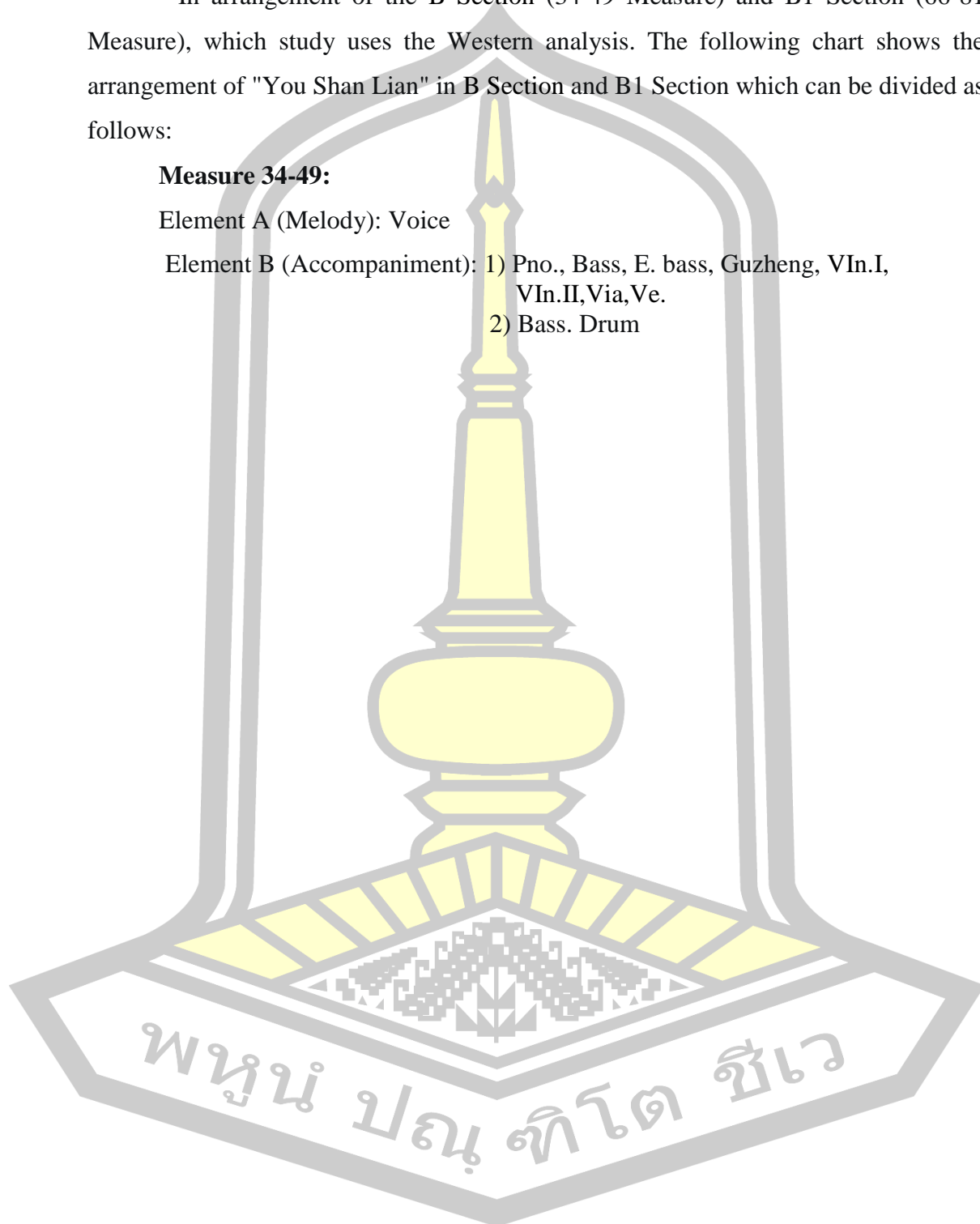


Figure 5.19
Arrangement analysis in B Section (34-49 measure)

Dong Xiao

Pi Pa

Gu Zheng

Bass Drum

Da Luo

Xiao Luo

Bo

Pno.

Bb C Dm Bb C Dm Bb C Am Dm Bb C Dm

我 愿 以 我 的 生 命 为 你 献 出 我 的 心 血 我 愿 以 我 的 生 命 为 你 献 出 我 的 心 血 我 愿 以 我 的 生 命 为 你 献 出 我 的 心 血

wo yu ying sheng ming wei ni dian chu wo de xin xue wo yu ying sheng ming wei ni dian chu wo de xin xue wo yu ying sheng ming wei ni dian chu wo de xin xue

Element A

Element B

D.Vic VI VII I VI VII V I

E. Bass

Vln. I

Vln. II

Vla.

Vc.

42

Dong Xiao

Pi Pa

Gu Zheng

Bass Drum

Da Luo

Xiao Luo

Bo

Pno.

E. Bass

Vln. I

Vln. II

Vla.

Vc.

Element B

Element A

B \flat C Dm B \flat C Dm B \flat C Am Dm B \flat C Dm

天地同寿 生化同尘 万物同春 我说泰山别来，我随你去，天不老时 别来，

tian di tong shou sheng hua tong chen wan wu tong chun wo shuo tai shan bie lai, wo sui ni qu, wo qi bu hui ni ni chu.

VI VII VI VII i VI VII v i VI VII i

Transcription edited by Qian Luo (The researcher)

Measure 66-81

Element A (Melody): Voice

Element B (Accompaniment): 1) Pno., Bass, E. bass, Guzheng
2) Bass Drum

Figure 5. 20
Arrangement analysis in B1 Section (66-81)

The image shows a musical score for measures 66-81, divided into two systems. The score includes staves for Dong Xiao, Gu Zheng, Piano, Bass, Pi Pa, Bass Drum, Da Luo, Xiao Luo, Bo, and E. Bass. The lyrics are in Chinese and English. Annotations include red ovals around the vocal melody (Element A) and blue boxes around the piano accompaniment (Element B). A large grey arrow points from the text above down to the score.

Element A (Melody): Voice

Element B (Accompaniment): 1) Pno., Bass, E. bass, Guzheng
2) Bass Drum

Lyrics (Chinese):
我欲迎风再回任尔非，怎奈寒风吹动我痛处，我说寒山别哭，我随你出，我随你出，我随你出。
wo yuyingfengzai ren er fei, zen naihanyang feng chuandong wo tong chu, wo shuo han shan bie ku, wo sui ni chu, wo sui ni chu, wo sui ni chu.

Lyrics (English):
I want to face the wind and return to you, how can I bear the cold wind blowing on my pain, I say to the cold mountain don't cry, I follow you out, I follow you out, I follow you out.

Lyrics (Chinese):
天不老，同寿世间红蓝路，太极生化前尘皆荣枯，我说寒山别哭，我随你出，我骑鹤游随你出。
tian di bu lao, tong shou shi jian hong lan lu, tai ji sheng hua qian chen jie rong ku, wo shuo han shan bie ku, wo sui ni chu, wo qi he you sui ni chu.

Lyrics (English):
(Background Sound: 古筝 - guzheng, 箫 - xiao, 笛子 - di zi)
you lian cao mu qing chang kongcong niao sui liu huan yu ren ling

Transcription edited by Qian Luo (The researcher)

2) Harmony

In this part, I mainly focus on harmonic progression and Roman numeral analysis in B Section (34-49 Measure) and B1 Section (66-81 Measure) of "You Shan Lian".

Figure 5. 21
Harmonic Analysis in B section (34-49 Measure)

4

34 Bb C Dm Bb C Dm

Vocal

我 欲 迎 风 再 留 住 几 步, 怎 舍 寒 风 吹 动 我 痛 处, 我 说
wo yu ying feng zai liu zhu ji bu, zen she han feng chui dong wo tong chu, wo shuo

VI VII i VI VII i

Pno.

mp p mp

38 Bb C Am Dm Bb C Dm

Vocal

寒 山 别 哭, 我 随 你 出, 我 骑 鹤 游 随 你 出。
han shan bie ku, wo sui ni chu, wo qi he you sui ni chu.

VI VII v i VI VII i

Pno.

mp p

42 Bb C Dm Bb C Dm

Vocal

天 地 同 寿 世 间 红 蓝 路, 太 极 生 化 前 尘 皆 荣 枯, 我 说
tian di tong shou shi jianhong lan lu, tai ji sheng hua qian chen jie rong ku, wo shuo

VI VII i VI VII i

Pno.

mf mp mp

46 Bb C Am Dm Bb C Dm

Vocal

寒 山 别 哭, 我 随 你 出, 我 骑 鹤 游 随 你 出。
han shan bie ku, wo sui ni chu, wo qi he you sui ni chu.

VI VII v i VI VII i

Pno.

mf mp

Transcription edited by Qian Luo (The researcher)

Section B (34-49 measure)

Following is the chord progression of a section B

Bb C Dm Bb C Dm Bb C Am Dm Bb C Dm

VI VII i VI VII i VI VII v i VI VII i

Bb C Dm Bb C Dm Bb C Am Dm Bb C Dm

VI VII i VI VII i VI VII v i VI VII i

Section B of the song is in D minor mode, and IV-I plagal cadence appears. The chorus has a very ending harmonic effect.

Figure 5. 22

Harmonic Analysis in B1 section (66-81 Measure)

The musical score consists of two systems, each with a vocal line and a piano accompaniment line. The key signature is one flat (Bb), and the time signature is 4/4. The score includes harmonic analysis above the vocal line and dynamic markings (mp, p) throughout.

System 1 (Measures 66-70):

- Measures 66-67: Chords Bb, C. Lyrics: 我 欲 迎 风 再 留 住 几 步, (wo yu ying feng zai liu zhu ji bu,)
- Measures 68-69: Chords Dm, Bb, C. Lyrics: 怎 舍 寒 风 吹 动 我 痛 处, (zen she han feng chui dong wo tong chu,)
- Measure 70: Chord Dm. Lyric: 我 说 (wo shuo)

System 2 (Measures 70-74):

- Measures 70-71: Chords Bb, C. Lyrics: 寒 山 别 哭, (han shan bie ku,)
- Measures 72-73: Chords Am, Dm. Lyrics: 我 随 你 出, (wo sui ni chu,)
- Measures 74-75: Chords Bb, C, Dm. Lyrics: 我 骑 鹤 游 随 你 出, (wo qi he you sui ni chu,)

74 Bb C Dm Bb C Dm

Vocal
 天 地 同 寿 世 间 红 蓝 路, 太 极 生 化 前 尘 皆 荣 枯, 我 说
 tian di tong shou shi jian hong lan lu, tai ji sheng hua qian chen jie rong ku wo shuo
 (BackgroundSounds: 已 识 乾 坤 大 地 犹 怜 草 木 青
 yi shi qian kun da di you lian cao mu qing
 VI VII i VI VII i

Pno. *mf* *mp* *mp*

78 Bb C Am Dm Bb C Dm

Vocal
 寒 山 别 哭, 我 随 你 出, 我 骑 鹤 游 随 你 出。
 han shan bie ku, wo sui ni chu, wo qi he you sui ni chu.
 长 空 送 鸟 印 留 幻 与 人 灵
 chang kong song niao yin liuhuan yu ren ling
 VI VII v i VI VII i

Pno. *mf* *mp*

Transcription edited by Qian Luo (The researcher)

Section B (66-81 measure)

Following is the chord progression of a section A

Bb C Dm Bb C Dm Bb C Am Dm Bb C Dm
 VI VII i VI VII i VI VII v i VI VII i

Bb C Dm Bb C Dm Bb C Am Dm Bb C Dm
 VI VII i VI VII i VI VII v i VI VII i

5.1.4 Anaysis of Intro and Outro

In this part, I will specifically analyze introduction (6-9 measure) and outro (82-86 measure) of "You Shan Lian" from harmony and arrangement aspects.

1) Arrangement

In arrangement of introduction (6-9 measure) and outro (82-86 measure) which study uses the Western analysis. The following chart shows the arrangement of "You Shan Lian" in introduction and outro section which can be divided as follows:

Measure 6-9

Element A (Melody): Guzheng

Element B (Second Melody): Dongxiao

Element C (Accompaniment): Pno.

Figure 5. 23

Arrangement analysis in Introduction Section (6-9 measure)

The musical score for measures 6-9 shows the following instruments and parts:

- Dong Xiao:** Rests throughout the measures.
- Gu Zheng:** Melody line starting with a *mf* dynamic, featuring eighth-note patterns and a final *mp* dynamic.
- Pno.:** Accompaniment line with a *mf* dynamic, consisting of eighth-note chords and arpeggios.
- E. Bass:** Rests throughout the measures.
- Pi Pa:** Rests throughout the measures.
- Bass Drum:** Rests throughout the measures.
- Da Luo:** Rests throughout the measures.
- Xiao Luo:** Rests throughout the measures.
- Bo:** Rests throughout the measures.

A blue box highlights the Gu Zheng melody (Element A) and the piano accompaniment (Element C). A white box labeled "Element A" is placed over the Gu Zheng staff.

Transcription edited by Qian Luo (The researcher)

Measure 82-86:

Element A (Melody): Guzheng

Element B (Second Melody): Dongxiao

Element C (Accompaniment) : Pno.

Figure 5.24*Arrangement analysis in Outro Section (82-86 measure)*

The musical score for the Outro Section (measures 82-86) is presented in a multi-staff format. The instruments and their parts are as follows:

- Dong Xiao:** Melodic line in the top staff, marked *mp*. A dashed purple box labeled "Element B" highlights a specific melodic phrase.
- Gu Zheng:** Melodic line in the second staff, marked *mp*. A red oval labeled "Element A" highlights the main melodic line.
- Piano:** Accompaniment in the third and fourth staves, marked *mp*. A blue box labeled "Element C" highlights the chordal accompaniment.
- Bass:** Accompaniment in the fifth staff.
- Pi Pa:** Melodic line in the sixth staff.
- Bass Drum, Da Luo, Xiao Luo, Bo:** Percussion parts in the bottom four staves, marked with a tempo of $\text{♩} = 83$.

Transcription edited by Qian Luo (The researcher)

The song “You Shan Lian” is beautiful and popular due to the additional flavor of traditional Chinese Peking Opera. In the arrangement, guzheng and pipa with national characteristics are used as the main melodic instrumental, sometimes seen as a part to add flavor to the song. Daluo, bo, xiaoluo—as the traditional accompaniments of Chinese Peking Opera—are inseparable in the division of elements. These three rhythmic traditional instruments not only serve the function of a rhythmic diversity in the arrangement, but also make a highlight of the Peking Opera flavor in the fusion song. The piano used in this song as an accompaniment breaks down the chords to enhance the musical fabric of the song, while the bass takes on the role of consolidation for the chords, while the bass drum making an emphasis on the rhythm of the song with syncopated rhythmic patterns. Combined with the traditional five-tone tuning of the country with powerful Peking Opera recitations of Peking Opera master Wang Peiyu, the song is full of flavor and nurtured by a well-balanced fusion of Peking Opera and pop music elements. “You Shan Lian” is undoubtedly a narrating work of innovative fusion of Peking Opera recitation and pop songs.

2) Harmony

In this part, I mainly focus on harmonic progression and Roman numeral analysis in introduction (6-9 measure) and outro (82-86 measure) of "You Shan Lian".

Figure 5. 25

Harmonic Analysis in Introduction Part (6-9 measure)

Vocal

Pno.

mf *p*

VI VII v i VI VII i

Transcription edited by Qian Luo (The researcher)

Introduction section (6-9measure)

Following is the chord progression of an introduction section.

Bb C Am Dm Bb C Dm

VI VII v i VI VII i

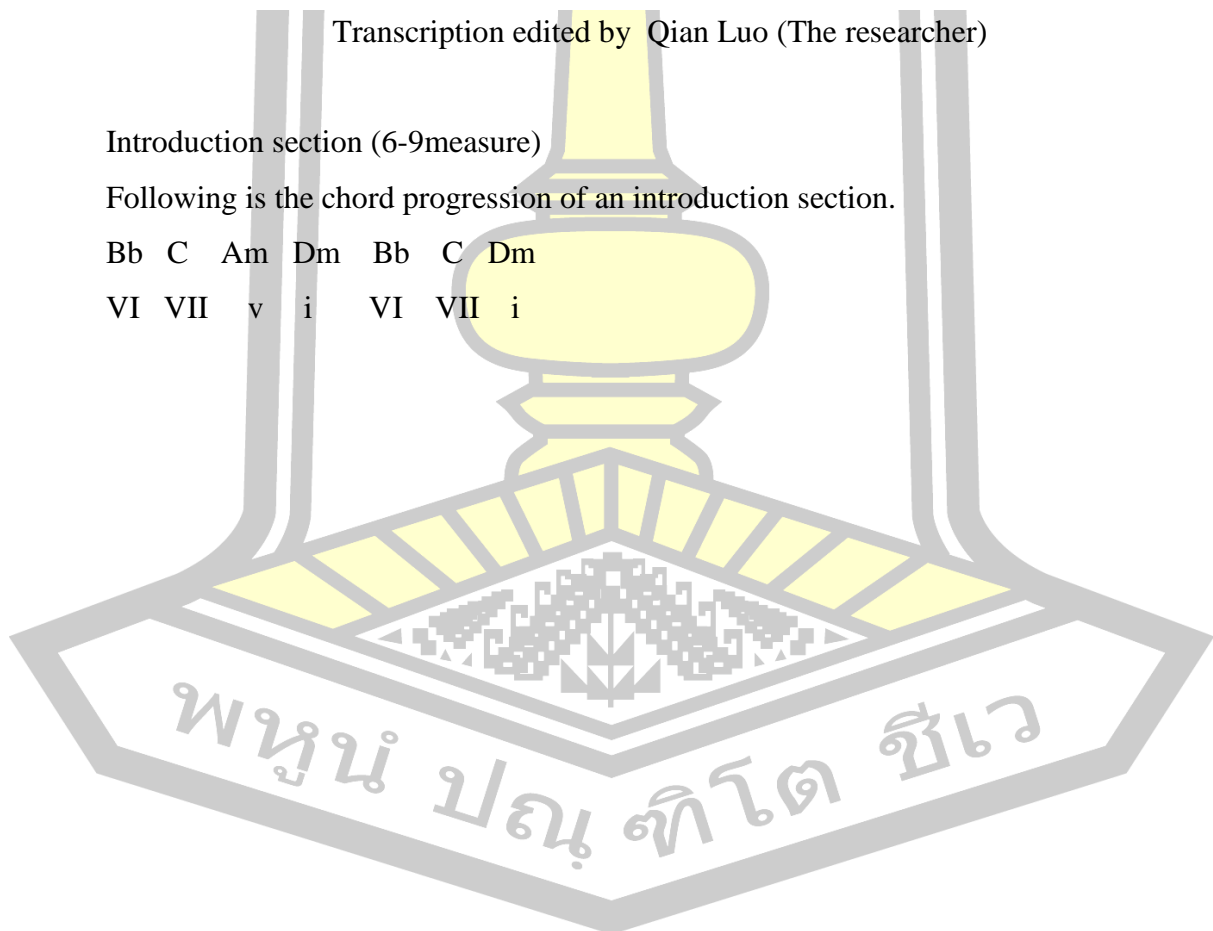


Figure 5. 26*Harmonic Analysis in Introduction Section (82-86 Measure)*

82

Vocal

Pno. *mp*

Bb C Am Dm Bb C

VI VII v i VI VII

85

Vocal

Pno. *p*

Am Dm

v *p_i*

Transcription edited by Qian Luo (The researcher)

Outro section (82-86 measure)

Following is the chord progression of an outro section.

Bb C Am Dm Bb C Am Dm

VI VII v i VI VII v i

5.1.5 Analysis of Lyrics

In the analysis of the lyrics of the song "You Shan Lian", I mainly focus on the meaning and rhyming aspects of the lyrics.

1) Meaning

The lyric is one of the important technical parts in Chinese song creation, especially in the context of Chinese music creation. For example, Taiwan's famous lyricist, Fong Wen Shan, and the composer, Jay Chou, worked collaboratively to launch a Chinese-style boom in Chinese pop music. The lyrics of Fang Wen Shan, as the "imperial lyricist" of Jay Chou, inherits the fine traditional culture and adopts the method of writing poems to create lyrics, focusing on paying attention to the coherence and smoothness of the rhyme. His lyrics are full of musical beauty and poetry. In the

interview of "Taiwan famous lyricist Fang Wen Shan: Make traditional culture more popular". Fang Wen Shan once told reporter Zhang Pan that "If traditional culture wants to gain widespread influence, it must use popular methods. With the help of movies and TV plays, or popular music and other forms, you can directly understand the context, and more popularity will be gained." In the article "Prosody: Linguistic Properties, Poetic or Musical" (2017), Zhang mentions that in ancient Chinese, there are four tone levels. When writing ancient poems, the tone levels, and the prosody levels should be intertwined and rationally arranged to show a harmonious tonal beauty. The Chinese language has traditionally emphasized the role of plain tones, focusing on the phonological and textual harmony of sounds and rhymes. The rhythm of ancient poems—consisting of rhyme, tonal meter, rhythm, repetition and change—is an essential attribute of poetic language and an original "poetic" aesthetical needs. Subtlety, elegance, obscurity, and the use of scenery or objects to plain emotions are all unique techniques used by Chinese poets and musicians into their creative endeavors.

The traditional Chinese philosophical thought is introverted, hazy and subdued. Traditional techniques for writing the lyrics are no exception. Artists are reluctant to express their feelings directly, but usually accustomed to expressing their thoughts and feelings by borrowing objects as a metaphor for scenery and substituting objects for themselves. In the lyrics of the song "You Shan Lian", objects with the spirit of Taoism are often used to express emotions. For example, "Qi Xing" refers to the seven stars of the Big Dipper, which appear in different directions in the sky at different times of the day and night in different seasons. In traditional Chinese culture, the Seven Stars reveal a natural landscape, while expressing deep cultural connotations and symbolism. They symbolize the Chinese people's pursuit of family reunion from ancient times with a sincere love and eternal companionship in many love stories. "Heaven and Earth Live Together" connotes to the hope that people will live as long as the heaven and earth, which represents the ancient Chinese spiritual idea of longevity.

Table 5.5*Chinese Lyrics, Pinyin Markers with Tone and English Translation.*

Chinese Lyrics/ Chinese Pin Yin Lyrics	English Interpretation of The Lyrics
歌词：已识乾坤大，犹怜草木青 Pin Yin: yǐ shí qián kūn dà, yóu lián cǎo mù qīng	After all the successes and failures of life, seeing the worldwide open, people still have a love for the small things.
歌词：我醉提酒游寒山，霜华满天 Pin Yin: wǒ zuì tí jiǔ yóu hán shān, shuāng huá mǎn tiān	I went climbing with a jug of wine on a snowy day.
歌词：明性修身证混元，星移斗转 Pin Yin: míng xìng xiū shēn zhèng hún yuán , xīng yí dòu zhuǎn	Time flies, I continue to cultivate their own character and cultivation.
歌词：仰望蓝水云烟，翩翩雀落人间，挟飞仙我遨游此人间 Pin Yin: yǎng wàng lán shuǐ yún yān , piān piān què luò rén jiān, jiā fēi xiān wǒ áo yóu cǐ rén jiān	Looking up at the blue sky and white clouds, I rode the crane to travel around from the sky to the common world.
歌词：你看雪花飘散芊芊换白观，白发老人背着孩下山 Pin Yin: nǐ kàn xuě huā piāo sàn qiān qiān huàn bái guān, bái fā lǎo rén bèi zhe hái xià shān	Snow drift time flies, young face fleeting, white-haired old man carrying children down the mountain.
歌词：远观天仙舞欢，我今醉酒哉，一别寒山，我何时归来 Pin Yin: yuǎn guān tiān xiān wǔ huān, wǒ jīn zuì jiǔ yōu zāi, yī bié hán shān, wǒ hé shí guī lái	The drunk saw the fairy in the sky in the joyful dance, today I will hurry to leave, when can I see the mountain again.
歌词：清风童儿，取那人参果来 Pin Yin: qīng fēng tóng ér , qǔ nà rén cān guǒ lái	The little porter named Qing feng, please fetch the ginseng fruit.
歌词：我欲迎风再留住几步，怎舍寒风吹动我痛处 Pin Yin: wǒ yù yíng fēng zài liú zhù jǐ bù, zěn shě hán fēng chuī dòng wǒ tòng chù	I wanted to stay with the mountain in the wind a little longer, but the cold wind was biting me.

<p>歌词：我说寒山别哭，我随你出，我 骑鹤游随你出</p> <p>Pin Yin: wǒ shuō hán shān bié kū, wǒ suí nǐ chū, wǒ qí hè yóu suí nǐ chū</p>	<p>Cold mountains, please don't cry, I'll follow you out on a crane.</p>
<p>歌词：天地同寿世间红蓝路，太极生 化前程皆枯荣</p> <p>Pin Yin: tiān dì tóng shòu shì jiān hóng lán lù, tài jí shēng huà qián chéng jiē kū róng</p>	<p>Heaven and earth share life and death, Tai Chi is the beginning of the universe. It masters the future decline and fall.</p>
<p>歌词：来，带来了瑶琴宝剑， 回观去者</p> <p>Pin Yin: lái, dài lái le yáo qín bǎo jiàn, huí guān qù zhě</p>	<p>Come, I have brought back from the earth a sword and a Qu Qin studded with gems, come with me to the Taoist temple.</p>
<p>歌词：我醉提酒游寒山，七星为伴</p> <p>Pin Yin: wǒ zuì tí jiǔ yóu hán shān, qī xīng wéi bàn</p>	<p>I was drunk and carried wine to the cold mountain, and the Big Dipper was with me in the sky.</p>
<p>歌词：仙着衣裳抚琴欢，美人奏弦</p> <p>Pin Yin: xiān zhuó yī shang fǔ qín huān, měi rén zòu xián</p>	<p>Fairies in beautiful dresses play the Gu Qin and make beautiful music.</p>
<p>歌词：你看白雪人间，你看冰川璨， 来者恋，如大梦在眼前</p> <p>Pin Yin: nǐ kàn bái xuě rén jiān, nǐ kàn bīng chuān cuǐ càn, lái zhě liàn, rú dà mèng zài yǎn qián</p>	<p>You see the snow-covered earth in front of you, with only glittering glaciers in front of you, and it turns out that you have fallen in love with someone in your dreams.</p>

Source: Qian Luo (The researcher)

5.1.4 Rhyme

In the context of the Chinese composition, the importance of lyrics is the second most important. In a well-received Chinese song, in addition to a beautiful melody, the lyrics must have a poetic rhythm and a beautiful mood, which can be an important reason for the listener to make a choice of preference. Especially, in the creation of

Chinese style songs, the lyrics must be written with poetic rhymes and tones, as well as considering the melodic nature of the poetic language.

In the article “A New Exploration of Chinese Stylistic Grammar” (2018), Feng recognizes rhyme as one of the aesthetic features of ancient poetry. “Rhyme” in the narrow sense refers to rhyme and tonal meter. Rhyme refers to the regular repetition of rhyming words in appropriate places, creating a beautiful and pleasing auditory sensation. Tonal hierarchy is the division of Chinese tones. In another article “A Dictionary of Linguistics and Phonetics” (2008), Crystal suggests that rhyme, also known as a suprasegmental feature, which refers to variations in pitch, loudness, rate of speech, and rhythm. In Chinese, the main rhythmic features related to pitch are tone, intonation and stressing. In the context of Chinese music in the lyric writing, it is important to use a specific unified rhyme at the end of a musical sentence. In 2013, Huang pointed out in his article “On the Musicality of Chinese Poetry Language - A Study of New Poetry's Sound and Rhythm” that Melody is the organized and regular march of musical tones, with their highs and lows. The melody of the language of poetry is the same; that is, the regular march of the high and low of speech, which is specifically manifested in the regular alternation of different tones.

In this song, the lyricist used different rhymes in the verse and the chorus section. I marked the position of the rhyme “an” in the main song with red triangles (see Figure 5. 27) and the position of the rhyme “u” in the chorus shown in blue squares (see Figure 5. 28) and selected the more typical rhyming structure as a specific case.

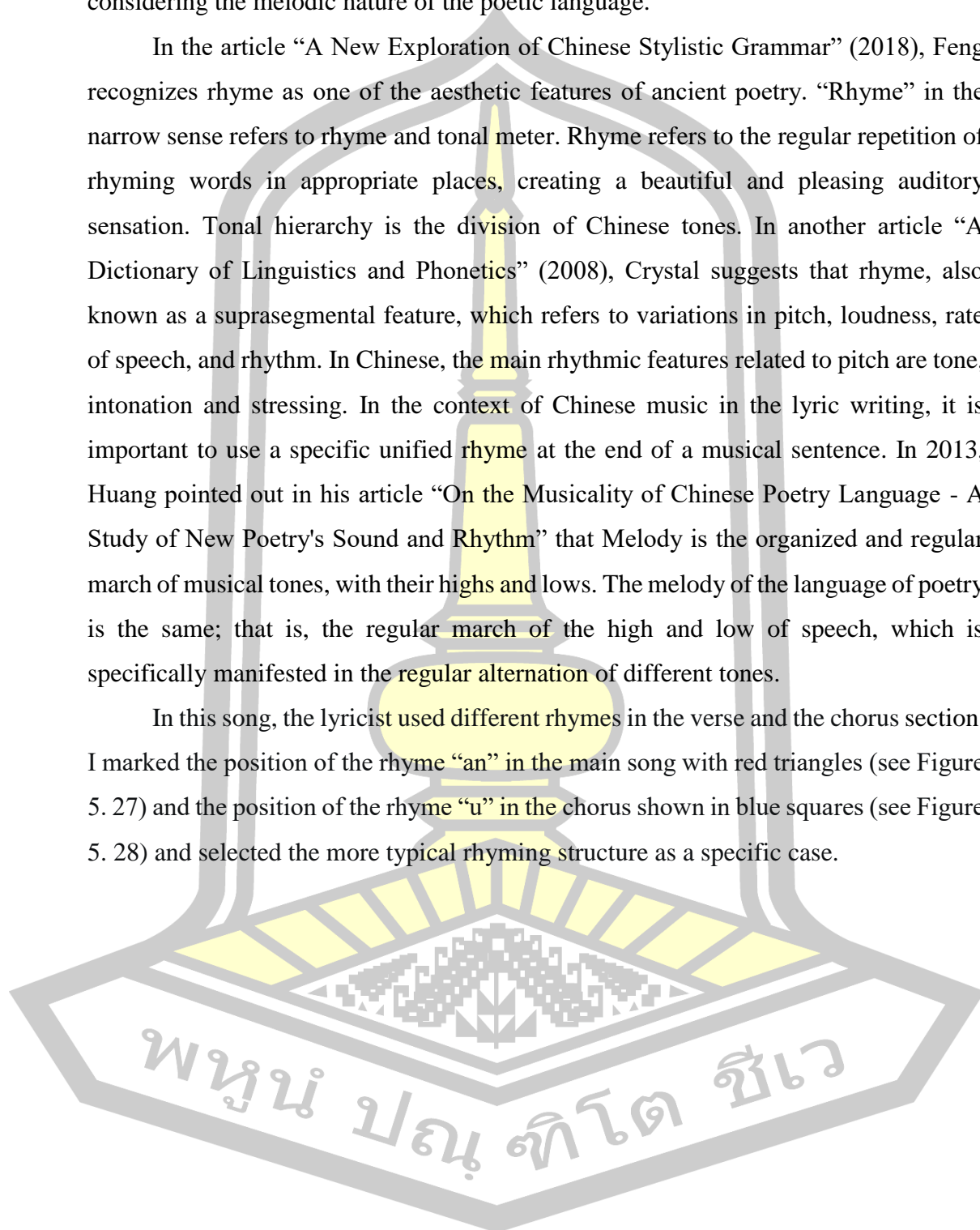
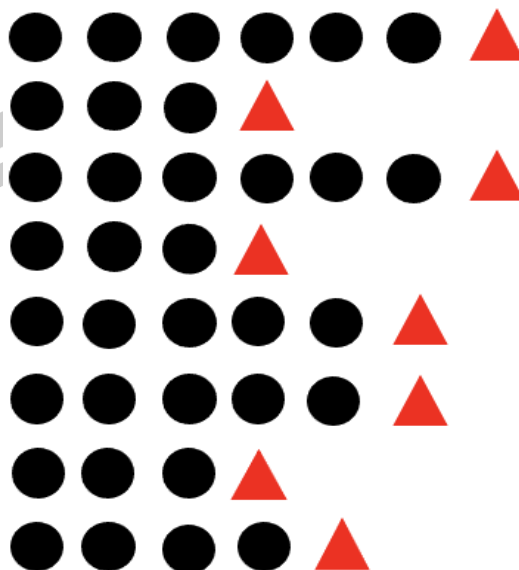


Figure 5. 27
Rhyming in Verse Section



Source: Qian Luo (The researcher)

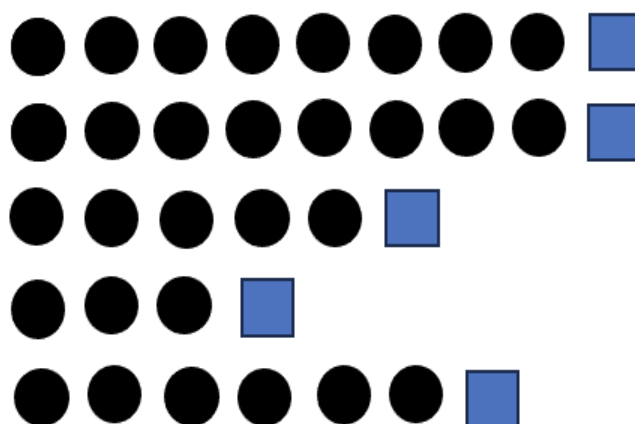
In the motivic part of the verse section, a 7+4 structure is used for rhyming, and the rhyme “an” is distributed in the last word of each phrase, in which the rhyme appears to be transformed from “an” to “ai” twice. Since they belong to the same vowel “a”, they can be regarded as the same rhyme. The following table shows the lyrics of the song with the rhyme “an” and the pinyin with intonation.

Table 5. 6
Lyrics containing the rhyme “an”

Rhyming Pin Yin and Chinese Lyrics	Tiān 天	Yuan 元	Zhuǎn 转	Yān 烟	Jiān 间	Guān 观	Huān 欢	Bàn 伴
	Xián 弦	Xián 仙	Càn 璨	Qián 前	Lái 来	Zāi 哉	Shān 山	

Source: Qian Luo (The researcher)

Figure 5. 28
Rhyming in Chorus Section



Source: Qian Luo (The researcher)

The melodic motifs of the chorus are rhymed in the structure of 9+9 and 6+4+7, with the rhyme scheme “u” at the last word of each phrase. The following table shows the lyrics of the song with the rhyme “u” and the pinyin with intonation.

Table 5. 7
Lyrics containing the rhyme “u”

Rhyming Pin Yin and Chinese Lyrics	Bù 步	Chù 处	Kū 哭
	Lù 路	Kū 枯	Chū 出

Source: Qian Luo (The researcher)

The song “You Shan Lian” is one of the typical masterpieces for the fusion, appeared in Peking Opera recitation and pop composition structure. The song is sung alternately in a combination of Peking Opera narration and popular singing styles, while the chord progression and song structure follow the way of popular songs. In this song, I analyzed the melody, pattern, arrangement, chords, pitch contour, meaning of lyrics, rhyme, and tone of the recitation in detail. The overall tone of the song “You Shan Lian” is exciting and elegant. The lyrics combine with the cultural background of the Chinese

Taoist system of immortals, and the whole recitation shines brightly with a full momentum. It can be said that the use of traditional Chinese instrumental music and pentatonic modulation also adds a unique flavor to the song.

5.2 “Da Zhai Men” Version from Hu Xiao Qing

The song “Da Zhai Men” is the theme song of the famous TV series “Da Zhai Men”. The song combines the creative techniques of Beijing Opera, the use of traditional Chinese orchestration, and the reference of Beijing Opera singing. It makes people feel the beauty of Chinese classical drama culture and vividly describes the theme of the play. The lyric was written by Yi Ming, and composed by famous composer, Zhao Jiping, with Hu Xiaoqing’s singing. The song is used Chinese A Zhi six-tone mode (with Bian Gong). This mode shows a strong ethnicity. In terms of rhythm, the song utilizes a variety of rhythmic patterns mainly based on appoggiaturas, which are closely related to the melody and emotion of the song, which makes the song more vivid and powerful. At the same time, the use of melodic decorations such as the leaning tone and trill adds more color and flavor to the song, making it more expressive. The song also draws on the Peking Opera’s “Xi Pi” singing style, which is strong and upright, high and bright, and is very suitable for expressing the passionate, bold and firm emotional content of “Da Zhai Men”.

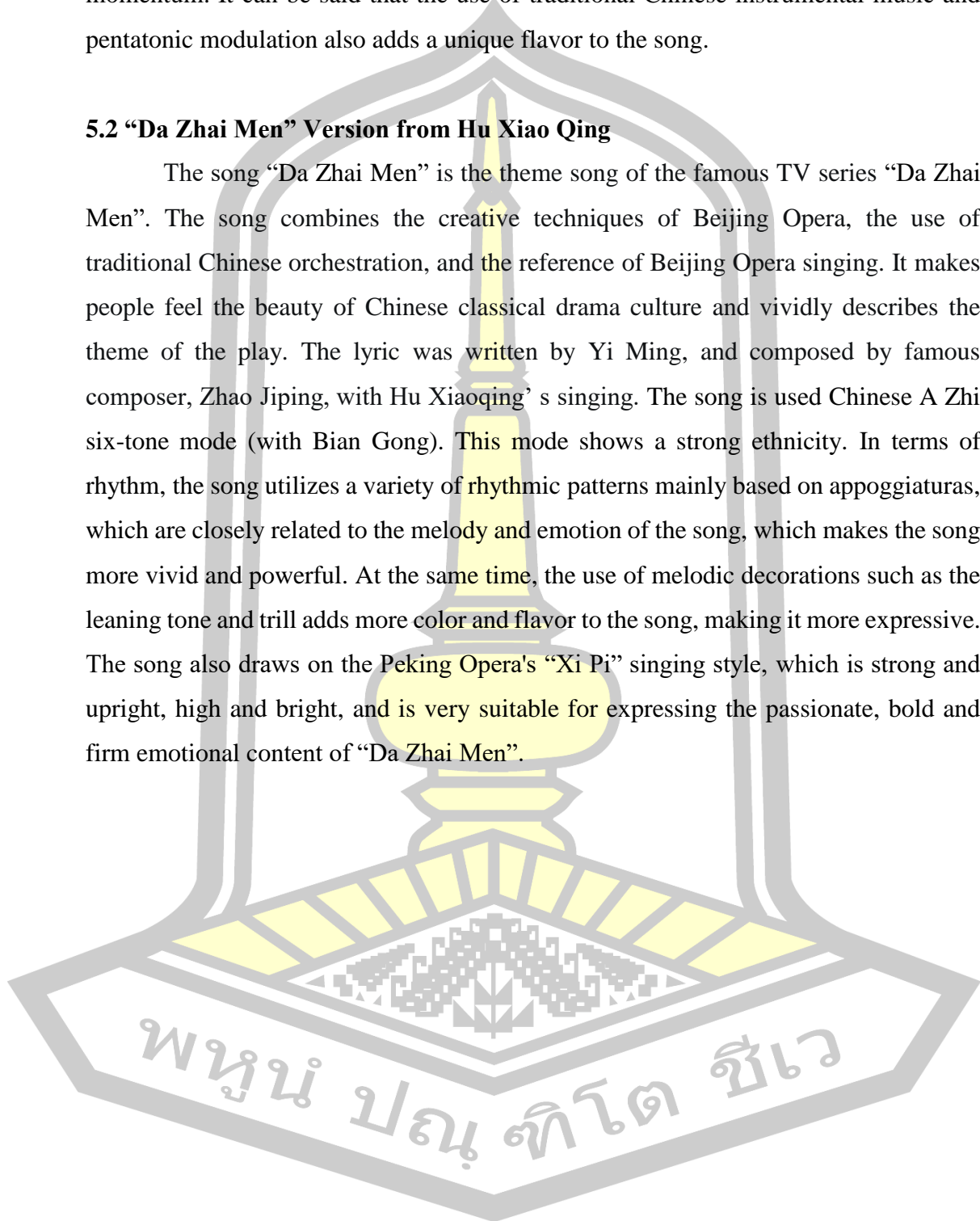
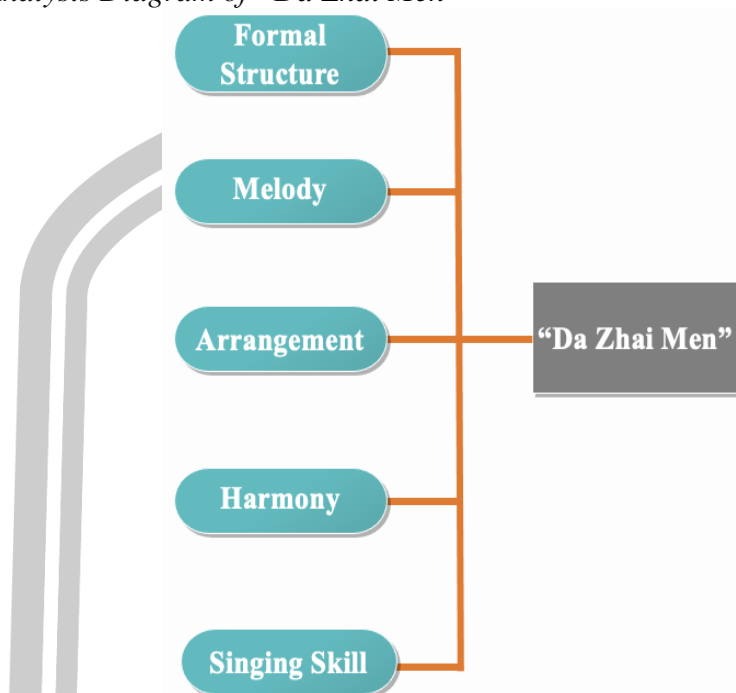


Figure 5. 29
Key Part Analysis Diagram of “Da Zhai Men”



Source: Qian Luo (The researcher)

Figure 5. 30
Song’s QR Code of “Da Zhai Men”



Source: Qian Luo (The researcher)

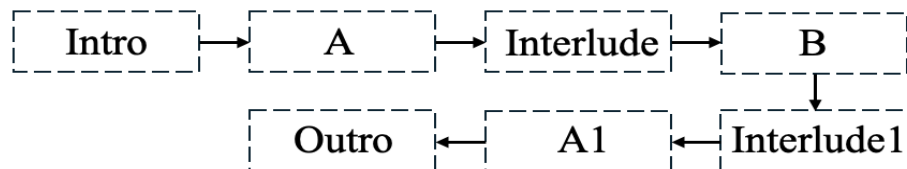
5.2.1 Formal Structure

“Da Zhai Men” is in a ternary form including section A, section B, and the repetition of section A called A1. The A section is usually used as the verse of the song,

with deep and slow melodic lines that sets the emotional tone for the whole song. The B section is the chorus of the song. The melody and rhythm are more intense and passionate, in sharp contrast to the A section, fully demonstrating the emotional tension of the song. The reenactment of section A usually comes after the chorus of section B. The melody of section A reappears but often with some developments, so that the whole song reaches an emotional sublimation and a final unity before the end. This structure not only guarantees the unity of music, but also enriches the content of music through contrast and development. And the use of 4/4 meter and 5/4 meter mixed time, making the tempo of the song more flexible and enhanced the expression of music.

Figure 5. 31

The Musical Formal Structure of “Da Zhai Men”



Source: Qian Luo (The researcher)

The following table shows each seven sections of this music “Da Zhai Men”, which includes the basic form, measure, and musical form of the song.

Table 5. 8

The Musical Sections of “Da Zhai Men”

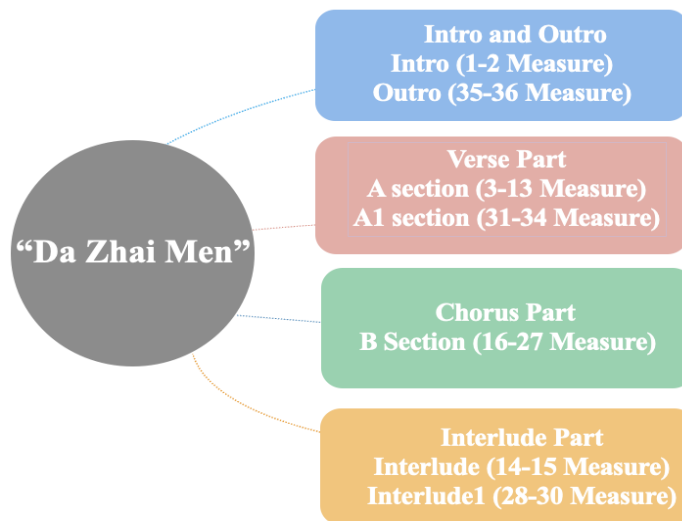
Section	Basic Form	Measure	Musical Form
1	Intro	1-2	Introduction
2	A	3-13	Verse
3	Interlude	14-15	Interlude
4	B	16-27	Chorus
5	Interlude1	28-30	Interlude
6	A1	31-34	Verse
7	Outro	35-36	Outro

Source: Qian Luo (The researcher)

The arrangement of “Da Zhai Men” uses the classic instrumental music of Peking Opera, Jinghu, Xiaoluo, Xiangban, Bo, as well as a brass section and a string

section to complement the arrangement. It combines the distinctive sound of traditional Chinese instrumental music with the rigor of Western instrumental music, resulting in a full-fledged rhythmic flavor. According to the following analysis, I will follow the order in the structure of the song, comprising four parts: intro and outro, A and A1 section, B section, interlude and interlude 1 section.

Figure 5. 32
The Sequence of Analysis in “Da Zhai Men”



Source: Qian Luo (The researcher)

5.2.2 Analysis of Introduction and Outro Section

The introduction section of the song has only the first two bars, and the outro section is from bar 35 to 36. The researcher will analyze this part in terms of arrangement and harmony respectively.

1) Arrangement

The following chart shows the arrangement of “Da Zhai Men” in introduction (1-2 Measure) and outro section(35-36 Measure) which can be divided as follows:

Measure 1-2

Element A (Melody): Jinghu

Element B (Second Melody): Xiaoluo, Xiangban

Element C (Accompaniment): Pad

Figure 5.33
Arrangement Analysis in Introduction Section(1-2 Measure)
 大宅门
 Da Zhai Men

Composer: Zhao Ji Ping
 Lyricist: Yi Ming
 Transcriber: Qian Luo

The musical score is arranged in a standard orchestral format. The top staff is for Jing Hu (Jinghu), followed by Xiao Luo (Xiaolu), Xiang Ban (Xiangban), and Bo (Bo). Below these are the woodwind and brass sections: 4 Horn, Trumpet in Bb, 2 Trombone, and 1st Trombone. The vocal line is labeled 'Voice'. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The bottom staff is for the Pad. The score is in common time (C) with a key signature of one sharp (F#). The tempo is marked as quarter note = 85. The dynamics are marked as *mf* (mezzo-forte) for the Jing Hu and Xiao Luo parts, and *mp* (mezzo-piano) for the Xiang Ban part. The Pad part is marked as *p* (piano). Three elements are highlighted: Element A (arco melody in Jing Hu, circled in red), Element B (mf accompaniment in Xiao Luo and Xiang Ban, boxed in blue), and Element C (p accompaniment in Pad, boxed in purple).

Transcription edited by Qian Luo (The researcher)

Measure 35-36

Element A (Melody): Voice

Element B (Second Melody): Jinghu

Element C (Accompaniment): Pad

Figure 5.34
Arrangment Analysis in Outro Section (35-36 Measure)

The musical score for Figure 5.34 shows the arrangement analysis for the outro section (measures 35-36). The score includes staves for Jing Hu, Xiao Luo, Xiang Ban, Bo, Voice, and Ped. Three elements are highlighted: Element B (blue box) in the Jing Hu staff, Element A (red oval) in the Voice staff, and Element C (purple dashed box) in the Ped. staff.

Transcription edited by Qian Luo (The researcher)

2) Harmony

In this part, I mainly focus on a harmonic progression and Roman numeral analysis in introduction (1-2 measure) and outro (35-36 measure).

Figure 5.35*Harmonic Analysis in Introduction Section (1-2 Measure)*

Transcribed: Qian Luo

Vocal

Piano

85

85

D

mf

p

Transcription edited by Qian Luo (The researcher)

Introduction section (1-2 measure)

Following is the chord progression of an introduction section.

D

I

Figure 5.36*Harmonic Analysis in Outro Section (35-36 Measure)*

Vocal

Piano

35

7

D

mf

p

Transcription edited by Qian Luo (The researcher)

Outro section (35-36 measure)

Following is the chord progression of an introduction section.

D

I

5.2.3 Analysis of A and A1 Section

This part, A section (3-13 measure) and A1 section (31-34 measure) will be analysed. I will explore the melody, arrangement and harmony respectively. The detailed musical analysis is attached below:

1) Melody

In melody part, I will focus on the verse section, which includes A section (3-13 measure) and A 1 section (31-34 measure). From this aspect, the motif, expansion, interval change, fragment sequence, Cadence of melody will be analyzed.

Figure 5.37
Melodic Analysis in A Section (3-13 Measure)

Source: Qian Luo (The researcher)

Figure 5.38
Melodic Analysis in A1 Section (31-34 Measure)

Source: Qian Luo (The researcher)

1) Arrangement

From this part, I will specifically analyze the motif, expansion, interval change, fragment sequence, Cadence. The following chart shows the arrangement of “Da Zhai Men” in A section (3-13 Measure) and A1 section (31-34 measure) which can be divided as follows:

Measure 3-13

Element A (Melody): Voice

Element B (Second Melody): Jinghu, VIn.I, VIn.II, Via., Vc., Cb.

Element C (Accompaniment): Pad

Figure 5.39
Arrangement Analysis in A section (3-13 Measure)

The musical score is arranged in a standard orchestral format. The top staff is for Jing Hu (Jing Hu), followed by Xiao Luo (Xiao Luo), Xiang Ban (Xiang Ban), and Bo (Bo). Below these are the brass instruments: Tpt. (Trumpet), Tbn. (Tuba), and B. Tbn. (Baritone Tuba). The vocal part (Voice) includes lyrics in Chinese and Pinyin. The string section consists of Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Ve. (Violoncello), Cb. (Contrabass), and Ped. (Piano). The score is in 2/4 time and G major. Annotations include:

- Element A:** A red oval highlights the vocal line in measures 3-13, with lyrics: "出来一声笑, 情开两扇门, 乱世风云乱世魂." (You lai yi sheng xiao, qing kai liang shan men, luan shi feng yun luan shi hun.)
- Element B:** A blue box highlights the Jing Hu line in measures 3-13, with dynamics *mp* and *mf*.
- Element C:** A dashed purple box highlights the Ped. part in measures 3-13, labeled "Element C".

The musical score is for measures 31-34. It includes staves for Jing Hu, Xiao Luo, Xiang Ban, Bo, 4 Horns, Tpt., Tbn., B. Tbn., Voice, Vln. I, Vln. II, Vla., Vc., Cb., and Ped. The key signature is one sharp (F#) and the time signature is 4/4. The score is annotated with three elements:

- Element A (Melody):** Voice part, circled in red. It includes the lyrics: 平生多磨 砺, 男儿自横 行, 站住了是 个人, 平 pǐng shēng duō mó lì, 儿 nán ér zì héng xíng, 站 zhàn zhù le shì ge rén.
- Element B (Second Melody):** Jinghu, Vln. I, Vln. II, Vla., and Vc. parts, enclosed in a blue box. A blue line connects the Jinghu staff to the Vln. I staff.
- Element C (Accompaniment):** Pad part, enclosed in a purple dashed box. It features a melodic line with a *mp* dynamic marking.

Transcription edited by Qian Luo (The researcher)

Measure 31-34

Element A (Melody): Voice

Element B (Second Melody): Jinghu, Vln.I, Vln.II, Vla., Vc.

Element C (Accompaniment): Pad

Figure 5.40
Arrangement Analysis in A1 section (31-34 Measure)

The musical score for Figure 5.40 is arranged as follows:

- Jing Hu:** Treble clef, key signature of one sharp (F#), starting with a fermata and a *mp* dynamic marking.
- Xiao Luo, Xiang Ban, Bo:** Percussion staves with rests.
- Voice:** Treble clef, key signature of one sharp. Lyrics: 天梅 腔 血, 有意 济 苍 生, 百 年 风 雨 大 宅 门. / wu hui yi qiang xue, you yi ji cang sheng, bai nian feng yu da zhai men.
- Vln. I, Vln. II, Vla., Vc.:** String section with *mp* dynamics, playing a rhythmic pattern.
- Ped.:** Pedal point with a dotted purple box labeled **Element C**.

Three elements are highlighted with colored boxes:

- Element A:** A red oval around the Voice part.
- Element B:** A blue box around the Vln. I, Vln. II, Vla., and Vc. parts.
- Element C:** A dotted purple box around the Ped. part.

Transcription edited by Qian Luo (The researcher)

2) Harmony

In this part, I mainly focus on a harmonic progression and Roman numeral analysis in A section (3-13 Measure) and A1 section (31-34 measure).

Figure 5. 41
Harmonic Analysis in A section (3-13 Measure)

Vocal

3 D Em A

由来一声笑, 情开两扇门, 乱世风云乱世魂。
 you lai yi sheng xiao, qing kai liang shan men, luan shi feng yun luan shi hun.

I ii V

mp

Vocal

7 D

平生多磨砺,
 ping sheng duo mo li,

I

arco mf mp a2

♩=68

Vocal

10 Em A

男儿自横行, 站住了是个人。
 nan er zi heng xing, zhan zhu le shi ge ren.

I ii V

mp

Transcription edited by Qian Luo (The researcher)

A section (3-13 measure)

Following is the chord progression of an A section.

D Em A D Em A

I ii V I ii V

Figure 5. 42*Harmonic Analysis in A1 section (31-34 measure).*

6

31 D Bm D

Vocal

无 悔 一 腔 血, 有 意 济 苍 生, 百 年 风 雨 大 宅 门。
 wu hui yi qiang xue, you yi ji cang sheng, bai nian feng yu da zhai men.

I 4 Horn a2 vi I

mp mp

Transcription edited by Qian Luo (The researcher)

A1 section (31-34 measure)

Following is the chord progression of an introduction section.

D Bm D
 I vi I

5.2.4 Analysis of B Section

In this part, B section (16-27 measure) will be analysed. I will explore the melody, arrangement and harmony, respectively. The detailed musical analysis is attached below:

1) Melody

In melody part, I will focus on chorus section, which is B section (16-27 measure) in music structure. From this aspect, the motif, expansion, interval change, fragment sequence, Cadence of melody will be analyzed.

พหุ ประถมศึกษา

Figure 5. 43
Melodic Analysis in B Section (16-27 Measure)

Source: Qian Luo (The researcher)

1) Arrangement

In arrangement of the B section (16-27 Measure), the following chart shows the arrangement of “Da Zhai Men” in B section, which can be divided as follows:

Measure 16-27

Element A (Melody): Voice

Element B (Second Melody): a) Jinghu, Xiaoluo, Xiangban, Bo

b) VIn.I, VIn.II, Via., Vc., Cb.

Element C (Accompaniment): 4 Horn.I, 4 Horn.II, Tpt., Tbn., B. Tbn.

พหุ ประถมศึกษา

Figure 5. 44
Arrangment Analysis in B section (16-18 Measure)

The musical score for Figure 5.44 includes the following parts and annotations:

- Jing Hu, Xiao Luo, Xiang Ban, Bo:** Percussion parts with a blue box highlighting the first measure.
- 4Horn.I, 4Horn.II, Tpt., Tbn., B. Tbn.:** Brass section with a purple dashed box labeled "Element C" spanning measures 16-18.
- Voice:** Features a red oval labeled "Element A" around the vocal line in measure 17. The lyrics are: "有 担 义, 有 担 当, 无 依 无 傍 我 自 强。 这 一 身 傲 骨" (you qing yi, you dan dang, wu yi wu bang wo zi qiang. zhe yi shen ao gu). Roman numerals (I, V, I) are placed below the notes.
- Vln. I, Vln. II, Vla., Vc., Cb., Ped.:** String section with a blue box labeled "Element C" spanning measures 16-18.

Transcription edited by Qian Luo (The researcher)

Measure 19-23

Element A (Melody): Voice

Element B (Second Melody): Vln.I, Vln.II, Via., Vc., Cb.

Element C (Accompaniment) : 4 Horn.I, 4 Horn.II, Tpt.,Tbn.,B. Tbn.

Figure 5. 45

Arrangement Analysis in B section (19-23 Measure)

The musical score for Figure 5.45 is arranged as follows:

- Jing Hu:** Treble clef, key signature of one sharp (F#).
- Xiao Luo, Xiang Ban, Bo:** Percussion staves.
- 4Horn.I, 4Horn.II, Tpt., Tbn., B. Tbn.:** Brass section staves. Element C is highlighted in a purple box, indicating accompaniment for these instruments.
- Voice:** Treble clef, key signature of one sharp. Element A is highlighted in a red oval. Lyrics are provided in Chinese and Pinyin:

敲起来 铮 铮 的 响。 有 情 义 有 担 当， 无 依 无 傍 我 自 强。 集 百 草 要 让 这 世 界 都 香。

qiao qi lai zheng zheng de xiang. youqingyi you dan dang, wu yi wubang wo zi qiang. ji bai cao yao rang zhe shi jie dou xiang.
- Vln. I, Vln. II, Vla., Vc., Cb.:** String section staves. Element B is highlighted in a blue box, indicating the second melody for these instruments.
- Ped.:** Pedal point staff.

Transcription edited by Qian Luo (The researcher)

Measure 24-27

Element A (Melody): Voice

Element B (Second Melody): a) Vln.I, Vln.II, Vla., Vc., Cb.

b) 4 Horn.I, 4 Horn.II, Tpt., Tbn., B. Tbn.

Element C (Accompaniment) : Xiaoluo, Xiangban, Bo

Figure 5. 46

Arrangement Analysis in B section (24-27 Measure)

The musical score for Figure 5.46 is arranged as follows:

- Jing Hu:** Treble clef, G major key signature, whole rests.
- Xiao Luo:** Gongche notation, treble clef, G major key signature, quarter notes with rests. Element C is highlighted in purple.
- Xiang Ban:** Gongche notation, treble clef, G major key signature, eighth-note patterns. Element C is highlighted in purple.
- Bo:** Gongche notation, treble clef, G major key signature, quarter notes with rests. Element C is highlighted in purple.
- 4Horn.I:** Treble clef, G major key signature, quarter notes. Element B is highlighted in blue.
- 4Horn.II:** Treble clef, G major key signature, quarter notes. Element B is highlighted in blue.
- Tpt.:** Treble clef, G major key signature, quarter notes. Element B is highlighted in blue.
- Tbn.:** Bass clef, G major key signature, quarter notes. Element B is highlighted in blue.
- B. Tbn.:** Bass clef, G major key signature, quarter notes. Element B is highlighted in blue.
- Voice:** Treble clef, G major key signature, lyrics in Chinese and Pinyin. Element A is highlighted in red. Chords D, Bm, and A are indicated above the staff.
- Vln. I:** Treble clef, G major key signature, eighth-note patterns. Element B is highlighted in blue.
- Vln. II:** Treble clef, G major key signature, eighth-note patterns. Element B is highlighted in blue.
- Vla.:** Bass clef, G major key signature, eighth-note patterns. Element B is highlighted in blue.
- Vc.:** Bass clef, G major key signature, quarter notes. Element B is highlighted in blue.
- Cb.:** Bass clef, G major key signature, quarter notes. Element B is highlighted in blue.
- Ped.:** Bass clef, G major key signature, whole rests.

Transcription edited by Qian Luo (The researcher)

In arrangement part of B section, Element A always focuses on voice, while brass instruments, string instruments, and Chinese Peking Opera traditional instrument can be seen as the role of accompaniment part and second melody in B section.

3) Harmony

In this part, I mainly focus on a harmonic progression and Roman numeral analysis in B section (16-27 Measure).

Figure 5.47
Harmonic Analysis in B section (16-27 measure).

The figure displays a musical score for the B section (measures 16-27) with harmonic analysis. The score is divided into four systems, each corresponding to a vocal line and its piano accompaniment. The key signature is D major (one sharp).

System 1 (Measures 16-17):

- Vocal 4:** Lyrics: 有情义, 有担当, 无依无傍我自强。 (you qing yi, you dan dang, wu yi wu bang wo zi qiang.)
- Harmony:** D (I), Em (ii), A (V)
- Piano:** Accompaniment with dynamics *f* and *sf*.

System 2 (Measures 18-19):

- Vocal:** Lyrics: 这一身傲骨 敲起来铮铮的响。 (zhe yi shen ao gu qiao qi lai zheng zheng de xiang.)
- Harmony:** D (I), Em (ii), A (V)
- Piano:** Accompaniment with dynamics *f* and *sf*. Includes a 4 Horn part.

System 3 (Measures 20-22):

- Vocal:** Lyrics: 有情义 有担当, 无依无傍我自强。 集百草要让 (you qing yi you dan dang, wu yi wu bang wo zi qiang. ji bai cao yao rang)
- Harmony:** D (I), Bm (vi), D (I), D (I)
- Piano:** Accompaniment with dynamics *f* and *mf*. Includes pizzicato (pizz.) markings.

System 4 (Measures 23-27):

- Vocal:** Lyrics: 这世界都香。 哎 哎 哎 哎 哎咳! 集百草要让 这世界都香。 (zheshijiedou xiang. ai ai ai ai ai ke! jibaicaoyao rang zheshijiedou xiang.)
- Harmony:** A (V), D (I), Bm (vi), D (I), A (V)
- Piano:** Accompaniment with dynamics *f* and *arco* markings.

Transcription edited by Qian Luo (The researcher)

B section (16-27 measure)

Following is the chord progression of an introduction section.

D Em A D Em A D Bm D D A D Bm D A
I ii V I ii V I vi I I V I vi I V

5.2.4 Analysis of Interlude Section and Interlude 1 Section

The interlude (14-15 measure) and interlude1 (28-30 measure) will be analysed in this part. I will explore this part in terms of melody, arrangement and harmony, respectively. The detailed musical analysis is attached below:

1) Arrangement

The arrangement of the interlude section consists of interlude (14-15 measure) and interlude1 (28-30 measure). The following chart shows the arrangement of “Da Zhai Men” in interlude and interlude 1 which can be divided as follows:

Measure 14-15

Element A (Melody): Jinghu

Element B (Second Melody): Xiaoluo, Xiangban, Bo

Element C (Accompaniment) : 4 Horn.I, 4 Horn.II, Tpt., Tbn., B. Tbn.

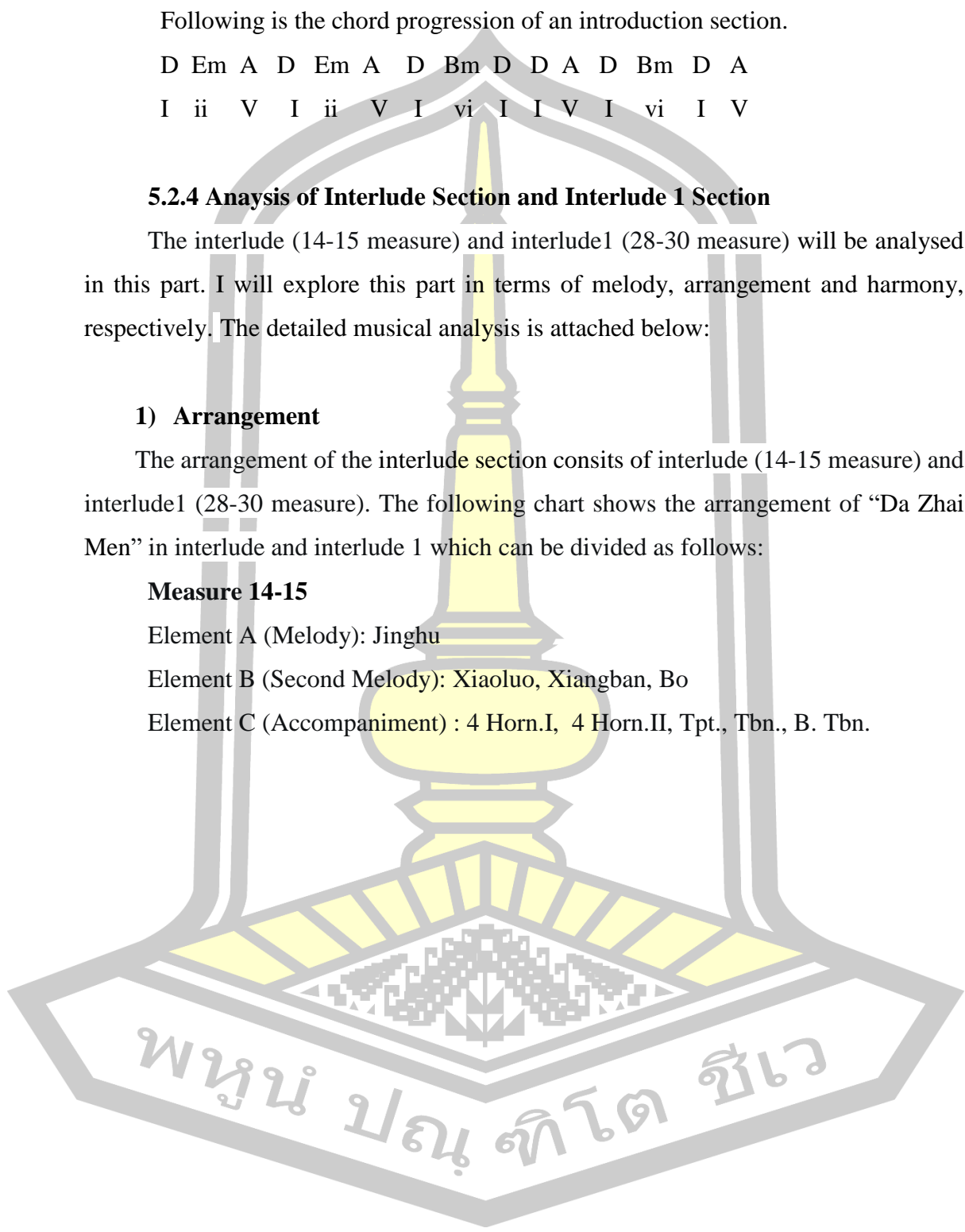


Figure 5. 48
Arrangment Analysis in Interlude Section (14-15 Measure)

The musical score for Figure 5.48 is divided into several sections. The top section, measures 14-15, features the following instruments and elements:

- Jing Hu:** Treble clef, key signature of one sharp (F#), dynamic *f*. The melody is circled in red and labeled "Element A".
- Xiao Luo:** Treble clef, key signature of one sharp (F#), dynamic *f*. The melody is boxed in blue and labeled "Element B".
- Xiang Ban:** Treble clef, key signature of one sharp (F#), dynamic *f*. The melody is boxed in blue and labeled "Element B".
- Bo:** Treble clef, key signature of one sharp (F#), dynamic *f*. The melody is boxed in blue and labeled "Element B".
- Accompaniment:** A group of staves including Voice, Vln. I, Vln. II, Vla., Ve., Cb., and Ped. This section is enclosed in a purple dashed box and labeled "Element C".

The score is in 2/4 time and features a key signature of one sharp (F#). The dynamic marking *f* (forte) is used throughout the interlude section.

Transcription edited by Qian Luo (The researcher)

Measure 28-30

Element A (Melody): Jinghu

Element B (Second Melody): Xiaoluo, Xiangban, Bo

Element C (Accompaniment) : Ped

Figure 5.49
Arrangement Analysis in Interlude1 Section (28-30 Measure)

The musical score for Figure 5.49 is arranged as follows:

- Jing Hu:** Treble clef, key signature of one sharp (F#), starting at measure 28. A red oval labeled "Element A" encompasses the first 12 measures of this staff.
- Xiao Luo:** Treble clef, key signature of one sharp (F#), starting at measure 28. A blue box labeled "Element B" encompasses measures 28-30.
- Xiang Ban:** Treble clef, key signature of one sharp (F#), starting at measure 28. A blue box labeled "Element B" encompasses measures 28-30.
- Bo:** Treble clef, key signature of one sharp (F#), starting at measure 28. A blue box labeled "Element B" encompasses measures 28-30.
- Western Instruments:** Tpt., Tbn., B. Tbn., Voice, Vln. I, Vln. II, Vla., Vc., Cb., and Ped. are listed on the left. Their staves are mostly empty, with a few rests.
- Element C:** A purple dashed box labeled "Element C" is located at the bottom right, encompassing the Ped. staff in measures 28-30, which contains a piano (*p*) dynamic marking and a long, horizontal oval shape.

Transcription edited by Qian Luo (The researcher)

2) Harmony

In this part, I mainly focus on a harmonic progression and Roman numeral analysis in interlude (14-15 measure) and interlude1 (28-30 measure).

Figure 5. 50
Harmonic Analysis in Interlude Section (14-15 measure).

14

Vocal

A D

8 8

fp

V I

fp

Source: Qian Luo (The researcher)

Interlude section (14-15 measure)

Following is the chord progression of an introduction section.

A D

V I

Figure 5. 51
Harmonic Analysis in Interlude 1Section (28-30 measure).

28

Vocal

1.

f

29

Vocal

I

30

Vocal

D

p

I

Transcription edited by Qian Luo (The researcher)

Interlude 1 section(28-30 measure)

Following is the chord progression of an introduction section.

D

I

5.2.5 Analysis in Singing Characteristics

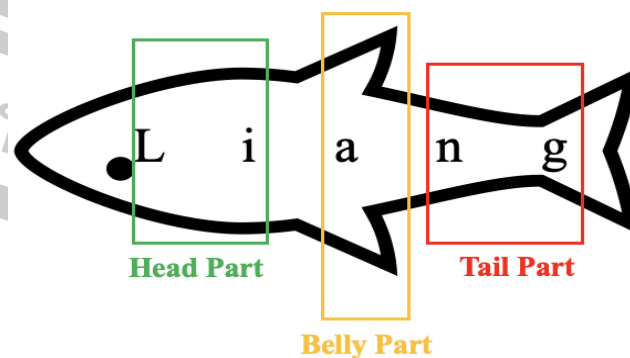
“Da Zhai Men” typifies Peking Opera in terms of arrangement, but also a classic representative of the fusion of pop music and Peking Opera in terms of singing technique. The singing technique is one of the highlights of the song “Da Zhai Men”, which is based on the characteristics of articulation Chinese opera singing. The vocal position of the back of the head and the resounding voice use the pop singing style as a carrier. At the same time, it also applies the artistic characteristics of “Tuo Qiang” and “Run Qiang” of Beijing Opera singing and interprets the Beijing Opera characteristics in the singing style with very rhythmic decorative sounds, which makes the song fanciful. Both the singing and articulate borrowings are the reasons why the song “Da Zhai Men” is still so popular since its release in 1995.

1) Articulation

In the song “Da Zhai Men”, the articulation of words is different from the relaxation, which reflects the nature of pop songs, but partly draws on the heavier consonants in Peking Opera singing. In Peking Opera, a word is divided into three parts: the head part of word, the belly part of word and the tail part of the word. In this song, it can be clearly heard that singer Hu Xiaoqing has borrowed the rules of Peking Opera's word articulation, especially highlighting the beginning of each word. For example, the lyrics “liang” can be represented in Peking Opera by the following illustration.

Figure 5. 52

The Division of Syllables in Beijing Opera, Take lyric "Liang" as an Example



Source: Qian Luo (The researcher)

2) Run Qiang

In the book “An Introduction to Run Qiang of Han Chinese Folk Songs”, Xu Jiangzhen (2009) suggested that “Run Qiang” is a means of re-creating a tune. The singer integrates embellishments into the tune according to certain rules to form “tone’s flavor” and “characteristic musical elements” and make them organically infiltrate into the melody of the whole song for the purpose of enhancement. “Run Qiang” can enhance the stylistic expression and expressive function of the song, making it more colourful and rhythmically attractive. In the article “On the Important Role of Opera Run Qiang Technique in National Opera Singing”, Li (2022) also suggests that “run qiang” as an artistic means of second-degree creativity in singing aims at decorating and making the beautiful melody of the piece. As for the extension of the concept of “Run Qiang”, it includes a variety of techniques such as melodic type of “Run Qiang”, timbre type of “Run Qiang”, rhythmic type of “Run Qiang”. If subdivided more clearly, many forms of expression, such as appoggiatura, vibrato, wave, glissando, staccato, brio, legato, and broken tone will be found.

In book “Exploring the Aesthetics of Opera Performance”, Chen (1985) points out that “Li Yin” belonged Run Qiang, which is a kind of front appoggiatura in Peking opera. Chen also mentioned that “Li Yin” can best reveal the flavor of opera because it can highlight the sharp edges and angles in a single tone, which is powerful enough to portray the character's toughness and strength of character, and is sufficient to bring the audience a unique aesthetic sensation. The appoggiatura appears frequently in the singing of “The Gate of the Great Mansion”, and the singer's voice produces a vibrato like the Jinghu vibrato when singing the leaning part, which appears at the same time as the Jinghu part in the arrangement and echoes each other.

พหุ ประถมศึกษา

Figure 5. 53
The Examples of “Run Qiang” in “Da Zhai Men”

Voice 85
 由 来 一 声 笑, 情 开 两 扇 门,
 you lai yi sheng xiao, qing kai liang shan men,

9
 平 生 多 磨 砺, 男 儿 自 横 行,
 ping sheng duo mo li, nan er zi heng xing,

31
 无 悔 一 腔 血, 有 意 济 苍 生,
 wu hui yi qiang xue, you yi ji cang sheng,

Source: Qian Luo (The researcher)

3) “Nao Hou Yin”

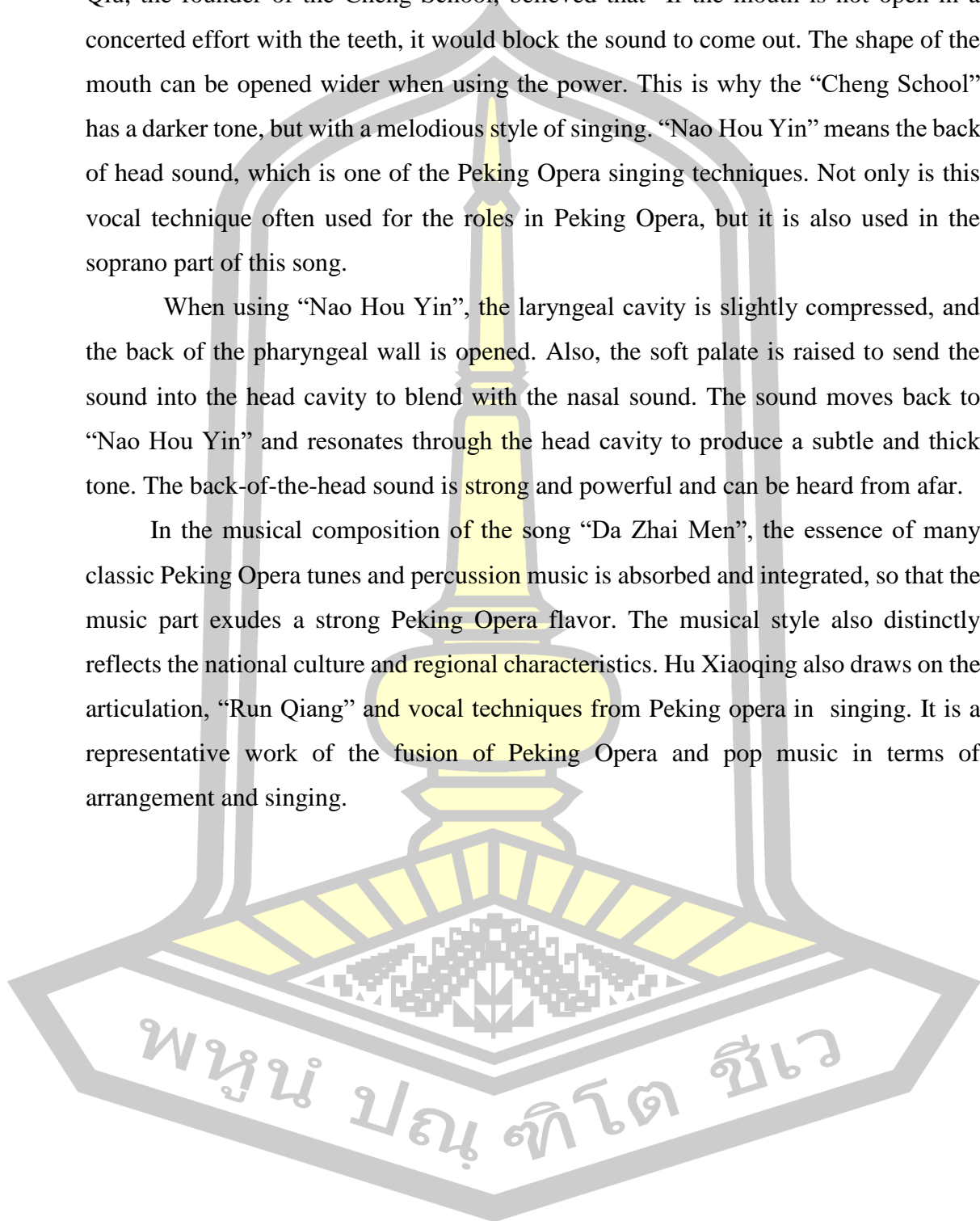
In vocal music, resonance is a phenomenon in which objects make resonated sounds.

In the paper "On the Function of "Pivot Point in the Training of Singing", Chen (2005) mentioned that "the human voice is like a musical instrument, but different from a musical instrument. The structure and resonance chamber of an instrument are rigid, so if the player is tuned up, he or she can apply the technique to express the work. The chambers of the human body to produce the resonance are the chest, larynx, mouth, nose, and head. Of these cavities, the thoracic, nasal and head cavities are fixed, while the laryngeal, oral and pharyngeal cavities are adjustable. They are divided into three resonance zones - the laryngeal, pharyngeal and oral resonance zones, the thoracic resonance zone and the head resonance zone. The three resonance zones should not be separated from each other but work together in proportion. In singing, different resonating chambers produce different tones, and how to use them together to harmonize the tones is a skill that requires a serious practice and skill. In terms of the resonance technique of the voice, the Cheng School advocates opening the mouth to a certain degree to sing, and this opening of the mouth mainly refers to the opening of the inner space of the mouth: the back part of the oropharyngeal cavity.

In book "Cheng Yan Qiu's Stage Art", Tian (1962) mentioned that Cheng Yan Qiu, the founder of the Cheng School, believed that "If the mouth is not open in a concerted effort with the teeth, it would block the sound to come out. The shape of the mouth can be opened wider when using the power. This is why the "Cheng School" has a darker tone, but with a melodious style of singing. "Nao Hou Yin" means the back of head sound, which is one of the Peking Opera singing techniques. Not only is this vocal technique often used for the roles in Peking Opera, but it is also used in the soprano part of this song.

When using "Nao Hou Yin", the laryngeal cavity is slightly compressed, and the back of the pharyngeal wall is opened. Also, the soft palate is raised to send the sound into the head cavity to blend with the nasal sound. The sound moves back to "Nao Hou Yin" and resonates through the head cavity to produce a subtle and thick tone. The back-of-the-head sound is strong and powerful and can be heard from afar.

In the musical composition of the song "Da Zhai Men", the essence of many classic Peking Opera tunes and percussion music is absorbed and integrated, so that the music part exudes a strong Peking Opera flavor. The musical style also distinctly reflects the national culture and regional characteristics. Hu Xiaoqing also draws on the articulation, "Run Qiang" and vocal techniques from Peking opera in singing. It is a representative work of the fusion of Peking Opera and pop music in terms of arrangement and singing.



5.3 “Wu Jia Po 2021” Version from Long Meng Si Kuan Du

“Wu Jia po 2021” is one of the masterpieces of the fusion of Peking Opera and pop music, written, composed and sung by Long Meng Si Kuan Du, with the arrangement of Li Xing tong and Cao Yu. The lyrics are taken from the famous Peking Opera piece “Hong Zong Lie Ma” (The Red Mane Blazing Horses). Wu Jia po 2021 tells the story of Xue Ping Gui, who returns from the Western Liang Kingdom and encounters his wife Wang Bao Chuan in front of the Wu Jia Po, from whom he has been separated for 18 years. This version is based on the original Peking Opera story, which retains the Peking Opera singing but incorporates modern pop arrangements and compositional structures. On December 31, 2019, Long Meng Si Kuan Du first released “Wu Jia Po 2021” on the Bilibili website. In 2022, we saw a surge in hits after it was adapted and sung by singer-songwriters Xiao Jing Teng and Zhang Qi on the variety show *Our Song* (Season 4). Since then, different singers and music lovers have adapted and interpreted Wu Jia Po 2021 to different degrees, resulting in it being a phenomenal work to fully combine Peking Opera culture and pop music. In this song, I will focus on analyzing the song's arrangement, harmonic development, melodic motive, terminating style, Peking Opera story script, and Peking Opera pronunciation.

Figure 5. 54

Key Part Analysis Diagram of “Wu Jia Po 2021”

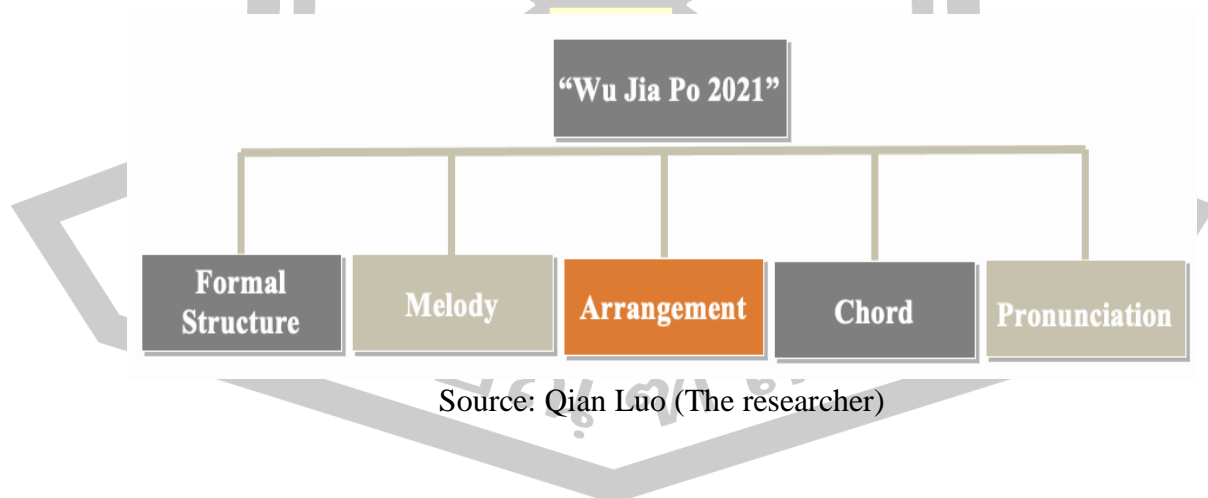


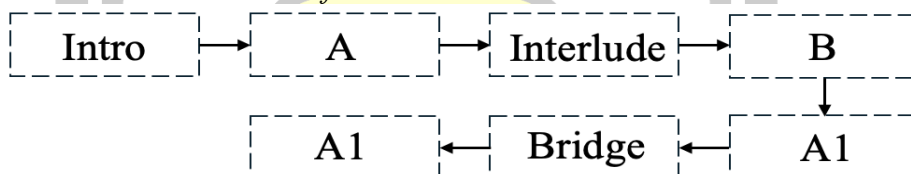
Figure 5. 55
 Song's QR Code of " Wu Jia Po "



Source: Qian Luo (The researcher)

Following chart shows the formal structure of " Wu Jia Po " can be divided as follow:

Figure 5. 56
 The Musical Formal Structure of "Wu Jia Po 2021"



Source: Qian Luo (The researcher)

Formal Structure of " Wu Jia Po 2021 " The following table shows each seven sections of this music. (see table 5.9)

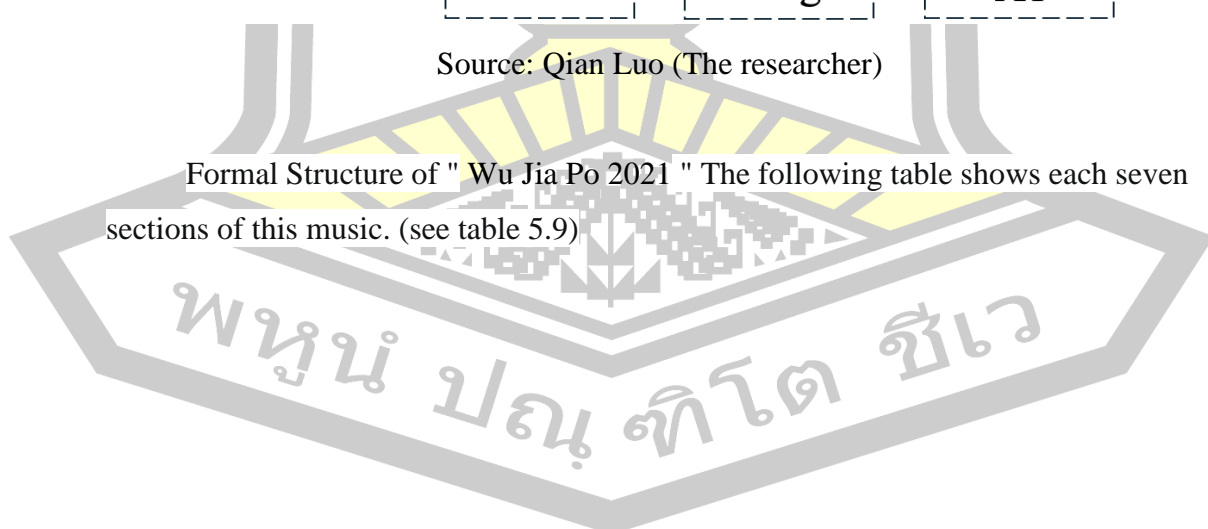


Table 5.9
The Musical Sections of “Wu Jia Po 2021”

Section	Basic Form	Measure	Musical Form
1	Intro	1-6	Introduction
2	A	7-19	Verse
3	Interlude	20-24	Interlude
4	B	25-37	Chorus
5	A1	38-50	Verse
6	Bridge	51-58	Bridge
7	A2	59-71	Verse

Source: Qian Luo (The researcher)

“Wu Jia Po 2021” is one of the most popular Peking Opera and pop music compositions which serves as a representative work of Peking Opera singing, compositional text and pop compositional structure combined.

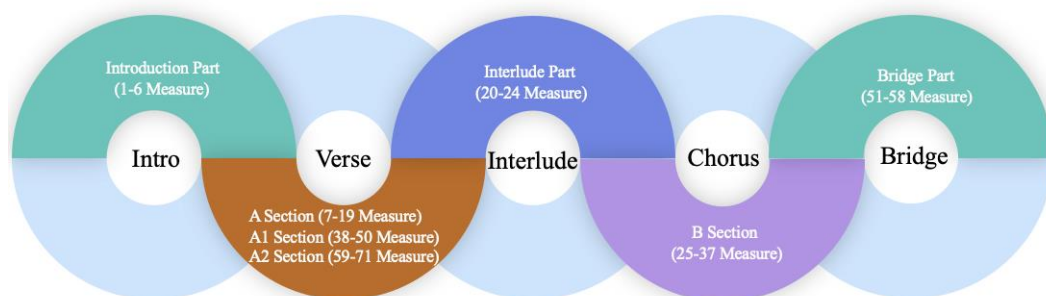
The formal structure of “Wu Jia Po 2021” consists of seven sections. There are recurrences of the thematic material of the A section, followed by the new melodic material of the middle section, constituting the structure of the roundelay which is not a repetitive development of the two-part form. The tonality of the work is the Chinese folk tuned in Ab pentatonic mode in Gong. The meter is mainly in 4/4, sometimes interspersed with 6/4. The song is directly based on the Peking Opera drama "Hong Zong Lie Ma", which tells a poignant love story between the hero "Xue Ping Gui" and the heroine "Wang Bao Chuan". The difference is that the creator added the modern idea of equal rights in the second adaptation: a scene where the hero apologizes for the heroine's 18-year longing for him which is passionately sublime.

The song typically is composed of a pop music compositional technique, and the appearance of the transition pushes the atmosphere of the song to the peak. The musical accompaniment of Peking Opera consists of Bangzi, Xiangban, Daluo, Xiaoluo and Jinghu which are used to add the characteristic flavor of Peking Opera to the songs. The singer, Long Meng Si Kuan Du, is one of the representative young creators of the

combination of Peking Opera and pop songs. He is also a professionally-trained opera director.

The songs are sung in the style of old Peking Opera, and the pronunciation of Peking Opera verses is very professional. Meanwhile, in this study, Long Meng Si Kuan Du was one of the key informants.

Figure 5. 57
The Sequence of Analysis in “You Shan Lian”



Source: Qian Luo (The researcher)

5.3.1 Analysis of Introduction Section

In the song “Wu Jia Po 2021”, the introduction part is shown in 1-6 measure. I will analyze the part from instrument and chord. Details are attached figure as followed:

1) Arrangement

For the arrangement analysis, I analyze the whole score with a focus on the arranging aspects of bars 1-6 measure. The following chart shows the arrangement of “Wu Jia Po 2021” in introduction section, which can be divided as follows:

Measure 1-6:

Element A (Second Melody): Voice

Element B (Accompaniment): Pno.

Figure 5. 58
Arrangement Analysis in Introduction Section (1-6 Measure)
 武家坡2021
 Wu Jia Po2021

Composer : Long Meng Si Kuan Du
 Lyricist : Long Meng Si Kuan Du
 Transcribed : Qian Luo

♩ = 70

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

Element A

(念白) 一 错千错万错,乃是 为夫一人之错。你你你你..... 你就宽恕了罢, 啊
 (nian bai) san jie, qian cuo wan cuo, nai shi wei fu yi ren zhi cuo. ni ni ni ni ni jiu kuan shu le ba, a,

Piano

Element B

Drum Set

♩ = 70

Bass

Transcription edited by Qian Luo (The researcher)



2) Harmony

In this part, I mainly focus on harmonic progression and Roman numeral analysis in from 1-6 measure in introduction part.

Figure 5. 59
Harmonic Analysis in Introduction Section (1-6 Measure)

The figure displays a musical score for the introduction section (measures 1-6) in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system covers measures 1-3, and the second system covers measures 4-6. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). Roman numeral analysis is provided for the piano part, and dynamics markings (mp and p) are indicated.

System 1 (Measures 1-3):

- Vocal:** (念白) 三 姐 千 错 万 错 乃 是 为 夫 一 人 之 错
(nian bai) san jie qian cuo wan cuo nai shi wei fu yi ren zhi cuo
- Piano:** Chords: Db (measures 1-2), Cm (measures 3-6). Roman numerals: IV (measure 1), III (measures 3-6). Dynamics: mp.

System 2 (Measures 4-6):

- Vocal:** 你 你 你 你 你 就 宽 恕 了 罢。 啊，
ni ni ni ni ni jiu kuan shu le ba. a,
- Piano:** Chords: Bbm7 (measures 4-5), Eb (measures 5-6), Ab (measure 6). Roman numerals: II7 (measures 4-5), V (measures 5-6), I (measure 6). Dynamics: p.

Transcription edited by Qian Luo (The researcher)

Introduction (1-6 measure)

Following is the chord progression of an introduction section.

Db Cm Bbm7 Eb Ab

IV III II7 V I

In introduction section, the introductory notes are only the piano's decrescendo marker with chord's apeggiation in the right hand. In the second half of measure 6, the liner notes "a" is sung with two adjacent eighth notes, setting the mood for the main part of the song.

5.3.2 Analysis of Verse Section

In the song "Wu Jia Po 2021", the verse section is distributed in A Section (7-19 Measure), A1 Section (38-50 Measure), A2 Section (59-71 Measure). I will analyze a part of melody, instrument and chord. Details are attached figure as followed:

1) Melody

In melody part, I will specifically analyze the motif, expansion, interval change, fragment sequence, and cadence of melody for verse section.

Figure 5. 60
Melodic Analysis in A Section (7-19 Measure)

Vocal

Motive Germ Interval Change

Repetition

Ornamentation Extension

Source: Qian Luo (The researcher)

Figure 5. 61
Melodic Analysis in A1 Section (38-50 Measure)

Vocal

Repetition

Repetition

Ornamentation Extension

Source: Qian Luo (The researcher)

Figure 5. 62
Melodic Analysis in A2 Section (59-71 Measure)

Vocal

59

Interval Change

Motive

Germ

Extension

Vocal

64

Repetition

Vocal

68

Extension

Source: Qian Luo (The researcher)

The melodies of verse section are usually created with a motivic augmentation. After a sentence is finished, new contrasting materials are used to make a response, which is a typical popular composing technique.

3) Harmony

In this part, I mainly focus on a harmonic progression and Roman numeral analysis in A Section (7-19 Measure), A1 Section (38-50 Measure), A2 Section (59-71 Measure). Details are attached figure as followed:

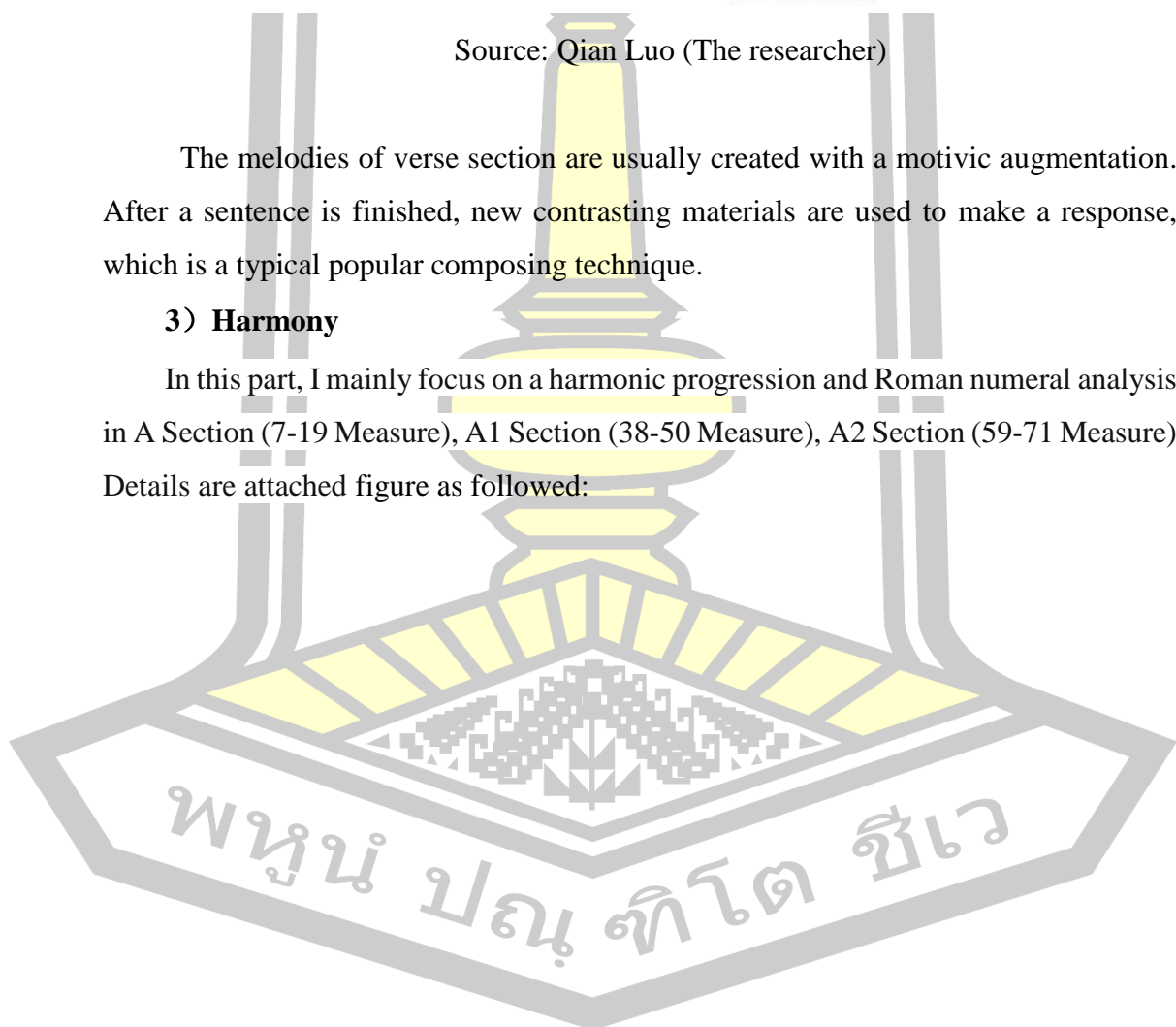


Figure 5. 63
Harmonic Analysis in A Section (7-19 Measure)

7 Ab Eb Fm7 Eb Db Cm
 Vocal 2 我的妻, 王氏宝 铐。 可怜你守在寒窗, 可怜你孤孤单单。 苦等我
 wo de qi, wang shi bao chuan. ke lian ni shou zai han yao, ke lian ni gu gu dan dan. ku deng wo
 I V vi7 V IV III

10 Bmb7 Eb Ab Eb Fm7 Eb
 Vocal 薛男平贵, 整整一十八年。 啊, 我的妻, 王氏宝 铐。 我不该
 xue nan ping gui, zheng zheng yi shi ba nian. a, wo de qi, wang shi bao chuan. wo bu gai
 ii7 V V I V vi7 V

13 Db Cm Bmb7 Eb Ab Eb
 Vocal 心起疑窦, 我不该口吐轻言。 落得个忘恩负义, 宛如欺了天。 待我将这一十八载,
 xin qi yi dou, wo bu gai kou tu qing yan. luo de ge wang en fu yi, wan ru qi le tian na. dai wo jiang zhe yi shi ba zai,
 IV III ii7 V I V

16 Fm7 Gdim7 Db Cm Bmb7 Eb Ab
 Vocal 从头说一番。 方知我薛平男, 昼夜回家赶, 只为夫妻两团圆。
 cong tou shuo yi fan. fang zhi wo xue ping nan, zhou ye hui jia gan, zhi wei fu qi liang tuan yuan.
 vi7 vii7 IV III ii7 V I

Transcription edited by Qian Luo (The researcher)

A Section (7-19 measure)

Following is the chord progression of an A section

Ab Eb Fm7 Eb Db Cm Bmb7 Eb

I V vi7 V IV iii ii7 V

Ab Eb Fm7 Eb Db Cm Bbm7 Eb

I V vi7 V IV iii ii7 V

Ab Eb Fm7 Gdim7 Db Cm Bbm7 Eb Ab

I V vi7 vii7 IV iii ii7 V I

Figure 5. 64

Harmonic Analysis in A1 Section (38-50 Measure)

6

38 Ab Eb Fm7 Eb Db Cm

Vocal
我的妻, 王氏宝钏。 可怜你守在寒窑, 可怜你孤孤单单。苦等我
wo de qi, wang shi bao chuan. ke lian ni shou zai han yao, ke lian ni gu gu dan dan. ku deng wo

I V vi7 V IV iii ii7 V

41 Bmb7 Eb Ab Eb Fm7 Eb

Vocal
薛男平贵, 整整一十八年。 啊, 我的妻, 王氏宝钏。 我不该
xue nan ping gui, zheng zheng yi shi ba nian. a, wo de qi, wang shi bao chuan. wo bu gai

ii7 V I V vi7 V

44 Db Cm Bmb7 Eb

Vocal
心起疑窦, 我不该口吐轻言。 落得个忘恩负义, 宛如欺了天呐。
xin qi yi dou, wo bu gai kou tu qing yan. luo de ge wang en fu yi, wan ru qi le tian na.

IV III ii7 V

46 Ab Eb Fm7 Gdim7 7

Vocal

待 我 将 这 一 十 八 载, 从 头 说 一 番。 方 知 我
dai wo jiang zhe yi shi ba zai, cong tou shuo yi fan. fang zhi wo

I V VI7 VII7

48 Db Cm Bbm7 Eb Ab

Vocal

薛 平 男, 昼 夜 回 家 赶, 只 为 夫 妻 两 团 圆。
xue ping nan, zhou ye hui jia gan, zhi wei fu qi liang tuan yuan.

IV III V I.

1. mf

Transcription edited by Qian Luo (The researcher)

A1 Section (38-50 measure)

Following is the chord progression of an A1 section

Ab Eb Fm7 Eb Db Cm Bbm7 Eb

I V vi7 V IV iii ii7 V

Ab Eb Fm7 Eb Db Cm Bbm7 Eb

I V vi7 V IV iii ii7 V

Ab Eb Fm7 Gdim7 Db Cm Bbm7 Eb Ab

I V vi7 vii7 IV iii ii7 V I

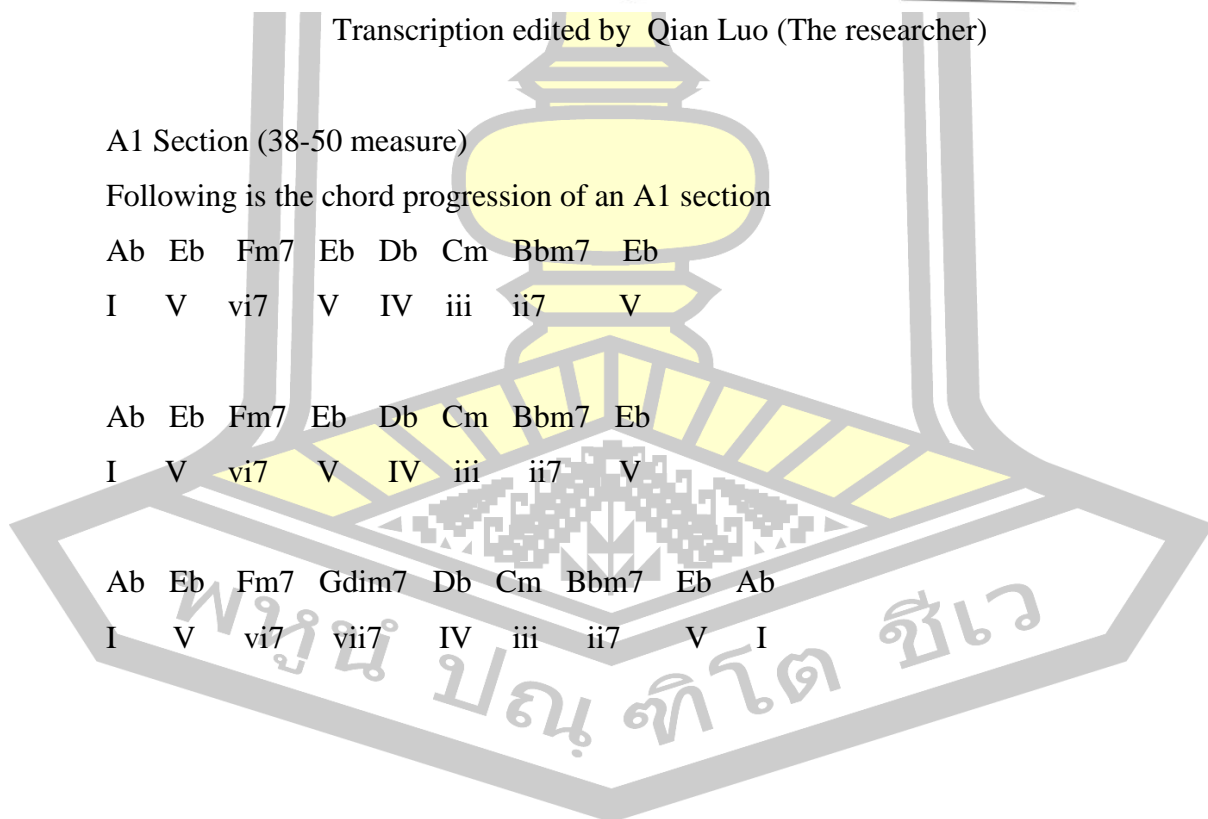


Figure 5. 65
Harmonic Analysis in A2 Section (59-71 Measure)

59 **Ab Eb Fm7 Eb Db Cm** 9
 Vocal
 我的妻, 王氏宝 钏。 可怜你守在寒窑, 可怜你孤孤单单。苦等我
 wo de qi, wang shi bao chuan. ke lian ni shou zai han yao, ke lian ni gu gu dan dan. ku deng wo
 I V VII7 V IV III

62 **Bmb7 Eb Ab Eb Fm7 Eb**
 Vocal
 薛男平贵, 整整一十八年。啊, 我的妻, 王氏宝 钏。 我不该
 xue nan ping gui, zheng zheng yi shi ba nian. a, wo de qi, wang shi bao chuan. wo bu gai
 II7 V I V VII7 V

65 **Db Cm Bmb7 Eb Ab Eb**
 Vocal
 心起疑窦, 我不该口吐轻言, 落得个忘恩负义, 宛如欺了天呐。待我将这一十八载,
 xin qi yi dou, wo bu gai kou tu qing yan, luo de gewang en fu yi, wan ru qi le tian na. dai wo jiang zhe yi shi ba zai,
 IV III II7 V I V

10 68 **Fm7 Gdim7 Db Cm**
 Vocal
 从 头 说 一 番。 方 知 我 薛 平 男, 昼 夜 回 家 赶, 只 为
 cong tou shuo yi fan. fang zhi wo xue ping nan, zhou ye hui jia gan, zhi wei
 VII7 IV III

70 Bmb7 Eb Ab

Vocal 夫 妻 两 团 圆。
fu qi liang tuan yuan.

ii7 V I

Transcription edited by Qian Luo (The researcher)

A2 Section (59-71 measure)

Following is the chord progression of an A2 section

Ab Eb Fm7 Eb Db Cm Bbm7 Eb

I V vi7 V IV iii ii7 V

Ab Eb Fm7 Eb Db Cm Bbm7 Eb

I V vi7 V IV iii ii7 V

Ab Eb Fm7 Gdim7 Db Cm Bbm7 Eb Ab

I V vi7 vii7 IV iii ii7 V I

The overall melodic materials in A section are attributable to a combination of continuous eighth or sixteenth note rhythms, monophonic progressions or triple jumps, with scale progressions and chordal breakdowns, syncopated rhythms and sixteenth rests, which has a combining effect on making the melody more rhythmically mesmerizing. The third phrase is characterized by an appoggiatura rhythm and several homophonic repetitions. The range of the section is larger than one octave, from e1b to f2.

5.3.3 Analysis of Interlude Section

In the song “Wu Jia Po 2021”, the verse part is distributed in interlude part (20-24 Measure). I will analyze the part from instrument. Details are attached figure as followed:

1) Arrangement

In arrangement of the interlude section (20-24 Measure), the following chart shows the arrangement of “Da Zhai Men” in interlude section. It can be divided as follows:

Measure 20-24

Element A (Melody): Guzheng

Element B (Second Melody): Pno. Ebass.

Element C (Accompaniment) :Dr.

Figure 5. 66

Arrangement Analysis in Interlude Section (20-24 Measure)

The musical score for measures 20-24 is presented with the following annotations:

- Element A:** A red oval highlights the Guzheng melody line, which includes glissando markings and dynamic markings of *f* and *mp*.
- Element B:** A blue box highlights the piano and electric bass accompaniment, with a dynamic marking of *mf*.
- Element C:** A purple dashed box highlights the drum accompaniment.

Transcription edited by Qian Luo (The researcher)

5.3.4 Analysis of Chorus Section

In the song “Wu Jia Po 2021”, the chorus section is distributed in B Section (25-37 measure). I will analyze the part from melody, instrument and chord. Details are attached figure as followed:

1) Melody

In melody part, I will specifically analyze the motif expansion, interval changes, fragment sequences, and cadence of melody for chorus section.

Figure 5. 67

Melodic Analysis in B Section (25-37 Measure)

Section B:

Vocal

Motive Repetition Repetition

Vocal

Vocal

Source: Qian Luo (The researcher)

2) Arrangement

In arrangement of the B section (25-37 measure), the following chart shows the arrangement of “Wu Jia Po 2021” in B section, which can be divided as follows:

Measure 25-37

Element A (Melody): Voice

Element B (Second Melody): Pno. Ebass.

Element C (Accompaniment) :Dr. Bangzi

พหุ ประถมศึกษา

Figure 5. 68
Arrangment Analysis in B section (25-37 Measure)

25

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

Element C

Element A

化 旦 年 泪 不 干， 彩 楼 绣 球 配 良 缘。 平 贵 降 了 红 鬃 战， 唐 王 骑 封 我 督 府 官。 西 凉 国， 造 了 兵，
 yi xi dang nian lei ou gan, cai lou xiu qiu pei liang yuan. ping gui jiang le hong zong zhan, tang wang kao feng wo du fu guan. xi liang guo, zao le fan,
 I V VI7 V IV III II/ V VI III7

Pno.

Dr.

E. Bass

Element B

4

30

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

Element C

Element A

你 的 父 王 殿 把 本 参， 逼 我 披 挂 到 阵 前， 拆 散 鸳 鸯， 天 各 一 边。 黄 沙 滚， 烽 烟 起，
 ni de fu shang dian ba ben can, bi wo pi gua dao zhen qian, chai san yuan yang, tian ge yi bian. huang sha gun, feng yan man,
 II7 V I VI III7 V I III7

Pno.

Dr.

E. Bass

Element B

34

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

Element A

Element B

Element C

bBm7 bE bA Fm Cm/ bD bBm7 bE

到后来我番邦驾坐在银安。那一日宾鸿大雁衔罗衫。才知道三姐受熬煎。啊。

dao hou lai wo fan bang jia zuo zai yin an. na yi ri bin hong da yan xian luo shan, cai zhi dao san jie shou ao jian. a.

II7 V I VI III7 IV II7 V

Pno.

Dr.

E. Bass

Transcription edited by Qian Luo (The researcher)

3) Harmony

In this part, I mainly focus on a harmonic progression and Roman numeral analysis in B section (25-37 Measure).

Figure 5. 69
Harmonic Analysis in B section (25-37 measure).

4 25 Ab Eb Fm7 Eb Db Cm

Vocal

忆昔当年泪不干。彩楼绣球配良缘。平贵降了红鬃战。

yi xi dang nian lei bu gan, cai lou xiu qiu pei liang yuan. ping gui jiang le hong zong zhan,

I V VI7 V IV III

mf

28 **Bmb7** **Eb** **Fm** **Cm7** **Bmb7** **Eb** **Ab**

Vocal
 唐 王 搞 封 我 督 府 官。 西 凉 国， 造 了 反， 你 的 父 上 殿 把 本 参。
 tang wang kao feng wo du fu guan. xi liang guo, zao le fan, ni de fu shang dian ba ben can.

Fm **Cm7** **Bmb7** **Eb** **Ab** **Fm** **Cm7**

Vocal
 逼 我 披 挂 到 阵 前， 拆 散 鸳 鸯。 天 各 一 边。 黄 沙 滚， 烽 烟 漫。
 bi wo pi gua dao zhen qian, chai san yuan yang, tian ge yi bian. huang sha gun, feng yan man.

Bmb7 **Eb** **Ab** **Fm** **Cm7**

Vocal
 到 后 来 我 番 邦 驾 坐 在 银 安。 那 一 日 宾 鸿 大 雁 衔 罗 衫，
 dao hou lai wo fan bang jia zuo zai yin an. na yi ri bin hong da yan xian luo shan,

Db **Bmb7** **Eb**

Vocal
 才 知 道 三 姐 受 熬 煎。 啊，
 cai zhi dao san jie shou ao jian. a,

Transcription edited by Qian Luo (The researcher)

B Section (25-37 measure)

Following is the chord progression of an B section.

Ab Eb Fm7 Eb Db Cm Bbm7 Eb
I V vi7 V IV. iii ii7 V

Fm Cm7 Bbm7 Eb Ab Fm Cm7 Bbm7 Eb Ab
vi iii7 ii7 V I vi iii7 ii7 V I

Fm Cm7 Bbm7 Eb Ab Fm Cm7 Db Bbm7 Eb
vi iii7 ii7 V I vi iii7 IV ii7 V

The overall melodic line in B section is in an undulating shape. The notes are denser with melody changed into combining sixteenth notes.

5.3.4 Analysis of Bridge Section

In the song “Wu Jia Po 2021”, the chorus part is distributed in a part of transition (51-58 measure). I will analyze the part from melody, instrument and chord. Details are attached figure as followed:

1) Melody

In melody part, I will specifically analyze the motivic expansion, interval changes, fragment sequences, and cadence of melody for bridge section.

Figure 5.70
Melodic Analysis in Bridge Section (51-58 Measure)

Extension and Expansion

Vocal

Vocal

Source: Qian Luo (The researcher)

2) Arrangement

In arrangement of the bridge section (51-58 measure), the following chart shows the arrangement of “Wu Jia Po 2021” in B section which can be divided as follows:

Measure 51-58

Element A (Melody): Voice, Jinghu, Guzheng

Element B (Second Melody): Pno. Ebass.

Element C (Accompaniment) :Dr.

Figure 5. 71
Arrangement Analysis in Bridge Section (51-58Measure)

51

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

Pno.

Dr.

E. Bass

Element A

Element C

Element B

八月十五啊 月儿圆， 想起了 夫妻们 寒窗 孤灯了 惨然。

ba yue shi wu a yue er yuan xiang qi le fu qi men han yao shou jin le can ran.

A IV III VII D

bD Cm *mf* Fm7 bBm7 bB bE

55 7

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

Pho.

Dr.

E. Bass

Element A

Element A

Element C

Element B

bD IV Cm III Fm7 VI7 bBm7 II7 bB V bE V

抛下那西凉的江山 无人管，身骑着红鬃烈马 走三关。啊，
pao xia na xi liang de jiang shan wu ren guan, shen qi zhe hong zong lie ma zou san guan a.

Transcription edited by Qian Luo (The researcher)

3) Harmony

In this part, I mainly focus on a harmonic progression and Roman numeral analysis in bridge section (51-58 measure).

พหุ ประถมศึกษา

Figure 5. 72
Harmonic Analysis in Bridge Section (51-58Measure)

8 51 Db Cm Fm7 Bmb7 Bb

Vocal
 八月十五啊 月儿圆， 想起了夫妻们寒窗
 ba yue shi wu a yue er yuan, xiang qi le fu qi men han yao
 IV III VI7 II7 III

54 Eb Db

Vocal
 受尽了惨然。 抛下那西凉的江山
 shou jin le can ran. pao xia na xi liang de jiang shan
 V IV

56 Cm Fm7 Bmb7 Bb Eb

Vocal
 无人管，身骑着红鬃烈马走三关。啊。
 wu ren guan, shen qi zhe hong zong lie ma zou san guan. a.
 III VI7 II7 III V

Transcription edited by Qian Luo (The researcher)

Bridge section (51-58 measure)

Following is the chord progression of a bridge part

Db Cm Fm7 Bbm7 Bb Eb Db Cm Fm7 Bbm7 Bb Eb

IV iii vi7 ii7 III V IV iii vi7 ii7 III V

The bridge section has many articulated attributes that expose the story and the main idea of the song's story with new elements.

5.2.3 Analysis Peking Opera script

The famous Peking Opera piece ““Hong Zong Lie Ma” (The Red Mane Blazing Horses).” depicts a life of a woman, Wang Bao Chuan, who was the daughter of Wang Yun, a prime minister in the Tang Dynasty. He threw an embroidered ball to choose a son-in-law in the streets of Chang ‘an city, but his daughter, instead, chose Xue Ping Gui, a common beggar. When Wang Yun, the father, prevented the marriage, so Wang Bao Chuan decided to leave her hometown to live with Xue Ping gui in destitute. Soon after the marriage, Xue Ping gui was conscripted into the army to fight in the Xi Liang Kingdom. Although having won many battles, he was captured by the enemy. The king of Xi liang thought that Xue Ping gui was talented, so he forced him to marry his daughter. After the death of the king, Xue Ping gui became the emperor of Xi liang, and Wang Bao Chuan was longing for him. Eighteen years later, Xue Ping Gui returned to the poor village in which he and Wang Bao Chuan had lived. But when they meet again, they no longer recognize each other.

Xue Ping Gui began to test whether Wang Bao Chuan still loved him, and Wang Bao Chuan fled in sorrow. Later, Xue Ping Gui found Wang Bao Chuan and talked to him about what had happened to him in the past eighteen years. The long-lost couple finally opened their hearts and decided to re-unite. In the fusion of Peking Opera scripts and pop songs, the original plot of the scripts is usually retained. The story is expressed in a short and colloquial way to conform to the compositional techniques of pop songs. However, in this work, the creator added modern values and expressed Xue Ping Gui’s guilt and apologies to his wife, which is undoubtedly more acceptable to the young people of today and is also in line with the egalitarianism of the modern society.

Songwriter Long Meng Si Kuan Du “of Wu Jia Po 2021” is one of the key informants. In the interview process, he focused on the purpose of his adaptation of the screenplay and his original creative thinking. Due to the prominence of patriarchal power and the unequal social status of men and women at the time, in the Peking Opera script, it was not uncommon for the female lead to wait for the male lead for 18 years, and with the male lead’ s marriage to another woman during those years. At present,

however this plot of the two of them to consolidate as soon as they first met is against the societal view in the modern world and is neither in accordance with the law nor with the idea of an affirmative action. Faced with such a loyal and patient wife, creator specially re-assigned a scene for the male character Xue Ping Gui to apologize to his wife. This kind of a spiritual thought is adjusted in line with modern values, while pointing to the traditional culture of Peking Opera to revolve with the times. As the popularity of the work increases, it is hoped to be able to use this message to convey some correct ideological values.

5.3.5 Pronunciation Characteristic

In Peking Opera culture, biting pronunciation usually follows the rules of “Jian Tun Zi” and “Shang Kou Yin”. Li (2010) pointed out in his article “The Importance of Pointed Characters in Peking Opera and Their Memorization” that being able to differentiate between pointed cluster tones and upturned characters in Peking Opera singing will result in a clear and pure enunciation of the words, powerful and strong biting of the words, a simple and mellifluous singing voice, and a strong and melodious rendering of the words, which is an important feature of the language of Peking Opera.

As a matter of fact, the “Jian Tun Zi” is a vivid manifestation of the evolution of Chinese vowel pairs. At the beginning of the birth of Peking Opera, it was influenced by the ancient tones and retained the pronunciation rules of the ancient tones, so the pronunciation rules of the “Jian Tuan Zi” must be followed in Peking Opera performances. The vowels $z[ts]$, $c[ts]$, and $s[s]$ are spelled as $i[i]$, $ü[y]$ or rhymes starting with $i[i]$ and $ü[y]$, which are called “Jian Yin”. The consonants $j[tɕ]$, $q[tɕ]$, and $x[ɕ]$ are spelled to form rhymes beginning with $i[i]$, $ü[y]$ or $i[i]$, $ü[y]$, and are called “Tuan Yin”. The “Jian Tuan character” still retains the ancient sounds of different regions. In his article “Judging Conditions and Pronunciation Criteria of “Shang Kou Zi” in Beijing Opera” (2021), Shi argues that by comparing it with related phonological historical data and dialects, the acoustic characters of Beijing opera originated from the “southern official dialect with Han dialectal overtones”. Based on the pronunciation characteristics, the systematic acoustic characters can be summarized as “Jian Tuan,” “ η -,” and “t group + i.”

In addition to “Jian Tuan Zi”, the pronunciation rule of “Shang Kou Yin” is also one of the sources of Peking Opera's flavor. According to the article "The enlightenment of Beijing Opera rhyme in teaching Chinese as a foreign language -Take pointy group characters and upper mouth characters as examples", Wang and Wei mentioned that Shang Kou Zi” are characters whose vowels and rhymes are different from those of Mandarin in the rhyming and singing process of Peking Opera. The origin of “Shang Kou Yin” is much more complicated than that of “Jian Tuan Zi”. Some of them are preserved ancient sounds, while others are influenced by dialect language. The pattern of preservation of ancient sounds is not obvious. Schorlaly works and materials for Peking Opera are less documented, and in modern Peking Opera teaching, it is usually passed down and learned through oral tradition between teachers and students.

The song “Wu Jia Po 2021” is sung in the Peking Opera style. The singer sings the love story of the song with a deep and elegant “Lao Sheng” style, which is very touching. The charm of Peking Opera is not only dependent on the beautiful costumes and ancient history and culture, but also on the strict rules that must be followed in pronouncing Peking Opera chants. A deep understanding of the rules of Peking Opera pronunciation helps us to understand the charm of the song, thoroughly. The pronunciation of Peking Opera singing is based on a fixed mouth shape. This strict mouth shape and pronunciation rules are not just for the pursuit of oral beauty, it is the historical process of the evolution of Chinese phonological laws as well as the application and embodiment of the ancient Chinese language in modern singing.

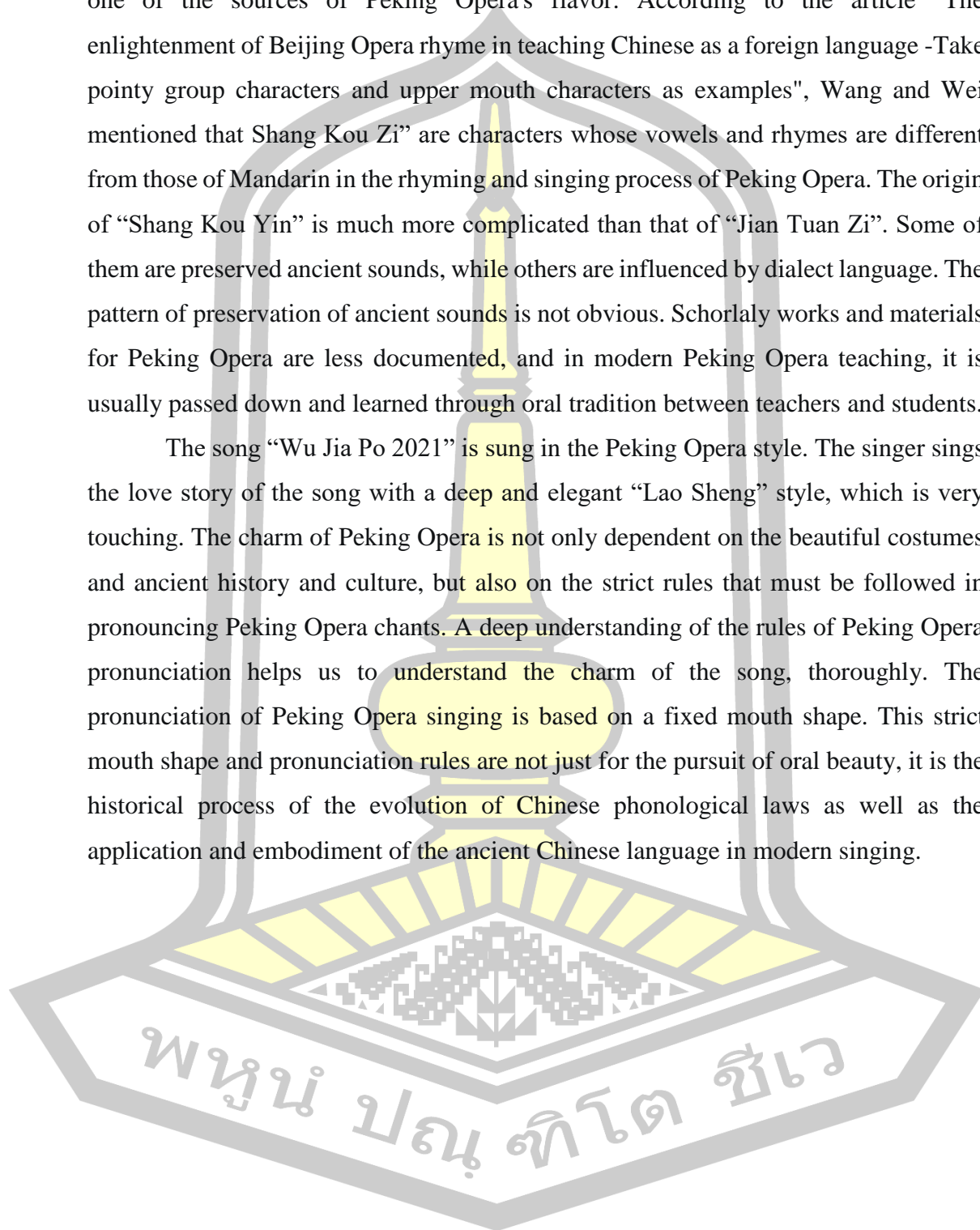


Figure 5.73

The Marked of Peking Opera Pronunciation "Jian Tuan Zi" in Musical Score

15
圆。
yuan. 忆昔当年泪不干，
yi xi dang nian lei bu gan,

22
彩楼绣球配良缘。平贵降了红鬃战，唐王犒封我督府官。
cai lou xiu qiu pei liang yuan. ping gui jiang le hong zong zhan, tang wang kao feng wo du fu guan.

25
西凉国，造了反，你的父上殿把本参。逼我披挂到阵前，拆散
xi liang guo, zao le fan, ni de fu shang dian ba ben can. bi wo pi gua dao zhen qian, chai san

44
薛平男，昼夜回家赶，只为夫妻两团圆。八月十五啊
xue ping nan, zhou ye hui jia gan, zhi wei fu qi liang tuan yuan. ba yue shi wu a

48
月儿圆，想起了夫妻们寒窑受尽了惨然。
yue er yuan, xiang qi le fu qi men han yao shou jin le can ran.

Source: Qian Luo (The researcher)

Table 5.10

Cases of Pronouncing "Jian Tuan Zi" in "Wu Jia Po 2021"

Chinese	Pin yin	Jian tuan zi
昔	xi	ci
绣	xiu	siu
西	xi	si
前	qian	cian
薛	xue	sue
妻	qi	ci
姐	jie	zie
想	xiang	siang

Source: Qian Luo (The researcher)

Figure 5. 74
The Marked of Peking

15
圆。 yuan. 忆昔当年泪不干, yi xi dang nian lei bu gan,

30
到后来我番邦驾坐在银安。 dao hou lai wo fan bang jia zuo zai yin an. 那一日宾鸿大雁衔罗衫, na yi ri bin hong da yan xian luo shan,

35
宝 钏。 bao chuan. 可怜你守在寒窑, ke lian ni shou zai han yao, 可怜你孤孤单单。 ke lian ni gu gu dan dan. 苦等我 ku deng wo

40
心起疑窦, 我不该口吐轻言。 xin qi yi dou, wo bu gai kou tu qing yan. 落得个忘恩负义, luo de ge wang en fu yi, 宛如欺了天呐。 wan ru qi le tian na.

42
待我将这一十八载, dai wo jiang zhe yi shi ba zai, 从头说一番。 cong tou shuo yi fan. 方知我 fang zhi wo

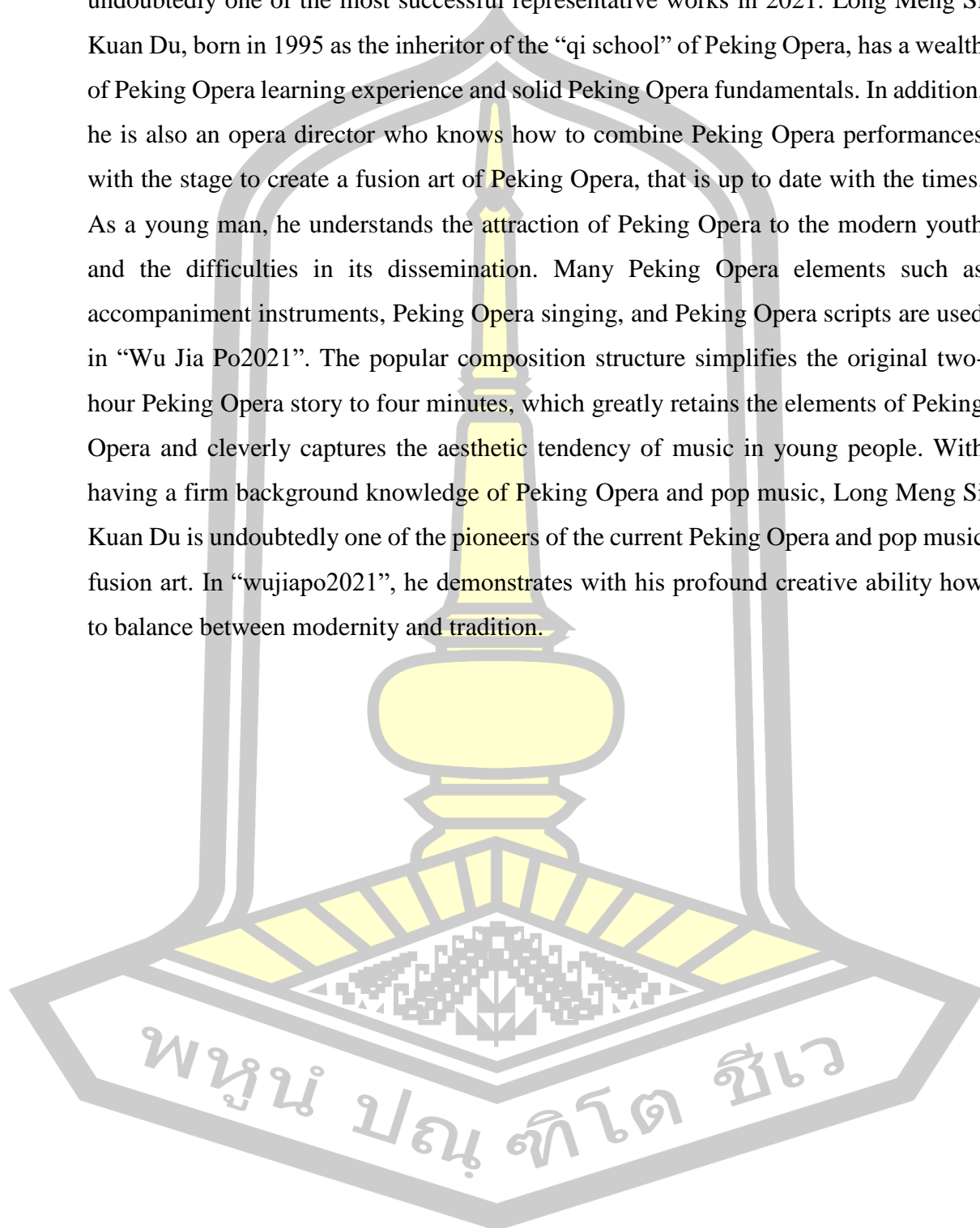
Source: Qian Luo (The researcher)

Table 5. 11
Cases of pronouncing "Shang Kou Yin" in "Wu Jia Po 2021"

Chinese	Pin yin	Shang Kou Yin
日	ri	rue
可	ke	ko
如	ru	ri
泪	lei	lui
知	zhi	G

Source: Qian Luo (The researcher)

In the innovative fusion of Peking Opera and pop music, “Wu Jia Po 2021” is undoubtedly one of the most successful representative works in 2021. Long Meng Si Kuan Du, born in 1995 as the inheritor of the “qi school” of Peking Opera, has a wealth of Peking Opera learning experience and solid Peking Opera fundamentals. In addition, he is also an opera director who knows how to combine Peking Opera performances with the stage to create a fusion art of Peking Opera, that is up to date with the times. As a young man, he understands the attraction of Peking Opera to the modern youth and the difficulties in its dissemination. Many Peking Opera elements such as accompaniment instruments, Peking Opera singing, and Peking Opera scripts are used in “Wu Jia Po2021”. The popular composition structure simplifies the original two-hour Peking Opera story to four minutes, which greatly retains the elements of Peking Opera and cleverly captures the aesthetic tendency of music in young people. With having a firm background knowledge of Peking Opera and pop music, Long Meng Si Kuan Du is undoubtedly one of the pioneers of the current Peking Opera and pop music fusion art. In “wujiapo2021”, he demonstrates with his profound creative ability how to balance between modernity and tradition.



CHAPTER VI

GUIDELINES FOR THE PRESERVATION OF CHINESE POPULAR SONGS FROM PEKING OPERA

The fusion of popular music and traditional Peking opera is an emergence of a new artform that deserves in-depth exploration in many aspects.

As a representative genre of Chinese opera, the innovative research on the fusion of Peking Opera and popular music can bring an understanding of the achievable path of fusion for other traditional Chinese opera genres. From the beginning of the fusion of Peking Opera and popular music in 1987, Yao Ming pioneered an excellent demonstration for a new musical achievement. Nowadays, to adapt to the diversified aesthetics of the modern society, young creators not only try to use Rap, R&B, and Rock in pop music to fuse with Peking Opera in multiple styles, but also make multi-dimensional creative attempts from the traditional Peking Opera costumes, and singing styles into pop music.

This chapter will propose guidelines for the fusion of pop music and traditional Peking Opera. Firstly, the author will comprehensively sort out the value of the current fusion of pop music and traditional Peking Opera and expound the necessity of the fusion of the two from different aspects that deserve in-depth exploration by scholars. Secondly, the author will point out the dilemmas and challenges facing the fusion of pop music and traditional Peking Opera, admonishing the difficulties that hinder the fusion of the two traditional and modern opposing arts. Finally, practical guidelines for the integration of popular music and traditional Peking Opera will be documented to facilitate the sustainable development of the integration of popular music and traditional Peking Opera in the future.

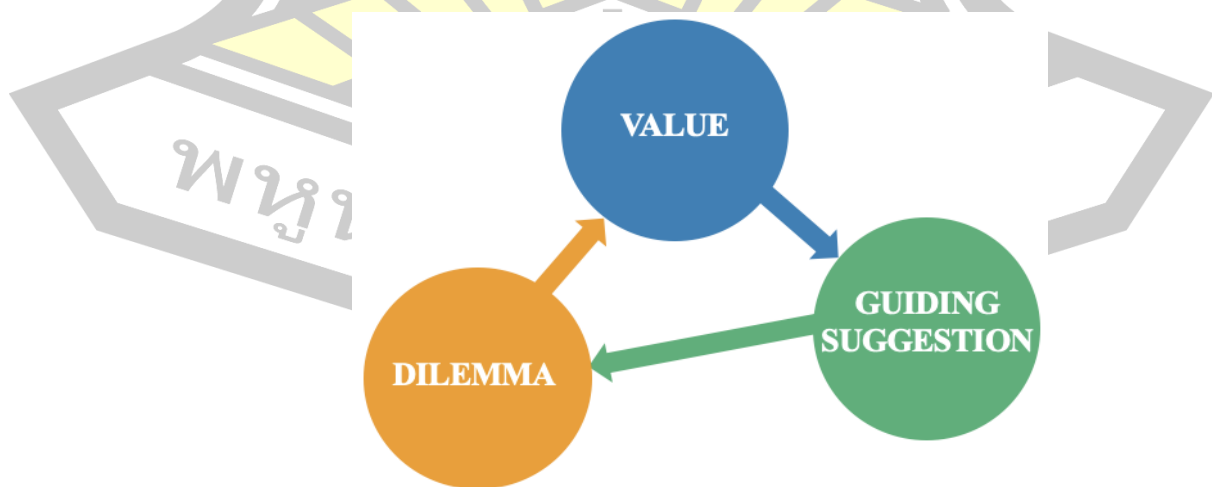
Under the premise of realizing the balance of creation, market and aesthetics in the fusion of pop music and Peking Opera, we will assert to perpetuate the national culture to the future.

6.1 The Value of Promoting the Integration and Innovation of Peking Opera and Popular Songs

6.1.1 The Value of Cultural Inheritance and Innovation

- 6.1.2 Value of Cultural Exchange and Dissemination
- 6.1.3 Value of Education and Popularization of National Culture
- 6.1.4 Value of Economic Benefit and Social Development
- 6.1.5 Value of Artistic Exploration and Breakthrough
- 6.1.6 Enhancing Cultural Confidence and National Identity
- 6.2 The Dilemma of The Fusion and Innovation in Peking Opera with Popular Songs
 - 6.2.1 Aesthetic Differences Between Tradition and Modernity
 - 6.2.2 Creative Difficulty and Talent Scarcity
 - 6.2.3 Market Acceptance and Audience Issues
 - 6.2.4 Market Positioning and Commercial Considerations
 - 6.2.5 The Balance Between Inheritance and Innovation
- 6.3 Guiding Suggestions for The Fusion and Innovation of Peking Opera and Popular Music
 - 6.3.1 Strengthen Policy Support and Financial Guarantee
 - 6.3.2 Strengthen Cross-Border Cooperation and Talent Cultivation
 - 6.3.3 Explore Multi-Dimensional Integration Methods
 - 6.3.4 Market Operation and Commercial Promotion
 - 6.3.5. Explore The Balance Between Innovation and Fusion

Figure 6. 1
Main research aspects.



Source: Qian Luo (The researcher)

In this chapter, I mainly elaborate on three major aspects: the value of the fusion of Peking Opera and popular music, the dilemma of the fusion and innovation of Peking Opera and popular songs, and the suggestions of the fusion and innovation of Peking Opera and popular music.

Among them, in the first part of the value of integration and innovation of Peking Opera and popular songs, I mention the value of cultural inheritance and innovation, the value of cultural exchange and dissemination, the value of national culture education and popularization, the value of economic and social development, the value of artistic exploration and breakthroughs, and the value of enhancing cultural self-confidence and sense of national identity.

In the second part of the dilemma of integration and innovation of Peking Opera and popular songs, I focus on the aesthetic difference between tradition and modernity, the problem of creative difficulty and scarcity of talents, the problem of market acceptance and audience, the problem of market positioning and commercial factors, and the problem of balance between innovation and integration.

In the third part of the guidance for the integration and innovation of Peking Opera and popular music, I emphasize the basic needs to strengthen policy support and financial security, strengthen cross-border cooperation and talent training, explore multi-dimensional integration methods, market operation and commercial promotion, and explore the balance between innovation and integration.

6.1 The Value of Promoting the Integration and Innovation of Peking Opera and Popular Songs

In this part, I will focus on 6 aspects to describe, which includes to mention the value of cultural inheritance and innovation, the value of cultural exchange and dissemination, the value of national culture education and popularization, the value of economic and social development, the value of artistic exploration and breakthroughs, and the value of enhancing cultural self-confidence and sense of national identity.

6.1.1 The Value of Cultural Inheritance and Innovation

1) Protecting The Sustainability of Traditional Culture

As a treasure of Chinese traditional culture, Peking opera contains rich historical, cultural and artistic values. The inheritance and promotion of the art of Peking Opera to be done not only shows a respect for history, but also China's excellent traditional culture. Kodály said that the mission of the folk tradition is to provide a content for the musical life of the people, and to demonstrate the essence and form of a great national musical culture. This culture must be developed in most perfection so to become a national treasure. In addition, in article “On Hungarian Folk Music”, Liao & Xing (1964) mention a Kodály’s firm belief that folk music is a sign of the national will, a sign of the force that holds true to its nature and maintains cultural unity in a nation (Alan P. Merriam, 1964).

It is necessary to inherit and carry forward the art of Beijing Opera, for it will become an effective way for future generations to better understand the course and diversity of Chinese traditional culture. Moreover, it can be seen as the identity of Chinese national culture through Peking Opera, a representative drama. At the same time, Peking Opera, as an exquisite national art, can fulfill people's aesthetic and spiritual needs. Through appreciating this unique art form, the feeling towards the profound cultural heritage and artistic charm of Chinese opera becomes real.

In article “Popular Music and Cultural Inheritance: From National Culture to Global Perspective”, Luo (2023) pointed out that as a fashionable music genre, popular music has been evolving and inheriting in different cultural backgrounds. It not only influences people's lives through entertainment and appreciation, but also carries the emotions and values of specific social groups. In addition, pop music plays an important role in protecting the national culture by which the popular style integrates the elements of traditional folk music into it, so that traditional music can be preserved and inherited in contemporary society while securing the interest and attention of the young generation to the national culture. The fusing of two elements assure the continuity of the charm of folk music and the spirit of national culture. The fusion in pop music and Beijing opera can maintain the national essence based on modern music forms for dissemination, so that younger people understand and respect today’s encounters Peking Opera with willingness.

2). Meet The Diversified Needs of Modern Aesthetics.

The art of Peking Opera is certainly elegant and rich in connotation. But at the same time, due to the programmed structure of Peking Opera, the performance time of a Peking Opera is often more than two hours. From a gist point of view, there might be the younger audience attending Peking Opera, but it is undeniable that Peking Opera is watched by a large group of the elder. Liu Zhi Qiang believes that the modern Peking Opera art,—if compared with the prosperous period of Peking Opera art, no matter the level of actors, the survival of the industry—box office and audience are all showing a regression phenomenon. The “Shanghai Opera 416 Girls” is a group of five girls from the Shanghai Opera Academy, who specialize in singing pop songs in Peking Opera singing style, and the related short videos have received a lot of positive feedback on the internet. Among the data of their works, “Tan Chuang” has more than 60 million plays and 3.5 million likes on TikTok, and 13 million plays and 1.1 million likes on Bilibili Vedio platform, which not only gained praise from CCTV, but also received invitations to perform on many platforms. Long Meng Si Kuan Du believes that Peking Opera, as an ancient art, despite being detached from young people's lives, when integrating with pop music, Peking Opera is obviously musical to the ears of contemporary young people.

This shows that the fusion of Peking Opera and pop music can not only retain the unique values of Peking Opera, but also inject the vitality and modernity of pop music. This innovative art form breaks the boundaries between tradition and modernity and brings a new aesthetic experience to the audience while also providing a broader imagination for artistic creation.

6.1.2. Value of cultural exchange and dissemination

1) Enhance Cross-Cultural Communication

Intercultural exchanges help to break down cultural barriers and enhance communication, exchange and cooperation between different countries, peoples, cultures and industries. The phenomenon of intercultural communication exists in all walks of life, and there are many good examples to learn from. For example, in article “What is reggae music?”, Bird (2014) made a point that the reggae music style in music is a combination of North American and African music, its traditional African rhythms, American rhythm and blues and primitive Jamaican folk music. Luo (2023) argues that

in this era of globalization, popular music is no longer confined to a specific region or ethnicity, but crosses national boundaries and becomes a form of cross-cultural communication and expression. The fusion of Peking Opera and pop music makes it easier for listeners from different cultural backgrounds to understand and accept the two different cultures, traditional and modern musical values. In an interview, Long Meng Si Kuan Du said that singing pop songs in the Peking Opera singing style has become the most enticing way to musical innovation seen by young people. It satisfies the diversified needs of pop music lovers in terms of aural aesthetics and enhances the close communication between the two cultural arts. In terms of cultural influence, strengthening the cross-cultural exchange between Beijing opera and pop music helps Beijing opera expand its cultural influence. When stepping into the world's musical context, pop music with national characteristics always deepens people's impression.

2) Reinforcement of Musical Symbolic Features

In book “Keywords: A vocabulary of culture and society”, Raymond (1976) traces the earliest use of the word “popular” to 15th century England, and finds out that it was used in the legal and political spheres. In the early centuries, popular was considered a derogatory term, meaning “low,” “base,” “vulgar,” “of the common people”. It was not until the late 18th century that the word “popular” came into meaning of “widespread”. In article “Symbolic Interaction and Pan-Symbolization: A Study of The Communication Mechanism of Popular Music.”, Liu (2022) pointed out that in popular music, “popularity” itself is the result of the act of dissemination. Popular music is essentially a kind of media culture, and dissemination has contributed to the birth of modern music. In the book “Popular Music: A Study in Semiotics of Communication”, Lu (2019) devotes a large portion of text to discussing the structure of symbolic texts of music creation and interpretation as a means of discussing the application of semiotics in the communication of popular music. Secondly, by constructing a theoretical framework for the communication of visual symbols of popular music, the significance presented by visual symbols in the process of popular music communication is discussed in depth, the status of popular music in social life is demonstrated, and finally the concept and mode of creation of popular music in the new era is put forward.

As an important music symbol, popular music is also a hot topic of communication and semiotics research, at present. At the same time, as a world music language with a wide range of users, pop music has spread to all over the world across geographical and linguistic boundaries. The combination of Peking Opera and popular music not only enhances the international influence of Chinese music's national characteristics, but also enriches the diversity of the world's music culture.

6.1.3. Value of Education and Popularization of National Culture

Zoltán Kodály is a famous Hungarian folk music theorist. In book “Zoltán Kodály’s music education thought and Hungarian music education”, Yang (2011) pointed out that Zoltán Kodály thinks "only by allowing children to live in the mother tongue of music can they deeply feel the history, culture and emotions of the nation." If a nation does not attach importance to its own folk music and does not build its own folk music culture on the basis of its own folk music, it will drift in the world culture like a duckweed, or irretrievably disappear in the international semi-culture. Meanwhile, Yang recognizes that Zoltán Kodály believes that the participation and creative influence of folk music in musical life is a sign of the national will, a sign of the strength of cultural unity in a nation that holds true to its nature. Obviously, the state attaches great importance to the grass-roots education of national culture. This characteristic of Zoltán Kodály's education system not only shows the sublimation of Kodály's own life experience and musical feelings, but also gives an obvious result of his many years of exploration and practice.

In 2008, the General Office of the Ministry of Education of China issued the Notice on the Pilot Work of Introducing Peking Opera into Primary and Secondary School Classes and added the relevant contents of Peking Opera to the revised Compulsory Music Curriculum Standards. Several provinces and municipalities were selected to initiate the pilot work, and after successful experience was gained in the pilot schools, the pilot work would be extended nationwide. The “Fu Lian Cheng Institute and an Qing Theatre Cradle” symposium was held in Tai hu County, China in 2023. “Fu Lian Cheng institute” was founded in 1904 as a Peking Opera school to train Peking Opera students, formerly known as the “happy Lian Cheng”. It is recognized as the longest-running, most talented and largest Peking Opera school in the history of Peking Opera education. In 2023, it is advisable to "Promote the inheritance and

development of Peking Opera art. In the meeting of "Fu Lian Cheng and An qing Opera Dock" Academic Seminar summary, Yang reported the views of many opera experts on the meeting at the meeting. Zhang Guo Li believes that at the social level, it is necessary to continue to strengthen the popularization and promotion of the art of Peking Opera to increase public awareness of and interest in traditional culture. At the educational level, it is necessary to focus on cultivating a new generation of inherited talents and to inject new vitality into the future of the art of Peking Opera. Meanwhile, Liu Jian put forward three suggestions for the future development of opera education in China. "Firstly, it is good to form an educational philosophy based on the soul of sustained stage art practice. Secondly, it is a necessity to pay attention to the realities of the current Chinese opera education and the survival of the problem. Thirdly, it is vital to adhere to the centre of theatrical performance and talent cultivation, and to do a good job in respecting the traditional national skills, in-depth excavation of the traditional teaching resources, and practical and effective guidance". As a popular genre with a wide audience, pop music is loved by people of different ages and social values. Taking pop songs as an effective means of cultural integration with Peking Opera, traditional Peking Opera can be popularized in primary and secondary school education in an easy-to-understand way to the maximum extent. Cross-cultural integrated music works are presented in a capricious form, which can stimulate young people's interest and curiosity in Peking Opera, whereby encouraging them to take the initiative to understand and learn the traditional culture of Peking Opera.

6.1.4. Value of Economic Benefit and Social Development

1) Market Expansion and Consumption Growth

The report "2024 China Music Industry Development (General) Report" pointed out that the total scale of China's music industry in 2023 was about 469.562 billion yuan, an increase of 10.75% year-on-year, presenting the vigorous Vigor of music consumption; "consumption recovery and transformation of kinetic energy" is the main feature of the development of China's music industry in 2023. Consumption recovery and transformation of kinetic energy" will be the main features of China's music industry in 2023. Currently, popular music is melded into being a consumption symbol, which not only satisfies auditory enjoyment, but also becomes a means to show personal taste, identity and social status.

In book “John Fisk: The Cultural Economy of Fans”, Lu (2008) mentioned that “Fans” is the phonetic translation of ‘Fans’, which refers to avid enthusiasts in general. Lu also suggests that “Fans are a common feature of mass culture in industrial societies and are often associated with various forms of culture that are denigrated by the dominant value system, including pop songs, romance novels, and music. These include popular songs, romance novels, comics and Hollywood singers. Not surprisingly, popular music has a huge fan base. Fiske argues that “fans are an additional market for the culture industry, not only buying 'derivative' products in large quantities on a regular basis, but also providing invaluable and free feedback on market trends and preferences”.

For example, record purchases are almost always organized by agents. When an artist's work is updated, fans will buy albums in bulk to promote on personal social media. Fans have a certain spending power, and their emotions, stances and consumer preferences are more easily guided. It is conceivable that if Peking Opera and popular music are fused and innovated to find the right combination, a new cultural phenomenon is bound to be created. Currently, Wang Pei Yu, a famous Peking Opera master, has become a Peking Opera promoter actively in the self-media and TV platforms. She often shares her theatre performances, teaches Peking Opera, spreads the culture of Peking Opera, and answers her fans' questions about Peking Opera. She is happy to carry out free popularization of Peking Opera in the homepage of her self-media personal account. With her charisma and professional knowledge of Peking Opera, she gains many fans enough to leave the door open for learning Peking Opera. At the same time, Wang Pei Yu has diversified her sources of income by promoting her Peking Opera popularization paid courses on Bilibili, promoting her digital albums and new books on the Wei Bo platform, and other communication activities.

Wang Pei Yu's personal IP creation not only proves that Peking Opera can be effectively fused with popular music, but also brings in lucrative revenues and creates a national culture fan base with positive values. In addition to music albums and music videos, in the future, we will be able to open concerts and festivals of pop music and Peking Opera, clubs, summer camps, and develop peripheral merchandise. These products not only satisfy the needs of different consumers, but also drive the

development of related industrial chains, such as record production, performance brokerage and merchandise sales, contributing considerable income to the economy.

2) Music Industry Driving Effect

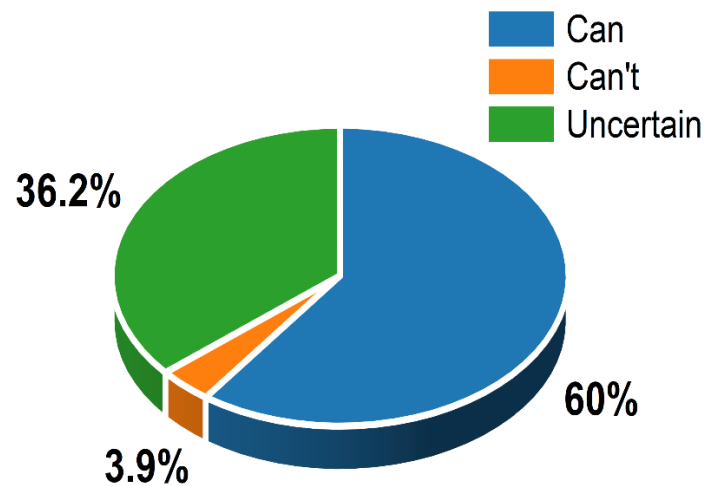
The development of the popular music industry now meets the needs of different consumers, and drives related industrial chains such as record production, and performance brokerage, contributing to a considerable income to the economy. For example, the development of the pop music industry lays a strong foundation to that of production companies, recording studios, remixers, economic companies, the entertainment industry and other related industry segments. Meanwhile, the rise of digital music platforms has also provided new channels and modes for music distribution, further boosting the development of the music industry. In “TikTok drama live data report” (2022), TikTok opera live data report shows that in the past year TikTok opera anchor income increased by 232% year-on-year, of which 73.6% of the types of opera received live income live, the most income of the type of opera includes Beijing opera.

Wang Pei Yu's personal IP creation proves that Peking Opera can be effectively integrated with popular music to create a national culture fans base with positive values. In addition to music albums and MVs, in the future, concerts, music festivals, clubs, summer camps, and the positive gain of peripheral merchandise for popular music and Peking Opera can be eventful. In terms of education and interpretation, attempts can be made to organize music tournaments, music education and training for the fusion of popular music and Peking Opera. These industries not only contribute new growth points to the economy, but also provide more cultural entertainment choices for the society.

In this regard, the author used the quantitative research method in musicology to collect 130 questionnaires to find out the level of interest and willingness to pay for Peking Opera and pop song fusion works of different age levels. The details of the collection are as follows in figure 7.1-7.4:

Figure 6. 2

Do You Think the Fusion of Pop Music and Peking Operas can Break the Boundaries of Traditional Music and Attract More Audiences from Different Backgrounds?



Source: Qian Luo (The researcher)

According to the data, 60% people believe that the fusion of pop music and Peking Opera elements can break the boundaries of traditional music and attract more non-listeners, while 3.85% people indicates that they don't think it could appeal to a wider audience of different backgrounds and the other 36.2% of people expressed uncertainty. Therefore, most people hold a positive attitude that the fusion of pop music and Peking Opera elements are potentially appealing.

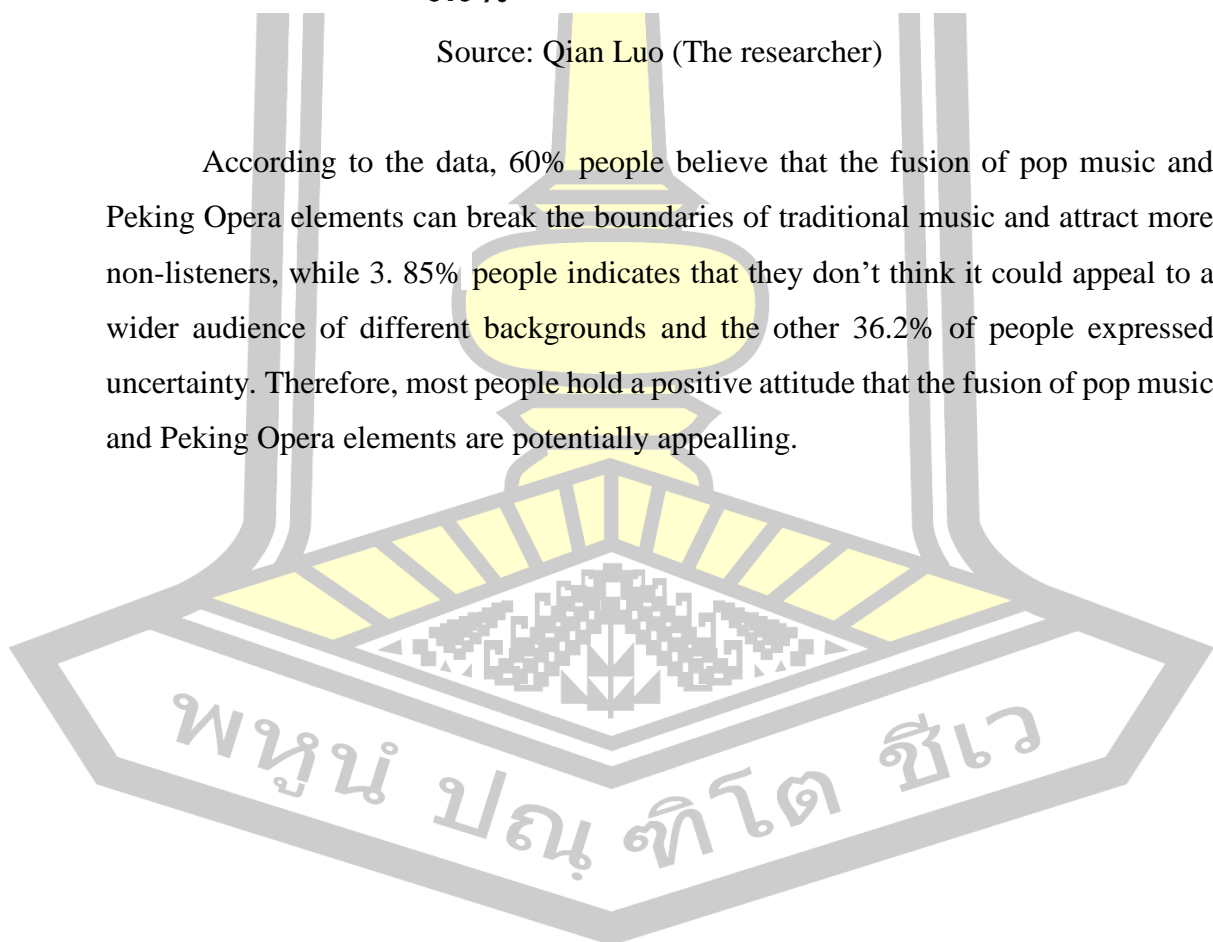
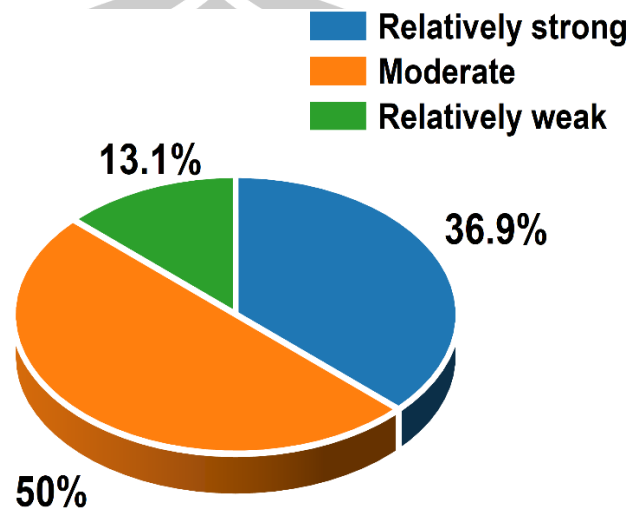


Figure 6.3

What Do You Think of The Competitiveness of the Fusion of Pop Music and Peking Opera Elements in the Music Market?



Source: Qian Luo (The researcher)

According to the data, 36.92% people think that the music combining pop music and Peking Opera elements has a strong competitiveness in the music market. The 50% people think that the competitiveness is moderate, and 13.08% people think that the competitiveness is weak. Overall, most people believe that this kind of fusion music is competitive in the music market.

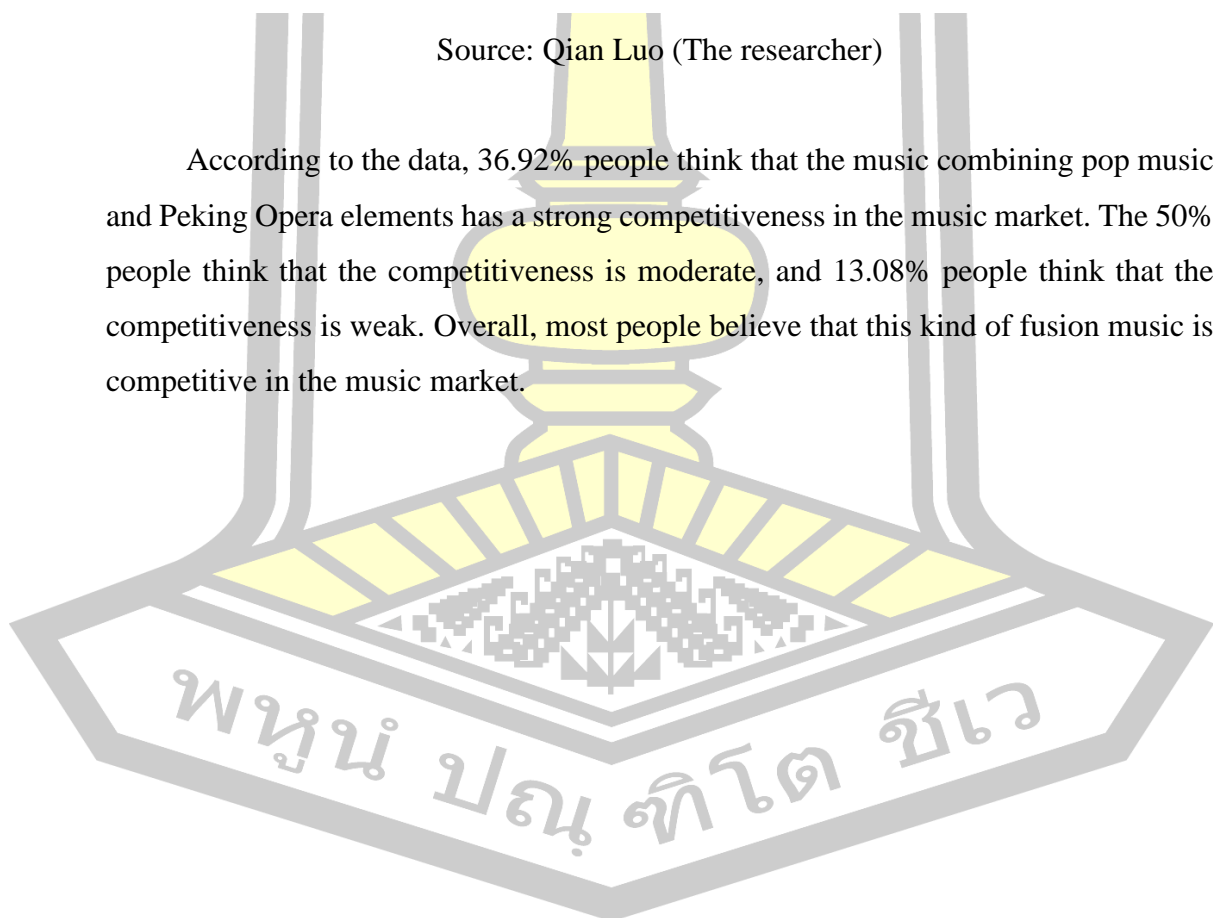
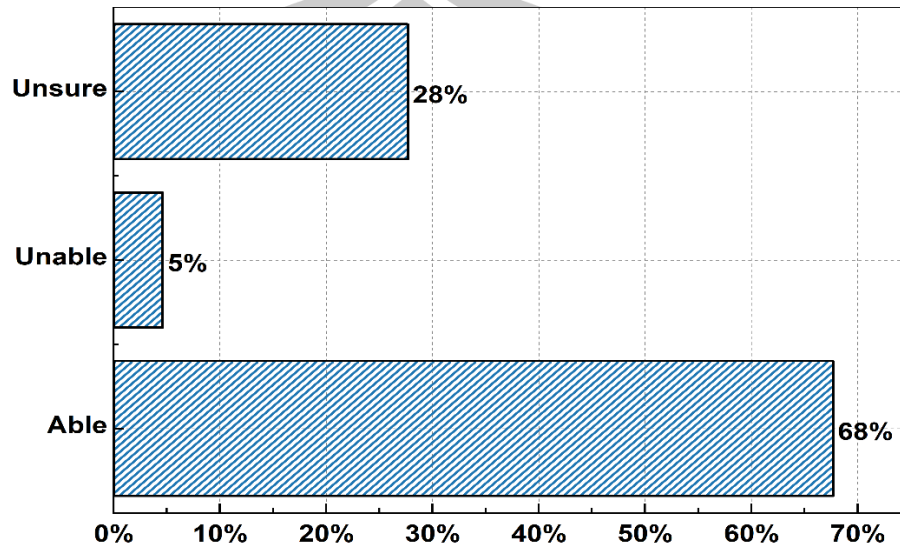


Figure 6. 4

Do You Think the Fusion of Pop Music and Peking Opera Elements can be Recognized on The International Stage?



Source: Qian Luo (The researcher)

According to the data analysis, more than half of the respondents (67.69%) believe that the fusion of pop music and Peking Opera elements can be recognized on the international stage, while 27.69% people of respondents said they were not sure. Only 4.62% people think that they could not get recognition. Nevertheless, most respondents hold a positive attitude that the fusion of pop music and Peking Opera elements can be recognized on the international stage.

According to the real questionnaire data, on the one hand, participants of different demographics believe that the development of the fusion of Peking Opera and pop music is optimistic. On the other hand, the willingness to pay for the fusion of pop music and Peking Opera has great room for improvement. In the future, more commercial ways that most people are interested in can be studied to improve the commercial value of the fusion of pop music and Peking Opera, and perfect marketing plans can be formulated for it.

6.1.5 Value of Artistic Exploration and Breakthrough

Peking Opera's comprehensive power is prominent. In the form of performance, there are “Chang(singing)”, Nian (narrating), “Zuo (performing)”, “Da(fighting)”, which are richer in expressive power than any single art form. In terms of character

roles, it is divided into “sheng, dan, jing, mo, chou”. Each of which includes many branches, and on the stage. The actors use different faces and costumes to express their roles. Peking Opera itself has cultural connotation, aesthetic value, superb artistry, and a rich comprehensive expressive power. Pop music can quickly convey values, and singers' costumes and makeup are often imitated by the public. When Peking Opera is integrated with pop music, it is not only a brand-new attempt in music, but also a brand-new artistic breakthrough in the form of performance, artistic style, costume and makeup, which are value added. In addition, American music anthropologist Meliam proposed “music in culture” and “music as a culture” in the 1964 “Anthropology of Music”, emphasizing the concept of “music as a culture”. music as a culture”, emphasizing the study of music in culture, or music as a kind of culture, and figuring out the reasons for the formation of music and the idea behind the behavior from the connection of its culture and other factors. In ethnomusicology, music is not an isolated phenomenon, and culture and music have always been complementary. Meliam believes that placing traditional music in a specific historical background and cultural context is conducive to the study of traditional music in the past and present from the perspectives of ephemeral and co-temporal. Therefore, ethnomusicology needs to combine social science and humanities aspects together and therefore study it in the context of the cultural background.

It is not difficult to know from the gender of Peking Opera performers. In more than a hundred years of Peking Opera development, the field of Peking Opera has been dominated by men in terms of scriptwriters, actors, musicians, make-up artists, and all kinds of people in front of and behind the stage. In article “On the aesthetic value of transgender performance in Peking Opera”, Zhang (2022) pointed out that with the emergence of the four famous “dans” led by Mei Lan Fang, the Peking Opera masters Mei Lan Fang symbolized the revival of classical aesthetics in their interpretation of women on stage. The male role of dan used to be a symbol of male status in the Peking Opera industry, and the male “dan” as an ideal image of women emphasized the dominance of male hegemony. In some ways, the use of the male identity to understand the delicate psychology of women in disguise deprived female actors of the right to interpret women themselves.

With the rise of feminism in modern society, the Peking Opera industry has also quietly changed the gender of role-playing. For example, Li Yu Gang's performance of “Xin Gui Fei Zui Jiu” at the 2010 Spring Festival was very well received. He played both male and female roles in a novel way that captured the aesthetic diversity of the audience. In Peking Opera, for example, the role of “Sheng” has traditionally been played by a man, but Wang Pei Yu, as a woman, has excelled in cross-gender performances in Peking Opera, being both handsome and powerful, and has gained a very large female fan base. For example, important formant Long Meng Si Kuan Du included in the song “Wu Jia Po 2021” a scene in which the male protagonist apologizes to the female protagonist, a scene that could not have existed in the feudal, patriarchal society of the original Peking Opera script, but which, with a little adaptation, has gained the acclaim and goodwill of modern people.

In book “The Anthropology of Music”, Merriam (1964) mentions that music plays an important role in cultural continuity and stability. The fusion of popular music and Peking Opera innovation not only brings more diversified music genres, but is also a means of artistic expression of modern ideology. From the perspective of music works, it can reflect the current situation of social development, group aesthetic portraits, ideological concepts, mainstream consciousness, rights and identities, preferences and other aspects of change.

Figure 6. 5

The Photo of Singer Li Yu Gang



Source: <https://shorturl.at/sho3a>

Figure 6. 6*The Photo of Peking Opera Actor Wang Pei Yu*Source: <https://shorturl.at/g7Ftd>

6.1.6 Enhancing Cultural Confidence and National Identity

The combination of Peking Opera and popular music can be seen as a modernized expression of traditional culture, by integrating traditional opera elements with modern music styles to create a new and unique art form. This innovative way of expression not only allows traditional culture to be presented in a way that is closer to modern aesthetics, but also injects a new vitality into traditional culture, thus attracting the attention and love of more young audiences. This modernized way of expression not only demonstrates the charm and vitality of traditional culture, but also enhances people's sense of identity and self-confidence in traditional culture.

In addition, the fused emerging works are more likely to gain widespread attention and recognition on the international stage. The cross-cultural communication and exchange is open to the international influence on Chinese culture, but it is profitable in making the world understand and respect traditional Chinese culture, thus strengthening the cultural self-confidence of the domestic cultural affair. As a cultural treasure of the Chinese nation, Beijing Opera carries rich historical and cultural memories. The combination with pop music makes these memories presented to people in a more vivid and lively way. This kind of presentation not only awakens people's memories and resonance of common cultural memories, but also enhances people's sense of identity and belonging to the national culture. Peking Opera works contain rich

national spirit, such as Peking Opera “female general Mu Gui ying”, “national heroine Hua Mulan”, “Qun Ying Hui” and other traditional repertoire containing Traditional dramas contain excellent qualities such as patriotism, loyalty and bravery, diligence and integrity. When combined with popular music, these spiritual entanglements can be conveyed to the younger generation in a more acceptable and understandable way. By appreciating these works, young people can better comprehend and pass on the national spirit, thus enhancing the sense of national identity and cohesion. The multicultural presentation of Peking Opera combined with popular music allows people to recognize and understand the diversity and inclusiveness of Chinese culture in a more comprehensive way. Through enjoying these works, people can feel more deeply the profoundness and unique charm of Chinese culture, thus enhancing the sense of national identity and pride.

6.2 The Dilemma of The Fusion and Innovation in Peking Opera with Popular Songs

The fusion of Peking Opera and popular songs has faced many aspects of resistance, which mainly come from the following aspects: the aesthetic difference between tradition and modernity, the problem of creative difficulty and scarcity of talents, the problem of market acceptance and audience, the problem of market positioning and commercial factors, and the problem of balance between innovation and integration

6.2.1. Aesthetic Differences Between Tradition and Modernity

Difference in aesthetic concepts: Peking Opera, as a treasure of traditional Chinese culture, has significant differences between its aesthetic system and pop songs. Peking Opera focuses on the flavor of the singing, the performance of the body and the splendor of the costumes, while pop songs focus more on the smoothness of the melody, the straightforwardness of the lyrics and the rhythm of the fast. These differences in aesthetic habits make it necessary to overcome the large aesthetic obstacles in the process of integration. It is a challenging task to find a balance between these two aesthetic concepts, so that the fused musical works can satisfy the aesthetic needs of traditional opera fans, while attracting the attention of young listeners. There is the challenge of audience acceptance. The audience of Beijing opera is relatively confined

to mainly middle-aged and older people, while the audience of pop songs is much wider in age, including young people and people of all ages. Therefore, in the process of integration and development, how to make a wider audience accept and love this new art form is a intimidating challenge.

6.2.2 Creative Difficulty and Talent Scarcity

1) Difficulty Of Technical Integration

The perfect fusion of Peking Opera and pop music elements requires the method of supreme music compositions and performance skills. It is required for the creator to have an in-depth understanding of Peking Opera, at the same time, to possess the ability of composing pop music. This kind of cross-border creation not only requires an in-depth understanding of the two art forms, but also needs to maintain a balance between the two art forms in creation to avert the boredom of the public's aesthetics. The technical difficulties in the fusion of Peking Opera and pop music are manifold. It includes the fusion of musical styles and elements, the conversion of singing techniques and styles, the fusion and understanding of cultural backgrounds, and the difficulty of technical realization and creation. These difficulties need to be overcome by the collaborative efforts of creators and singers to create excellent musical works. Innovation is the driving force to promote the fusion of Peking Opera and popular songs, but how to innovate by maintaining the tradition, thus avoiding the difficulties to be faced in the process of innovation.

2) Scarcity of Professionals

The innovative fusion of Peking Opera and pop music elements requires creators to have both Peking Opera performance skills and pop music singing and composition skills. At present, there is a relative lack of the talented who possess bi-musicality knowing in both Peking Opera and popular music culture. If none, it will limit the depth and breadth of musical fusion and innovation. The mastery of such cross-disciplinary skills is highly difficult for individuals to acquire and it requires a long period of study and practice. At present, the professional education system for the fusion of popular music and Peking Opera is not yet perfect. When relevant educational resources are limited, this has resulted in relatively few talents willing and able to pursue in-depth study and research in this field. At present, the lack of a systematic training mechanism and clear training objectives makes the training of relevant talents

lack of pertinence and effectiveness. At the same time, due to the special characteristics of this field, there are certain difficulties in the selection and evaluation of talents.

6.2.3 Market Acceptance and Audience Issues

The economic resilience concerning the music and entertainment industry has gradually recovered with the end of the epidemic. While the fusion of Peking Opera and popular music may attract some young listeners, there are still many listeners who are reluctant to accept this new form of music. Due to aesthetic differences, Peking Opera and pop music have relatively independent audience segments, making it difficult to form a broad crossover. This has resulted in the fusion of pop music and Peking Opera facing the challenge of acceptability when it comes to marketing. How to increase market acceptance needs to be solved. In addition, although the fusion of pop music and Peking Opera is an innovative attempt, the novelty of its form has led to a relatively low level of audience awareness. Many audiences lack understanding or even have misconceptions about this form of fusion. The current fusion of popular music and Peking Opera innovation is still growing, and the audience scope needs to be broadened. At present, listeners need to be guided to accept and enjoy this new form of music through various channels and methods. This includes the promotion of music programs, the popularization of music education and the use of new media such as social media.

6.2.4 Market Positioning and Commercial Considerations

The development of the fusion of Peking Opera and popular songs may have an ambiguous area in terms of market orientation. This new art form neither belongs to traditional opera nor pop music, so it may face certain difficulties in marketing and commercial operation. Currently, the number of Peking Opera and pop music fusion works is abundant, and the exploration of business models requires sufficient research samples. In the process of marketing, it will be difficult to formulate effective marketing strategies and promotion plans, if the target audience and market demand are inconspicuous. This may lead to poor promotion results and failure to achieve the expected market results. In addition, the fusion of Peking Opera and popular music involves multiple copyright holders, including Peking Opera performing groups, lyricists and singers. It is difficult to balance the interests of all parties on copyright issues, which can easily lead to disputes and controversies. Such copyright issues not only increase the production cost of fusion innovative works, but also may affect the

normal promotion and distribution of the works. Copyright issues will be directly reflected in the distribution of benefits. If the interests of all parties cannot be reasonably balanced, it will mar the motivation and participation of the relevant parties. This may lead to difficulties in producing high-quality fusion and innovative works, which in turn will affect the prosperity and development of the entire market.

How to find a suitable business model for the fusion development art form of Peking Opera and popular songs is in an urgent need for solution. The current commercial dilemmas include copyright cooperation, performance ticketing, derivatives development, and the need to explore feasible commercial operation mechanisms, among other aspects. The development of the fusion of Peking Opera and popular songs may have an ambiguous zone in terms of market positioning. This new art form neither belongs entirely to traditional opera nor to pop music, so it may face certain difficulties in marketing and commercial operation. so, copyright cooperation, performance ticketing, derivatives development and other aspects, and a feasible commercial operation mechanism need to be further explored.

6.2.5 The Balance Point in Fusion of Cultural Heritage and Innovation

The protection of national cultural genes is very important. Peking Opera, as an important part of traditional Chinese culture, has a great responsibility for its inheritance. In the process of integration and development, how to maintain the traditional flavor and cultural connotation of Peking Opera, while avoiding over-commercialization is an important need for the fulfilment of cultural inheritance. In contrast, popular music, due to its own low-threshold characteristics, has also brought about controversy over its status in the music genre. With the intervention of the internet and self-media, the situation of mass creation has been gradually opened up, and the creation of pop music has become a “civilianized” entertainment. In Lu's translated book “Key Terms in Popular Music and Culture”, Bruce & Thomas (2016) suggest that pop music is not respected because it “works” in a different way than formal musicology. It is argued that musical works should have templates such as scores and musical performances that create the historically recognized image of the “composer.” The emphasis on the score reinforces the notion of musical “autonomy” mentioned above. Consequently, the analysis and technical description of music focuses primarily on the score, rather than on any performance. The emphasis on musical compositions

is primarily on the formal structure of the work in terms of melody, harmony, and the relationship between melody and harmony, as well as the relationship between the lyrics and other elements in the music. These elements emphasized in music studies obviously do not include those that play an important role in popular music.

Nowadays, certain fusion works may focus on excessive commercial outcomes while neglecting the intrinsic value and cultural connotations of the art of Peking Opera itself. Such works tend to fail the purpose of publicizing the traditional connotations of Peking Opera, while tarnishing the public opinion via social media, leaving young people's unfamiliarity to Peking Opera. Although Peking Opera, served as a treasure of traditional Chinese opera culture, has a unique artistic charm and deep cultural heritage, but a sole focus on the excessive pursuit of fusion with pop music may harm the unique programmatic, paneled style, and purity of the genre style of Peking Opera. As we all know, the audience of Peking Opera is older, which leads to a limited ability to accept new things and a relatively conservative aesthetic orientation. The answer to the question of whether a fusion Peking Opera production can be accepted by the open-minded older Peking Opera fans is still inconclusive.

Regarding the trade-offs in the transmission of traditional culture, in report "New Adaptation of Traditional Stories + Interpretation from Youth Perspectives Expanding Peking Opera Narrative Possibilities", Hu (2023) mentioned that the playwright, Yang Lei, said: "The cultural heritage of Peking Opera is very deep, innovation cannot make it into something that is not Peking Opera. Firstly, innovation can't make it into something that is not Peking Opera. However, the development of Peking Opera has faced a lot of "maladjustment". Many of the original story structures were in line with the original ideology of the people, but they have been decoupled from the current ideology of the people." Hu recognized that our adaptation is to solve this problem of decoupling. In terms of specific artistic expression, we should also stand on the shoulders of giants, and make new plays without uncertainty by using the good things left behind by our predecessors to convey the thoughts of contemporary people.

To summarize, the fusion of Peking Opera and popular songs faces many aspects of resistance, including the aesthetic differences between tradition and modernity, the difficulty of creation and performance, market and commercial considerations, the relationship between cultural heritage and innovation. To overcome these resistances,

it is necessary for artists to maintain the traditions of Beijing opera and popular songs. Overcoming these resistances requires the concerted efforts of artists, creators, market operators, and many others.

6.3 Guiding Suggestions for the Fusion and Innovation of Peking Opera and Popular Music

The integration of pop music and Peking Opera can be made from five aspects: strengthening policy support and financial guarantee, strengthening cross-border cooperation and talent training, exploring diversified integration methods, market operation and commercial promotion, and exploring the balance point of cultural inheritance and innovation integration.

6.3.1 Strengthen Policy Support and Financial Guarantee

1) Formulate Relevant Policies

The development of any art cannot be separated from the unwavering advocate of government policies. For example, after the State Council launched the special support policy for opera in 2015, the protection and dissemination of opera types, the performance of opera repertoire, and the support and cultivation of talents have all been effectively improved. To guarantee the smoothness of the fusion art of Peking Opera and popular music into new innovation, the government should introduce relevant policies to encourage and support the fusion of Peking Opera and popular music innovation and provide financial support for relevant projects. For example, a special fund has to be commissioned to support any projects and talent trainings. Supports can also be provided in terms of performance venues and expert guidance for fusion works. In addition, through government channels and media platforms, we can increase the publicity of the fusion of Peking Opera and popular music, improve public awareness and acceptance, and reach positive cooperation with mainstream short video platforms to promote the fusion of Peking Opera and popular music.

2) Specialized Financial Guarantee

It is good to encourage social capital to invest in the field of fusion development of Peking Opera and popular music, and provide financial guarantee for relevant projects and talents by setting up investment funds and guiding social capital investment. It is also possible to follow the example of other disciplines to set up a

special fund for outstanding projects that integrate and innovate Peking Opera and popular music to encourage artists and creators to make cross-border attempts. Let the creators be certain to join with special scholarships in primary and secondary schools to encourage children to study from childhood, in order to lay a solid foundation for the cultivation of talents in the fusion of Peking Opera and popular music. In addition, it is not impossible to actively establish an incentive mechanism to recognize and reward talents who have made remarkable achievements in the fusion of Peking Opera and popular music innovation, and give more media exposure and digital media support to stimulate the creators' creative enthusiasm.

6.3.2 Strengthen Cross-Border Cooperation and Talent Cultivation

Mainstream media and official TV programs should encourage cross-border cooperation between Peking Opera artists and pop musicians, lyricists and songwriters to enhance mutual understanding and cooperation through co-creating and co-performing. It is said to have created works with Peking Opera characteristics in line with the style of modern pop music. A special music program on the fusion of Peking Opera and popular music can be set up, and a column channel can be opened. Regularly organize sharing sessions on the fusion of Peking Opera and popular music innovation and invite famous Peking Opera artists and creators to give lectures and guidance. The purposes are to break down the barriers of the cross-cultural industry and realize harmony and difference.

In terms of talent cultivation, it is accepted to open special training programs or courses to cultivate composite talents who know both Peking Opera and pop music. These talents should have solid Peking Opera skills and pop music literacy and be able to flexibly utilize both art forms in creation and performance. It is suggested that this discipline can be a compulsory part of music subjects from primary and secondary school periods, which can result in planting the seeds of the innovative art of Peking Opera and pop music in the hearts of primary and secondary school students. In addition, we can try to promote the development of interdisciplinary education from music professional colleges as a pilot project. It can be done by incorporating Peking Opera and popular music into the same teaching system, and cultivating composite talents with dual skills and literacy to enhance the professionalism and creativity of fusion art practitioners.

6.3.3 Explore Multi-Dimensional Integration Methods

When contending to create fusion methods of Peking Opera and popular music, it is necessary to draw Peking Opera elements to protect the localization and national characteristics in the innovation of popular music and Peking Opera. In the process of fusion, elements such as singing, stance, costume, biting, body language, story text, and song structure unique to Peking Opera should be made into light and skillfully integrated into pop music. For example, the integration of singing and melody, when integrating into pop music, the unique flavor and singing techniques of Peking Opera singing can be preserved, such as the euphony of the “Qing Yi”, the pallor of the “Lao Sheng”, and the sense of power of the “Nian Bai”, to make the pop music works distinctive in terms of national characteristics. In addition, one can also try to combine Peking Opera singing with the melody of modern pop music to create a music style that is both traditional and advanced. For example, modern music elements such as electronic music and rock can be used to set off the Peking Opera singing, creating a unique contrast and fusion effect. In terms of arranging, you can try to add traditional Peking Opera instruments such as “Jing Hu”, “Yue Qin” and “Xiao San Xian” in a combination with modern instruments such as guitars, basses and drums to form a unique accompanying effect. This combination not only shows the unique sound of Peking Opera instruments, but also makes the musical work colorful. In the use of plate structure, Peking Opera has rich plate structures, such as the vernacular plate, the slow plate, the flowing plate. Each of which has its own unique speed and emotional expression. In pop music, we can draw on these plate structures to express the emotional level and storytelling of the music through different tempi and rhythmic changes. It is worth noting that due to the programmatic characteristics of Peking Opera choruses, Peking Opera choruses are prone to problems such as a slow and lengthy pace of music. It needs to be carefully designed to balance the characteristics of Peking Opera and popular music.

Figure 6.7*Accompaniment Instruments Used in Peking Opera*Source: <https://shorturl.at/Z6YuD>

Marked by Qian Luo(the researcher)

In terms of text-story combination, the narrative and lyrical characteristics of the Peking Opera's plate structure can be utilized in combination with the lyrical content of pop music to create a musical work that has both a storyline and emotional expression. It can also be directly adapted from famous stories in Peking Opera scripts. For example, female heroic roles such as “Female General Mu Gui ying” and “Female Heroine Hua Mulan” in Peking Opera respond to the rise of women's power in the modern society and give rise to a support for spiritual power, with the help of the fusion of traditional culture and popular music. The fusion of traditional culture and popular music is an innovative channel to promote correct values. The singing techniques of Peking Opera can also be appropriately applied to the fusion of pop songs. The singing techniques of Beijing Opera such as leaning, swaying and sliding can make the singing vivid and beautiful. Integrating these techniques into pop music works can ensure the expressiveness of the music, so that the fusion works can show the rich ethnic flavor

with delicate and short musical techniques. In addition, the existing patterns of other art fusion can be borrowed in fusion. For example, the combination of traditional Sound masters and movies: the movie “Birds of a feather flock to the phoenix”, the fusion of traditional Chinese local opera “Hua Yin Lao Qiang” and rock music: “Hua Yin Lao Qiang Yi Sheng Han”. When tradition and modernity are combined, the outcome will bring unprecedented auditory effects.

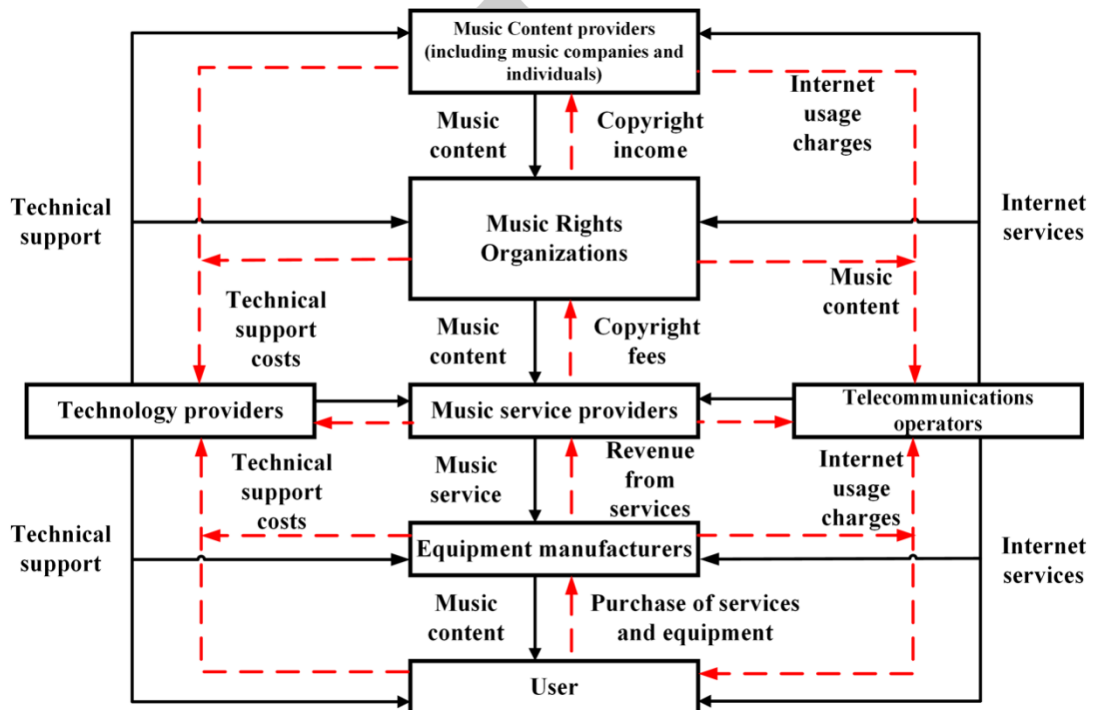
To summarize, the proper embodiment of Peking Opera elements in pop music requires comprehensive consideration of singing, stance, costume, diction, body language, story text, song structure. The use of diversification and multi-dimensionality brought Peking Opera elements to be congruent with pop music. Through a multi-faceted fusion approach, artists are constantly encouraged to innovate and try to create music works that have traditional flavor and meet modern aesthetic demands, whereby injecting new vitality into the inheritance and development of traditional culture.

6.3.4 Market Operation and Commercial Promotion

1) Market Research and Operation

In the article “New media era of our country digital music industry development approach” Huang (2012) mentioned that in the new media environment, the upstream of the value chain of digital music industry mainly consists of record companies, music product creators and other copyright owners. In the new media environment, the upstream of the value chain of the digital music industry mainly consists of content providers (CPs) such as recording companies, music creators and other copyright holders. The midstream consists of value-added service providers (VSPs) and service platform service providers (SPs) such as China Mobile, China Unicom, China Telecom. In addition, the downstream consists of end-users who listen to or download the music online”.

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Figure 6. 8*Internet Music Industry Chain*

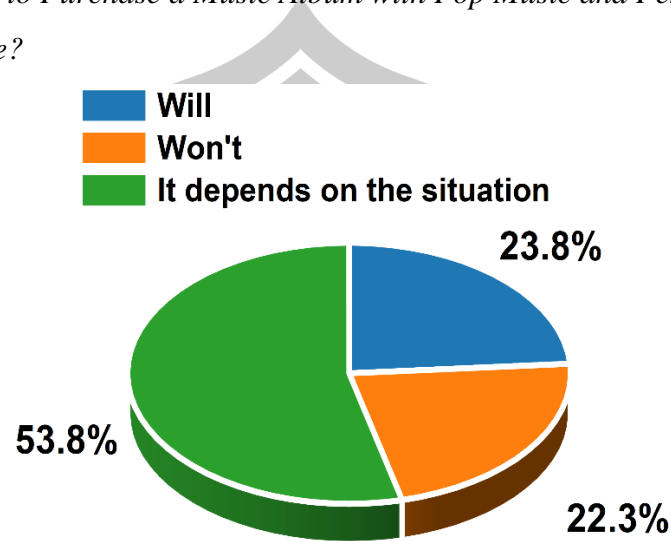
Source: Li Ning(2019) “Study on Fans Phenomenon and Its Influence in Digital Music Industry”

Marked by Qian Luo (The researcher)

Digital music industries are seen to underpin the innovative art form of integrating Peking Opera and popular music, while broadening the diversity of music, and driving the development of other related industries. An understanding of market demand and audience preferences is completely needed before devising a suitable business plan for the fusion music of Peking Opera and popular music to provide targeted creative direction and market positioning for the new musical genre. According to the questionnaire, the attitudes of people of different ages and backgrounds towards the fusion music of Peking Opera and popular music are as follows:

Figure 6. 9

Would You Like to Purchase a Music Album with Pop Music and Peking Opera Elements Online?

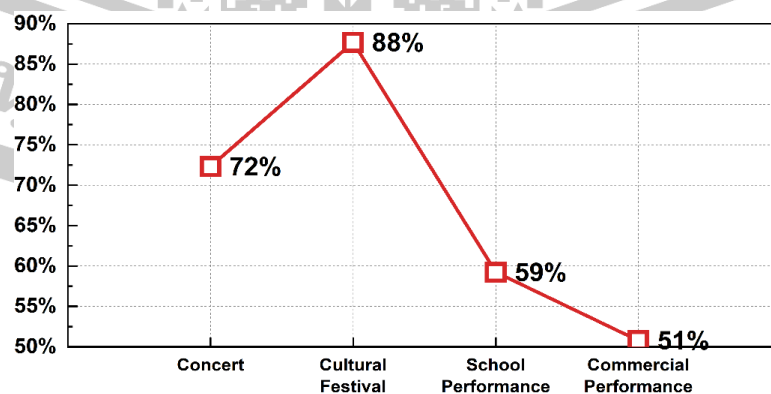


Source: Qian Luo (The researcher)

According to the data, 23.85% of respondents pointed out that they were willing to buy music albums with pop music and Peking Opera elements online, while 22.31% people indicate they were not willing to buy. The another 53.85% of people indicates that it depends on the situation. Therefore, most respondents have a wait-and-see attitude towards buying such fusion music albums and may make purchase decisions due to other factors.

Figure 6. 10

On What Occasions Do You Think the Fusion of Pop Music and Peking Opera Elements is Suitable for Performance?



Source: Qian Luo (The researcher)

Most respondents believe that the fusion of pop music and Peking Opera elements is suitable for performing in cultural festivals and concerts, accounting for 87.69% and 72.31%, respectively. Fewer respondents considered the music suitable for school performances and commercial performances, 59.23% and 50.77%, respectively.

According to the above data, it can be concluded that the fusion music of Peking Opera and popular music has a great potential to be explored in terms of market value, but there is a need for a proper consumer guidance program. In terms of the form of promotion, the fusion of Beijing opera and pop music can be promoted through multiple channels such as concerts, music festivals, or via online platforms to expand the scope of the audience. In addition, it is possible to replicate the already established Peking Opera Jitterbug live streaming model, bilibili website Peking Opera performing artist science short videos to encourage creator representatives to launch offline special sharing sessions on the fusion of Peking Opera and pop music. It is sensible for digital music business operation, multi-dimensional exploration of copyright cooperation, performance ticketing, derivatives development and other business operation modes to provide sustainable economic support for the fusion of Peking Opera and popular music innovation.

2) Create Representative Figures of Peking Opera and Pop Music IP

KOL (Key Opinion Leader) is a short video platform through the establishment of "personal Settings" to communicate with users, a successful "identity setting" can help KOL to improve user stickiness. The purposes of such video are to arouse users' interest and attention, achieve the purpose of communication, gain attention, and achieve content profit. KOL are important players in two-level communication, they are the earliest or more exposed to mass media information in the crowd and spread their reprocessed information to others. They intervene in mass communication to accelerate its speed and expand its impact. Wang Peiyu is a pioneer in the promotion of Peking Opera. She is committed to using her charisma to guide opera fans to understand Peking Opera and try to learn and create. To be a role model of Peking Opera promotion ambassador for the young generation, Wang Peiyu's short videos released on various platforms are basically centered on Peking Opera knowledge, Peking Opera singing demonstrations, and behind-the-scenes stories of Peking Opera practitioners. As of the writing of this article, it is impressive that the

number of IP (Intellectual Property) accounts have been publicized and promoted through various platforms around “Wang Peiyu”. Utilizing the cultural and creative industries in favor of young people to produce peripheral products of fusion music is a way to create an idol of the creator of the fusion of Peking Opera and popular music, utilizing the personality charisma of the idol to drive the fan economy and guide and drive the positive consumption tendency.

Table 6. 1

The Data of “Wang Pei Yu” IP in Little Red Book, TikTok and Bilibili.

The Data of “Wang Pei Yu” IP in Little Red Book, TikTok and Bilibili

Video platform	Followers	Likes	Videos’s number
Little Red Book	47000	122000	239
TikTok	873000	2644000	334
Bilibili	127000	280000	107

Source: Qian Luo (The researcher)

6.3.5 Explore the Balance Between Innovation and Fusion

Maintaining a balance is a crucial challenge in the creation of a fusion of pop music and Beijing opera. This fusion requires creators to find common ground between two very different art forms to ensure that the fused work does not lose the flavor of Peking Opera, while still appealing to the interest of pop music fans. The following is a detailed discussion of this balance:

Retaining the essence of Peking Opera elements in the composition as much as possible is a key point in maintaining the balance of the composition. For example, the singing and pronunciation of Peking Opera is where its unique artistic charm lies. In fusion compositions, the pronunciation characteristics of Peking Opera's singing, such as “Jian Tuan Zi” and “Shang Kou Yin”, should be retained with an utmost respect. The Peking Opera vocal techniques such as “Li Yin” and “Nao Hou Yin” should also be preserved in the fusion creation. In addition, the connotation of Peking Opera is very

deep, and in the process of fusion, the text of classic Peking Opera repertoire can be combined with the lyrics. Many interesting historical stories can be utilized to attract people's desire for further exploration. On the other hand, Peking Opera has a rich variety of performance programs, including stances, gestures, eyes movements. In the fusion creation, the performance program of Peking Opera can be borrowed by and presented in the form of modern dance or stage performance. This method can make the pop music work more visually impactful and expressive. As the main carrier of current fusion, pop music is often more diversified and modernized in arrangement and rhythm. In the process of making the fusion, the arranging and rhythmic patterns of pop music can be adopted to rearranging and interpreting the classic cantatas of Peking Opera. In this way, the melodic beauty of Peking Opera can be preserved, while giving it new vitality and a sense of the times. Long Meng Si Kuan Du believes that to invite Peking Opera performing artists to cross-border to work with pop music singers through the joint efforts is also an effective way to balance the musical approach. This kind of cooperation not only helps to enhance the popularity and influence of the work, but also promotes the mutual reference and fusion of the two art forms, providing excellent models for future creators.

In addition, market demand is an important issue for the creators to single-mindedly recognize. Feedback from the audience on the new works can be collected through questionnaires and social media interactions to keep abreast of their preferences and needs. According to the feedback, adjustments and improvements will be made to serve the audience's tastes and expectations. Secondly, it is necessary to pay attention to the dynamics and trends of the music market, and understand the market demand and potential of popular music and Beijing opera. Focusing on the guidance of market demand in the fusion creation and create works with both artistic value and market competitiveness would be a key success to promote the new music.

To summarize, the fusion of pop music and Peking Opera requires the integration of pop music elements based on maintaining the essence of Peking Opera elements. At the same time, it is better to focus on audience feedback and market demand. Only in this way can we create excellent works with both traditional flavor and modernity.

CHAPTER VII

CONCLUSION AND SUGGESTIONS

, there are three objectives in this study:

- To investigate the developments history of Chinese popular songs from Peking opera.
- To analyze the characteristics of Chinese popular songs from Peking opera.
- To proposes guidelines for the preservation of Chinese popular songs from Peking opera.

According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

7.1 Conclusion

7.1.1 Through investigate the developments history of Chinese popular songs from Peking opera.

In this chapter, the researcher divides the fusion of Peking opera and popular music into four stages.

Firstly, it is about the famous composer, Yao Ming, who first created a fusion of Peking opera and pop music piece called “hometown is Beijing”, which was published in 1987. As the first stage of the study, which is the first fusion experiment between Peking opera and pop music in China.

Secondly, the earliest works of Peking Opera and pop music fusion innovation preferred to use Peking Opera elements as the main creative basis, which the researcher classified as the second phase of the study (1988-1991).

Next, with the publication of Yao Ming's new work “Chang Lian Pu”, pop music elements began to dominate and were the center of interest of cross-cultural music fusion creations between Peking Opera and pop music. The new genre tend to become pop songs containing elements of Peking Opera (1992-2014), which the researcher classified as the third stage of the study.

Finally, the starting point for the researcher's delineation of the fourth phase was the introduction of the State Council's “Several Measures to Promote the Prosperity of the Art of Opera in 2015”. With the promulgation of the new policy in 2015, the

traditional opera industry received financial support and became a renaissance, with the internet industry helping Peking opera and popular music to overcome cross-cultural exchanges, and make the potential for commercial and artistic value of fusion music works happen, resulting in a new look that was completely different from that in the era of traditional media (2015-2024). This is the author's key research stage for Chinese popular songs from Peking opera. Firstly, the researcher explores the development of the fusion and innovation in popular music with Peking Opera from the policy aspect. From this point, we can clearly see that the attention of Peking Opera has increased after the launch of the policy, and many funds and creative talents have been supported in the innovation and integration of Peking Opera. Based on the data, we can know how much attention and clicks the fusion works of Peking Opera and popular music have received in the mainstream digital media. Moreover, we can deeply understand the huge economic benefits behind them and the expansion of the employment situation of Peking Opera talents. Finally, the researcher has explored the development of the fusion and innovation in popular music with Peking Opera from variety program. In addition to creating a wave of attention in digital media, the traditional media industry is also spreading the fusion work of Peking Opera and pop music. In TV programs, the fusion works of Peking Opera and pop music have been further publicized by more celebrities and singers with over 10 million followers who have created secondary adaptations of the works.

In summary, the researcher divide Chinese popular songs from Peking opera according to the important development events, the difference of key elements in fusion and innovation, the changes of media and form. This brings many important references for the scholars whose studies deal with topic of Chinese popular songs from Peking opera in the future.

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7.1.2 Analyze the characteristics of Peking opera pop songs through investigation.

According to the data collected by the researcher, the fusion of Peking Opera and pop music is divided into five different fusion ways.

In the current fusion song of pop music and Peking Opera, most of the works come from singing, screenplay, composition, arrangement. In terms of singing, there are the combination of Peking Opera speaking and popular singing, singing a popular song in different Peking Opera singing styles, singing a popular song in Peking Opera singing styles, and borrowing the techniques and characteristics of Peking Opera singing styles in popular singing styles. In terms of arranging, musicians familiarize themselves to use the Western musical instruments in arranging popular songs to accompany Peking Opera. From Chapter 5, we can learn that fusing Peking Opera with popular music is a challenge, because we need to somehow retain the characteristics of Peking Opera under the premise of fully using the specific rules of popular music's structure, which has a short and simple melody, and distinctive harmonic progression.

It is worth noting that the creation of a song often has more than a fusion feature. Because of the diversity of song ontology, creators often use multiple perspectives to merge and fuse the two cultural elements to reach a level of creativity. In studying the fusion characteristics of Chinese Peking Opera popular songs, the author analyse of three of the most representative fusion songs recommended by key informants. Also the author mainly in terms of formal structure, melody, theme, lyrics, spitting, rhythm, pitch value, singing technique, and arrangement to analysis of three songs.

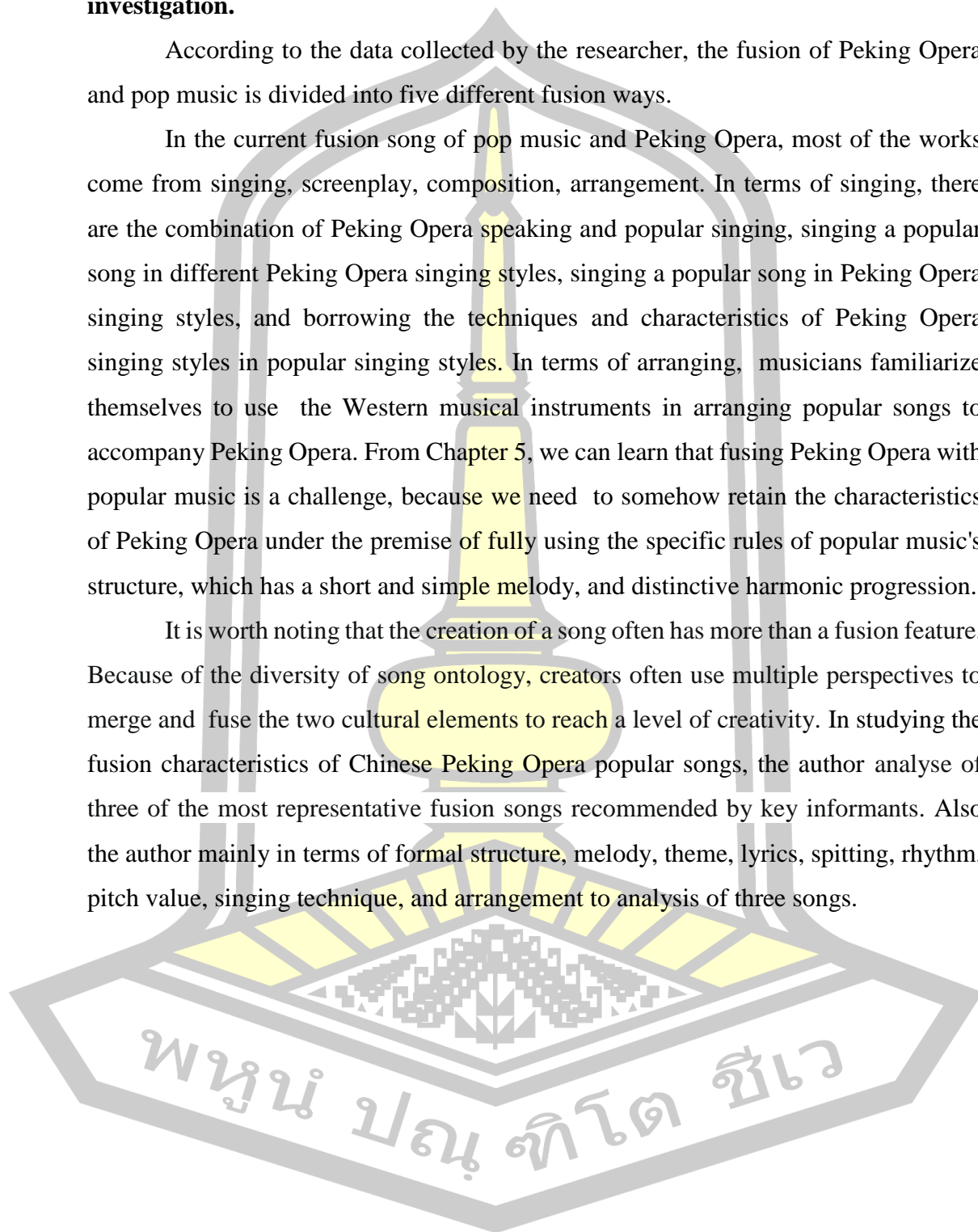


Table 7. 1*Fusion Ways in Peking Opera and Popular Music*

Innovation Type	Fusion Ways in Peking Opera and Popular Music
Singing	Peking opera narrating with popular singing
	Singing a popular song together using different Peking opera singing styles
	Using Peking opera singing to sing popular song
	Drawing on the techniques and characteristics of Peking Opera singing in popular singing styles
Script	To adapt Peking Opera plays into lyrics of popular song
Arrangement	Using Peking Opera Accompaniment Instruments as the Main Instrumental in Popular Song Arrangements
Composing	The composition utilizes the unique ornamental sounds and panels of Peking Opera
Performance	Add the Peking opera costumes, facial makeup or other role features in music video and stage performance

Source: Qian Luo (The researcher)

7.1.3 Through proposes guidelines for the preservation of Chinese popular songs from Peking opera.

In this chapter, the researcher focuses on three aspects: the value of the fusion of Peking Opera and popular music, the dilemma of the fusion and innovation of Peking Opera and popular songs, and the guidance of the fusion and innovation of Peking Opera and popular music.

Among them, in the first part of the value of integration and innovation of Peking Opera and popular songs, the researcher mentions the value of cultural inheritance and innovation, and the value of cultural exchange and dissemination. Moreover, it reveals the value of national culture education and popularization, the value of economic and social development, the value of artistic exploration and breakthroughs, and the value of enhancing cultural confidence and national identity. In this part of the study, we can clearly see that the integration and innovation of Peking Opera and popular songs have multi-dimensional value attributes. From the point of view of music itself, it has the functions of cross-cultural communication, traditional

art and culture inheritance and protection, and education popularization. Likewise, from the point of view of society and economy, it also has great commercial value and enhances the value of constructing the sense of national identity of the young generation.

In the second part of “the dilemma of integration and innovation of Peking Opera and pop songs”, the author focuses on the aesthetic difference between tradition and modernity. Also, it shows the difficulty of creation and the scarcity of talents, the market acceptance and the audience, the market positioning and commercial factors, and the balance between innovation and integration. From this part of the study, the researcher suggests that the current dilemma of fusion mainly focuses on the scarcity of those who possess with dual study backgrounds of Peking Opera and popular music, and the high demands on the creators' own creative abilities. Secondly, market orientation and whether the audience will pay for albums and watch performances of innovative works fusing Peking opera and pop songs are also issues. In this part, the author made a detailed questionnaire survey (see the appendix). The third part is the guidance for the fusion innovation of Peking Opera and popular music. The researcher gives specific solution measures based on the above dilemma problems, while emphasizing the need to strengthen policy support and financial guarantee. Moreover, it is incumbent upon people responsible in the development of Peking Opera to strengthen cross-border cooperation and talent cultivation, explore multi-dimensional fusion methods, market operation and commercial promotion, and explore the balance between innovation and fusion. In this part of the study, the researcher points out that to get more creators with dual learning backgrounds to participate in creation, the relevant departments need to provide incentives to provide them with the attraction of creation.

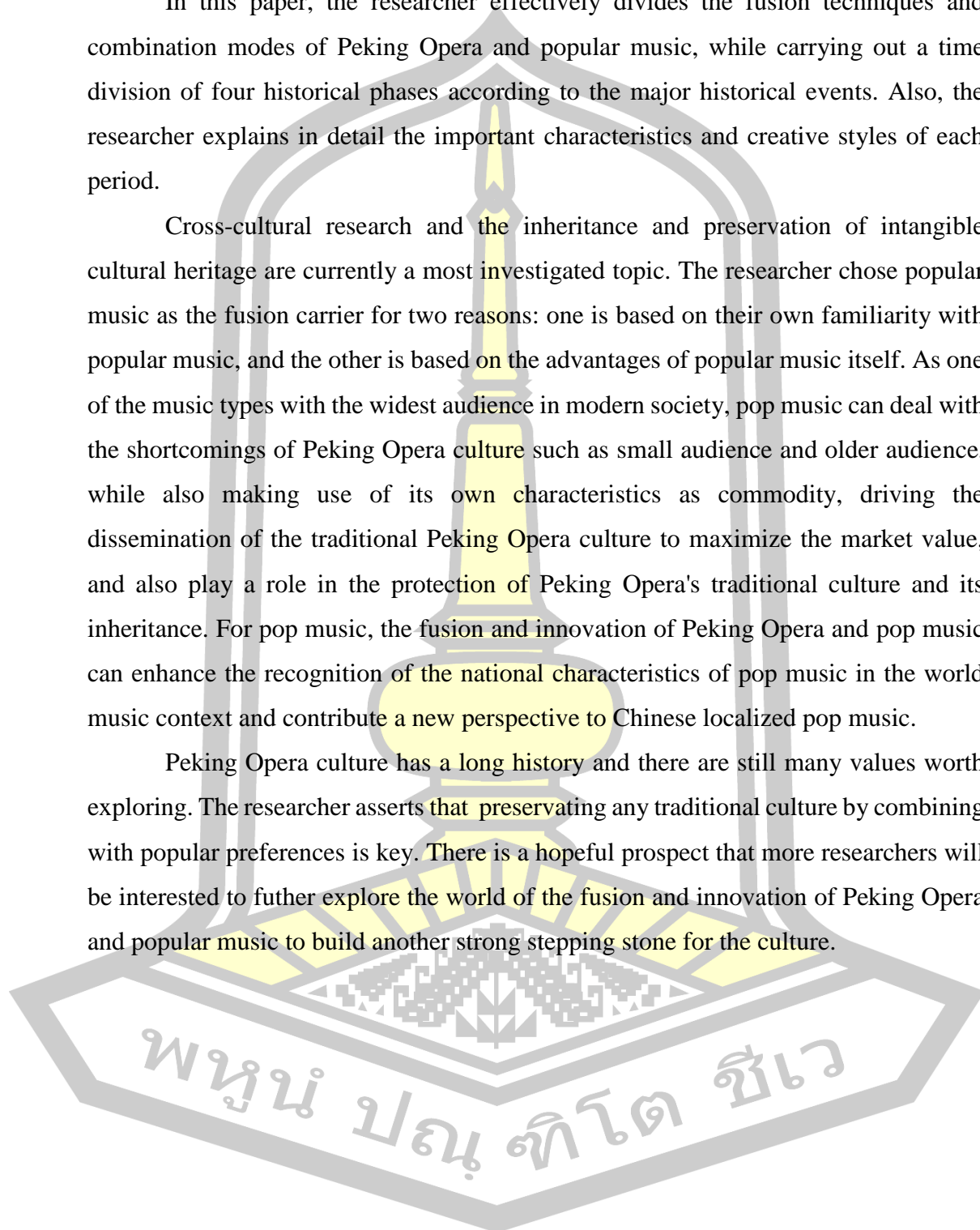
In addition, there is a need to develop profitable business plans based on the characteristics of the fusion of Peking Opera and popular music. For example, the key opinion leaders in the industry should be selected as representatives to drive the publicity and exposure of Peking Opera and popular music fusion innovations. On the other hand, the fan economy can be implanted to form a relevant cultural system, produce peripheral products of Peking Opera and pop music fusion works, and organize special music festivals.

7.2 Suggestions

In this paper, the researcher effectively divides the fusion techniques and combination modes of Peking Opera and popular music, while carrying out a time division of four historical phases according to the major historical events. Also, the researcher explains in detail the important characteristics and creative styles of each period.

Cross-cultural research and the inheritance and preservation of intangible cultural heritage are currently a most investigated topic. The researcher chose popular music as the fusion carrier for two reasons: one is based on their own familiarity with popular music, and the other is based on the advantages of popular music itself. As one of the music types with the widest audience in modern society, pop music can deal with the shortcomings of Peking Opera culture such as small audience and older audience, while also making use of its own characteristics as commodity, driving the dissemination of the traditional Peking Opera culture to maximize the market value, and also play a role in the protection of Peking Opera's traditional culture and its inheritance. For pop music, the fusion and innovation of Peking Opera and pop music can enhance the recognition of the national characteristics of pop music in the world music context and contribute a new perspective to Chinese localized pop music.

Peking Opera culture has a long history and there are still many values worth exploring. The researcher asserts that preserving any traditional culture by combining with popular preferences is key. There is a hopeful prospect that more researchers will be interested to further explore the world of the fusion and innovation of Peking Opera and popular music to build another strong stepping stone for the culture.



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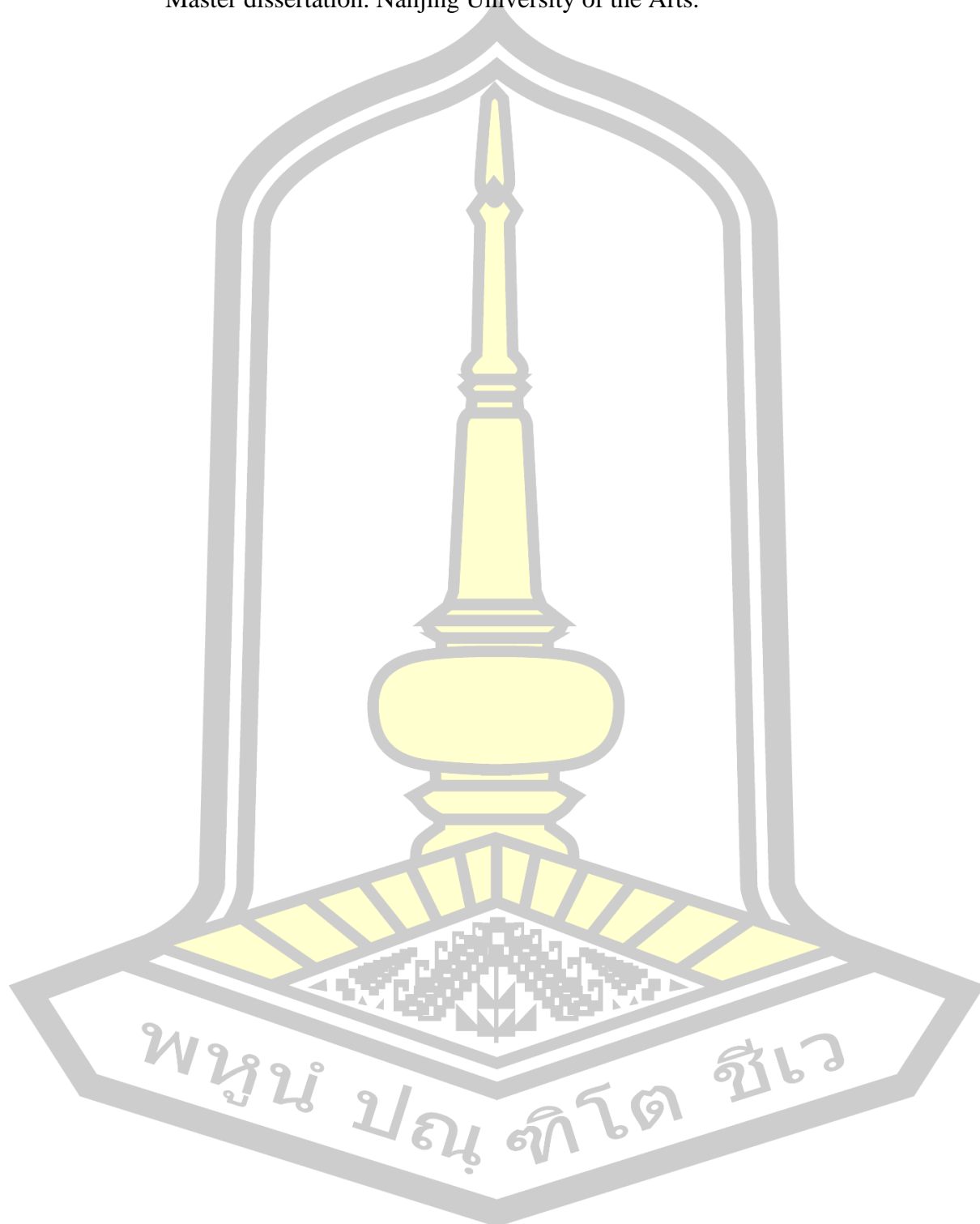
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APPENDIX

APPENDIX I: Music Scores

游山恋 You Shan Lian

Composer: Hei Lun
Lyricist: Hei Lun
Transcriber: Qian Luo
Rearranger/Editor: Xing Zhi, Zhao Kai Xun

♩ = 83

The score is divided into two systems. The first system includes staves for Dang Xiao, Pi Pa, Gu Zheng, Bao Duan, Da Luo, Xiao Luo, Bo, Piano, Voice, Ban, Miao I, Violin II, Viola, and Violoncello. The second system includes staves for Dang Xiao, Pi Pa, Gu Zheng, Bao Duan, Da Luo, Xiao Luo, Bo, Piano, Voice, E. Bass, Violin I, Violin II, Viola, and Violoncello.

Lyrics:

(念白) 已 识 花 开 处 犹 疑 草 木 青
 (nian bai) yi shi qian kai da you lan cao mu qing.

我 醉 倒 醉 倒 寒 山 翠 色 满 天, 明 性 慧 心 证 取 无 疑 却 未 转, 你 望 见 水 云 间 烟 雨 处 落 人 处, 扶 飞 袖 我 需 游 此 人
 wo zui di zui di han shan shuang hua man tian, ming xing xie xin zheng qu wu yi que wei zhuan, ni wang jian shui yun jian pian pian que hao ren jian, fu fei xiu wo xu you ci ren

33

Dong Xiao

Pi Pa

Gu Zheng

Bass Drum

Da Luo

Xiao Luo

Bo

Pan

Voice

E. Bass

Vln. I

Vln. II

Vla.

Vcl.

啊，我欢迎风再留住几多，怎舍寒风吹动我栖处，我说塞山别哭，我随你出，我骑野马随你

ā, wǒ yíng huāng fēng zài liú zhù jǐ duō, zěn shě hán fēng chuī dòng wǒ qī chù, wǒ shuō sāi shān bié kū, wǒ suí nǐ chū, wǒ qí yě mǎ suí nǐ

41

Dong Xiao

Pi Pa

Gu Zheng

Bass Drum

Da Luo

Xiao Luo

Bo

Pan

Voice

E. Bass

Vln. I

Vln. II

Vla.

Vcl.

且，天地日月共列红蓝绿，太极生化道全皆荣枯，我说塞山别哭，我随你出，我骑野马随你

qiě, tiān dì rì yuè gòng liè hóng lán lǜ, tài jí shēng huà dào quán jiē róng kū, wǒ shuō sāi shān bié kū, wǒ suí nǐ chū, wǒ qí yě mǎ suí nǐ

4

mf

Dong Xiao

Pi Pa

Gu Zhong

Bass Drum

Tu Liao

Xiao Liao

Bo

Pno.

Voice

Hu, zhu
(念白) lái dai le yao qin hao jian hai guan qū

E. Bass

Vln. I

Vln. II

Vla.

Vcl.

mf

Dong Xiao

Pi Pa

Gu Zhong

Bass Drum

Tu Liao

Xiao Liao

Bo

Pno.

Voice

者。 zhe, 我那提酒游寒山 七星为伴。 仙着衣裳托琴吹 美人看 你看白 雪人同 你看沐 川瀑珠。 来者忘 如大 梦醒

wo nai ti jiu you han shan qi xing wei ban. xian zhe yi shang tuo qin huan mei ren sou xian, ni kan bai xue ren tong ni kan mu chuan pu zhu. lai zhe wang ru da meng xing

E. Bass

Vln. I

Vln. II

Vla.

Vcl.

45

Dong Xiao

Pi Pa

Gu Zheng

Bass Drum

Da Luo

Xiao Luo

Bo

Pan.

Voice

E. Bass

Vln. I

Vln. II

Vla.

Vcl.

我 就 是 风 雨 留 住 几 少。 怎 会 寒 风 吹 冷 我 睡 处。 我 说 寒 山 别 哭。 我 睡 你 出。 我 说 你 睡 你
 qu, wo yu jing feng zai lu zhu j shu, zen shi han feng chui dong wo tang chu, wo shuo han shan bie hu, wo sui ni chu, wo q he you sui ni

71

Dong Xiao

Pi Pa

Gu Zheng

Bass Drum

Da Luo

Xiao Luo

Bo

Pan.

Voice

E. Bass

Vln. I

Vln. II

Vla.

Vcl.

天 地 间 有 谁 能 与 你 争 锋。 太 极 生 化 道 法 谁 能 敌。 我 说 寒 山 别 哭。 我 睡 你 出。 我 说 你 睡 你
 tian di jiang shou shi jian he yu ni zheng feng, tai ji sheng hua dao fa shui neng di, wo shuo han shan bie hu, wo sui ni chu, wo q he you sui ni
 (background sounds: 已 经 解 决 了 你 的 困 难 你 的 困 难 你 的 困 难) (background sounds: 已 经 解 决 了 你 的 困 难 你 的 困 难 你 的 困 难)

6

Dong Xiao *mp*

Pi Pa

Gu Zheng *mf* *p*

Bass Drum

Da Luo

Xiao Luo

Bo

Pno. *mp* *p*

Voice

E. Bass

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*



大宅门

Da Zhai Men

Composer: Zhao Ji Ping
Lyricist: Yi Ming
Transcriber: Qian Luo

95

arco

mf *mp* *mf*

Jing Hu

Xiao Luo

Xiang Ban

Bo

4 Horn

2 Trumpet in Bb

2 Trombone

Bass Trombone

Voice

由 来 一 声 笑， 情 开 雨 后 门。 乱 世 风 云 乱 世 魂。
you lai yi sheng xiao, qing kai yu hou men, luan shi feng yun luan shi hun.

96

arco

mf *mp* *mf*

Violin I

Violin II

Viola

Violoncello

Contrabass

Pad

p

97

68

f *mp* *f* *f*

Jing Hu

Xiao Luo

Xiang Ban

Bo

4 Horn

Tpt

Tbn

B. Tbn

Voice

平 生 多 磨 难， 男 儿 自 横 行。 站 住 了 是 个 人。
ping sheng duo mo nan, nan er zi heng xing, zhan zhu le shi ge ren.

68

mp *mp* *mp*

Vln. I

Vln. II

Vla.

Vc.

Ch.

Pad

25

Jing Hu

Xiao Luo

Xiang Ban

Bo

4 Horn

Tpt.

Tbn.

B. Tbn.

Voice

哎 哎 哎 哎! 集百草 要让 这世界都 香。

ai ai ke ke! ji bai cao yao rang zhe shi jie dou xiang.

Vln. I

Vln. II

Vla.

Vc.

Ch.

Pad

29

Jing Hu

Xiao Luo

Xiang Ban

Bo

4 Horn

Tpt.

Tbn.

B. Tbn.

Voice

无 悔 一 腔 血。

wu hui yi qiang xue.

Vln. I

Vln. II

Vla.

Vc.

Ch.

Pad

p

4

32

Jing Hu

Xiao Luo

Xiang Ban

Bo

4 Horn

Tpt.

Thn.

B. Thn.

Voice

you yi ji cang sheng, bai nian feng yu da zhai men.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pad

mp *p* *mp* *p*



武家坡2021
Wu Jia Po2021

Composer : Long Meng Si Kuan Du
Lyricist : Long Meng Si Kuan Du
Transcribed : Qian Luo

$\text{♩} = 70$

Da Luo

Xiao Luo

Bang Zi

Ju Zheng

Jing Hu

Piano

Drum Set

$\text{♩} = 70$

Bass

E Gt solo

E Gt PC

A Gt

(念白) 三 姐 千 错 万 错 乃 是 为 夫 一 人 之 错 你 你 你 你 你 就 宽 恕 了
(nian bai) san jie qian cuo wan cuo nai shi wei fu yi ren zhi cuo ni ni ni ni ni jiu kuanshu le

mp

ศูนย์ ประถมศึกษา

6

Da Luo

2

Xiao Luo

Bang Zi

mp

Gu Zheng

Jing Hu

罢。啊， 我的妻， 王氏宝 钏。 可怜你守 在寒 窑， 可怜你孤 孤单 单。 苦等 我
 ba. a, wo de qi, wang shi bao chuan. ke lian ni shou zai han yao, ke lian ni gu gu dan dan. ku deng wo

Pno.

p *mf*

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

10

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

薛男平贵，整整一十八年。啊，我的妻，王氏宝钏。我不该
 xue nan ping gui, zheng zheng yi shi ba nian. a, wo de qi, wang shi bao chuan. wo bu gai

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

4

13

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

心起疑窦，我不该口吐轻言。落得个忘恩负义，宛如欺了天呐。
xin qi yi dou, wo bu gai kou tu qing yan. luo de ge wang en fu yi, wan ru qi le tian na.

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

15

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

mf

待 我 将 这 一 十 八 载， 从 头 说 一 番。 方 知 我 薛 平 男， 昼 夜 回 家 赶， 只 为
 dai wo jiang zhe yi shi ba zai, cong tou shuo yi fan. fang zhi wo xue ping nan, zhou ye hui jia gan, zhi wei

6

18

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

夫 妻 两 团 圆。
fu qi liang tuan yuan.

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

gliss.

f

gliss.

mf

mp *mf*

mf

P.M.....

22 7

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

忆昔当年泪不干,
yi xi dang nian lei bu gan,

mp

mf

mf

26

8 Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

彩楼绣球配良缘。平贵降了红鬃战，唐王犒封我督府官。
cai lou xiu qiu pei liang yuan. ping gui jiang le hong zong zhan, tang wang kao feng wo du fu guan.

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

29

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

西凉国，造了反，你的父上殿把本参。逼我披挂到阵前，拆散
 xi liang guo, zao le fan, ni de fu shang dian ba ben can. bi wo pi gua dao zhen qian, chai san

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt *mp*

10

32

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

鸳鸯，天各一边。 黄沙滚，烽烟漫，到后来我番邦驾坐在银安。
 yuan yang , tian ge yi bian. huang sha gun, feng yan man, dao hou lai wo fan bang jia zuo zai yin an.

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

35

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

那一日 宾鸿大雁衔罗衫， 才知道 三姐 受熬煎。 啊，
 na yi ri bin hong da yan xian luo shan, cai zhi dao san jie shou ao jian. a,

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

12

38

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

我的妻, 王氏宝钏。 可怜你守在寒窑, 可怜你孤孤单单。苦等我
 wo de qi, wang shi bao chuan. ke lian ni shou zai han yao, ke lian ni gu gu dan dan. ku deng wo

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

41 13

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

薛男平贵，整整一十八年。啊，我的妻，王氏宝钏。我不该
 xue nan ping gui, zheng zheng yi shi ba nian. a, wo de qi, wang shi bao chuan. wo bu gai

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

14 ⁴⁴

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

心起疑窦，我不该口吐轻言。落得个忘恩负义，宛如欺了天呐。
 xin qi yi dou, wo bu gai kou tu qing yan. luo de ge wang en fu yi, wan ru qi le tian na.

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

46

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

待 我 将 这 一 十 八 载， 从 头 说 一 番。 方 知 我 薛 平 男， 昼 夜 回 家 赶， 只 为
 dai wo jiang zhe yi shi ba zai, cong tou shuo yi fan. fang zhi wo xue ping nan, zhou ye hui jia gan, zhi wei

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

49

16 Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

夫 妻 两 团 圆。 八 月 十 五 啊
fu qi liang tuan yuan. ba yue shi wu a

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

P.M.....

52 17

Da Luo

Giao Luo

Bang Zi

Ju Zheng

Jing Hu

mf

月 儿 圆, 想 起 了 夫 妻 们 寒 窑 受 尽 了 惨 然。
 yue er yuan, xiang qi le fu qi men han yao shou jin le can ran.

Pno.

Dr.

E. Bass

Gt solo

E Gt PC

A Gt

18

55

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

抛下那西凉的江山无人管, 身骑着红鬃烈马
pao xia na xi liang de jiang shan wu ren guan, shen qi zhe hong zong lie ma

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

58 19

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

走 三 关。 啊， 我的 妻， 王 氏 宝 钏。 可 怜 你
 zou san guan. a, wo de qi, wang shi bao chuan. ke lian ni

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

mf

20 61

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

守在寒窑，可怜你孤孤单单。苦等我薛男平贵，整整一十八年。
 shou zai han yao, ke lian ni gu gu dan dan. ku deng wo xue nan ping gui, zheng zheng yi shi ba nian .

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

63 21

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

啊，我的妻，王氏宝钏。我不该心起疑窦，我不该口吐轻言，落得个
 a, wo de qi, wang shi bao chuan. wo bu gai xin qi yi dou, wo bu gai kou tu qing yan, luo de ge

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

22

66

Da Luo

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

忘 恩 负 义, 宛 如 欺 了 天 呐。 待 我 将 这 一 十 八 载,
 wang en fu yi, wan ru qi le tian na. dai wo jiang zhe yi shi ba zai,

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

68

Da Luo $\frac{6}{4}$ $\frac{4}{4}$ 23

Xiao Luo $\frac{6}{4}$ $\frac{4}{4}$

Bang Zi $\frac{6}{4}$ $\frac{4}{4}$

Gu Zheng $\frac{6}{4}$ $\frac{4}{4}$

Jing Hu $\frac{6}{4}$ $\frac{4}{4}$

从 头 说 一 番。 方 知 我
 cong tou shuo yi fan. fang zhi wo

Pno. $\frac{6}{4}$ $\frac{4}{4}$

Dr. $\frac{6}{4}$ $\frac{4}{4}$

E. Bass $\frac{6}{4}$ $\frac{4}{4}$

E Gt solo $\frac{6}{4}$ $\frac{4}{4}$

E Gt PC $\frac{6}{4}$ $\frac{4}{4}$

A Gt $\frac{6}{4}$ $\frac{4}{4}$

69

Da Luo 24

Xiao Luo

Bang Zi

Gu Zheng

Jing Hu

薛平男，³ 昼夜回家赶， 只为夫妻两团圆。
 xue ping nan, zhou ye hui jia gan, zhi wei fu qi liang tuan yuan.

Pno.

Dr.

E. Bass

E Gt solo

E Gt PC

A Gt

APPENDIX II: Questionnaire Survey

The Acceptance of Pop Music and Traditional Peking Opera Survey

1. How About Your Age?

- A. Under 18 years old
- B. Ages 18-35
- C. Ages 36-55
- D. Over 55 years of age

2. Do You Usually Choose to Listen to Pop Music?

- A. Often
- B. Occasionally
- C. Not very often
- D. Never

3. Do You Like Beijing Opera?

- A. Very much
- B. Prefer it
- C. Just so-so
- D. No

4. Have You Ever Listened to The Fusion of Pop Music and Peking Opera Elements?

- A. Heard it and liked it
- B. Heard it but didn't like it
- C. Never Listened it

5. In The Fusion of Pop Music and Beijing Opera, Which Element Do You Prefer to Dominate?

- A. Traditional Peking Opera elements
- B. Pop music elements
- C. balanced elements

6. What Elements Do You Prefer to See in The Fusion of Pop Music and Beijing Opera?

- A. Facial makeup and costumes of Beijing Opera
- B. Singing voice of Beijing Opera
- C. Adaptation of classical pieces of Beijing Opera
- D. Peking Opera masters perform

7. How Do You Think the Fusion of Pop Music and Peking Opera Elements Contributes to The Inheritance and Innovation of Traditional Culture?

- A. Promote the inheritance of traditional culture
- B. enrich contemporary musical forms
- C. promote young people's interest in traditional culture
- D. Explore the possibilities of musical fusion

8. Do You Think the Fusion of Pop Music and Peking Opera Elements Will Be More Popular in the Future or Will It Gradually Be Faded Out?

- A. Will be more popular
- B. will be gradually phased out
- C. Not sure

9. Would You Like to Purchase a Fusion Album of Pop Music and Peking Opera Elements Online?

- A. Will
- B. No
- C. Not sure

10. Do You Think the Fusion of Pop Music and Peking Opera Elements can Break the Boundaries of Traditional Music and Attract More Listeners from Different Backgrounds?

- A. Can
- B. Can't
- C. Not sure

11. Do You Think the Fusion of Pop Music and Peking Opera Elements will have an Impact on The Development of Traditional Peking Opera and Pop Music?

- A. Yes
- B. No
- C. Not sure

12. You Think Pop Music and Peking Opera Elements Blend in Music. How Competitive Is the Market?

- A. Stronger
- B. In general
- C. Weaker

13. Do You Think the Fusion of Pop Music and Peking Opera Elements Can be Recognized on The International Stage?

- A. Can
- B. Can't
- C. Not sure

14. What Influence Do You Think the Fusion of Pop Music and Peking Opera Elements Has on Teenagers' Musical Aesthetics?

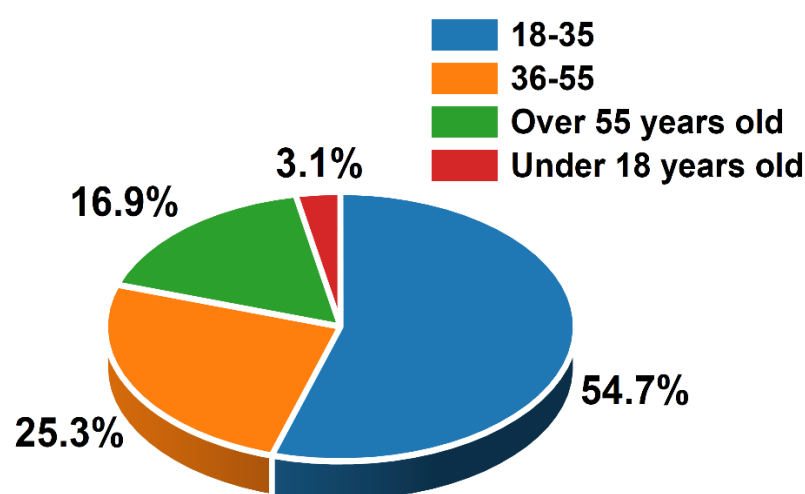
- A. Expand the scope of music aesthetics
- B. Increase the understanding of traditional culture
- C. Increase the interest in music
- D. We will enhance our national cultural confidence

15. Do You Think the Fusion of Pop Music and Peking Opera Elements is Suitable for The Music on Which Occasions will The Performance be Performed?

- A. Concerts
- B. Cultural festivals
- C. School plays
- D. Commercial performances

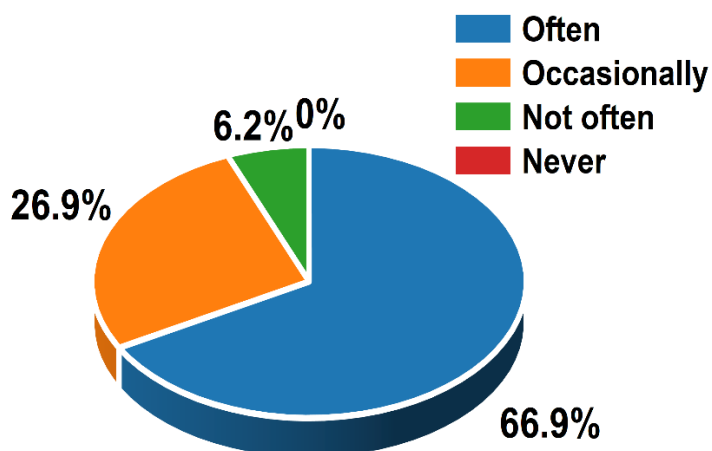
The survey aims to find out respondents' attitudes and views on the fusion of pop music with Peking Opera elements, as well as their views on such fusion music in terms of traditional cultural inheritance and international recognition in the music market. Through the questionnaire, views and opinions were collected from different demographics and backgrounds of music preferences, which helped to delve into the development trend and potential of the music form. Based on the analysis of the data results, we will further explore the significance and influence of the fusion of pop music and Peking Opera elements on the inheritance and influence of traditional culture, as well as the aesthetic appreciation of youth music, to provide references and references for relevant research and practice. A total of 15 questions were designed and 130 valid questionnaires were collected. The Following Is a Detailed Analysis Of The Report:

1.How About Your Age?



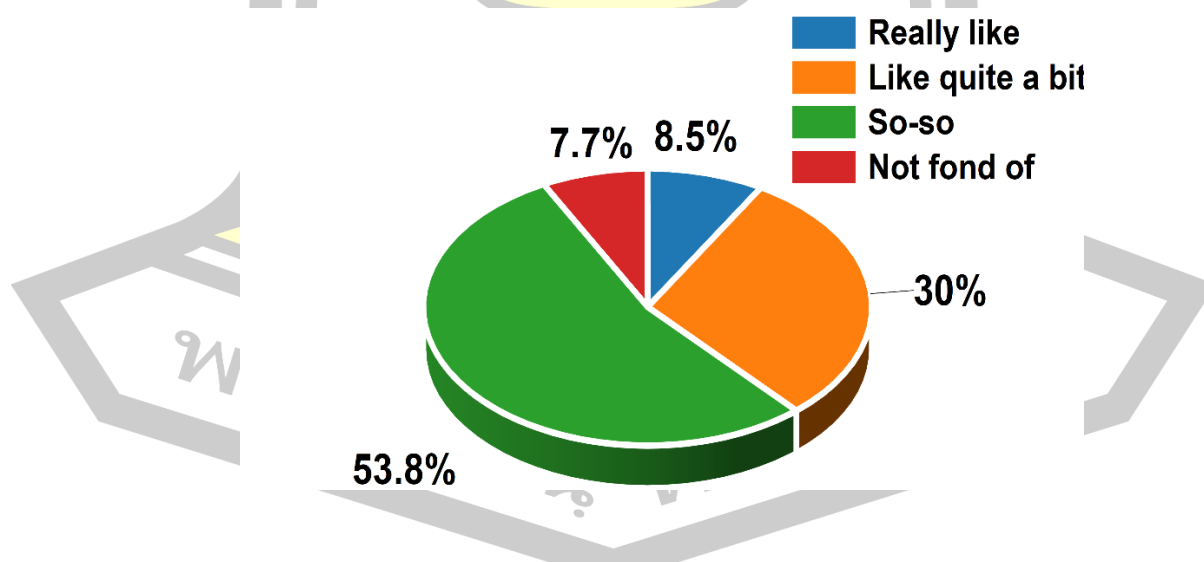
Among the people who participated in the survey, the proportion of people aged 18-35 was the highest at 54.62%, followed by those aged 36-55 at 25.38%. Among those, people aged over 55 is at 16.9%, and those aged below 18, the proportion was the lowest at only 3.08%. Overall, people aged 18-35 are the main group participating in the questionnaire.

2. How Often Do You Listen to Popular Music?



According to the data, among the people participating in the survey, the proportion of people who often chose to listen to pop music is the highest at 66.92%; followed by those who occasionally listened to music at 26.92%. The proportion of people who did not often choose to listen to pop music is 6.15%. The data shows that there was none of people who never chose to listen to pop music. It's clear that Pop songs are popular in different age groups.

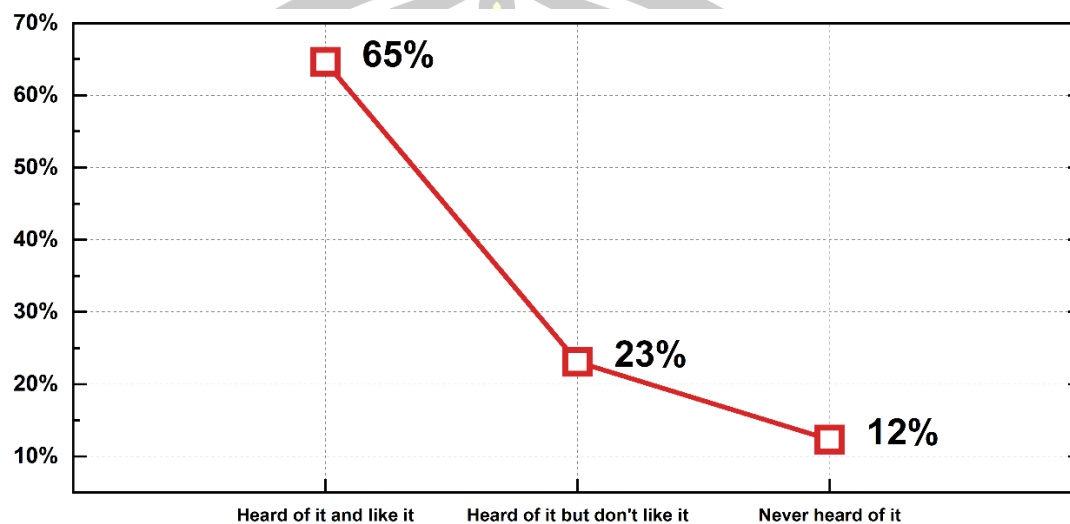
3. Do You Like Peking Opera?



According to the data, more than half of the people who like Peking Opera chose "so-so" at the proportion of 53.85%. In contrast, 30% of people prefer Beijing Opera, followed by 8.46% of them most likely to choose Beijing Opera and 7.69% disliked

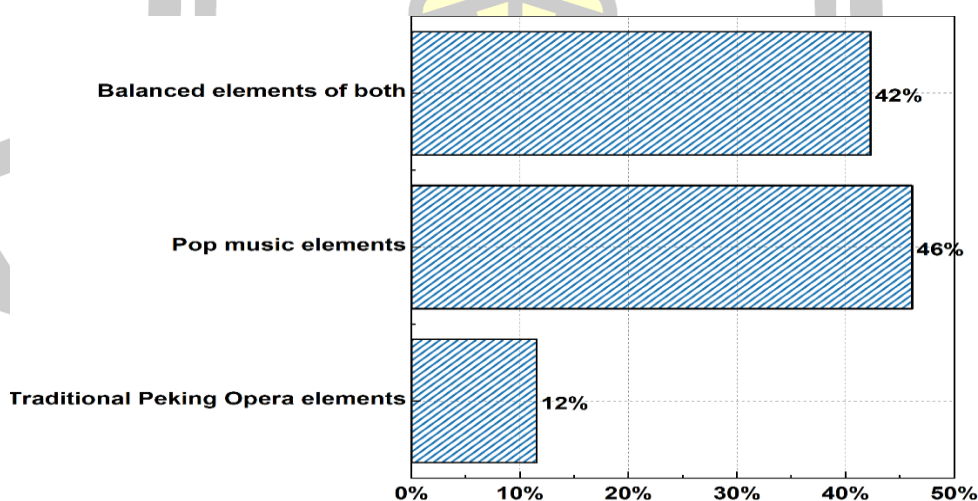
Beijing Opera. Overall, different age groups have greater room to improve their preferences for Beijing Opera.

4. Have You Ever listen the Fusion Music of Pop Music and Peking Opera?



Analysis conclusion: According to the data, among them, 64.62% said they have heard the fusion of pop music and Peking Opera elements, 23.08% have heard it but don't like it, and 12.31% have never heard it. The number of people who have heard and like this fusion music is the largest.

5. In The Fusion of Pop Music and Peking Opera, Which Element Do You Prefer to Dominate?

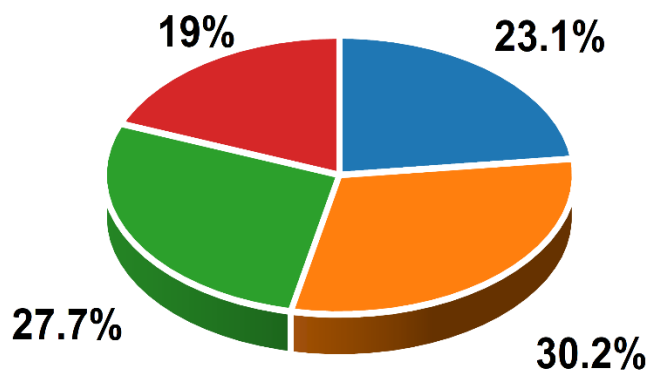


According to the data, in the fusion of pop music and Peking Opera, 46.15% of the participants prefer the Peking Opera with pop music elements,

11.54% prefer only Peking Opera elements, and 42.31% prefer a balanced fusion of the two elements. It is obvious that pop music elements become more attractive in the fusion music.

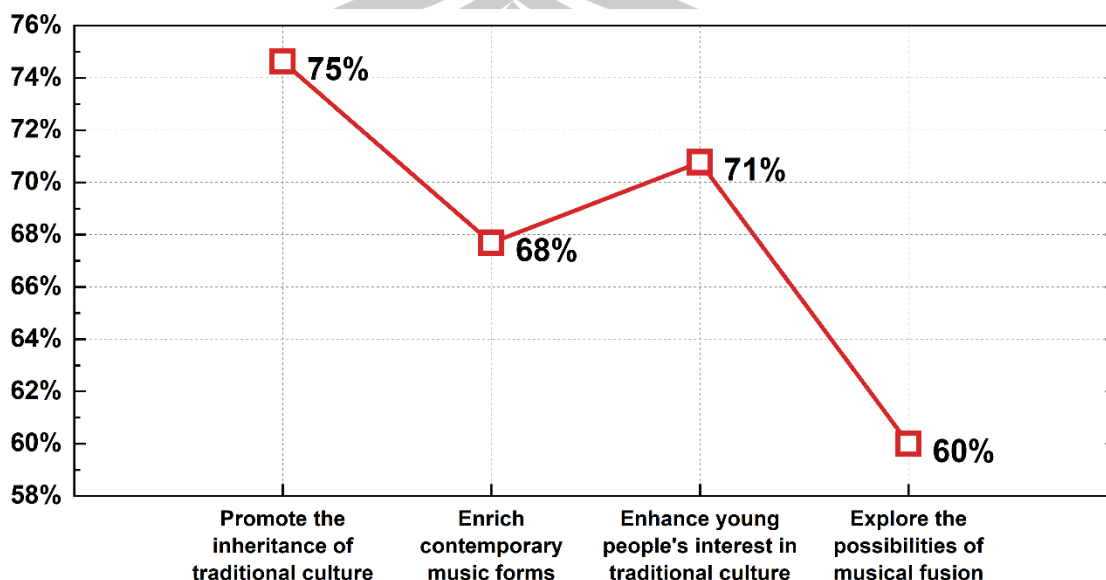
6. What Elements Do You Prefer to See in the Fusion of Pop Music and Peking Opera?

- Peking Opera facial makeup and costume portrayal
- Peking Opera vocal style or singing technique
- Adaptation of classic Peking Opera repertoire
- Performance by a Peking Opera master



This question allows participants to select multiple answers. According to the data, the elements that the respondents prefer to see in the fusion of pop music and Peking Opera are mainly in the singing of Peking Opera (56.15%), the revision of the classical music of Beijing Opera (51.54%), and the face and costume of Beijing Opera (43.8%). In contrast, the proportion of famous performers in Beijing Opera is relatively low, at only 35.38%. In fusion music, Beijing Opera singing, Beijing Opera classical repertoires and Beijing Opera facial makeup and costumes are popular elements, and it is suggested to focus on these aspects in fusion music creation.

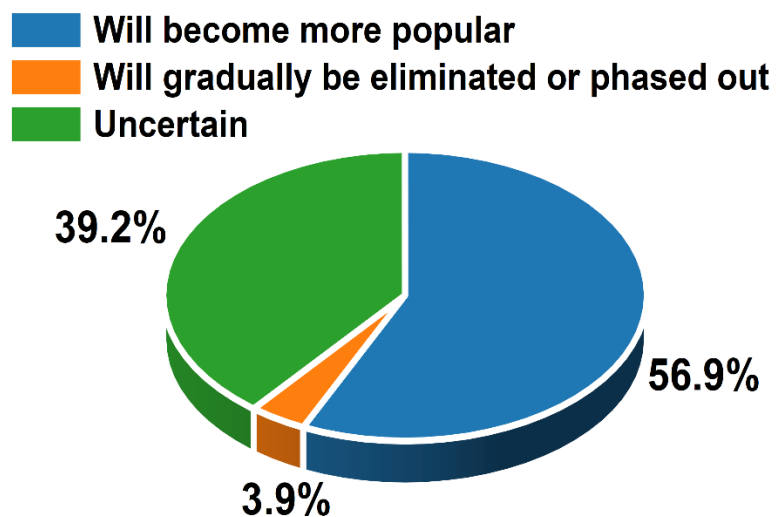
7. What Do You Think Is the Effect of The Fusion of Pop Music and Peking Opera Elements on The Inheritance and Innovation of Traditional Culture?



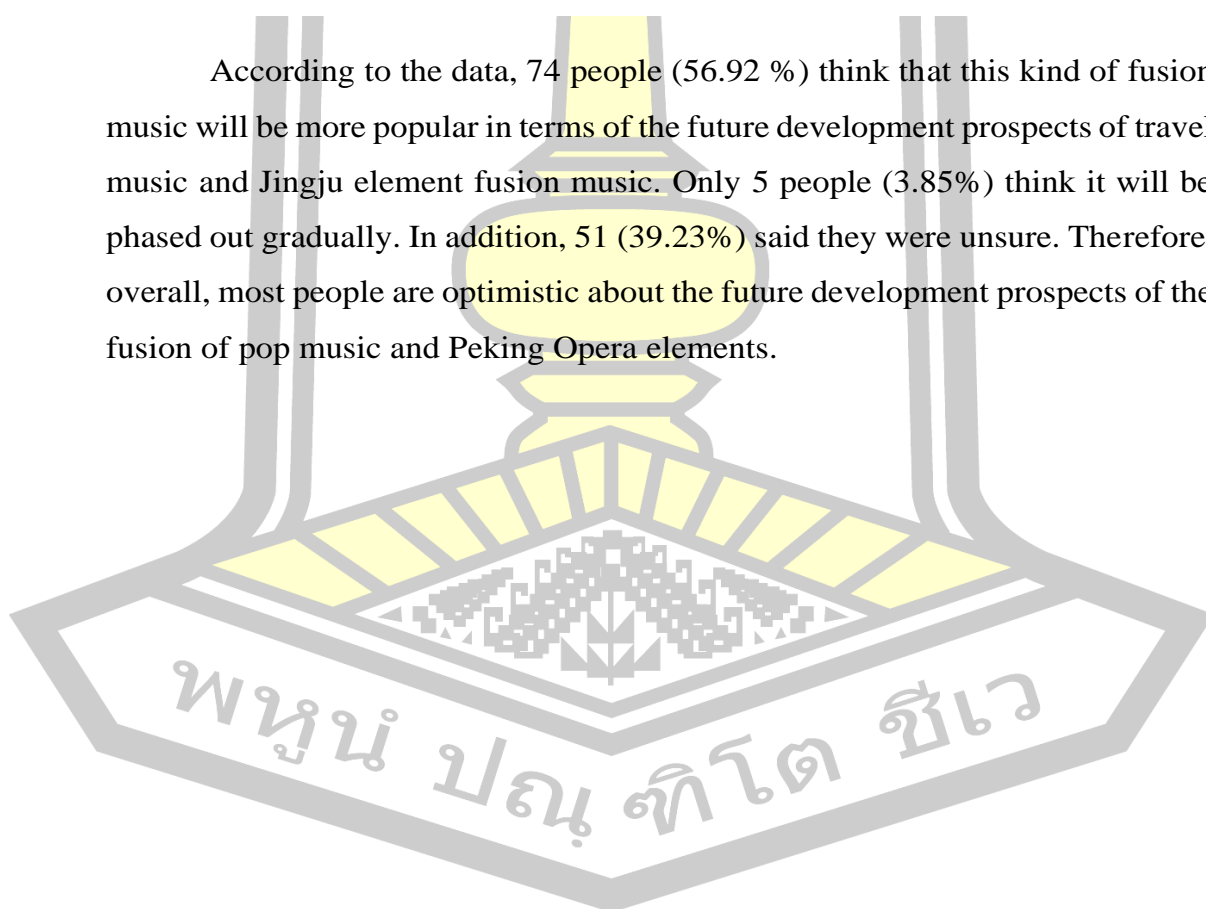
This question allows participants to select multiple answers. According to the data analysis, the proportion of each choice in the multiple choice is more than 50%, indicating that most respondents believe that passing down the music with an innovation of the fusion of pop music and Peking Opera elements are constructive. Among them, more than 70% believe that such fusion music can promote young people's interest in traditional culture, while more than 60 percent of participants believe that such fusion music helps enrich contemporary music forms and explore musical fusion.



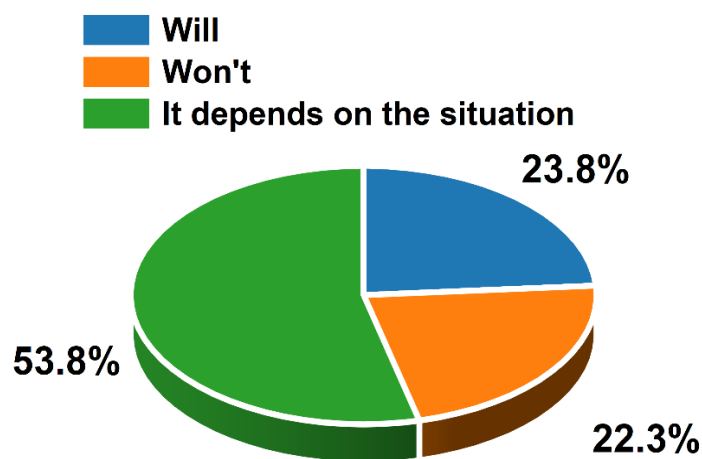
8. Do You Think the Fusion of Pop Music and Peking Opera Elements will be More Popular in The Future or Will It Be Phased Out?



According to the data, 74 people (56.92 %) think that this kind of fusion music will be more popular in terms of the future development prospects of travel music and Jingju element fusion music. Only 5 people (3.85%) think it will be phased out gradually. In addition, 51 (39.23%) said they were unsure. Therefore, overall, most people are optimistic about the future development prospects of the fusion of pop music and Peking Opera elements.

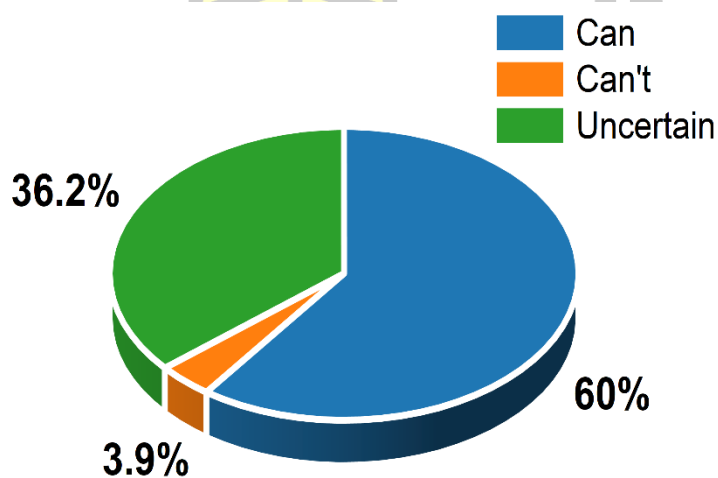


9. Would you like to purchase a music album with pop music and Peking Opera elements online?



According to the data, 23.85% of respondents said they were willing to buy music albums with pop music and Peking Opera elements online, 22.31% of people indicates they were not willing to buy, and 53.85% people indicates that it depends on the situation. Therefore, most respondents have a wait-and-see attitude towards buying such fusion music albums and may make purchase decisions due to other factors.

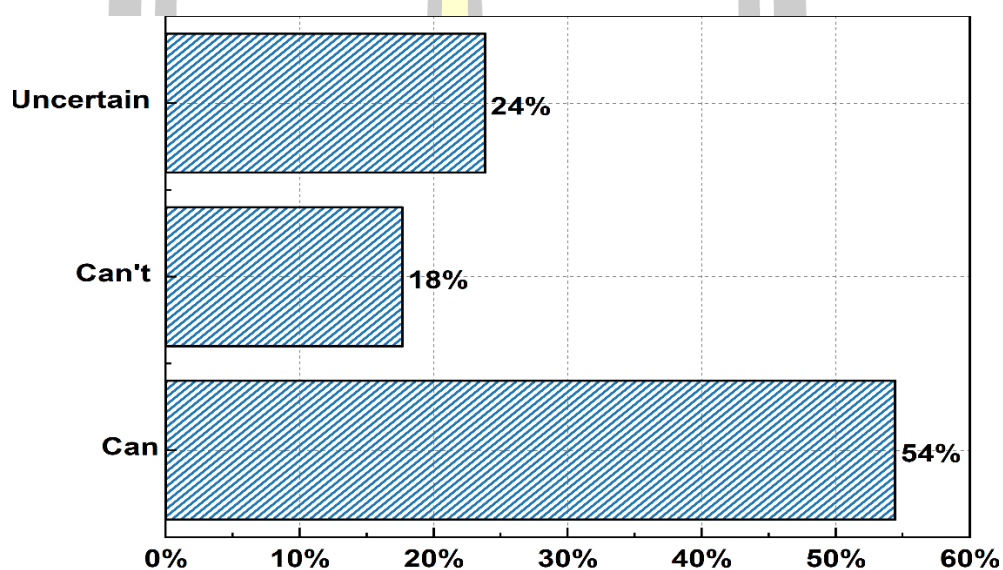
10. Do You Think the Fusion of Pop Music and Peking Opera Elements Can Break the Boundaries of Traditional Music and Attract More Audiences from Different Backgrounds?



According to the data, 60% of people believe that the fusion of pop music and Peking Opera elements can abolish the boundaries of traditional music, while

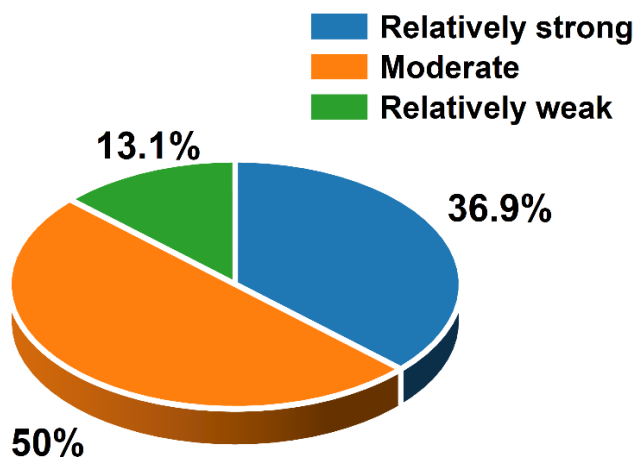
converting non-listeners into liking; 3. 85% people indicates that they don't think it could appeal to a wider audience of different backgrounds 36.2% expressed uncertainty. Therefore, most people hold a positive attitude that the fusion of pop music and Peking Opera elements potentially have appealing aspects.

11. Do You Think the Fusion of Pop Music and Peking Opera Elements Will Have an Impact on the Development of Traditional Peking Opera and Pop Music?



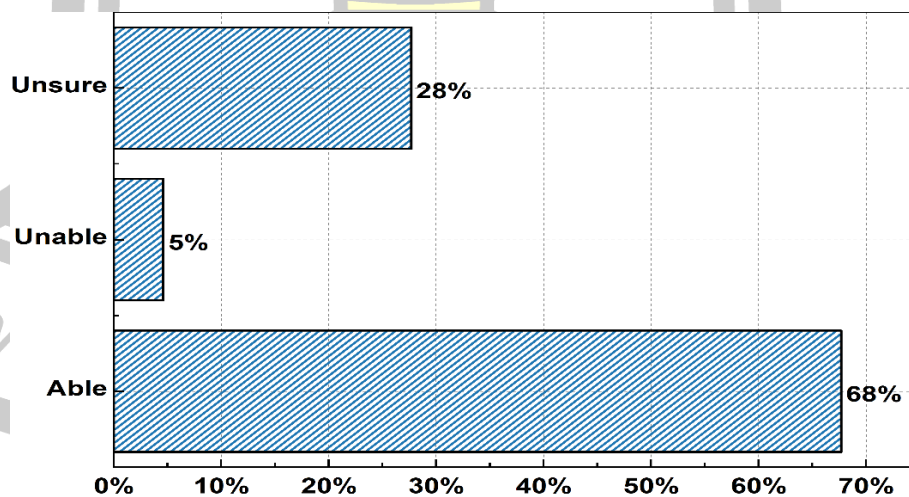
According to the data, more than half of the respondents (58.46%) believe that the fusion of pop music and Peking Opera elements will have an impact on the development of traditional Peking Opera and pop. Another 17.69% of people indicates that it would have no impact, while the other 23.85% indicates that they were unsure. Therefore, most respondents believe that this kind of integration has an impact on the development of traditional Peking Opera and popular music.

12. What Do You Think of The Competitiveness of the Fusion of Pop Music and Peking Opera Elements in the Music Market?



According to the data, the number of people who think that the music combining pop music and Peking Opera elements has a strong competitiveness in the music market is at 36.92%, the number of people who think that the competitiveness is moderately at 50%, and the number of people who think that the competitiveness is weak is 13.08%. Taken together, most people believe that this kind of fusion music is competitive in the music market.

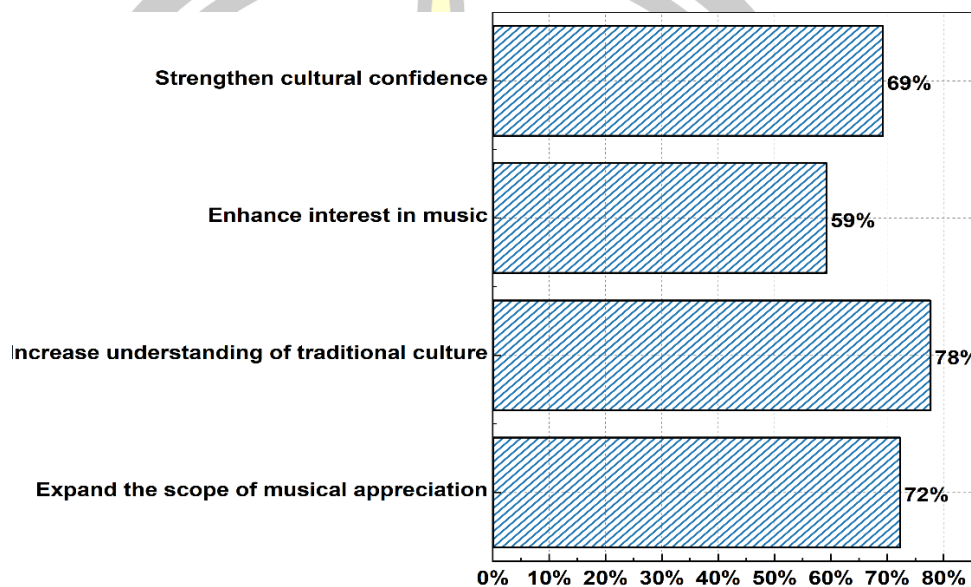
13. Do You Think the Fusion of Pop Music and Peking Opera Elements Can be Recognized on the International Stage?



According to the data analysis, more than half of the respondents (67.69%) believe that the fusion of pop music and Peking Opera elements can be recognized on the international stage, while 27.69% of respondents said they were not sure. Only

4.62% of people thought it could not get recognition. Therefore, most respondents hold a positive attitude that the fusion of pop music and Peking Opera elements can be recognized on the international stage.

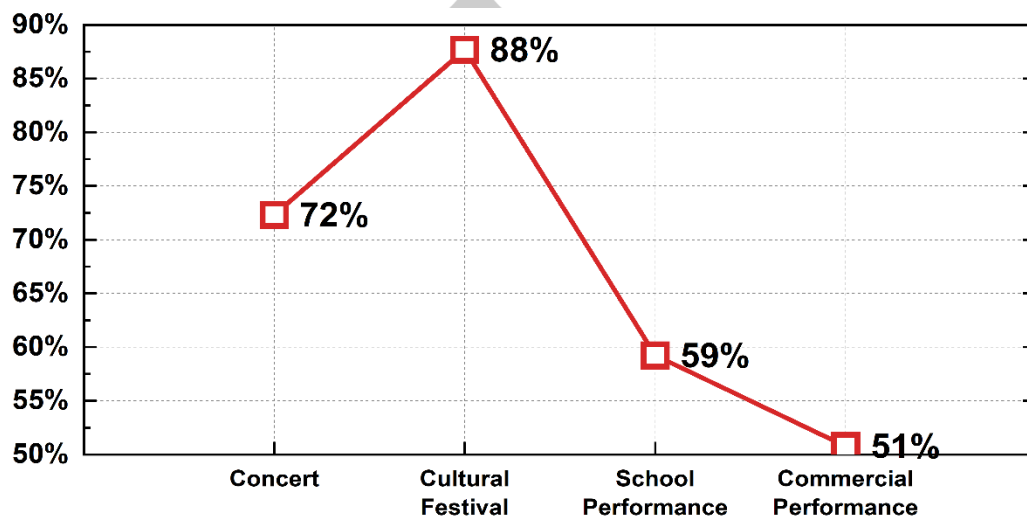
14. In Your Opinion, What Are the Influences on Teenagers' Music Aesthetics?



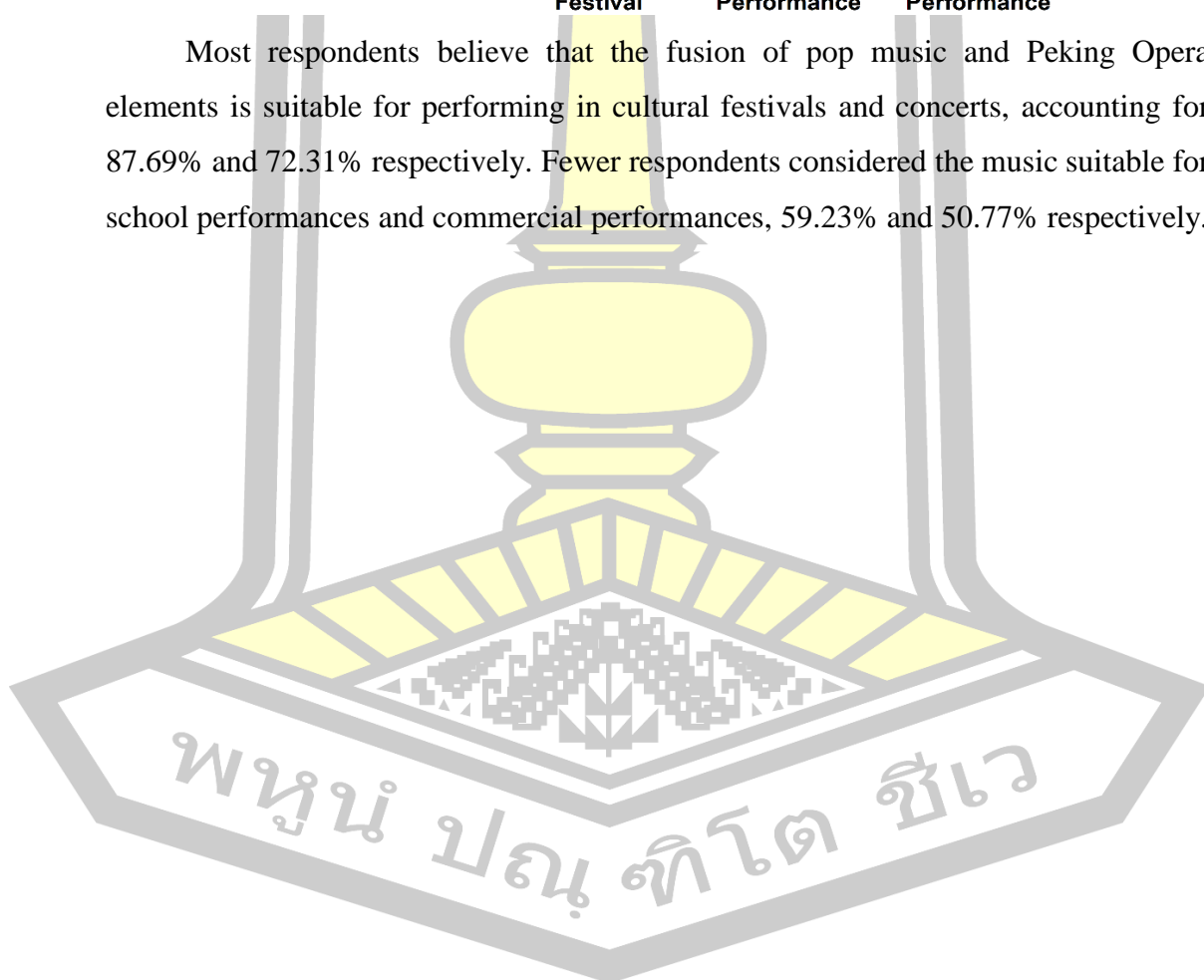
According to the data, 72.31% of people think that the fusion of pop music and Peking Opera elements can expand the scope of teenagers' musical aesthetics, while 77.69% people think that it can increase teenagers' understanding of traditional culture. From the data, 59.23% people think that it can enhance teenagers' interest in music, and 77.69% think that it can increase teenagers' interest in music. In addition, 69.23% of people think that it can enhance the national cultural confidence of young people.

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15. On What Occasions Do You Think the Fusion of Pop Music and Peking Opera Elements is Suitable for Performance?



Most respondents believe that the fusion of pop music and Peking Opera elements is suitable for performing in cultural festivals and concerts, accounting for 87.69% and 72.31% respectively. Fewer respondents considered the music suitable for school performances and commercial performances, 59.23% and 50.77% respectively.



APPENDIX III: The Photos of Fieldwork



Fu Lin is Giving Instructions



Fu Lin is Answering Questions



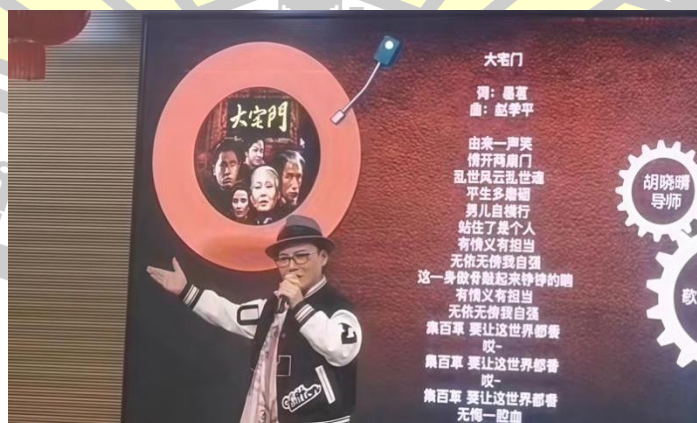
The Researcher with Fu Lin



Hu Xiao Qing is Talking about Singing Skills



Researchers Studies the Singing Techniques



Hu Xiaoqing sings “Da Zhai Men”



Photo with Hu Xiaoqing



Long Meng Si Kuan Du' Music Live



Sung by Long Meng Si Kuan Du

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