

The Development of Guinan Caicha Xi in Guangxi, China

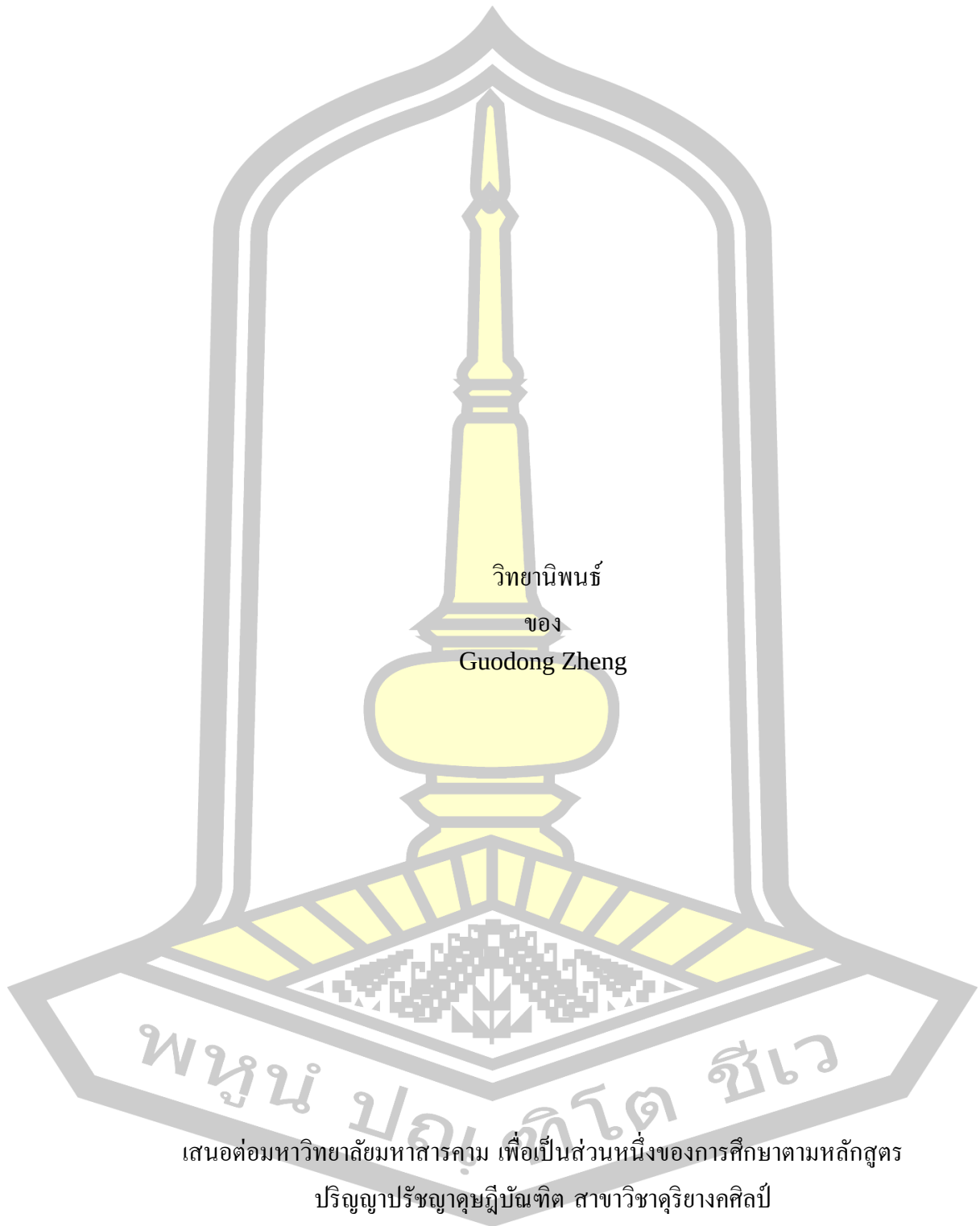
Guodong Zheng

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

March 2025

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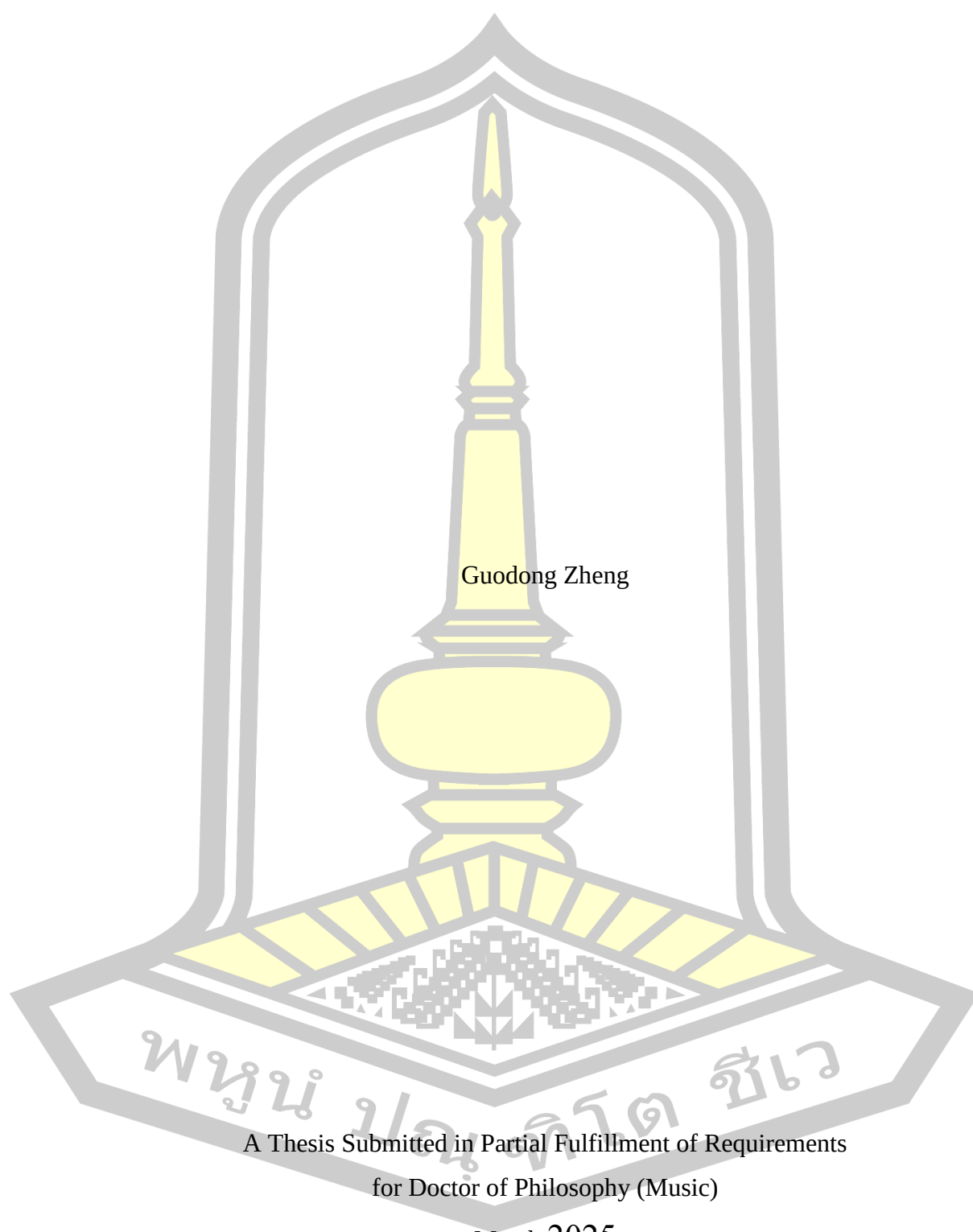
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ABSTRACT

This dissertation aims to 1) To investigate the development of Guinan Caicha Xi in Guangxi, China. 2) To analyze the musical characteristics of Guinan Caicha Xi in Guangxi, China. 3) To propose the guideline of preservation and transmission of Guinan Caicha Xi in Guangxi, China. Used a qualitative research approach, including literature review, interviews, case studies, and fieldwork. The research involves three key informants, three general informants, and three casual informants. The findings are as follows:

1. The development of Guinan Caicha Xi. In the Early Period (1628-1912), driven by tea trade activities and traditional festivals, Guinan Caicha Xi evolved from Caicha Ge to Caicha Ge Wu. In the Development Period (1912-1949), with the incorporation of "Cha Cha," Caicha Ge Wu developed into Caicha Xiao Xi. In the Maturity Period (1949-2006), by absorbing Yue opera and other theatrical elements and performance conventions, Caicha Xiao Xi evolved into Caicha Da Xi. In the Innovation and Development Period (2006-2024), modern elements and technological means were integrated.

2. The musical characteristics of Guinan Caicha Xi. In terms of Melody, the Melodic Contour mostly exhibits a wave-like shape, with Stepwise Motion and Skipping Motion as the dominant intervals, supplemented by Leaps. In terms of Rhythm, Equal Rhythm Pattern, Dotted Rhythm Pattern, and Syncopated Rhythm Pattern are frequently used. In terms of Lyrics, rhyme and symmetry are emphasized, with seven-character and five-character sentence structures being the most common.

3. The guideline of preservation and transmission of Guinan Caicha Xi. Guidelines have been proposed in terms of actors, theater troupes, government, society and schools. These include stabilizing the team of actors, excavating and organizing digital preservation resources, formulating policies, integrating culture and tourism, and promoting opera in schools.

Keyword : The Guinan Caicha Xi, The Development, The musical characteristics, Preservation, Transmission

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Time flies, and my doctoral study is drawing to a close. The days of studying and living at Mahasarakham University are precious memories in my life. During my academic journey, I broadened my international perspective, absorbed a wealth of knowledge, and made acquaintance with kind professors and friendly classmates, which made this experience fulfilling and colorful.

I would like to express my heartfelt gratitude to my supervisor, Professor Awirut Thotham, for his guidance throughout the entire process of my thesis writing. From the determination of the research topic, the implementation of the specific research, to the finalization of the thesis, my supervisor has devoted a great deal of effort. He not only imparted theoretical knowledge but also answered my questions during his spare time, helping me build a thinking framework with an international perspective and enabling me to have a profound understanding of the research methods and writing norms of doctoral theses.

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In short, I feel extremely fortunate to have met such outstanding teachers, classmates, and family members during this journey. You are the most precious treasures in my life.

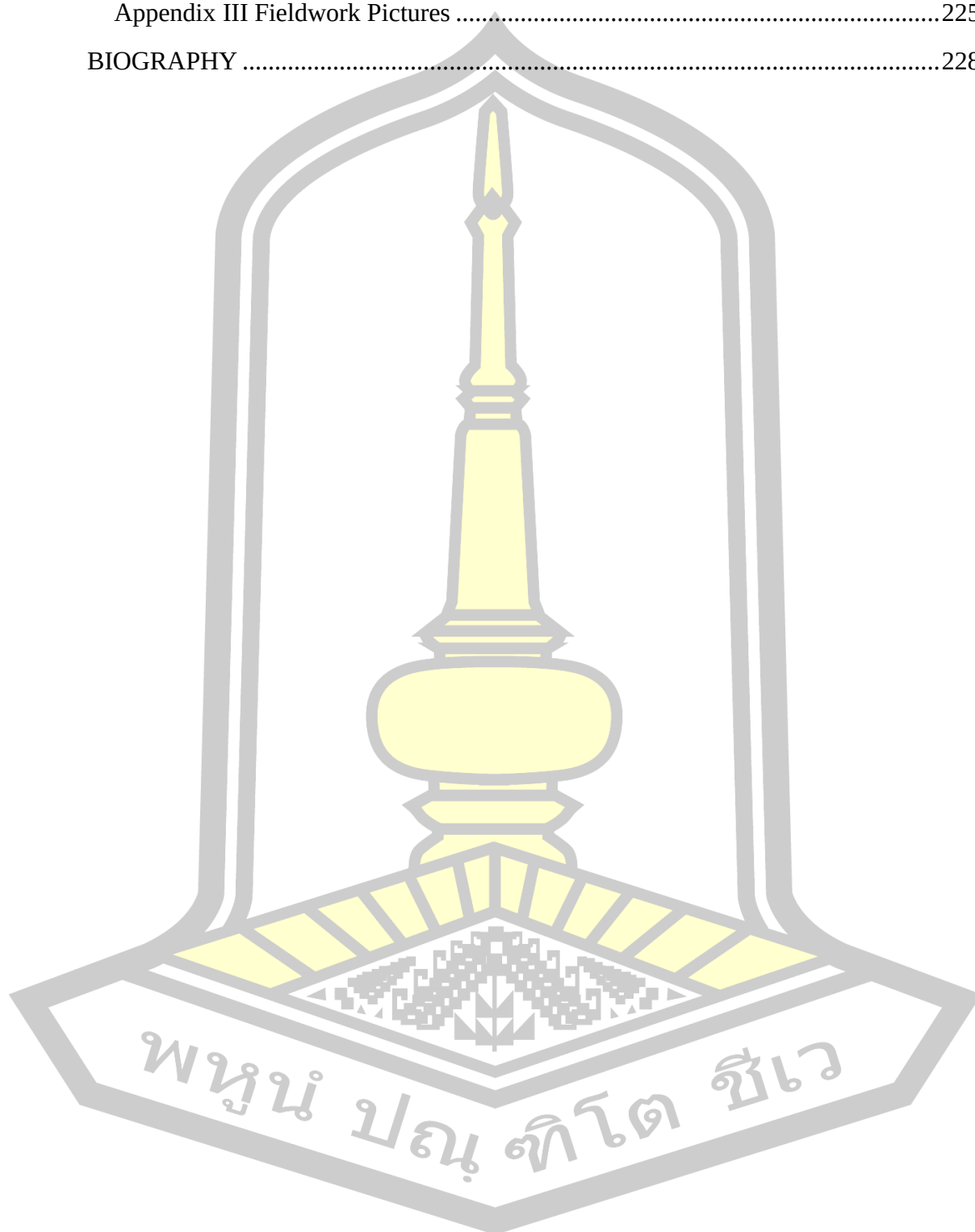
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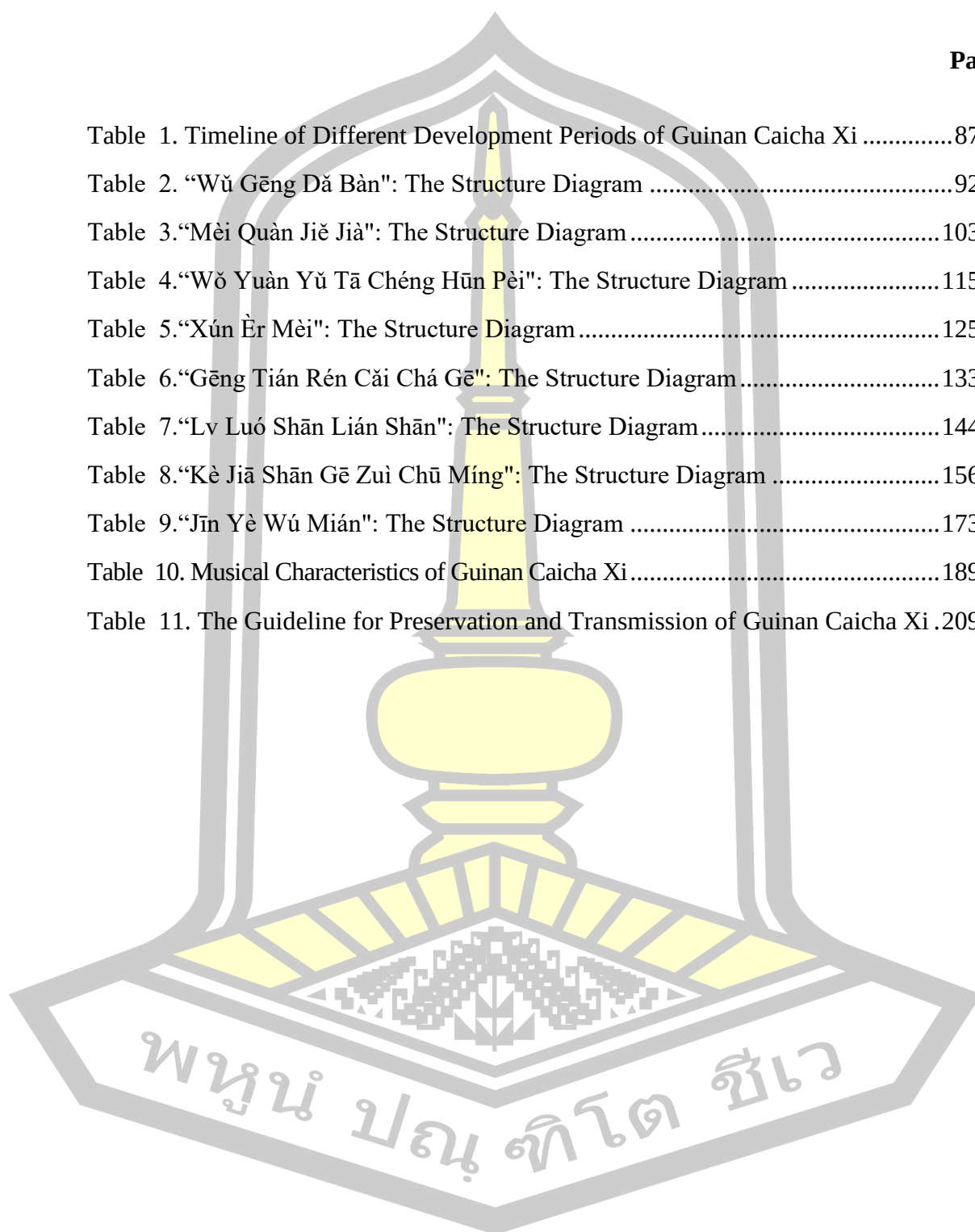
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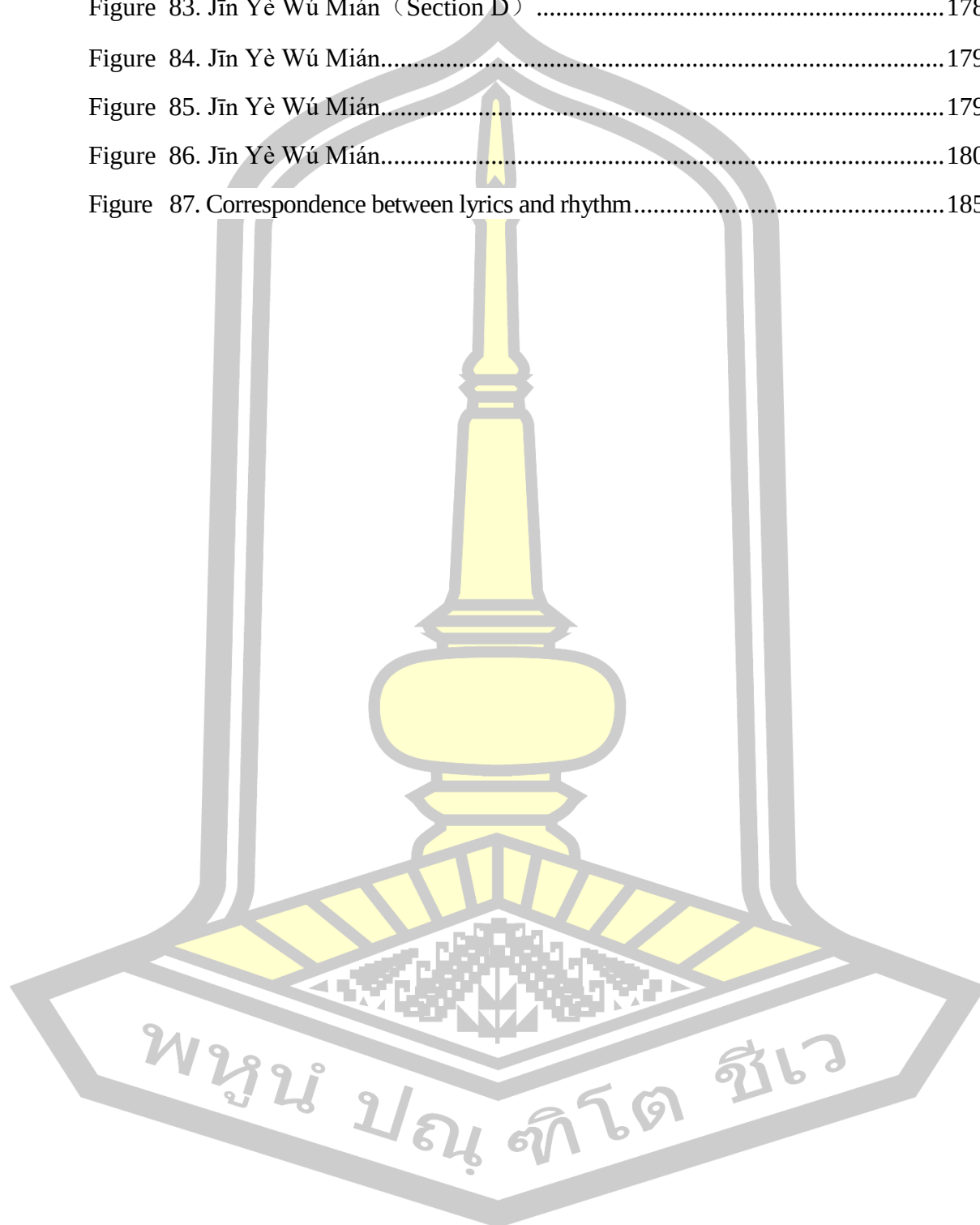
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CHAPTER I

Introduction

1.1 Background and problem of the research

China's tea culture has a long and rich history, encompassing a wide range of tea-producing regions. Throughout the long process of tea cultivation, a form of local opera closely connected to tea culture—Caicha Xi gradually emerged. This theatrical form provided tea farmers with entertainment during their leisure time. As a traditional opera genre, Caicha Xi has been widely popular in Jiangxi, Hubei, Hunan, Anhui, Fujian, Guangdong, and Guangxi (Tu, 2017). During its transmission across different regions, Caicha Xi incorporated local dialects, folk arts, and other indigenous cultural elements, making it more accessible to local audiences. As a result, although Caicha Xi exists in multiple provinces across China, centuries of development have led to significant regional differences, and Guinan Caicha Xi is no exception.

Guinan Caicha Xi is widely performed in southeastern Guangxi, particularly in Bobai County of Yulin, as well as in certain counties and districts of Qinzhou, Wuzhou, and Nanning. It was introduced to southern Guangxi from southern Jiangxi around the late Ming and early Qing periods, with a history of over 400 years. On May 20, 2006, Guinan Caicha Xi was officially recognized by the State Council of the People's Republic of China and included in the first batch of the National Intangible Cultural Heritage List (Qinzhou Municipal People's Government, 2023).

Guinan Caicha Xi possesses significant artistic, practical, educational, and academic research value. As a traditional theatrical form, its music, lyrics, dance, and accompaniment exhibit a high level of artistry, making it an outstanding representation of Chinese traditional culture with substantial artistic appreciation value. Guinan Caicha Xi has undergone a long developmental stage known as the "Ge Wu San Xiao." Initially evolving from Caicha Ge into Caicha Da Li, a song-and-dance performance with a series of structured routines and a variational suite-based musical form, it later progressed into a cyclic suite centered around Caicha Ge as the primary melody. Eventually, it developed into Caicha Xi, which incorporates

dramatic plots, complex musical structures, and a full orchestral accompaniment, combining elements of both song-and-dance and drama (Yang, 1996). The artistic characteristics of Cha Qiang in Guinan Caicha Xi can be categorized into three types: the archaic and unadorned mother tune, the derivative vocal style rich in everyday life elements, and the borrowed vocal style showcasing diverse influences (Zeng, 2008). Studying the history of Guinan Caicha Xi provides deeper insights into China's historical tea culture and the labor practices of tea farmers. Tracing the historical development of Guinan Caicha Xi also allows for comparative analysis with the Caicha Xi from its place of origin, revealing the transformations it underwent during its transmission, which holds great academic research significance (Jiang, 2022).

The processes of globalization and the advancement of digital technology have accelerated information transmission at an unprecedented rate. Additionally, the rapid progress of urbanization in China has led many traditional cultures to face challenges such as market contraction, insufficient support, and a shortage of skilled practitioners (Ren & Thotham, 2023). In particular, as China's population aging problem becomes increasingly prominent, many traditional cultural artists are gradually aging, while the younger generation shows a declining willingness to engage in traditional cultural professions, resulting in a rapid decrease in professionals. This situation necessitates timely rescue efforts, including in-depth investigation and research on Guinan Caicha Xi to systematically trace its development and propose targeted strategies for its preservation and development, contributing to the transmission and development of Chinese traditional culture.

Although research on Guinan Caicha Xi has increased in recent years, it still lacks systematicity and depth. Comprehensive studies on its history, musical ontology, and preservation and transmission strategies remain relatively scarce. A review of research over the past 40 years reveals that nearly 60 academic papers have focused on Guinan Caicha Xi, along with eight published books that either center on or include Guinan Caicha Xi as part of their research content. Most of these academic works analyze specific aspects of Guinan Caicha Xi or compile its musical scores, but systematic theoretical discussions and in-depth analyses of its musical ontology remain insufficient. In particular, over the past decade, research on the development and transformation of Guinan Caicha Xi, as well as the proposal of effective

preservation and transmission strategies, has been notably lacking. This study will examine the development of Guinan Caicha Xi by tracing its historical evolution and, based on an in-depth analysis of its musical characteristics, propose recommendations for its preservation and transmission. Therefore, further systematic research on Guinan Caicha Xi is necessary to enrich scholarly resources on this form of local opera.

1.2 Research Objectives

- 2.1 To investigate the development of Guinan Caicha Xi in Guangxi, China
- 2.2 To analyze the musical characteristics of Guinan Caicha Xi in Guangxi, China
- 2.3 To propose the guideline of preservation and transmission of Guinan Caicha Xi in Guangxi, China

1.3 Research Questions

- 3.1 What is the development of Guinan Caicha Xi in Guangxi, China?
- 3.2 What are the musical characteristics of Guinan Caicha Xi in Guangxi, China?
- 3.3 What is the preservation and transmission guideline of Guinan Caicha Xi in Guangxi, China?

1.4 Research Benefits

- 4.1 We can understand the development of Guinan Caicha Xi in Guangxi, China
- 4.2 We can know about the musical characteristics of Guinan Caicha Xi in Guangxi, China
- 4.3 We can transmit on Guinan Caicha Xi in Guangxi, China, and make it more adaptive to the current society in China and the other country.

1.5 Definition of terms

Guinan Caicha Xi refers to a type of traditional opera from Guangxi, China. Over the course of several hundred years of development, Guinan Caicha Xi has

integrated local dialects, folk arts, and cultural elements, forming a unique style. Its Development has progressed from simple Caicha Ge to Caicha Ge Wu, then to Caicha Xiao Xi, and finally developed into the modern form of Caicha Da Xi.

The Development refers to the early period of Guinan Caicha Xi - from Caicha Ge to Caicha Ge Wu (1628-1912), the development period of Guinan Caicha Xi - from Caicha Ge Wu to Caicha Xiao Xi (1912-1949), the mature period of Guinan Caicha Xi - from Caicha Xiao Xi to Caicha Da Xi (1949 to 2006), and the innovative development period of Guinan Caicha Xi - the further development of Caicha Da Xi (2006 to 2024).

Musical characteristics refers to melody, rhythm, lyrics of Guinan Caicha Xi.

Preservation Guidelines refers to the various measures and methods taken to protect and inherit Guinan Caicha Xi as an intangible cultural heritage, ensuring its ongoing development in modern society.

Transmission Guidelines refers to the various means and methods used to expand the influence and audience of Guinan Caicha Xi, enhancing its popularity and social recognition.

Caicha Ge refers to the early form of Guinan Caicha Xi. It is a simple song depicting the labor scenes of tea-pickers.

Caicha Ge Wu refers to the further-developed form of Guinan Caicha Xi, which typically consists of seven musical pieces performed in a combination of singing and dancing.

Caicha Xiao Xi refers to a more advanced form of Guinan Caicha Xi, developed beyond the Caicha Ge Wu. It incorporates local mountain songs, folk tunes, and elements of external musical influences.

Caicha Da Xi refers to the current popular form of Guinan Caicha Xi, which has developed from Caicha Xiao Xi. It is classified into two types: Gu Zhuang Caicha Xi and Xian Dai Chuang Bian Caicha Xi, both collectively known as Guinan Caicha Xi.

Gu Zhuang Caicha Xi refers to a type of Caicha Da Xi. It emerged after 1949 during the development of Guinan Caicha Xi from Caicha Xiao Xi to Caicha Da Xi, incorporating elements of Yue opera.

Xian Dai Chuang Bian Caicha Xi refers to a type of Caicha Da Xi that maintains a performance style consistent with Caicha Xiao Xi. It integrates modern elements and technology while preserving the fundamental "Cha" elements, forming a unique style of Guinan Caicha Xi.

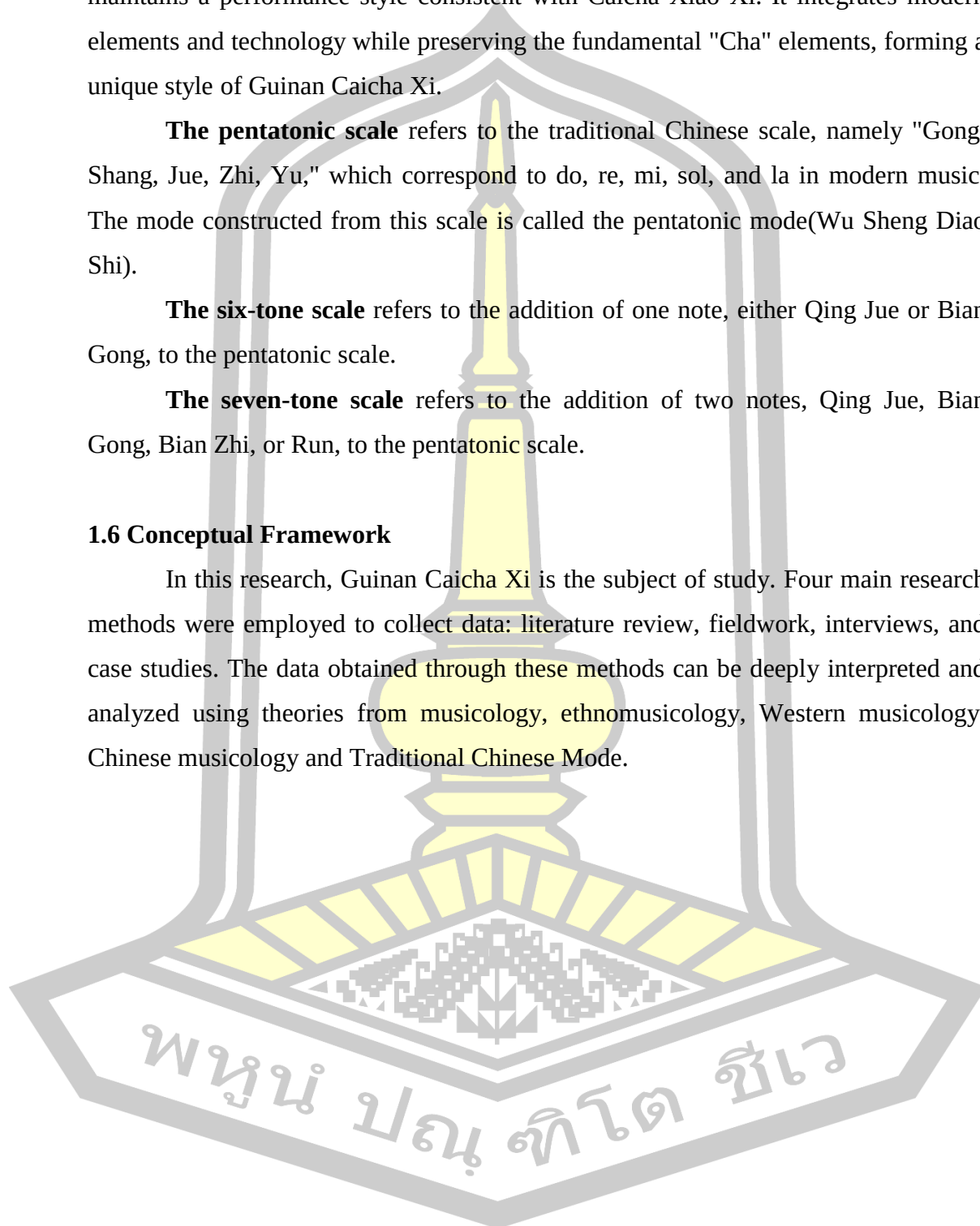
The pentatonic scale refers to the traditional Chinese scale, namely "Gong, Shang, Jue, Zhi, Yu," which correspond to do, re, mi, sol, and la in modern music. The mode constructed from this scale is called the pentatonic mode (Wu Sheng Diao Shi).

The six-tone scale refers to the addition of one note, either Qing Jue or Bian Gong, to the pentatonic scale.

The seven-tone scale refers to the addition of two notes, Qing Jue, Bian Gong, Bian Zhi, or Run, to the pentatonic scale.

1.6 Conceptual Framework

In this research, Guinan Caicha Xi is the subject of study. Four main research methods were employed to collect data: literature review, fieldwork, interviews, and case studies. The data obtained through these methods can be deeply interpreted and analyzed using theories from musicology, ethnomusicology, Western musicology, Chinese musicology and Traditional Chinese Mode.



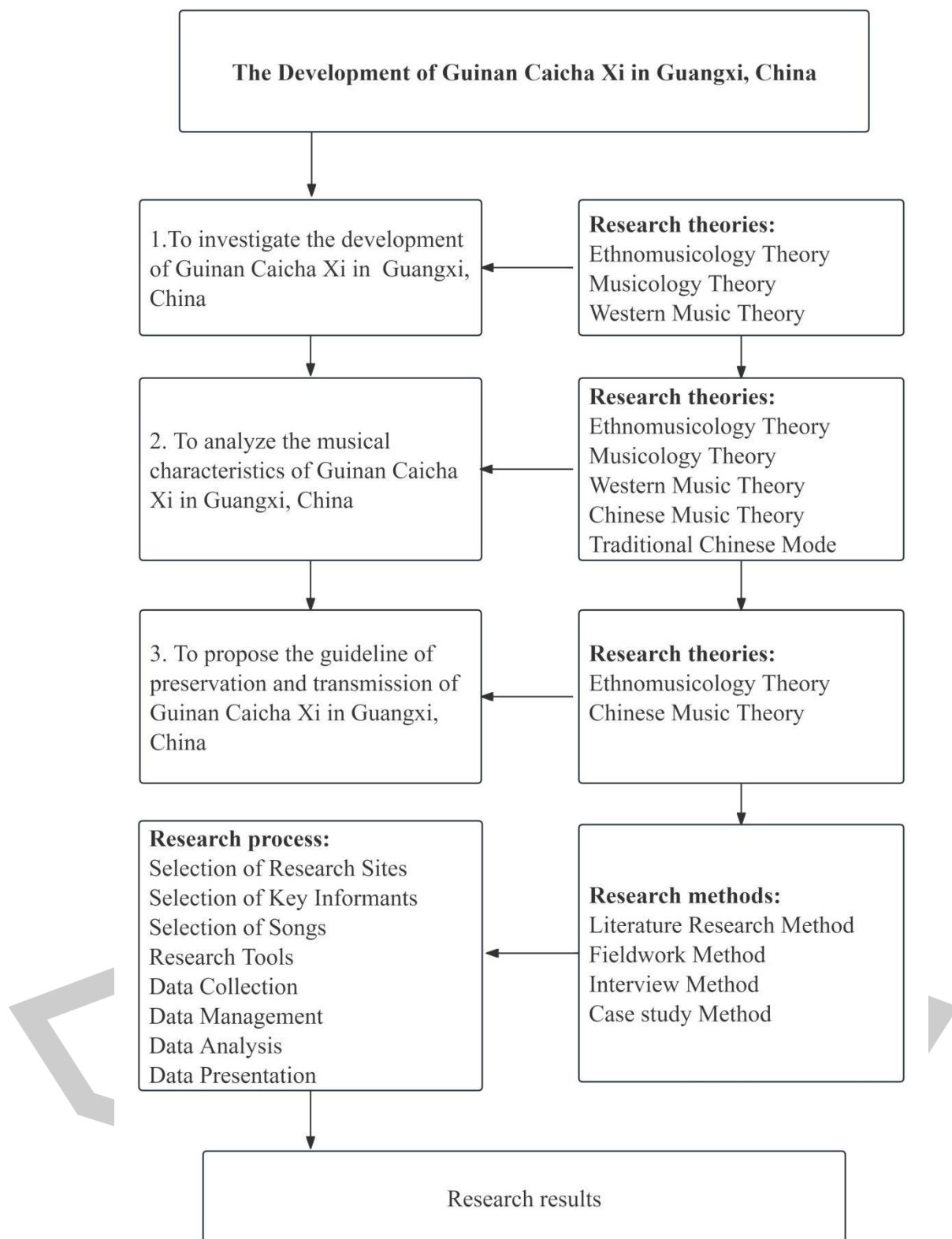


Figure 1. Conceptual framework By Guodong Zheng

Source: Zheng Guodong (2024)

CHAPTER II

Literature review

In this study, I have systematically organized and analyzed various information about Guinan Caicha Xi by reviewing relevant literature and previous studies in order to provide comprehensive information to support this study. This information is mainly summarized into the following themes:

2.1 General Knowledge about Bobai County and Qinzhou City, Yulin in Guangxi, China

2.2 General Knowledge of Guinan Caicha Xi in Guangxi, China

2.3 The theories used in research

- Ethnomusicology Theory
- Musicology Theory
- Western music Theory
- Chinese music Theory
- Traditional Chinese Mode

2.4 Related research

2.1 General Knowledge about Bobai County and Qinzhou City, Yulin, Guangxi, China

2.1.1 General knowledge of Guangxi, China

Guangxi has a long history, and archaeological discoveries show that there were primitive human beings in Guangxi as early as 800,000 years ago. In 214 B.C., after the unification of Lingnan by Emperor Qin Shi Huang, the region of Guangxi was incorporated into the territory of the central dynasty, and was divided into Guilin County and Xiang County; in February 1950, the People's Government of Guangxi Province was established in Nanning, and in March 1958, the Guangxi Zhuang Autonomous Region was established.

Guangxi is a multi-ethnic autonomous region with twelve hereditary ethnic groups, including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui and Gelao, as well as forty-four other ethnic groups, such as Manchus, Mongols,

Koreans, Whites and Tibetans. According to the seventh population census, the resident population of Guangxi is 50.13 million, of which 15.720 million, or 31.36%, are Zhuang; 31.3188 million, or 62.48%, are Han; and 18.880 million, or 37.52%, are various ethnic minorities.

Geographically, Guangxi is located at a low latitude, with the Tropic of Cancer running through its middle. It borders the tropical ocean to the south, connects to the Nanling Mountains to the north, and extends to the Yunnan-Guizhou Plateau to the west, falling within the subtropical monsoon climate zone. The climate is warm, with abundant rainfall and ample sunlight. Summers have long daylight hours, high temperatures, and heavy rainfall; winters have shorter daylight hours and dry, warm weather. This unique geographical location and climatic conditions have nurtured Guangxi's rich natural resources and diverse ecological environment, providing a solid foundation for the integration and development of multi-ethnic cultures.

Economically and culturally, Guangxi is adjacent to Guangdong Province, resulting in frequent cultural and economic exchanges and trade. Guangxi is not only a renowned tea-producing region in China but also one of the provinces with the most ethnic minorities, boasting rich ethnic folk arts. Among these, Guinan Caicha Xi, as a cultural treasure of Guangxi, has absorbed many external cultural elements, enriching its content and forming a unique artistic style and cultural value.

Understanding the overall situation of Guangxi provides deeper insights into its significant role in China's history, culture, and economy. It further helps in understanding the historical background of the formation and development of Guinan Caicha Xi and its unique position and role in Guangxi's multi-ethnic culture. This provides important historical and cultural evidence for researching and protecting Guinan Caicha Xi, aiding in the Transmission of this excellent traditional culture's inheritance and development.

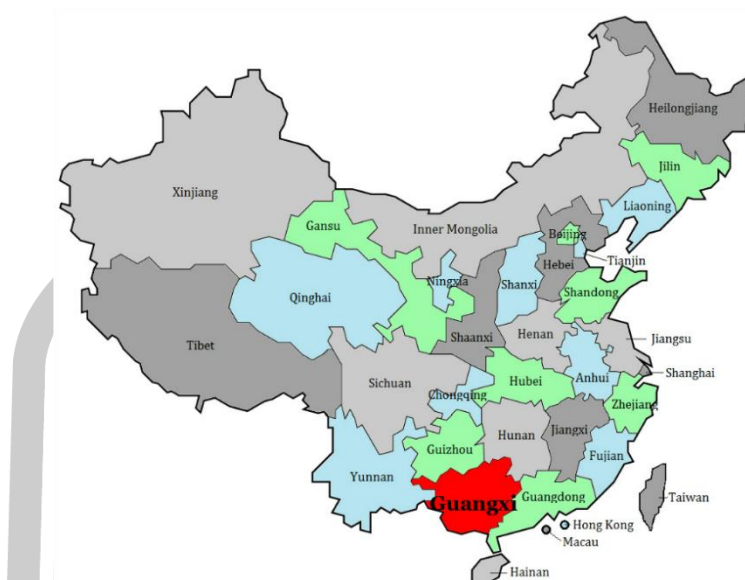


Figure 2. Map of Guangxi Zhuang Autonomous Region, China

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

2.1.2 General knowledge of Bobai County, Yulin City, Guangxi, China

Bobai County, anciently known as Baizhou, is located in the southeastern part of Guangxi. It is bordered by Luchuan County in the east, Lianjiang City of Guangdong Province in the southeast, Hepu County of Beihai City in the south, Pubei County of Qinzhou City in the west, and Fumian Management District of Yulin City in the north. Bobai County is the “bridgehead” and main channel for Yulin City to integrate into the Beibu Gulf Economic Zone of Guangxi, with 28 towns, 317 administrative villages and 42 communities under its jurisdiction, covering a total area of 3,835 square kilometers, with a population of about 2 million people, making it the largest Hakka-inhabited county in the world. The county has a long history and a long history of Hakka culture. The ancestors of the Hakka people in Bobai were the earliest garrison soldiers left behind by Emperor Qin Shi Huang's southern expedition to Baiyue, and most of them migrated from the north to the south during the Tang and Song dynasties, forming a unique Hakka cultural system, including Hakka customs, Hakka cuisine, Hakka songs, Hakka stories, Hakka crafts and medicine, and so on. Guinan Caicha Xi is one of the first national intangible cultural heritages. The acrobatic performances of Bobai have traveled to more than 50 countries and regions around the world for visits and performances. Bobai County has beautiful mountains

and rivers, and the humanistic texture is full of flavor. The Feast Stone Mountain Scenic Area has the oldest temple in Guangxi, the Feast Stone Temple, the Taoist temple Ziyang Guan, the Tang Dynasty cliff statues, and the largest Immortal Bridge in Asia. There are also Zi Zu Temple, Yun Fei Roach, Green Pearl Temple, Wen Luo Hot Spring, Jiangning Thousand Crane Island, and Dapingpo Water Tower. Bobai County is the hometown of Mr. Wang Li, the greatest linguist in China in the past hundred years, Zhu Xion, the pioneer of Bagui, and Zhu Guang, the “Talented Scholar of Jiangnan”, as well as the homes and relics of celebrities and legends such as Liang Lvzhu, a beauty of the Western Jin Dynasty, Hoang Van Kim, the king of the Taiping Heavenly Kingdom, Liu Yongfu, a national hero of the resistance against the French and Vietnam, and the writer of miscellaneous writings, Qin Sei (People's Government of Bobai County, 2023).

Bobai County has two national intangible cultural heritage items, such as Guinan Caicha Xi and Bobai Manzanita Bamboo Preparation Technique, as well as four provincial intangible cultural heritage items, such as Bobai Black Bean Paste Making Technique and Bobai Acrobatics, and 13 municipal intangible cultural heritage items, such as Mangdou Pipe and Puppet Boys' Opera. In 2021, the number of people received by the county's recreational agriculture was 829,000, and the revenue from the operation of the recreational agriculture was 125 million yuan (Bobai, 2022). Bobai County has created a number of “Bo” brands of agricultural products, including Bobai water spinach, Bobai cinnamon, Bobai taro seedling, Bobai star fruit, Bobai Narin fish, Bobai hog, Bobai fragrant rice, Hakka pomelo and so on, and owns four national geographical indications certification trademarks, namely, Bobai cinnamon, Bobai cinnamon, Bobai taro seedling, Bobai star fruit, the number of which ranks first in Yulin City (Zhu, 2023).

Bobai County demonstrates its rich cultural and historical heritage in many ways, serving as an important window for studying and understanding Guangxi, particularly Hakka culture. Understanding Bobai County in-depth provides broader background knowledge and support for researching Guinan Caicha Xi, leading to a better understanding of its cultural connotations and development process.

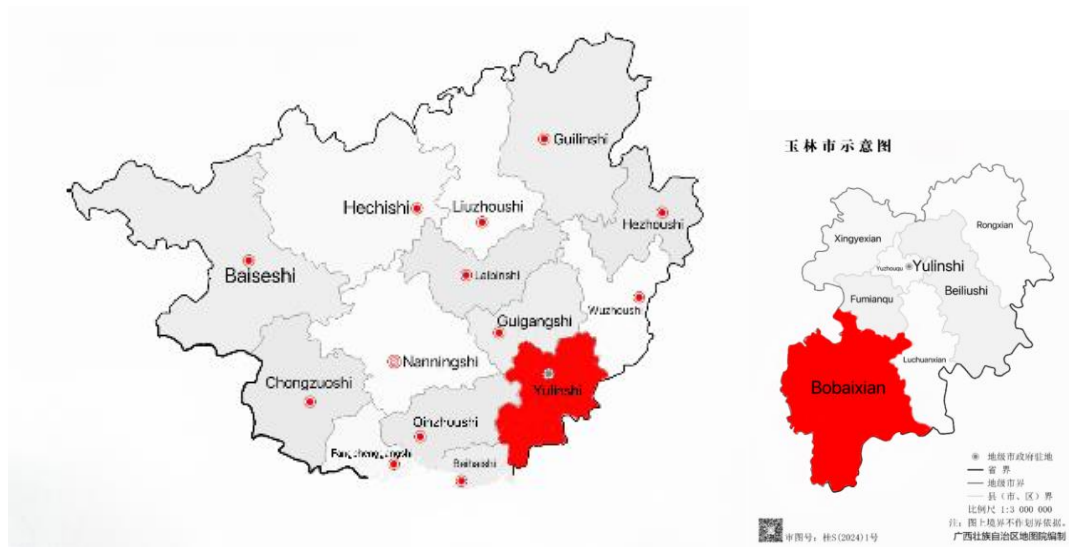


Figure 3. Map of Bobai County , Yulin City, Guangxi Zhuang Autonomous Region, China

Source:<https://www.gismap.com.cn/webmap/index.html#/>

2.1.3 General knowledge of Qinzhou City, Guangxi, China

Qinzhou City, known as Anzhou in ancient times, is one of the most important places for the flourishing and inheritance of Lingnan Guangfu culture, and is also the birthplace of the famous Nixing pottery. With its long history and unique cultural deposits, Qinzhou is known as “Ancient County of Lingnan, Thousand-Year Pottery Capital, Hero's Hometown, Dolphin's Home and Charming City”. As an important gateway port for the organic connection of the 21st Century Maritime Silk Road Economic Belt, Qinzhou plays an important role as a hub in the Beibu Gulf Economic Zone of Guangxi and the new land and sea corridor in the west, and is one of China's outstanding tourist cities.

Qinzhou City is located on the southern coast of Guangxi, bordering Beihai City and Yulin City in the east, Qinzhou Bay in the south, Fangchenggang City in the west and Nanning City in the north. As the sea and land transportation hub of Guangxi's Beibu Gulf Economic Zone, Qinzhou is a convenient access to the sea in the southwest and a frontier city of the China-ASEAN Free Trade Area. In 2022, the resident population of Qinzhou City was 3,318,100 people, with two hereditary ethnic

groups, the Zhuang and Han, in addition to 21 ethnic minorities, including the Yao, Miao, Jing, and Dong (Qinzhou Municipal People's Government 2023).

Qinzhou City has a rich and colorful folk culture, including Guinan Caicha Xi, Lingtou Jumping, Nixing Pottery Firing Technique and Guinan Eight Sounds. Among them, the Lingtou Jumping consists of two parts, dance and music, in which the dancers wear costumes and masks according to their roles and perform programmed dances with their characters' personalities, accompanied by percussion instruments such as beehive drums and gongs. In the evening, after the head of the troupe presided over the “Opening Ceremony”, the dancers performed the dance sections of “Pulling Big Red, Jumping Three Divisions, Jumping Shilang, Jumping Zhongxiang, Manipulating Soldiers, Jumping Four Shuaishuai, Throwing Ladders, and Jumping Immortal Nuns” in succession. After an all-night performance, the last dance section of “Collecting Sperm, Catching Dragon Boat” symbolically collects the sperm heads representing evils and plagues in a papier-mâché dragon boat and sends them to the river to be burned, indicating that the disasters flow away with the water, and foretells good luck and well-being. Relying on folk beliefs, Jumping Lingtou absorbs and displays rich ethnic folk songs, dances, dramas and other cultural elements, and integrates festival customs, belief customs, village and community customs, religious customs and entertainment customs, and has high academic value. It originated from the native culture of the Zhuang people and absorbed the festival culture of the Han people at the same time. It is a product of cultural exchange and fusion between the Zhuang and Han peoples, and is of great significance to the promotion of national unity and cultural exchanges.

As a traditional folk craft, Qinzhou Nixing Pottery has a history of more than 1,300 years and is known as one of the “Four Famous Pottery of China” together with Yixing Zisha Pottery of Jiangsu Province, Jianshui Pottery of Yunnan Province and Rongchang Pottery of Sichuan Province. According to the Guangxi Institute of Arts and Crafts, only Zhuang brocade and Nixing pottery have been able to maintain and inherit the traditional crafts and develop them in Guangxi in the past hundred years, so Qinzhou Nixing pottery has been recognized as one of the most ethnic treasures in Guangxi, and one of the most famous specialties of Qinzhou (Boya Specialty Net, 2023).

Qinzhou's rich historical and cultural resources and unique geographical location grant it significant cultural and economic status in Guangxi and across the country. A thorough understanding of Qinzhou provides more comprehensive background knowledge and support for researching Guinan Caicha Xi, furthering the understanding of its cultural connotations and development process.

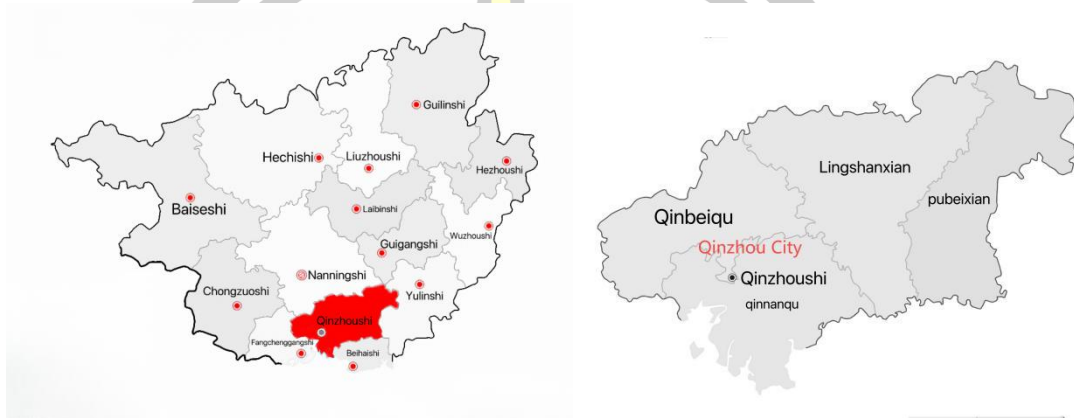


Figure 4. Map of Qinzhou City, Guangxi Zhuang Autonomous Region, China

Source: <https://www.gismap.com.cn/webmap/index.html>

In summary, a comprehensive understanding of the overall situation of Guangxi, Qinzhou City, and Bobai County enables us to know that the Guinan region has a splendid and diverse traditional culture. By deeply analyzing its internal texture from the dimensions of historical evolution, cultural inheritance, and economic development, it not only helps us to deeply understand the historical context of the formation and development of Guinan Caicha Xi, but also enables us to further appreciate its unique position and important role in the diverse ethnic cultures of Guangxi. This effectively promotes the protection and wide - spread transmission of this excellent traditional culture, enabling it to glow with new vitality and energy in the new era.

2.2 General Knowledge of Guinan Caicha Xi, Guangxi, China

2.2.1 Folklore of Guinan Caicha Xi

There have been various stories about the origin of Caicha in Guinan, but now academics generally believe that it came from Jiangxi. A team of pickers from the

Guangxi Art Institute picked up the tea in Yulin in the early 1960s and collected three legendary stories about the Caicha Xi:

Legend 1: In ancient times, there was an immortal called Shi Daoren, with a disciple, a man and two women, the man was called Wang Dao'an, and the women were called Big Sister and Second Sister. They cultivated tea while practicing Taoism. Later, the eldest sister missed the mortal world and went down the mountain to promote the tea planting method to the people. Once, Wang Daoan and the second sister visited to find the big sister, see the tea forest flourished, very happy, so they created a simulation of the labor of tea planting songs and dances, since the Caicha Ge Wu have been spread to the people, later, this Caicha Ge Wu developed into Caicha Xi.

Legend two: there is an ancient monk, with a man and two women as disciples, the use of worship and chanting, but also planted a large area of tea, and created many imitations of tea labor songs and dances to entertain themselves, and later, on the mountain to buy tea a tea merchant saw the tea singing and dancing is very beautiful, and stole the tea singing and dancing and brought down the mountain, so there is a tea opera.

Legend 3: In the Song Dynasty, when the Jin Dynasty rebelled, a Suzhou woman, Zhao Chang'e, fled with her mother, and her mother and daughter were separated. Zhao met a fairy boy, Wang Dao'an, and a fairy girl, Wang Yue'e, and their siblings, who came down to Longlou Mountain to pick tea, and they saw their pitifulness, so the Wang brothers and sisters left Zhao to pick tea with them. Later, Zhao and Wang Daoan got married and made a living by Caicha. Their hard work resulted in a good harvest of tea, attracting local farmers to come to Longlou Mountain to drink tea year after year, and they formed a deep bond with each other. Later, when the three of them returned to Suzhou, they gave the tea mountain to the local farmers to run their business. In order to commemorate them, the local farmers made the Caicha labor into songs and dances, which is the origin of the Caicha Xi.

These legends contain people's imagination and processing, its authenticity can not be verified, but the role of a man and two women in the legend and the modern Caicha Xi in the triangular play has certain origins. In addition, these legends involve the combination of Caicha labor and Caicha Ge Wu, from these legends and

the above narrative can be concluded that the Caicha Xi was produced directly in the tea district, is based on the Caicha labor as the material, “tea culture” as the background, in the “Caicha Ge,” “Caicha Ge Wu” on the basis of the development of the formation of the Caicha Xi.

2.2.2 Two Current Types of Guinan Caicha Xi

In the Guinan region, two types of Guinan Caicha Xi are currently popular. While their performance styles differ to some extent, both are classified under Guinan Caicha Xi. Locally, they are referred to as Gu Zhuang Caicha Xi and Xian Dai Chuang Bian Caicha Xi.

2.2.2.1 Gu Zhuang Caicha Xi

Gu Zhuang Caicha Xi gradually evolved in the 1950s and 1960s when people were no longer satisfied with short life-themed skits lasting thirty to forty minutes. To cater to local audiences, folk Caicha Xi troupes began experimenting with full-length Gu Zhuang dramas. Particularly after the Reform and Opening-Up, performing Gu Zhuang Caicha Xi became a widespread tradition in the region. This genre features a large cast of characters and relatively complex storylines, resembling television dramas in terms of length and narrative depth. Some large-scale productions can be performed continuously over several nights, with certain serial performances extending for ten to twenty nights or even an entire month. These long-form operas have become the standard repertoire. Gu Zhuang Caicha Xi mainly covers historical themes, including palace intrigue, military conflicts, and legendary figures such as royalty, generals, national heroes, and scholar-officials. It also explores folk ethics and family relationships, depicting mother-in-law and daughter-in-law dynamics, marital relationships, and neighborly interactions. Additionally, romantic stories, legal cases, and courtroom dramas are frequently featured.

Compared to earlier Caicha Xiao Xi, Gu Zhuang Caicha Xi has undergone significant changes in performance style, incorporating elements from Guangdong Yue Opera, including repertoires and stylized movements. Folk artists integrated these borrowed elements with the original vocal music of Guinan Caicha Xi, gradually developing what is now known as Gu Zhuang Caicha Xi. However, it remains distinctly different from Guangdong Yue Opera. The primary difference lies in vocal music. Despite the adoption of full-length historical dramas, the vocal style still

originates from Guinan Caicha Xi. Folk artists carefully select vocal pieces that match the narrative themes, leading to the predominant use of Cha Cha music in Gu Zhuang Caicha Xi. Since Cha Cha music is largely derived from local folk tunes, mountain songs, and folk songs from other regions, its musical style differs from the lively and festive nature of Cha Qiang music.

Gu Zhuang Caicha Xi is usually characterized by the following features:

1) Growing up in length and plot twists

From the name of this opera genre, it is evident that Gu Zhuang Caicha Xi generally depicts major historical events or extraordinary legends from the distant past. The vast difference between these stories and modern social life creates a temporal and spatial distance that provides creators and performers with immense artistic freedom, while also allowing audiences to indulge in imaginative interpretations of ancient life. For this reason, intriguing and intricate narratives can unfold and develop within Gu Zhuang Caicha Xi, capturing public interest and gaining widespread popularity. Additionally, the existence of the "stealing the play" improvisational technique has provided the technical foundation for the creation of large-scale theatrical productions.

2) Oral and improvisational characteristics are obvious

The performances of Guinan folk Caicha Xi troupe are mostly characterized by oral transmission and improvisation, and the artists, with their amazing memory and on-the-spot flexibility, have created a unique method of creating new plays, "Stealing Plays". In folk theater, in addition to individual theater classes and "teaching plan book", "arithmetic book" on the story to do some synopsis of the record, most of the theater classes do not have a script, the repertoire are hidden in the artist's stomach. Actors on stage generally according to the general content of the story temporary play, now made up the lyrics and dialog, improvisation, and the mood of the witty and funny, hilarious, almost let people "burst belly", the local people jokingly referred to as "burst belly play". Even though some theater classes have scripts, but the actors learn the play, the play is not to read the script, usually free time or before the play, the master or familiar with the story of the old artists to introduce the story outline, do a good job of the role of the actors division of labor, the process of folk called "said play". The process is known as "play-telling". Their

inheritance of the play is characterized by oral transmission and improvisation in the process of stage performance.

3) Develop certain fixed plot patterns

In Gu Zhuang Caicha Xi, there are many plays centered around scholar-officials (Zhuangyuan). These stories typically depict a poor scholar who endures hardships and struggles while preparing for the imperial examination, eventually achieving the highest honor (Zhuangyuan). The plotlines often follow one of two patterns: the first is “the scholar marries his beloved”, where lovers overcome obstacles and are finally united, as seen in Xia Mei Gets Married, A Fortunate Union in Adversity, and The Maid Ascends the Phoenix Terrace; the second is “betrayal after success”, where the scholar, after rising to wealth and power, becomes ungrateful, abandoning his wife, children, and even his parents, showing no regard for family ties, ultimately meeting a tragic end, as depicted in Despising the Poor and Fawning on the Rich and The Pavilion of Pure Breeze. These plays reflect two key aspects of Guinan rural society: on one hand, they express the people’s aspiration for social mobility through education, hoping to escape poverty and achieve prosperity; on the other, they embody a deep resentment toward betrayal and ingratitude, aligning with the local population’s strong desire to overcome harsh living conditions and seek a better future through scholarly success.

4) More civil dramas (wenxi), fewer martial dramas (wuxi)

From the frequently performed repertoires, it is evident that Gu Zhuang Caicha Xi primarily consists of civil dramas (wenxi), with martial dramas (wuxi) being rare. Even when combat scenes appear, actors merely perform a few symbolic gestures, resulting in action sequences that appear simplistic and unrefined. The primary reason for this is that Guinan Caicha Xi transitioned from Caicha Xiao Xi to Caicha Da Xi within a relatively short period. During this process, most actors did not receive professional training and lacked rigorous instruction in fundamental opera techniques, such as the "Four Skills" and "Five Techniques" essential to traditional Chinese opera. As a result, for these folk troupes, performing martial dramas remains a significant challenge, whereas staging civil dramas is relatively easier.

2.2.2.2 Xian Dai Chuang Bian Caicha Xi

Xian Dai Chuang Bian Caicha Xi usually only state-run Caicha troupe to perform, the reason is that the Xian Dai Chuang Bian Caicha Xi are based on ancient stories or modern life using modern creative methods of new creations, only the state-run troupes have professional staff for the creation of new works, in addition, the government's financial support is also a very important aspect of the new creation of a work that requires a large amount of funding, private troupes do not have the government's financial support, there is no incentive to create new works. There is no motivation to create new works. The Xian Dai Chuang Bian Caicha Opera has the following characteristics:

1) Strong sense of life, lively and interesting language

Xian Dai Chuang Bian Caicha Xi originates from the real life of working people, it is the story that happened around, reflecting the content of the life of farmers, village officials, handicraftsmen, small traders, small cultural cadres, countryside teachers and so on, which is very close to people's life and reality. The stage is full of labor and life atmosphere, parental and rich in content, such as doing the workplace, making sour material, making shoe soles, carrying dung, cutting ducks, spinning, planting taro and so on, whose actions are direct imitations and exaggerations of real life, as well as the direct labor process. At the same time, the language sketches out the picture of people's life in Guinan in normal times, showing the simplicity and diligence of the people. The Xian Dai Chuang Bian Caicha Xi is usually fast-paced, with lively and witty language, using a large number of metaphors, similes, parallels and other rhetorical devices, which make the images realistic and interesting.

2) The characteristics of the times and local color are obvious

Xian Dai Chuang Bian Caicha Xi performance style with obvious signs of the times and local color, such as the performance of the People's Republic of China before the establishment of the image of Xiao Chou, basically originated from the then life of smokers, lazy, stupid, gamblers, drunkards, matchmakers, and other underclass of the community characters. Their performances are very vivid and graphic, with exaggerated imitation of detailed language, often self-revealing, self-mocking, and self-taunting, and often ending in tragedy. And they bring laughter to the audience with certain thoughts and feelings. Shengxing roles also show working

people herding cows, fetching firewood, planting tea, plowing fields and cultivating land, etc., showing the people's hardworking, optimistic and fun-loving spirit. With the development of the times, especially since the reform and opening up, the writers and creators of Bobai County Tea Casting Opera Troupe have created a number of plays that are closer to reality, and the language and stage movements of the characters are closer to real life, such as the modern life drama on the subject of love, "Iron Cock and Love Birds", "Sweet Lang and Spicy Sisters", and "Green Bead Woman", and so on.

3) Strong tendency to indoctrinate

Xian Dai Chuang Bian Caicha Xi stories often contain a variety of intellectual information, simple and beautiful emotions and healthy ethical and moral concepts, reflecting people's attachment and pursuit of justice, goodness and beauty, and their spurning and resentment of deception, greed, pride, jealousy, selfishness, alcoholism, theft, drug addiction, adultery and fornication. Through praising the positive characters and ridiculing, satirizing and punishing the ugly and degenerate negative characters, as well as interpreting their tragic end, the general public is educated with cultural knowledge and social ethics, so that the audience can think about the society and examine the life in full laughter, scrutinize the bad habits in the reality as well as all kinds of problems in the life, and lead to the formation of a good social atmosphere, for example, in recent years, the newly-created Guinan For example, in recent years, the newly created Guinan Caicha Xi "Green Pearl Woman", "Pioneer of Bagui. Zhu Xion" are works with distinctive edifying tendency, leading the development direction of Guinan Caicha Xi.

2.2.2.3 Current Development of Guinan Caicha Xi

As one of the important symbols of Guangxi's musical culture and a rare gem in the treasure trove of Chinese ethnic minority music, Guinan Caicha Xi holds deep emotional roots and cultural identity among the local residents. The people of Guangxi have an irreplaceable emotional need and a strong sense of attachment to the art of Caicha Xi. Therefore, the Songs and Dances of Guinan Caicha Xi are of great significance for studying the history of cultural integration and development between the ethnic minorities and the Han culture in Guangxi. Additionally, Guinan Caicha Xi plays an active role in the cultural construction of the new rural areas in Guangxi in

the new era. Conducting intangible cultural heritage preservation work for Guinan Caicha Xi, and promoting holistic preservation, innovative preservation, and living heritage transmission, is essential for the development of culture in the new era. It is also a demand of the people in Guangxi for the construction of spiritual civilization, and a necessary measure to promote the prosperity of Guangxi's arts and tourism industries. However, with the development of the times and changes in society, Guinan Caicha Xi faces survival challenges, due to both historical factors and the inherent aspects of the Caicha Xi music itself (Chen, 2021).

Natural and human ecology are the soil on which folk art depends for survival. Caicha troupes often perform in a mobile fashion across townships and villages, closely linked to the daily lives and festive activities of the people, making their performances both secular and sacred. The secular nature of Caicha Xi is reflected in the creation and performance of dramas in local dialects by the Caicha artists, with the repertoire and performance styles showcasing local rice farming culture, providing entertainment for audiences in their daily lives. The sacred aspect of Caicha Xi is not only evident in the connection between traditional theater and temple ceremonies but also in the contemporary performances directed by the government, which echo political events and have significant educational value on current themes.

The ability of Guinan Caicha Xi to be inherited locally is closely related to traditional local folk culture, the aesthetic needs of the people, and governmental policy requirements. Throughout its long history of development, Guinan Caicha Xi has preserved certain traditional historical memories, with its artistic forms embedded with rich local social culture and values, which are communicated among the people through performances. With societal changes and government intervention, Caicha Xi has changed from merely being an entertaining form of drama performed in rural fields and for deities, to becoming one of the means for disseminating the government's social mainstream themes. To some extent, the cultural memories contained within the opera art have also undergone political reshaping and construction.

Temple fairs are prevalent in the Guinan area, and it is common to invite operas during these fairs. The purpose of inviting operas is not only to create a festive atmosphere but also to fulfill the host's need to repay deities with a vow. When paying

attention to the ritualistic drama form of Guinan Caicha Xi, it is also important to consider the role played by mobile folk Caicha troupes in daily life and the changes they undergo to adapt to modern society (Zheng, 2021).

To this day, Guinan Caicha Xi is still vibrant in the southeastern region of Guangxi and is very popular among the local people. More than 130 folk troupes have been established in Bobai County, and more than 100 folk troupes have been established in Qinzhou City. In terms of the number of existing Guinan Caicha Xi troupes, as of the end of 2021, there are 29 registered Guinan Caicha Xi folk groups in Bobai County that have been active for a long time, among which there are more than 20 troupes specializing in the performance of Guinan Caicha Xi for a long time. In Qinzhou City, there are more than 30 professional and amateur troupes, with an average of more than 50 performances per year, with excellent troupes even able to reach 150 performances, and almost every day during festivals, the popularity of which can be seen. The troupes negotiate with the organizers to tailor the performance content according to the festival theme. An article published by *China Culture Daily* on November 10, 2022, titled “Bobai, Guangxi: Folk Art Performances Become the 'Main Course' of Public Cultural Services,” mentioned that the Shuiming United Caicha Troupe in Shuiming Town, Bobai County, currently has 11 members, primarily performing Guinan Caicha Xi. Their repertoire mostly includes traditional costume dramas such as *Lv Mengzheng*, *Dong Yong Sells Himself to Bury His Father*, and *Zhu Maichen*, with nearly 300 performances each year. In addition to theatrical performances, the troupe also sings congratulatory songs, which are very popular with rural audiences. “Performing brings multiple benefits—actors are happy, audiences are happy, and a happy life leads to better health and longevity.” Liang Zhenye, the lead actor of the Shuiming United Caicha Troupe, has many fans in nearby towns and villages. In recent years, new media has become an important channel for spreading local opera. Liang Zhenye’s Douyin (TikTok) account often livestreams performances, attracting many fans and gaining widespread recognition.

There are many Caicha troupes that perform from rural areas to the county towns, as well as from the county towns to the countryside. From November to December 2021, the Bobai County Guinan Caicha Xi Troupe conducted a public-benefit touring performance, covering all 28 townships and many schools in the

county, creating a wave of Caicha Xi performances that were welcomed by urban and rural grassroots communities. Lv Guangdong, head of the Guinan Caicha Xi Troupe at the Bobai County Folk Culture Art preservation and Inheritance and Exhibition Center, said that Caicha Xi has a broad mass base in Bobai County. It was introduced from southern Jiangxi in the late Ming Dynasty and has developed its unique style. Guinan Caicha Xi is rich in local flavor, belongs to folk opera, and is sung in the local language, making it easy to understand and popular among the masses. Lv Guangdong said that public-benefit performances are the troupe's social responsibility and a test for the actors. Traditional opera public-benefit performances further promote the excellent traditional culture of China, meet the growing spiritual and cultural needs of the masses, and promote cultural prosperity and development. (Binyang, 2022)

In summary, through in-depth understanding and research of Guinan Caicha Xi, we can know that the Caicha Xi is a form of traditional opera that takes Caicha labor as the source material and has the "tea culture" as its foundation. It has been developed and formed on the basis of "Caicha Ge" and "Caicha Ge Wu". In the current Guinan region, there are two forms of Guinan Caicha Xi, namely Gu Zhuang Caicha Xi and Xian Dai Chuang Bian Caicha Xi. Both of them are widely popular locally and have enriched the local art and culture. Guinan Caicha Xi is an art form that is indigenous to the Guinan region and meets the aesthetic needs of the local people. Studying it can better preserve and transmit this precious cultural heritage, and promote its innovation and development in the context of the new era, enabling it to continue to play a positive role in local culture and people's lives.

2.3 The theories used in research

2.3.1 Ethnomusicology Theory

Ethnomusicology is an important branch of musicology that particularly emphasizes studying the manifestations of music within its cultural context, hence it is also known as music anthropology. This term was proposed by the Dutch scholar Jaap Kunst in 1950 to replace the term "comparative musicology" (German: vergleichende Musikwissenschaft), as the comparative method is not the primary characteristic of this discipline. Ethnomusicology mainly studies orally transmitted

folk music, Eastern art music, and contemporary music. It also addresses several conceptual issues such as the origins of music, musical evolution, music as a symbol, universal characteristics in music, the function of music in society, the comparison of musical systems, and the biological basis of music and dance. Although ethnomusicology does not exclude the study of Western art music traditions, few scholars in this field focus exclusively on it. Generally, ethnomusicologists are most interested in orally transmitted music and musical systems that are still in use. However, these scholars usually do not study their own cultures, distinguishing ethnomusicology from most historical musicology research (Helen, 1992).

In this research, Ethnomusicology Theory is widely applied and plays a crucial role in fieldwork investigations. Through fieldwork, the necessary materials and data for the study are collected, key informant interviews are conducted, and the gathered data is organized and analyzed. Based on the fieldwork findings, Ethnomusicology Theory is employed to conduct an in-depth analysis and discussion on the change of Guinan Caicha Xi, while also examining its musical characteristics. Additionally, this research explores measures for the preservation and transmission of Guinan Caicha Xi and proposes relevant guidelines. Ethnomusicology Theory is primarily applied in Chapters Four, Five, and Six.

2.3.2 Musicology Theory

The term "musicology" first appeared in Europe when the Societaet der musikalischen Wissenschaft was founded by Mizler in Germany in 1738, meaning "the science of music" in German. Later, Vogler also used the term "Tonwissenschaft" (the science of sound). The first to combine the words music (Musik) and science (Wissenschaft) was A. Gathy, who included musicology (Musikwissenschaft) as a category in his scientific classification system in his Manual of Science. However, these scholars were not specifically engaged in music research and only used the term incidentally without rigorous scientific definition. It is generally believed that musicology as a discipline was established by the German musicologist F. Chrysander in 1863 when he compiled the *Jahrbuch für Musikwissenschaft* (Yearbook for Musicology). In this book, he not only used the term musicology but also explained it in the preface.

Regarding the research object and scope of musicology, as well as the nature of this discipline, scholars from different eras and countries have their own understanding and interpretations. Some scholars believe that musicology should focus on the material components that make up music and the perceptual process of these components, i.e., the physical processes of the production and transmission of music and the physiological processes of its perception by humans. This view essentially considers musicology as a part of acoustic physics and acoustic physiology, making it a part of the natural sciences. Other scholars believe that musicology should focus on the historical development and evolution of music, particularly the history of Western music. Additionally, some scholars consider musicology as a field of knowledge that studies music as a physical, psychological, aesthetic, and cultural phenomenon. There is also a viewpoint that musicology is an academic field that uses various scholarly methods (such as natural sciences, humanities, and social sciences) to study everything related to music (Yu, 1997).

In this research, Musicology Theory is primarily applied in Chapters Four and Five, focusing on the development process of Guinan Caicha Xi and analyzing its melody, rhythm, lyrics, and other musical characteristics to provide theoretical support for Chapter Six. Through the application of Musicology Theory, I will systematically reveal the musical attributes of Guinan Caicha Xi and, through detailed musical analysis, demonstrate its unique artistic value and cultural connotations.

2.3.3 Western Music Theory

Western music theory is a system of principles and practices used to analyze, describe, understand, and create music, originating from the European classical music tradition and evolving over time. Western music theory encompasses a range of concepts and terms, such as harmony, melody, rhythm, form, and structure, as well as methods of musical analysis. These theories apply not only to classical music but also to jazz, popular music, and other music styles. The core of Western music theory lies in a deep understanding of the structure and constituent elements of musical works, exploring how music expresses emotions and meanings through harmonic progressions, melodic lines, rhythmic patterns, and musical forms. Additionally, music theory provides guidance on music composition and performance practices,

including compositional techniques, orchestration rules, and interpretative performance.

Melody is an essential element in music, composed of a series of notes arranged according to specific pitches, durations, and rhythms. Melody is the most memorable and recognizable part of music, capable of conveying emotions, expressing ideas, and representing the most individual and unique aspect of a musical work (Li, 2009). Melodies play a crucial role in music, possessing coherence and expressiveness. Analyzing melodies can reveal the emotional expression and thematic development of a musical piece.

Rhythm is the regular, repetitive arrangement of notes in music, giving it a sense of time and motion. In music, rhythm consists of different note values and dynamics combined to create a sense of rhythm through specific tempos and repetitive patterns. The beat is the unit of measurement for musical rhythm and is usually also the unit of tempo for a musical piece. The pattern of strong and weak beats determined by the beat is called the meter or time signature. A meter consisting of one beat is called simple meter; two beats, duple meter; three beats, triple meter; and so on. Meters are categorized into two main types: simple meter and compound meter (Ren, 2020). Rhythm plays a structural and driving role in music, forming the foundation for musical progression. Studying rhythm can reveal the dynamic structure and performance practices of music.

Western music theory is primarily applied in Chapters Four and Five of this research. Based on the discussion of the development of Guinan Caicha Xi, it employs musical analysis methods to examine its melody, rhythm, lyrics, and other musical characteristics. Through detailed musical analysis, I will gain a deeper understanding of the intrinsic musical structure of Guinan Caicha Xi.

2.3.4 Chinese Music Theory

Chinese music theory refers to the theoretical system of traditional Chinese music, including basic concepts of music, constituent elements of music, forms of musical expression, and performance techniques. As a theatrical form with profound regional cultural characteristics, Guinan Caicha Xi's musical practice not only carries rich historical and cultural information but is also deeply rooted in ancient Chinese music theory.

Chinese music theory includes ten basic concepts: sound, pitch, scale, mode, key, rhythm, meter, beat, notation, and form. Chinese traditional music features three main characteristics: "variable pitch," "variable rhythm," and "notation as a framework," reflecting the Daoist philosophical thought of "the interdependence of existence and non-existence." Compared to the Western music system of "fixed pitch," "fixed rhythm," and "strict notation," Chinese traditional music, based on the principle of "the interdependence of existence and non-existence," is a relatively open system (Du, 2012). The study by Irina Zhernosenko and Tszyayui Lun in their paper "Evolution of the Ontology of Ancient Chinese Music" reveals the change and philosophical foundation of ancient Chinese music ontology. In the study of Guinan Caicha Xi, this theoretical framework helps to understand how the music of Caicha Xi reflects Daoist and Confucian philosophies. For instance, the concept of "Dao" in Caicha Xi music emphasizes harmony with nature, embodying the Daoist pursuit of natural harmony. Simultaneously, the meticulous arrangement of rhythm and melody in Caicha Xi reflects the Confucian emphasis on order and ritual, showcasing the role of music in harmonizing social relationships and promoting moral cultivation (Zhernosenko & Lun, 2023).

The study of Guinan Caicha Xi's musical ontology using Western and Chinese music theories includes traditional Chinese music theory knowledge on vocal styles, modes, note durations, and notation. To study the vocal styles of Guinan Caicha Xi, it is essential first to define the concept of vocal styles. According to the *Chinese Music Dictionary*, vocal styles refer to the singing parts of operas and quyi (a form of Chinese folk art involving storytelling and singing) apart from spoken dialogue (Xiong, 2007). Vocal styles are a form of performance in traditional Chinese opera, characterized by specific musical rhythms and tones used by actors during singing. These styles can be melodious and gentle, vigorous and bold, or emotionally moving. Vocal styles play a crucial role in opera performances, not only conveying plot and emotions but also showcasing the vocal skills and performance prowess of the actors.

Chinese music theory is primarily applied in Chapters Five and Six. By incorporating philosophical concepts from Chinese music theory, this research analyzes the Lyrics of Guinan Caicha Xi. The rhythmic and tempo structures are examined through the "pai, ban, and yan" framework, while the Melody is studied

using the pentatonic scale(Wu Sheng Yin Jie) analysis method. This approach provides a clear analysis of the intrinsic musical structure of Guinan Caicha Xi and explores how its philosophical essence can contribute to its preservation and transmission.

2.3.5 Traditional Chinese Mode

The Traditional Chinese Mode system is rich and diverse, with the pentatonic mode(Wu Sheng Diao Shi) as its core foundation. In addition, six-tone and seven-tone modes also exist, collectively shaping the unique melodic framework and style of traditional Chinese music.

The pentatonic mode(Wu Sheng Diao Shi) is a mode constructed based on the pentatonic scale(Wu Sheng Yin Jie). The pentatonic scale(Wu Sheng Yin Jie) consists of five tones, which in traditional Chinese music are generally arranged in the order of generating perfect fifths, namely Gong, Shang, Jue, Zhi, and Yu. In ancient China, the calculation of the pentatonic scale(Wu Sheng Yin Jie) was primarily based on the Sanfen Sunyi Method, a tuning system used in the establishment of musical scales. This method involves dividing a vibrating body (such as a string) into three equal parts and removing one segment, leaving two-thirds of the original length. The resulting pitch is a perfect fifth above the original note. Conversely, by adding an extra segment to the original length, making it four-thirds of the initial length, the produced pitch is a perfect fourth below the original note. Upon discovering these harmonic interval relationships, musicians began systematically arranging pitches. Taking one note as the base (such as the Gong tone), they used harmonic intervals like the perfect fifth to derive the relative positions of the five tones: Gong, Shang, Jue, Zhi, and Yu. For example, if C is designated as the Gong tone, moving up a perfect fifth results in G (Zhi), descending a perfect fourth from G gives D (Shang), ascending a perfect fifth from D results in A (Yu), and descending a perfect fourth from A gives E (Jue), thus forming the pentatonic scale(Wu Sheng Yin Jie)in the C Gong mode (Li, 2009).

By using each tone of the pentatonic scale(Wu Sheng Yin Jie) as a dominant, a pentatonic scale(Wu Sheng Yin Jie) is formed with different tones as the dominant, as shown in the scale diagram below:

C Gong Scale (in the order of the tones C, D, E, G, and A)

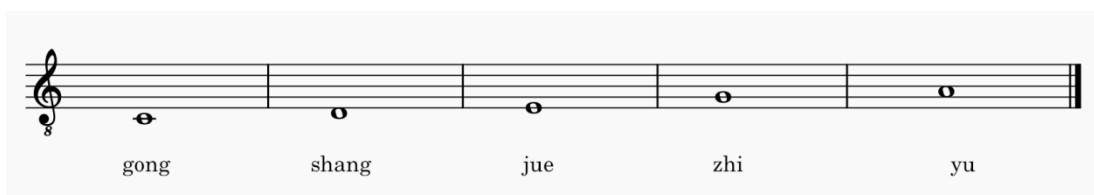


Figure 5. C Gong pentatonic Scale(Wu Sheng Yin Jie).

Source: Zheng Guodong (2024)

D Shang Scale (in the order of the tones D, E, G, A, C)



Figure 6. D Shang pentatonic Scale(Wu Sheng Yin Jie).

Source: Zheng Guodong (2024)

E Jue Scale (in the order of the tones E, G, A, C, D)

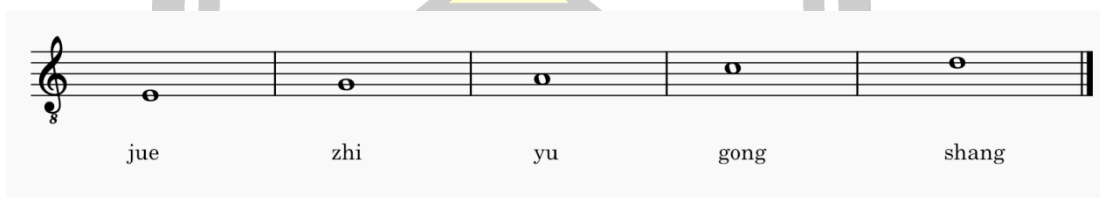


Figure 7. E Jue pentatonic Scale(Wu Sheng Yin Jie).

Source: Zheng Guodong (2024)

G Zhi Scale (in the order of the tones G, A, C, D, E)

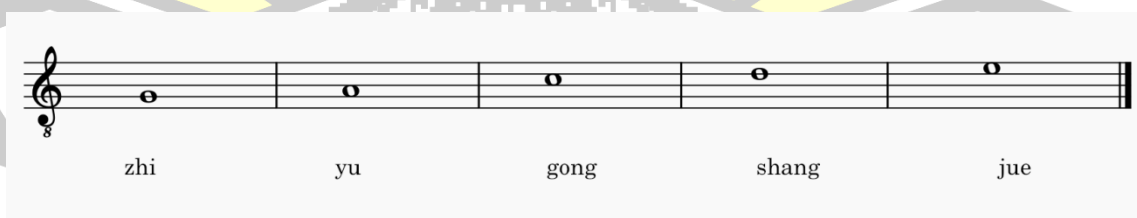


Figure 8. G Zhi pentatonic Scale(Wu Sheng Yin Jie).

Source: Zheng Guodong (2024)

A Yu Scale (in the order of the tones A, C, D, E, G)

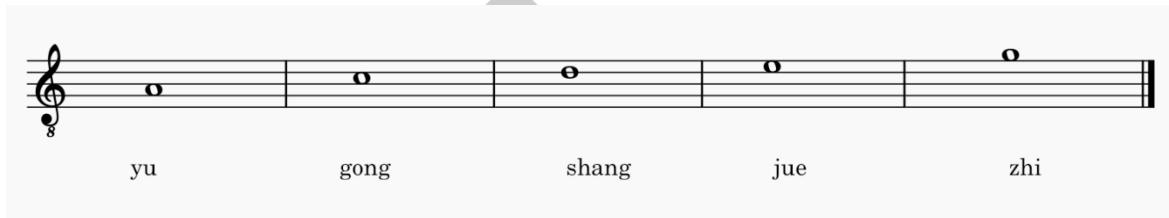


Figure 9. A Yu pentatonic Scale(Wu Sheng Yin Jie).

Source: Zheng Guodong (2024)

Among the five-tone mode(Wu Sheng Diao Shi) system, the five-tone mode(Wu Sheng Diao Shi) is the most representative one. The five tones in the five-tone mode(Wu Sheng Diao Shi), Gong, Shang, Jue, Zhi and Yu, are called the “main tones”. In addition to the main tone, there are four partial tones. These are the “qingjiao”, “zhanggong”, “zheng” and “intercalary”. A clear horn is a tone that is two degrees above a horn. If E is an angular tone, F is a clef, and if A is an angular tone, B^b is a clef. A change of palace is a tone that is two degrees below a palace tone, such as C is a palace, B is a change of palace, G is a palace, F[#] is a change of palace. A change of emblem is a tone that is a minor second below a levitation. If G is a levy, F[#] is a variation of the levy, and if C is a levy, B is a variation of the levy. A leap is a tone that is a major second below a palace tone. If C is a Gong, B^b is an intercalary, and if B^b is a Gong, Ab is an intercalary. In the pentatonic mode(Wu Sheng Diao Shi) system, on the basis of the pentatonic mode(Wu Sheng Diao Shi), one or two partials are often added to form a new mode, such as the six-tone mode(Liu Sheng Diao Shi), the seven-tone mode(Qi Sheng Diao Shi), and so on.

In China, there are three types of seven-tone scales(Qi Sheng Yin Jie) that are more commonly used, namely, the Yayue scale, the Qingyue scale and the Yanyue scale. The Yayue scale is closely related to ancient court rituals, ceremonies and other ceremonial activities, and is an important embodiment of ancient court music and culture; the Qingyue scale was gradually formed in the development of folk music and enriched the color of folk music; the Yanle scale was produced in the historical context of national integration and absorbed various elements of minority music, which was more frequently used in some music scenes with national characteristics and regional music.

In the C Gong mode, for example, the Qingyue scale is the pentatonic scale(Wu Sheng Yin Jie) with the addition of QingJueF and biangong B(C, D, E, F, G, A, B)

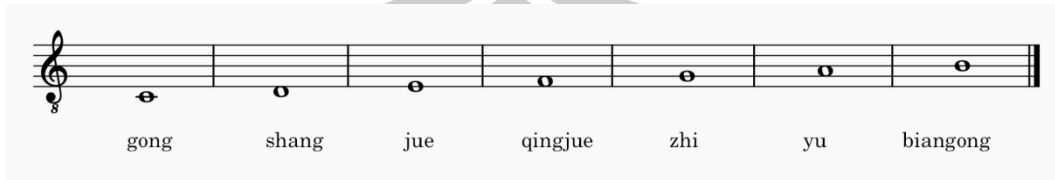


Figure 10. Qingyue seven-tone scale(Qi Sheng Yin Jie).

Source: Zheng Guodong (2024)

The Yayue scale is the pentatonic scale(Wu Sheng Yin Jie) with BianZhi F[#] and biangong B (C, D, E, F[#], G, A, B) added to it.

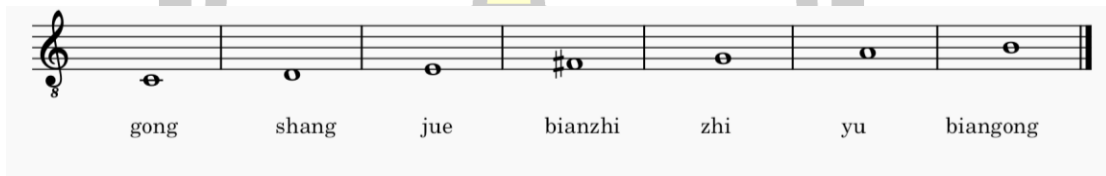


Figure 11. Yayue seven-tone scale(Qi Sheng Yin Jie).

Source: Zheng Guodong (2024)

The Yanyue scale is the pentatonic scale(Wu Sheng Yin Jie) with the addition of QingJue F and Run B^b (C, D, E, F, G, A, B^b)

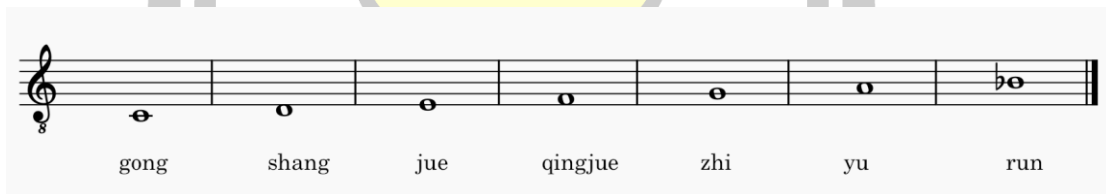


Figure 12. Yanyue seven-tone scale(Qi Sheng Yin Jie).

Source: Zheng Guodong (2024)

Traditional Chinese Mode is primarily applied in Chapter Five. By using Traditional Chinese Mode Theory to analyze the modality of the songs in this chapter, this research aims to understand the organizational relationships between notes, interval characteristics, and harmonic progressions within the music. This analysis helps to reveal the overall musical structure of the songs, providing a foundation for an in-depth study of the characteristics of the musical works.

In summary, the analysis of these five research theories reveals that while they overlap in research processes, methods, and scope, each also has its own distinct focus. Ethnomusicology Theory runs throughout the entire study, emphasizing the collection of authentic materials and data through fieldwork investigations. Musicology Theory focuses on analyzing the musical characteristics of Guinan Caicha Xi within its broader cultural context. Western music theory and Chinese music theory primarily deconstruct the musical structure of Guinan Caicha Xi from a music analysis perspective, making its musical characteristics clearer and more precise. Among them, Chinese music theory further explores aesthetic tendencies from the perspectives of Chinese history and music aesthetics, providing theoretical support for the preservation and transmission of Guinan Caicha Xi. These five theories are not applied in isolation in this research; instead, they overlap and complement each other, providing different perspectives to explain the development, musical characteristics, as well as the preservation and transmission measures of Guinan Caicha Xi. Specifically, Ethnomusicology Theory is primarily applied in Chapters Four, Five, and Six; Musicology Theory in Chapters Four and Five; Western music theory in Chapters Four and Five; Chinese music theory in Chapters Five and Six; and Traditional Chinese Mode is mainly used for modal analysis in Chapter Five.

2.4 Related research

So far, through various ways and means, I have collected a total of 8 books and more than 60 publicly published papers on Guinan Caicha Xi. These research results have explored the historical origin, musical characteristics, singing, transmission, preservation and development of Guinan Caicha Xi from different perspectives, and put forward some useful suggestions. The representative works and papers are summarized below.

2.4.1 Historical Research on Bobai and Qinzhou

The emergence and development of Guinan Caicha Xi are closely related to the histories of Bobai and Qinzhou. The historical migration of the Hakka people facilitated the formation of the simple art form of Caicha Ge, which gradually changed into Caicha Ge and Dances, and eventually, Caicha Xi through continuous migration and exchanges. Therefore, comprehensive and in-depth research on the

histories of Bobai and Qinzhou is essential for a better understanding of Guinan Caicha Xi and holds significant importance in this field of study.

The book *Bobai Hakka*, edited by Peng Huizi and Chen Zhao, systematically discusses the history of Hakka people migrating to Bobai and the characteristics of the Hakka dialect. The book points out that the Hakka people are Han Chinese who migrated south from the Central Plains, forming a subgroup of the Han nationality. The migration of Hakka people into Bobai, their migration out of Bobai, and their return from other places formed a complex process. Historical documents and genealogies show that the Hakka migration into Bobai is closely related to the major migrations in history. The peak period of Hakka migration into Bobai was during the Ming and Qing dynasties. The *Gazetteer of Bobai County* from the Daoguang era records that in the twelfth year of Daoguang (1832), Bobai had 17,960 households and 141,483 people, an increase of 123,483 people compared to the Yuanfeng era of the Northern Song Dynasty. The rapid population growth in Bobai is closely related to the massive influx of Hakka people (Peng & Chen, 2006).

The *Gazetteer of Qinzhou*, published by the Qinzhou Local Chronicles Compilation Committee in 2000, systematically records and describes the history, administrative divisions, culture, and population of Qinzhou. The book notes that Qinzhou was originally the land of the Baiyue people, with vast lands and sparse populations. Historically, multiple ethnic groups lived there. Since the Qin Dynasty, a large number of Han Chinese migrated south, and due to multiple breaches of the Yellow River, many disaster victims moved to coastal areas, with some settling in Qinzhou. During the Qianlong period of the Qing Dynasty, many Cantonese people from Guangdong came to Qinzhou for business. In the early years of the People's Republic of China, some soldiers and staff who moved south settled in Qinzhou. Since the 1980s, with the nationwide reform and opening up, people from the interior and foreign investors have flocked to Qinzhou to invest and settle, contributing to the economic development of Qinzhou (Qinzhou Local Chronicles Compilation Committee, 2023).

2.4.2 Chinese Opera Works Compiled by the Chinese Government

The *Chinese Opera Chronicle* is a professional record that comprehensively reflects the history and current state of opera across different regions and ethnic

groups in China. Compiled by the Chinese Opera Chronicle Editorial Committee, this monumental work took 16 years and the efforts of nearly ten thousand opera workers nationwide. It consists of 30 provincial volumes, each divided into four main sections: overview, charts, records, and biographies, fully documenting and reflecting the entirety of Chinese opera culture. The *Chinese Opera Chronicle: Guangxi Volume* provides a detailed account of local operas in the Guangxi region, with Guinan Caicha Xi being a significant part of it (*Chinese Opera Chronicle*, 1995).

The *Chinese Opera Music Anthology* is an extensive series organized according to the administrative divisions of provinces, autonomous regions, and municipalities, and is uniformly published after national review. The anthology includes four main sections: overview, charts, opera music genres, and biographies. It comprehensively and systematically introduces the historical process and characteristics of the emergence, development, and change of music in various local opera genres of different ethnic groups. This collection includes the excellent heritage of traditional Chinese opera music and the outstanding achievements of opera music innovation since the founding of the People's Republic of China. It is a scientific, informative, readable, and valuable musical document (*Chinese Opera Music Anthology*, 2002).

The *Chinese Quyi Music Anthology* is a multi-volume series with academic, historical, and documentary value, compiled according to provinces, autonomous regions, and municipalities. The aim of this book is to collect and organize the quyi music heritage of various ethnic groups and regions nationwide and to gain an in-depth understanding of the transmission status, stylistic characteristics, and interrelationships of various quyi music forms. The anthology includes the excellent heritage of Chinese quyi music, containing relatively complete music scores, audio recordings, and background textual materials. It provides an important basis for studying the rise and fall of numerous Chinese quyi genres and the forms and structural laws of quyi music (*Chinese Quyi Music Anthology*, 2005).

2.4.3 Exploring the History of Guinan Caicha Xi

Huang Ying, in her master's thesis "A Study on the Origins of Guinan Caicha Xi," used the Lingnan Bayin as a starting point to discuss the musical elements of the Lingnan region and argued that the Lingnan Bayin contributed to the creation of

Guinan Caicha Xi (Huang Ying, 2018). The article also explored the differences between Gannan Caicha Xi, Guibei Cai Diao Opera, and Guinan Caicha Xi after the Caicha Ge spread south. In the third section, it discussed the similarities and differences between Guinan Caicha Xi and Yong Opera, demonstrating that Guinan Caicha Xi and the southern route of Yong Opera were originally the same genre and identified the reasons for their division.

Chen Xiaoyu and Wang Qiong, in "Historical Interpretation of the change of Guinan Hakka Caicha Xi," pointed out that as a national intangible cultural heritage, Guinan Caicha Xi originated from the Gannan Hakka Caicha Xi. After Gannan Caicha Xi was introduced to Bobai during the late Ming and early Qing dynasties, it continuously merged with local folk art, gradually evolving into today's Guinan Caicha Xi (Chen Xiaoyu & Wang Qiong, 2017). The article explored the four main developmental stages of Guinan Hakka Caicha Xi: singing with a bamboo horse, singing Caicha Ge, Caicha Ge and Dances, and Caicha Xi. It also analyzed its historical framework and social maintenance structure constructed in the three dimensions of Hakka musical concepts, behaviors, and sounds, and its continuous inheritance, innovation, and extension in the practices of Caicha Xi artists.

Liu Tingxin and Liu Lu, in "A Brief Discussion on the Formation of Guinan Caicha Xi—Along with Questioning the 'Late Ming Theory' and 'Mid-Qing Theory'," questioned the theories of the formation of Guinan Caicha Xi during the late Ming and mid-Qing periods. Through comparison and analysis of existing literature and the study of the inheritance and change of Gannan Caicha music in Guinan, they proposed the "late Qing theory" and its basis (Liu & Liu, 2015).

Liu Tingxin and Pan Guanghui, in "Comparative Study of Gannan and Guinan Caicha Xi," noted that Caicha Xi is mainly popular in provinces such as Jiangxi, Fujian, Guangdong, Guangxi, Anhui, Hunan, Hubei, Yunnan, and Guizhou, with a broad mass base. The article studied the similarities and differences between Gannan and Guinan Caicha Xi from a comparative perspective, analyzing their development processes (Liu & Pan, 2009).

Sun Bao, in his master's thesis "Investigation and Study of Guinan Caicha Xi Troupes," used first-hand fieldwork data and took the Longwang Caicha Troupe in Daba Town, Bobai County, Guangxi, as a case study to explore the preservation and

sustainable development of Guinan Caicha Xi. Through this unique perspective of a folk opera troupe, Sun Bao analyzed the origins of Guinan Caicha Xi and, combining documentary materials and related scholars' research results, pointed out that Guinan Caicha Xi was introduced from Jiangxi to Yulin in Guangxi via Guangdong and spread to Qinzhou and other areas (Sun, 2008).

Dong Ling, in "Cultural Insights from an Intangible Cultural Heritage—Guinan Bobai Hakka Caicha Xi Motif Music," started with the motif music of Guangxi Bobai Hakka Caicha Xi to explore the origins and formation of the cultural character of Hakka Caicha Xi motif music. She examined the deep memory of traditional culture among the Hakka people and their subconscious longing for a poetic dwelling in life (Dong, 2007).

Yi Qiao, in "The Origin and Regional change of 'Caicha Ge Wu' in Yulin, Guangxi," pointed out that Caicha Xi is popular in the southern regions of China, including Jiangxi, Guangdong, Hubei, Anhui, Fujian, Hunan, Guizhou, and Guangxi. The music of various Caicha Xi has distinct characteristics but also some commonalities. By analyzing the large-scale "Caicha Ge Wu" in Beiliu County, Yulin, Guangxi, Yi Qiao found that Gannan Caicha played a significant role in its formation and that it was also influenced by Hunan Huagu Opera and Yue Opera during its transmission (Yi, 2011).

2.4.4 Exploring the musical Ontology of Guinan Caicha Xi

Sun Yuanyi, in "An Analysis of the Musical Form and Changes of Guinan Caicha Xi Vocal Styles," mainly analyzed the musical form and changes of Guinan Caicha Xi vocal styles. The changes in musical characteristics influenced the characterization of characters in Caicha Xi, which further enhanced the storytelling in Guinan Caicha Xi, making it a significant element (Sun, 2016). The research results showed that an in-depth analysis of the musical form of Guinan Caicha Xi vocal styles could increase public awareness and interest in Guinan Caicha Xi.

Wen Quan, in "The Formation and change of musical characteristics in Guinan Caicha Xi," pointed out that the formation of Guinan Caicha Xi went through the process from Caicha Ge to Caicha Ge Wu, and then to three small plays. In this process, the change of musical characteristics showed the characteristic of "changing

steps without changing form," with the musical form evolving from mainly using "Cha Qiang" to combining "Cha Qiang" and "Cha Cha" (Wen, 2013).

Jiang Xie and Zou Zhiyou, in "Case Study of Qingshan Folk Troupe and Dan Roles' Vocal Styles in Bobai Guinan Caicha Xi," believed that Guinan Caicha Xi is a unique flower in the art of Bobai Hakka in Guangxi, reflecting the lifestyle, aesthetic habits, and spiritual pursuits of the local Hakka people. Through in-depth field investigations in Bobai, the core area where Guinan Caicha Xi is popular, they glimpsed the survival status and cultural ecology of Guinan Caicha Xi and its music. They also explored the aesthetic preferences of folk troupe audiences, using the life trajectory and artistic experience of the leading actress in the Qingshan Troupe as a starting point to preliminarily explore the relationships among folk troupes, troupe actors, and vocal styles (Jiang & Zou, 2015).

Zeng Meiliang, in "The musical characteristics of Dan Roles' Vocal Styles in Guinan Caicha Xi," pointed out that Guinan Caicha Xi has over 200 tune types, roughly divided into three categories: vocal styles from the "Songs and Dances three small" period, local folk narrative music, and folk songs, and parts absorbed from other operatic music. The article selected several examples of tunes sung by dan roles, such as "Cha Qiang," "Nan Yin," "Pan Hua Qiang," "Qiang Qai Qiang," and "Ku Qiang," for analysis, revealing their musical characteristics (Zeng, 2011).

Wang Henghua, in "The musical characteristics of Caicha Xi," noted that Caicha Xi music is ancient and unique, with high artistic charm and value. The article argued that Caicha Xi music is a form of folk art performed by laborers during Caicha, closely related to the production activities of local laborers. The formation of Caicha Xi music is closely tied to local social history, cultural characteristics, and regional features. The music of Caicha Xi has distinct characteristics, such as incorporating folk tunes into the operatic vocal styles, using the "three tunes one mode" folk song pattern, employing the unique accompaniment style of reversed strings, stage performance characteristics, and tune creation methods (Wang, 2020).

Shi Juanjuan, in "Analysis of Vocal Styles in Caicha Xi," analyzed the changes in the vocal styles of Caicha Xi in the Guinan region. She believed that the Caicha Xi in the Guinan region has a strong sense of rhythm, is well-loved by the people, and has a long development history. With the development of the times,

Guinan Caicha Xi has incorporated more comedic elements, has a strong comedic color, its structure has become more complex, and it has tended toward perfection (Shi, 2017).

Wang Dan, in "Study of The musical characteristics of Guangxi Caicha Xi," explored the development of Guangxi Caicha Xi music, starting with the connotation and performance of the tea culture mechanism. By analyzing the inheritance relationship between tea culture and Guangxi Caicha Xi music, the article specifically analyzed the characteristics and inheritance mechanism of Guangxi Caicha Xi music. It pointed out that Guangxi Caicha Xi music is an important interpretation and expression within the traditional tea culture mechanism, capable of incorporating various other elements, providing an important driving force for its development (Wang, 2018).

Zhang Di, in "Study of the Artistic Characteristics of Cha Qiang in Guangxi Caicha Xi," analyzed the artistic characteristics of "Cha Qiang" from the basic structure and artistic features, and proposed strategies for their inheritance and development (Zhang, 2016).

Zeng Meiliang, in "The Artistic Characteristics of 'Cha Qiang' in Guinan Caicha Xi," believed that Guinan Caicha Xi has a long history, spanning over a hundred years, and was listed as the first batch of national intangible cultural heritage in 2006. Guinan Caicha Xi has gone through three stages: "poetry," "Songs and Dances," and "small plays." It changed from the initial "Caicha Ge " to the "large-scale Caicha Ge Wu" with a series of performance programs and a suite of music variations, and finally developed into the dramatic small plays (Zeng, 2008).

Quan Rongfei, in "Study on the Development of Vocal Styles in Guinan Caicha Xi," pointed out that Caicha Xi is also called "Caicha Da Xi" and is known as "singing bamboo horse" and "singing Caicha" among the folk. The basic development trajectory of Guinan Caicha Xi is mainly divided into three parts: Caicha Ge Wu, small Caicha plays, and modern Caicha Xi. Its tune form developed from single tunes to various mixed tunes. The article also pointed out that the natural environment, historical and cultural characteristics, and the unique and diverse language of the Guinan region reflect the people's strong yet gentle personality traits and their introverted yet unyielding psychological characteristics (Quan, 2020).

Wen Quan, in "The Spread and change of Ming and Qing Popular Tunes in Guinan Caicha Xi," pointed out that the formation and development of Guinan Caicha Xi are closely related to the popular tunes of the Ming and Qing dynasties. The article argued that the popular tunes of the Ming and Qing dynasties, such as "Caicha Ge ," "Meng Jiangnv," "Ten Cups of Wine," and "Selling Miscellaneous Goods," and their variants were absorbed and inherited as main vocal styles in Guinan Caicha Xi. These popular tunes and their variants still hold a central position in the musical characteristics of contemporary folk Guinan Caicha Xi. By using musical characteristics as the starting point, the article connected "Ming and Qing Popular Tunes" with "Guinan Caicha Xi," aiming to connect history and clarify the core position of Ming and Qing popular tunes and their variants in the vocal styles of Guinan Caicha Xi, revealing its historical and cultural value (Wen, 2019).

2.4.5 Exploring the Development and Preservation of Guinan Caicha Xi

Jiang Yan, in "The Artistic Characteristics and Inheritance preservation of Guinan Caicha Xi," pointed out that Guinan Caicha Xi, as one of China's intangible cultural heritages, is beloved for its unique artistic features and lively rhythms. With a long history, it closely reflects real life, utilizing humorous and witty performance styles and a simple "three-piece ensemble" system combined with folk percussion instruments, forming a strong rural charm and distinct local characteristics. Jiang Yan conducted an in-depth investigation into the basic characteristics of Guinan Caicha Xi, summarized the challenges it faces in its development, and proposed strategies for its preservation and inheritance (Jiang, 2022).

Chen Yan, in "The Current Situation and Inheritance Development Ideas of Guinan Caicha Xi from the Perspective of Art Anthropology," explored the development and inheritance of Guinan Caicha Xi from the perspective of art anthropology. She argued that the development of Guinan Caicha Xi is significantly influenced by the demands of the times, social changes, and political factors. As one of the national intangible cultural heritages, it faces great survival challenges. Chen Yan pointed out that Guinan Caicha Xi is closely related to Hakka culture and is one of its important symbols. The article aims to provide references for its inheritance and development (Chen, 2021).

Lv Guangdong, in "A Brief Discussion on the Inheritance and Development of Local Opera—Taking Guinan Caicha Xi in Bobai County as an Example," explored the reasons for the slow development of opera art in an era of rapid growth and proposed the idea of inheriting and preserving classic content while achieving development in line with the times. Using Guinan Caicha Xi in Bobai County as an example, he explained the effective measures taken by the Caicha Department of the Bobai Folk Art preservation, Inheritance, and Development Center (Lv, 2021).

Feng Ting, Li Chunyuan, and Chen Xiaomiao, in "Innovative Strategies for the Cultural Development of Guinan Caicha Xi," pointed out that Guinan Caicha Xi, as the first batch of national intangible cultural heritage, has a long history and profound local influence. However, due to resource loss, talent gaps, and weak market competitiveness, it is facing difficulties. The article proposed that only through innovative performance forms, the development of cultural and creative products, and integration with the tourism industry can the preservation and inheritance of Guinan Caicha Xi be promoted, achieving sustainable development (Feng et al., 2019).

Yu Li, in "Analysis of the Survival Status and Inheritance Development of Zhuang Caicha Xi," started with the origins of Caicha Xi in the Guangxi ethnic minority areas and analyzed the two possible origins of Zhuang Caicha Xi. Based on historical records, she described its development process in different periods. Finally, the article described the current status of Caicha Xi and proposed suggestions for its inheritance and development (Yu, 2016).

Liu Tingxin and Li Hongbing, in "A Brief Discussion on the 'Cultural Ecological preservation' of Guinan Caicha Xi," pointed out that Guinan Caicha Xi has faced ecological imbalances and survival crises in modern inheritance. From the perspective of cultural ecology, the article established basic preservation principles for Guinan Caicha Xi and proposed several suggestions, including emphasizing standardized and scientific management, diversification of inheritance and preservation, institutionalization and systematization of research, and synergy between tradition and innovation. These are the central elements of the inheritance and preservation work for Guinan Caicha Xi (Liu & Li, 2009).

2.4.6 Other Relevant Research on Guinan Caicha Xi

Lv Guangdong, in "Sacrifice on the Revolutionary Road, Spirit Lives for Centuries: Insights on Character Creation in the New Production of the Large-scale Guinan Caicha Xi 'Eight Guangxi Pioneers: Zhu Xixiang,'" pointed out that an excellent stage work must first have a solid story and characters. As a stage actor, creating a character is no easy task; it requires experiencing the role and engaging in spiritual communication with the character. This connection allows the actor to navigate the character's journey, guided by their spirit, to achieve an ideal performance effect (Lv, 2021).

Zhou Xuefei, in "Director's Notes on the Creation of the Guinan Caicha Xi 'Lüzhu Nu'," analyzed the new production of the Guinan Caicha Xi "Lüzhu Nu." She pointed out that an art piece is like the artist's child, with the creative process akin to nurturing it to completion. The creation of "Lüzhu Nu" was condensed into a two-hour opera performance, needing to be understood by both those familiar with the story and those who were not. The director must start from the script to shape the secondary creation, refine the theme, capture the essence of the characters, enhance the characteristics of the genre, and unfold comprehensive creation (Zhou, 2019).

Zhang Ting, Yang Pingping, and Zhang Zhiyi, in "A Study on the English Translation of Guinan Caicha Xi Scripts from the Perspective of Multimodal Discourse Analysis," noted that Guinan Caicha Xi, a traditional local drama in Bobai County, Guangxi Zhuang Autonomous Region, has a long history. Its performance combines language, actions, music, and other art forms, reflecting the lives of local people and being deeply loved by the public. The article, based on Zhang Delu's multimodal discourse analysis framework, aimed to promote the English translation of local drama scripts, allowing more English readers to understand and appreciate Guinan Caicha Xi, thereby enhancing the influence of Chinese local culture (Zhang et al., 2022).

Quan Rongfei, in "A Review of Caicha Xi Research," reviewed the development of Caicha Xi from the early years of the People's Republic of China, through the reform and opening-up period, to the new century. By screening, analyzing, and organizing materials, she selected influential issues in the development of Caicha Xi that had attracted academic attention, covering aspects such as musical form analysis, research content, regional development, and case studies (Quan, 2020).

Wen Yingyan, in "Interpretation of the Costume Colors in Bobai Hakka Caicha Xi in Guangxi," pointed out that Bobai Hakka Caicha Xi in Guangxi originates from Guinan Caicha Xi. Introduced to Bobai from Gannan in Jiangxi during the late Ming dynasty, it changed from "singing with bamboo horses" to a singing and dancing Caicha Xi, spreading rapidly in the region. The costumes in Bobai Hakka Caicha Xi are colorful, bold in their use of colors, with exaggerated patterns that are highly decorative, highlighting the character traits and presenting unique artistic beauty (Wen, 2015).

Li Nina, in "Analysis of the Dance Form in Guangxi Caicha Xi," pointed out that Caicha Xi is a comprehensive folk art form integrating singing, dancing, and drama. With contemporary renewed interest in tea culture, the art form of Caicha Xi has attracted more scholarly attention. The article used Guangxi Caicha Xi as the research subject, first analyzing the development trajectory and origins of Caicha Xi, then focusing on the dance form culture of Caicha Xi in Guangxi. From the perspective of dance culture, it further explored the cultural connotations of Guangxi Caicha Xi, providing references for its healthy and sustainable development (Li, 2017).

In his doctoral dissertation, "Gannan Caicha Xi after the Cultural Revolution," Junyong Chang conducted research on Gannan Caicha Xi from three perspectives. He noted that the opera originated from the Chaoyang Emperor's reign in the late Ming and early Qing dynasties. It changed from the melody of tea and was inspired by the hardships of the people of southern Gannan. The opera went through different phases that including the period of rapid growth (1949-1966), the Cultural Revolution (1966-1976), and its revival after 2022. The music of pre-1949 operas was characterised by mainly combined with folk and tea songs to express emotions and relieve fatigue. It was characterised by a variety of tunings, of which 'Zhi' was the main style. Singing structure consisted of single line patterns and variations. A Guide to Preservation after the Caicha Xi in Gannan The Cultural Revolution needed to balance tradition and innovation. Key informants Experts recommend integrating it with other arts for education, and incorporating it into school curricula. Government support, policies and funding are fundamental (Junyong, 2023) .

In summary, current research on Guinan Caicha Xi is relatively extensive, encompassing publications organized by the government and various journal articles published by scholars, presenting a multidimensional and diversified development trend. Regarding the study of its historical development, the academic community generally acknowledges its origin from Gannan Caicha Xi. However, there is ongoing debate about the exact time it was introduced to Guangxi and evolved into Guinan Caicha Xi, providing new avenues for research. In terms of musical characteristics, existing studies have conducted comparative analyses and motive-based music research. However, as Guinan Caicha Xi has evolved, it has incorporated numerous qupai (fixed melodic patterns) and a vast number of musical variations. Notably, after being recognized as a national intangible cultural heritage in 2006, the evolution of these musical forms has yet to be comprehensively analyzed in existing literature. Regarding preservation and transmission strategies, while many feasible recommendations have been proposed, previous approaches have not fully utilized modern technological tools in response to the rapid advancement of the internet. By reviewing existing research findings, several prominent issues can be identified: current studies largely focus on exploring historical origins, lacking systematic discussions on the specific details of development; analyses of musical characteristics primarily center on traditional repertoire, with limited examination of newly composed works; and preservation and transmission strategies have not sufficiently considered the application of modern technology and contemporary demands. These research findings provide valuable insights and data references, clarifying key research questions and objectives. This study explores Guinan Caicha Xi from three aspects—development, musical characteristics, and preservation & transmission—while integrating modern technological approaches. It aims to bridge gaps in existing research and propose new ideas and methods for the sustainable development of Guinan Caicha Xi.

CHAPTER III

Research Methodology

This research adopts a qualitative research approach, selecting Guinan Caicha Xi in Guangxi, China, as the subject of study. It integrates multiple music research methods, including the literature review method, fieldwork method, interview method, and case study method. Through these methods, the study explores the development, musical characteristics, and preservation and transmission guidelines of Guinan Caicha Xi in depth. In the research process, Ethnomusicology Theory is applied, and three categories of individuals are selected as informants for interviews. The clues provided by these informants are then examined in detail. The research outline is as follows:

- 3.1. Research scope
 - 3.1.1 Scope of content
 - 3.1.2 Scope of time
- 3.2. Research Process
 - 3.2.1 Selection of the research site
 - 3.2.2 Selection of the key informants
 - 3.2.3 Selection of Guinan Caicha Xi for analyzing
 - 3.2.4 Research tools
 - 3.2.5 Data collection
 - 3.2.6 Data management
 - 3.2.7 Data analysis
 - 3.2.8 Data presentation

3.1 Research scope

- 3.1.1 Scope of content
 - 3.1.1.1 The development of Guinan Caicha Xi in Guangxi, China
 - 3.1.1.2 The musical characteristics of Guinan Caicha Xi in Guangxi, China
 - 3.1.1.3 The guideline of preservation and transmission of Guinan Caicha Xi in Guangxi, China

3.1.2 Scope of time

The whole-time range of the study is from November 2022 to January 2025.

3.2 Research Process

3.2.1 Selection of the research site

Guangxi is the birthplace of Guinan Caicha Xi. This opera is primarily distributed in the southeastern region of Guangxi, mainly including Bobai County in Yulin City and Qinzhou City. These areas boast a rich cultural heritage and profound historical accumulation, making them important centers for the inheritance of Guinan Caicha Xi. Additionally, they are the residential areas of the main interviewees in this research.

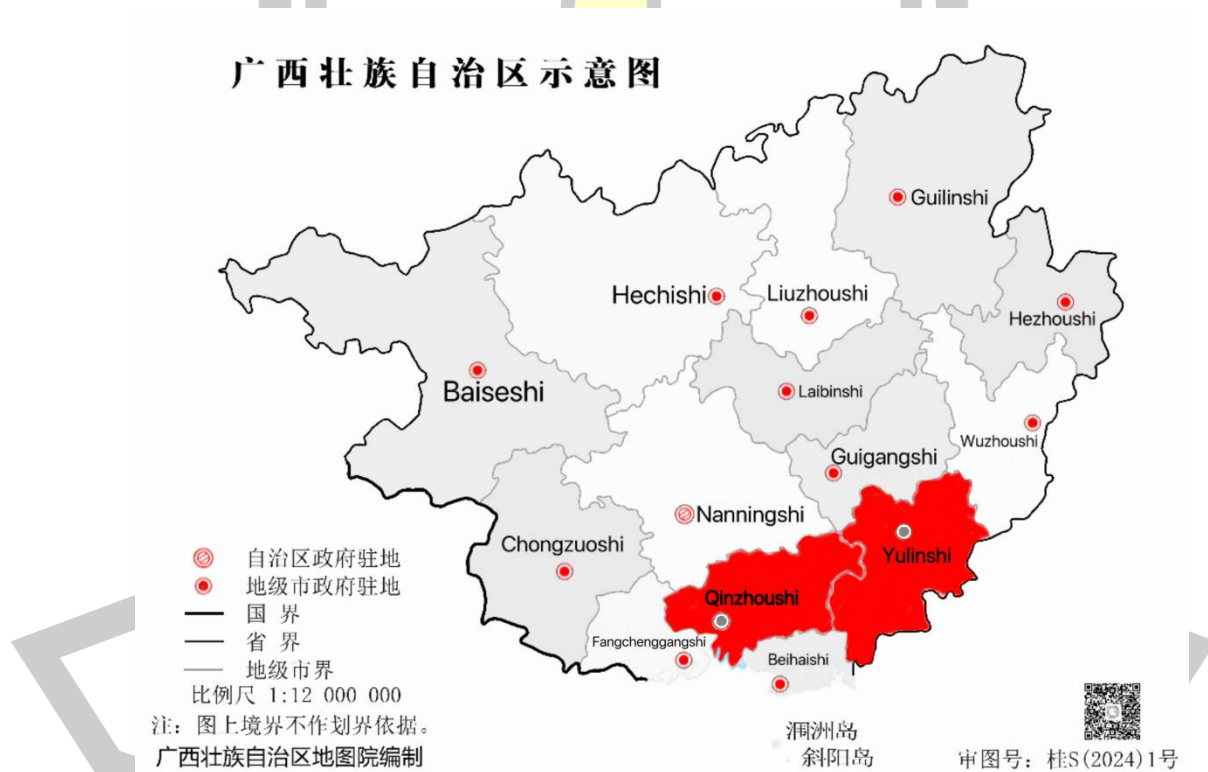


Figure 13. Map of Bobai County and Qinzhou City, Yulin City, Guangxi Zhuang Autonomous Region, China

Source: <http://bzdt.ch.mnr.gov.cn/>

3.2.2 Selection of the key informants

3.2.2.1 Criteria for Selecting Key Informants

- 1) Scholars with published works in the field of Guinan Caicha Xi.
- 2) Experts who have been engaged in the study or performance of Guinan Caicha Xi for over 30 years.
- 3) Researchers or performers familiar with more than 100 pieces of Guinan Caicha Xi.
- 4) Experts with a profound understanding of the history and current status of Guinan Caicha Xi.
- 5) Individuals who have made significant contributions to the transmission and development of Guinan Caicha Xi.

Based on the above criteria, three key informants were selected for this research: Lu Kegang, He Weiqian, and Su Hongfa. These key informants include one scholar and two performers, making them representative of the field. Professor Lu Kegang, from Guangxi Arts Institute, is a renowned scholar in the field of Guinan Caicha Xi and has published a monograph on the subject. He Weiqian is a famous performer of Guinan Caicha Xi, having participated in its performances for over 30 years and mastered more than 100 pieces. Su Hongfa, on the other hand, has 30 years of experience in Guinan Caicha Xi research, has created or adapted several Guinan Caicha Xi works, and has a deep understanding of its history and current situation, which is an important help for subsequent research.

3.2.2.1.1 Lu Kegang

Lu Kegang, professor of Guangxi Arts Institute, member of Chinese Musicians Association, former director of Bobai County Cultural Center, expert in Guinan Caicha Xi, has published more than 60 relevant papers.

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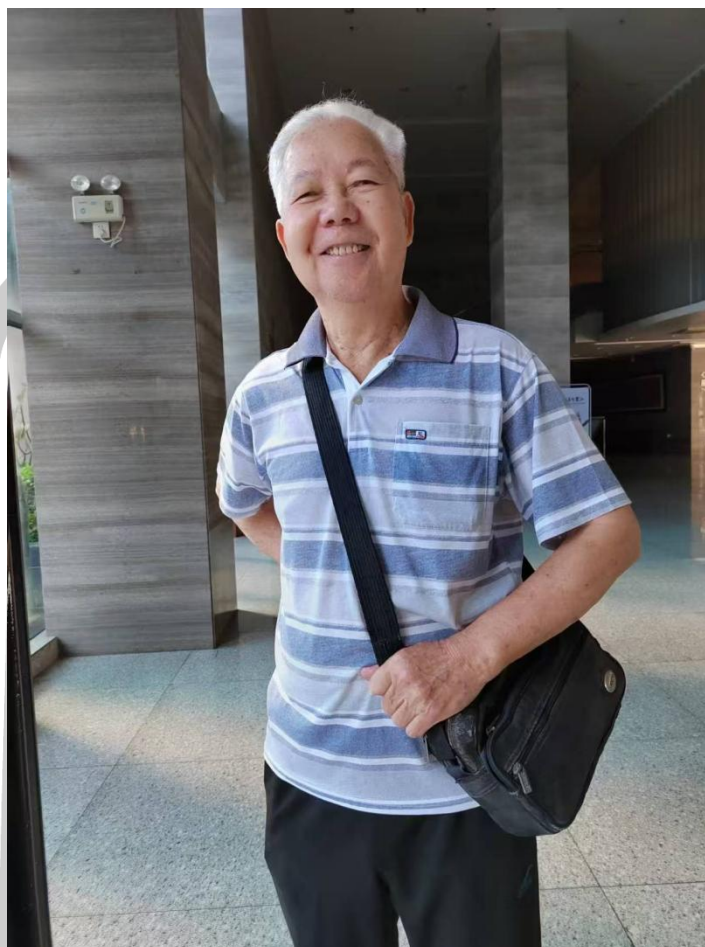


Figure 14. Lu Kegang.

Source: Zheng Guodong (2024)

3.2.2.1.2 He Weiqian

He Weiqian is the deputy head of the Guinan Caicha Xi Troupe and a leading actor in Guinan Caicha Xi. He has been performing Caicha Xi for over 30 years and is proficient in more than 100 Caicha Xi pieces, bringing extensive performance experience to the art form.



Figure 15. He Weiqian

Source: Zheng Guodong (2024)

3.2.2.1.3 Su Hongfa

He is a member of the Chinese Musicians Association, a winner of the Golden Bell Award for Chinese Music, and an expert in Guinan Caicha Xi. He is well versed in more than 100 Guinan Caicha Xi, and has created and edited many Guinan Caicha Xi, with more than 50 touring performances.



Figure 16. Su Hongfa

Source: Zheng Guodong (2024)

3.2.2.2 Criteria for General informants

- 1) Scholars with publicly published works in the field of Guinan Caicha Xi;
- 2) Experts who have been engaged in researching or singing Guinan Caicha Xi for more than 20 years;
- 3) Researchers or performers who are familiar with more than 50 Guinan Caicha Xi;
- 4) experts who have a deeper understanding of the history and current situation of Guinan Caicha Xi;
- 5) those who have contributed to the transmission and development of Guinan Caicha Xi.

Based on the above criteria, the researcher interviewed three general informants, gathering both written and oral information regarding the development history and musical characteristics of Guinan Caicha Xi. Chen Yan, who studied Guinan Caicha Xi since childhood and has been engaged in Guinan Caicha Xi performance for more than 20 years. Wen Quan, proficient in more than 50 Guinan Caicha Xi repertoires and has published 2 books. Lv Guangdong, who is well versed in more than 50 Guinan Caicha Xi and has starred in two latest Guinan Caicha Xi. The interviews with these interviewees provide insights into the objective problems that exist in the inheritance and preservation of Guinan Caicha Xi and their suggestions for solutions.

3.2.2.2.1 Chen Yan

Chen Yan is the head of the Chen Yan Caicha Xi Troupe and a performer of Guinan Caicha Xi. She is proficient in more than 50 pieces of Guinan Caicha Xi and has over 100,000 followers on the internet.



Figure 17. Chen Yan

Source: Zheng Guodong (2024)

3.2.2.2Wen Quan

He is a professor of Guangxi Arts Institute, a famous researcher of Guinan Caicha Xi, proficient in more than 50 Guinan Caicha Xi repertoire, published 3 papers on Guinan Caicha Xi, and 2 Guinan Caicha Xi books.

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Figure 18. Wen Quan

Source: Zheng Guodong (2024)

3.2.2.2.3 Lv Guangdong

Lv Guangdong is the director of the Bobai County Intangible Cultural Heritage Center and a performer of Guinan Caicha Xi. He is proficient in more than 50 pieces of Guinan Caicha Xi and has starred in two of the latest Guinan Caicha Xi productions.

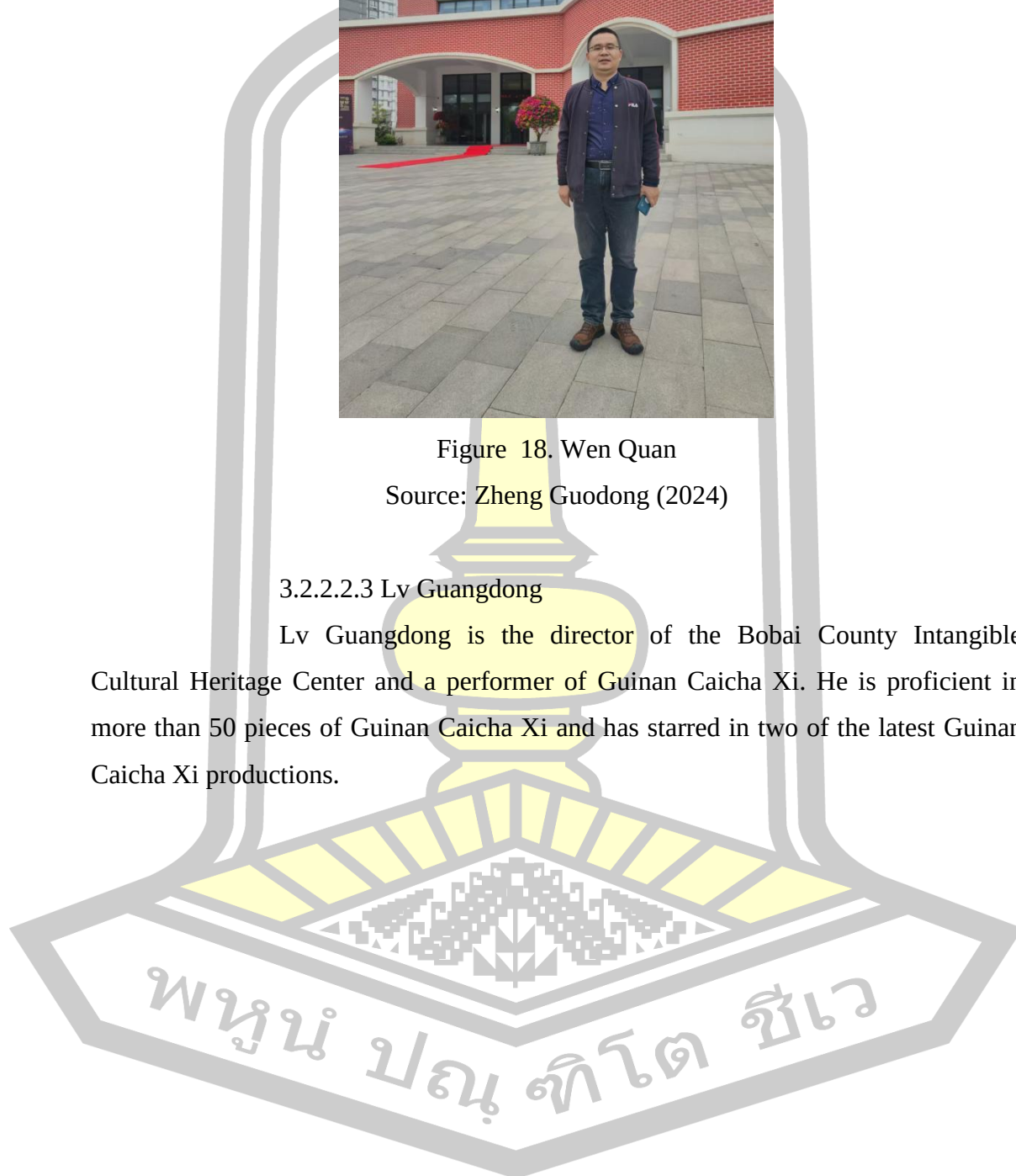




Figure 19. Lv Guangdong
Source: Zheng Guodong (2024)

3.2.2.3 Criteria for Selecting Casual informants

- 1) Those who have been engaged in researching or singing Guinan Caicha Xi for more than 10 years;
- 2) Researchers or performers who are familiar with more than 30 Guinan Caicha Xi;
- 3) Those who have contributed to the transmission and development of Guinan Caicha Xi.

Based on the above criteria, I interviewed three Casual informants to accumulate written and oral information about the development of Guinan Caicha Xi and its musical characteristics. Huang Yi, engaged in the management of Guinan Caicha Xi troupes and contributed to the transmission of Guinan Caicha Xi. Liu Donglin, proficient in more than 30 Guinan Caicha Xi, has acted in many Guinan Caicha Xi. Zeng Meiliang, proficient in more than 30 Guinan Caicha Xi repertoires and has published two research papers on Guinan Caicha Xi. Through the interviews with these interviewees, it is possible to understand the current status of the development of Guinan Caicha Xi as well as the problems in the process of innovation and development and their solution suggestions.

3.2.2.3.1 Huang Yi

Huang Yi is the manager of the Qinzhou City Guinan Caicha Xi Troupe, with a collection of more than 100 Guinan Caicha Xi scripts, and 30 years of experience in the operation and management of Guinan Caicha Xi Troupe.



Figure 20. Huang Yi

Source: Zheng Guodong (2024)

3.2.2.3.2 Liu Donglin

Liu Donglin is the deputy director of the Bobai Guinan Caicha Xi Troupe and has been engaged in Guinan Caicha Xi performance for over ten years. As the lead actor in multiple newly adapted Guinan Caicha Xi productions, he has developed his own insights into the development of the art form.

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Figure 21. Liu Donglin

Source: Zheng Guodong (2024)

3.2.2.3.3 Zeng Meiliang

Zeng Meiliang is a professor at Beibu Gulf University who has published three papers on Guinan Caicha Xi. He has profound research on the musical characteristics of Guinan Caicha Xi and is proficient in more than 30 pieces.

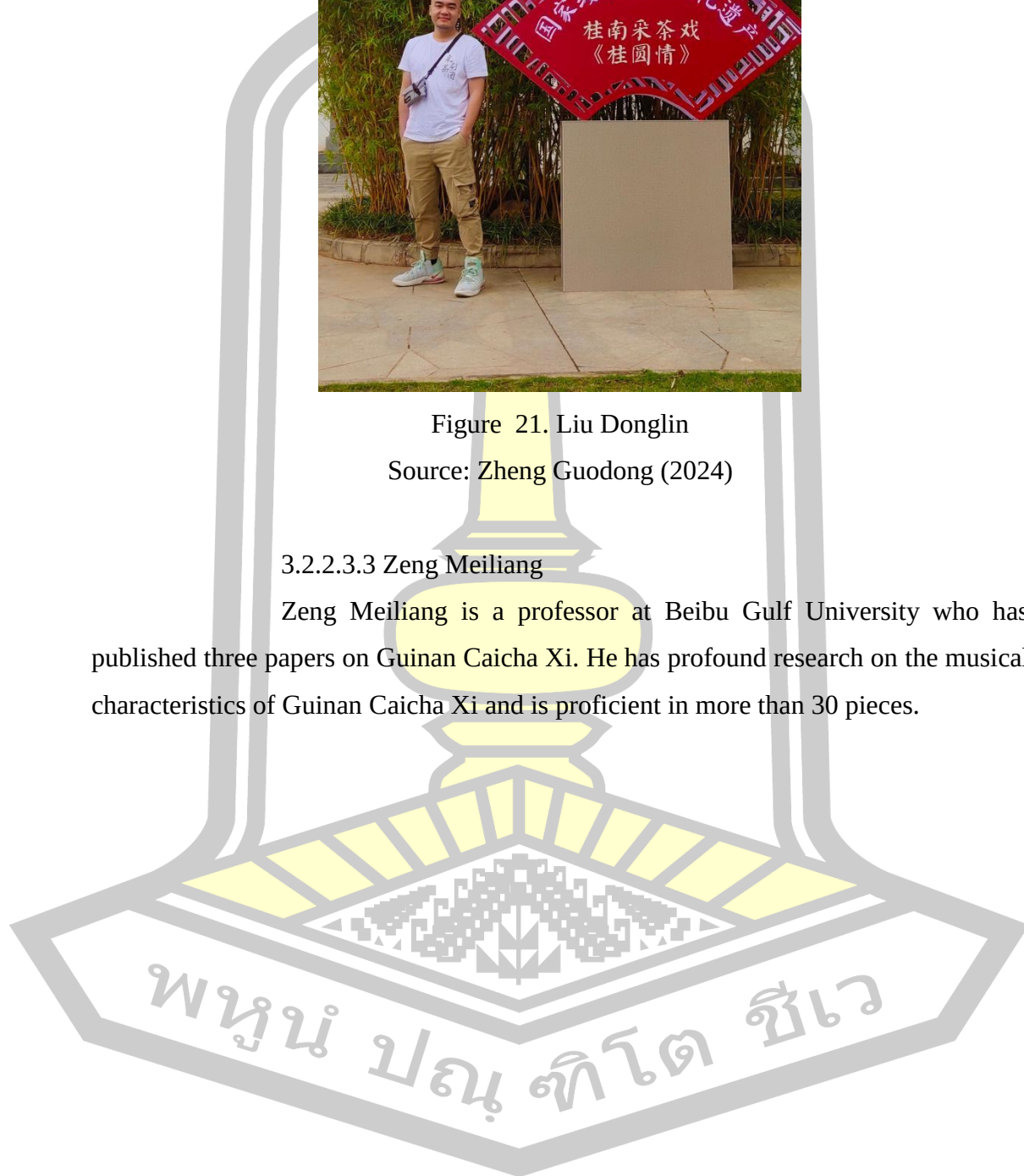




Figure 22. Zeng Meiliang
Source: Zheng Guodong (2024)

3.2.3 Selection of Guinan Caicha Xi for analyzing

The criteria for selection

- 1) These songs are recommended from key informants.
- 2) Well known for scholars, musicians, students and so on.
- 3) With a distinct musical character.
- 4) Obtaining publicity from official bodies.
- 5) These songs have important characteristic in traditional and modern Caicha Xi.

According to the criteria, Guinan Caicha Xi is divided into two groups: Gu Zhuang Caicha Xi and Xian Dai Chuang Bian Caicha Xi. In each group has many songs. Thus, I chose 4 songs from each group for a total of 8 songs to be analyzed.

3.2.4 Research tools

Fieldwork, as a crucial method in this research, facilitated the smooth collection of data through the use of interview questionnaires. During the fieldwork,

detailed interview questionnaires were prepared. Specifically, it was necessary to compile interview questionnaires for key informants, as well as create corresponding questionnaires for casual informants and general informants. These questionnaires were then submitted to consultants for review. Upon approval, the questionnaires were distributed to the relevant key informants, casual informants, and general informants to ensure the comprehensiveness and effectiveness of the research tools. Ultimately, all documents related to the research tools were organized and archived.

3.2.5 Data collection

Based on exchanges and interviews with key informants, it was found that Guinan Caicha Xi is very rich in current works. Therefore, based on the suggestions of key informants and scholars, I have selected eight pieces from two Guinan Caicha Xi that are currently very popular in the Guinan region, “Lv Zhū Nv” and “Wú Yì Yīn Yuán”, to analyze, which can provide us with an understanding of the musical characteristics of Guinan Caicha Xi.

The first research objective, I used literature research method, fieldwork method, and interview method to collect data. Firstly, it is the data collection about the development of Guinan Caicha Xi, I used the literature research method to collect the original literature data and extracted the literature about the historical development of Guinan Caicha Xi; then, I used the fieldwork method and interview method to interview the key informants to collect the verbal information about the history of Guinan Caicha Xi's development, and organized the data collected from the literature and the fieldwork materials, so that the data analysis can be Preparation.

The second research objective, I used the literature research method, fieldwork method, and case study method to collect data on the musical characteristics of Guinan Caicha Xi. First, I used the literature review method to collect primary literature data and accumulated a certain amount of literature. Meanwhile, I interviewed key informants and recorded the audio of Guinan Caicha Xi on the spot, which accumulated the audio recordings for data analysis.

The third research objective, I used the documentary research method, interview method, and fieldwork method to conduct data collection on the preservation and transmission of Guinan Caicha Xi. First, I used the literature research method to collect literature; then, I interviewed key informants, general

informants, and casual informants to collect verbal information about the development status, preservation, and transmission of Guinan Caicha Xi in order to prepare for data analysis.

3.2.6 Data management

1) Video and Audio Recordings

A total of more than 300 videos and audio recordings on Guinan Caicha Xi from Qinzhou City, Guangxi and Bobai County, Yulin were collected.

2) Books

By visiting the Guangxi Provincial Library, Qinzhou City Library, and Bobai County Library in Yulin City I consulted and collected 44 books.

3) Scores and Music of Guinan Caicha Xi

Recorded sheet music of Guinan Caicha Xi including handwritten sheet music, totaling 215 pieces.

4) Picture Data

More than 300 pieces of photo data were collected, including photos of people, event locations, books, and rehearsal environments.

5) Electronic data

I collected 30 online electronic data including e-books, museum catalogs, and pictures of artifacts.

3.2.7 Data analysis

The first research objective, I analyzed and summarized the origin and development of Guinan Caicha Xi by combing the data from related literature and field surveys and using descriptive analysis.

The second research objective, I analyzed the musical characteristics of Guinan Caicha Xi by exploring its unique features in terms of musical characteristics, including melody, rhythm, lyrics.

The third research objective, I analyzed the data collected from the field survey, and based on discussions with and analysis of key informants, general informants, and casual informants, I propose a guideline for the preservation and transmission of Guinan Caicha Xi that is adapted to the current socio-cultural development.

3.2.8 Data presentation

Chapter I : Introduction

Chapter II : Review Literature

Chapter III : Research Methodology

Chapter IV : The development of Guinan Caicha Xi in Guangxi, China

Chapter V : The musical characteristics of Guinan Caicha Xi in Guangxi, China

Chapter VI : The guideline of preservation and transmission of Guinan Caicha Xi in Guangxi, China

Chapter VII : Conclusion Discussion and Suggestions



CHAPTER IV

The development of Guinan Caicha Xi in Guangxi, China

In this chapter, I focused on the development of Guinan Caicha Xi based on the literature and field survey results, interviews with key informants and university research scholars, identifying the time of evolution, and revealing the characteristics of Guinan Caicha Xi's development and its significance at different historical stages. Guinan Caicha Xi is a local opera with rich cultural connotations and unique art forms, and its evolution reflects social, cultural and historical Development.

4.1 The Early Period of Guinan Caicha Xi — From Caicha Ge to Caicha Ge Wu (1628-1912) (Late Ming and Early Qing to Early Republic of China)

4.2 The Development Period of Guinan Caicha Xi — From Caicha Ge Wu to Caicha Xiao Xi (1912-1949) (Early Republic of China to Early People's Republic of China)

4.3 The Maturity Period of Guinan Caicha Xi — From Caicha Xiao Xi to Caicha Da Xi (1949-2006)

4.4 The Innovative Development Period of Guinan Caicha Xi — The Further Development of Caicha Da Xi (2006-2024)

4.5 Summary

In response to the above questions, I interviewed three key informants and one general informant. One of the key informants was Mr. Lu Kegang, an expert in Guinan Caicha Xi, who has published a work on the subject; another was Mr. He Weiqian, a renowned performance expert in Guinan Caicha Xi with over 30 years of performance experience; the third was Mr. Su Hongfa, a famous creator of Guinan Caicha Xi; and the general informant was Professor Wen Quan, a well-known scholar of Guinan Caicha Xi who has published two related works. Through the exploration

of these four stages, we strive to gain a deeper understanding of the development, forms, and reasons behind the development of Guinan Caicha Xi, providing a theoretical foundation for its further innovative development.

4.1 The Early Period of Guinan Caicha Xi — From Caicha Ge to Caicha Ge Wu (1628-1912)

The formation and development of any form of folk art are never isolated, but rather depend on its interaction, exchange, and fusion with local culture. If Caicha labor gave birth to the Caicha Ge, it can also be said that China's traditional festivals have promoted the development of the Caicha Ge. In order to adapt to the performances of traditional festivals, the Caicha Ge gradually incorporated performance props such as paper-made tea baskets, fans, handkerchiefs, and money whips. To better align with the theme of "Caicha," certain actions related to "Caicha" and "Zhi Cha" were introduced during festive parades and performances, making them more performative. As these performative actions became increasingly rich, the performance form expanded, and its entertainment value increased, thus evolving into the Caicha Ge Wu. With the emergence of the Caicha Ge Wu, as the public's expectations for performances increased, more complex and content-rich Caicha Da Xi naturally followed. By simply adding one or several storylines and characters to the original Caicha Dance, it was transformed into a full-fledged "Xi." The Guinan Caicha Xi, in particular, has developed continuously under the nurturing influence of various local folk arts. (Wen Quan, personal communication, April 5, 2024)

Since the Ming Dynasty, stimulated by the nationwide economic boom and population growth, tea production in the Jiangnan region gradually flourished. This also sparked the emergence of a "tea culture" among the people, which received active participation from all social classes. The Guinan Caicha Xi developed from the Caicha Ge, and its roots can be traced back to the Jiangxi Gan'nan region, where it was introduced into Guinan around the late Ming and early Qing Dynasties

(approximately 1628). At first, Caicha Ge rapidly developed among tea farmers in Gannan as a folk tune that they naturally hummed while engaging in tea-related labor. The Melody was very simple, consisting of only four lines of Lyrics. Later, it developed into a continuous singing form known as "Shi Er Yue Caicha". Eventually, it merged with folk dance, forming the Caicha Ge Wu performance during the Lantern Festival.

In the process of compiling a local drama chronicle, the Ganzhou area clarified the spread of the Caicha Xi, showing how it not only spread widely within Jiangxi Province but also expanded to neighboring provinces. There are three main transmission routes: to the north to Huangmei in Hubei, to the west to western Jiangxi and central Hunan, and to the south to southern Hunan and Guinan. This spread involved not only geographical migration but also the exchange of culture and art.

during the Ming and Qing periods, southern Jiangxi was an important tea-producing region in Jiangnan. The annual tea-related celebrations, such as "Kai Cha Shan" and "Kai Cha Shi", held to promote the flourishing tea trade, created favorable conditions for the further development of Caicha Ge. During these events, people would sing Caicha Ge and perform programs such as "Jiemei Zhai Cha" and "Song Ge Mai Cha". According to records, Caicha Ge Wu existed in southern Jiangxi and other parts of the province as early as the Ming Dynasty. Yunnan, Zhejiang, Guangxi, and Guangdong were also significant tea-producing areas. Zhejiang's Quzhou borders eastern Jiangxi (Yu County belongs to eastern Jiangxi), and northern Guangdong borders southern Jiangxi, indicating that the Caicha singing customs in Jiangxi likely influenced these regions. More importantly, during the Ming and Qing Dynasties, large numbers of people migrated to northern Guangdong, southern Guangxi, and eastern Yunnan, many of whom originated from Jiangxi. Between the Hongwu reign of the Ming Dynasty and the Qianlong reign of the Qing Dynasty, heavy government taxation and land annexation by officials and gentry were particularly severe in Jiangxi. This caused a significant number of Jiangxi farmers to go bankrupt and

migrate elsewhere. It is estimated that nine out of ten households in the Nanan and Ganzhou prefectures left their hometowns to make a living elsewhere. Yulin, Bobai, and Qinzhou in Guangxi became major areas of migration. According to the Zhu family genealogy in Bobai, brothers Hong Zhen and Hong Shen moved from Anyuan County in Ganzhou Prefecture, Jiangxi, to settle in Bobai during the second year of the Hongzhi reign in the Ming Dynasty. Their descendants now number over 50,000. Additionally, the genealogies of the Songshan Chen family and the Chen Jingtong family indicate that their ancestors originated from Yimen in Jiangzhou, Jiangxi, and Anyuan County in Ganzhou Prefecture, Jiangxi, respectively. Thus, it is evident that Jiangxi farmers began migrating to Bobai as early as the Ming Dynasty. Furthermore, Caicha Xi artists across southern Guangxi have claimed that the earliest form of Caicha Xi was learned from Beiliu, identifying Beiliu as the earliest origin of Guinan Caicha Xi. Zeng Guowei, a recognized inheritor of Beiliu Caicha Xi, stated that his family has been involved in Caicha performances for generations. His ancestors were from Ping'an Society, Xiaoli Street, Jishui County, Ji'an Prefecture, Jiangxi, and his family has lived in Guangxi for 21 generations. Assuming one generation spans 20 years, his ancestors migrated to southern Guangxi over 400 years ago, placing their migration during the late Ming and early Qing Dynasties (around 1628). Therefore, he asserts that it is reasonable to conclude that Guinan Caicha Xi originated in southern Jiangxi. (Lu kegang, personal communication, September 15, 2023)

The close connection between the Guinan Caicha Xi and tea culture is crucial to its developmental trajectory. Tea songs, as the primitive artistic form of Guinan Caicha Xi, originated from the impromptu singing of tea farmers during their labor. Over time, these songs changed into fixed melodies, becoming an ancient yet vibrant art form. Mr. Deng Rujin, in his book *Guinan Caicha Music*, deeply explores the core of the Caicha Ge, particularly the "Shi Er Yue Caicha," which vividly depicts the year-round labor of tea farmers, expressing their hard work, courage, and joy after harvest. During this period, Guinan Caicha Xi also gradually developed from the early

Caicha Ge, "Shi Er Yue Caicha", into a more diverse form of Caicha Ge Wu through the creation and refinement of generations of veteran artists.(Su Hongfa,personal communication,October 17, 2023)

The development from Caicha Ge to Caicha Ge Wu occurred naturally. In ancient times, tea farmers had limited leisure and entertainment options, so they would sing the songs they hummed during labor in their free time, gradually making them more complex. Over time, they naturally enriched the simple Caicha Ge with more content. For tea farmers, expanding the Lyrics was easier than expanding the Melody. Inspired by their year-long hard work, they extended the originally simple Caicha Ge into a song depicting labor scenes throughout the twelve months of the year, which led to the creation of "Shi Er Yue Caicha". Over time, "Shi Er Yue Caicha" developed multiple Cha Qiang variations, eventually evolving into Caicha Ge Wu.

Guinan Caicha Xi was introduced to the Bobai and Qinzhou areas during the late Ming and early Qing Dynasties (1628). However, at that time, it had not yet developed into a theatrical form but existed primarily as Caicha Ge. During the late Ming Dynasty, Hakka people migrated from the core Hakka region in southern Jiangxi to surrounding areas, including Bobai and Qinzhou, bringing their music along with them. As the Hakka music spread during migration, it gradually fused with local folk art forms, resulting in the early stage of Caicha Ge. Despite this integration, the music retained the characteristics of southern Jiangxi Hakka music.(He Weiqian,personal communication,October 17, 2023)

In the initial stages in Beiliu County, Yulin region, the Caicha Ge "Shi Er Yue Caicha" (commonly known as "Old Tea Granny" or "Old Tea Ancestor") was performed. The lyrics of this song closely resembled those of "Shi Er Yue Caicha" from southern Jiangxi, central Jiangxi, and northeastern Jiangxi, providing strong historical evidence that Guinan Caicha music originated from Jiangxi.

Additionally, during interviews with veteran Caicha Xi artists in Bobai County, the Guinan Caicha Xi research team collected a duet Caicha Ge. The lyrics are as follows:

(Female)

mài chá zǐ yā, mài chá rén, yú kǒu guò táng pán wèn nǐ, nǐ shì hé zhōu hé xiàn rén?

(Male)

dà gū jiě yā, èr gū mèi, wèn wǒ hé zhōu hé xiàn rén? huǒ yān xiāng gài lí móu⁵ yuǎn, léi xiǎng nǐ wén wǒ yě wén.

(Female)

niú dòu ān táng gān qiǎo miào, léi xiǎng shéi rén wú tīng wén, lǎo zhú shàng bān zhào zhí rén, dēng wǒ diǎn diǎn nǐ chá gēn.

(Male)

ní niē mù yú róng yì dé, nǐ yào diǎn diǎn wǒ chá míng, jiā zhù jiāng xī nán chāng fǔ, yī míng jiào zuò wáng yù chéng.

The lyrics mention a tea seller named Wang Yucheng, who explicitly identifies himself as a native of Nanchang Prefecture, Jiangxi. This serves as concrete evidence supporting the claim that Guinan Caicha Xi originated from Jiangxi.

Regarding the timeline of the introduction of southern Jiangxi Caicha Xi to southern Guangxi, I consulted relevant historical records and found that the earliest mention of Caicha Xi in Guangxi dates back to the Kangxi reign of the Qing Dynasty. In a poem written by Wang Weihua, the magistrate of Xilin County, to celebrate Emperor Kangxi's 80th birthday in 1718, he wrote:

"Small Yangge troupes gather with joyful intent,
High buns and cloud-like hair sway as they dance.

Clusters of twelve flower baskets shine brightly,

Amidst the sounds of Caicha, Lantern Festival returns again."

Although Xilin County is located in the northwestern part of Guangxi, this indicates that Caicha singing had already gained popularity by 1718. Combining this evidence with interviews conducted with the three experts mentioned earlier, I conclude that Guinan Caicha Xi was introduced to the Bobai and Qinzhou areas of southern Guangxi during the late Ming and early Qing Dynasties (1628) in the form of Caicha Ge.

The earliest form of Guinan Caicha Xi utilized simple melodies, referred to as "Shi Er Yue Caicha". This song was performed in a stanzaic format, progressing month by month from January to December, with a structure characterized as a single-song form. These melodies and performance styles directly reflected the daily labor and life scenes of tea farmers. Over time, they gradually evolved into Caicha Ge Wu, becoming the primary form of entertainment during festivals and folk gatherings for tea farmers during their leisure time. Initially, the tunes used in Caicha Ge Wu were relatively simple, with "Shi Er Yue Caicha" being the main focus. The sequence of performances typically began with congratulatory blessings. At the start of the performance, actors offered festive greetings to the host and the audience, wishing for favorable weather, prosperity, and fulfilled aspirations. This was followed by land preparation, where performers depicted plowing the fields and sowing tea seeds through robust and lively dance movements, filled with the vibrancy of daily life. Next came tea inspection, in which performers acted out checking the growth of tea plants, burning offerings to the mountain gods, and praying to local deities for a bountiful harvest. This segment was rich in regional characteristics. The next stages were Caicha and tea frying. The Caicha performance typically featured one male and two female dancers, combining singing and graceful, captivating movements. The tea-frying segment, on the other hand, depicted the tea production process with dynamic and intense actions. Through lively singing and coordinated movements, one male and two female performers vividly conveyed the joy of a successful harvest. The final segment was tea selling, which concluded the performance. After completing all the

tea-making processes, the narrative depicted a sister sending her brother to sell tea, in a humorous and delightful manner, bringing the performance to a cheerful climax. The entire song cycle of "Shi Er Yue Caicha" depicted the entire tea cultivation process, showcasing the labor enthusiasm and harvest joy of the working people. Later, Mo Wu, a veteran performer from Xinyi, Guangdong, added two distinctive scenes, prayer and additional Caicha, to the beginning of the original "Shi Er Yue Caicha" during his performance in Yulin, further enriching the art form.

Historical records provide evidence for the Caicha Ge Wu in Guinan Caicha Xi. In the 48th year of the Kangxi reign (1709), the Gazetteer of Lipu County recorded: "From the tenth to the sixteenth day of the Lantern Festival, each household hangs a lantern. Children dressed in bright costumes with floral baskets sing Caicha Ge or perform stories, celebrate with dragon lanterns, and entertain themselves with festive activities." In the 30th year of the Qianlong reign (1765), the Gazetteer of Quanzhou County noted: "Children dressed as galloping riders and girls in fine attire join hands to dance and sing, often performing Caicha Ge in what is popularly called 'lantern parades'." Lipu and Quanzhou, located in northern Guangxi and under the jurisdiction of Guilin Prefecture at the time, were regions where a performance art similar to Guinan Caicha Xi, known as caitiao, was prevalent. These documents likely reflect the situation of northern Guangxi's caitiao, which differs from Guinan Caicha Xi. However, the records indicate that during the Qianlong era, northern Guangxi's caitiao and Yunnan's flower lantern opera had not yet developed into theatrical forms and remained in the category of songs and dances. In the 9th year of the Guangxu reign (1884), the Gazetteer of Pingnan County recorded: "On the roads, groups carrying lanterns shine brightly, and teams of tea maidens sing along with tea farmers." In the 23rd year of the Guangxu reign (1897), the Gazetteer of Yulin County noted: "Before the Lantern Festival, rural villages perform bamboo horse and spring ox dances. During the bamboo horse dances, Caicha Ge are sung, while the spring ox performances feature plowing songs." In the 33rd year of the Guangxu reign (1907),

the Gazetteer of Rong County recorded: "From New Year's Day to the waning moon, villages perform lion, deer, Caicha, and fish-dragon plays. Among these, Caicha performances are the most humble, following traditional customs where one male and two females, dressed in elaborate costumes, perform alternating songs and dances. These Caicha Ge are performed from the first month to the twelfth month of the year." These historical records demonstrate that prior to the establishment of the Republic of China (1912), Guinan Caicha Xi was still in the stage of Caicha Ge Wu. (Lu kegang, personal communication, September 15, 2023)

The early development of Guinan Caicha Xi was influenced by other forms of folk art, particularly local folk songs and ballads from southern Guangxi, as well as traditional performances like bamboo horse singing and qilin dancing. The origins of Guinan Caicha Xi are also closely tied to the region's rich and colorful folklore. These legends not only add a sense of mystery to the opera but also highlight its deep connection with Caicha labor and tea culture. Although the characters and stories in these legends may lack historical evidence, they vividly reflect the cultural essence and historical background of Caicha Xi, enriching its cultural significance.

In summary, during the Early Period of development from the late Ming and early Qing periods to the early Republic of China, Guinan Caicha Xi gradually evolved from a simple Caicha Ge into Caicha Ge Wu. This process was influenced by tea-related commercial activities, the promotion of traditional festivals, and the innovations of local artists. Initially, Caicha Ge had a simple form, primarily consisting of four-line Lyrics. Later, it developed into a continuous singing form known as "Shi Er Yue Caicha", which eventually merged with folk dance to form the Caicha Ge Wu performance during the Lantern Festival. Elements of local folk arts, as well as influences from Hakka Shan Ge and Gannan Caicha Xi, were incorporated into Guinan Caicha Xi, reflecting its close connection with tea culture. During this period, Guinan Caicha Xi not only became the primary form of entertainment for tea

farmers during labor but also showcased its cultural connotations and historical background through rich and colorful folk legends.

4.2 The Development Period of Guinan Caicha Xi – From Caicha Ge Wu to Caicha Xiao Xi (1912 to 1949)

At the end of the Qing Dynasty and the beginning of the Republic of China, new ideologies emerged and people's thinking became more open. As people's tastes changed and appreciation grew, the traditional Caicha Ge Wu, which had limited content, could only depict the scenes of tea farmers at work. This could not meet the increasing demand for storylines. Therefore, Caicha performers gradually began to incorporate more folk tunes, known as "Cha Cha" (茶插), while retaining the original "Cha Qiang" (茶腔). These folk tunes mainly narrated historical stories and local legends, enriching the performance and content of the Caicha Xi. As a result, the performance style changed from a simple labor-themed song and dance into a form that combined "song and dance with storytelling" and "song and dance skits." The use of Cha Cha greatly enhanced the variety and appeal of the performance, allowing the audience not only to enjoy the beauty of the songs and dances but also to learn about historical tales and folk legends.

The Guinan Caicha Xi Research Center interviewed the veteran artist Zeng Guowei, who stated that, according to his father, during the Republic of China period, Guinan Caicha Xi had already taken the form of Caicha Ge Wu, and some small-scale theatrical performances gradually emerged. This indicates that the Republic of China period was the time when Caicha Ge Wu gradually developed into Caicha Xiao Xi.

The Guinan Caicha Xi began to develop further and mature during this period, gradually becoming an independent theatrical genre. The performance style and content of the Guinan Caicha Xi became more diverse and enriched, forming a complete set of song and dance performances that reflected the labor and love life of

tea farmers. A notable change in the performance style was the formation of the "Triangle Troupe," consisting of a Xiao Sheng, a Xiao Dan, and a Xiao Chou. This troupe would use duet singing, dancing, and dialogues to vividly reenact the labor scenes and daily life of the tea farmers. Known colloquially as the "San Xiao Xi," this change was characterized by the small number of performers. Of course, with the inclusion of Cha Cha, the performance content expanded significantly, and as a result, the performance time also became longer. (Lu kegang, personal communication, September 15, 2023)

Incorporating legendary stories into Caicha Ge Wu, which reflects tea-related activities—a practice known as "Caicha Chuan Gu"—is a significant milestone in its development into Caicha Xiao Xi. The singing style used for this part of the performance adopts folk tunes, known as "Cha Cha." The usual performance sequence would be as follows: (1) greetings and offerings (including opening tea); (2) folk tunes; (3) clearing land and preparing tea; (4) Caicha; (5) folk tunes; (6) Caicha; (7) folk tunes; (8) tea roasting; (9) sending brother to sell tea; (10) rowing the boat and sending the younger brother off. Traditional plays included works such as Zhang San Guo Nian , Ti Tou Er Jie Qi , and Sha Zi Bai Shou .The Cha Qiang and Cha Cha form the main singing styles of the Caicha Xiao Xi. The Cha Qiang, also known as "Zheng Cha," was considered the official tea melody by the locals, while The Cha Cha was seen as a "Za Cha," incorporating tunes from other sources. However, it was precisely the appearance of this "Za Cha" that breathed new life into the Caicha Xi, turning it into a complex and dynamic theatrical art with dramatic conflicts and intricate musical structures. Not only did it depict tea-related activities through song and dance, but it also used songs and dances to portray history and folklore, thereby meeting people's spiritual needs and gaining popularity. The transition from Caicha Ge Wu to Caicha Xiao Xi in musical form evolved from primarily using "Shi Er Yue Caicha" and its derivatives to a combination of "Shi Er Yue Caicha" and its derivatives with folk tunes. In other words, it developed from relying mainly on "Cha

Qiang" to the combined use of "Cha Qiang" and "Cha Cha." (Wen Quan, personal communication, April 5, 2024)

In terms of performance style, Caicha Ge Wu primarily featured song and dance. The dance movements were largely based on the labor activities of tea farmers. For example, in traditional Caicha Ge Wu performances, the actors would imitate movements such as Caicha and tea Chao Cha. The "Caicha Bu" involved light, rhythmic steps simulating the scene of Caicha in the fields, with the actors' hands swinging in rhythm at their sides, as if plucking fresh tea leaves. These dance movements were simple and repetitive, closely tied to the rhythm of the labor, while the music had a relatively fast pace, creating a lively atmosphere for the labor scene. The Caicha Xiao Xi, however, developed a new form with a storyline and characters. It was no longer limited to simple song and dance but had complete scripts with complex narratives, covering themes such as love, social conflicts, and family ethics. For example, it might depict the love story of young people breaking free from feudal morality to pursue free love or reflect the struggles between working-class people and the landlord class. These stories were more relatable to everyday life, resonating emotionally with the audience and immersing them in the plot. They also played a role in social education and cultural transmission.

In the performances, the actors portrayed their roles vividly, with distinctive character movements and speech. Compared to the Caicha Ge Wu, the role categories in the Caicha Xiao Xi expanded. In addition to the original tea farmer and tea maiden roles, many other characters were introduced, such as landlords, scholars, and matchmakers. Each character had a distinct appearance and personality. For example, the landlord typically wore a luxurious robe and a melon-shaped cap, walking arrogantly and speaking in a haughty tone, while the scholar wore a long gown, holding a folding fan, and appeared refined and cultured. The overall style of Guinan Caicha Xi is light-hearted and lively, with a rich sense of life, making it very popular with the people. Particularly in the roles of the "Xiao Sheng," "Xiao Dan," and "Xiao

Chou," the humorous performances and engaging dialogues helped the audience strongly connect with the characters. The variety of characters made the plot more complex, showcasing a broader range of social life.

During the Republican era (1912), the melodies of Guinan Caicha Xi expanded further. The Caicha melodies consisted of two parts: the Cha Qiang, representing the original Caicha melodies, and the Cha Cha, which was based on folk tunes such as the "Nanchang Xiao Diao" and "Si Ji Lian Hua" and incorporated local tunes from various regions. The "Shi Er Yue Caicha" melody, representing the tea farmers' activities throughout the year, changed into a complete set of songs for Kai Huang, Zhai Cha, Caicha, Chao Cha, and more. The Cha Cha, represented by melodies such as "Nao Wu Geng," "Tan Wu Geng," "Wu Geng Wang Yue," and "Wu Zhu Xiang," along with melodies depicting the four seasons, became integral parts of the opera. Cha Cha also included various folk songs and ballads from different parts of the country, re-arranged by performers and accompanied by Hakka dialect, and were used in Caicha Xiao Xi. As the Caicha music spread to Guinan, it gradually integrated with the region's folk music and dance, forming a distinctive regional form of drama called the "Guinan Caicha Xi" after the Republican era. Some scholars define the Caicha Xiao Xi form as Guinan Caicha Xi, believing that it is only at this point that it can be truly considered a "drama" with all the elements of a theatrical form. (Wen Quan, personal communication, October 17, 2023)

In summary, the Republican era marked a crucial stage in the development of Guinan Caicha Xi. During this period, the Guinan Caicha Xi transitioned from the relatively simple Caicha Ge Wu into a more content-rich and diverse independent theatrical genre. The addition of Cha Cha to the performance style and music continually enriched it, enhancing its artistic value and appeal. This change also laid a solid foundation for its widespread transmission and cultural transmission. The Guinan Caicha Xi of this period not only vividly reenacted the labor and life of tea farmers but also showcased its profound cultural and artistic charm through a rich

variety of historical stories and folk legends.

4.3 The Mature Period of Guinan Caicha Xi – From Caicha Xiao Xi to Caicha Da Xi (1949 to 2006)

After the founding of New China in 1949, Guinan Caicha Xi entered a new phase of development. The new government's emphasis on and support for cultural arts enabled Guinan Caicha Xi to further develop and pass down its traditions. The form of the "San Xiao Xi" (short operas lasting about thirty to forty minutes) could no longer meet the growing cultural demands of the public. As cultural development advanced and people's tastes in arts and entertainment changed, the public began seeking more complex and grandiose productions. Consequently, local opera troupes transitioned toward professional, or at least semi-professional, status. Considering economic benefits, they have to try every means to win over audiences and expand the market. This requires them to launch weighty and excellent programs, and staging Gu Zhuang Caicha Da Xi has become a trend.

The Guinan region has nurtured a rich and diverse array of art forms. It is located in a special geographical position, being very close to Guangdong. Qinzhou was under the jurisdiction of Guangdong during the Republic of China period. This close geographical connection has enabled the Guinan region to be deeply influenced and edified by Guangdong culture in the long - term cultural exchanges and integrations. Yue Opera, as a highly representative and relatively mature type of opera in Guangdong culture, with its unique artistic charm and profound cultural heritage, has been widely spread in the Guinan region. The demand for staging Gu Zhuang dramas in Guinan Caicha Xi has prompted artists to turn their attention to Yue Opera. In terms of repertoire, Guinan Caicha Xi actively absorbs the excellent repertoire elements of Yue Opera. It draws on the rich and diverse themes of Yue Opera, including not only grand narratives that showcase the historical vicissitudes but also delicate stories that depict the various aspects of the lives of ordinary people. Through

the ingenious integration and innovative adaptation of these themes, Guinan Caicha Xi has greatly enriched its own repertoire content, making its stage presentations more wonderful and exciting. In terms of performance images, Guinan Caicha Xi has also conducted in - depth learning and absorption from Yue Opera. The vivid and distinct character images created by Yue Opera actors on the stage, whether they are the suave and debonair young masters, the gentle and virtuous young ladies, the upright and unyielding officials, or the humorous and witty Xiao Chou, have provided valuable references for the performances of Guinan Caicha Xi. The actors of Guinan Caicha Xi learn the delicate performance skills of Yue Opera actors, from the standardized movements of every gesture and step to the emotional expressions of every frown and smile. They constantly polish their acting skills, striving to create more three - dimensional and vivid character images on the stage, thus injecting new vitality into the development of Guinan Caicha Xi and enabling it to continuously advance on the path of art.

The reference of Guinan Caicha Xi to Yue Opera is mainly reflected in several aspects:

Firstly, in terms of the content of the repertoire. The themes of Yue Opera repertoires are extensive, covering multiple fields such as historical stories, folk legends, mythical sagas, and social real-life. Influenced by this, Guinan Caicha Xi has broken through the previous relatively single theme scope mainly focusing on Caicha labor and love life. For example, Guinan Caicha Xi has begun to draw on the techniques of Yue Opera in depicting historical stories, bringing some famous historical events and figures onto the stage, which broadens the breadth and depth of the story content, making the repertoires more abundant and profound. In addition, the mature script-writing structure of Yue Opera, such as the techniques of setting up the introduction, development, climax and conclusion, as well as the arrangement of conflicts, has also been absorbed and applied by Guinan Caicha Xi, enhancing the logicity and dramaticity of its own scripts and increasing the attraction to the

audience.

Secondly, in terms of the performance form. Yue Opera performance emphasizes the coordination of hand, eye, body, technique and step, and the performance is delicate and standardized. The actors of Guinan Caicha Xi have learned the performance techniques of Yue Opera and strengthened their basic skills training. For instance, in the application of hand gestures, they draw on the diverse finger techniques of Yue Opera to express different emotions and meanings, making the emotional conveyance of the characters more accurate and delicate. In terms of body movements, they learn the graceful stage steps and body postures of Yue Opera, improving the aesthetic feeling and appreciation value of the stage performance, making the performance more vivid and enhancing the artistic appeal. The division of roles in Yue Opera is meticulous, such as sheng (male roles), dan (female roles), jing (painted-face male roles), chou (clown roles), etc., and each role type has its unique performance style and specification. In the development process of Guinan Caicha Xi, by referring to the role system of Yue Opera, it has further improved its own role classification and performance characteristics.

Thirdly, in terms of stage art. Yue Opera pays attention to freehand brushwork in stage setting, and the stage arrangement and prop use are more exquisite. Influenced by this, Guinan Caicha Xi has also purchased similar performance equipment. The costumes and makeups in Yue Opera have distinct characteristics. Corresponding costume styles and makeup designs are created according to different role types and character identities, with bright colors and exquisite craftsmanship. Guinan Caicha Xi has learned the style of costumes and makeups in Yue Opera, and has improved and standardized the costumes and makeups of its actors. The costumes of different roles are more particular in terms of style, color and pattern, and the makeups are more meticulous, which can accurately show the character traits and status of the characters, enhancing the effect of character image creation.

The staging of Caicha Da Xi has directly given rise to relevant techniques and practices, such as "theft of plays." This is a special folk technique for rapidly generating "new play scripts." That is, based on the logic of the story development, the detailed content of multiple well - known dramas is dissected and segmented. Through means such as changing the names of the plays, the names of the characters in the plays, and adding or deleting story details, these elements are flexibly reassembled and integrated into a "new play," which can then be improvised and presented to the audience. "Theft of plays" is a technique directly spawned by audience demand. In some villages, due to certain needs, the period of inviting troupes to perform can last for a whole month. To avoid repeating programs and meet the audience's psychological demand for novelty, the phenomenon of "theft of plays" emerges. This also reflects the fact that Caicha Xi is highly active in the folk.

From the 1950s to the 1970s, the government, through organizing professional troupes and cultural institutions, sorted out and standardized Guinan Caicha Xi, gradually transforming it from a spontaneous folk entertainment activity into an organized and planned professional performance. Each troupe had a relatively complete set of stage properties, including various costumes, props, musical instruments, audio equipment, and lighting facilities. A large number of traditional repertoires were sorted out, arranged, and toured across the country, enabling more audiences to get in touch with and understand this unique form of opera. Especially after the reform and opening - up, with the rapid development of the social economy and the continuous advancement of cultural policies, Guinan Caicha Xi gradually received more attention and protection. During this period, the government and all sectors of society increased the protection efforts for Guinan Caicha Xi, and carried out various forms of inheritance and promotion activities, such as establishing inheritance bases, conducting training activities, and holding cultural performances.

The founding of New China in 1949 significantly enriched and developed the form and content of Guinan Caicha Xi. In the mid-1950s to early 1960s, Guinan

Caicha Xi completed its transition from a local small opera to a full-fledged stage drama. In the mid-1970s to early 1980s, the Bobai County Caicha Xi Troupe performed large-scale works such as *Liang Zhu* (The Butterfly Lovers), *Liang Qin Jia*, and *Chong Shang Cha Shan* (Revisiting the Tea Mountain), signaling the maturity of the Caicha Xi. Bobai County boasted more than 130 troupes and over 2,000 actors, performing more than 2,000 shows annually, covering villages across the county. In September 2003, *Qingshui Tang Bian* (By the Clear Water Pond) won second place at the 10th "Cao Yu Bei" National Drama Competition in Guangzhou. The same year, Bobai was awarded the title of "Hometown of Guangxi Caicha Art" by the Guangxi Cultural Department. This demonstrates that the social value of Guinan Caicha Xi was increasingly recognized by both the public and experts, making it a unique and distinct local opera form and adding a new chapter to the history of Chinese drama. (Wen Quan, personal communication, October 17, 2023)

The performances of large-scale historical dramas covered a broad range of topics: family ethics and morality, such as *Xue Pinggui Returns to the Kiln*, *Sangyuan Hui*, and *Exchange of Children*; the resistance to feudal arranged marriages and the pursuit of free, happy unions, such as *Liang Shanbo* and *Zhu Yingtai* (The Butterfly Lovers), *Chui Gu Shou Zhao Qin*, etc.; the advocacy for public welfare and morality, like *Qin Xianglian*, *Qingfengting*, and *Luoshan Ji* (The Record of the Red Robe); tales of scholarly and heroic exploits, such as *Fuzizhuangyuan*, *Xiu Ru Ji*, *Gao Wenju*; historical topics such as *Xue Rengui Dong Zheng*, *Xue Gang Fan Tang*; and even works reflecting modern life, such as *Sanliwan* and *Ye Ya Zhou*. These plays often depicted people's desires for a better life and reverence for traditional morality, though some also carried fatalistic themes of divine retribution.

In Caicha Xiao Xi, the most prominent character is typically a county magistrate. In Caicha Da Xi, however, roles often include emperors and generals dressed in python robes and jade belts. As the thematic scope expanded, plots became more intricate and complex, with an increasing number of characters. This made it

necessary for performances to go beyond the level of Caicha Xiao Xi. As a result, various troupes began to adopt and incorporate performance techniques from larger theatrical forms, particularly borrowing from the conventions of Yue Opera. The introduction of traditional costume dramas featuring robes and sashes enriched the variety of character roles. On the basis of the original "San Xiao Roles" system, the structure evolved into a full complement of four role types: sheng (male), dan (female), chou (comic), and jing (painted-face). The jing role, in particular, stands out with its powerful voice, resonant tone, richly colored facial makeup, and bold, uninhibited movements. These characteristics create a striking contrast with other roles, enhancing the drama's visual appeal and theatricality. (Su Hongfa, personal communication, June 25, 2024)

On May 20, 2006, Guinan Caicha Xi was included in the first batch of China's national intangible cultural heritage list by the State Council. This marked a new phase in the opera's preservation and transmission, as it gained recognition at the national level. With government support, local authorities and cultural institutions enhanced their efforts to preserve and pass on the art form. This included establishing dedicated funding, creating preservation bases, and offering training programs to ensure that Guinan Caicha Xi would continue to thrive in modern society.

As a state-run troupe, Bobai Caicha Xi has done a lot of work in declaring Guinan Caicha Xi as a national intangible cultural heritage. Its predecessor was the Bobai County Folk Art Counseling Troupe, which was established in August 1956, and was changed to Bobai County Literary Troupe in November 1959, Bobai County Folk Literature and Art Counseling Troupe in 1960, and the Cultural Task Force in 1965 in the rural areas of Bobai County. In 1967, the Cultural Task Force was temporarily merged with the Acrobatic Troupe to rehearse the Revolutionary Model Opera, and in 1968, it was changed to Bobai County Mao Zedong Ideology Literary and Artistic Propaganda Team, and continued to be merged with the Acrobatic Troupe to set up the Literary and Artistic Troupe of the Revolutionary Committee of

Bobai County, and in 1969, the County Acrobatic Troupe was disbanded, and some of the performers stayed in the team, and in 1981, the People's Government of Bobai County renamed the Literary and Artistic Team as the Tea Casting Troupe of Bobai County. Over the past 40 years, Bobai Caicha Troupe has created, transplanted and rehearsed more than 80 large and small Caicha Xi, such as “Ya San Mai Zhu”, “Lv Zhu Nv”, “Liu San Jie”, “Duo Yin”, “Xin Xi Fu”, “Liang Shanbo and Zhuyingtai”, “Qin Xiang Lian”, “Lia Qin Jia”, “Lao Niu Jin Zuo Shou”, and “Tie Gong Ji Ba Mao”, and has won a number of awards at provincial and municipal levels. Since its establishment, Bobai Tea Plucking Troupe has trained three generations of art inheritors, as shown below:

the first generation of inheritors of the county folk art tutoring group was established in 1955, the main task of the group is in addition to the completion of its own performances, but also take up the county folk Caicha Da Xi team tutoring heavy responsibility. The main members of the troupe:

Wang Baowei, male. Year of birth: 1947.2. culture: high school. Inheritance: counseling. Address: Bobai Town.

Yang Chaoqin, male. Date of birth: 1945.6. Education: middle school. Mode of transmission: Tutoring. Address: Bobai Town.

Li Yuping, male. Date of birth: 1943.7. Education: middle school. Inheritance: Tutoring. Address: Bobai Town.

Liu Zhiwei, Female. Date of birth: 1940.8. Education: middle school. Mode of transmission: Tutoring. Address: Fengshan, Bobai

Li Yuqing, Female. Date of birth: 1942.4. Education: middle school. Mode of transmission: Tutoring. Residence address: Chengkang, Bobai.

Liang Yucai, male. Date of birth: 1945.2. Education: high school. Mode of transmission: Tutoring. Address: Bobai Town.

Second Generation Inheritors

County State-owned Caicha Troupe was founded in 1982, the first generation

of inheritors all stayed in the group to continue to do tutoring heritage work. So produced the second generation of inheritors. It is also the main technical backbone of the Caicha troupe.

Pang Jiexiang, male. Year of birth: 1947.6. culture: junior high school. Inheritance: Tutoring. Address: Jiangning, Bobai.

Chen Shengqiang, Male. Date of birth: 1950.8. Education: middle school. Mode of transmission: Tutoring. Address: San Tan, Bobai.

Bu Zongshi, male. Date of birth: 1948.3. Education: middle school. Mode of transmission: Tutoring. Address: Shuangwang, Bobai.

Li Xiaoying, Female. Date of birth: 1948.10. Education: high school. Mode of transmission: Tutoring. Residence address: Shuangwang, Bobai.

Ning Weilian, Female. Date of birth: 1950.2. Education: High School. Mode of transmission: Tutoring. Residence address: Nalin, Bobai.

Li Yitao, male. Date of birth: 1947.1. Education: high school. Mode of transmission: Tutoring. Address: Bobai Town.

Third Generation Inheritor

Wang Lijin, female. Date of Birth: 1963.7. Culture: High School. Inheritance: Counseling. Residence Address: Bobai Dunggu Town.

Li Zuqing, Female. Date of birth: 1958.9. Education: high school. Mode of inheritance: Tutoring. Address: Dongping Town, Bobai.

Shen Yong, male. Date of birth: 1964.6. Education: Undergraduate. Mode of transmission: Tutoring. Address: Longtan Town, Bobai.

Chen Haidong, male. Date of birth: 1973.6. Education: High School. Mode of transmission: Counseling. Residence address: San Tan, Bobai.

Chen Junfeng, Female. Date of birth: 1973.4. Education: High School. Mode of inheritance: Tutoring. Address: Bobai Town.

Li Fook, Male. Date of birth: 1974.2. Education: High School. Mode of inheritance: tutoring. Address: Fengshan Town, Bobai.

Yu Xiaodong, male. Date of birth: 1975.2. Education: high school. Mode of inheritance: Tutoring. Address: Shahe Town, Bobai.

Qin Haiyan, male. Date of birth: 1973.6. Education: high school. Mode of transmission: Tutoring. Address: Dongping Town, Bobai.

During this period, Chen Shengqiang became one of the key figures in the transmission of Guinan Caicha Xi. Influenced by his family from a young age, he developed a deep interest in the opera and later dedicated himself fully to its preservation and Transmission. Not only was he skilled in the art of performing Guinan Caicha Xi, but he also engaged in research and popularization efforts, helping the opera find new vitality in modern times. In his work as a successor, he not only focused on passing down the technical skills but also worked to collect and organize historical materials related to the opera, providing invaluable resources for future studies. Through collaboration with other successors, he enriched the performance style and content, ensuring that the traditional art form continued to be transmitted. Additionally, he actively participated in various cultural activities and performances, interacting with audiences and helping them understand and appreciate Guinan Caicha Xi. In order to better preserve and pass on the opera, he collaborated with the Bobai County Cultural Center to establish a preservation base, organizing a series of training and educational activities. These programs, which included both technical training and education on the cultural and historical context of the opera, ensured a comprehensive and systematic approach to the opera's preservation. Through these efforts, the pool of successors grew, and the skill levels improved, laying a solid foundation for the ongoing development of Guinan Caicha Xi.

In summary, the period from 1949 to 2006 was a crucial stage in the development of Guinan Caicha Xi. During this time, Guinan Caicha Xi received extensive attention and support from the government and various sectors of society. Through innovation and transmission efforts, its artistic form and content were significantly enhanced, evolving from Caicha Xiao Xi into Caicha Da Xi. By drawing

on elements from well-established opera genres such as Yue Opera, it achieved a more structured and stylized development. These efforts not only ensured the preservation and development of Guinan Caicha Xi but also laid a solid foundation for its continued influence in modern society.

4.4 The Innovative Development Period of Guinan Caicha Xi – Further Development of Caicha Da Xi (2006 to 2024)

In recent years, Guinan Caicha Xi has continuously innovated and developed on the basis of preservation and inheritance, gradually adapting to the needs of modern society and gaining new vitality. This trend has been particularly evident since Guinan Caicha Xi was included in the first batch of national intangible cultural heritage lists in 2006, after which the government and society have placed significant emphasis on its preservation and development.

Since 2006, Bobai County has established the Protection Center and the Leading Group for the Protection Work of Guinan Caicha Xi, and issued a special implementation plan for the protection work of Guinan Caicha Xi. On November 2, 2006, Bobai County held the first Hakka Cultural Festival, which provided an important display platform for the continuous development of Guinan Caicha Xi. In the consecutive Bobai Hakka Cultural Festivals, the programs of Guinan Caicha Xi were all the highlights of the performances. Since 2011, the special protection funds invested have reached more than 8.2 million yuan. The city and the county hold the Guinan Caicha Art Seminar every year to discuss the protection, innovation and development of Guinan Caicha Xi. The Caicha Troupe of Bobai County and the Caicha Troupe of Qinzhou City jointly carry out systematic training activities of Guinan Caicha Xi. These activities are not only aimed at professional actors, but also include a large number of opera enthusiasts and the younger generation. Through

these training activities, a large number of backbones and new talents of Guinan Caicha Xi have been cultivated, providing a talent guarantee for the continuous development of this traditional art. The training content covers the basic skills, performance techniques and relevant cultural and historical knowledge of Caicha Xi, enabling the trainees to comprehensively master the essence of Guinan Caicha Xi.

Although the theatrical troupes do face challenges in cultivating young actors, especially the problem of insufficient funds, in recent years, local governments and cultural institutions have made active efforts. In particular, the investment in the inheritor system and the training of young actors has been increasing year by year. For example, since 2018, the relevant government departments in Yulin City have invested 400,000 yuan in carrying out activities such as "Caicha Da Xi Yuan" and "Song Xi Xia Xiang", and at the same time, have provided guarantees in aspects such as infrastructure construction, talent team building, and activity implementation. Since 2020, Qinzhou City has held the Guinan Caicha Xi Competition. The participating teams can receive rewards ranging from 30,000 to 50,000 yuan according to the award grades. In addition, Yulin City has also raised more than 2.1 million yuan for the protection and inheritance of the national-level "intangible cultural heritage" projects, namely Guinan Caicha Xi and Guangxi Bayin. In 2018, Bobai County established a training base for Caicha Xi, with teaching points set up in 28 townships of the county. Over the past five years, more than 2,000 primary and secondary school students have been trained, and multiple programs organized and planned have been selected to be broadcast on CCTV. In addition, Liu Donglin, the deputy head of the Guinan Caicha Xi Troupe of the Bobai County Folk Culture Art Protection, Inheritance and Performance Center, said that currently, the Guinan Caicha Xi Troupe has established training institutions in many places in the Guinan region, and the actors of the troupe go to teach on weekends. There are approximately 500 students who have been studying for a long time. He hopes that through the way of training, more people can get in touch with Caicha Xi, and then fall in love with it, providing

more choices for its future inheritance.

There is a phenomenon in the development from the Caicha Xiao Xi to the Caicha Da Xi that worries all the researchers and performers of Guinan Caicha Xi. That is, the state-owned professional troupes are mainly the ones staging modern Caicha Xi, while the folk troupes basically perform Gu Zhuang Caicha Xi. Although the emergence of Gu Zhuang Caicha Xi is widely loved by the people in Guinan and satisfies their curiosity about ancient stories, the elements related to tea in Gu Zhuang Caicha Xi are decreasing significantly, and too much content borrowed from surrounding local operas has been added, making the characteristics of Guinan Caicha Xi less distinct compared with those of other sister operas. From the perspective of music, in order to meet the requirements of the large-scale drama, it is crucial to develop the vocal music of the opera and add new melodies. Some of the original Cha Qiang and Cha Cha are too simple to express complex characters and emotional changes, so they are used less frequently. As a result, Guinan Caicha Xi is losing its basic characteristics. In terms of the stylization of performance movements, Gu Zhuang Caicha Xi is becoming more and more similar to sister operas represented by Yue Opera. Therefore, it is believed that for the innovative development of Guinan Caicha Xi, to maintain the characteristics of the "Cha" elements, innovation must be carried out in terms of the vocal music. It is not advisable to blindly borrow from surrounding operas. Innovation should be based on the original "Cha Qiang" and "Cha Cha" of Guinan Caicha Xi, and the state-owned troupes should play a leading role. (Lu kegang, personal communication, April 5, 2024)

In order to better meet the needs of modern audiences, the creators of Guinan Caicha Xi have also continued to try to incorporate modern elements and technical means into traditional performances. Guinan Caicha Xi not only retains the traditional "Cha Qiang" elements, but also enriches the content and form of the performance through the introduction of modern theater techniques. For example, in terms of stage layout, more complex stage sets are used, lighting effects are utilized to create

different time atmospheres, and movable props are used to make the stage scenes more intuitive and vivid. In addition, in terms of the plot conflict, the compact rhythm of modern theater is adopted, and the conflict between different characters is more intense. (He Weiqian, personal communication, March 10, 2024)

During this period, the Caicha Xi troupes in Bobai County and Qinzhou City made a number of innovative attempts and successively launched several Xian Dai Chuang Bian Caicha Xi, pushing the innovative development of Guinan Caicha Xi to a new height. For example, in 2018, the Caicha Troupe of Bobai County created and rehearsed the large-scale newly-edited Guinan Caicha Xi "lv zhu nv", which was a bold attempt to present the traditional Guinan Caicha Xi to the audience in a new form. In the Guinan Caicha Xi "lv zhu nv", not only the essence of the traditional Caicha Xi was retained, with the characteristic lyrics "yudu ya" of the Caicha Ge and Guinan Caicha Xi preserved in the content, but also modern stage technologies and performance techniques were integrated, making the whole work more ornamental and full of the sense of the times. In 2019, the Caicha Troupe of Qinzhou City newly created "Good and Evil Have Their Rewards", and the number of touring performances reached more than 50. In 2021, the Guinan Caicha Xi "Ba Gui Xian Qu. Zhu Xiang" was created and rehearsed. It was selected as one of the first batch of supported projects in the Three-Year Plan (2022 - 2024) of the Guangxi Contemporary Literature and Art Creation Project by the Publicity Department of the Guangxi Autonomous Region Party Committee in November 2021. In October 2024, it won the Bronze Osmanthus Award at the 12th Guangxi Drama Exhibition, causing a strong response in society. "Qiao Pi Shu" won the Bronze Osmanthus Award at the 12th Guangxi Drama Exhibition, and the large-scale Guinan Caicha Xi "lv zhu nv" was successfully selected for the Third National Caicha Xi Festival held in October 2024. In 2024, the applied Guinan Caicha Xi "Wang Li's Story" was selected as a supported project in the Three-Year Plan (2025 - 2027) of the Guangxi Contemporary Literature and Art Creation Project.

Compared with Gu Zhuang Caicha Xi, Xian Dai Chuang Bian Caicha Xi achieve unity with Caicha Xiao Xi in terms of performance style. That is, they more often adopt the form of song - and - dance performances, with a relaxed and lively performance style, a cheerful rhythm, and a joy - filled atmosphere. In terms of music, modern composition techniques are used to re - create based on the original "Cha Qiang" and "Cha Cha" music. From the perspective of melody and scale, most of the arias in Caicha Xiao Xi use the pentatonic scale(Wu Sheng Yin Jie), and a small number use the six-tone scale(Liu Sheng Yin Jie). Although Caicha Da Xi still mainly use the pentatonic scale(Wu Sheng Yin Jie), they more often adopt the six-tone scale(Liu Sheng Yin Jie) (adding the bian gong or the qing jiao) and a certain number use the seven-tone scale(Qi Sheng Yin Jie) (adding the bian gong and the qing jiao). The frequent addition and application of the auxiliary tones increase the variation space of the aria tunes, enrich the melodic methods, make the melodic lines more tortuous. Coupled with the expansion of the vocal range, the arias develop in a more complex direction, making them more in line with the aesthetic needs of modern audiences. Moreover, relevant "tea" elements are integrated into the storylines, making the characteristics of Guinan Caicha Xi more obvious. Through the application of multimedia technology, more diverse visual effects are created on the stage. By using modern music elements, new vitality is injected into traditional music cards, and through the modern treatment of storylines, the content of the works becomes closer to the lives and emotions of contemporary audiences. Such innovative measures not only enrich the forms and content of Guinan Caicha Xi but also enable this traditional art to radiate new vitality in modern society.

In summary, from 2006 to 2024, the period of innovation and development for Guinan Caicha Xi saw it evolve while preserving its traditions. During this time, Guinan Caicha Xi was listed as part of the first batch of national intangible cultural heritage, and the government and society significantly increased their attention and efforts to protect it. Through innovation in the repertory, training activities, the

application of modern technologies, and the use of multimedia platforms, Guinan Caicha Xi has not only enriched its forms and content but has also reclaimed its distinctive features, allowing it to thrive in modern society.

4.5 Summary

Through interviews and field surveys, I discovered that the development of Guinan Caicha Xi can be divided into the following stages:

The Early Period of Guinan Caicha Xi:Guinan Caicha Xi originated in southern Jiangxi (Ganzhou) and was introduced to the Guinan region of Guangxi during the late Ming and early Qing dynasties (1628). During this period, Guinan Caicha Xi was primarily based on forms such as "Chang Zhu Ma," "Chang Caicha," and "Caicha Ge," developing into a folk art form for the self-entertainment of tea farmers. In its early stages, the melodies of Caicha Xi were simple. During this period, Caicha Xi mainly reflected the labor and daily life of tea farmers, gradually evolving from Caicha Ge into Caicha Ge Wu, becoming a unique performing art.

The Development Period of Guinan Caicha Xi:During the Republic of China period (1912), Guinan Caicha Xi further developed and matured, establishing itself as an independent opera genre. During this period, its performance forms and content became more diverse. Folk tunes, known as "Cha Cha," were incorporated into the existing foundation of "Cha Qiang," allowing for the singing of historical stories and folk legends. This transformation led to the emergence of "Ge Wu Shuo Chang" and "Ge Wu Xiao Xi." The role categories evolved into "Xiao Sheng" (young male), "Xiao Dan" (young female), and "Xiao Chou" (comic role), collectively referred to as "San Xiao Xi" (Three Small Operas). With its lively and vibrant style and strong connection to everyday life, Guinan Caicha Xi became widely beloved by the public.

The Maturity Period of Guinan Caicha Xi:After the founding of New China in 1949, Guinan Caicha Xi entered a new development period. With the government's

emphasis on and support for culture and the arts, along with changes in the social environment, Guinan Caicha Xi further developed and was transmitted by incorporating elements of Yue Opera. It gradually evolved from Caicha Xiao Xi into Caicha Da Xi. Particularly after the Reform and Opening-up, with economic growth and the promotion of cultural policies, Guinan Caicha Xi received increasing attention and preservation efforts. In 2006, it was included in the first batch of national intangible cultural heritage by the State Council, marking its entry into the modern stage of transmission and preservation.

The Innovative Development Period of Guinan Caicha Xi: In recent years, Guinan Caicha Xi has been undergoing continuous innovation and development, while maintaining its unique "tea" characteristics. For example, in 2018, the Caicha Troupe of Bobai County staged the large-scale new adaptation of the Guinan Caicha Da Xi Legend of Green Pearl Girl, which combined traditional Caicha Xi with modern stage technologies, bringing new vitality to the art form. In 2021, the Guinan Caicha Xi Pioneer of Baguo, Zhu Xiang was selected as part of the first batch of supported projects in the 2022-2024 Guangxi Contemporary Literature and Art Creation Program by the Propaganda Department of the Guangxi Autonomous Region Party Committee, sparking significant social reactions.

From the above analysis, it is evident that the history of Guinan Caicha Xi is a continuous process of development and adaptation. Whether in its early form as a self-entertainment activity, its maturity during the Republican period, or the support and preservation it received after the founding of the People's Republic of China, Guinan Caicha Xi has always changed and innovated. By integrating traditional and modern elements, the opera has gained new vitality in the contemporary era, showcasing its unique cultural charm and historical value.

To present a clearer view of the developmental stages of Guinan Caicha Xi, I have summarized these stages in a table. This table outlines the key periods of the opera's development, highlighting the main influencing factors, the process of change,

and their impact. Each stage reflects how the opera, while maintaining its traditional roots, has adapted and changed, incorporating new elements to ensure its ongoing vitality and appeal.

Table 1. Timeline of Different Development Periods of Guinan Caicha Xi

Period	Influencing Factors	Development Process	Development Effects
1628 - 1912	The promotion of tea-related commercial activities and traditional festivals.	The development from "Caicha Ge" to "Caicha Ge Wu."	Formed the initial performance style, widely spread
1912-1949	Addition of Folk Tunes and Historical Stories	With the incorporation of "Cha Cha," the performance content became more diverse, leading to the development of "Caicha Xiao Xi."	Developed into an independent folk opera genre, widely loved
1949-2006	Government support and the promotion of cultural policies.	The transmission of skills and the exploration of historical materials, the systematization of inheritance activities, and the incorporation of elements from Cantonese	Included in the National Intangible Cultural Heritage list, transmission orderly

		opera led to the evolution from Caicha Xiao Xi to Caicha Da Xi.	
2006-2024	Integration of Modern Elements and Technology	Innovative repertoire and training activities, expanded performance forms and content	Revitalized in modern society, increased appeal

The table above illustrates the developmental changes of Guinan Caicha Xi across four periods. In the first period, driven by tea-related commercial activities and traditional festivals, Caicha Ge was introduced to Guangxi and gradually evolved into Caicha Ge Wu. In the second period, the content became more enriched with the addition of "Cha Cha," leading to the development of Caicha Xiao Xi. In the third period, due to changes in the transmission and survival environment, it further evolved into Caicha Da Xi. In the fourth period, with national recognition and the advancement of modern technology, it developed into a more artistically refined theatrical genre based on its original foundation.



CHAPTER V

The musical characteristics of Guinan Caicha Xi in Guangxi, China

Based on the recommendations of key informants and scholars, I have selected eight songs from Guinan Caicha Xi, specifically from Wu Yi Yin Yuan and Lv Zhu Nv, as the core subjects for analysis in this chapter. These songs respectively represent Gu Zhuang Caicha Xi and Xian Dai Chuang Bian Caicha Xi within Guinan Caicha Xi. The analysis covers multiple aspects, including melody, rhythm, and lyrics. The structure of this chapter is as follows:

- 5.1 Wǔ Gēng Dǎ Bàn (五更打扮)
- 5.2 Mèi Quàn Jiě Jià (妹劝姐嫁)
- 5.3 Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi (我愿与他成婚配)
- 5.4 Xún Èr Mèi (寻二妹)
- 5.5 Gēng Tián Rén Cǎi Chá Gē (耕田人采茶歌)
- 5.6 Lǜ Luó Shān Lián Shān (绿萝山连山)
- 5.7 Kè Jiā Shān Gē Zuì Chū Míng (客家山歌最出名)
- 5.8 Jīn Yè Wú Mián (今夜无眠)
- 5.9 Summary

Wu Yi Yin Yuan is an Gu Zhuang Caicha Xi adapted from the Shandong Lü Opera Sisters' Marriage Swap. The story follows Mao Ji, a poor young man who, due to his impoverished background, can only work as a cowherd for a wealthy family. However, unwilling to resign himself to a life of mediocrity, he works hard and eventually passes the imperial examination, earning the title of Zhuangyuan (top scholar). After his success, he sets out to marry Li Suhua, to whom he was previously engaged. However, knowing that Li Suhua values wealth and status, he first pretends that he did not pass the examination to test her character. Upon hearing that Mao Ji has failed, Li Suhua breaks off the engagement. In contrast, her younger sister, Li

Sumei, believes that her elder sister should keep her promise. When her attempts to persuade Li Suhua fail, Li Sumei chooses to marry Mao Ji in her sister's place, leading to a joyous and fulfilling union. This chapter selects four representative songs from the opera for analysis: Wǔ Gēng Dǎ Bàn、Mèi Quàn Jiě Jià、Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi、Xún Èr Mèi.

"Lv Zhu Nv" is a Xian Dai Chuang Bian Caicha Xi created in 2018, based on the legend of "Lv Zhu Nv" from the Guinan region. It primarily tells the story of Lv Zhu, who, during the Western Jin period, was forced by Shi Chong to become his concubine through ten buckets of pearls and power. Eventually, due to the authoritarian rule of Zhao Wang Sima Lun and the covetous intentions of his follower, Sun Xiu, who desired Lv Zhu's exceptional beauty, Shi Chong was threatened with forceful removal. In order to protect his position, wealth, and life, Shi Chong complied with Sun Xiu's wishes. However, Lv Zhu refused to yield and chose to leap from a building, preserving her chastity. Throughout the entire play, there is an overarching theme of filial piety, kindness, great love, and chastity, with the concepts of "care for one's fellow villagers, loyalty to love, and the pursuit of love" running through the play. Through this opera, the life of Lv Zhu is vividly portrayed, allowing the audience to gain a deeper understanding of her character and celebrating her courageous spirit of not yielding in the face of power, which serves an educational purpose. "Lv Zhu Nv" is divided into four acts: the first act depicts her miraculous birth; the second act shows the joyful songs of tea mountains and a sudden calamity; the third act deals with the forced marriage in Shi's residence and the self-sacrifice to save her family; and the fourth act presents her bitter love for her homeland and her longing for her family in the Golden Valley. This chapter selects four representative songs from it for analysis: Gēng Tián Rén Cǎi Chá Gē, Lv Luó Shān Lián Shān, Kè Jiā Shān Gē Zuì Chū Míng, Jīn Yè Wú Mián.

5.1 A song: Wǔ Gēng Dǎ Bàn(五更打扮)

五更打扮

Wǔ Gēng Dǎ Bàn

Transcribed by Zheng Guodong

Adagio

今日打扮心欢透呀，
jīn rì dǎ ban xīn huān tōu ya

对镜梳妆真快手呀，水粉面上扑呀，
duì jìng shì zhuāng zhēn kuài xǔ ya shuǐ fěn miàn shàng pū ya

脂红唇边擦呀，后面呀插金簪，珠环四边有呀。郎知
zhī hóng chún biān cā ya hòu miàn ya chā jīn zān zhū huān sì biān yǒu ya láng zhī

否？单单等待你点收呀哪 哟！郎知否？单单等待
fǒu dān dān děng dài nǐ diǎn xiū ya nǎ yāo! láng zhī fǒu dān dān děng dài

你点收呀哪 哟！依哪哪个了开哟
nǐ diǎn xiū ya nǎ yāo! yī nǎ nǎ ge le kāi yāo

Figure 23. Wǔ Gēng Dǎ Bàn

Source: Zheng Guodong (2024)

The song “Wǔ Gēng Dǎ Bàn” is taken from the stanza of “Wu yi yin yuan”. The background of the song is that when Niu Lang, who has been awarded the Scholarship, returns to his hometown to fulfill the marriage contract with his sister Li Suhua, Li Suhua hears that Mao Ji is going to propose marriage and mistakenly thinks that he has already been awarded the Scholarship, so she is happy in her heart and busy dressing up to be in the best condition to meet Mao Ji. In this scenario, she sings this stanza. It is a structure in parallel binary form. Below is its formal structure diagram:

Table 2. “Wǔ Gēng Dǎ Bàn”: The Structure Diagram

No.	Section	Phrase	Measure
1		prelude	1-2
2	A	a	3-6
3		a ¹	7-10
4		b	11-14
5		a ¹	15-18
6	B	c	19-23
7		c ¹	24-31

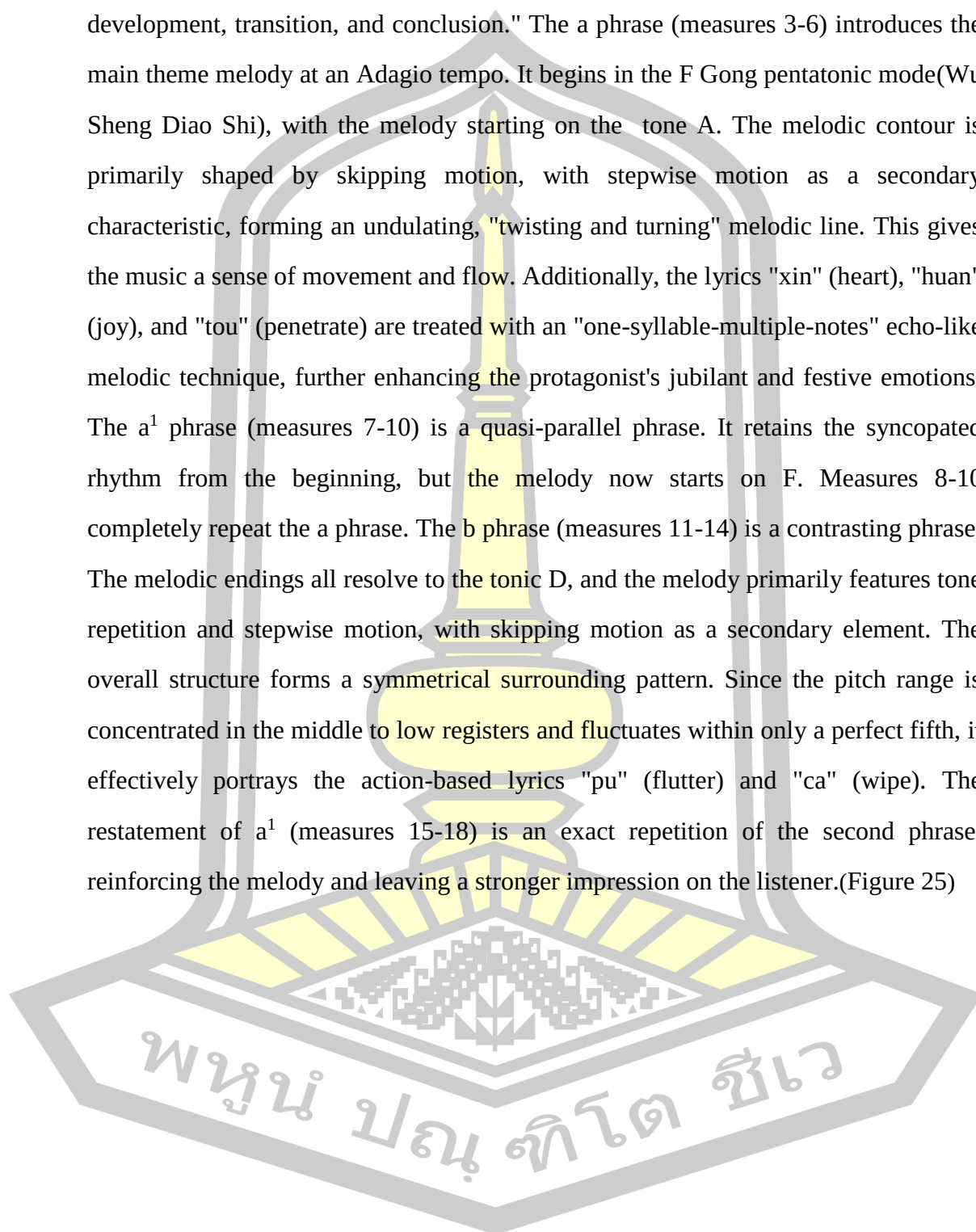
5.1.1 Melody: In this song, it has been using the C Zhi pentatonic mode(Wu Sheng Diao Shi) with notes C,D,F,G,A. In Western music theory, It is in the F Major scale F,G,A,B^b,C,D,E. The Zhi mode typically gives a bright, open, and grand feeling. It is widely used in the music of Guinan Caicha Xi, making it suitable for narrative scenes. Below is its scale:



Figure 24. C Zhi pentatonic scale(Wu Sheng Yin Jie)

Source: Zheng Guodong (2024)

The structure of section A follows a four-phrase pattern of "introduction, development, transition, and conclusion." The a phrase (measures 3-6) introduces the main theme melody at an Adagio tempo. It begins in the F Gong pentatonic mode (Wu Sheng Diao Shi), with the melody starting on the tone A. The melodic contour is primarily shaped by skipping motion, with stepwise motion as a secondary characteristic, forming an undulating, "twisting and turning" melodic line. This gives the music a sense of movement and flow. Additionally, the lyrics "xin" (heart), "huan" (joy), and "tou" (penetrate) are treated with an "one-syllable-multiple-notes" echo-like melodic technique, further enhancing the protagonist's jubilant and festive emotions. The a¹ phrase (measures 7-10) is a quasi-parallel phrase. It retains the syncopated rhythm from the beginning, but the melody now starts on F. Measures 8-10 completely repeat the a phrase. The b phrase (measures 11-14) is a contrasting phrase. The melodic endings all resolve to the tonic D, and the melody primarily features tone repetition and stepwise motion, with skipping motion as a secondary element. The overall structure forms a symmetrical surrounding pattern. Since the pitch range is concentrated in the middle to low registers and fluctuates within only a perfect fifth, it effectively portrays the action-based lyrics "pu" (flutter) and "ca" (wipe). The restatement of a¹ (measures 15-18) is an exact repetition of the second phrase, reinforcing the melody and leaving a stronger impression on the listener. (Figure 25)



The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three staves of music, each with Chinese lyrics underneath. The first staff includes a 'prelude' (measures 1-2) and 'Phrase a' (measures 3-6). The second staff includes 'Phrase a1' (measures 7-10) and 'Phrase b' (measures 11-12). The third staff includes 'Phrase a1' (measures 13-16) and continues the melody (measures 17-19).

Staff 1:

prelude (measures 1-2): *Adagio*

Phrase a (measures 3-6):

今日打扮心欢透呀,
jin ri da ban xin huan tou ya

Staff 2:

Phrase a1 (measures 7-10):

对镜梳妆真快手呀,
dui jing shi zhuang zhen kuai xu ya

Phrase b (measures 11-12):

水粉面上扑呀,
shui fen mian shang pu ya

Staff 3:

Phrase a1 (measures 13-16):

脂红唇边擦呀, 后面呀插金簪, 珠环四边有呀。 郎知
zhi hong chun bi ca ya hou mi ya cha jin zan zhu huan xi bi yu ya lang zhi

Figure 25. Wǔ Gēng Dǎ Bàn(Section A)

Source: Zheng Guodong (2024)

The B section consists of two repeated phrases. The C phrase (measures 19-23) begins on F and primarily progresses through stepwise motion, skipping motion, and tone repetition, forming a "zigzag-shaped" melodic contour. Aurally, it resembles a lively and cheerful young girl. In terms of melodic intervals, the frequent use of tone repetition serves as a key characteristic, giving the melody a recitative-like quality, as if narrating the careful makeup and the anticipation of showing it to the beloved. The c^1 phrase (measures 24-31) is a parallel phrase, extending the original structure by adding three measures. These additional measures prolong the melody using the interjection "yi du na ge kai yo" (a vocalized phrase), further enhancing the expressive quality. The piece concludes with a sustained Zhi tone C.(Figure 26)

脂红唇边擦呀, 后面呀插金簪, 珠环四边有呀。郎知
zhihongchun bi ca ya houmiyacha jin zan zhuhuanxi bi yu ya lang zhi

Phrase c

否? 单单等待你点收呀哪 哟! 郎知 否? 单单等待
fou dandandengdai nidianxu ya du na yo lang zhi fou dandandengdai

Phrase c1

你点收呀哪 哟! 依哪哪 个了开 哟
ni dian xu ya du na yo yi du na ge le kai yo

Figure 26. Wǔ Gēng Dǎ Bàn(Section B)

Source: Zheng Guodong (2024)

The melodic contour diagram of this song is shown below:



Figure 27. Wǔ Gēng Dǎ Bàn (melodic contour)

Source: Zheng Guodong (2024)

From the melodic contour diagram above, it can be observed that the overall melody revolves around the Gong tone, forming a broad wave-like trajectory. As a result, the entire melody sounds smooth and fluid, creating a pleasant and comfortable listening experience.

5.1.2 Rhythm: This song adopts a 2/4 time signature, continuing the classic meter type of Guinan Caicha Xi. The introduction features an Equal rhythm pattern composed of eighth notes and sixteenth notes, which runs throughout the entire piece,

ensuring overall unity and structural coherence. In the A section, the Syncopated rhythm pattern and sequences of four sixteenth notes are primarily used to drive musical progression. The Syncopated rhythm pattern highlights the playful and energetic feel of "dressing up," while the continuous sequential rhythm further enhances the melodic beauty.(Figure 28)

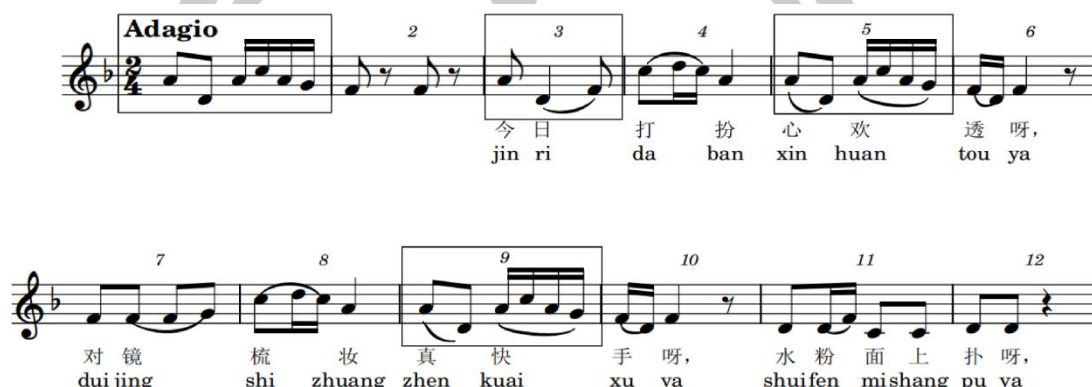


Figure 28. Wǔ Gēng Dǎ Bàn

Source: Zheng Guodong (2024)

The B section primarily features the Dotted rhythm pattern and the Equal rhythm pattern. The use of dotted notes, combined with the one-syllable-multiple-notes technique, makes the lyrics more flexible, vivid, and lively. In contrast, the application of evenly divided notes follows a one-syllable-one-note narrative style, ensuring that the musical rhythm aligns seamlessly with the natural rhythm of the language.(Figure 29)



Figure 29. Wǔ Gēng Dǎ Bàn

Source: Zheng Guodong (2024)

5.1.3 Lyrics: This song is a singing passage in which the elder sister, Zhang Suhua, believes that Mao Ji has won the top scholar title and is coming to marry her. In anticipation of meeting him, she dresses up. This passage is adapted from the "Five Watches Dressing Up" segment of "Cha Cha" in Guinan Caicha Xi. The specific meaning is as follows:

今日打扮心欢透

jīn rì dǎ bàn xīn huān tòu

(Today, extremely delighted after getting dressed up)

对镜梳妆真快手

duì jìng shū zhuāng zhēn kuài shǒu

(One is really quick at grooming in front of the mirror)

水粉面上扑

shuǐ fěn miàn shàng pū

(Pat the face powder onto the face)

脂红唇边擦

zhī hóng chún biān cā

(Apply the rouge on the edge of the lips)

后面插金簪

hòu miàn chā jīn zān

(Insert a gold hairpin at the back of the head)

珠环四边有

zhū huán sì biān yǒu

(There are pearl rings on all four sides)

郎 知 否

láng zhī fǒu

(My dear, do you know?)

单 单 等 待 你 点 收

dān dān děng dài nǐ diǎn shōu

(I'm solely waiting for you to check and accept)

According to the content of the above lyrics, the following characteristics can be drawn:

First, the lyrics vividly depict the detailed process of a young woman dressing up. The language is simple, natural, and highly expressive, allowing listeners to visualize the scene instantly. For example, "shuǐ fěn miàn shàng pū ya, zhī hóng chun biān cā ya" uses concise and straightforward wording to illustrate the meticulous steps of makeup application, creating an immersive experience.

Second, the lyrics adopt a symmetrical structure by incorporating both seven-character and five-character phrases. For instance, "Jīn rì dǎ bàn xīn huān tòng, duì jìng shū zhuāng zhēn kuài shǒu" follows a strict seven-character structure, while "shuǐ fěn miàn shàng pū, zhī hóng chun biān cā, hòu miàn chā jīn zān, zhū huán sì biān yǒu" consists of five-character phrases. The alternation between these two structures creates a highly symmetrical pattern, enhancing the rhythmic quality of the lyrics. This structured composition effectively conveys the protagonist's excitement and urgency while dressing up.

Third, the first two lines of the lyrics also employ the rhetorical device of rhyming. For example, "Jīn rì dǎ bàn xīn huān tòng, duì jìng shū zhuāng zhēn kuài shǒu". It can be seen that the last character of the first two lines of the lyrics both end with the vowel "ou". In addition, for the next three lines of the lyrics "zhū huán sì biān yǒu, láng zhī fǒu, dān dān děng dài nǐ diǎn shōu", the last character of these three lines of the lyrics also end with the vowel "ou". This rhetorical device of rhyming

gives the lyrics a strong sense of rhythm, making them easy to sing and appreciate. (Figure 30)

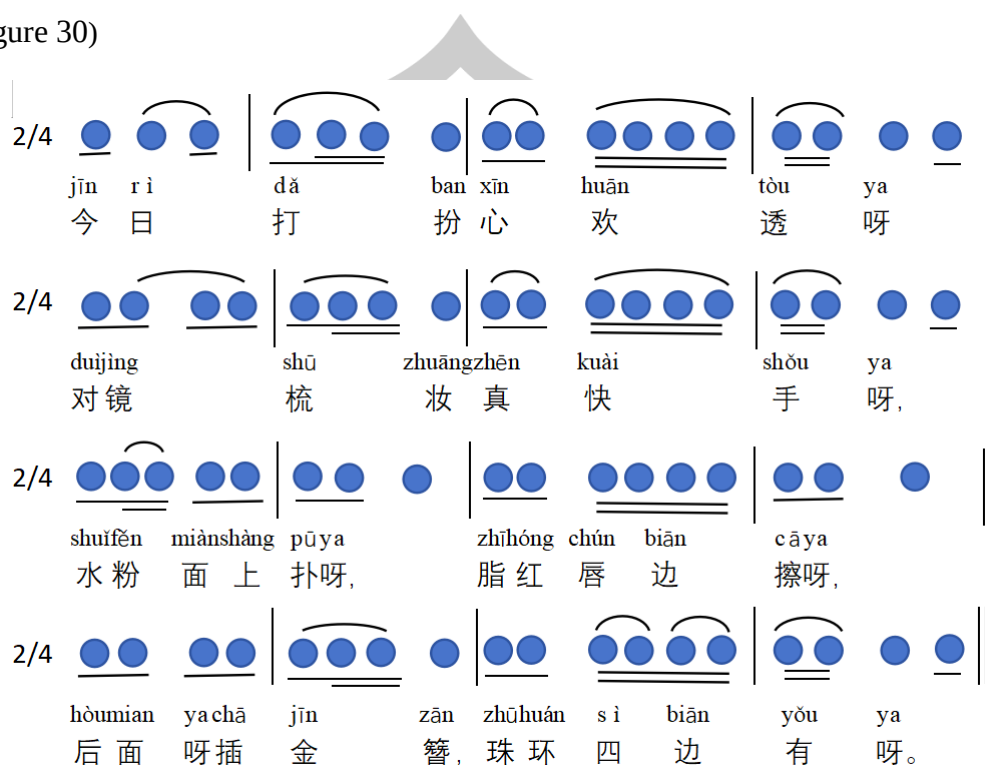
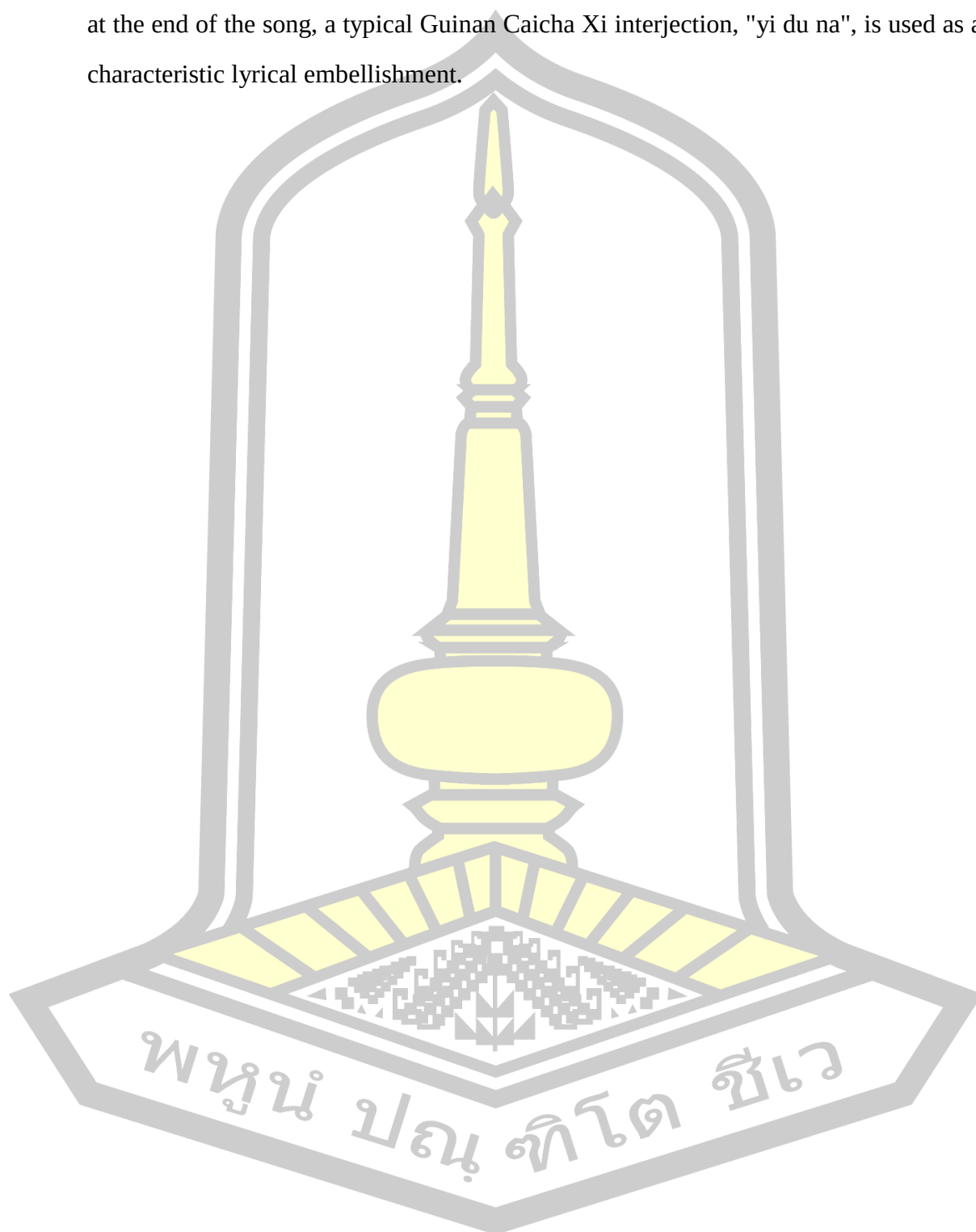


Figure 30. Correspondence between lyrics and rhythm

Source: Zheng Guodong (2024)

In summary, "Wǔ Gēng Dǎ Bàn" adopts the commonly used Zhi mode in Guinan Caicha Xi, with the final pitch landing on C. In the A section, the song initially employs the F Gong mode to depict the detailed scene of the elder sister dressing up. The B section then returns to the Zhi mode, expressing her eagerness for her beloved to see her. Rhythmically, the song incorporates the Syncopated rhythm pattern, the Equal rhythm pattern composed of eighth notes and four sixteenth notes, as well as the Dotted rhythm pattern. The use of these rhythmic patterns plays a crucial role in driving the musical progression. Melodically, the entire piece follows a broad wave-like contour, making the melody smooth yet energetic, effectively conveying the sister's excitement as she prepares to meet her beloved. Lyrically, the song employs a symmetrical structure of seven-character and five-character phrases,

along with rhyme, giving the lyrics a strong poetic and metrical quality. Additionally, at the end of the song, a typical Guinan Caicha Xi interjection, "yi du na", is used as a characteristic lyrical embellishment.



5.2 A song: Mèi Quàn Jiě Jià (妹劝姐嫁)

妹劝姐嫁
Mèi Quàn Jiě Jià

Transcribed by Zheng Guodong

Largo

姐 姐 蛮 横 不 讲 理,
jie jie manheng bu jiang li

不 该 出 言 把 爹 啰 欺。
bu gai cheyan ba die luo qi

毛 哥 为 人 多 勤 恳,
mao go weireng duo qin keng

忠 厚 明 理 远 近 啰 知。
zhong hou min li yuan jin luo zhi

毛 哥 不 念 前 时 啰 恶, 依 约
mao go bunian qian shi luo e yi yue

迎 娶 不 误 啰 期。 前 朝 有 个
ying qu bu wu luo qi qian chao yu go

陈 世 啰 美, 中 呀 了 状 元 杀 前 啰
chen shi luo mei zhongya liao zhuangyuan sha qian luo

43 44 45 46 47 48

妻, 毛 哥 得 中 把 你
qi mao go dezhong ba ni

49 50 51 52 53 54

弃, 岂 不 恨 他 无 情 啰 义。
qi qi bu heng ta wu qing luo yi

55 56 57 58 59 60

将 人 心 来 比 自 己,
jiang reng xin lai bi zi ji

61 62 63 64 65 66

前 前 后 后 细 三 啰 思,
qian qian hou hou xi san luo si

67 68 69 70 71 72

甚 么 穷 来 什 么 贵, 恩 恩 呀
shen me qiong lai shen me gui en en ya

73 74 75 76 77

爱 爱 好 夫 啰 妻!
ai ai hao fu luo qi

Figure 31. Mèi Quàn Jiě Jià

Source: Zheng Guodong (2024)

This song is selected from Guinan Caicha Xi Wu Yi Yin Yuan. The storyline revolves around Mao Ji, a young man from a poor family who, due to financial hardship, is forced to work as a cowherd for a wealthy household. However, unwilling to remain mediocre for life, he dedicates himself to studying and eventually achieves the highest scholar title in the imperial examination. After his success, he returns to his hometown to fulfill his promise of marrying Zhang Suhua. However, before doing so, he decides to test her character by disguising himself as an unsuccessful candidate. Upon seeing that he has not achieved scholarly success, Zhang Suhua refuses to meet him. Her younger sister, Zhang Sumei, urges her to honor the agreement, leading to the creation of this song. Below is its formal structure:

Table 3. “Mèi Quàn Jiě Jià”: The Structure Diagram

No.	Section	Phrase	Measure
1		prelude	1-2
2	A	a	3-7
3		a ¹	8-13
4	B	b	14-18
5		a ²	19-24
6	B1	b ¹	25-29
7		a ³	30-34
8	B2	b ²	35-39
9		a ⁴	40-45
10	B3	b ³	46-50
11		a ⁵	51-55
12	B4	a ⁶	56-60
13		b ⁴	61-66
14		b ⁵	67-71
15		a ⁷	72-75
16		coda	76-77

5.2.1 Melody: In this song, it has been using the C Shang pentatonic mode(Wu Sheng Diao Shi) with notes C,D,F,G,B^b. In Western music theory, It is in the B^b Major scale B^b,C,D,E^b,F,G,A. In the Guinan Caicha Xi, the Shang mode is the second most commonly used mode after the Yu mode and Zhi mode. It is particularly effective in expressing delicate, subtle, and gentle emotions, adding a unique emotional color to the music. Below is its scale:



Figure 32. C Shang pentatonic scale(Wu Sheng Yin Jie)

Source: Zheng Guodong (2024)

The A section consists of two phrases, a and a¹. The a phrase (measures 3-7) begins on C and primarily features stepwise motion and skipping motion, with the thematic Motive ultimately resolving on F. The melody, combined with the one-syllable-multiple-notes technique, creates a chanting effect. Notably, the echo-like pitch treatment of the words "jiě jiě" (sister) conveys the younger sister's deep concern for her elder sister. The overall melodic contour exhibits a zigzag shape, with the pitch range residing in the middle to lower registers, which are relatively relaxed in tension. Additionally, the Largo tempo reinforces the expressive, lyrical quality of the younger sister's persuasion. The a¹ phrase (measures 8-13) is a variation and development of the a phrase. The opening melody remains mostly identical, but the last two measures transition into a rising melodic contour, concluding on C while maintaining the zigzag shape. This section features prominent leaps, including a major seventh leap on "diē" (father), a perfect fifth leap on "yán" (words), and a perfect fourth leap on "bǎ" (take). These intervallic leaps, combined with metrical accents, serve to emphasize the emotional intensity of the lyrics, highlighting the elder

sister's unreasonable and stubborn attitude in "chū yán bǎ diē luó qī" (speaking out to deceive our father).(Figure 33)

The musical score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of three staves of music. The first staff is labeled 'prelud' and 'Largo' and contains measures 1 and 2. The second staff is labeled 'Phrase a' and contains measures 3 through 6. The third staff is labeled 'Phrase a1' and contains measures 7 through 12. The lyrics are written in Chinese characters and Pinyin below the notes.

Measure 1: 姐 (jie)
Measure 2: 姐 (jie)
Measure 3: 蛮 (man) 横 (heng)
Measure 4: 不 (bu) 讲 (jiang)
Measure 5: 理 (li)
Measure 6: 不 (bu) 该 (gai)
Measure 7: 出 (che) 言 (yan)
Measure 8: 把 (ba)
Measure 9: 爹 (die)
Measure 10: 啰 (luo)
Measure 11: 欺 (qi)
Measure 12: 毛 (mao)
Measure 13: 哥 (go)
Measure 14: 为 (wei) 人 (reng)
Measure 15: 多 (duo)
Measure 16: 勤 (qin)
Measure 17: 恳 (keng)
Measure 18: (end of phrase)

Figure 33. Mèi Quàn Jiě Jià(Section A)

Source: Zheng Guodong (2024)

The B section consists of two phrases, b and a^2 . The b phrase (measures 14-18) begins on D and ascends through a skipping motion to F, followed by a leap back to D, forming the highest note of the thematic contour. It then descends by an octave leap to D, followed by a skipping motion to F, ultimately concluding on D. The subsequent melodic development employs fragmentation and expansion techniques, reinforcing the thematic stability. With its wide pitch range and significant melodic fluctuations, the mountain-like contour effectively conveys Mao Ge's broad-minded, diligent, and sincere character. The a^2 phrase (measures 19-24) is a variation of the a phrase. It begins on C and ascends stepwise to D, followed by a descending octave leap, creating a strong pitch contrast. This melodic modification can be interpreted as a restructuring of the b phrase by swapping the rhythmic placement of the 14th measure, while retaining the octave leap motive associated with "Mao Ge". This

subtle alteration signals to the listener that this section serves as a recapitulation. The latter part of the phrase undergoes further expansion and development before the melody is restated and repeated.(Figure 34)

Phrase b

13 14 15 16 17 18

毛哥为人多勤恳，
mao go weireng duo qin keng

Phrase a2

19 20 21 22 23 24

忠厚明理远近啰知。
zhong hou min li yuan jin luo zhi

Figure 34. Mèi Quàn Jiě Jià(Section B)

Source: Zheng Guodong (2024)

The B¹ section is based on the B section, with slight modifications to individual notes while maintaining the same melodic framework. In the B² section, the b² phrase (measures 35-39) expands on the b phrase Motive, transforming it into a one-syllable-one-note structure using quarter notes. It still begins on D and primarily features skipping motion and leaps, ultimately resolving on F. The elongation of note durations creates a strong contrast in the melody. The B³ and B⁴ sections adopt a three-phrase repeating structure, incorporating a variation of the a phrase compared to the B section. The core musical material remains derived from the a and b phrases, with only minor adjustments to certain notes and rhythms at the beginning or within the phrases.

The melodic contour diagram of this song is shown below:



Figure 35. Mèi Quàn Jiě Jià (melodic contour)

Source: Zheng Guodong (2024)

From the above analysis, it can be observed that this song is a typical example of melodic development in Guinan Caicha Xi music. The original two short phrases are continuously expanded by modifying certain measures' pitch or rhythm to accommodate the required expressive length. The advantage of this approach is that it provides actors with greater flexibility, allowing them to make localized melodic adjustments based on their own interpretation to enhance their vocal expression. However, this method also has its drawbacks. Since the melody develops from relatively small singing segments, the overall melodic variation remains limited, making it less effective in conveying content with intense dramatic conflict.

5.2.2 Rhythm: This song primarily employs three rhythmic patterns: the Equal rhythm pattern consisting of two eighth notes, the Dotted rhythm pattern, and the Syncopated rhythm pattern. These patterns intertwine and shift positions, forming the rhythmic framework of the piece. The Dotted rhythm pattern is characterized by its light and lively quality, which helps propel the melody forward and enhances the overall rhythmic drive of the music. The Syncopated rhythm pattern shifts normally weak beats into strong accents, adding dynamism and instability to the rhythm. This effect, combined with the lyrics "wéi rén duō qín kěn" (diligent and hardworking by nature), strengthens the song's rhythmic momentum and expressive power.(Figure 36)



Figure 36. Mèi Quàn Jiě Jià

Source: Zheng Guodong (2024)

5.2.3 Lyrics: This song is when Mao Ji won the new scholar, disguised as not in the state of the scholar, as promised to come to the Zhang House to marry with his engagement Zhang Suhua, but also want to test Zhang Suhua's character, but Zhang Suhua is a poor and love the rich, the marriage often want to break the contract, a look at the Mao Ji did not win the Scholarship, they are not willing to remarry, sister Zhang Sumei persuade her not to be too poor to love the rich, to marry Mao Ji as promised! The lyrics are as follows:

姐姐蛮横不讲理

jiě jie mán hèng bù jiǎng lǐ

(The elder sister is rude and unreasonable)

不该出言把爹欺

bù gāi chū yán bǎ diē qī

(Don't say things to bully your father)

毛哥为人多勤恳

máo gē wéi rén duō qín kěn

(Brother Mao is a very hardworking person)

忠厚明理远近知

zhōng hòu míng lǐ yuǎn jìn zhī

(He is honest, understanding and well-known far and wide for these qualities)

毛 哥不念 前 时恶

máo gē bù niàn qián shí è

(Brother Mao doesn't hold on to the past grudges)

依约 迎娶 不 误期

yī yuē yíng qǔ bù wù qī

(Get married as promised without delay)

前 朝 有 个陈世 美

qián cháo yǒu gè chén shì měi

(here was a Chen Shimei in the previous dynasty)

中 了状 元 杀 前妻

zhòng le zhuàng yuán shā qián qī

(Killed his ex-wife after becoming the Number One Scholar)

毛 哥得中 把你 弃

máo gē dé zhòng bǎ nǐ qì

(Brother Mao will abandon you after achieving success)

岂不恨他 无 情 义

qǐ bù hèn tā wú qíng yì

(Wouldn't you detest him for his lack of)

将 人 心来 比 自己

jiāng rén xīn lái bǐ zì jǐ

(Judge others' feelings by putting yourself in their shoes)

前 前 后 后 细 三 思

qián qián hòu hòu xì sān sī

(Think carefully and repeatedly about all aspects of the matter)

什 么 穷 来 什 么 贵

shén me qióng lái shén me guì

(What kind of poverty and what kind of nobility)

恩 恩 爱 爱 好 夫 妻

ēn ēn ài ài hǎo fū qī

(A loving and affectionate couple)

According to the above lyrics, the following features are summarized:

Firstly, the lyrics of this song adopt the seven-word symmetrical format typical of Guinan Caicha Xi lyrics, with the liner notes of “罗” and “呀”. The seven-word format of the lyrics is characterized by a strong sense of rhythm, prominent rhyme, concise and clear expression, suitable for narrative and lyric, easy to memorize and sing, and strong compatibility. The lyrics in seven-character format are characterized by strong rhythm, prominent rhyme, concise and clear expression, suitable for narrative and lyric, easy to remember and sing, and strong compatibility. Every two lines form an upper and lower sentence structure, and the whole song consists of seven short sentences with upper and lower sentence structure, and the lyrics of the whole song are very regular and organized. The lyrics depict the younger sister advising her sister not to be unreasonable, Mao Ji is a diligent, loyal, sensible and honest person, the older sister can't break the marriage contract because he didn't win the Scholarship, and she has to think twice about doing things, and she can't be a

person who doesn't believe in her words. The lyrics have a high educational value, enabling the audience to be educated in social ethics.

Secondly, the lyrics continue the commonly used rhetorical device of rhyming in the lyrics of Guinan Caicha Xi. As can be seen from the pinyin of the above lyrics, this set of lyrics has high artistic value. The last character of every two lines of the lyrics ends with the vowel "i". On the basis of being able to clearly express the content of the lyrics, achieving the same vowel rhyme for each line requires a high level of lyric-writing skills. (Figure 37)

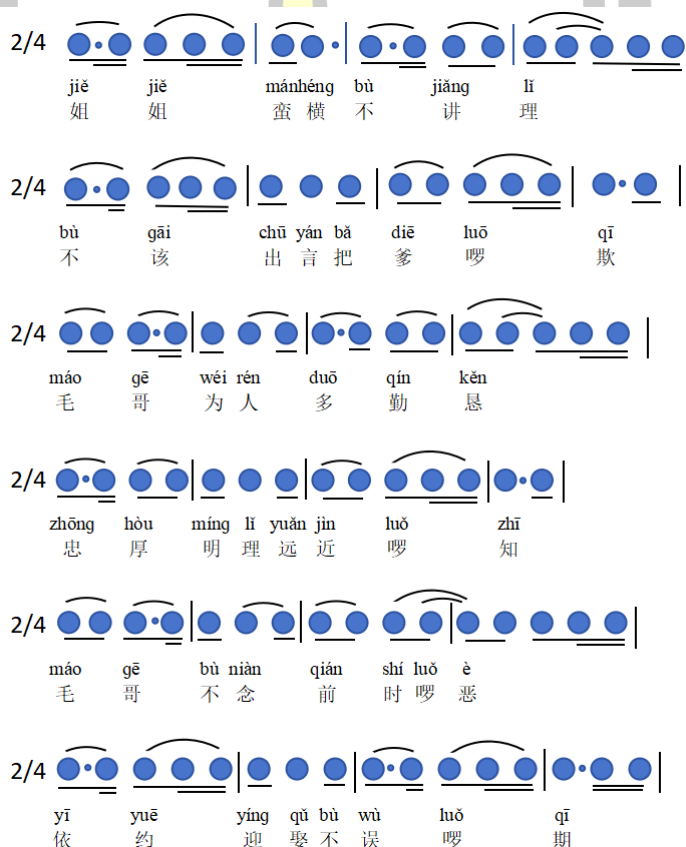
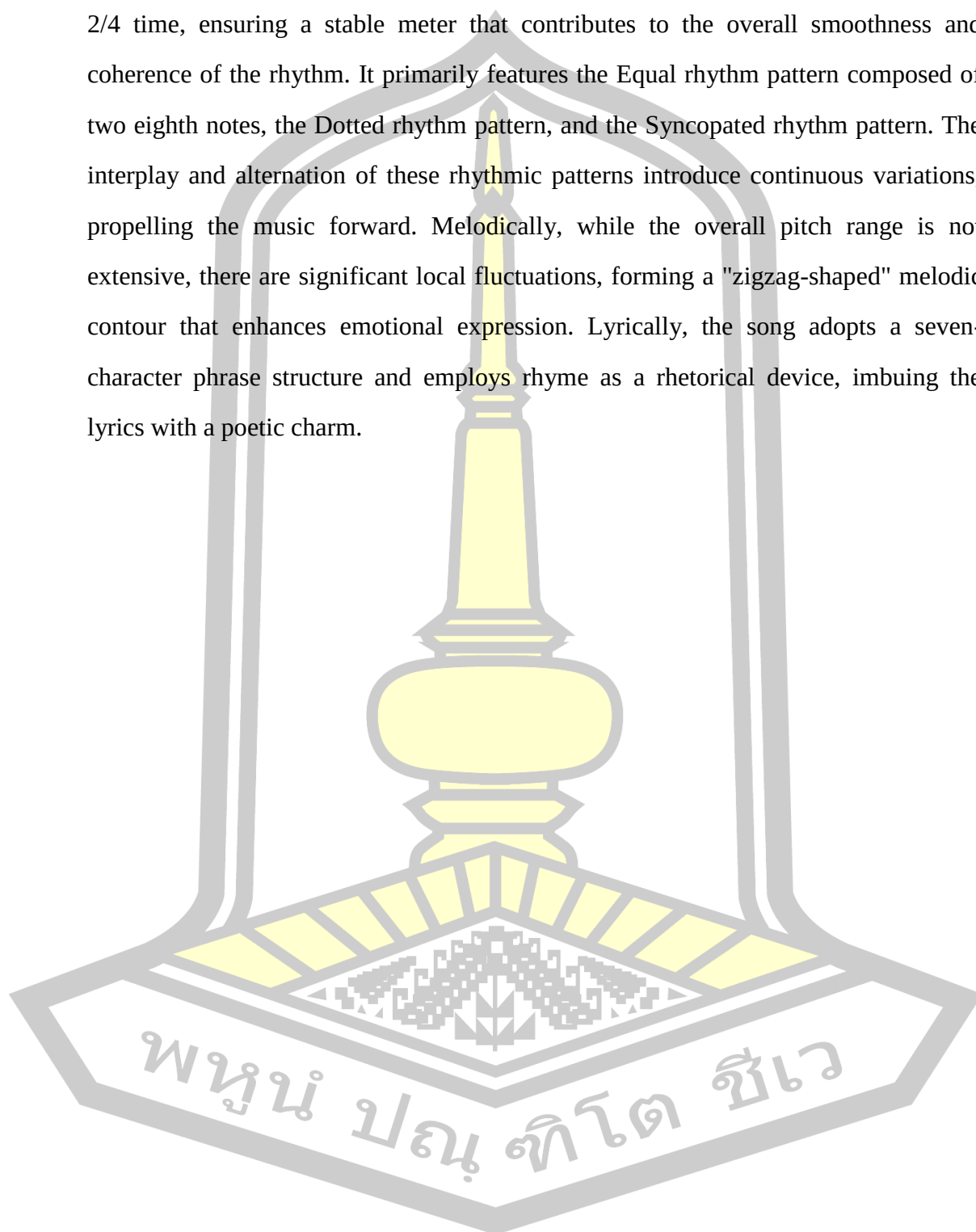


Figure 37. Correspondence between lyrics and rhythm

Source: Zheng Guodong (2024)

In summary, this song follows a relatively simple binary form, but the B section undergoes four variations and repetitions to align with the lyrical content. The Shang mode is employed, with its tonal color complementing the expressive intent of

the piece, effectively enhancing musical expression. Rhythmically, the song is set in 2/4 time, ensuring a stable meter that contributes to the overall smoothness and coherence of the rhythm. It primarily features the Equal rhythm pattern composed of two eighth notes, the Dotted rhythm pattern, and the Syncopated rhythm pattern. The interplay and alternation of these rhythmic patterns introduce continuous variations, propelling the music forward. Melodically, while the overall pitch range is not extensive, there are significant local fluctuations, forming a "zigzag-shaped" melodic contour that enhances emotional expression. Lyrically, the song adopts a seven-character phrase structure and employs rhyme as a rhetorical device, imbuing the lyrics with a poetic charm.



5.3 A song: Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi (我愿与他成婚配)

我愿与他成婚配
Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi

Transcribed by Zheng Guodong

Allegretto



为 人 呀 本 该
wei ren ya ben gai
怎 能 被 爹
zen neng bei die

应 勤 谨 啰,
ying qing jin luo,
他 难 过 啰,
ta nan guo luo

二 妹 呀 永 不 贪
er mei ya yong bu tan
怎 容 呀 姐 姐 看
zen rong ya jie jie kan

浮 华 啰!
fu hua luo
笑 话 啰!
xiao hua luo

我 和 呀 毛 哥 自 小 两 无
wo hou ya mao go zi xiao liang wu

猜 啰,
cai luo

(毛) 我 和 呀 二 妹 以 往 多 和 谐 啰
mao wo hou ya er mei yi wang duo hou xie luo

(合) 若 然 呀 与 他(她) 成 婚 配 啰
he ruo lan ya yu ta(ta) cheng hun pei luo

如 同 呀 燕 子 朝 晚 迎 彩 霞 啰 呵 (梅白) 爹爹呀!
ru tong ya yi zi zhao wan ying cai xia luo hou diedie ya



Figure 38. Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi

Source: Zheng Guodong (2024)

The background of this song revolves around Mao Ji, the newly appointed top scholar (Zhuangyuan), who returns home to fulfill his promise of marrying his fiancée, Li Suhua. However, upon learning that Li Suhua has always been disdainful of the poor and eager for wealth, he decides to test her by pretending that he did not achieve the top scholar title. Upon hearing this, Li Suhua chooses to break off the engagement. Despite her father's attempts to dissuade her, she insists on her decision and proposes that her younger sister, Li Sumei, marry Mao Ji in her place. Having grown up together as childhood sweethearts, Li Sumei admires Mao Ji for his honesty and is willing to share both hardships and joys with him, even if he is not a top scholar. This reflects Li Sumei's admirable qualities of honesty, integrity, and disregard for material wealth, carrying profound educational significance. This song is

derived from the farewell tune in the classic vocal style of Guinan Caicha Xi. It follows a parallel binary form, with its structural diagram as follows:

Table 4. “Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi”: The Structure Diagram

No.	Section	Phrase	Measure
1		prelude	1-5
2	A	a	6-11
3		a ¹	12-17
4	B	b	18-23
5		b ¹	24-29
6	A ¹	a ²	30-35
7		a ³	36-41
8		a ⁴	42-47
9	B ¹	b ²	48-54

5.3.1 Melody: In this song, it has been using the F Zhi pentatonic Mode(Wu Sheng Diao Shi) with notes F, G, B^b, C, D. In Western music theory, It is in the B^b Major scale B^b, C, D, E^b, F, G, A, F Zhi pentatonic Mode(Wu Sheng Diao Shi) is usually characterized by cheerful, lively and enthusiastic characteristics, showing a positive spirit. The modal scale is as follows:

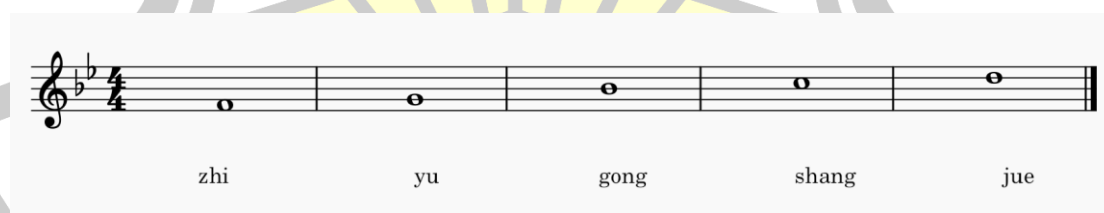


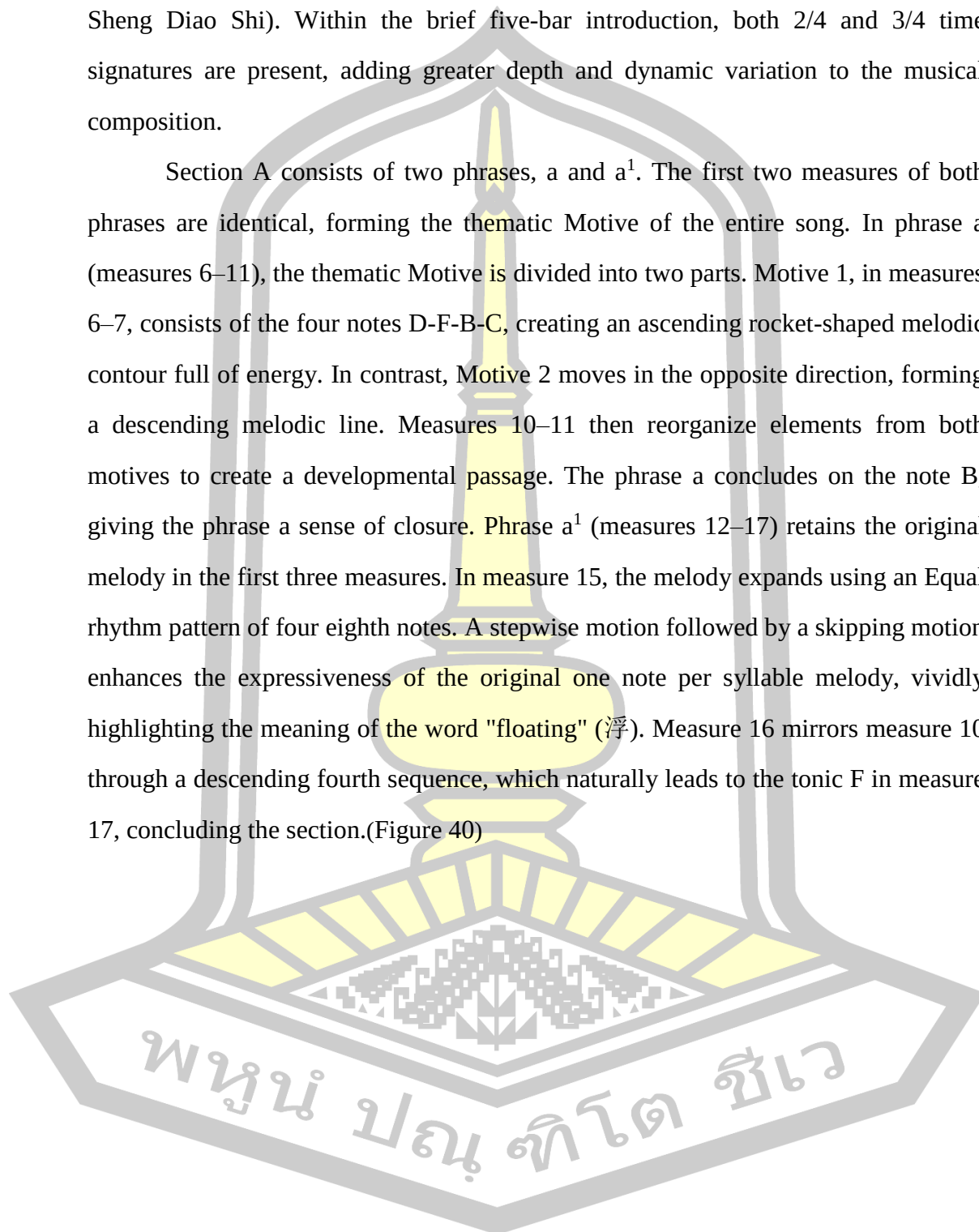
Figure 39. F Zhi pentatonic scale(Wu Sheng Yin Jie)

Source: Zheng Guodong (2024)

The introduction begins on the note D, primarily featuring stepwise motion and skipping motion as its main pitch characteristics. The rapid progression of

melodic notes ultimately resolves on F, establishing the F Zhi Pentatonic Mode(Wu Sheng Diao Shi). Within the brief five-bar introduction, both 2/4 and 3/4 time signatures are present, adding greater depth and dynamic variation to the musical composition.

Section A consists of two phrases, a and a¹. The first two measures of both phrases are identical, forming the thematic Motive of the entire song. In phrase a (measures 6–11), the thematic Motive is divided into two parts. Motive 1, in measures 6–7, consists of the four notes D-F-B-C, creating an ascending rocket-shaped melodic contour full of energy. In contrast, Motive 2 moves in the opposite direction, forming a descending melodic line. Measures 10–11 then reorganize elements from both motives to create a developmental passage. The phrase a concludes on the note B, giving the phrase a sense of closure. Phrase a¹ (measures 12–17) retains the original melody in the first three measures. In measure 15, the melody expands using an Equal rhythm pattern of four eighth notes. A stepwise motion followed by a skipping motion enhances the expressiveness of the original one note per syllable melody, vividly highlighting the meaning of the word "floating" (浮). Measure 16 mirrors measure 10 through a descending fourth sequence, which naturally leads to the tonic F in measure 17, concluding the section.(Figure 40)



Prelude

Allegretto 2 3 4 5 6 7



为 人 呀 本 该
wei ren ya ben gai
怎 能 被 爹
zen neng bei die

Phrase a

8 9 10 11 12 13 14



应 勤 谨 啰, 二 妹 呀 永 不 贪
ying qing jin luo, er mei ya yong bu tan
他 难 过 啰, 怎 容 呀 姐 姐 看
ta nan guo luo zen rong ya jie jie kan

Phrase a1

15 16 17 18 19 20 21



浮 华 啰! 我 和 呀 毛 哥 自 小 两 无
fu hua luo! wo he ya mao ge zi xiao liang wu
笑 话 啰! (xiao hua luo!)

Figure 40. Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi (Section A)

Source: Zheng Guodong (2024)

Section B (measures 18–29) follows the same melodic development approach as Section A and consists of two phrases, b and b¹. The first two measures of both phrases are identical. Phrase b concludes on the gong note, while phrase b¹ resolves on the tonic F. The melodic contour features a wave-like motion, giving the melody a smooth and flowing quality.(Figure 41)

Figure 41. Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi(Section B)

Source: Zheng Guodong (2024)

Section A¹ (measures 30–47) consists of three phrases: a², a³, and a⁴. These phrases are derived from phrase a with slight modifications in two measures within each phrase. Although Section A¹ contains one additional phrase compared to Section A, this expansion primarily serves to accommodate the lyrics, resulting in minimal overall variation in musical material. Section B¹ is reduced to a single phrase, which is based on phrase b, with tempo variations introduced in the latter half.

This is the melodic contour diagram of the entire song:



Figure 42. Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi (melodic contour)

Source: Zheng Guodong (2024)

Overall, the melodic contour of the entire song is developed through localized variations based on the a and b phrases. To enhance differentiation, techniques such

as pitch alteration within phrases, rhythmic variation, and sequence modification are employed to ensure continuous musical development. The notes are relatively sparse, and the moderate tempo contributes to a smooth and lyrical melodic expression. The contour primarily features an initial ascending motion followed by a wave-like expansion, giving the melody a strong singing quality.

5.3.2 Rhythm: The most distinctive feature of this song is the mixed use of 2/4 and 3/4 time signatures, which is relatively rare in the vocal style of Guinan Caicha Xi. The 2/4 time signature has a clear strong-weak rhythmic pattern, with two strong beats per measure, creating a brisk and forceful feel. In contrast, the 3/4 time signature consists of one strong beat followed by two weak beats, giving the rhythm a flowing and swaying quality. The combination of these two meters breaks the regularity of a single time signature, introducing rich rhythmic variations that enhance the music's dynamism and vitality. This interplay keeps the audience engaged and prevents the rhythm from becoming monotonous or dull.(Figure 43)

Allegretto 2 3 4 5 6 7

Equal rhythm pattern

为人呀 本该
wei ren ya ben gai
怎能 被爹
zen neng bei die

Dotted rhythm pattern 8 9 10 11 12 13 14

应勤谨 哟 二妹呀 永不 贪
ying qing jin luo er mei ya yong bu tan
他难过 哟 怎容呀 姐姐 看
ta nan guo luo zen rong ya jie jie kan

Figure 43. Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi

Source: Zheng Guodong (2024)

At the beginning of the piece, a reverse subdivision pattern is used, where each beat corresponds to a single note. The highest note is sustained for two beats,

creating a calling-like effect, which aligns with the farewell sentiment characteristic of the farewell tune style. This song borrows from the farewell tune to emphasize the word "should" (该), with the extended phrasing symbolizing that diligence and prudence are fundamental virtues. The subsequent Dotted rhythm pattern helps to counterbalance the lingering effect of the prolonged note, allowing the music to regain its flow. Overall, the piece primarily employs Equal rhythm patterns of either one note per beat or two notes per beat, along with Dotted rhythm patterns. While the rhythmic structure remains relatively simple, the alternation between 2/4 and 3/4 time signatures adds freshness and variety to the music.

5.3.3 Lyrics: This song is a duet between Li Sumei and Mao Ji, performed after Li Suhua, the elder sister, learns that Mao Ji did not achieve the top scholar title and decides to break off the engagement. The lyrics convey the following meaning:

为人本该应勤谨

wéi rén běn gāi yīng qín jǐn

(As a person, one should be diligent and prudent)

二妹永不贪浮华

èr mèi yǒng bù tān fú huá

(Second sister will never be greedy for vanity and ostentation)

怎能让爹他难过

zěn néng ràng diē tā nán guò

(How could I let Dad be so sad)

怎容姐姐看笑话

zěn róng jiě jie kàn xiào huà

(How could I allow elder sister to laugh at me)

我和毛哥自小两无猜

wǒ hé máo gē zì xiǎo liǎng wú cāi

(Brother Mao and I have been innocent playmates since childhood)

我和二妹以往多和谐

wǒ hé èr mèi yǐ wǎng duō hé xié

(My second sister and I used to be in great harmony)

若然与他（她）成婚配

ruò rán yǔ tā (tā) chéng hūn pèi

(If I were to marry him/her)

如同燕子朝晚迎彩霞

rú tóng yàn zi zhāo wǎn yíng cǎi xiá

(Just like swallows greeting the rosy clouds in the morning and evening)

若然毛哥他愿意

ruò rán máo gē tā yuàn yì

(If Brother Mao is willing)

我愿与他抓犁耙

wǒ yuàn yǔ tā zhuā lí pá

(I'm willing to hold the plow and harrow with him)

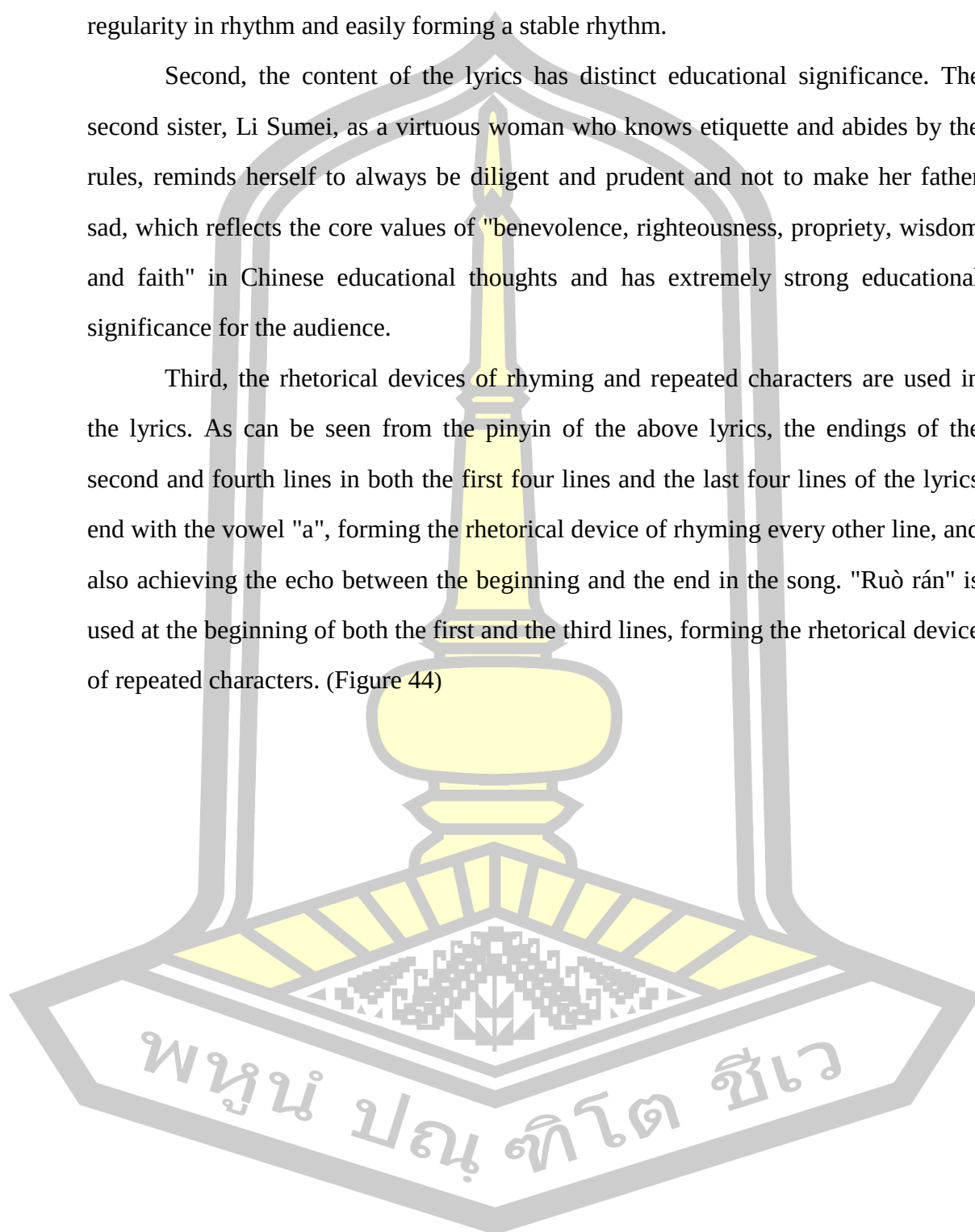
Based on the above lyrics, the following characteristics can be drawn:

First, the lyrics of this song adopt the typical symmetrical structure of the lyric sentence patterns in the lyrics of Guinan Caicha Xi. It can be seen that every two lines form a complete structure of an upper and a lower sentence, and the number of characters in the two lines is exactly the same. The lyrics with this symmetrical

sentence pattern structure are simple and regular, making the lyrics have a strong regularity in rhythm and easily forming a stable rhythm.

Second, the content of the lyrics has distinct educational significance. The second sister, Li Sumei, as a virtuous woman who knows etiquette and abides by the rules, reminds herself to always be diligent and prudent and not to make her father sad, which reflects the core values of "benevolence, righteousness, propriety, wisdom and faith" in Chinese educational thoughts and has extremely strong educational significance for the audience.

Third, the rhetorical devices of rhyming and repeated characters are used in the lyrics. As can be seen from the pinyin of the above lyrics, the endings of the second and fourth lines in both the first four lines and the last four lines of the lyrics end with the vowel "a", forming the rhetorical device of rhyming every other line, and also achieving the echo between the beginning and the end in the song. "Ruò rán" is used at the beginning of both the first and the third lines, forming the rhetorical device of repeated characters. (Figure 44)



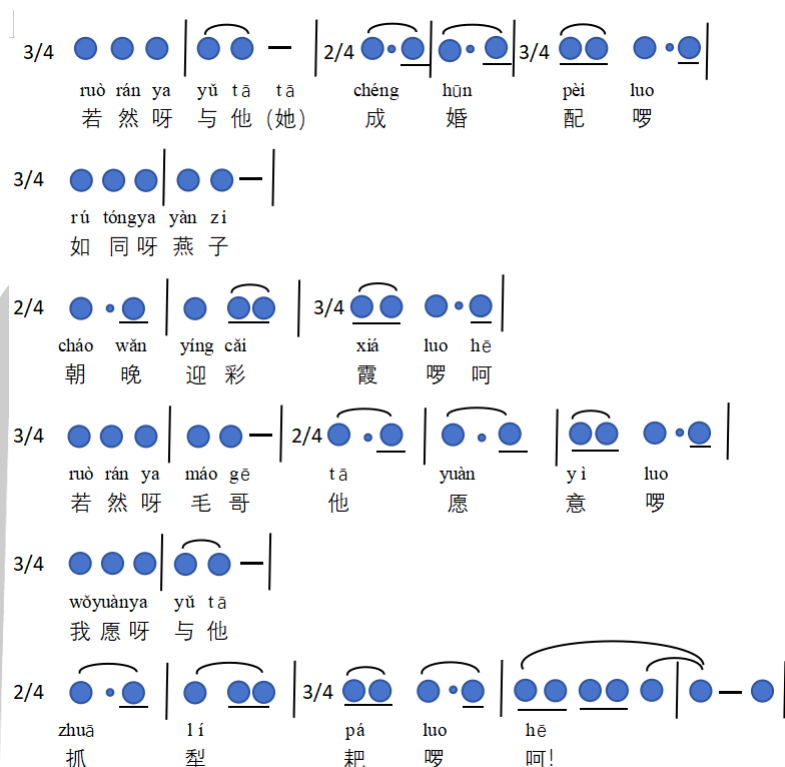


Figure 44. Correspondence between lyrics and rhythm

Source: Zheng Guodong (2024)

In summary, Wǒ Yuàn Yǔ Tā Chéng Hūn Pèi adopts the F Zhi Pentatonic Mode (Wu Sheng Diao Shi) in terms of tonality. The rhythmic patterns used are relatively simple, primarily consisting of Equal rhythm patterns with either one note per beat or two notes per beat, along with Dotted rhythm patterns. However, the use of a mixed meter that alternates between 2/4 and 3/4 time signatures adds a sense of flow and sway to the rhythm. This combination breaks the monotony of a single time signature, introducing rich rhythmic variations that enhance the dynamism and vitality of the music, compensating for the simplicity of the rhythm patterns and creating a sense of layering. Melodically, skipping motion serves as the primary intervallic movement, while leaps help expand the melodic range, adding more tension to the music. Lyrically, the song follows a seven-character symmetrical structure,

incorporating various rhetorical techniques such as rhyme and reduplication, enhancing the poetic charm of the lyrics.

5.4 A song: Xún Èr Mèi (寻二妹)

寻二妹 Xún Èr Mèi

Transcribed by Zheng Guodong

Adagio

1 2 3 4 5 6

双膝痛兼疲 头脑昏
shuangxi tongjian pi tv naohun

7 8 9 10 11 12 13

夹乱周围前后找遍 居然不见面 屋空门无掩
jia luan zhouweiqianhou zhao bian juranbu ji mi wukongmen wu yan

14 15 16 17 18

二妹又不 见莫非两人成凤鸾? 海棠吱哪吱哪 哪哪哪
er mei yu bu ji mofeilangren chengfeng luan Haitang zhinazhina kua na zi na he

19 20 21 22 23 24

依啰咤 二妹又不 见莫非两人成凤鸾?
yi luo ye er mei yu bu ji mofeilangren chengfeng luan

Figure 45. Xún Èr Mèi

Source: Zheng Guodong (2024)

This song is Mao Ji after winning the new scholarship, returned to his hometown to marry with his own engagement Li Suhua as his wife, but he knew that Li Suhua always hate the poor and love the rich, so first pretended not to have won the scholarship, want to test Li Suhua's attitude towards themselves, but did not expect Li Suhua heard that Mao Ji did not win the scholarship, they immediately broke the engagement, regardless of the father's face of the situation, so that his sister, Li Sumei instead of their own to marry Mao Ji, sister! In order to keep her word, and she and Mao Ji also grew up together, knowing that Mao Ji is loyal and honest, although she didn't win the Scholarship, she is also willing to share the pain with her. At this time, the soldiers brought by Mao Ji told Li Suhua the real situation, Mao Ji pretended not to win the Scholarship, just want to test the sister Li Suhua's person, sister Li Suhua heard this immediately and shy and anxious, looking for her sister Li Sumei and Mao Ji, sang this cantata in this scenario. The whole piece is very short and simple in structure, a one-part song structure with the following diagram:

Table 5. "Xún Èr Mèi": The Structure Diagram

No.	Section	Phrase	Measure
1		prelude	1-3
2	A	a	4-11
3		b	12-22
5		coda	23-24

5.4.1 Melody: In this song, it has been using the F Gong pentatonic mode(Wu Sheng Diao Shi) with notes F,G,A,C,D. In Western music theory, It is in the F Major scale F,G,A,B^b,C,D,E. This mode is characterized by its bright and open quality, making it well-suited for expressing emotions of excitement, which aligns perfectly with the intended expression of this piece. Below is its scale:

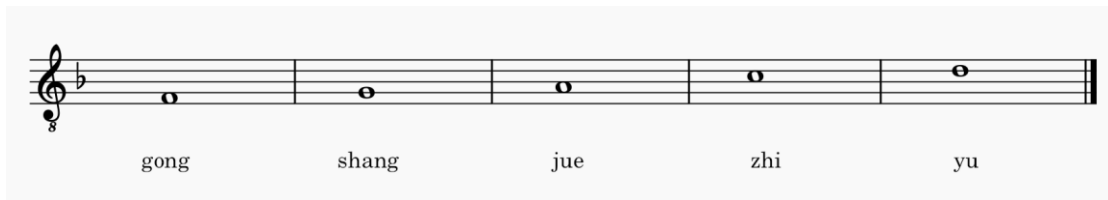


Figure 46. F Gong pentatonic scale(Wu Sheng Yin Jie)

Source: Zheng Guodong (2024)

The introduction is a simplified excerpt from the melodic fragment found in measures 14-16 of the song. This melody appears multiple times throughout the piece, reinforcing its memorability. Melodically, it begins on the Shang tone G, primarily utilizing tone repetition and skipping motion as the main intervallic movements before finally resolving on the tonic F. The overall zigzag-shaped contour, characterized by rapid fluctuations within a narrow pitch range, enhances the lively, playful, and mischievous emotional expression. This serves as an effective prelude to the lyrics, setting the stage for the elder sister's teasing of the younger sister's stubbornness.

The a phrase (measures 6-11) begins on the Zhi tone C. In the fourth measure, the notes C-A-D form Motive 1, which serves as a unifying element throughout the piece. This motive employs a one-syllable-one-note correspondence between lyrics and melody, reinforcing a numerical recitative style of narration. The fifth measure, representing Motive 2, features a short-long rhythmic pattern. Using a one-syllable-multiple-notes approach, it vividly expresses the sense of exhaustion conveyed in the lyrics. Measures 6-7 develop and fragment Motive 1 and Motive 2, maintaining thematic coherence while preventing excessive repetition from causing monotony. The sixth measure reaches the tonic F, the highest pitch in the section, effectively portraying the musical image of dizziness and confusion described in the lyrics. The overall melodic contour retains the zigzag shape introduced in the prelude, extending the lively and energetic character of the melody.(Figure 47)

The b phrase (measures 12-22) borrows and modifies the opening of the a section, incorporating a four-sixteenth-note rhythm pattern. As the melody progresses, it develops

through ornamentation and free expansion. Additionally, the use of free sequence extends the original 8-measure phrase into 11 measures. The expanded measures 17-18 feature a dense, sequential rhythm, enhancing the sense of momentum. Combined with the interjections "zhi na zhi na kua, na zhi na zhi", the melody becomes even more animated, vividly portraying the elder sister's restless and uncertain state of mind as she speculates about her younger sister's thoughts. The final measures (20-22) are an exact repetition of measures 14-16, reinforcing the lyrical content and emphasizing its meaning.(Figure 47)

prelude

Adagio



双膝痛兼疲 头脑昏
shuangxi tongjian pi tounaohun

Phrase a



夹乱周围前后找遍 居然不见面 屋空门无掩
jia luan zhouwei qianhou zhao bian juran bu jian mi wukongmen wu yan

Phrase b



二妹又不見 莫非两人成凤鸾? 海棠枝哪吱哪 哪子哪啮
er mei yu bu jian mofei liangren cheng feng luan haitang zhi na zhi na na zi na he

Phrase b



依啰咤 二妹又不見 莫非两人成凤鸾?
yi luo ye er mei yu bu jian mofei liangren cheng feng luan

coda



依啰咤 二妹又不見 莫非两人成凤鸾?
yi luo ye er mei yu bu jian mofei liangren cheng feng luan

Figure 47. Xún Èr Mèi (Section A)

Source: Zheng Guodong (2024)

The melodic contour diagram of this song is shown below :



Figure 48. Xún Èr Mèi (melodic contour)

Source: Zheng Guodong (2024)

From the melodic contour diagram above, it can be observed that the first half of the song features larger intervallic leaps, resulting in a more jagged and dynamic contour, primarily composed of skipping motion and leaps. In contrast, the latter part of the melody becomes relatively smoother, predominantly utilizing stepwise motion and skipping motion.

5.4.2 Rhythm: This song integrates various rhythmic patterns, including the Equal rhythm pattern composed of two eighth notes, the Sixteenth-eighth rhythm pattern, the Eighth-sixteenth rhythm pattern, and the Equal rhythm pattern with four sixteenth notes. The a phrase begins with the two-eighth-note Equal rhythm pattern, followed by alternating Sixteenth-eighth or Eighth-sixteenth rhythm patterns, which drive the rhythmic progression. This rhythmic design, in coordination with the lyrics, effectively conveys the sense of exhaustion expressed in the song. The overall rhythm primarily develops from the Equal rhythm pattern with two eighth notes, creating a compact note structure. The continuous alternation between different rhythmic patterns, combined with the lyrics, establishes a one-syllable-one-note dense rhythmic style.(Figure 49)



Figure 49. Xún Èr Mèi

Source: Zheng Guodong (2024)

5.4.3 Lyrics: The lyrics of this song express the embarrassed and anxious state of the elder sister, Li Suhua, as she struggles to find her younger sister and Mao Ji. The meaning of the lyrics is as follows:

双 膝 痛 兼 疲, 头 脑 昏 夹 乱

shuāng xī tòng jiān pí, tóu nǎo hūn jiā luàn

(Pain and fatigue in both knees, fuzzy-headed and confused)

周 围 前 后 找 遍, 居 然 不 见 面

zhōu wéi qián hòu zhǎo biàn, jū rán bù jiàn miàn

(I've been looking all over the neighborhood, but I don't see him.)

屋 空 门 无 掩, 二 妹 又 不 见

wū kōng mén wú yǎn , èr mèi yòu bù jiàn

(The house is empty and the door is uncovered)

莫 非 两 人 成 凤 鸾

mò fēi liǎng rén chéng fèng luán

(Could it be that the two have become a loving couple)

By analyzing the lyrics, the following characteristics can be drawn:

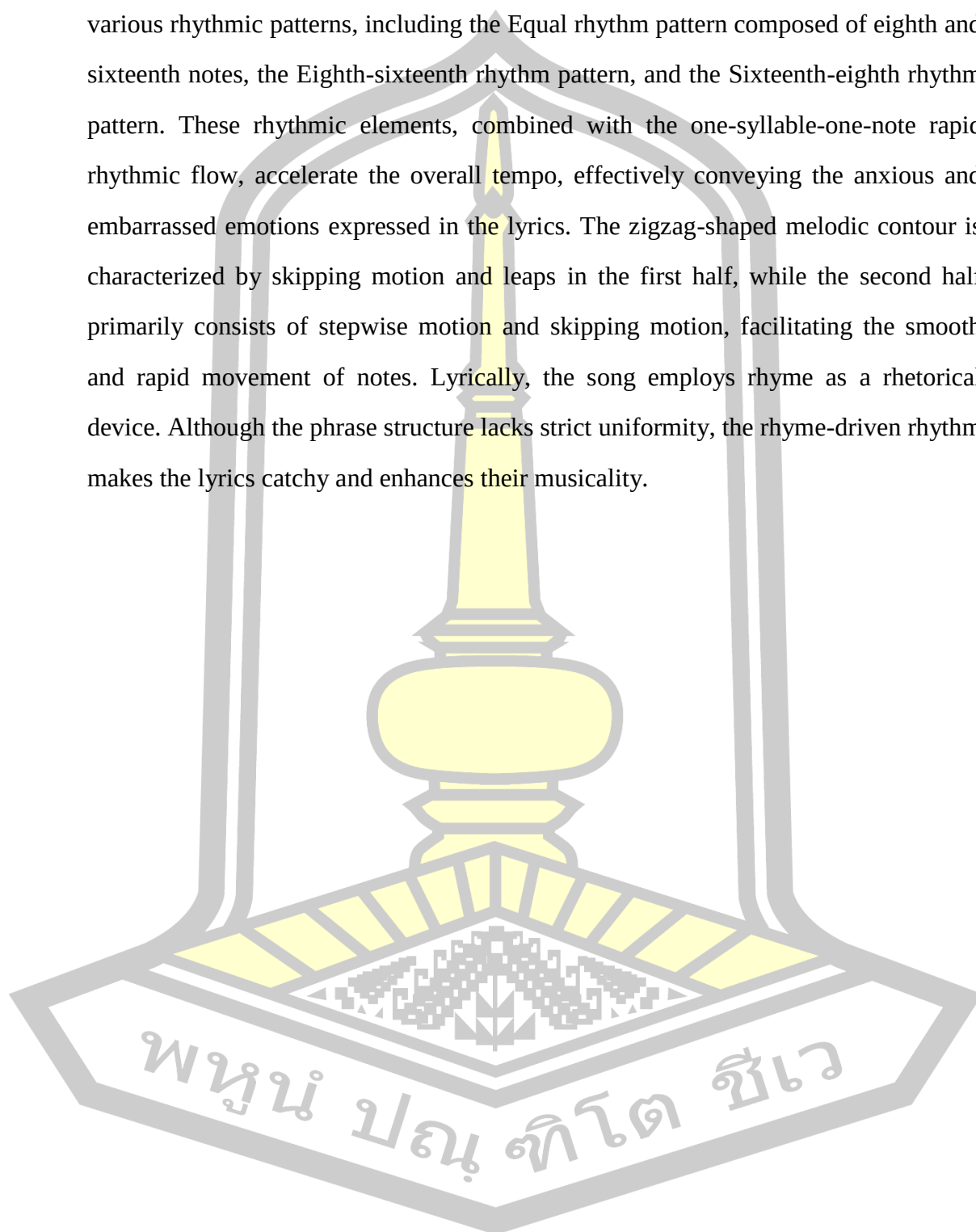
The lyrics ingeniously incorporate the typical rhyming technique in Guinan Caicha Xi. It can be observed that the last sound of each line ends with the vowel "an". Such rhyming makes the lyrics catchy and full of rhythmic beauty when read. Although the sentence structure of the lyrics is not regular, with a mix of long and short sentences, this free form actually fits better with the elder sister's anxious and flustered emotions, truly reflecting the ups and downs of her inner feelings when searching for her younger sister. The rhyming technique also enhances the musicality of the lyrics, making the lyrics complement the musical form of one character corresponding to one note. It creates a strong sense of rhythm in terms of hearing, making the audience seem to be immersed in the tense atmosphere of the elder sister's search for her younger sister, with a vivid sense of imagery. (Figure 50)



Figure 50. Correspondence between lyrics and rhythm

Source: Zheng Guodong (2024)

In summary, this song adopts the F Gong mode melodically and employs various rhythmic patterns, including the Equal rhythm pattern composed of eighth and sixteenth notes, the Eighth-sixteenth rhythm pattern, and the Sixteenth-eighth rhythm pattern. These rhythmic elements, combined with the one-syllable-one-note rapid rhythmic flow, accelerate the overall tempo, effectively conveying the anxious and embarrassed emotions expressed in the lyrics. The zigzag-shaped melodic contour is characterized by skipping motion and leaps in the first half, while the second half primarily consists of stepwise motion and skipping motion, facilitating the smooth and rapid movement of notes. Lyrically, the song employs rhyme as a rhetorical device. Although the phrase structure lacks strict uniformity, the rhyme-driven rhythm makes the lyrics catchy and enhances their musicality.



5.5 A song :Gēng Tián Rén Cǎi Chá Gē (耕田人采茶歌)

耕田人采茶歌

Gēng Tián Rén Cǎi Chá Gē

Transcribed by Zheng Guodong

♩ = 96

2 3 4 5 6

正 月 采 茶
秋 分 采 摘
zhengyue cai cha
qiu fen cai cai

7 8 9 10 11 12 13

雨 水 天, (伴唱) 哎 呀 依 哪 呀 呀 哪 呀 哎 呀 依 哪 呀 微 风
系 秋 茶, (banchang) 哎 呀 依 哪 呀 呀 哪 呀 哎 呀 依 哪 呀 垌 里
yu shui tian ai ya yi du yaya duya ai ya yi du ya wei feng
xi qiu cha ai ya yi du yaya duya ai ya yi du ya teng li

14 15 16 17 18 19 20

细 雨 落 连 连 (伴唱) 哎 呀 依 哪 呀 呀 哪 呀 哎 呀 依 哪 呀
禾 花 扬 纷 纷 (banchang) 哎 呀 依 哪 呀 呀 哪 呀 哎 呀 依 哪 呀
xi yu luo lian lian ai ya yi du yaya duya ai ya yi du ya
he hua yang fen fen ai ya yi du yaya duya ai ya yi du ya

21 22 23 24

百 姓 之 人 讲 耕 种 读 书 之 人 讲 诗 篇
晚 稻 杨 花 丰 收 景 今 年 好 过 旧 年 春
bai xing zhi ren gang geng zhong du shi zhi ren giang shi pian
wan daoyang hua feng shou jing jin nian hao guo qu nian chun

25 26 27 28 29

读 书 之 人 讲 诗 篇 哎
今 年 好 人 过 旧 年 春 哎
jin nian hao ren guo giang shi pian ai
ai



Figure 51. Gēng Tián Rén Cǎi Chá Gē

Source: Zheng Guodong (2024)

Gēng Tián Rén Cǎi Chá Gē is a song of uncle and uncle's wife in the second act of Guinan Caicha Xi Lv Zhu Nv, the scene is that when it comes to the time of Caicha, all the townspeople have to go up to the mountain to pick tea, and after laboring, everyone wants to listen to the song of Caicha, so uncle and uncle's wife and husband sang the song of Gēng Tián Rén Cǎi Chá Gē, which vividly shows the scene of Caicha, and the lyrics also contain a lot of philosophical language. The song vividly shows the scene of Caicha at that time, and the lyrics also contain a lot of philosophical language, its structure is relatively simple, it is a binary form structure with an introduction, and its song structure is as follows:

Table 6. “Gēng Tián Rén Cǎi Chá Gē”: The Structure Diagram

No.	Section	Phrase	Measure
1		prelude	1-4
2	A	a	5-12
3		a ¹	13-20
4	B	b	21-24
5		c	25-29

5.5.1 Melody: In this song, it has been using the B Yu pentatonic mode (Wu Sheng Diao Shi) with notes B, D, E, F[#], A. In Western music theory, It is in the D Major scale D, E, F[#], G, A, B, C[#]. This mode is a commonly used mode in Guinan Caicha Xi. Moreover, since this mode is composed of only five notes, and the intervals between

them are mostly consonant intervals such as minor thirds, minor sixths, perfect fourths and perfect fifths, the melodies formed by it often exude a beauty of harmony.

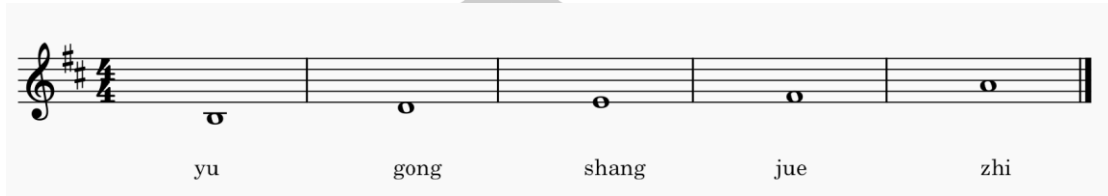


Figure 52. B Yu pentatonic scale(Wu Sheng Yin Jie)

Source: Zheng Guodong (2024)

The introduction is a melody with a main chord breakdown plus an E-note passing tone, and after four consecutive sixteenth note rhythmic progressions, an eighth note and a quarter note are added, and finally the melody stops on the dominant B. The two quarter note dominant B long stops in the fourth measure are also indicative of the emergence of the melody. The melodic shape is a “wrap-around” melodic shape with the B note as the center note, and in the development of the strong rhythmic movement around the main note, the music is gradually moving towards the active and the arrival of the main melody.

Section A (Measures 5-20) consists of two phrases, a and a1. The a phrase (Measures 5-12) begins with the note E, which, after repeating the same pitch, descends in a stepwise motion to D, then continues descending in a major scale to A. After a combination of stepwise motion and leaps, the melody ultimately resolves with a meandering return to the tonic B. Measures 5 and 6 serve as the motif of the entire piece, starting with E and reinforcing the cheerful and joyful atmosphere of "Zheng Yue Caicha" through the pitch characteristic of the "initial tone." The expanding phrase adopts various techniques such as free variation, transposition, and repetition to develop the descending contour, not only making the melodic progression seamless but also maintaining a consistent logical relationship in the pitch material. The a1 phrase (Measures 13-20) is derived from the a phrase through

transposition. The accompaniment (Measures 17-20) is a downward fourth sequence of the melody from Measures 9-12, emphasizing the lyrics "yu du ya". (Figure 53)

prelude

♩ = 96

2 3 4 5 6

正 月 采 茶
秋 分 采 摘
zheng yue cai cha
qiu fen cai cai

Phrase a

7 8 9 10 11 12 13

雨 水 天, (伴唱) 哎 呀 依 哪 呀 呀 哪 呀 哎 呀 依 哪 呀 微 风
系 秋 茶, (banchang) 哎 呀 依 哪 呀 呀 哪 呀 哎 呀 依 哪 呀 桐 里
yu shui tian cha ai ya yi du ya ya du ya ai ya yi du ya wei feng
xi qiu cha ai ya yi du ya ya du ya ai ya yi du ya teng li

Phrase a1

14 15 16 17 18 19 20

细 雨 落 连 连 (伴唱) 哎 呀 依 哪 呀 呀 哪 呀 哎 呀 依 哪 呀
禾 花 扬 纷 纷 (banchang) 哎 呀 依 哪 呀 呀 哪 呀 哎 呀 依 哪 呀
xi yu luo lian lian ai ya yi du ya ya du ya ai ya yi du ya
he hua yang fen fen ai ya yi du ya ya du ya ai ya yi du ya

Figure 53. Gēng Tián Rén Cǎi Chá Gē (Section A)

Source: Zheng Guodong (2024)

Phrase b (21-24) begins with the note F, leaping up a sixth to D, then returning to F. After skipping motion to the note A, the melody proceeds with a stepwise motion in a winding pattern, ultimately resting on the note A. The overall melodic shape is primarily "sawtooth-like." The melody frequently oscillates rapidly within a narrow range using smaller intervals, which gives the emotional expression a lively and vibrant quality. Harmonically, it also evokes a sense of a shift to the D-gong pentatonic major scale. Paired with the lyrics "talk about farming" and "talk about poetry," the melody paints a picture of a bountiful harvest and a serene ecological scene. Measures 23-24 repeat and sequence measures 21-22 in a parallel phrasing form, maintaining the thematic features while avoiding monotony from repetition. This allows for a more natural connection to the previous theme, creating a "call and

response" relationship between the lyrics "talk about farming" and "talk about poetry." Phrase c (25-29) retains the "sawtooth" characteristic in its melodic shape, while also adding embellishments in the longer sustained notes. The rhythm of the last two measures is influenced by measures 7-8 of phrase a, creating a sense of melodic reappearance. In addition to the rhythmic "reappearance," the tonality also returns to the B pentatonic scale(Wu Sheng Yin Jie).(Figure 54)

Phrase b

Phrase c

Figure 54. Gēng Tián Rén Cǎi Chá Gē (Section B)

Source: Zheng Guodong (2024)

This is the melodic contour chart of the entire piece:



Figure 55. Gēng Tián Rén Cǎi Chá Gē (melodic contour)

Source: Zheng Guodong (2024)

The singing part of the whole song begins on E5, which is among the highest notes of the whole song, showing emotional fervor, and then continues to wave

around the dominant B4 and finally ends on the dominant B4.

5.5.2 Rhythm: This Caicha Ge uses 2/4 beat, a beat that is suitable for expressing a light and lively style of music. Together with the tempo of 96 beats per minute, it is perfect for warm, cheerful scenes.

At the beginning of the song, A (5-20) part of the syncopated rhythmic pattern makes the lyrics “the first month” full of power, and the four sixteenth notes, quarter notes composed of the combination of reverse fractal pattern makes the theme of the lyrics of “Caicha” more obvious and prominent, and promotes the melody forward development, making the melody catchy and lively. The combination of four sixteenth notes and quarter notes makes the theme of “Caicha” more obvious and prominent, pushing the melody forward, making the melody catchy and active. In addition, the addition of ornamental rhythms before the long notes of the phrase also reflects the typicality of Chinese rhythmic materials.(Figure 56)

Figure 56 shows a musical score for the song "Gēng Tián Rén Cǎi Chá Gē" (The First Month of the Year of Tea Picking). The score is in 2/4 time with a tempo of 96 beats per minute. It features a syncopated rhythmic pattern in the first staff, which is highlighted by an arrow. The lyrics are written in Chinese and Pinyin below the notes. The lyrics are: 正月采茶 (Zhengyue cai cha), 雨系秋水天 (yu shui tian), 哎哟依哪 (ai ya yi du), 哎哟依哪 (ai ya yi du), 哎哟依哪 (ai ya yi du), 哎哟依哪 (ai ya yi du), 微风里 (wei feng li).

Figure 56. Gēng Tián Rén Cǎi Chá Gē

Source: Zheng Guodong (2024)

B (21-29) The dotted rhythmic pattern used at the beginning of the section makes the melody produce a unique “dragging” effect, making the lyrics of “people” and “reading” easier to be noticed and increasing the tension and expressiveness of

the music. It makes the lyrics of “people” and “reading” more easily noticed, and increases the tension and expressiveness of the music. The melody is lively and slightly mischievous. The four sixteenth notes and quarter notes form a rhythmic combination of “inverse fractionality”, as if the people are talking about “plowing the fields”.(Figure 57)



Figure 57. Gēng Tián Rén Cǎi Chá Gē

Source: Zheng Guodong (2024)

5.5.3 Lyrics: This Caicha Ge is a classic singing section in Guinan Caicha Xi, extracted from two sections of “December Caicha” for processing, this is the meaning of the lyrics:

正 月 采 茶 雨 水 天

zhēng yuè cǎi chá yǔ shuǐ tiān

(Caicha rainy day in the first month)

微 风 细 雨 落 连 连

wēi fēng xì yǔ luò lián lián

(The gentle breeze accompanies the continuous drizzle)

百 姓 之 人 讲 耕 种

bǎi xìng zhī rén jiǎng gēng zhòng

(Common people talk about farming)

读 书 之 人 讲 诗 篇

dú shū zhī rén jiǎng shī piān

(Those who read books lecture on poetry)

秋 分 采 摘 系 秋 茶

qiū fēn cǎi zhāi xì qiū chá

(The tea picked during the Autumn Equinox is autumn tea)

垌 里 禾 花 扬 纷 纷

dòng lǐ hé huā yáng fēn fēn

(The rice flowers are fluttering in the field)

晚 稻 杨 花 丰 收 景

wǎn dào yáng huā fēng shōu jǐng

(The scene of late rice in bloom and a bumper harvest)

今 年 好 过 旧 年 春

jīn nián hǎo guò jiù nián chūn

(This year is better than last spring)

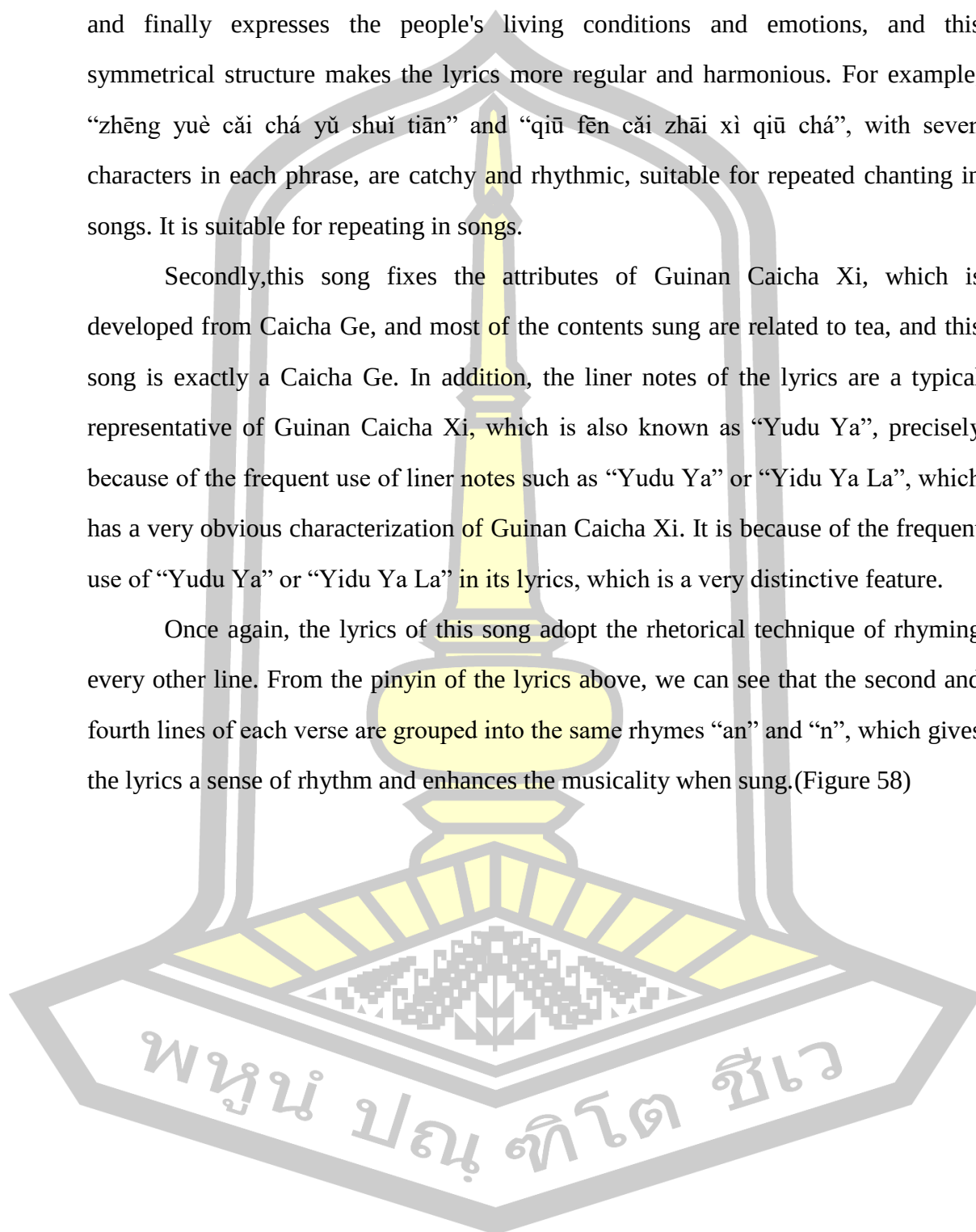
After analyzing the lyrics, the following characteristics can be concluded:

First of all, the lyrics of this song use a symmetrical structure, and the main content adopts the more typical seven-character sentence structure of Guinan Caicha Xi lyrics structure, that is, each sentence consists of seven characters, and the seven-character sentence structure is very much in line with the syllabic and intonation characteristics of the Chinese language, which has clear syllables and a fixed tone for each character, and the seven-character structure is able to make good use of this linguistic characteristic to form a natural sense of rhyme. The lyrics are divided into two sections. The lyrics are divided into two sections, depicting the Caicha in the first month and the Caicha in the fall equinox respectively. The structure of the lyrics is

similar in that each section first points out the time, then depicts the natural scenery, and finally expresses the people's living conditions and emotions, and this symmetrical structure makes the lyrics more regular and harmonious. For example, “zhēng yuè cǎi chá yǔ shuǐ tiān” and “qiū fēn cǎi zhāi xī qiū chá”, with seven characters in each phrase, are catchy and rhythmic, suitable for repeated chanting in songs. It is suitable for repeating in songs.

Secondly, this song fixes the attributes of Guinan Caicha Xi, which is developed from Caicha Ge, and most of the contents sung are related to tea, and this song is exactly a Caicha Ge. In addition, the liner notes of the lyrics are a typical representative of Guinan Caicha Xi, which is also known as “Yudu Ya”, precisely because of the frequent use of liner notes such as “Yudu Ya” or “Yidu Ya La”, which has a very obvious characterization of Guinan Caicha Xi. It is because of the frequent use of “Yudu Ya” or “Yidu Ya La” in its lyrics, which is a very distinctive feature.

Once again, the lyrics of this song adopt the rhetorical technique of rhyming every other line. From the pinyin of the lyrics above, we can see that the second and fourth lines of each verse are grouped into the same rhymes “an” and “n”, which gives the lyrics a sense of rhythm and enhances the musicality when sung. (Figure 58)



2/4 | |

zhèng yuè cǎi chá yǔ shuǐ tiān
正 月 采 茶 雨 水 天

qiū fēn cǎi zhāi xì qiū chá
秋 分 采 摘 系 秋 茶

2/4 | |

wēi fēng xì yǔ luò lián lián
微 风 细 雨 落 连 连

dòng lǐ hé huā yáng fēn fēn
垌 里 禾 花 扬 纷 纷

2/4 | |

bǎi xìng zhī rén jiǎng gēng zhòng dú shū zhī rén jiǎng shī piān
百 姓 之 人 讲 耕 种 读 书 之 人 讲 诗 篇

wǎn dào yáng huā fēng shōu jǐng jīn nián hǎo guò jiù nián chūn
晚 稻 杨 花 丰 收 景 今 年 好 过 旧 年 春

2/4 | |

dú shū zhī rén jiǎng shī piān ài
读 书 之 人 讲 诗 篇 哎

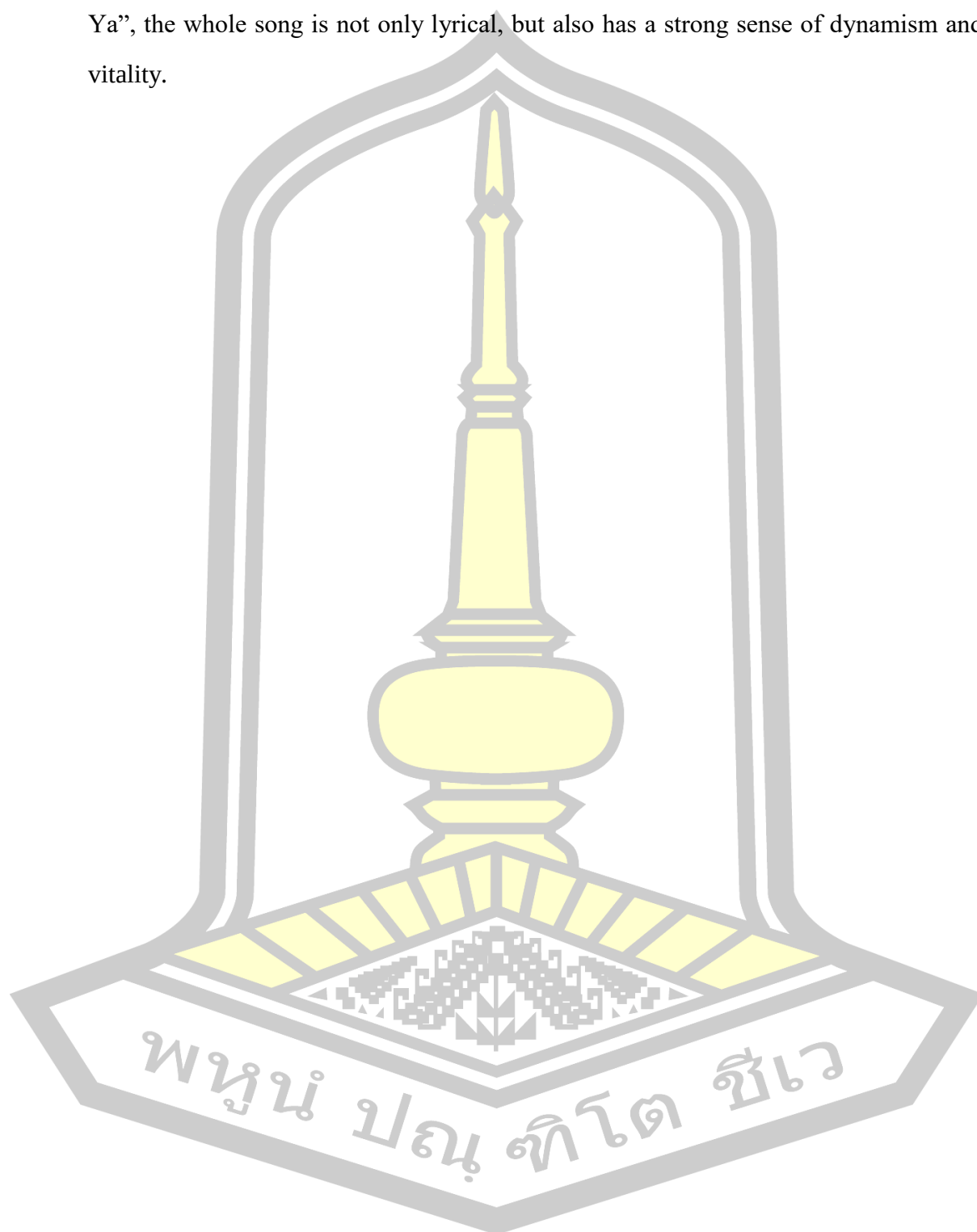
jīn nián hǎo guò jiù nián chūn ài
今 年 好 过 旧 年 春 哎

Figure 58. Correspondence between lyrics and rhythm

Source: Zheng Guodong (2024)

In conclusion, the song ‘The Plowman's Caicha Xi’ adopts the typical B Yu pentatonic mode (Wu Sheng Diao Shi) of Guinan Caicha Xi in terms of tuning, with a regular 2/4 beat, and the rhythmic pattern, although more syncopated rhythmic pattern and the equidistant rhythmic pattern made up of eighth notes are used, the faster tempo of the whole song and the intensive liner notes under the background of the whole song form the more enthusiastic and joyful style, which is also a typical style of Guinan Caicha Xi. This is also the typical style of Guinan Caicha Xi. The melody is based on stepwise motion and small intervals, supplemented by large intervals, which brings a wider range and a sense of musical hierarchy to the melody, and with the

lyrics using rich rhetorical techniques, and the accompaniment of the singing “Yu Du Ya”, the whole song is not only lyrical, but also has a strong sense of dynamism and vitality.



5.6 A song: Lv Luó Shān Lián Shān (绿萝山连山)

绿萝山连山
Lv Luó Shān Lián Shān

Transcribed by Zheng Guodong

♩ = 98

1 2 3 4 5
绿 萝
你 是
lv luó
ni hei

6 7 8 9 10
山 连 山
雷 公 根
shan li shan
lei gonggen

11 12 13 14 15
滋 养 山 中 宝 为 民 去 疾
你 叫 枸 杞 菜 你 叫 秤 星
zi yang shanzhong bao wei min qu ji
ni jiao ju qi cai ni jiao cheng xing

16 17 18 19 20 21
难 木 游 子 当 归 意 兴
nan mu yu zi dang gui yi xing

22 23 24 25 26 27 28
飞 黄 连 含 苦 知 青 微 乌 梅 海 角
fei wang li han ku zhi qian wei wu mei hai jiao

29 30 31 32 33 34 35
岁 寒 晚 桑 叶 彩 孤 月 照 扉 桑 叶 彩 孤
sui han wan sang ye cai gu yue zhao fei sang ye cai gu

36 37 38 39 40
月 照 扉
yue zhao fei



Figure 59. Lv Luó Shān Lián Shān

Source: Zheng Guodong (2024)

This song is one of the songs sung by Lvzhu in Act II, Song I. It is a depiction of how she is very familiar with all kinds of plants in the mountains, not only can she name them, but also knows the medicinal effects that these plants have, which expresses that Lvzhu is a bright, intelligent and knowledgeable woman. This is a binary form structure, and its song structure diagram is as follows:

Table 7. “Lv Luó Shān Lián Shān”: The Structure Diagram

No.	Section	Phrase	Measure
1	A	prelude	1-4
2		a	5-6
		Interlude	7-8
3		a ¹	9-10
		Interlude	11-12
		a ²	13-14
4	B	b	15-16
5		Interlude	17-18
6		c	19-22
7		d	23-26
8		d ¹	27-30
9		c ¹	31-34
10		c ²	35-40

5.6.1 Melody: In this song, it has been using the C Yu six-tone mode(Liu Sheng Diao Shi) plus BianGong with notes C,D,E^b,F,G,B^b. In Western music theory, It is in the E^b Major scale ,E^b,F,G,A^b,B^b,C,D.The Yu mode is a commonly used mode in Guinan Caicha Xi. However, in order to increase the sense of musical layers, a note, biangong (D), is added, turning it into a six-tone mode(Liu Sheng Diao Shi). This strengthens the musical expressive ability and makes the musical colors more abundant, which is the scale of the mode:

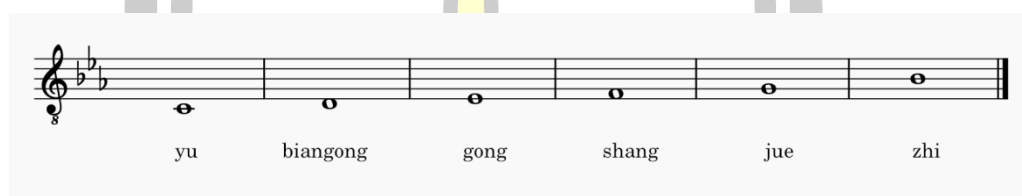


Figure 60. C Yu six-tone mode(Liu Sheng Diao Shi) plus BianGong

Source: Zheng Guodong (2024)

The introduction (measures 1-4) begins with the E note, primarily characterized by the pitch features of same - tone repetition and skipping motion. The “step - like” descending melody is a breakdown of the tonic chord. The continuous two measures of equal rhythm pattern present the rhythmic feel of the tonic chord at a tempo of 98, making the overall music lively and agile. The leaps upward in measures 3 - 4, finally resting on the tonic C, suggest the entrance of the melody.

The melodic theme motive of Section A (measures 5-16) is composed of the four-note motive C-B-G-E. The pitch organization primarily follows stepwise motion and skipping motion, with the final note resting on the stable tonic C. The phrase structure is in a four-phrase format, with each phrase consisting of only two measures. After the first and second phrases, an accompaniment is added, with the voice singing and string accompaniment in harmony, lasting for eight measures. This alternation between singing and harmony gives the piece a rich formal quality, with a novel performance style that captivates the audience. When combined with the lyrics, Lv Zhu seems to be conversing with inanimate objects (such as mountains and rivers)

and plants (like Lei Gong root and horsetail), showing her familiarity with the mountains. The fourth phrase ends on the tonic C4, giving a strong sense of closure, contrasting with the subsequent Section B. The vocal range of Section A spans from C4 to E5, with dense note patterns, giving the music a lively and agile feel. The overall melodic shape is descending, lending the music a flowing quality. (Figure 61)

Prelude

2 3 4 5

绿 梦
你 是
lv luó
ni he

Phrase a **Interlude** **Phrase a1**

6 7 8 9 10

山 连 山 河 水 似 清 泉
雷 公 根 你 是 马 尾 连
shan li shan hou shui si qing quan
lei gonggen ni hei ma wei li

Interlude **Phrase a2** **Phrase b**

11 12 13 14 15

滋 养 山 中 宝 为 民 去 疾
你 叫 枸 杞 菜 你 叫 秤 星
zi yang shan zhong bao wei min qu ji
ni jiao ju qi cai ni jiao cheng xing

Interlude

16 17 18 19 20 21

难 木 游 子 当 归 意 兴
nan mu yu zi dang gui yi xing

Figure 61. Lv Luó Shān Lián Shān (Section A)

Source: Zheng Guodong (2024)

The melody of Section B (measures 19-40) begins with the note C, using leap and stepwise motion as the primary intervals. The overall pitch is situated in the upper register, and the use of long-duration notes creates a "mountain-like" melodic shape, giving the entire passage a broad, expansive emotional feel. Section B consists of five

phrases, but the musical material is derived only from variations of the c and d phrases. The final phrase, c^2 , is an elongated version of the c^1 phrase, achieved by extending the note durations, which serves to emphasize the repetition. (Figure 62)

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of five phrases, each with a bracketed measure range and corresponding lyrics in Chinese and Pinyin.

- Phrase c** (Measures 19-21): Lyrics: 游子当归意兴 (yu zi dang gui yi xing)
- Phrase d** (Measures 22-26): Lyrics: 飞黄连含苦知青微 (fei wang li han ku zhi qian wei)
- Phrase d1** (Measures 27-28): Lyrics: 乌梅海角 (wu mei hai jiao)
- Phrase c1** (Measures 29-35): Lyrics: 岁寒晚桑叶彩孤月照扉桑叶彩孤 (sui han wan sang ye cai gu yue zhao fei sang ye cai gu)
- Phrase c2** (Measures 36-40): Lyrics: 月照扉 (yue zhao fei)

Figure 62. Lv Luó Shān Lián Shān (Section B)

Source: Zheng Guodong (2024)

The melodic contour of the entire song is as follows:

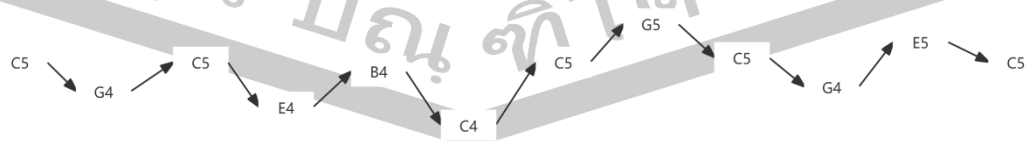


Figure 63. Lv Luó Shān Lián Shān (melodic contour)

Source: Zheng Guodong (2024)

From the above melodic contour graph, it can be seen that the A section is all performed in the middle and low pitch range, with the overall pitch showing a downward trend. The B section is mainly carried out in the middle and high pitch range, and finally ends on the main note C5. The cheerful mood at the beginning and the lyrical mood at the end form a clear contrast.

5.6.2 Rhythm: The rhythm of the A section melody is relatively tight, with dense notes. It employs various types of rhythm patterns such as dotted rhythm pattern, equal rhythm pattern, and syncopated rhythm pattern to enhance the fluidity of the music. The use of dotted rhythm pattern demonstrates the vitality and vigor of the plants in the mountains, and indirectly reveals the lively and innocent romantic character of the Green Pearl. The accompaniment melody (7-8) adopts a continuous four sixteenth notes equal rhythm pattern, which has a strong rhythmic sense, presenting a cheerful and pleasant accompaniment character, making the music sound smooth and pleasant, like flowing water.(Figure 64)

The figure displays a musical score for the piece 'Lv Luo Shan Lian Shan'. It consists of two staves of music in 2/4 time, with a tempo marking of ♩ = 98. The first staff contains measures 1 through 5. Measures 1 and 2 are marked with an arrow pointing to 'Four sixteenth note rhythmic patterns'. Measure 3 has a 'dotted note rhythm pattern' annotation. Measures 4 and 5 contain the lyrics '绿你' (lv ni) and '梦是' (luo hei). The second staff contains measures 6 through 10. Measures 6 and 7 have the lyrics '山连山' (shan li shan) and '雷公根' (lei gonggen). Measures 8 and 9 have the lyrics '河水' (he ni) and '水是' (shui hei). Measures 9 and 10 have the lyrics '似马' (si ma) and '清尾' (qing wei). Measure 10 has the lyrics '泉连' (quan li). The score uses various rhythmic patterns, including dotted notes and sixteenth notes, to create a lively and rhythmic feel.

Figure 64. Lv Luo Shan Lian Shan

Source: Zheng Guodong (2024)

The Rhythm in Section B is noticeably more relaxed compared to Section A, with sparser notes and the use of long-duration notes forming an Equal rhythm

pattern, making the rhythm gentler and enhancing its lyrical quality. The Equal rhythm pattern composed of quarter notes establishes a one-syllable-per-note rhythm, further smoothing the overall flow while powerfully conveying the firm steps of a traveler returning home. The reverse subdivision rhythm adds a more speech-like quality, vividly expressing the eagerness and impatience conveyed in the phrase "Yi Xing Fei" .(Figure 65)

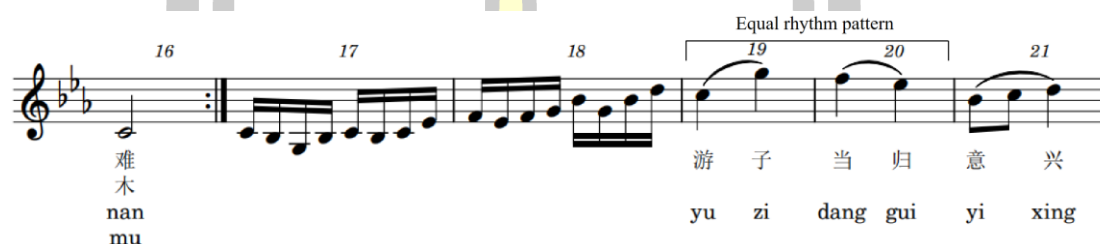


Figure 65. Lv Luó Shān Lián Shān

Source: Zheng Guodong (2024)

5.6.3 Lyrics: This song focuses on Green Pearl's childhood playing in the mountains, showing that Green Pearl is an excellent woman who is familiar with the plants in the mountains, understands their medicinal value, and is knowledgeable and broad-minded at the same time.

Here is the meaning of the lyrics:

绿萝山连山

lǜ luó shān lián shān

(The Luoluo Mountains stretch continuously)

河水似清泉

hé shuǐ sì qīng quán

(The river is like a clear spring)

滋养山中宝

zī yǎng shān zhōng bǎo

(Nourishing the treasures of the mountains)

为 民 去 疾 难

wèi mín qù jí nán

(Remove diseases and difficulties for the people)

你 是 雷 公 根

nǐ shì léi gōng gēn

(You are Leigong Root)

你 是 马 尾 连

nǐ shì mǎ wěi lián

(You're Horsetail Root)

你 叫 枸 杞 菜

nǐ jiào gǒu qǐ cài

(You're called Wolfberry Vegetable)

你 叫 称 星 木

nǐ jiào chēng xīng mù

(You're called "Starwood")

游 子 当 归 意 兴 飞

yóu zǐ dāng guī yì xìng fēi

(When a traveler returns home, he'll be happy to go home)

黄 连 含 苦 知 青 微

huáng lián hán kǔ zhī qīng wēi

(The yellow dock is bitter, but it's still young)

乌 梅 海 角 岁 寒 晚

wū méi hǎi jiǎo suì hán wǎn

(It's cold at the Cape of Ume)

桑 叶 彩 孤 月 照 扉

sāng yè cǎi gū yuè zhào fēi

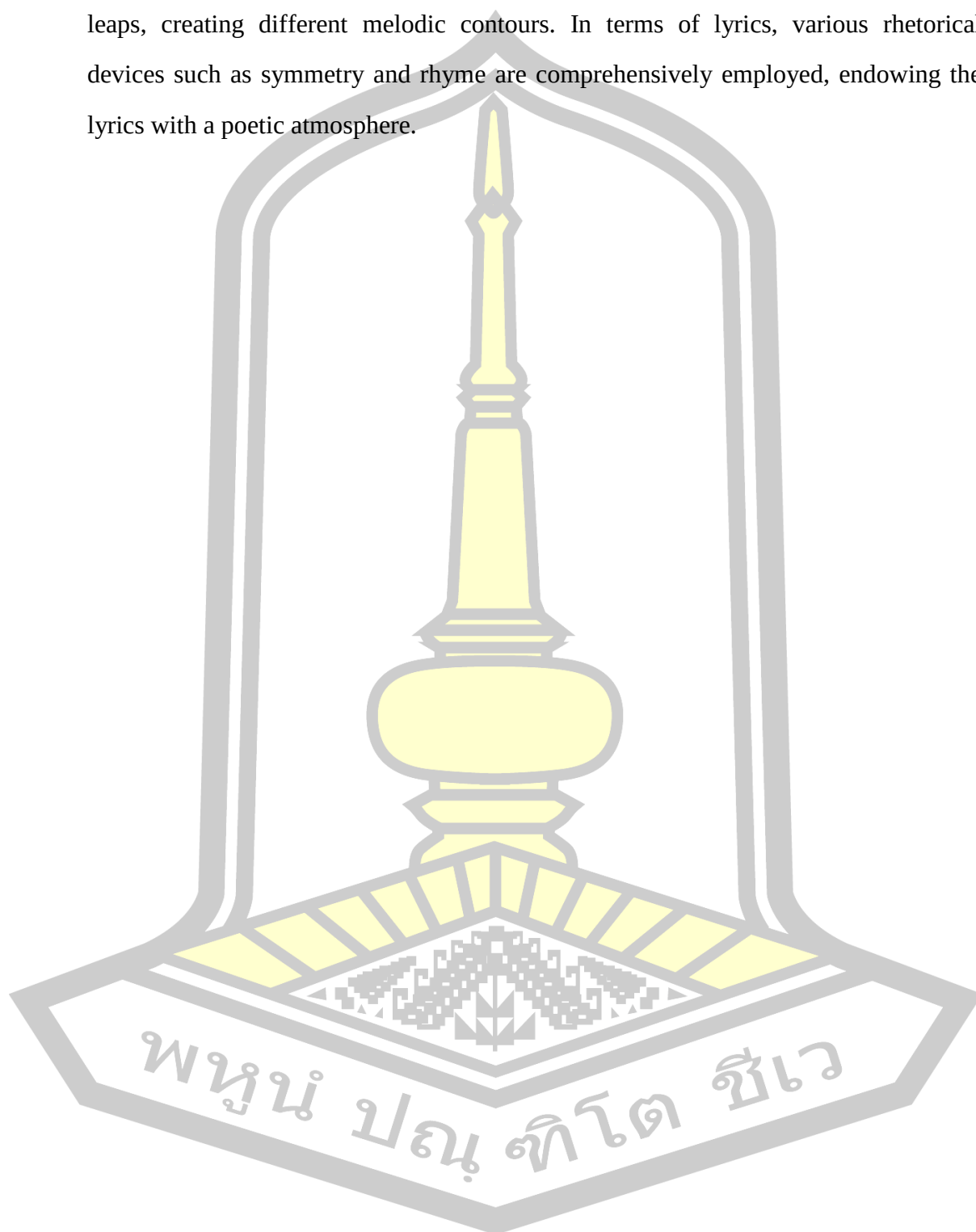
(Mulberry leaves are colorful and the moon shines through)

From the above lyrics we can analyze the following characteristics:

Firstly, the lyrics are divided into two parts, the first part of the lyrics utilizes a five-word structure, the lyrics do not have a very deep meaning, the meaning expressed is simple, concise and easy to understand, that is, the introduction of the plants in the mountains, but the use of the five-word structure gives the lyrics a sense of rhythm in the blandness, so that it is sung with a sense of rhythm. The second verse has four lines in total, utilizing a seven-word structure, and is rich in cultural connotations, with plants such as Angelica, Huanglian, Ophiopogon, Mulberry Leaf, and so on. In China, plants such as “Angelica”, “Huanglian”, “Oolong” and “Mulberry Leaf” not only have practical medicinal value, but also contain rich cultural symbolism. “Angelica” symbolizes the feeling of returning home, ‘Huanglian’ symbolizes the pain of life, ‘Wu Mei’ symbolizes resilience and loneliness, and ‘Mulberry Leaf’ symbolizes the passage of time. “The use of these plants not only enriches the mood of the lyrics, but also conveys deep emotions and philosophies through their cultural connotations, while expressing Green Pearl's profound knowledge of medicinal herbs.

Secondly, the lyrics also use the rhetorical technique of rhyming every other line, the last note of the second and fourth lines of each verse is in the same rhyme scheme, which is very common in Chinese lyrics, and this design of lyrics can

skipping motion intervals, while the later part is dominated by skipping motion and leaps, creating different melodic contours. In terms of lyrics, various rhetorical devices such as symmetry and rhyme are comprehensively employed, endowing the lyrics with a poetic atmosphere.



5.7 A song :Kè Jiā Shān Gē Zuì Chū Míng (客家山歌最出名)

客家山歌最出名
Kè Jiā Shān Gē Zuì Chū Míng

Transcribed by Zheng Guodong

Allegro

2 3 4 5 6

7 8 9 10 11 12

(绿珠)客 家 山 歌 最 出 名 哎 (伴唱)最 出 名 哎
(亚娟)绿 珠 天 生 金 嗓 子 哎 (伴唱)金 嗓 子 哎
(lvzhu) ko ga shan go zui che ming ai (banchang)zui che ming ai
(yajuan)lv zhu tiansheng jin sang zi ai (banchang)jin sang zi ai

13 14 15 16 17 18

(绿珠)条 条 山 歌 有 妹 名 哎 (伴唱)有 妹 名 哎
(亚娟)歌 声 优 美 赛 百 灵 哎 (伴唱)赛 百 灵 哎
(lvzhu) tiao tiao shan go yu mei ming ai (banchang)yu mei ming ai
(yajuan) go sheng you mei sai bai ling ai (banchang)sai bai ling ai

19 20 21 22 23 24 25 26

(绿珠)条 条 山 歌 有 妹 份 哎 一 条 无 妹 唱 不 成 哎
(亚芳)敢 耍 大 刀 敢 出 阵 哎 鹤 哥 为 何 不 出 声 哎
(lvzhu) tiao tiaoshango yu mei fen ai yetiaomaomei chang bu chengai
(yafang) ganshua ta dao ganche zhenai he go wei hou bu cheshengai

27 28 29 30 31 32 33

(鹤哥)鹤 哥
(鹤哥)独 个
(hege) he go
(hege) du ge

34 35 36 37 38 39 40

早 就 想 出 声 哎 (伴唱)想 出 声 哎 (鹤哥)歌 到 喉 头
独 来 单 打 单 哎 (伴唱)单 打 单 哎 (鹤哥)独 个 斑 鸠
zao jiu xiangche shengai (banchang)xiangche shengai (hege)go dao hou tou
du lai dan da dan ai (banchang)dan da dan ai (hege)du ge ban jiu

41 42 43 44 45 46

又 放 停 哎 (伴唱)又 放 停 哎 (鹤哥)只 因 感 冒 喉 咙 痒
在 青 山 哎 (伴唱)在 青 山 哎 (鹤哥)脸 黄 肌 瘦 身 有 恙
you fang ting ai (banchang)you fang ting ai (hege)zhi ying an mao xu ling yang
zai qing shan ai (banchang)zai qing shan ai (hege)lian wang ji shou shen you yang

47 48 49 50 51 52

怕妹怪哥声音轻 怕妹怪哥声音轻
 为防病传躲深山 为防病传躲深山
 pa mei guai go shengyin qing pa mei guai go shengyin qing
 wei fangbingchuan duo shenshan wei fangbingchuan duo shenshan

53 54 55 56 57 58

(绿珠)要唱情歌 就开腔哎
 (绿珠)两只斑鸠 成双好哎
 (lvzhu) yaochangqing (lvzhu) liang zhi ban go jiu chengshuang qiangai hao ai

59 60 61 62 63 64

唱个金鸡对凤 凰哎 (伴唱)对凤 凰哎
 一只单身实 在难哎 (伴唱)实 在难哎
 changge jin gei dui feng huangai (banchang) dui feng huang ai
 yi zhi dan shen shi zai nan ai (banchang) shi zai nan ai

65 66 67 68 69 70

(绿珠)喉咙发炎 哥莫怕 妹崽秤心星
 (绿珠)银花连翘 马鞭草 治好 秤心星
 (lvzhu) hou long fa yan go mo pa mei zai cheng xin xing
 (lvzhu) yin hua lian qiao ma bian ge zhi hao xin bing

71 72

木根汤
 快成双
 mu geng tang
 kuaicheng shuang

Figure 67. Kè Jiā Shān Gē Zuì Chū Míng

Source: Zheng Guodong (2024)

This song is sung in rounds by Lv Zhu and He Ge, as well as the townspeople, and utilizes the juxtaposed three-part song structure of a sectional song, which is as follows:

Table 8. “Kè Jiā Shān Gē Zuì Chū Míng”: The Structure Diagram

No.	Section	Phrase	Measure
1		prelude	1-6
2	A	a	7-12
3		b	13-18
4		c	19-22
5		d	23-26
6		Interlude	27-32
7	B	e	33-38
8		f	39-44
9		g	45-52
10		Interlude	53-54
11	C	h	55-58
12		h ¹	59-64
13		i	65-72

5.7.1 Melody: In this song, it has been using the E Yu pentatonic mode (Wu Sheng Diao Shi) with notes E, G, A, B, D. In Western music theory, it is in the G Major scale G, A, B, C, D, E, F[#]. It is a typical representative of the combination of Guinan Caicha Xi and Hakka Mountain Songs. Its mode scale is as shown in the picture:

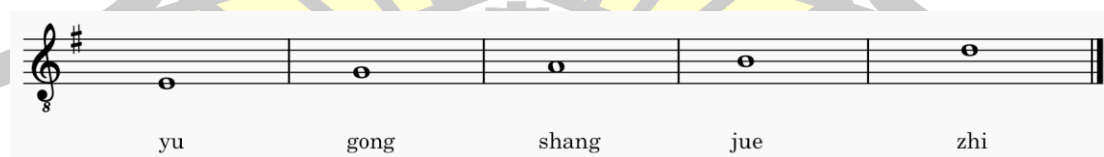


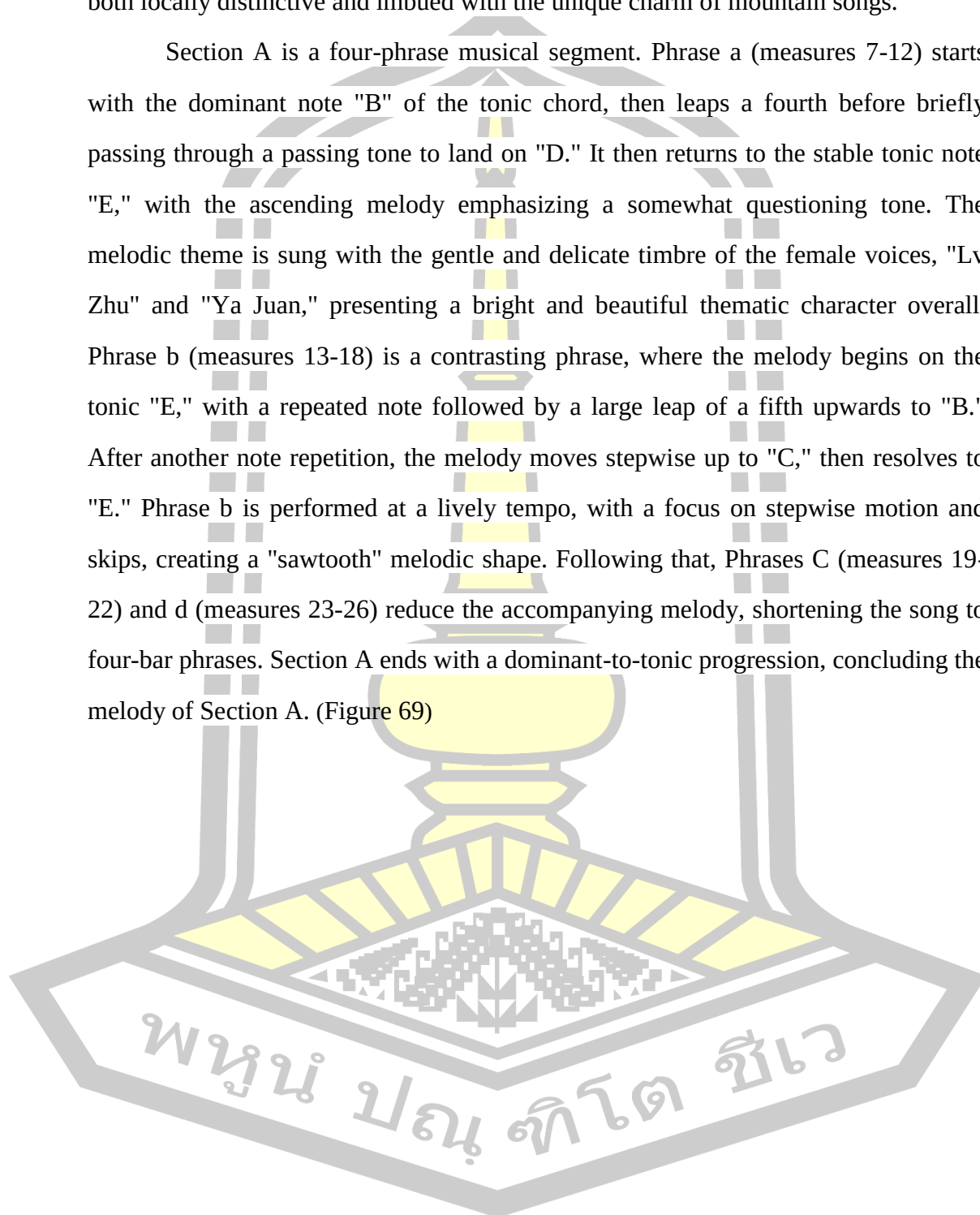
Figure 68. E Yu pentatonic Scale (Wu Sheng Yin Jie).

Source: Zheng Guodong (2024)

This song uses the most common yu mode in Guinan Caicha Xi, highlighting its connection to the Guinan Caicha Xi tradition. However, in terms of melody and

song style, it integrates elements of Hakka mountain songs, making the entire piece both locally distinctive and imbued with the unique charm of mountain songs.

Section A is a four-phrase musical segment. Phrase a (measures 7-12) starts with the dominant note "B" of the tonic chord, then leaps a fourth before briefly passing through a passing tone to land on "D." It then returns to the stable tonic note "E," with the ascending melody emphasizing a somewhat questioning tone. The melodic theme is sung with the gentle and delicate timbre of the female voices, "Lv Zhu" and "Ya Juan," presenting a bright and beautiful thematic character overall. Phrase b (measures 13-18) is a contrasting phrase, where the melody begins on the tonic "E," with a repeated note followed by a large leap of a fifth upwards to "B." After another note repetition, the melody moves stepwise up to "C," then resolves to "E." Phrase b is performed at a lively tempo, with a focus on stepwise motion and skips, creating a "sawtooth" melodic shape. Following that, Phrases C (measures 19-22) and d (measures 23-26) reduce the accompanying melody, shortening the song to four-bar phrases. Section A ends with a dominant-to-tonic progression, concluding the melody of Section A. (Figure 69)



Phrase a

Phrase b

Phrase c

Phrase d

Figure 69. Kè Jiā Shān Gē Zuì Chū Míng (Section A)

Source: Zheng Guodong (2024)

The melodic contour of the A section is as follows:

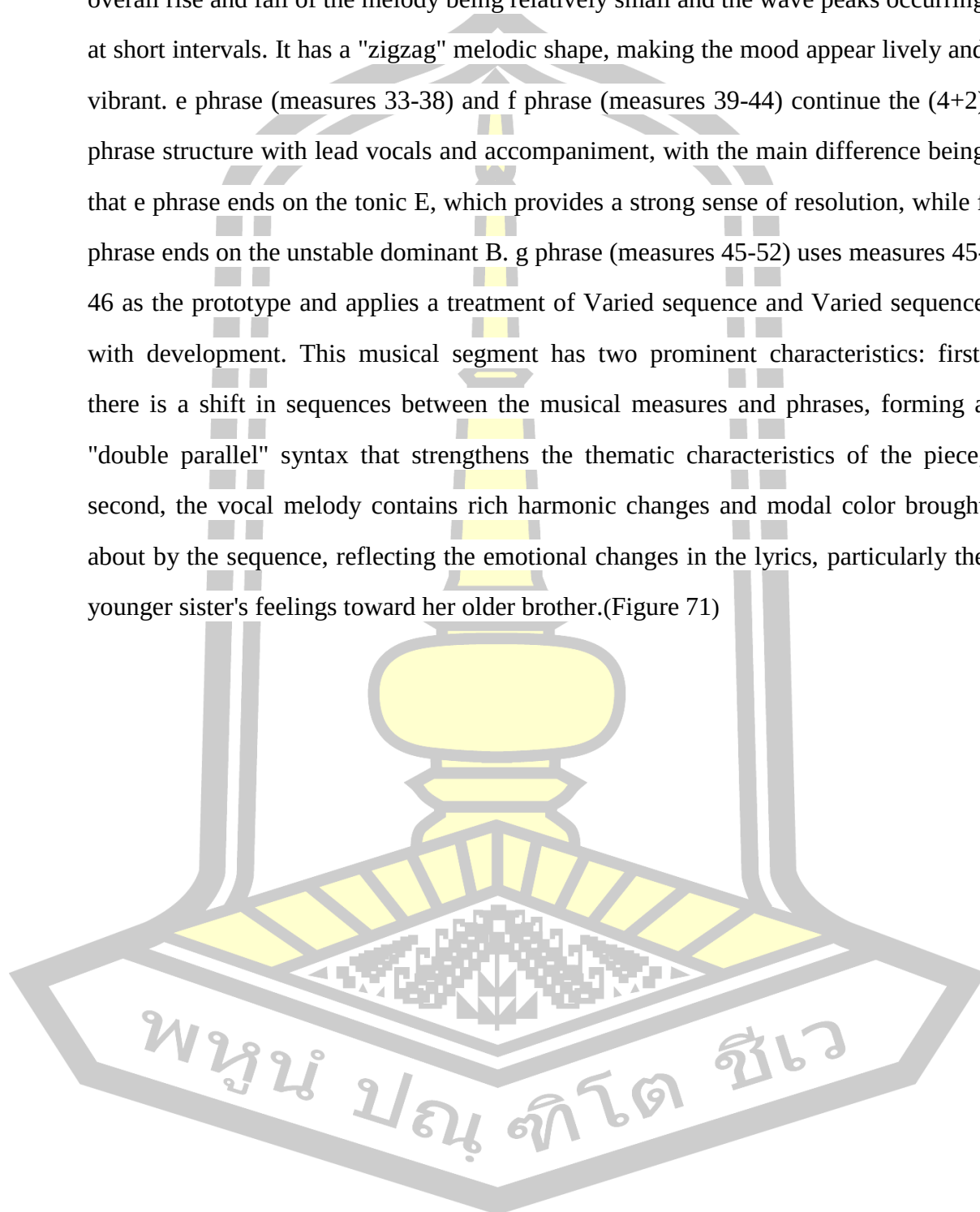


Figure 70. Kè Jiā Shān Gē Zuì Chū Míng (Section A melodic contour)

Source: Zheng Guodong (2024)

From the above melodic contour graph, it can be seen that the shape of the melody line in section A is of a "centrifugal loop type". B4 interweaves under the encirclement of the main note E4-E5, making the entire melodic line rise and fall in an orderly manner, with both variation and unity.

Section B (measures 33-52) is a continuous three-phrase section, with the overall rise and fall of the melody being relatively small and the wave peaks occurring at short intervals. It has a "zigzag" melodic shape, making the mood appear lively and vibrant. e phrase (measures 33-38) and f phrase (measures 39-44) continue the (4+2) phrase structure with lead vocals and accompaniment, with the main difference being that e phrase ends on the tonic E, which provides a strong sense of resolution, while f phrase ends on the unstable dominant B. g phrase (measures 45-52) uses measures 45-46 as the prototype and applies a treatment of Varied sequence and Varied sequence with development. This musical segment has two prominent characteristics: first, there is a shift in sequences between the musical measures and phrases, forming a "double parallel" syntax that strengthens the thematic characteristics of the piece; second, the vocal melody contains rich harmonic changes and modal color brought about by the sequence, reflecting the emotional changes in the lyrics, particularly the younger sister's feelings toward her older brother.(Figure 71)



27 28 29 30 31 32 33

(鹤哥) 鹤 哥
(鹤哥) 独 个
(hege) he go
(hege) du ge

Phrase e

34 35 36 37 38 39 40

早 就 想 出 声 哎 (伴唱) 想 出 声 哎 (鹤哥) 歌 到 喉 头
独 来 单 打 单 哎 (伴唱) 单 打 单 哎 (鹤哥) 独 个 斑 鸠
zao jiu xiangche shengai (banchang) xiangche sheng ai (hege) go dao hou tou
du lai dan da dan ai (banchang) dan da dan ai (hege) du ge ban jiu

Phrase f

41 42 43 44 45 46

又 放 停 哎 (伴唱) 又 放 停 哎 (鹤哥) 只 因 感 冒 喉 咙 痒
在 青 山 哎 (伴唱) 在 青 山 哎 (鹤哥) 脸 黄 肌 瘦 身 有 恙
you fang ting ai (banchang) you fang ting ai (hege) zhi yin gan mao xv ling yang
zai qing shan ai (banchang) zai qing shan ai (hege) lian wang ji shou shen you yang

Phrase g

47 48 49 50 51 52

怕 妹 怪 哥 声 音 轻 怕 妹 怪 哥 声 音 轻
为 防 病 传 躲 深 山 为 防 病 传 躲 深 山
pa mei guai go shengyin qing pa mei guai go sheng yin qing
wei fang bing chuan duo shen shan wei fang bing chuan duo shen shan

Figure 71. Kè Jiā Shān Gē Zuì Chū Míng (Section B)

Source: Zheng Guodong (2024)

The melodic contour graph of Section B is presented as follows:

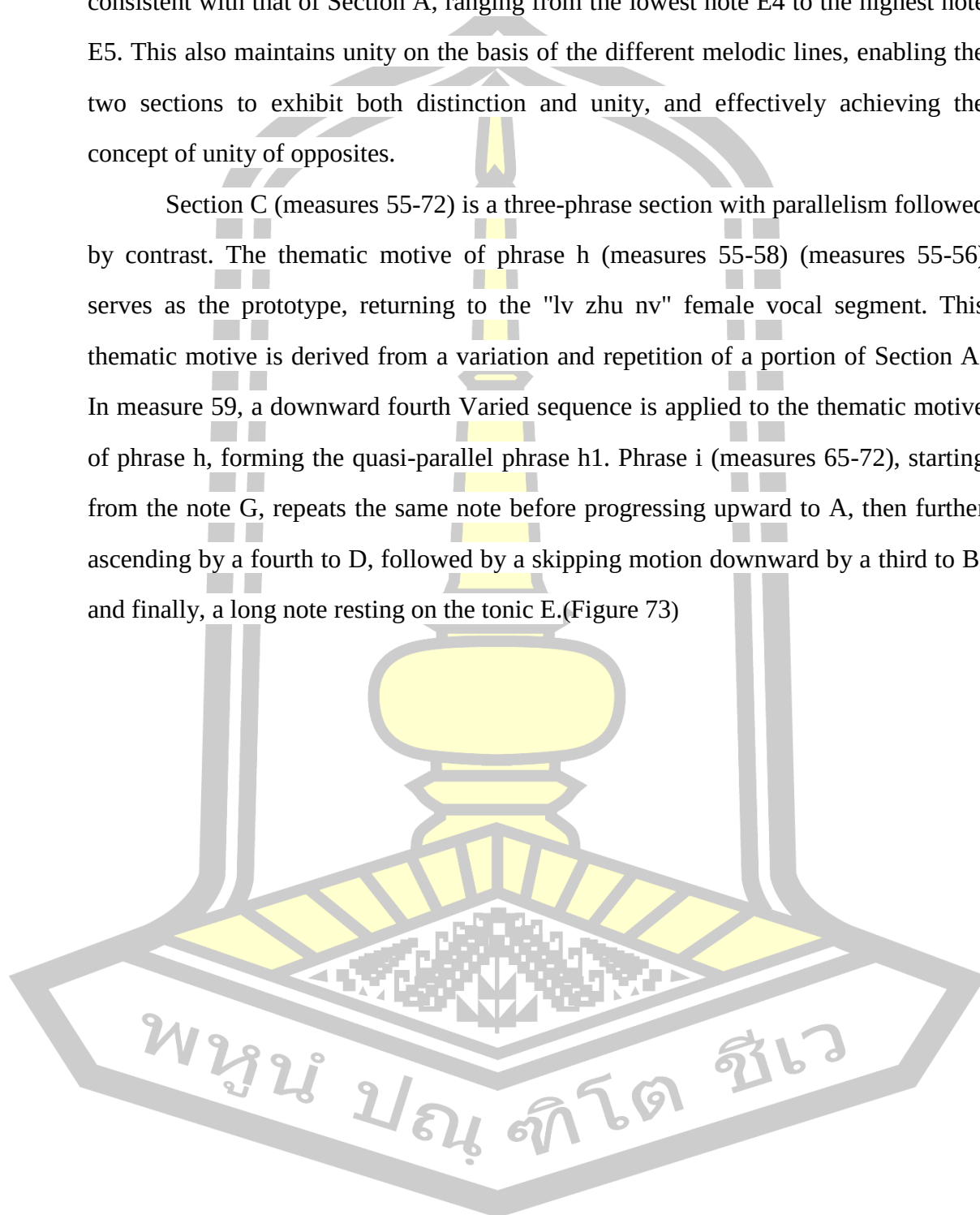


Figure 72. Kè Jiā Shān Gē Zuì Chū Míng (Section B melodic contour)

Source: Zheng Guodong (2024)

It can be observed from the above diagram that the pitch range of Section B is consistent with that of Section A, ranging from the lowest note E4 to the highest note E5. This also maintains unity on the basis of the different melodic lines, enabling the two sections to exhibit both distinction and unity, and effectively achieving the concept of unity of opposites.

Section C (measures 55-72) is a three-phrase section with parallelism followed by contrast. The thematic motive of phrase h (measures 55-58) (measures 55-56) serves as the prototype, returning to the "lv zhu nv" female vocal segment. This thematic motive is derived from a variation and repetition of a portion of Section A. In measure 59, a downward fourth Varied sequence is applied to the thematic motive of phrase h, forming the quasi-parallel phrase h1. Phrase i (measures 65-72), starting from the note G, repeats the same note before progressing upward to A, then further ascending by a fourth to D, followed by a skipping motion downward by a third to B, and finally, a long note resting on the tonic E.(Figure 73)



Phrase h

(绿珠) 要 唱 情 歌 就 开 腔 哎
 (绿珠) 两 只 斑 鸠 成 双 好 哎
 (lvzhu) yaochangqing go jiu kui qiangai
 (lvzhu) liang zhi ban jiu chengshuang hao ai

Phrase h1

唱 个 金 鸡 对 凤 凰 哎 (伴唱) 对 凤 凰 哎
 一 只 单 身 实 在 难 哎 (伴唱) 实 在 难 哎
 changge jin gei dui feng huangai (banchang) dui feng huang ai
 yi zhi dan shen shi zai nan ai (banchang) shi zai nan ai

Phrase i

(绿珠) 喉 咙 发 炎 哥 莫 怕 妹 崽 秤 心 星
 (绿珠) 银 花 连 翘 马 鞭 革 治 好 心 病
 (lvzhu) hou long fa yan go mo pa mei zai cheng xing
 (lvzhu) yin hua lian qiao ma bian ge zhi hao xin bing

木 根 汤
 快 成 双
 mu geng tang
 kuaicheng shuang

Figure 73. Kè Jiā Shān Gē Zuì Chū Míng (Section B)

Source: Zheng Guodong (2024)

The melodic contour graph of Section C is presented as follows:

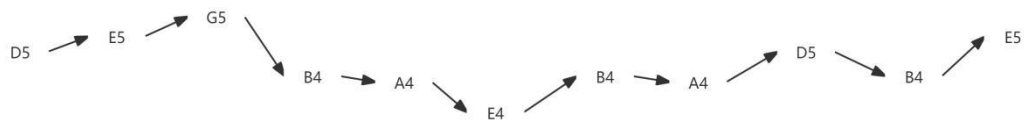


Figure 74. Kè Jiā Shān Gē Zuì Chū Míng (Section C melodic contour)

Source: Zheng Guodong (2024)

As can be seen from the above melodic contour, the pitch range of Section C is expanded compared to the previous two sections, reaching the highest note of the entire piece. The overall melodic shape presents a rise at both ends and a dip in the middle. The pitch range of this section spans from the lowest note E4 to the highest note G5, indicating that the melody has a larger range of variation and greater musical expressiveness.

Each section ends on the note of 32356, the feather tone, which enables each section to maintain its own characteristics while also having a unifying element that connects them. This makes the entire song both contrasting and unified.

5.7.2 Rhythm: The song is in simple 2/4 time, with a regular rhythm that is easy to sing. The tempo is fast, and the whole music is cheerful and energetic. the A section of the song is sung in the style of a mountain song, with a lot of use of half notes to lengthen the phrases, which makes the tune long and affectionate.(Figure 75)



Figure 75. Kè Jiā Shān Gē Zuì Chū Míng

Source: Zheng Guodong (2024)

The first two lines of the first section of Brother He's singing part in Section B both adopt the rhythm pattern of eighth note followed by a rest, which conveys a cheerful mood. Meanwhile, it extensively employs dotted rhythm pattern, eighth-sixteenth rhythm pattern and equal rhythm pattern, making the entire piece brim with a sense of rhythm. These rhythm patterns play a crucial role in enhancing the song's singability, linguistic quality and the expression of joy.(Figure 76)



Figure 76. Kè Jiā Shān Gē Zuì Chū Míng

Source: Zheng Guodong (2024)

5.7.3 Lyrics: The lyrics of “Kè Jiā Shān Gē Zuì Chū Míng” depict the love and pride of the people of the Hakka region for their mountain songs. In it, the green beads, the crane and the rounds of singing with the crowd are the typical forms of the Hakka mountain songs, and these vivid depictions and sincere emotions make the lyrics full of poetic meaning and picturesque feeling, which enhances the infectious power of the music.

Here is the meaning of the lyrics:

客家山歌最出名

kè jiā shān gē zuì chū míng

(Hakka songs are the most famous)

条条山歌有妹名

tiáo tiáo shān gē yǒu mèi míng

(Every mountain song has a sister's name)

条条山歌有妹份

tiáo tiáo shān gē yǒu mèi fèn

(Every mountain song has a sister in it)

一条无妹唱不成

yī tiáo wú mèi chàng bù chéng

(I can't sing without a girl)

绿珠天生金嗓子

lǜ zhū tiān shēng jīn sǎng zi

(Green Pearl was born with a golden voice)

歌声优美赛百灵

gē shēng yōu měi sài bǎi líng

(The singing is so beautiful that it outshines the lark)

敢耍大刀敢出阵

gǎn shuǎ dà dāo gǎn chū zhèn

(Dare to play with a sword and go into battle)

鹤哥为何不出声

hè gē wèi hé bù chū shēng

(Why didn't Crane say anything)

鹤哥早就想出声

hè gē zǎo jiù xiǎng chū shēng

(Crane wanted to make a statement long ago)

歌到喉头又放停

gē dào hóu tóu yòu fàng tíng

(The song stops when it reaches your throat)

只因感冒喉咙痒

zhǐ yīn gǎn mào hóu lóng yǎng

(It's just a cold and a scratchy throat)

怕妹怪哥声音轻

pà mèi guài gē shēng yīn qīng

(I'm afraid my sister will blame me for my voice)

独个独来单打单

dú gè dú lái dān dǎ dān

(Solo, solo, solo, solo)

独个斑鸠在青山

dú gè bān jiū zài qīng shān

(A single turtledove on a green hill)

脸黄肌瘦身有恙

liǎn huáng jī shòu shēn yǒu yàng

(yellow face, emaciated body, ill health)

为防病传染躲深山

wèi fáng bìng chuán duǒ shēn shān

(Hiding in the mountains to prevent the spread of disease)

要 唱 情 歌 就 开 腔

yào chàng qíng gē jiù kāi qiāng

(If you want to sing a love song, just open your mouth.)

唱 个 金 鸡 对 凤 凰

chàng gè jīn jī duì fèng huáng

(Singing about the golden chicken and the phoenix)

喉 咙 发 炎 哥 莫 怕

hóu lóng fā yán gē mò pà

(Don't be afraid of throat inflammation.)

妹 崽 秤 星 木 根 汤

mèi zǎi chèn xīng mù gēn tāng

(Mei-Yi Weighing Star Wooden Root Soup)

两 只 斑 鸠 成 双 好

liǎng zhī bān jiū chéng shuāng hǎo

(Two turtledoves make a good pair)

一 只 单 身 实 在 难

yī zhī dān shēn shí zài nán

(It's hard to be single)

银 花 连 翘 马 鞭 草

yín huā lián qiáo mǎ biān cǎo

(Ginkgo biloba and Forsythia verruca)

治 好 心 病 快 成 双

zhì hǎo xīn bìng kuài chéng shuāng

(Cure your heart and make it two)

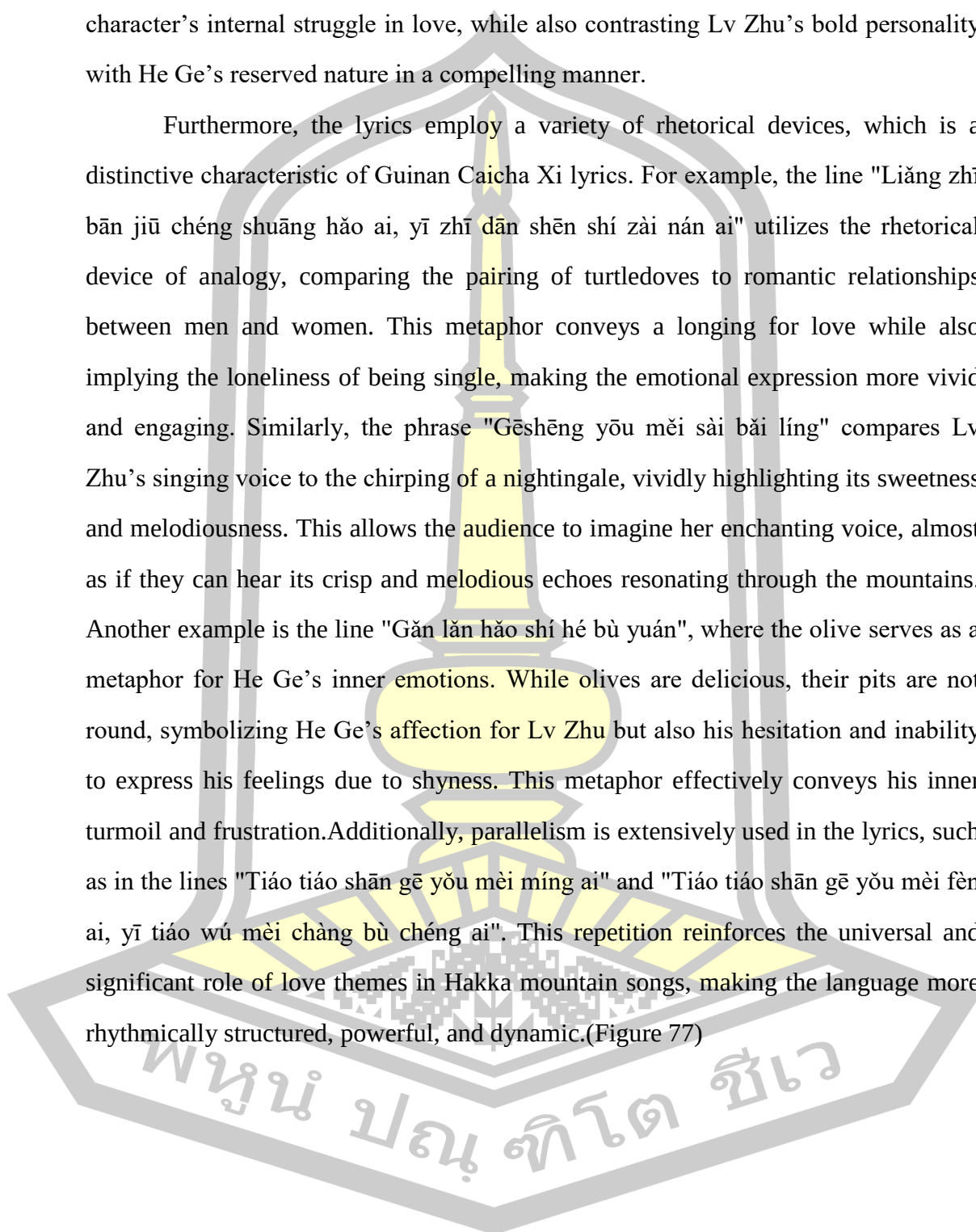
Based on the above, the following features can be summarized:

Firstly, the lyrics of this song fully adopt the typical seven-character verse structure found in the lyricism of Guinan Caicha Xi. This means that, apart from interjectory words and phrases, each line conveying the song's actual meaning consists of precisely seven characters. Examples include: "yào chàng qíng gē jiù kāi qiāng, chàng gē jīn jī duì fèng huáng, hóu lóng fā yán gē mò pà, mèi zǎi chéng xīng mù gēn tāng" and "dú gē dú lái dān dā dā, dú gē bān jiū zài qīng shān, liǎn huáng jī shòu shēn yǒu yàng, wèi fáng bìng chuán duǒ shēn shān." This structured lyrical design creates a sense of symmetry and, when combined with the melody, ensures the song's coherent structure, making it catchy and easy to remember.

Secondly, the opening line "Kè jiā shān gē zuì chū míng ài" emphasizes the renown and unique status of Hakka mountain songs, while phrases like "Lǚ zhū tiān shēng jīn sǎng zì ài" serve as a tribute to Lv Zhu's exceptional vocal talent. The interplay between the lead vocals and backing responses further enhances this expression of admiration. The entire song revolves around the antiphonal singing between Lv Zhu and He Ge, vividly depicting the traditional duet singing scenes at song fairs in Guangxi. The lyrics frequently reflect themes of romantic love. For instance, lines like "Tiáo tiáo shān gē yǒu mèi míng ài" and "Ā gē dōu xiǎng bǎ mèi qiú ài" illustrate the emotional interaction between men and women, where the male expresses his desire to pursue the female but is also held back by hesitation and shyness. This inner conflict is vividly conveyed through lines such as "Ān lǐ xiāng sī

bù gǎn yán ai" and "Xīn xiǎng chéng shuāng kǒu nán yán", portraying the male character's internal struggle in love, while also contrasting Lv Zhu's bold personality with He Ge's reserved nature in a compelling manner.

Furthermore, the lyrics employ a variety of rhetorical devices, which is a distinctive characteristic of Guinan Caicha Xi lyrics. For example, the line "Liǎng zhī bān jiǔ chéng shuāng hǎo ai, yī zhī dān shēn shí zài nán ai" utilizes the rhetorical device of analogy, comparing the pairing of turtledoves to romantic relationships between men and women. This metaphor conveys a longing for love while also implying the loneliness of being single, making the emotional expression more vivid and engaging. Similarly, the phrase "Gēshēng yǒu měi sài bǎi líng" compares Lv Zhu's singing voice to the chirping of a nightingale, vividly highlighting its sweetness and melodiousness. This allows the audience to imagine her enchanting voice, almost as if they can hear its crisp and melodious echoes resonating through the mountains. Another example is the line "Gǎn lǎn hǎo shí hé bù yuán", where the olive serves as a metaphor for He Ge's inner emotions. While olives are delicious, their pits are not round, symbolizing He Ge's affection for Lv Zhu but also his hesitation and inability to express his feelings due to shyness. This metaphor effectively conveys his inner turmoil and frustration. Additionally, parallelism is extensively used in the lyrics, such as in the lines "Tiáo tiáo shān gē yǒu mèi míng ai" and "Tiáo tiáo shān gē yǒu mèi fèn ai, yī tiáo wú mèi cháng bù chéng ai". This repetition reinforces the universal and significant role of love themes in Hakka mountain songs, making the language more rhythmically structured, powerful, and dynamic. (Figure 77)



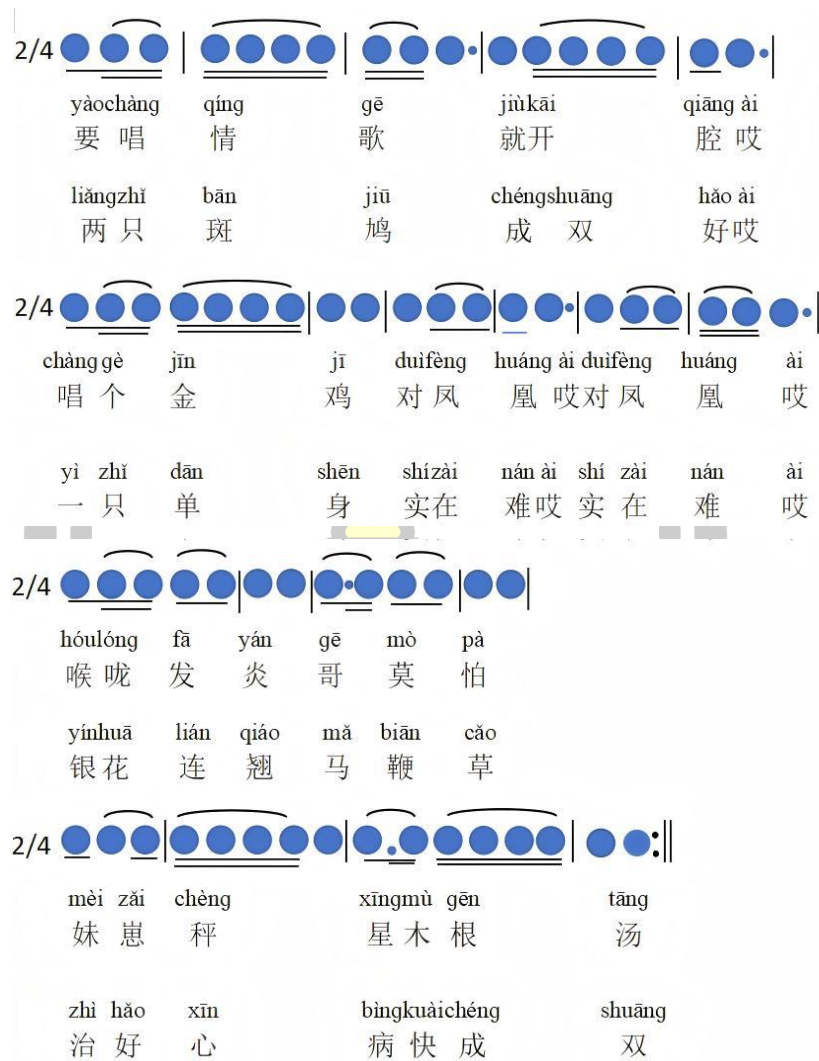


Figure 77. Correspondence between lyrics and rhythm

Source: Zheng Guodong (2024)

In summary, "Kè Jiā Shān Gē Zuì Chū Míng" applies the typical mode in Guinan Caicha Xi, the E Yu pentatonic mode (Wu Sheng Diao Shi), and adopts a ternary form structure. It organically integrates several sections of lyrics. It uses a 2/4 time signature and makes extensive use of the Dotted rhythm pattern, Eighth-sixteenth rhythm pattern, and Equal rhythm pattern. In terms of melody, it mainly features stepwise motion and skipping motion, presenting a wavy melodic line. The lyrics adopt the typical seven-character sentence structure in Guinan Caicha Xi, and comprehensively apply various rhetorical devices such as metaphorical and

associative techniques, parallelism, etc., fully demonstrating the artistic charm of the combination of Guinan Caicha Xi and Hakka Mountain Songs.

5.8 A song: Jīn Yè Wú Mián (今夜无眠)

今夜无眠
Jīn Yè Wú Mián

Transcribed by Zheng Guodong

舒缓地 **Andante**

2 3 4 5

喃哪管 (引子) (绿珠) 今夜 无 眠 郎 君 眼 前 浮 现,
nanduguan (yinzi) (lvzhu) jinya mao mian lang jun yanqianfu xian

6 7 8 9

夜 深 人 静 喃 哪 音 传 耳 边, 清 风 偷 袭
yashenren jing nan du yinchonger bian qingfeng tv xi

10 11 12 13 14

深 冷 唯 有 心 意 绵 绵 寄 君 处 君 可 知 否 我 思 是 否
shen len wei yv xinyi mianmian jì jun chu jun kou zhi fou wo si hei fou

15 16 17 18 19

如 君 思 见 君 喜 不 见 君 忧 君 思 是 否 如 我 思
ru jun si jian jun xi bu jian jun you jun si shi fou ru wo si

20 21 22 23 24 1. 25

见 妹 喜 不 见 妹 忧,
jianmeixi bu jian mei you

2. 26 27 28 29 30 31

(伴唱) 来 之 安 之 无 奈 之 (绿珠) 绿 珠 我 顺 其 自 然
(banchang) lai zhi an zhi wu nai zhi (lvzhu) lv zhu wo shun qi ci ran

32 33 34 35

(伴唱) 锁 我 身 来 捆 我 情 (绿珠) 绿 珠 我 争 其 必 然
(banchang) suo wo shen lai kun wo qing (lvzhu) lv zhu wo zhen qi bi ran

36 37 38 39 40 41

(绿珠) 怨 我 女 儿 之 身 悲 我 不 能 尽 孝 忧 我 心 中 净 土
(lvzhu) yuan wo nv er zhishen bei wobuneng jin xiao you woxinzhong jing tu
(banchang)

42 43 44 45 46

恨 我 无 依 无 靠, (绿珠) 恨 我 无 依 无 靠, 梦 醒 之 后
hen wowu yi wu kao (lvzhu) hen wowu yi wu kao mengxingzhi hou

47 48 49 50

不 知 他 乡 是 否 再 相 遇 再 相 遇 梦 醒 之 后
bu zhi taxiangshi fou zaixiangyu zaixiangyu mengxingzhi hou

51 52 53 54 55

谁 会 落 下 伤 心 愁 眼 泪 愁 眼 泪 哎
shuihui luoxiashang xin chouyan lei chouyan lei ai

Figure 78. Jīn Yè Wú Mián

Source: Zheng Guodong (2024)

This song is a solo sung by Lv Zhu when she is thinking of her hometown, and it adopts a continuous parallel four-part tune structure, with the B section changing and repeating once, and the specific tune structure is as follows:

Table 9. “Jīn Yè Wú Mián”: The Structure Diagram

No.	Section	Phrase	Measure
1		prelude	1-2
2	A	a	3-8
3		a ¹	9-13
7	B	b	14-17
8		b ¹	18-21
10		Interlude	22-27
11	B ¹	b ²	28-31
12		b ³	32-35
15	C	c	36-39
16		c ¹	40-45
19	D	d	46-49
20		d ¹	50-55

5.8.1 Melody: In this song, it has been using the B Yu Yayue Seven Tone Mode with notes B,C[#],D,E,F[#],G[#],A. In Western music theory, on the basis of the D Major scale, the fourth note G is raised by a semitone to become G[#], changing the scale from D, E, F[#], G, A, B, C[#] to D, E, F[#], G[#], A, B, C[#]. The Yayue mode has the stylistic characteristics of solemnity, elegance, and simplicity. In this scale, the use of BianZhiG[#] and BianGongC[#] creates a clear distinction from the preceding pentatonic scale(Wu Sheng Yin Jie).



Figure 79. B Yu Yayue Seven Tone Scale

Source: Zheng Guodong (2024)

In the A section (3-13), the B Yu Yayue mode is adopted, which is characterized by a “solemn, elegant and simple” style in terms of sound. In the B section (14-21), the B-flat pentatonic mode(Wu Sheng Diao Shi) is shifted to the same house tone, which still maintains the minor mode characteristics in terms of tonal color, but the lack of two tones in the whole makes the overall color of the Chinese national mode more intense, which is particularly refreshing, smooth, and beautiful in the sense of listening. In the B¹-C section (28-45), on the basis of the B-feather five-tone mode(Wu Sheng Diao Shi) of the B section, a partial tone, BianGongC, is added, thus forming the B-feather six-tone mode(Liu Sheng Diao Shi) with Gong Gong. In the final D section (47-56), the same Gong six-tone mode(Liu Sheng Diao Shi) is used, but the off-key is replaced by a BianZhiG[#], resulting in the Gong six-tone mode(Liu Sheng Diao Shi) of B Yu with BianZhi.

From the perspective of mode arrangement, this song undergoes a transformation through the B Yu Yayue seven-tone mode(Qi Sheng Diao Shi), the B Yu five-tone mode(Wu Sheng Diao Shi), the B Yu six-tone mode(Liu Sheng Diao Shi) with BianGong, and the B Yu six-tone mode(Liu Sheng Diao Shi) with BianZhi. This arrangement ensures the consistency of the mode’s tonic while fully utilizing the tonal variations brought by altered tones, which enrich the musical color. By leveraging these unique tonal characteristics, the piece contrasts with other musical elements to enhance emotional expression. The modulation expands the scope of musical expression, strengthens its emotional impact, and creates a striking contrast in musical color and language compared to the preceding songs.

The Motive of this song can be subdivided into two parts. Motive 1, in measure 3, consists of the four notes "B-C-A-F." The melody starts on the tonic B, maintaining the same pitch before moving upwards in a stepwise motion to C, then descending to E in a stepwise motion and skipping motion. The Andante lyrical tempo, coupled with the flowing stepwise motion melody, emphasizes the longing sentiment of "sleepless tonight." Motive 2, in measures 4 and 5, continues the previous four-note Motive but changes the melodic progression to primarily skipping motions with leaps as the secondary interval. The a^1 phrase (measures 9-13) is a downward fourth variation of the a phrase in a sequence. The melody begins with E, adopting a call-and-response melodic shape. After a slow ascent, the phrase ultimately concludes on the tonic B, ending on the B major tonic. In section A (measures 3-13), the melody exhibits a wave-like contour, with ordered fluctuations, predominantly using stepwise motion or skipping motion intervals. The overall emotional tone is gentle, reflecting Lv Zhu's fluctuating thoughts in the late night.(Figure 80)

Prelude

2 3 4 5

唢呐管 (引子) (绿珠) 今夜 无眠 郎君 眼前浮现,
 nanduguan (yinzi) (lvzhu) jinya mao mian lang jun yanqianfu xian

Phrase a

6 7 8 9

夜深人静 唢呐音传耳边, 清风偷袭
 yashenren jing nan du yinchonger bian qingfeng tv xi

Phrase a1

10 11 12 13 14

深冷唯有心意 绵绵寄君处 君可知否 我思是否
 shen len weiyxinyi mianmian jijunchu junkouzhi fou wo si hei fou

Figure 80. Jīn Yè Wú Mián (Section A)

Source: Zheng Guodong (2024)

The b phrase (measures 14-17) begins on the tonic B, with an ascending skipping motion that briefly pauses on D, followed by a combination of skipping motion and stepwise motion, with leaps as a secondary feature, ending on the tonic B. The overall melodic contour revolves around the tonic, creating an up-and-down surrounding shape. Combined with the lyrics "I wonder if your thoughts are like mine," it reflects Lv Zhu's uneasy, anxious state of mind. Measures 16 and 17 are an elaboration of measures 14 and 15, serving as a prototype. The overall melody in measures 16-17 is more rhythmically intense, with denser notes, making the melody feel more delicate and lyrical. The b¹ phrase is a variation based on the first two measures of the b phrase, starting on F and ending on the tonic B.(Figure 81)

10 11 12 13 14

深 冷 唯 有 心 意 绵 绵 寄 君 处 君 可 知 否 我 思 是 否
shēn lěng wéi yǒu xīn yì mián mián jì jūn chù jūn kě zhī fǒu wǒ sī shì fǒu

Phrase b

15 16 17 18 19

如 君 思 见 君 喜 不 见 君 忧 君 思 是 否 如 我 思
rú jūn sī jiàn jūn xǐ bú jiàn jūn yōu jūn sī shì fǒu rú wǒ sī

Phrase b1

20 21 22 23 24 1. 25

见 妹 喜 不 见 妹 忧,
jiàn mèi xǐ bú jiàn mèi yōu

Figure 81. Jīn Yè Wú Mián (Section B)

Source: Zheng Guodong (2024)

The Interlude phrase (measures 22-27): The continuous dotted half notes followed by eighth notes create a stair-step melodic contour, giving the impression of

a gradual emotional descent, slow yet tinged with sadness. The B¹ section is a partial variation of the B phrase. In measure 30, the melody gradually ascends from B to F#, then descends rapidly to E, expressing Lv Zhu's inner sense of helplessness.

In the C section (measures 36-45), the melody begins on the note "D," then descends stepwise in a series of movements, coming to rest on the tonic note "B." It then leaps a fourth to "E" and repeats for one bar, finally landing on "A." The overall melodic shape resembles a "mountain shape," with the highest pitch of the entire piece occurring in the second half of the a¹ phrase, which emphasizes the intensity of the emotion expressed by the lyric "hate." Both the beginning and end of the phrase feature long-duration notes that space out the melody, creating a mournful and sorrowful atmosphere throughout the section.(Figure 82)

Phrase c



Phrase c1



Figure 82. Jīn Yè Wú Mián (Section C)

Source: Zheng Guodong (2024)

The final section, the D section, consists of two phrases: d and d1. In the d phrase (measures 46-49), the melody starts from the F note, leaps upward to the tonic, then slowly descends, finally resting on F. The intervals primarily involve stepwise motion and small leaps. The inclusion of the B Yu Six Tone Mode and the chromatic note "BianZhi" G[#] gives the entire melody a calm feeling, which aligns with the sorrowful content expressed in the lyrics after waking from a dream. The d¹ phrase,

by employing a similar rhythmic pattern to the d phrase, emphasizes the d phrase while expanding the vocal content. Finally, the phrase is extended by two measures through the use of a long high octave note, resolving on the tonic B, serving as a conclusion.(Figure 83)

42 43 44 45 46

恨 我无依无 靠, (绿珠) 恨 我无依无 靠, 梦醒之后
hen wo wu yi wu kao (lvzhu) hen wo wu yi wu kao meng xing zhi hou

Phrase d

47 48 49 50

不知他乡是否再相遇再相遇 梦醒之后
bu zhi taxiangshi fou zai xiang yu zai xiang yu meng xing zhi hou

Phrase d1

51 52 53 54 55

谁会落下伤心愁眼泪愁眼泪 哎
shuihui luoixashang xin chouyan lei chouyan lei ai

Figure 83. Jīn Yè Wú Mián (Section D)

Source: Zheng Guodong (2024)

5.8.2 Rhythm: This song is set in 4/4 time with a moderate and smooth tempo, a common choice for conveying deep and sorrowful emotions, enhancing the expressiveness and emotional depth of the music. At the beginning, the syncopated rhythm pattern, which shifts the strong beats, portrays the inner restlessness of "Jin Ye Wu Mian" (Sleepless Tonight), adding rhythmic drive to the gently unfolding melody. Subsequently, the combination of an eighth-sixteenth rhythm pattern and quarter notes, along with a continuous descending pitch, further intensifies Lv Zhu's feelings of instability and unease.(Figure 84)

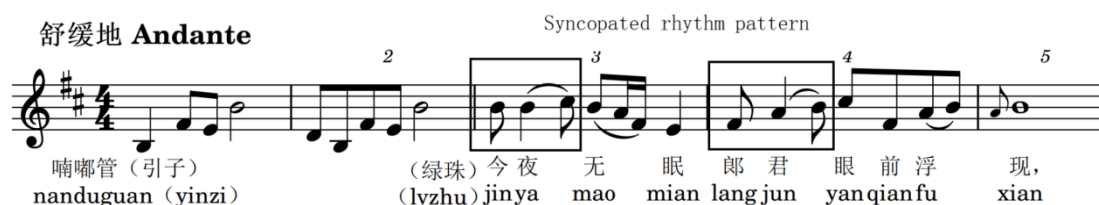


Figure 84. Jīn Yè Wú Mián

Source: Zheng Guodong (2024)

In the following section, the rhythm is predominantly composed of an equal rhythm pattern formed by eighth notes, which significantly enhances the sense of movement. This makes the melody feel more steady and weighty. Subsequently, the introduction of syncopated rhythmic variations adds a touch of softness to the theme. The piece ultimately resolves on a half note with the word "Si" (Think), reinforcing the sorrowful atmosphere conveyed in the lyrics. This final resolution also highlights the deep regret and longing expressed in "Jun si shi fou ru wo si" (Do you think of me as I think of you?).(Figure 85)

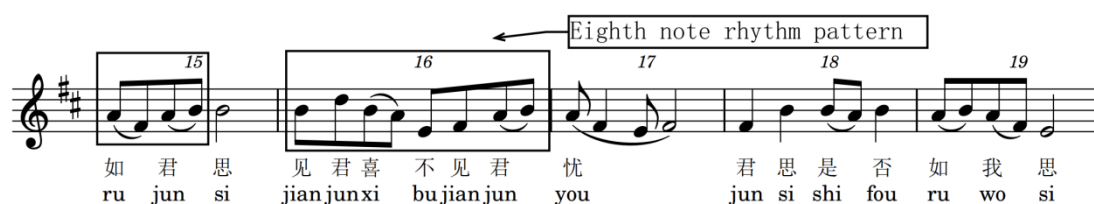


Figure 85. Jīn Yè Wú Mián

Source: Zheng Guodong (2024)

Throughout the entire song, long-duration notes are extensively used, creating a gentle yet dynamically varied rhythm. This approach contributes to a calm yet melancholic nighttime atmosphere, reinforcing the song's emotional depth and expressive nuance.(Figure 86)

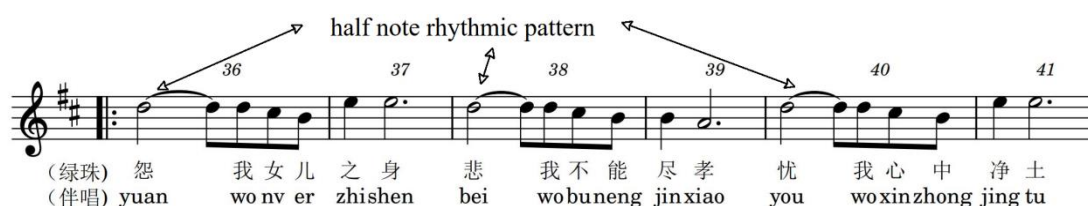


Figure 86. Jīn Yè Wú Miǎn

Source: Zheng Guodong (2024)

This rhythmic design not only closely aligns with the song's thematic content, enhancing its expressiveness, but also effectively conveys the emotional fluctuations of the character's inner world.

5.8.3 Lyrics: The lyrics of this song revolve around the complex emotions of Green Pearl, with the core themes of longing for her groom, lamenting her own situation and being confused about the future, here's what they mean:

今夜无眠 郎君眼前浮现

jīn yè wú mián láng jūn yǎn qián fú xiàn

(I can't sleep tonight. I can't sleep. I can't sleep)

夜深人静 喃喃音传耳边

yè shēn rén jìng nán nán yīn chuán ěr biān

(In the dead of night, the murmur reaches your ears)

清风偷袭深冷

qīng fēng tōu xí shēn lěng

(The breeze steals the deep cold)

唯有心意绵绵

wéi yǒu xīn yì mián mián

(It's just the thought that counts)

寄君处,君可知否

jì jūn chù, jūn kě zhī fǒu

(The place where I send it to you, do you know)

我思是否如君思

wǒ sī shì fǒu rú jūn sī

(Do I miss you as much as you miss me)

见君喜,不见君忧

jiàn jūn xǐ, bù jiàn jūn yōu

(I'm glad you've met me, I'm worried as I can't see you)

君思是否如我思

jūn sī shì fǒu rú wǒ sī

(Do you think as I think)

见妹喜,不见妹忧

jiàn mèi xǐ, bù jiàn mèi yōu

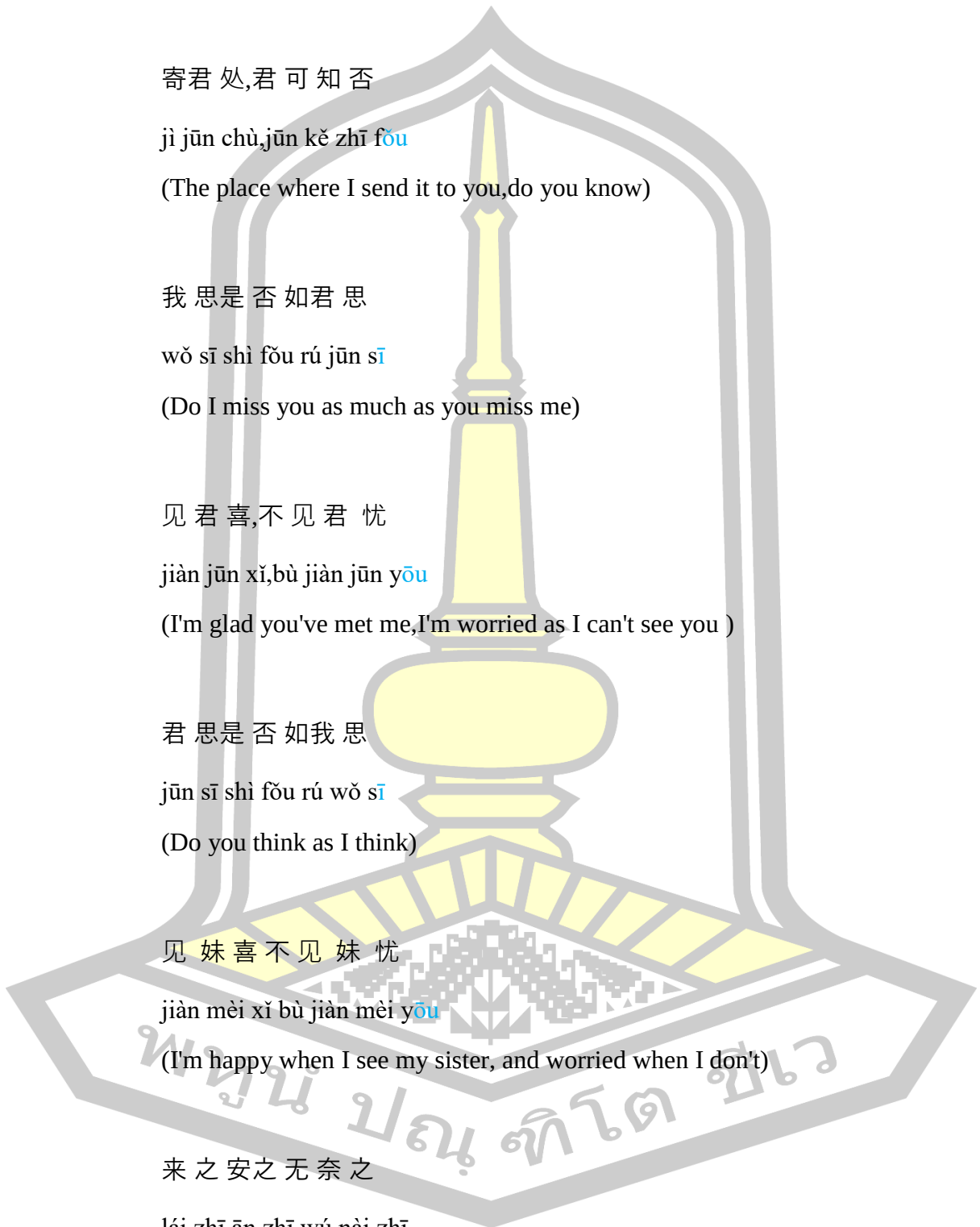
(I'm happy when I see my sister, and worried when I don't)

来之安之无奈之

lái zhī ān zhī wú nài zhī

(Since I've come, I have to settle down, yet I can't help but feel helpless)

绿珠我顺其自然



lǚ zhū wǒ shùn qí zì rán

(I'll go with the flow, Green Pearl)

锁我身来捆我情

suǒ wǒ shēn lái kǔn wǒ qíng

(Lock me up and tie me down)

绿珠我争其必然

lǚ zhū wǒ zhēng qí bì rán

(The green pearl I fight for its inevitability)

怨我女儿之身

yuàn wǒ nǚ ér zhī shēn

(I resent being in the body of a daughter.)

悲我不能尽孝

Bēi wǒ bù néng jìn xiào

(I grieve that I am unable to fulfill my filial duties.)

忧我心中净土

yōu wǒ xīn zhōng jìng tǔ

(I'm worried about the clean land in my heart)

恨我无依无靠

hèn wǒ wú yī wú kào

(I hate that I have no one to turn to)

梦 醒 之 后

mèng xǐng zhī hòu

(after awakening from a dream)

不 知 他 乡 是 否 再 相 遇

bù zhī tā xiāng shì fǒu zài xiāng yù

(I don't know if we'll meet again in other places.)

梦 醒 之 后

mèng xǐng zhī hòu

(after awakening from a dream)

谁 会 落 下 伤 心 愁 眼 泪

shuí huì luò xià shāng xīn chóu yǎn lèi

(Who will shed tears of sadness and sorrow?)

According to the above, the following features can be summarized:

First of all, from the point of view of the lyrical structure of the lyrics, this piece is full of symmetry everywhere, with the two lines of the A section adopting the relatively rare cross format, such as “jīn yè wú mián láng jūn yǎn qián fú xiàn, yè shēn rén jìng nán dū yīn chuán ěr biān”, while the beginning of paragraph B adopts a symmetrical six-character format, such as “qīng fēng tōu xī shēn lěng, wéi yǒu xīn yì mián mián”, and the lyrics of the latter part of paragraph B, “jì jūn chù. jūn kě zhī fǒu, wǒ sī shì fǒu rú jūn sī; jiàn jūn xǐ, bù jiàn jūn yōu, jūn sī shì fǒu rú wǒ sī”, which is completely in accordance with the meter of the poem, and sung in rhyme.

Secondly, the lyrics depict Lvzhu's deep longing for Langjun. At night, Lvzhu finds it difficult to sleep, with Langjun's image floating in front of her eyes, as if she can hear his voice. She thinks over and over again whether her longing for Langjun is the same as his longing for her, and she is full of joy when she sees Langjun, but sad when she doesn't, showing her attachment to Langjun. Then she laments about her own situation. Lvzhu, as a daughter, is deeply helpless and miserable. She complains that she cannot fulfill her filial piety, worries that the pure land in her heart will be disturbed, and hates the fact that she has no one to turn to, reflecting the helplessness and desolation in her heart under the constraints of traditional society on women. In the face of the helplessness of the outside world, although she has the calmness of letting nature take its course, she also has the resistance of fighting for its inevitability. At the same time, she is also confused about her future. After waking up from her dream, Lvzhu cannot help worrying about whether she and her husband will meet again in another country, and she is afraid of facing the sadness of separation, which shows her confusion and anxiety about the future direction of her emotions.

Once again, the lyrics employ numerous rhetorical devices, such as in “qīng fēng tōu xī shēn lěng” where “qīng fēng” (the breeze) is personified and given the human action of “tōu xī” (sneaking). In this context, the breeze is a natural phenomenon, but by using the word “tōu xī” it is imbued with agency and aggressiveness, as if it were a being intentionally bringing coldness. This vivid description not only depicts the chill of the night breeze but also emotionally highlights the protagonist Lv Zhu's loneliness and vulnerability as she yearns for her beloved. The slightest touch of coolness can easily stir her emotions. Furthermore, phrases such as “jiàn jūn xǐ, bù jiàn jūn yōu” and “jiàn mèi xǐ, bù jiàn mèi yōu” employ contrast as a rhetorical device. The juxtaposition of “jiàn” (seeing) and “bù jiàn” (not seeing), with their corresponding emotions of “xǐ” (joy) and “yōu” (sorrow), vividly presents the protagonist's deep attachment to her lover. This contrast intensifies the emotional expression, allowing the audience to clearly perceive the fluctuations in her emotions. The joy when seeing her lord and the sorrow when not seeing him create a stark contrast, emphasizing that the protagonist's emotions are entirely governed by his presence or absence, reflecting her profound longing and emotional

dependence on him. Furthermore, the line “jīn yè wú mián láng jūn yǎn qián fú xiàn, yè shēn rén jìng nán dú yīn chuán ěr biān, qīng fēng tōu xī shēn lěng wéi yǒu xīn yì mián mián” uses rhyme as a rhetorical device. This rhyme scheme tightly connects these lines sonically, making them catchy and easy for the audience to follow with the rhythm. It also enhances the continuity of emotional expression, allowing the feeling of longing to flow naturally, like a gentle stream.(Figure 87)

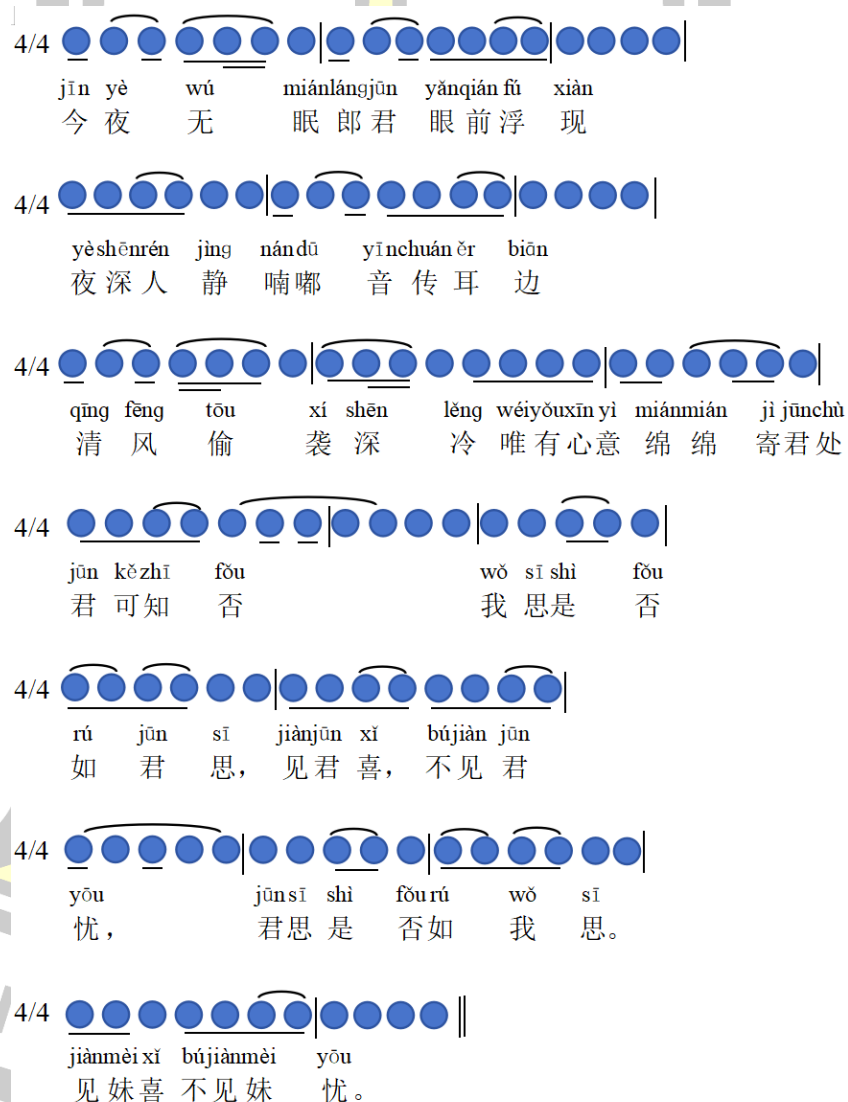


Figure 87. Correspondence between lyrics and rhythm

Source: Zheng Guodong (2024)

In summary, This song demonstrates innovation in mode selection, incorporating the B Yu Yayue seven-tone mode(Qi Sheng Diao Shi) and utilizing the contrast and

ornamentation of G[#] and C[#], which enhances the musical color and layering. In terms of rhythm, the use of long-duration notes, syncopated rhythm patterns, and dotted rhythm patterns creates a smooth yet varied rhythmic structure, establishing a serene yet melancholic nighttime atmosphere. Melodically, the piece follows a “circulating” contour, with the melody oscillating around the tonic from beginning to end. This, combined with wide leaps and emotional climaxes in the higher register, gives the music a clear sense of layering and strong expressiveness. Lyrically, the song adopts a symmetrical structure and extensively employs personification, contrast, and other rhetorical devices, infusing the lyrics with poetic charm. As a result, the song is both expressive and melodically captivating, making it rich in artistic appeal and easy to sing.

5.9 Summary

5.9.1 The music of Guinan Caicha Xi consists of "Tea Qiang" and "Cha Cha". Tea Qiang mainly originates from Caicha Ge and their derivative melodies, while Tea Cha incorporates elements from folk tunes and narrative-singing music of the Guinan region. Therefore, in terms of mode, Guinan Caicha Xi primarily employs the Yu mode and Zhi mode, which are characteristic of Tea Qiang and Tea Cha. The Yu mode, known for its soft and lyrical quality, is a typical mode of Tea Qiang, allowing for the delicate expression of a character's inner emotions. In contrast, the Zhi mode has a bright and lively character, making it well-suited for depicting labor scenes or festive celebrations, creating an atmosphere of joy and enthusiasm. Additionally, the Gong mode and Shang mode are also present in Guinan Caicha Xi, though they play a secondary role and are chosen based on the thematic content of the performance. However, the Jue mode, due to its distinctive musical color, has low compatibility with the overall style of Guinan Caicha Xi and is therefore rarely used in its repertoire. Since Guinan Caicha Xi is primarily based on the pentatonic scale (Wu Sheng Yin Jie), its musical capacity is somewhat limited, which is why its structure is generally simple, mostly following a single-section or two-section format, with multi-section structures being rare. However, in modern adaptations, the introduction of

altered tones has led to the use of six-tone(Liu Sheng) and seven-tone scales(Qi Sheng Yin Jie), enriching the color and layering of the music and making the musical structure more complex, allowing for the emergence of multi-section formats.

The wave-like melodic contour is the most common type in Guinan Caicha Xi, dominating its musical style. This contour revolves around the principal tones of Zhi, Yu, Shang and Gong, moving up and down through stepwise motion or small leaps of thirds and fourths, resulting in a smooth and flowing pitch variation. Additionally, sawtooth-shaped and staircase-shaped melodic contours are frequently used, especially in expressive and lamenting vocal passages, where a high-pitched beginning gradually descends, forming a staircase-like melodic structure. With the evolution of time and innovation in musical composition, newly composed Guinan Caicha Xi pieces have undergone significant transformations in their musical elements. The adoption of the seven-tone scale(Qi Sheng Yin Jie) has greatly expanded the vocal range. In the traditional pentatonic scale(Wu Sheng Yin Jie), the range was relatively limited, restricting the development of melody. However, the addition of the seven-tone scale(Qi Sheng Yin Jie) has provided more possibilities for melodic composition. As a result, leaps of a perfect fifth or larger have become more frequent, with some pieces even incorporating octave leaps or greater intervals. These large leaps, akin to musical exclamation marks, create a powerful auditory impact. When depicting intense emotions, dramatic conflicts, or grand scenes, these leaps heighten emotional intensity and amplify the atmosphere. For instance, when portraying a character's inner turmoil, the use of octave leaps can evoke a sense of tension and shock, significantly enhancing the expressiveness of the music. This evolution has allowed Guinan Caicha Xi to retain its traditional essence while better aligning with the aesthetic preferences of modern audiences, revitalizing the genre with new energy and vitality.

5.9.2 In terms of rhythm, Guinan Caicha Xi is relatively simple, with commonly used rhythmic patterns including the equal rhythm pattern composed of eighth and sixteenth notes, the dotted rhythm pattern, the syncopated rhythm pattern, as well as the eighth-sixteenth rhythm pattern and sixteenth-eighth rhythm pattern. The combination of

these rhythmic elements drives musical progression. For example, the syncopated rhythm pattern disrupts the conventional beat-accent pattern by shifting the accent to a weak beat or offbeat, creating a sense of instability and bounce in the rhythm. The equal rhythm pattern formed by two eighth notes, when combined with the sixteenth-eighth rhythm pattern, intertwines stability with liveliness, adding rich layers of variation to the music of Guinan Caicha Xi. In terms of time signature, Guinan Caicha Xi predominantly employs 2/4 time and 4/4 time. 2/4 time features a brisk and concise rhythm, with a clear alternation of strong and weak beats, creating a lively and energetic feel. It is particularly effective in depicting lighthearted and joyful scenes, such as Caicha women cheerfully working in the tea fields, where 2/4 time helps establish a bright and festive atmosphere. 4/4 time, on the other hand, is more stable and flowing, offering a high degree of versatility. It can support a broader range of musical content, from lyrical passages to narrative-driven sections, allowing the music to fully express emotion and dramatic depth. In Guinan Caicha Xi, some pieces also incorporate 3/4 time or alternate between 2/4 and 3/4 time, breaking the audience's auditory expectations through changes in time signatures, adding unexpected variations and a fresh musical experience. Guinan Caicha Xi skillfully uses different tempo variations to express the emotional tone of different pieces. Fast-paced vocal passages often convey joy, excitement, or tension, while moderate tempos tend to be more narrative and lyrical. Slow tempos are typically associated with deep emotions, sorrow, or melancholy. By adjusting tempo, the opera compensates for its relatively simple rhythmic structure, creating strong contrasts between different vocal sections and enhancing musical expressiveness.

5.9.3 In terms of sentence structure, the lyrics of Guinan Caicha Xi are full of symmetry, and it usually adopts the symmetrical structure of seven-word or five-word sentences. Each sentence consists of seven words, two opposite each other, with a bright rhythm and full of rhyme, as if it were a pair of neat couplets, vividly displaying the scenes and characters. The five-word sentence style is also concise and full of flavor, there are also a few lyrics will be used in the form of a mixture of five and seven words, this mixture of sentences in the overall rhythm while maintaining the rhythm, but also increase the rhythm

of the changes, so that the lyrics are more dynamic. Some stanzas will adjust the number of words in the lyrics according to the content of the performance, and there is a cross sentence form, but it is usually mixed with five-word sentence form or seven-word sentence form to express the complete content. The lyrics of Guinan Caicha Xi are good at using the rhetorical device of rhyming, which makes the lyrics catchy when sung, and greatly enhances the sense of rhythm and fluency of the music. The lyrics of Guinan Caicha Xi are also good at using liner notes to enrich the expression. The frequent use of the interjections “a” “ya” “na” “yi” “du” and so on. “ and other frequent use of the liner notes is one of its major features. These liner notes may seem simple, but they play an indispensable role. They are usually used to supplement the lyrics, forming a state of many words and few sounds, even to the extent of one word and one sound. Such an arrangement not only makes singing easier, but also highlights the local characteristics, and is also the reason why Guinan Caicha Xi has the common name of “Yudu Ya”.

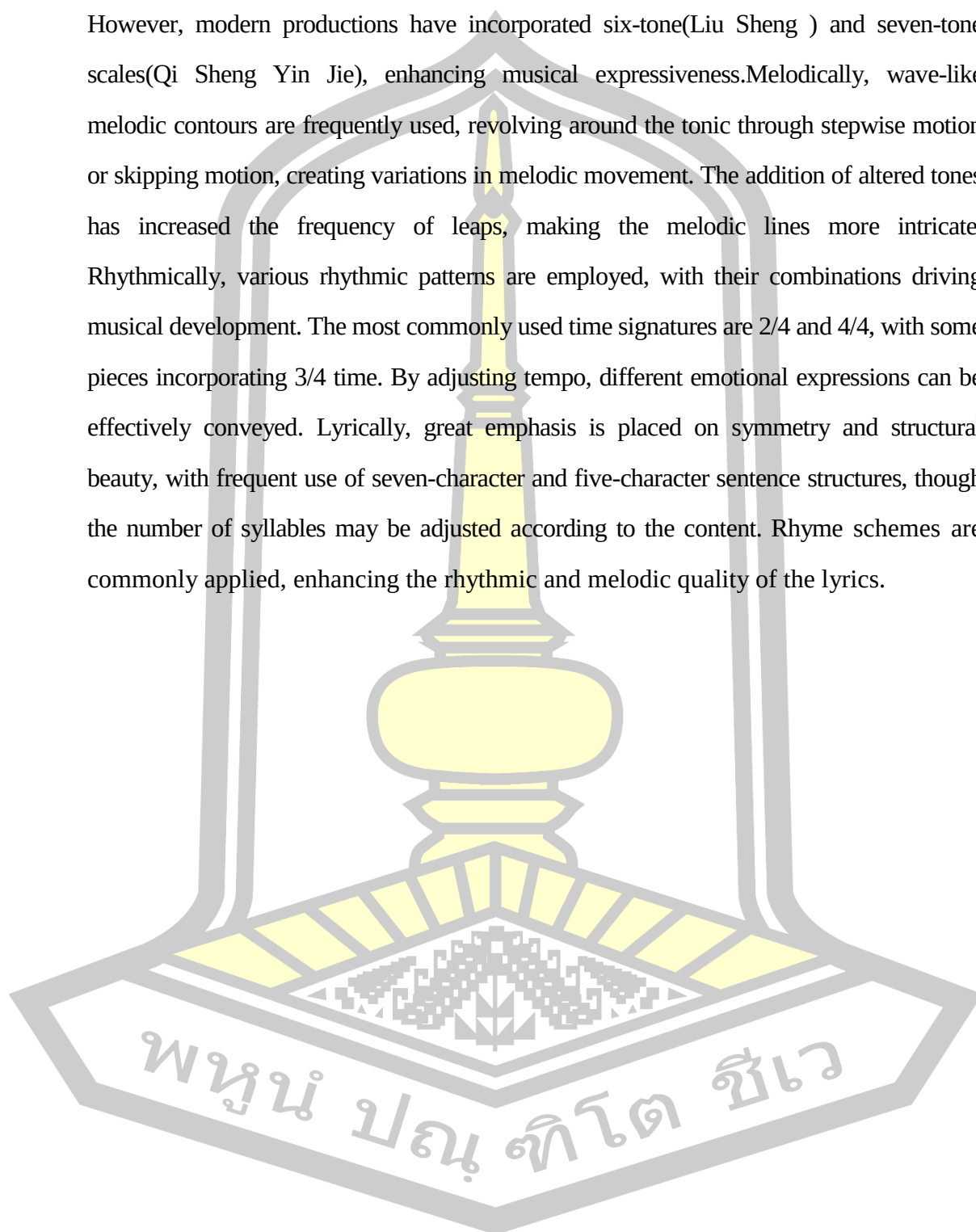
Table 10. Musical Characteristics of Guinan Caicha Xi

Elements	Musical Characteristics
Melody	The music primarily employs the Yu mode and Zhi mode, followed by the Gong mode and Shang mode, while the Jue mode is rarely used. Traditional costume-style Caicha Xi predominantly adopts the pentatonic scale(Wu Sheng Yin Jie), with the six-tone scale(Liu Sheng Yin Jie) as a supplement, and the seven-tone scale(Qi Sheng Yin Jie) is rarely utilized. However, in recent years, modern adaptations of Caicha Xi have increased the use of altered tones to enhance musical expressiveness, leading to the adoption of six-tone(Liu Sheng) or seven-tone scales(Qi Sheng Yin Jie), significantly strengthening the music's expressive power. Various melodic contours are used, including wave-like, staircase-like, and sawtooth-like patterns. However, the wave-like melodic contour is the most predominant, characterized by stepwise motion or skipping

	motion of thirds and fourths, centering around the principal tones of Zhi, Yu, Shang and Gong. In newly composed works, the incorporation of the seven-tone scale(Qi Sheng Yin Jie) has greatly expanded the vocal range, leading to the frequent use of leaps of a perfect fifth or larger, and even octave leaps or greater intervals.
Rhythm	The rhythm is relatively simple, primarily employing the equal rhythm pattern, dotted rhythm pattern, syncopated rhythm pattern, sixteenth-eighth rhythm pattern, and eighth-sixteenth rhythm pattern, with various rhythmic combinations driving musical progression, such as the interplay between the equal rhythm pattern composed of two eighth notes and the sixteenth-eighth rhythm pattern. The time signature is mostly 2/4 and 4/4, with some pieces using 3/4 time or a combination of 2/4 and 3/4 time. Additionally, different tempos are used to express various musical emotions: fast-paced vocal passages often convey joy, excitement, or tension, moderate tempos tend to be narrative and lyrical, and slow tempos usually express deep emotions, sorrow, or melancholy.
Lyrics	The lyrics are rich in the rhythmic beauty of poetry, usually using seven-word stanzas or five-word stanzas of symmetrical structure, and a few use a mixture of five or seven words or nine words, making the lyrics full of symmetrical beauty, and generally using the rhetorical device of rhyming, usually rhyming in every double stanza, and there are some stanzas rhyming, making the lyrics catchy when sung, easy to memorize and pass on, and conducive to the continued development of the music. The lyrics are often supplemented by “a”, “ya”, “na”, etc., forming a state where there are many words and fewer sounds, or even one word and one sound.

This table summarizes the musical characteristics of Guinan Caicha Xi from the perspectives of melody, rhythm, and lyrics. It can be concluded that in terms of mode, Guinan Caicha Xi primarily employs the Yu mode and Zhi mode, followed by the Shang

mode and Gong mode, with a predominant use of the pentatonic scale(Wu Sheng Yin Jie). However, modern productions have incorporated six-tone(Liu Sheng) and seven-tone scales(Qi Sheng Yin Jie), enhancing musical expressiveness. Melodically, wave-like melodic contours are frequently used, revolving around the tonic through stepwise motion or skipping motion, creating variations in melodic movement. The addition of altered tones has increased the frequency of leaps, making the melodic lines more intricate. Rhythmically, various rhythmic patterns are employed, with their combinations driving musical development. The most commonly used time signatures are 2/4 and 4/4, with some pieces incorporating 3/4 time. By adjusting tempo, different emotional expressions can be effectively conveyed. Lyrically, great emphasis is placed on symmetry and structural beauty, with frequent use of seven-character and five-character sentence structures, though the number of syllables may be adjusted according to the content. Rhyme schemes are commonly applied, enhancing the rhythmic and melodic quality of the lyrics.



CHAPTER VI

The guideline of preservation and transmission of Guinan Caicha Xi in Guangxi, China

The preservation and transmission of intangible cultural heritage is an important issue facing contemporary society, especially in the context of globalization and modernization, where traditional cultural forms are facing unprecedented challenges. Guinan Caicha Xi, as a form of opera with a long history and rich local characteristics, is experiencing pressure from multiple factors such as economic development and social change. In order to ensure the sustainable development of this unique art form, there is an urgent need to take systematic and comprehensive measures not only to strengthen its preservation, but also to enhance its influence and vitality in modern society through effective transmission channels. This chapter will discuss this issue in depth from the following aspects:

6.1 Guidelines for the preservation of Guinan Caicha Xi

6.2 Guidelines for the transmission of Guinan Caicha Xi

6.3 Summary

Based on the above issues, I interviewed six informants, namely Professor Wen Quan, Ms. Chen Yan, Mr. Lv Guangdong, Ms. Huang Yi, Mr. Liu Donglin, and Professor Zeng Meiliang. The six informants came from different occupational categories, which also helped us to explore the problems encountered in Guinan Caicha Xi from a multi-dimensional perspective and to propose more reasonable guidelines for preservation and transmission.

6.1 Guidelines for the preservation of Guinan Caicha Xi

6.1.1 Stabilizing the artiste workforce and securing revenue

6.1.1.1 Provision of financial subsidies

The preservation of Guinan Caicha Xi urgently needs to grasp the core issues, which is the key to improve the income of artists. Only when the artists' income is stabilized can they devote themselves to artistic practice and preservation. As the leading force in the preservation of intangible cultural heritage, the government should play a decisive role in policy making and financial support. First, it should build a systematic and institutionalized protection system to provide long-term and stable support for artists, such as providing comprehensive protection and support, including transportation subsidies, accommodation costs and additional performance remuneration, for the practical difficulties encountered by artists when they participate in public welfare performances or carry out artistic activities in remote areas; second, it should set up a special support fund to cope with the special needs of preservation projects of local traditional culture such as Guinan Caicha Xi, such as for rewarding high-quality artistic creation, and the source of funds can be realized in a variety of ways, such as allocating funds from local budgets, applying for the central cultural fund, and extensively absorbing social capital. (Wen Quan, personal communication, April 5, 2024)

6.1.1.2 Absorption of outstanding artistes into State-owned establishments

In response to the preservation needs of Guinan Caicha Xi, the government should incorporate outstanding artists into the establishment of state-owned institutions to form a stable and specialized preservation team. During the selection process, clear job requirements should be set according to the artistic characteristics of Guinan Caicha Xi to ensure that the skill level of the artists matches their job responsibilities. In terms of performance, artists need to master basic program movements such as short steps, fan work, handkerchief work, etc., and be able to flexibly apply them to the performance of different roles; in terms of singing, they need to have the ability to accurately control the singing of Cha Qiang, Cha Cha, etc., in order to reflect their profound artistic cultivation. For different role types such as Sheng, Dan and Chou, specific professional skill standards should be formulated

and systematic pre-job training should be carried out, including the history and culture of Guinan Caicha Xi, performance norms, artistic style and actual workflow; senior artists are invited to serve as mentors to help new artists adapt to the job requirements quickly through the teaching of characterization and stage scheduling experience in the classic operas. It is suggested to establish an evaluation system combining annual comprehensive assessment and special skills assessment. The annual assessment can evaluate the overall performance of artists through multi-dimensional indicators such as the number of performances, quality and audience feedback; the special assessment focuses on the performance and artistic innovation ability in the rehearsal of new plays. Based on the assessment results, differentiated incentives and management measures can be implemented, such as performance awards and job promotions for artists with excellent performance, while those who do not meet the standards are subject to a rectification plan, and their positions are adjusted if necessary. In order to enhance the artists' professional identity and sense of belonging, it is recommended that the title of “Guinan Caicha Xi Performing Artist” be established, and special recognition be given to artists who have made outstanding contributions to the preservation of the art.

6.1.1.3 Strengthening support for inheritors

Inheritors are the core force for the preservation of Guinan Caicha Xi, and the government should provide them with stable support through a scientific and reasonable hierarchical management mechanism. According to the inheritors' skill level, historical contribution and influence in the field of Guinan Caicha Xi, they can be classified into national, provincial, municipal and county-level inheritors, and the corresponding subsidy standards should be set. National-level inheritors can get a high monthly subsidy of 5,000-10,000 RMB due to their exquisite skills and outstanding contributions; provincial-level inheritors enjoy a monthly subsidy of 3,000-6,000 RMB; and municipal-level and county-level inheritors correspond to a monthly subsidy standard of 1,500-3,000 RMB and 800-1,500 RMB respectively. The

hierarchical subsidy mechanism not only reflects the recognition of the contribution of the inheritors, but also provides stable economic support for them to focus on the preservation of the art, avoiding the interruption of the inheritance work due to economic pressure, thus laying a solid foundation for the sustainable development of Guinan Caicha Xi. In order to motivate the inheritors in artistic innovation and talent training, the government should also establish a reward mechanism based on actual contributions. In terms of talent cultivation, it is suggested to give incentive subsidies to the inheritors for their achievements in cultivating the new generation of artists, for example, a subsidy of 2,000-3,000 RMB is provided for each excellent apprentice who can independently perform on stage. This incentive model not only enhances the motivation of the inheritors to devote themselves to teaching, but also effectively promotes the construction of artistic talent echelon. In terms of artistic innovation, the government can provide special subsidies of 1,000-5,000 yuan based on the artistic quality and social influence of new plays or innovative techniques created by inheritors.

6.1.1.4 Attracting social capital

The government should promote the preservation and development of Guinan Caicha Xi by providing diversified cooperation opportunities for social capital through differentiated policy design. In the field of cultural product development, social capital should be given the rights and interests of copyright sharing and brand co-promotion, so as to increase its market rate of return; enterprises investing in the construction of performance venues should be provided with 5 to 10 years' reduction or exemption of property use tax and land value-added tax, and be given incentives such as naming rights and preferential share of ticket revenues; and preservation projects introducing modern technology should be prioritized to receive policy and financial support. At the same time, the investment risks and costs of social capital are reduced through tax incentives and financial subsidies, such as implementing tax exemptions and special financial subsidies of 30% to 50% for enterprises involved in

production, distribution, props and costume production, and providing subsidies for artist training costs. In addition, it strengthens the intellectual property preservation mechanism, assists in completing copyright registration, cracks down on infringement, and ensures a reasonable profit share in the development of related cultural and creative products, so as to comprehensively safeguard the legitimate rights and interests of social capitals and their reasonable returns, and to attract more high-quality social capitals to participate in the project.

6.1.2 Strengthen the training of artists to form a standardized mechanism

6.1.2.1 Optimization of training content

The preservation of Guinan Caicha Xi urgently needs to establish a systematic training mechanism and optimize the training content. To this end, it is recommended that the government cultural department or opera industry association take the lead, and join hands with senior experts and performing artists of Guinan Caicha Xi to formulate a hierarchical training syllabus for artists, so as to meet the training needs of artists at different stages of development. The training program should be divided into three levels: basic class, intermediate class and advanced class according to the growth path of artists. The basic class focuses on the standardization of performance routines, such as the precise learning of basic skills such as short steps, fan work, handkerchief work, etc. The intermediate class emphasizes the enhancement of artistic cultivation, including the performance of complex repertoire and the cultivation of characterization skills; and the advanced class focuses on artistic innovation, aiming to cultivate artists who are able to incorporate modern creativity into their preservation. The teaching materials are in the form of a combination of textbooks and multimedia teaching materials in order to realize the effective connection between theory and practice. The textbook should focus on systematic theoretical knowledge, including the historical and cultural background of Guinan Caicha Xi, the classification of roles, performance standards, and the art of costumes, etc., to help the students understand its cultural connotation and artistic

qualities; the multimedia teaching material will present the elements of movement, singing and stage performance through the recorded demonstration videos of classic plays. For example, a decomposed teaching video is produced on the theme of “Green Pearl Woman”, which explains in detail the movement norms and singing techniques of each character in the play, making it easy for students to imitate and practice .

(Huang Yi, personal communication, March 10, 2024)

6.1.2.2 Building a high-level faculty

The establishment of a high-level teaching team is the basic guarantee for improving the quality of training for Guinan Caicha Xi artists. We should focus on selecting senior artists, opera directors and research scholars from the Guinan Caicha Xi field who have both profound theoretical knowledge and rich practical experience to take up the teaching work. For example, senior artists who have been active on stage for a long time and have won many awards should be invited to teach acting skills courses, so as to provide students with intuitive and vivid practical guidance through sharing stage experience and teaching skills; at the same time, scholars focusing on historical and cultural research of Guinan Caicha Xi should be invited to teach theoretical courses, so as to systematically analyze the cultural connotations and artistic characteristics. Regular training and dynamic management is the key to ensure the continuous improvement of the professional ability of the teaching team. Through the organization of special workshops and teaching seminars, we share cutting-edge methods and practical experience in opera education, and introduce digital teaching tools to optimize course design and content. A scientific assessment mechanism is set up, with student satisfaction, learning effect and transformation of teaching results as the assessment criteria. Honorary certificates, bonuses or promotion opportunities are awarded to those with outstanding performance, while those whose teaching quality is not up to standard are rectified and their teaching qualifications are suspended if necessary.

6.1.3 Promote Caicha Xi in Schools and Cultivate Potential Talents

6.1.3.1 Policy development

The education department should formulate a systematic policy to incorporate Guinan Caicha Xi into the compulsory curriculum of primary and secondary schools, and develop school-based teaching materials by school-age stages to meet the learning needs of students of different ages. Elementary school textbooks should briefly introduce the basic elements of Guinan Caicha Xi, such as the costumes, movements and simple lyrics of the roles of Sheng, Dan and Chou, through illustrations to stimulate students' initial interest; secondary school textbooks can add explanations of the characteristics of Guinan Caicha Xi's cadences (e.g., the Cha Qiang, Cha Cha) and basic notation methods, so as to allow students to gradually master the artistic structure and musical laws; college-level textbooks can explore in-depth. The textbook for the college level can deeply explore the repertoire analysis, performance theory and the position of Guinan Caicha Xi in culture, providing academic support for the cultivation of research-oriented and practice-oriented talents. Combining course teaching with extracurricular activities not only enhances the emotional connection of students, but also provides an innovative impetus for the preservation of Guinan Caicha Xi among the younger generation.

6.1.3.2 Intensive arts teacher training

Enhancing the professional competence of art teachers is the core link in promoting Guinan Caicha Xi in schools. To this end, special training can be carried out during the summer and winter vacations, and senior artists and experts in the field of Guinan Caicha Xi can be organized to provide systematic guidance to the teachers, with a focus on helping them to master the core performance skills of the opera and the ability to teach and transform it. In the practical session, teachers learn how to understand the essence of artistic expression through hands-on experience of short steps, fan work, Cha Qiang and other movements and singing; in the teaching design session, they learn how to break down complex movements and skills into small modules that are easy to teach in the classroom and master teaching methods suitable

for students. By hiring senior Guinan Caicha Xi artists or performance experts to participate in the teaching, students are able to visualize the charm of the traditional art in real performances and interactions. Part-time artists can bring students vivid experience of opera performance and stimulate their interest in learning through classroom demonstrations, opera interest classes or practical guidance. Schools can encourage teachers to actively engage in the education and promotion of Guinan Caicha Xi by establishing teaching bonuses, providing research funds, awarding honorary certificates and other diversified means.

6.1.4 Excavation, Organization and Digital Preservation of Guinan Caicha Xi Resources

6.1.4.1 Conduct resource mining

Comprehensive census and excavation of Guinan Caicha Xi resources is the key foundation for preservation. Professionals should be organized to go deep into the villages and communities in Guinan, and through face-to-face exchanges and questionnaires, etc., to record in detail the basic information of the artists, such as their age, experience in the field of art, their expertise in the repertoire and performance styles, and to set up a complete archive of the artists. This can not only systematically present the current situation of Guinan Caicha Xi, but also find out the resources of the dying repertoire and unique skills, especially through in-depth interviews with senior artists, record the special plots of the classic plays, dance movements with local characteristics and unique singing melodies, so as to provide practical materials and theoretical basis for the art resource base. At the same time, the existing Guinan Caicha Xi professional troupes and folk troupes should be investigated in depth to sort out their historical development, main repertoire, rehearsal methods, and artist training mechanisms, in order to fully understand their artistic traditions and the challenges of preservation. This information will not only provide a multi-dimensional perspective for the excavation work, but also lay the

foundation for the formulation of targeted preservation policies, which will help Guinan Caicha Xi realize sustainable development in the new era.

6.1.4.2 Categorizing the repertoire

The libraries and archives in Guinan Caicha Xi are comprehensively combed to find existing Guinan Caicha Xi related research literature, ancient books, county records, township records and other documents. At the same time, old Guinan Caicha Xi scripts are widely collected from folk artists, theater troupes and cultural enthusiasts. These scripts may be handwritten or early printed books, which contain original plots, lyrics and character settings, and are important materials for studying the contents of Guinan Caicha Xi. The collected Guinan Caicha Xi plays are categorized according to the criteria of subject matter (e.g., love stories, labor life, myths and legends, etc.), age (ancient plays, modern plays), and performance scale (large-scale plays, small-scale plays). For example, for love-themed plays, the relationship between their expressions of love and local culture can be further analyzed. Record in detail the plot of each play, including the story background, character relationship, plot development, conflict and ending. At the same time, analyze the thematic ideas, cultural connotations and artistic values of the plays. For example, some plays may reflect the farming culture of the Guinan region, and the values of the working people embedded in them can be deeply explored through the interpretation of the plays. Record the various singing styles and tunes of Guinan Caicha Xi, including their names, melodic characteristics, rhythmic patterns, and singing styles. Modern music notation can be used to record them accurately and compare the changes in the singing cadences and tunes of different artists and repertoires, so as to sort out their evolution.

6.1.4.3 Digital preservation

Digital technology is an important support for the comprehensive preservation of Guinan Caicha Xi. High-definition video recording equipment comprehensively records the details of the performances to ensure the accurate

preservation of the art form, and at the same time, the use of 3D scanning technology to digitally model the costumes and props, etc., to realistically restore its material and cultural characteristics. These multimedia resources are centrally stored in a structured database, and the efficiency of resource utilization and research value is enhanced by improving the search function and metadata. On this basis, VR、AI and other modern technologies can be combined to virtually reconstruct the scenes of classic plays to create an immersive experience, and by opening part of the resources for the public to access and academic institutions to download, expanding the preservation channels while stimulating the interaction and inheritance of vitality for Guinan Caicha Xi injected into the innovative power of modern science and technology.

6.1.5 Motivating scholars to conduct academic research

The establishment of a special research fund is an important measure to encourage scholars to study Guinan Caicha Xi in depth. Government cultural departments and scientific research institutions can jointly set up funds to subsidize field surveys, data collection and academic publications to reduce the burden of research, and at the same time promote multidisciplinary cross-research, covering the fields of history, art, music and sociology, etc., to inject academic vitality and promote the innovation of research methodology and deepening of results. Regular high-level academic conferences and symposiums are organized to provide researchers with a platform for exchange by inviting experts, scholars and artists from home and abroad to discuss topics such as the balance between preservation and innovation, and the embodiment of cultural values in the contemporary era, as well as to conduct in-depth discussions on specific issues such as the characteristics of regional cultures and innovative preservation modes. These initiatives not only deepen academic research, but also enhance the academic visibility of Guinan Caicha Xi and provide solid theoretical support for its preservation and inheritance.

6.2 Guidelines for the transmission of Guinan Caicha Xi

6.2.1 Create new works to revitalize the art

Creating new works is the way to go if Guinan Caicha Xi is to realize wide transmission. Only by constantly reforming and innovating on the basis of retaining the original characteristic elements can it attract the attention of local young people and even outsiders. For this reason, government cultural departments, local opera associations and other organizations should set up a special fund for the creation of new works of Guinan Caicha Xi. The fund can be raised through various channels such as government grants and social donations, while creators can apply for subsidies from the fund's management organization to pay for the costs related to script writing, artist rehearsals, and choreography. Depending on the scale and expected impact of the work, the fund should provide differentiated support. For example, for large-scale and highly innovative works, high financial support can be provided, including the costs of pre-creative research and inviting well-known scriptwriters and directors. At the same time, awards for the creation of new works of Guinan Caicha Xi should also be set up to reward excellent works handsomely. The awards can be divided into several categories, such as the Best Script Award, the Best Performance Award, the Best Choreography Award, etc., and will be awarded at the annual Opera and Culture Festival or a special Guinan Caicha Xi Awards Ceremony.

(Lv Guangdong, personal communication, December 23, 2023)

6.2.2 Build an online platform to expand the scope of transmission

With the rise of short-video platforms, young people are more inclined to learn about novelties in the outside world through their cell phones and gradually lose interest in the traditional art forms around them such as Guinan Caicha Xi, so there is a need to attract the attention of young people, both local and foreign, through innovation. Currently, she has accumulated nearly 100,000 fans through live broadcasting, becoming an important transmission of Guinan Caicha Xi, showing the importance of online platforms. Relevant government departments should set up an

official website for Guinan Caicha Xi, with sections on repertoire introduction, artistes' styles, news updates, inheritance activities, online ticketing, etc., and optimize search engine rankings to increase access. Open official accounts on WeChat, Weibo, Jittery, Xiaohongshu and other platforms, regularly publish graphic and video content, such as clips of wonderful performances, stories of artists, and popularization of opera knowledge, etc., and utilize the interactive functions of social media to carry out activities such as topical discussions, online voting, and live broadcasting interactions, so as to enhance the connection with the audience. The complete repertoire of Guinan Caicha Xi, documentaries, teaching videos, etc. should be uploaded to platforms such as B Station, Aichiye, Tencent Video, etc., with precise keyword tags set up to facilitate users' searching and viewing, and to strive for recommended positions to increase exposure. Regular online live performances are held on live broadcast platforms such as Jitterbug and Shutterbug, inviting professional artists to explain and interact with the audience in real time, expanding transmission by means of rewards and bandwagons, as well as raising funds for the development of Guinan Caicha Xi.

(Chen Yan, personal communication, March 10, 2024)

6.2.3 Integration of culture and tourism to promote cultural transmission

6.2.3.1 Building cultural tourism brands and designing cultural and creative products

By organizing Guinan Caicha Xi Cultural Tourism Festival, a variety of activities can be carried out, such as Guinan Caicha Xi Competition, Opera Costume Show and Opera Food Festival. The competition attracts the participation of opera teams and enthusiasts, increasing the popularity of Guinan Caicha Xi; the costume show displays exquisite opera costumes, allowing visitors to appreciate the beauty of traditional costumes; the food festival introduces special dishes related to Guinan Caicha Xi, such as dishes named after opera stories, adding a sense of cultural experience. In addition, Guinan Caicha Xi-related cultural and creative products can be developed, such as dolls modeled on the images of opera characters, silk scarves

printed with scenes from classic plays, and music boxes with tunes from the Guinan Caicha Xi, which can be sold in scenic area stores and local handicraft stores and become a souvenir option for tourists. At the same time, cooperation with famous brands to launch co-branded products, such as cooperation with local tea brands to launch Guinan Caicha Xi-themed packaged tea with Caicha Xi motifs and introductions printed on the packages, which combines the opera culture with local specialties to promote Guinan Caicha Xi as well as local economic development.

6.2.3.2 Construction of Caicha Xi-themed tourist areas

By creating Guinan Caicha Xi themed tourist attractions or performance areas, this traditional art form can be deeply integrated with tourism. A special area is designated in Guinan's famous tourist attractions to build a Guinan Caicha Xi theme park, setting up facilities such as a small stage, an opera culture exhibition hall and artists' dressing rooms. The exhibition hall displays the historical origin of Guinan Caicha Xi, the change of costumes and props, and the stories of famous artists through physical objects, pictures, multimedia, etc., so as to let tourists gain a deeper understanding of this culture during their visit. Arranging regularly scheduled Caicha Xi performances in the theme park, including classical repertoire excerpts, small-scale programs or interactive performances, enhancing the sense of fun and participation by inviting tourists to participate in experiential activities of basic movements and singing, and providing tourists with handkerchiefs, bookmarks, teacups, and other cultural and creative souvenirs printed with opera motifs. Arrange corresponding Caicha Xi programs according to the themes and characteristics of different scenic spots, for example, create programs with landscape, flowers and birds as background in natural scenic spots, or show local historical stories and scenes of ancient characters through opera in famous historical and cultural cities. Make full use of the special scene of the scenic area as the background of the performance, such as performing in the ancient architectural complex, so that the ancient architecture and

traditional opera reflect each other, creating a unique cultural atmosphere, so that tourists can enjoy the opera while feeling the cultural charm of the scenic area.

6.2.4 Increase the audience and expand the influence of opera

College students are both the potential audience of Guinan Caicha Xi and its important transmission, how to attract the participation of college students in Guinan area and promote the opera into the campus is especially critical. First of all, schools should organize opera experts, scholars and artists to jointly write Guinan Caicha Xi teaching materials, covering basic knowledge, script excerpts, performance tutorials, music scores, etc., to provide students with systematic learning resources, and to produce teaching videos and audio materials to record the performance process, demonstrations by artists, and singing explanations, which will serve as a supplement to the classroom, and make it convenient for students to study on their own after class. Second, in order to ensure that Guinan Caicha Xi takes root on campus, teacher training must be emphasized. Schools can send existing opera or art teachers to attend Guinan Caicha Xi training courses, organized by local cultural departments or opera associations, which include performance techniques, teaching methods and cultural connotations, in order to enhance teachers' professionalism. Teachers are encouraged to go to the birthplace or inheritance base of Guinan Caicha Xi for further training, so as to gain a deeper understanding of its ecological environment and inheritance lineage, and to accumulate teaching materials. The School of Arts or related departments can also introduce Guinan Caicha Xi professionals as full-time or part-time teachers to bring in rich performing and teaching experience. At the same time, well-known artists are invited to serve as visiting professors and conduct regular lectures and workshops, so that students can come into close contact with traditional opera and feel its unique charm. (Zeng Meiliang, personal communication, June 25, 2024)

6.2.5 Strengthen communication and cooperation and expand transmission channels

Chinese opera has a long history of development, and different types of operas have been inherited and developed through continuous exchanges and collisions. While retaining their own characteristics, local operas have also drawn rich artistic nourishment from their brothers, which has pushed the art of opera forward continuously. As an important representative of Guangxi's local opera, Guinan Caicha Xi is especially crucial to strengthen external exchanges in expanding its transmission. By interacting with other opera genres, it can not only promote the artistic charm of Guinan Caicha Xi, but also inject new vitality into its innovation and development.

6.2.5.1 Participation in domestic activities

Active participation in national opera events is an important way to enhance the influence of Guinan Caicha Xi. The National Caicha Xi Festival, China Arts Festival and China Opera Culture Week have provided a broad platform for local operas to display. For example, Guinan Caicha Xi “Green Pearl Woman” was successfully selected for the Third National Caicha Xi Festival in 2024, through which it has demonstrated the unique artistic charms of Caicha Xi, and has won wide attention and recognition. These events not only serve as an important window for Guinan Caicha Xi's transmission to the outside world, but also provide members of the troupe with valuable opportunities to observe and learn from other opera genres. In addition, during traditional Chinese festivals, governments around the world usually organize opera competitions and other activities to enliven the festive atmosphere. Guinan Caicha Xi can make full use of these festivals to expand its influence through competitions and exchange performances. During these events, Guinan Caicha Xi teams are not only able to share their performance experience with other opera groups, but also discuss creative ideas among directors and scriptwriters

to promote artistic innovation and development. (Liu Donglin, personal communication, May 20, 2024)

6.2.5.2 Strengthening international cooperation

In order to make the Guinan Caicha Xi more widely transmitted, it is necessary to pay close attention to the trends of the internationally renowned opera festivals, select classic plays or innovative adaptations that can fully demonstrate its unique charm for performance, and at the same time, actively participate in the cultural exchange activities such as opera workshops and artists' symposiums organized by the organizers, and invite the foreign audiences and artists through the live demonstration of the artists' unique performance skills such as Caicha gestures and broken steps. Through the live demonstration of unique performance techniques such as Caicha gestures and broken steps by artists, foreign audiences and artists are invited to experience them. Such interactive exchanges not only help to deepen the international audience's understanding of Guinan Caicha Xi, but also promote artistic exchanges and cultural mutual understanding between different types of opera, thus expanding the international transmission channels and influence of Guinan Caicha Xi. To further promote the international transmission of Guinan Caicha Xi, it is necessary to actively strive for its participation in the “Sino-Thai Cultural Year”, “Sino-Malaysian Cultural Year” and other national cultural exchanges overseas, to enhance the international visibility, and to cooperate with foreign famous troupes to create new repertoire that integrates elements of Guinan Caicha Xi with the characteristics of foreign theatrical culture. For example, it has worked with a Thai theater troupe to create a new work with the theme of “Sino-Thai Love Story”, which combines the plot of the traditional Guinan Caicha Xi love story with the modern western theatrical expression, and through the close cooperation of the playwrights, directors and artists from both sides, the two sides have explored how to incorporate modern stage technology into the Guinan Caicha Xi while preserving its unique flavor. Through the

close cooperation of writers, directors and artists from both sides, they discussed how to preserve the unique flavor of the Caicha Xi while incorporating modern stage techniques and narrative rhythms. This cross-cultural artistic cooperation not only injects new creative vitality into the Guinan Caicha Xi, but also enhances its adaptability and influence on the international stage, and further improves the global recognition of its artistic and cultural values.

6.3 Summary

The preservation guidelines of Guinan Caicha Xi should be carried out in the following five aspects. The first is to stabilize the team of artists, through financial subsidies and absorbing outstanding artists into state-owned institutions, to raise their income and guarantee the conditions for them to engage in artistic practice; the second is to strengthen the training of artists, to formulate a hierarchical training mechanism, to improve their performance and innovation ability, and to build a high-level faculty; the third is to promote Guinan Caicha Xi into the campus, to incorporate it into campus curricula through the preparation of teaching materials, teacher training and teaching activities, and to cultivate young audiences and disseminators; the fourth is to excavate, organize and digitally protect Guinan Caicha Xi resources, through resource excavation, repertoire classification and conservation, and to cultivate young audiences and disseminators. The third is to promote Guinan Caicha Xi into school campuses, through the preparation of teaching materials, teacher training and teaching activities, to incorporate Guinan Caicha Xi into campus curricula, and to cultivate young audiences and transmission; the fourth is to excavate, organize and digitally protect the resources of Guinan Caicha Xi, to ensure the precise retention of the art form through resource excavation, repertoire classification, organization and digital storage; the fifth is to motivate scholars to carry out academic research, set up a special research fund to support multidisciplinary cross-research and deepening of results, and to provide academic support for the preservation of Guinan Caicha Xi.

The transmission guidelines of Guinan Caicha Xi should be systematically promoted from five aspects. First, create new works, support the creation of classic repertoire and the development of innovative works through a special fund to stimulate artistic creation and revitalize artistic vitality; second, build an online platform to expand the scope of transmission, set up an official website and a social media matrix, and attract a wider audience through multimedia transmission; third, integrate culture and tourism to promote the transmission of culture, organize Guinan Caicha Xi Cultural Tourism Festivals, design cultural and creative products, and create an opera-themed tourism area to attract tourists; fourth, increase the audience and expand the influence of opera, expand the young audience's attention and participation in Guinan Caicha Xi through promotion in schools and social activities; fifth, strengthen communication and cooperation, expand the transmission network, participate in domestic and foreign opera and cultural exchanges and activities, and enhance the cooperation and promotion of Guinan Caicha Xi's artistic charm.

Table 11. The Guideline for Preservation and Transmission of Guinan Caicha Xi

The Guideline for preservation	Stabilizing the team of artists and guaranteeing their income. Through financial subsidies and the absorption of outstanding artists into state-owned institutions, the income of artists has been raised to ensure the conditions for artistic practice.
	Strengthening the training of artistes and forming a standardized mechanism. Establishing a mechanism for training artists at different levels, improving performance and creative abilities, and building a high-level faculty.
	Promoting Caicha Xi into schools and cultivating new forces. Through the preparation of teaching materials, teacher training and teaching activities, Guinan Caicha Xi has been incorporated into campus curricula to cultivate young audiences and transmission.
	Excavation, organization and digital preservation of Guinan Caicha

The Guideline for transmission	Xi resources. Through resource excavation, repertoire classification and organization, and digital storage, we ensure the accurate preservation of the art form.
	Incentivizing scholars to conduct academic research. A special research fund has been established to subsidize academic research and to promote multidisciplinary cross-research and deepening of results.
	Creating new works and revitalizing the arts. A special fund has been set up to support the creation of classic plays and the development of innovative works to stimulate artistic creation.
	Build an online platform to expand the scope of transmission. Establish an official website and a social media matrix to expand the audience through multimedia transmission.
	Integration of culture and tourism to promote cultural transmission. Organize the Guinan Caicha Xi Cultural and Tourism Festival, design cultural and creative products, and create opera-themed tourism areas to attract tourists.
	Increase the audience and expand the influence of the opera. Expand the young crowd's attention to and participation in Guinan Caicha Xi by promoting it in schools and social activities.
	Strengthen exchanges and cooperation and expand transmission channels. Participate in domestic and international opera and cultural exchange activities, and strengthen cooperation to promote the artistic charm of Guinan Caicha Xi.

The table above proposes preservation guidelines in five aspects: stabilizing the team of artists and guaranteeing their incomes, strengthening the training of artists and forming a standardized mechanism, promoting Guinan Caicha Xi in schools and cultivating new forces, excavating, organizing and digitizing Guinan Caicha Xi

resources, and stimulating scholars to carry out academic researches. The guidelines for transmission are proposed in five aspects: creating new works to revitalize the art, building online platforms to expand the scope of transmission, integrating culture and tourism to promote cultural transmission, increasing the audience to expand the influence of opera, and strengthening exchanges and cooperation to expand the channels of transmission.



CHAPTER VII

Conclusion Discussion and Suggestions

This research focuses on Guinan Caicha Xi, providing a detailed analysis and study of its historical development, musical characteristics, preservation guidelines, and transmission guidelines. Through a systematic review of literature and field investigations, the following conclusions have been drawn:

7.1 Conclusion

7.1.1 The development of Guinan Caicha Xi in Guangxi, China.

In the Early Period (1628-1912), driven by tea trade activities and traditional festivals, Guinan Caicha Xi evolved from Caicha Ge to Caicha Ge Wu, forming an initial performance style. In the Development Period (1912-1949), with the incorporation of "Cha Cha," Caicha Ge Wu developed into Caicha Xiao Xi, becoming an independent opera genre. In the Maturity Period (1949-2006), by integrating elements of Yue Opera, Caicha Xiao Xi further evolved into Caicha Da Xi and was recognized as a national intangible cultural heritage. In the Innovation and Development Period (2006-2024), while maintaining the core "Cha" elements, modern technological means were incorporated to enhance its appeal, leading to new developments.

7.1.2 The musical characteristics of Guinan Caicha Xi in Guangxi, China.

The mode of Guinan Caicha Xi is mainly in the pentatonic (Wu Sheng) Zhi mode and the Yu mode, followed by the Shang mode and the Gong mode, and the Xian Dai Xi increases the use of the six-tone (Liu Sheng) and seven-tone scales (Qi Sheng Yin Jie), and the rhythms are mostly in the even rhythmic mode, the appoggiatura rhythmic mode and the syncopated rhythmic mode; the beats are mostly in the 2/4 and 4/4 beats, and occasionally mixed with the 3/4 beats, and the curves of the melody are mostly in the form of waves, with intervals in the form of gradations and small jumps, and supplemented with large jumps; the lyrics pay attention to the rhyming of the words and their structure, which is relatively neat, and mostly use the

words with fewer notes. The lyrics emphasize on rhyming and have a relatively neat structure, mostly using liner notes to fill in the melody.

7.1.3 The guideline of preservation and transmission of Guinan Caicha Xi in Guangxi, China.

Based on the current development status of Guinan Caicha Xi, researchers have proposed preservation and transmission guidelines focusing on key sectors such as performers, theater troupes, the government, society, and schools. These include stabilizing the performer community, exploring and organizing digital preservation resources, creating new works, formulating policies, integrating culture and tourism, and promoting the incorporation of opera into school curricula.

7.2 Discussion

7.2.1 The development of Guinan Caicha Xi in Guangxi, China

This study reveals a historical trajectory marked by distinct evolutionary stages. The findings support the classification of four developmental periods: The Early Period (1628–1912), The Development Period (1912–1949), The Maturity Period (1949–2006), and The Innovative Development Period (2006–2024). This study according to Lu Kegang's (2013) categorization of artistic forms—Caicha Ge, Caicha Ge Wu, Caicha Xiao Xi, and Caicha Da Xi—while also identifying gaps in previous research concerning the specific timeline, cultural context, and social influences on the evolution of Guinan Caicha Xi. A critical analysis of each period reveals that the transformation from Caicha Ge to Caicha Ge Wu during the Early Period was influenced by the cultural exchange between Jiangxi and Guangxi. The Development Period witnessed the emergence of Caicha Xiao Xi, reflecting the increasing integration of theatrical and narrative elements, likely driven by social and political changes in China during the early 20th century. The Maturity Period saw the formalization of Caicha Da Xi, marking its recognition as a well-established artistic tradition. This transition was influenced by governmental support for regional folk arts and the standardization of performance styles. The most recent phase, the Innovative Development Period (2006–2024), highlights the ongoing transformation of Guinan Caicha Xi, particularly following its designation as a National Intangible Cultural Heritage in 2006. The study finds that this recognition has provided

opportunities for cultural preservation while also presenting challenges related to modernization and commercialization. Notably, while the core "Cha" elements have been retained, adaptations have been made to meet contemporary audience expectations, including innovations in performance techniques, thematic content, and digital dissemination. Furthermore, this study extends Lu's research by situating the artistic evolution of Guinan Caicha Xi within broader socio-cultural and political frameworks. Factors such as migration patterns, regional economic development, policy interventions, and shifts in public cultural consumption have all contributed to its transformation. These findings underscore the dynamic interplay between artistic tradition and external societal forces, emphasizing that Guinan Caicha Xi's development is not only a linear artistic evolution but also a reflection of changing cultural and historical contexts. In conclusion, the research confirms that Guinan Caicha Xi has undergone significant artistic and structural changes across different historical periods. While earlier studies primarily focused on artistic classification, this study provides a more comprehensive perspective by incorporating historical, cultural, and social dimensions. The findings contribute to a deeper understanding of how traditional performance arts adapt over time and the implications of cultural heritage preservation in contemporary China.

7.2.2 The musical characteristics of Guinan Caicha Xi in Guangxi, China

Researcher have examined the musical features of Guinan Caicha Xi and identified its primary use of the Yu mode and Zhi mode. The melodies predominantly follow a wave-like melodic contour, characterized by stepwise motion and skipping motion, with leaps serving as a supplementary element. The rhythm is largely based on common rhythmic patterns, while the lyrics emphasize rhyme and symmetry. According to Wen Quan (2013), the music of Guinan Caicha Xi is classified into two main styles: "Cha Qiang" and "Cha Cha", both of which primarily employ the pentatonic scale(Wu Sheng Yin Jie), though there are occasional instances of a six-tone scale(Liu Sheng Yin Jie). This study supports Wen Quan's classification, as it aligns with traditional Gu Zhuang Caicha Xi music, where "Cha Qiang" and "Cha Cha" are the fundamental musical frameworks, predominantly relying on the pentatonic scale. However, in the development of Xian Dai Chuang Bian Caicha Xi, composers have expanded the musical palette by incorporating the seven-tone

scale(Qi Sheng Yin Jie), enriching the musical contrast and leading to increased use of leaps, resulting in more complex and varied melodic lines. Furthermore, researchers have conducted an in-depth musical analysis of two Caicha Da Xi, focusing on the interaction between melody, rhythm, and lyrics. This research aims to build upon existing studies by exploring how modern innovations have influenced the traditional structure of Guinan Caicha Xi's music, providing a broader perspective on its artistic evolution and contemporary adaptations.

7.2.3 The guideline of preservation and transmission of Guinan Caicha Xi in Guangxi, China

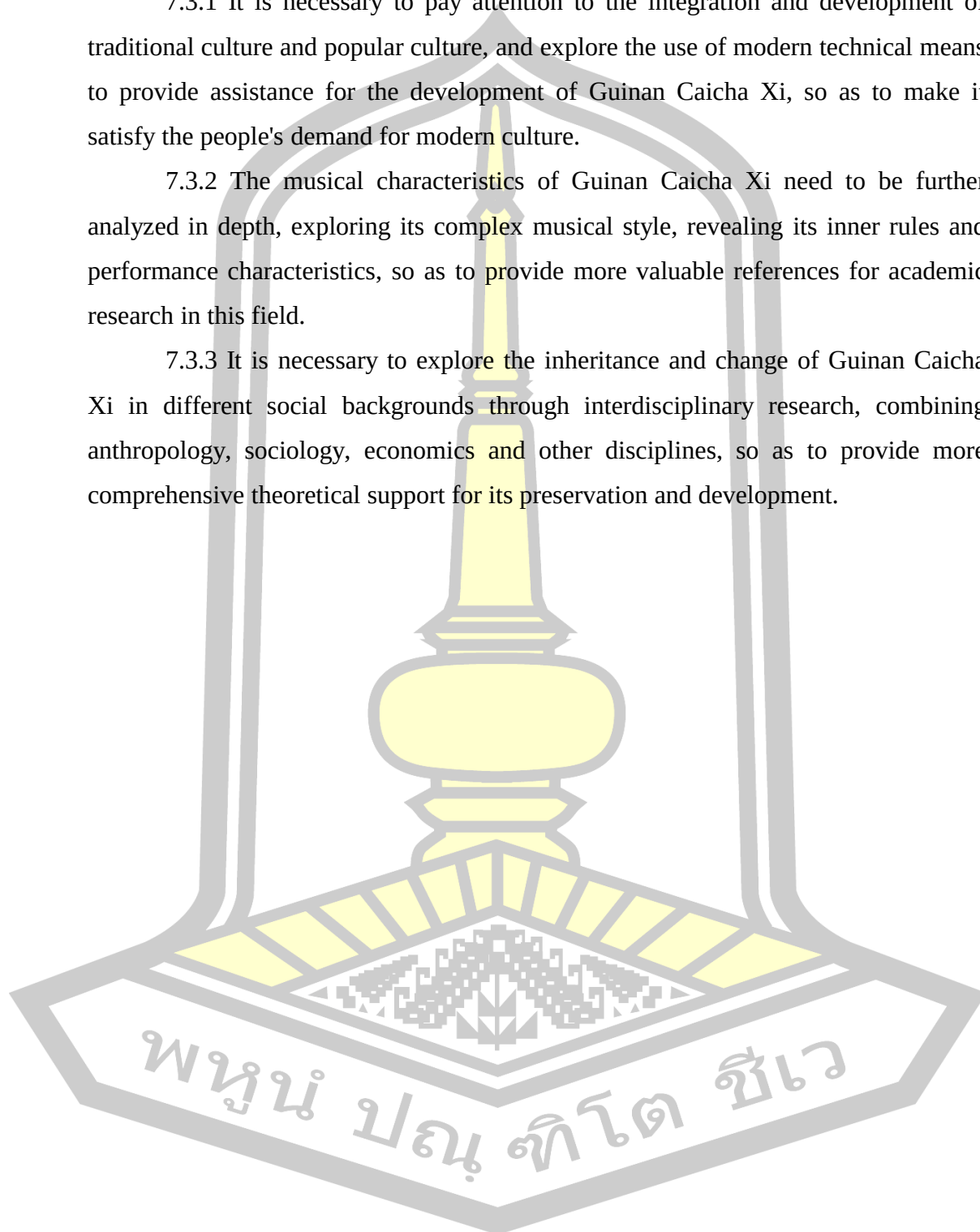
This study has proposed specific guidelines for the preservation and transmission of Guinan Caicha Xi in Guangxi, China, emphasizing the need for a multifaceted approach. Key recommendations include governmental financial support, stabilization of the performer community, encouragement of new creative works, introduction of relevant policies, integration into school curricula, audience expansion, and active participation in international exchanges. Aligning with the perspective of according to Lv Guangdong (2021), this study underscores the crucial role of the student community in preserving and transmitting Guinan Caicha Xi. Given that students constitute the largest demographic group in society, they possess significant potential in sustaining and promoting traditional cultural heritage. While previous research has primarily concentrated on nurturing talent through extracurricular training programs offered by professional opera troupes, there remains a gap in concrete implementation strategies for incorporating this opera form into formal education. This study further argues that school education should be a fundamental pillar in the preservation and transmission of Guinan Caicha Xi. To achieve this, several concrete measures are proposed, including integrating the opera into formal curricula, organizing on-campus performances, and fostering academic exchanges. These initiatives aim to cultivate students' interest in and identification with Guinan Caicha Xi, ensuring its sustainability and broader recognition among younger generations. By embedding this cultural practice within the educational framework, schools can serve as critical platforms for its long-term preservation and dynamic evolution.

7.3 Suggestions

7.3.1 It is necessary to pay attention to the integration and development of traditional culture and popular culture, and explore the use of modern technical means to provide assistance for the development of Guinan Caicha Xi, so as to make it satisfy the people's demand for modern culture.

7.3.2 The musical characteristics of Guinan Caicha Xi need to be further analyzed in depth, exploring its complex musical style, revealing its inner rules and performance characteristics, so as to provide more valuable references for academic research in this field.

7.3.3 It is necessary to explore the inheritance and change of Guinan Caicha Xi in different social backgrounds through interdisciplinary research, combining anthropology, sociology, economics and other disciplines, so as to provide more comprehensive theoretical support for its preservation and development.



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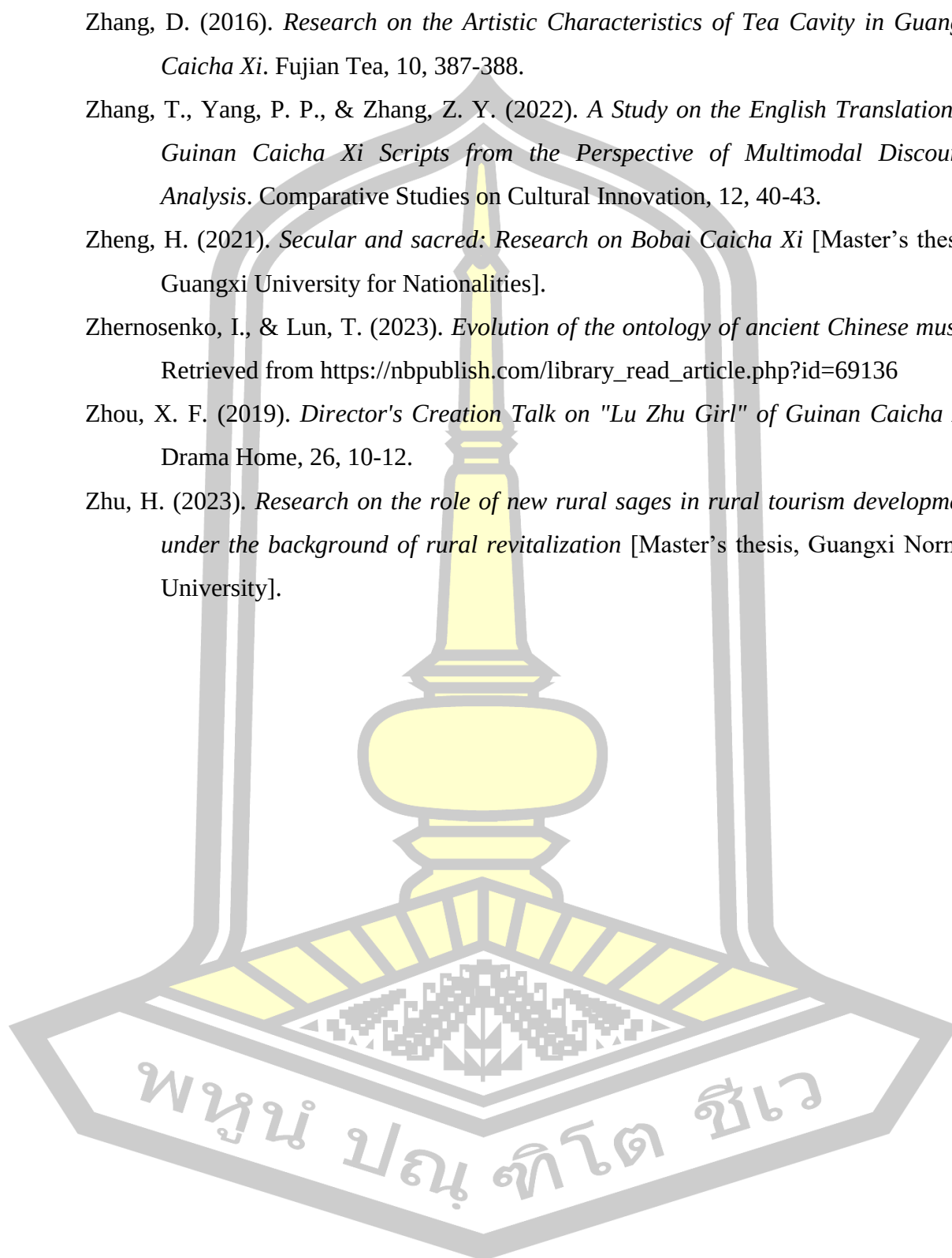
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APPENDIX

Appendix I Key informant interviews: Prioritization methods and criteria

Purpose of Engagement	Key Informant	Frequency of Engagement	Prioritization Method	Prioritization Criteria
Main fieldwork reporter, provides key information on a particular topic	Lu Kegang	Ongoing (twice a year)	Based on research needs, this informant provides data for three major objectives	Scholar with published works in the field of Guinan Caicha Xi
Main fieldwork reporter, provides key information on a particular topic	He Weiqian	Ongoing (twice a year)	Based on research needs, this informant provides data for two major objectives	Researcher or performer familiar with more than 100 Guinan Caicha Xi
Main fieldwork reporter, provides key information on a particular topic	Su Hongfa	Ongoing (once a year)	Based on research needs, this informant provides data for two major objective	Expert with over 30 years of experience in Guinan Caicha Xi research or performance
Provides support data	Chen Yan	Ongoing (once a year)	Based on research needs, this informant provides some important data	Researcher or performer familiar with more than 50 Guinan Caicha Xi
Provides support data	Lv Guangdong	Ongoing (once a year)	Based on research needs, this informant	Researcher or performer familiar with more than 50

			provides some important data	Guinan Caicha Xi
Provides support data	Wen Quan	Ongoing (once a year)	Based on research needs, this informant provides data for two major objectives	Expert deeply knowledgeable in the history and current situation of Guinan Caicha Xi
Provides support data	Huang Yi	Ongoing (once a year)	Based on research needs, this informant provides data for two major objectives	Contributors to the preservation and transmission of Guinan Caicha Xi
Provides support data	Zeng Meiliang	Ongoing (once a year)	Based on research needs, this informant provides some important data	Contributor to the spread and development of Guinan Caicha Xi
Provides support data	Liu Donglin	Ongoing (once a year)	Based on research needs, this informant provides some important data	Contributors to the preservation and transmission of Guinan Caicha Xi

Summary: according to the table above, all information providers are divided into three groups, namely the key group, the general group, and the casual group. Different groups have different selection criteria. They provide data from various fields and perspectives. This selection is made to ensure that the research conclusions are more comprehensive and reliable.

Appendix II main interview log

Time	Site	Informant	Investigation Content
15 September 2023	Bobai County, Yulin City, Guangxi	Lu Kegang,Lv Guangdong, Liu Donglin	Researchers visited the cultural center in Bobai County to understand the basics of Guinan Caicha Xi; watched performances by Guinan Caicha Xi artists to learn singing techniques and performance styles.
17 October 2023	Qinzhou City	He Weiqian, Su Hongfa	Interviews were conducted with performing artists and creators of the Guinan Caicha Opera in Qinzhou City, and on-site investigations were also carried out.
23 December 2023	Bobai County	Lv Guangdong	Visited multiple Guinan Caicha Xi performances in Bobai County, conducted detailed field investigations, and conducted interviews.
10 March 2024	Qinzhou City	Chen Yan, He Weiqian,Huang Yi	Interviewed Three folk artists of Guinan Caicha Xi in Qinzhou City to understand their performance experience and views on the development of the opera.
05 April 2024	Guangxi Arts Institute	Lu Kegang, Wen Quan	Interviewed two ethnomusicology experts to discuss The musical characteristics and development history of Guinan Caicha Xi.
20 May 2024	Multiple Guinan Caicha Xi performances in Bobai County	Liu Donglin	Watched a performance by Guinan Caicha Xi artist Liu Donglin to learn singing techniques and performance styles.

25 June 2024	Qinzhou City Cultural Center	Su Hongfa, Zeng Meiliang	Interviews with two researchers and creative experts about their experiences in researching and creating Guinan Caicha Xi.
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Appendix III Fieldwork Pictures



Figure 1. Researcher interviews Professor Lu Kegang

Source: Guodong Zheng (2024)



Figure 2. Researcher interviews Professor Su Hongfa

Source: Guodong Zheng (2024)



Figure 3. Researcher interviews He Weiqian

Source: Guodong Zheng (2024)



Figure 4. Researcher interviews Professor Wen Quan

Source: Guodong Zheng (2024)



Figure 5. Researcher interviews Liu Donglin

Source: Guodong Zheng (2024)



Figure 6. Researcher interviews Liu Donglin

Source: Guodong Zheng (2024)



Figure 7. Researcher interviews artists

Source: Guodong Zheng (2024)



Figure 8. Guinan Caicha Xi Materials

Source: Guodong Zheng (2024)



Figure 9. Guinan Caicha Xi Materials

Source: Guodong Zheng (2024)

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