



The singing technique of TaowanXia in Sizhou opera in Suzhou city AnHui province,
China

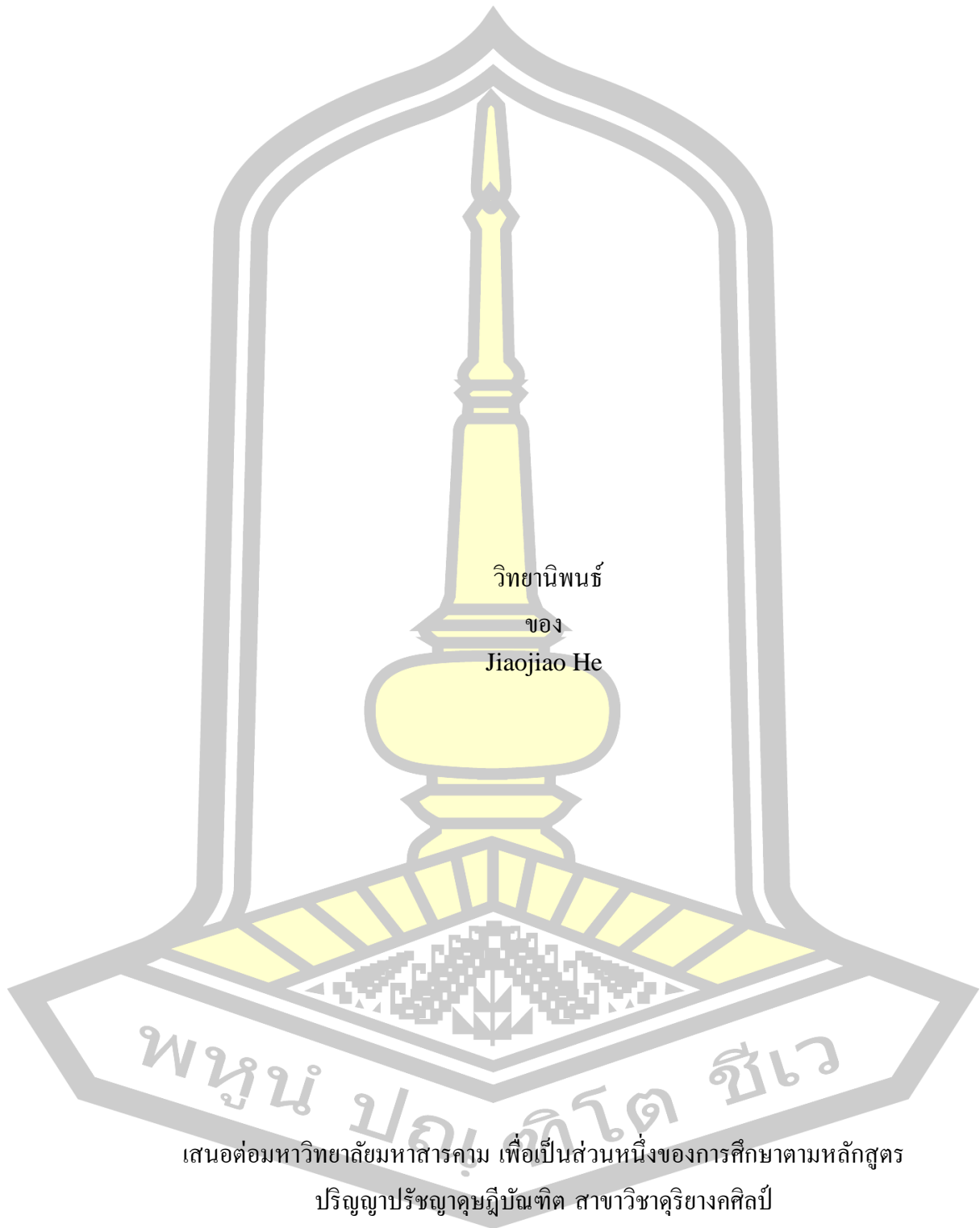
Jiaojiao He

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

April 2025

Copyright of Mahasarakham University

เทคนิคการร้องเพลงเกาหว่านเซี่ยในอุปรากรสี่โจว เมืองซูโจว มณฑลอานฮุย ประเทศจีน



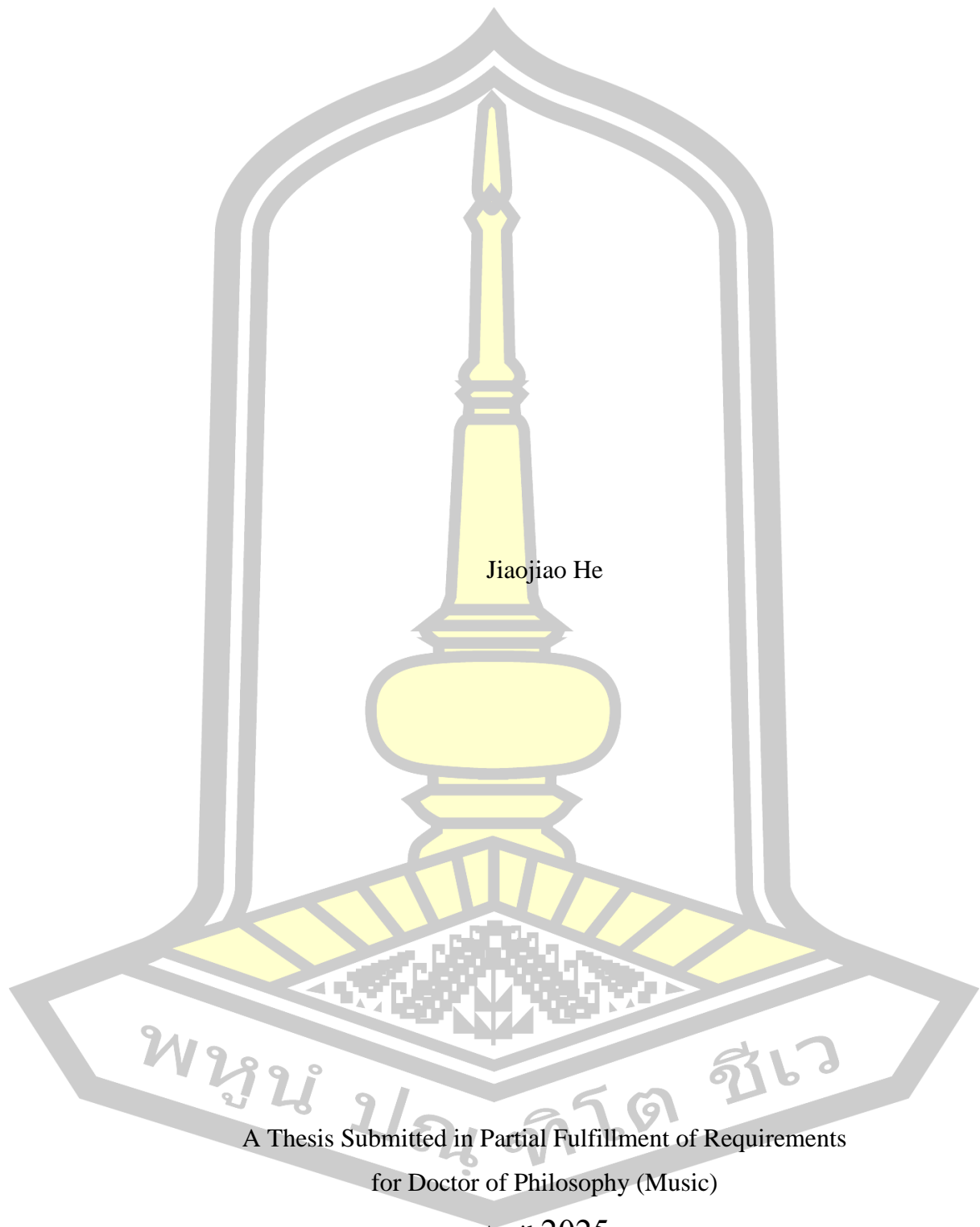
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

เมษายน 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The singing technique of TaowanXia in Sizhou opera in Suzhou city AnHui province,
China



Jiaojiao He

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

April 2025

Copyright of Mahasarakham University



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

Examining Committee

Chairman

(Prof. Yimiao Su , Ph.D.)

Advisor

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Co-advisor

(Wenzhe Liu , Ph.D.)

Committee

(Asst. Prof. Waraporn Cherdchoo ,
Ph.D.)

Committee

(Suthasinee Theerapan , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)
Dean of College of Music

(Prof. Anongrit Kangrang , Ph.D.)
Acting Dean of Graduate School

มหาวิทยาลัยมหาสารคาม
มหาสารคาม

TITLE The singing technique of TaowanXia in Sizhou opera in Suzhou city AnHui province, China

AUTHOR Jiaojiao He

ADVISORS Assistant Professor Khomkrich Karin , Ph.D.
Wenzhe Liu , Ph.D.

DEGREE Doctor of Philosophy **MAJOR** Music

UNIVERSITY Mahasarakham **YEAR** 2025
University

ABSTRACT

The main concern of this study the singing technique of TaowanXia in

Sizhou opera in Suzhou city AnHui province,China. The objectives of this study include: (1) To study the development of Sizhou opera in AnHui province,China.(2) To analyze the Singing technique TaowanXia in Sizhou opera in Suzhou city,AnHui province, China. (3) To propose guidelines for the preservation and transmission of TaowanXia in Sizhou opera,China.Qualitative research methods were adopted in this study. Interviews, observations and questionnaires were used as research tools for data collection and research, including the information provided by Tao Wanxia, a key informant. The results are as follows:

The research focuses on the development period of Sizhou Opera. Through the field investigation and interview of teacher Tao Wanxia, we can understand the development research of Sizhou opera in different stages and see the progress of Sizhou Opera. It also makes teacher Tao Wanxia become the core figure of Sizhou opera inheritance.

The music analysis of the two songs reflects Tao Wanxia's skills and methods in singing Sizhou opera, such as the resonance of singing, the control of breath, etc., which make him become the cultural style and personal innovation of Sizhou Opera.

The study contributes to Sizhou opera dissemination and cultural heritage research, providing a case study on how traditional inheritors strike a balance between preservation and innovation.

Keyword : Sizhou Opera, Current Status, Musical Charateristics, Preservation and Transmission

ACKNOWLEDGEMENTS

The three-year doctoral journey is like an exploration into the unknown, a tough and lonely journey in pursuit of the faint glimmer of wisdom. It is a challenging and rewarding process that requires passion and resilience to construct an academic narrative. None of this would have been possible without the unwavering support and encouragement of my mentors, academics, family and colleagues.

First of all, I would like to express my sincere thanks to my supervisor (Dr. LIU WENZHE) and co-supervisor (Professor Khomkrich Karin). Their rigorous academic standards and deep insights provide valuable guidance throughout the doctoral study process. Their dedicated guidance and encouragement promoted my growth and made this academic journey deeply meaningful.

Secondly, I am very grateful to Professor Khomkrich Karin, Chair of the defense Committee. Your meticulous review and constructive feedback during the thesis defense greatly deepened my understanding of the research and provided valuable inspiration for future academic endeavors.

Thirdly, I sincerely thank the member of my defense committee, Professor Peerapong Sensai, for your detailed guidance and valuable suggestions during the process of writing the thesis. Your input has played an important role in promoting my academic work.

In addition, I would like to thank the professors who taught our course, Professor (Sen Nicholas) I am very grateful for your guidance, encouragement, support and company during this journey.

Finally, I would like to express my gratitude to my family and work unit for their care and support during my doctoral study. Your unwavering support has been a cornerstone of my achievement of this important academic milestone.

Jiaojiao He

TABLE OF CONTENTS

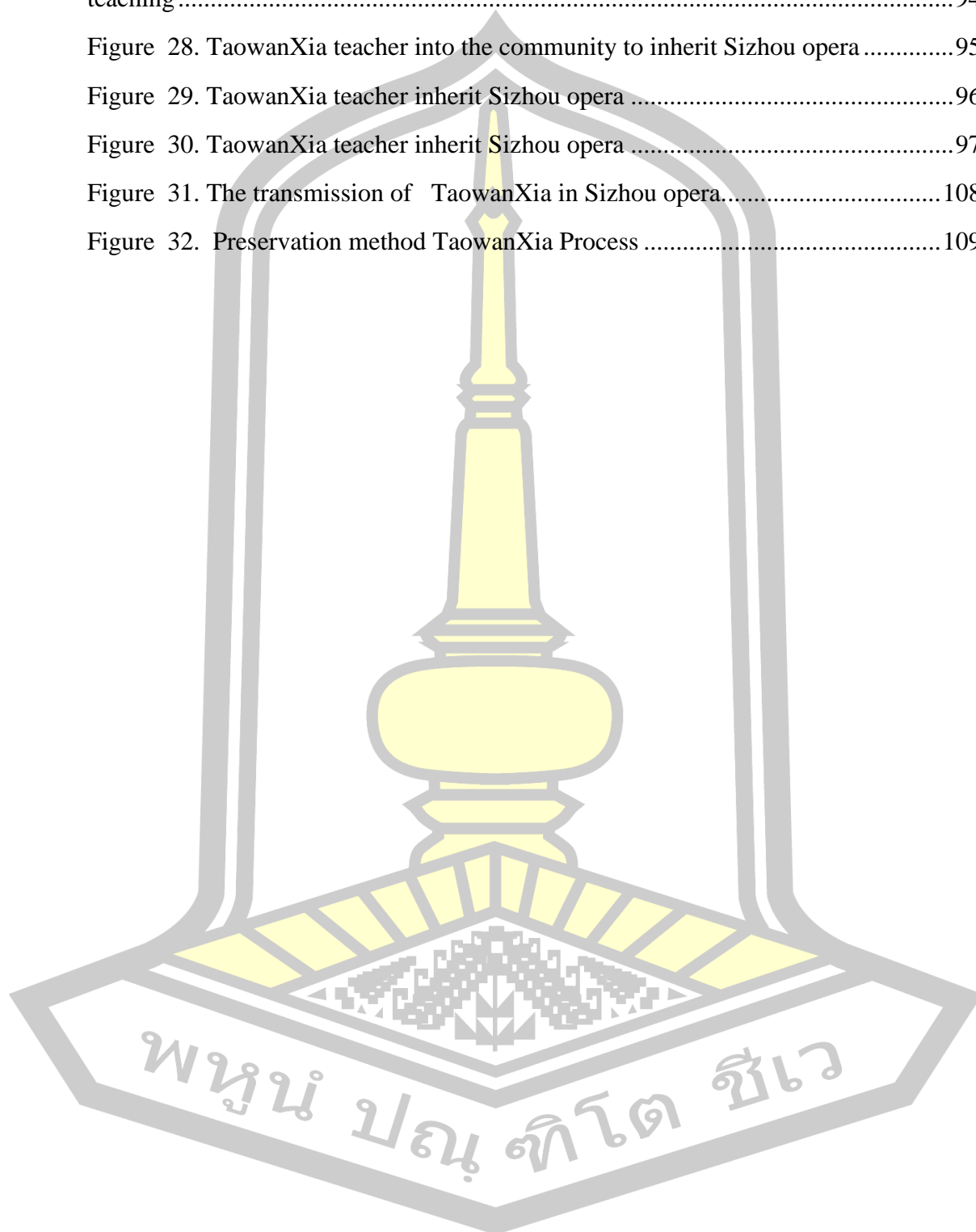
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES	H
CHAPTER I Introduction	1
1. Research Background	1
2. Research Objectives.....	5
3. Research Questions.....	5
4. Research Benefits	5
5. Research Definitions.....	5
6. Research Conceptual Framework	7
CHAPTER II Literature review	8
1. General Knowledge about AnHui Province	8
2. General Knowledge of folk song in AnHui Sizhou Opera.....	10
3. General Knowledge of vocal characteristics of TaowanXia in Sizou Opera.	14
4. General Knowledge of culture preservation and development.....	18
5. The theory used.....	25
6. Research related.....	28
CHAPTER III Research Methodology	37
1. Research scope.....	37
2. Research Process	38
CHAPTER IV The development of Sizhou Opera.....	50
1. The origin of Sizhou Opera	50
2. Development in the embryonic period of Sizhou Opera. (since 1736 to 1796).....	56
3. Development in the formation period of Sizhou Opera. (since 1796 to 1912).....	59

4. Development in the Sizhou Opera development period (since 1913 to 1940) ...	62
5. Development in the Sizhou Opera prosperity period (since 1940 to 1960).	67
CHAPTER V Vocal Characteristics TaowanXia in Sizhou Opera in Suzhou province, China.....	72
1. Analysis of Sizhou Opera's“ Picking Up Cotton”	73
2. Analysis of Sizhou Opera's “Drinking Noodles Leaves”	84
3. Summary.....	92
CHAPTER VI The Transmission process and Preservation of TaowanXia in Sizhou opera.....	93
1. The transmission of TaowanXia in Sizhou opera.....	93
2. The presevation ofTaowanXia in Sizhou opera.....	97
3. Summary:.....	103
CHAPTER VII Conclusion Discussion and Suggestion	105
1. Conclusion	105
2. Discussion.....	110
3. Suggestion.....	111
REFERENCES	114
APPENDIX.....	117
Appendix I.....	117
Appendix II.....	118
Appendix III.....	119
Appendix IV.....	120
Appendix V.....	121
Appendix VI.....	122
Appendix VII.....	123
Appendix VIII.....	124
BIOGRAPHY	132

LIST OF FIGURES

	Page
Figure 1. Conceptual framework	7
Figure 2. C pentatonic(C,D,E, G, A, C).....	16
Figure 3. “Ya yue” scale or “traditional” scale.....	16
Figure 4. “Qing yue" Scale or “New" Scale	17
Figure 5.“Yan yue" Scale.....	17
Figure 6. Location of Suzhou City Map	39
Figure 7. TaowanXia	41
Figure 8. HaoWang	42
Figure 9. Yunzhen Chen	43
Figure 10. Zhan Wan	44
Figure 11. Local pipa Willow Leaf Harp.....	58
Figure 12. from Picking Up Cotton	64
Figure 13. Development history mind map	71
Figure 14. The song Picking Up Cotton selected festival.....	75
Figure 15. seven-tone Yale-music.....	76
Figure 16. Jump in four degrees	76
Figure 17. The singing pattern	77
Figure 18. Rhythm of characteristics	78
Figure 19. 3/4 beat and 2/4 beat in Picking up cotton	79
Figure 20. The Breathe of Picking up cotton.....	82
Figure 21.The song Drinking Noodle Leaves.....	85
Figure 22. five-tone Yale-music.....	86
Figure 23. Progressive and small of jump Drinking Noodle Leaves.....	87
Figure 24. Msinly octave notes Drinking Noodle Leaves	88
Figure 25. Dialect of Drinking Noodle Leaves.....	89
Figure 26.Breathing of Drinking Noodle Leaves	91

Figure 27. Teacher TaowanXia walked into the campus to inherit Sizhou opera teaching.....	94
Figure 28. TaowanXia teacher into the community to inherit Sizhou opera	95
Figure 29. TaowanXia teacher inherit Sizhou opera	96
Figure 30. TaowanXia teacher inherit Sizhou opera	97
Figure 31. The transmission of TaowanXia in Sizhou opera.....	108
Figure 32. Preservation method TaowanXia Process	109



CHAPTER I

Introduction

1. Research Background

Sizhou Opera, one of the four major operas in Anhui Province, has a history of more than 200 years since its birth. Due to its rich historical background and colorful performance forms, it was listed as China's intangible cultural heritage in May 2006.

There are three main theories about the origin of Sizhou opera in Anhui province: the first theory refers to its origin in northern Jiangsu Haizhou area, which is composed of local people's improvised singing of folk tunes such as Orion tune and Taiping Song. Then it was introduced into Sizhou and integrated with local folk opera art. In the early period of the Republic of China, Sizhou Opera gradually took shape and formed a form of performance. The second argument is that it belongs to the same kind of drama as Liuqin Opera in Xuzhou, Jiangsu Province and Huaihai Opera in Haizhou area. Among them, Huaihai Opera and Liuqin Opera belong to the northern opera of Sizhou Opera, which was originally called "La soul Tune", while the singing style of Sizhou Opera belongs to the southern opera "La soul Tune", which is named Sizhou Opera because it eventually matured in Sizhou. The third argument is that Sizhou opera originated from individual singing, accompanied by either playing the board or playing the piano, and its form tended to beg and rap along the street, and then gradually formed the form of opera composed of many people. After Sizhou Opera officially entered the city in modern times, it is said that it originated in Haizhou, northern Jiangsu, and was gradually processed by three local artists absorbing folk tunes, because one of them was named Qiu, that is, four Sizhou actors were called "Qiu men legs". (LiangRui,2020)

Because Sizhou Opera belongs to Anhui local opera, its script creation and the composition of the words will use the local dialect. This kind of form expression can not only highlight the characteristics of drama plot close to people's lives, but also convey many feelings and contents of the drama with characteristics through the tone and tone familiar to the audience. The use of basic tunes in Sizhou Opera is relatively

common, and its lyrics are mostly in the form of traditional 468 sentences with a smooth melody. From a modern musical point of view, it's in the D to F range. In singing, the variation of male voice range is less obvious than that of female voice, and the ups and downs of female voice give more changes to opera singing. In the singing of Sizhou Opera, the application of colorization is often attached to the basic tune, which belongs to the highly modified singing fragments in the basic tune. The singing length of coloradas varies according to the situation, with a long song like a piece and a short song like a piece of music. Because of its modification characteristics, it is often not used in fast tight plate applications. The coloratura in adagio can often show its graceful and melodic beautification effect vividly. Coloratura is generally divided into two kinds, one is color coloratura, the other is program coloratura. As an extension of the charm of Sizhou Opera singing, Coloratura can greatly activate the performance form of this kind of opera. In the singing of Sizhou Opera, the minor tune of Sizhou Opera is similar to the Qupai of Beijing Opera, which in addition to the effective interaction with the action, is also used to render part of the plot. Its composition is relatively complete, and the length will be slightly longer than the length of the base cavity and the coloratura. Under the influence of some folk songs and local minor tunes, it gradually formed a variety of qupai forms. In combination with the singing voice, it is often used in its longer singing a variety of modulation and air mouth conversion. (LiuWei,2009)

In the yongqiao district of Suzhou City, AnHui Province, Tao Wanxia is the important successor of Sizhou Opera. He taught Sizhou Opera and participated in various theatrical performances. She has made great contributions to the dissemination and promotion of Sisizhou Opera.

Tao Wanxia is the transmitter of the intangible cultural heritage of Sizhou Opera in China. Born in 1963, Yongqiao is in the Yongqiao district of Suzhou City, and is also the representative heir of the national intangible cultural heritage. Tao Wanxia is versatile and not only has the reputation of "opera queen" in Sizhou Opera, but also can shape various roles in Sizhou Opera. She has been obsessed with Sizhou opera since she was a child. She is active in national and local cultural organizations and has won many awards. Tao Wanxia has a deeper understanding of Sizhou opera, she has more singing and style, practice can make perfect to create Xiaosheng,

Laosheng, Xiaodan, Caidan and other roles. Its unique singing style makes people linger, and the pitch and rhythm are well controlled, which is unique in the region. Tao Wanxia has won many awards in various Sizhou opera performances, and she has played an important role in promoting the development of the dissemination of Sizhou opera. (Interview WanxiaTao,2023)

But at present, Sizhou opera, as an intangible cultural heritage, is facing a huge challenge in its inheritance. First of all, the cultural ecology of Sizhou opera was destroyed. Sizhou Opera was bred in the soil of Huaibei Plain, close to the lively, fiery and peaceful rural life, which is the source of vitality for local opera to spread, and also the carrier of people's emotions. Protecting and inheriting Sizhou opera is of great significance for building a harmonious society and enriching the cultural forms of the masses. However, with the development of society and the changes of The Times, especially under the influence of urbanization, traditional villages in the north of AnHui gradually disappear, and with them are scattered folk cultural activities, life and production modes, pursuit of aesthetic values, common memory and public life and cultural space. Sizhou Opera has an inseparable relationship with folk activities in northern AnHui. Sizhou Opera can be performed in traditional festivals and folk dance platforms, and can also be displayed in the fields after dinner and after dinner. However, with the destruction of cultural ecology and the great change of traditional life and production mode, the cultural space that Sizhou Opera depends on no longer exists. If Sizhou opera is simply put on the stage and screen, it will lose its profound cultural connotation and historical memory value, and ultimately lead to the inheritance and development of Sizhou opera in a mere formality. (JingmingLi,2018)

Secondly, Sizhou Opera is short of transmitters. For a long time, the inheritance of Sizhou Opera has relied on oral instruction, and Sizhou Opera's repertoire and stage performance skills have been passed on in the mode of teachers and disciples. However, with the rapid development of society, the number of audiences of Sizhou Opera has gradually decreased, the performance has suffered losses, and the traditional skills are on the verge of being lost, and the survival of Sizhou Opera has faced a great crisis and almost lost its artistic life. At present, Sihong Sizhou Opera transmitters are showing an aging trend. Although the older generation of artists have superb performing skills and have the enthusiasm for Sizhou

Opera, they are unable to expand the scope of Sizhou opera inheritance and promote the innovative development of Sizhou opera due to various factors. At the same time, Sizhou Opera, like other local operas, requires a large amount of capital investment in stage performance and actor training, and the lack of funds constantly discourages young people's confidence in inheriting Sizhou opera. Most young people do not want to learn the performance skills of Sizhou Opera, coupled with the influence of multicultural concepts, some young people also recognize. Because Sizhou Opera lags behind Western drama and drama, fewer and fewer talents are engaged in Sizhou opera performance and research. (LihaiSun,2023)

The lack of young people's recognition, support and participation makes the development of Sizhou opera difficult. Finally, the innovation of Sizhou opera repertoire appeared fault. Sizhou Opera was originally one of the main forms of spiritual entertainment for the people in the north of AnHui province. People sat around to watch and listen to the opera after dinner and dinner to get aesthetic enjoyment and spiritual satisfaction. However, in the contemporary social environment, the cultural forms are more and more diverse, and the cultural forms such as film and television drama and animation are squeezing the living space of Sizhou opera. At the same time, under the background of the in-depth integration of Chinese and Western culture, the Western cultural form with greater visual impact and stronger shock sense quickly occupied people's spiritual world, causing a huge impact on the development of Sizhou Opera. On the other hand, most of the troupes in Sizhou Opera follow traditional performance procedures in their performances. Although the themes of the plays they choose can reflect the characteristics of a specific historical period and reflect the national spirit, national character and cultural connotation, the content and forms of artistic presentation of the plays are out of line with the aesthetic needs of the contemporary public, and there is a gap in artistic innovation. As a result, Sizhou Opera lacks the vitality of inheritance and development, and faces the realistic dilemma of audience diversion and blocked transmission. (Dailanlan,2020)

Based on the above reasons, the author wants to systematically study the current situation of Sizhou Opera, analyze the characteristics of the singing voice and the style of the repertoire of Sizhou Opera, and take corresponding measures to

innovate and develop Sizhou Opera in a timely manner, so that Sizhou Opera can achieve innovative and modern development under the development background of the new era. The author hopes that the study and protection of Sizhou Opera can make more people understand Sizhou opera, promote and develop them, and provide convenience for late arrivals to learn Sizhou opera.

2. Research Objectives

- 2.1 To study the development of Sizhou opera in Anhui province, China
- 2.2 To analyze the vocal characteristics TaowanXia in Sizhou opera in Suzhou city, Anhui province, China.
- 2.3 To propose guidelines for the preservation and transmission of TaowanXia in Sizhou opera, China.

3. Research Questions

- 3.1 What is the development of Sizhou Opera in Anhui province, China?
- 3.2 What is the vocal characteristics TaowanXia in Sizhou opera in Suzhou city, Anhui province, China?
- 3.3 How to do preservation and transmission of TaowanXia in Sizhou opera, China?

4. Research Benefits

- 4.1 We will know about the development of Sizhou Opera in Anhui province, China.
- 4.2 We will know about the vocal characteristics TaowanXia in Sizhou opera in Suzhou city, Anhui province, China.
- 4.3 We will know about the preservation and transmission of TaowanXia in Sizhou opera, China.

5. Research Definitions

- 5.1 Development refers to history of Sizhou opera four periods.

The embryonic period of the first Sizhou opera (since 1736 to 1796). The formation period of the Second Sizhou Opera (since 1796 to 1912). The Third Sizhou

Opera Development period (since 1912-1940) The Fourth Sizhou Opera prosperity period (since 1940 to the 1960)

5.2 Vocal characteristics refer to

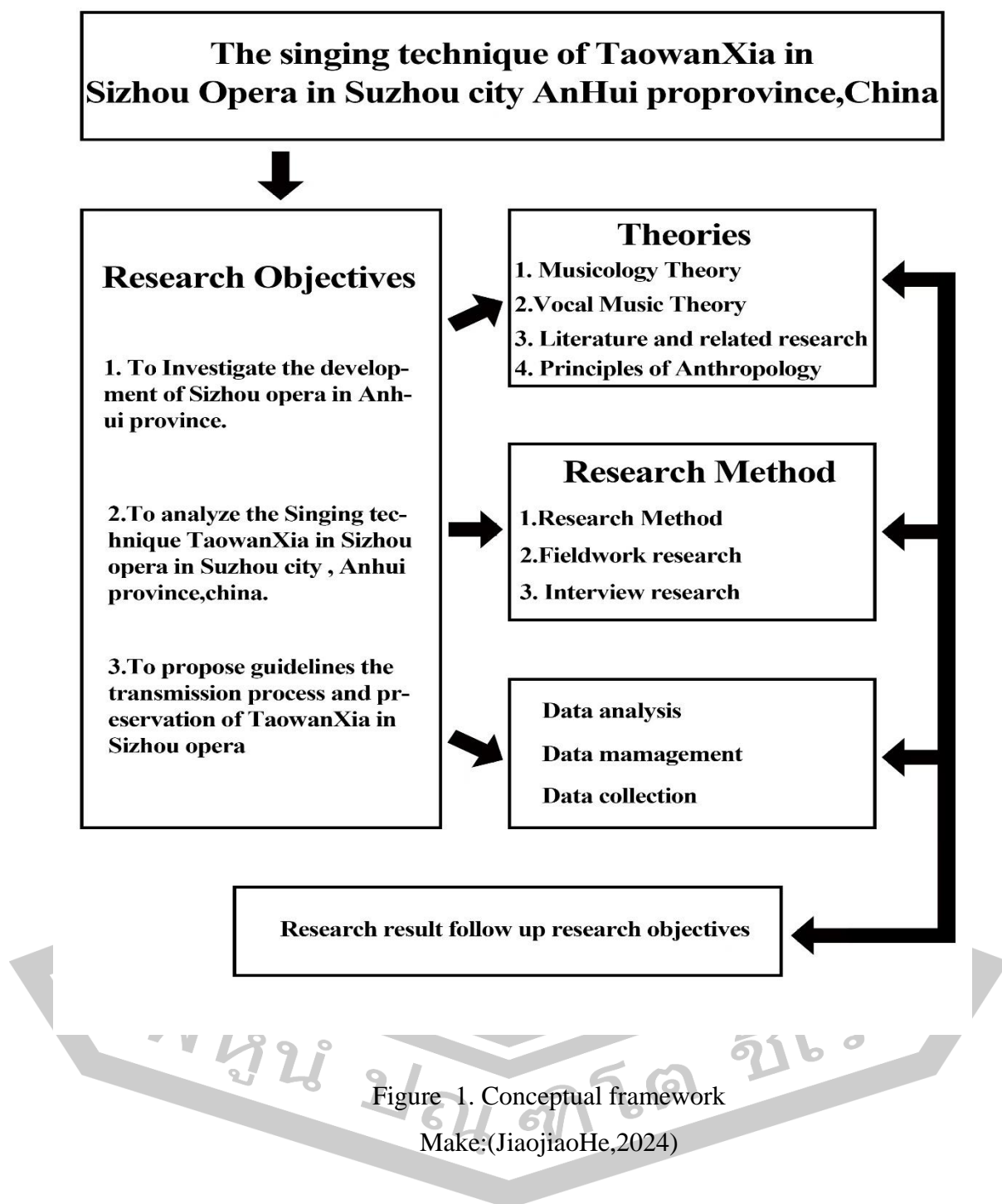
TaowanXia Structure of melody, rhythm, lyrics and singing technique.

5.3 Preservation and transmission refer to

The preservation measure of TaowanXia for transmission methods in Sizhou opera ,China.



6. Research Conceptual Framework



CHAPTER II

Literature review

In the subject about “Sizhou opera in Suzhou city Anhui province, China”. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

1. General Knowledge about Anhui Province.
2. General Knowledge of folk song in Anhui Sizhou Opera.
3. General Knowledge of vocal characteristics of Taowanxia in Sizou Opera.
4. General Knowledge of culture preservation and development.
5. The theory used.
6. Document and research related.

1. General Knowledge about Anhui Province

Introduce: Anhui Province, also known as "Anhui", is a provincial-level administrative region of the People's Republic of China, with the capital city of Hefei. It is located in the Yangtze River Delta region of East China, spanning 114°54' -119°37' east and 29°41' -34°38' north. It borders Jiangsu Province to the east, Henan Province and Hubei Province to the west, Zhejiang Province to the southeast, Jiangxi Province to the south and Shandong Province to the north. The terrain is composed of plains, hills and mountains, in the transition area of warm temperate zone and subtropical zone; As of July 2020, Anhui Province has jurisdiction over 16 prefecture-level cities with a total area of 140,100 square kilometers. By the end of 2022, the province's permanent population is 61.27 million. (Anhui ShengZhi, 2012)

Anhui Province was founded in 1667 in the sixth year of Kangxi of Qing Dynasty. In the early years of the Qing Dynasty, Jiangnan Province (which roughly included present-day Shanghai, Jiangsu and Anhui provinces) was established; In the sixth year of Kangxi's reign in Qing Dynasty (1667), Jiangnan Province was officially abolished and divided into Anhui and Jiangsu provinces. Because Anqing Prefecture was the political center of Anhui at that time, Huizhou Prefecture was economically developed, so it was named after the first character of the two prefectural districts.

AnHui is referred to as "AnHui" because of the ancient AnHui state and its mountains and rivers.

AnHui Province is an important part of the Yangtze River Delta, in the national economic development strategy and several major economic plate docking zone, near the river, there are 800 miles of urban agglomeration along the river and Wanjiang city belt to undertake industrial transfer demonstration zone, the Yangtze River waterway inside, the economic radiation of the coastal areas outside, the economy, culture and other areas of the Yangtze River Delta has a historical and natural connection. AnHui culture has a long history of development, consisting of Huizhou culture, Huaihe culture, Wanjiang culture, Luzhou culture and other multi-cultural circles. In 2022, the GDP of AnHui Province will reach 4,504.5 billion yuan, with a year-on-year growth of 3.5% at constant prices; The per capita GDP was 73,603 yuan.(AnHui shengzhi,2012)

Historical evolution: AnHui Province is an important birthplace of Chinese civilization. The human activity site of about 2.5 million years ago was found in Renzi Cave in Fanchang County, and the site of "Hexian Simian Man" of the Paleolithic Age was excavated in Longtan Cave in Hexian County three to four hundred thousand years ago. In the Neolithic Age (10,000 to 4,000 years ago), AnHui was an area under the influence of Yangshao culture, Longshan culture, Qinglian Gang culture and imprinting and enamel pottery culture. (DangYing Xia, 2021)

In the Shang Dynasty, Bozhou was once the capital of Cheng Tang. During the Warring States Period, ancient Shouchun (now Shouxian) was the capital of the late State of Chu. Qin Dynasty implemented the county system, AnHui Huaibei area is Dang County, Sishui County, Jiujiang County between Jianghuai, AnHui Province is Zhangxian County. (DangYing Xia, 2021)

During the Han Dynasty, AnHui belonged to the three prefectures of Yang, Yu and Xu. During The Three Kingdoms Period, AnHui was divided into Wu and Wei, and there were many wars in AnHui. In the two Jin, Southern and Northern Dynasties and Sui Dynasties, AnHui was divided into three states: Yang, Xu and Henan. In the Song Dynasty, Huizhou merchants rose up, and Huizhou's economy and culture began to have an important influence on the whole country. In Yuan Dynasty, AnHui

belonged to Henan and Jiangsu and Zhejiang provinces. In the Ming Dynasty, AnHui was under the direct administration of Nanjing. (Fulei Zhu, 2021)

When AnHui province was established in the Qing Dynasty, it had jurisdiction over 7 prefectures such as Anqing, Huizhou, Ningguo, Chizhou, Taiping, Luzhou and Fengyang, and 3 Zhili prefectures such as Chuzhou, Hezhou and Guangde. The territory pattern was basically fixed, and the status of Anqing Prefecture as the temporary provincial capital had been established. (DangYing Xia, 2021)

In 1911, the Chinese Revolution of 1911 broke out, AnHui province responded to the revolution and declared its independence on November 8. In the early period of the Republic of China, AnHui Province was divided into Wuhu Road, Anqing Road and Huaisi Road. At the beginning of the founding of the People's Republic of China, AnHui was divided into two administrative departments: northern AnHui and Southern AnHui, with the northern AnHui office in Hefei and the southern AnHui office in Wuhu. In 1952, the southern and northern AnHui administrative departments were merged to restore AnHui province, with the provincial capital located in Hefei.

2. General Knowledge of folk song in AnHui Sizhou Opera

Sizhou drama concept: Sizhou Opera is one of the four major operas in AnHui province, formerly known as La Soul Opera, which has a history of more than 200 years. Many people believe that it originated in the northern Jiangsu Haizhou area, was originally improvised by local farmers with folk tunes such as "Lihu Opera" and "Taiping Song", and then introduced to Sizhou and absorbed local folk singing art, forming AnHui's "Lashen opera" Sizhou. The singing and chanting of Sizhou Opera have the stirring of northern opera and the gentle and soothing of southern opera; There are extremely difficult coloratura and colorful tongue and the plain and simple folk music books.

On May 20, 2006, Sizhou Opera was approved by The State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage list, heritage number: iv-62. In November 2019, Sizhou Opera Project was listed as China's national intangible cultural heritage representative project protection unit. (Qiang Fan, 2022)

Historical origin: During the Qianlong period of the Qing Dynasty (1736 to 1795), two kinds of folk tunes were popular in Haizhou and Yancheng, one was Taiping tune reflecting the joy of farmers' harvest, and the other was Lihu tune reflecting the joy of hunters after hunting. Local folk music lovers Qiu Lao, Zhang Lao, Ge Lao collated and processed the two tunes to form the soul cavity. Three old men, wandering around singing. Qiu Lao came to Huaibei, and absorbed local folk music materials, widely recruited artists, and by the end of the Qing Dynasty, basically formed the Sizhou opera Banqiang system of pulling soul cavity.

At first, only single artists to visit the door to sing, in the late Qing Dynasty, not only can play "Yan Gate Pass", "Little gold lock", "hit dry stick" and other small plays, but also can play "Pei Xiuying four" and other big plays, gradually from the countryside into the city.

During the War of Resistance Against Japan, Huaibei Administration organized Sizhou opera artists training for many times, and successively staged modern dramas such as "Persuade husband to join the Army" and "Send son to join the Army". Chen Yi, Peng Xuefeng and other New Fourth Army leaders enjoyed Sizhou opera when they were in Sihong.

In the early days of the founding of New China, there were more than 30 family groups in Sihong County, and the most famous were Li Jia Class and Xu Bujun Class. In 1955, Li Jia Class and Ding Jia Class merged to form Sihong County Sizhou Troupe, rehearsing the modern drama "Little Son-in-law", and the first performance was sensational in Sihong County. Since then, Sizhou opera has a fixed performance venue, ending the wandering guerrilla performance from village to household. In the early 1950s, Sizhou Opera went to Beijing for the first time, and Guo Moruo praised it as "a flower of Huaibei people". Mei Lanfang praised the "flower field" dance movement in Sizhou Opera, which has never been seen in more than 300 local operas in the country, and said that it is the artistic crystallization of Sizhou opera and worth learning.

In 1965, Sihong County local troupe was established. Most of the new students, recruited in 1977, are now leading the troupe.(Yuanyuan Qin, 2015)

Cultural characteristics: Subject type .In the early stage of Sizhou opera, there was no script, no music score, and all relied on the old artists to dictate. After

the formation of the team, the plays are divided into three categories: One is the traditional drama of Sizhou drama "Dashuguan", "Sizhao", "Fan Lihua Dian soldiers", etc., with fixed lyrics and dialogues.

The second is to absorb and transplant other kinds of drama, such as "Twelve Widows", "Double Jade Cicada", "Enmity", etc., which belong to the water Ci (no fixed lyrics).

The third category is that there is no fixed singing words and dialogues, but according to the play path said by the old artist, the role is assigned, and the students will sing on the stage. This is the old artists using the stage system, using the method of drama, choreographed series of big plays. The repertoire includes "Huyanqing Beat the Ring", "Luo Yuan Down the Mountain", "Lei Bao children to visit relatives" and so on. Most of the lyrics sung by actors on stage are "winzi", "baby" and "Yang Zi" in traditional plays, and they need to compose lyrics on the stage, relying on the experience of actors, touching the scene, looking at the style and willow, improvising, which can be long or short. (Rui Liang, 2022)

Artistic characteristics: Tunes used in traditional Chinese operas. The main plates are adagio, andante, number plate, stack plate, tight plate, rigid plate, and so on. The main singing tunes include Sizhou tune, Haizhou tune, main tune, shooting tune, Yiyou tune, Laide tune, Yang Tune, basic tune, and Ye Li Canghua. It is very arbitrary, often singing in the clip, said in the clip singing, so the name of the heart tone. At the end of the singing voice, the female voice often turns the small voice up an octave, and the male voice adds the lining word to drag the back cavity. The speech is basically in northern Jiangsu dialect, and the speech and singing words are straightforward and witty and colloquial. Life drama, white mouth in northern Jiangsu dialect: robe belt play, with dialect rhyme. The singing is always in dialects. (Beibei Hou, 2023)

Performance: On the basis of rap, its performance absorbs a large number of folk dance performance forms such as "flower press field", "car dance", "land boat dance", "lantern dance", "running donkey", which is not influenced by the traditional opera formula, with bright and lively, simple and bright, vigorous and fierce characteristics, full of strong local flavor in northern Anhui. There are many unique body sections and footwork in the performance, such as four horns, whirlwind,

scissors strands, crane walking, hundred horses fighting, pulling beams and changing columns, swallows pulling mud, arms holding the moon, phoenix wings, etc. Actors must pay attention to the coordination and cooperation of hands, eyes, waist, legs, steps and other parts.(Gaolin Xiang, 2023)

Musical instrument: Mainly plucked instruments, initially only one local pipa (like a shrunken pipa, made by Sizhou opera artists themselves, willow wood as the body, paulownia wood as the panel, sorghum stalk as the product, two silk strings, also known as willow leaf harp. Can only play one and a half octaves, no semitones, little range) and a clapper. After the formation of the club in the 1970s, it changed to four-string Liuqin, Erhu, three-string, dulcimer, bamboo flute, Sheng and so on. Accompaniment skills, such as holding, sending, flashing, supporting, lining and other techniques. There are four major percussion instruments: drums, gongs, cymbals and small gongs.(Shi Lei, 2019)

Representative track: The representative plays of Sizhou opera: there are more than 50 dramas such as "The Flower Story", "The Empty Coffin Story", "The Great Book View", "Fishing for the Golden Turtle", "Breaking Hong Zhou" and "the Luo Shoe Story"; There are more than 60 small plays such as "hitting the face cylinder", "blocking the horse", "Double Mountain", "drinking the face leaf", "British Taiwan persuasion" and "Picking up cotton"; Processing and sorting out the repertoire: "Enmity", "Double Jade Cicada", "Twelve Widows to the West", "Fifteen Guan", "Family Reunion" and so on more than 30; The works include "Wind Exhibition Red Flag", "DaoHuaxiang", "Half opinions", "Fighting in Hongze Lake", "Qingyang Hongxia" and so on.

Sizhou opera singing technique: Yi Xin key: singing pay attention to freedom without detention, the accompaniment needs to "follow the singing of the actor", easy for the actor to create.

Coloratura tone: there are many tones, the same tone actors can play freely, singing is different, and the female voice is often a small voice octave higher, and the male voice adds the lining words to drag the back cavity, forming a unique style.

Plate application: adagio, andandante, "five word tight", "even up", etc., mostly for the back half beat to sing, the rhythm is cheerful and lively, while the

singing voice often appears big interval jump and frequent modulation, novel and colorful and natural harmony.(interview WangHao , 2023)

3. General Knowledge of vocal characteristics of TaowanXia in Sizhou Opera.

Research in the singing music Sizhou Opera : he vocal methods and characteristics of the female voices of Sizhou Opera, and the analysis of the music scores and singers' singing methods of Sizhou opera are listed. He pointed out that Sizhou opera female voice singing pull tune, mainly the real voice, high and loud, pull tune requires high singing skills, pull tune can better show the singer's excellent voice and exquisite singing skills. Most Sizhou performers are good at using a combination of real and falsetto, and their voices are strong and bright. The art of Sizhou Opera is good at expressing cheerful and active interest in life. (SunzhiHong,2021)

The study on the inheritance and development of Sizhou Opera: describes the characteristic singing style singing method of Sizhou Opera songs, and describes the high-pitched singing style in detail. The characteristics of the high-pitched singing style of Sizhou opera are mainly based on the relatively high starting position of the sound. Its initial pronunciation is issued from the back of the nasal cavity, and the back position of the inner mouth controls the intensity, so that the sound can reach a high pitch, firm, strong penetration and huge tone tension, so that when the Sizhou opera actors sing, especially in the standing cavity skills, the performance effect will be more beautiful than the general singing form. (ChenLu,2018)

Large interval span: The interval span in Yangqiang melody is obvious, and there are often big jumps of four degrees, five degrees or even eight degrees. For example, from the low register "sol" directly to the high register "mi", forming a strong pitch contrast, so that the melody ups and downs, full of impact. Frequent use of treble: there are many treble parts in singing, actors need to have a good treble singing ability, through bright, sharp treble to show the characteristics of Yangqiang, enhance expressive force and appeal.(SunliHai,2018)

The singing of Sizhou Opera is free and changeable, and the actors can play at will according to their own voice conditions, so the name "Yixin key". On the basis of the melody of a certain key, the actors can freely grasp the speed and urgency of the rhythm and the strength and height of the key according to the needs of the plot, the

emotional changes of the characters and their own voice conditions, and freely use a variety of colorade tones. Take Sizhou opera as an example, the male cavity is rough and bold, loud and clear; The female voice is graceful and melodious, and the end is more than octave pull cavity, bright and fierce, moving the soul. (LiangHuang,2017)

Lianbanqi usually has a tight rhythm and fast speed, requiring actors to have a good sense of rhythm and breath control ability, and be able to sing each note and word clearly in a fast rhythm, so that the singing is full of vitality and tension. When singing, syncopated rhythm is frequently used to break the regular rhythm stress law, produce a unique sense of rhythm and jumping, increase the interest and expression of music, and make the audience have a fresh and refreshing hearing experience. (LiuChang,2023)

The Leide key is rich and varied, with a large range and unique ups and downs and turns, which can vividly show various emotions and situations through the change of melody, sometimes loud and passionate, sometimes graceful and melodious. The rhythm is more flexible, often including syncopated notes, dotted notes and other special rhythm types, so that the rhythm is dynamic and dynamic, breaking the regular rhythm stress law, producing a unique sense of rhythm.

Singing style: the combination of true falsetto is more, and the real voice is commonly used in the middle and low notes, and the sound is simple and mellow; The treble part or the notes that need to be emphasized will be added to make the sound bright and penetrating, and the grace notes such as glissando and trill will be used in singing to make the singing more appealing and expressive. (JinglongWang,2019)

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

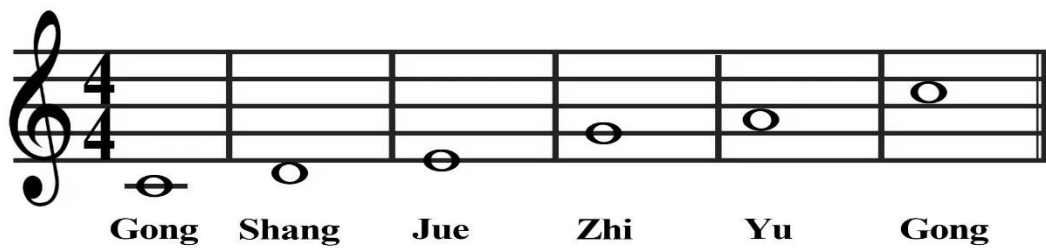


Figure 2. C pentatonic(C,D,E, G, A, C)

Source: JiaojiaoHe (2024)

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



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

Source: JiaojiaoHe (2024)



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

Source: JiaojiaoHe (2024)



Figure 5. "Yan yue" Scale

Source: JiaojiaoHe (2024)

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

pentatonic modal factors. In folk instrumental music, opera, and operatic music, there is a widespread tonal development of "Zhi for Gong" and "Gong for Zhi", and the use of the "integrated tonal" seven tones has elements of this tonal development. The use of the seven tones of "integrated tonality" has elements of this kind of tonal development, especially the conversion of "Zhi for Gong" which is used most often.

4. General Knowledge of culture preservation and development

4.1 Present situation of Sizhou opera

At present, the performance market of AnHui Sizhou Opera is small, and the original opera market is occupied by all kinds of modern music art replace. Sizhou opera can only pay more attention to the rural masses, but many young and middle-aged people in the countryside Migrant workers have led to the decreasing of its audience, and only the elderly, weak and disabled in rural areas have become its main audience. At the same time, the current special activities of Sizhou opera are difficult to keep up with the aesthetic characteristics of The times gradually lost, such as the free rhythm of the "coloratura" by the strict accompaniment stuck, the original sentence structure charm is now the elegant composition technique of the generation seriously affected the personalized development of Sizhou opera. At present AnHui Sizhou opera performance. In the past, too much emphasis has been placed on the gorgeous appearance, and many plays and passages have a "one-hammer sale" situation lack of passion, it is difficult to interact well with the audience, even in some classic play there will be too much emphasis on the external form modification, the audience wants to see the simple and natural Sizhou opera. The performers want to perform superb art, and there are contradictions between the two subjects, which will also bring about its inheritance Impact. (Jin Yue, 2015)

4.2 Preservation of AnHui Sizhou Opera

As for AnHui Sizhou opera, its development is based on the folk music, in the long development, it is gradually absorbed the essence of tunes such as flower drum, Huaibei folk songs, Qin books, etc., on this basis, the development of running the tune, thus forming into today's unique regional characteristics of Sizhou opera. So in practice, when carrying out the protection activities of AnHui Sizhou opera, It is also necessary to strictly maintain the close connection between Sizhou Opera and local

folk music, which requires the use of living inheritance the concept protects it to ensure that Sizhou opera can keep its original style and give it new Signs of life. Living inheritance refers to the protection and transmission of intangible cultural heritage in the environment of generation and development .In the process of production and life of the people, a way of inheritance and development is national culture and people.The best way to preserve and preserve art. In the new period, a small number of groups believe that Sizhou opera develops in rural areas.It has certain vulgar characteristics, which is not conducive to its development. In fact, Sizhou opera more reflects the local concentration.

Thick local color, the life of local residents, so in Sizhou drama protection should be in the regional characteristics. On the basis of promoting its development. Sizhou Opera is centered on singing and involves many artistic techniques.Therefore, in the process of protecting Sizhou opera, we should also pay attention to ensure the perfection of its artistic characteristics, and not only protect it sing and give up everything else. Can establish the corresponding Sizhou opera art materials, a comprehensive collection of Sizhou opera. Data such as singing, dancing and accompaniment ensure the three-dimensional and comprehensive protection of Sizhou opera. At present, the rich art has strong pluralism and impetuosity, so Sizhou Opera has also gone to the bottom the common trend of elegance will let Sizhou drama future development direction deviate from the original track. In this regard, in the future work, should based on the perspective of living state protection, it seeks the style roots of Sizhou opera, radiates its vitality, and all walks of life.It is also necessary to pay more attention to Sizhou Opera in AnHui province. On the one hand, relevant departments need to formulate corresponding policy systems pay attention to the protection of local excellent culture, increase the theoretical research on the protection and inheritance of Sizhou opera, and enrich Sizhou opera. Rescue data; On the other hand, it is also necessary to actively seek new opportunities for the development of Sizhou opera, such as using network means. Its publicity and promotion, so that more audiences can learn about AnHui Sizhou opera, enhance its audience scope, real now the protection and inheritance of Sizhou opera.(Lanlan Dai, 2013)

4.3 The traditional transmission method

As a traditional folk culture, the emergence and development of Sizhou Opera are inseparable from the creation and dissemination of the working people, and the social environment and cultural soil on which they depend for survival. Sizhou Opera have been passed down from generation to generation by the Zhuang people. Through interviews during field investigations, researchers learned about the traditional transmission methods of Sizhou opera in AnHui autonomous region:

Sizhou opera is also known as pulling soul cavity. It has the characteristics of pleasant heart and embossing field. In Suzhou, a singing group performed Sizhou Opera and won the grand prize. They also won prizes in the Beijing competition. Nowadays, most people who can sing Sizhou opera are of the older generation. Since I was a child, I have been listening to old people sing Sizhou opera. I am influenced by them every day. I hummed a lot of tunes, too. Later, I found that I was more and more interested in Sizhou Opera, and I began to learn to sing Sizhou opera with the old people. When I sing well, I will perform and participate in competitions on stage during competitions. There are many people in our neighborhood who like singing Sizhou opera and performing Sizhou opera. They often take part in various performances. We discussed and established "Sizhou Opera Art Troupe", in the busy farming season, we do our own things at home. When we are free, we get together to rehearse a number of programs, including original folk songs, dances, skits, folk operas, etc., which can be performed at festivals, banquets, competitions and entertainment events. We write and perform many of the shows ourselves. When we write some songs, we write the lyrics according to the music. When promoting some government activities, we filled in the relevant lyrics. After writing the lyrics, we also drew the corresponding illustrations. (Interview TaowanXia, 2023)

4.4 Challenges and opportunities faced in the transmission process of Sizhou Opera.

With the success of Sizhou Opera's application for World Heritage status in 2006, Sizhou Opera has developed significantly in recent years. However, due to various reasons, the audience of Sizhou Opera is still small, and there are still many problems in its development. We should first recognize where Sizhou Opera lags behind from the root, and then put forward reform measures for development.

According to these problems, these interviewers put forward some solutions and suggestions for the development of Sizhou Opera.

Challenges

MsTaowanXiasaid: after the 1960s, with the attention of the government departments to Sizhou Opera, a broad platform was created for the rapid development of Sizhou Opera. With the establishment of Shandong Linyi Sizhou Opera Company, Cangshan Liuqin Opera Company, Tengzhou Liuqin Opera Company and Xuzhou Sizhou Opera First Troupe and second Troupe, the establishment of professional troupes marks the maturity of Sizhou opera performance and has made a great leap forward in the perfection of opera types. The establishment of the troupe made the actors' groups more stable, the relative management system was gradually improved, and the repertoire creation tended to be standardized. With the support of the government, the actors and creative staff worked together to adapt and create many excellent plays, which made Sizhou Opera develop greatly. This stage is a huge development of Sizhou Opera itself, whether it is in singing, accompaniment music, repertoire, props, stage art have made great breakthroughs. Since the 21st century, the domestic opera market has suffered an unprecedented impact.

The multi-culture makes the entertainment life of the old hundred more fulfilling, and the opera market has lost its previous attraction. Some problems within professional troupes have also become increasingly prominent. Since the Liuqin Troupe is mostly managed by government departments, there has been no institutional adjustment. The small size of the troupe has caused the loss of some excellent actors. Moreover, due to the lack of funds, the accompaniment instruments, performance facilities and performance props cannot be updated, which has made the development of Sizhou drama troupe difficult. In addition, the repertoire is the core of the construction of the theater company, and also the guarantee of the development of a drama. With the death of the old artists, the outside world did not have competent creative staff to join the creation of Sizhou drama programs, which made the company lack of works in line with The Times, which also greatly hindered the development of Sizhou opera company. In recent years, with the state's support for intangible cultural heritage projects, it has given some help in funding, but it is still a drop in the bucket for Sizhou Opera Troupe. Now, relying on the support of the government and its own

characteristics, the troupe actively changes its thinking, strengthens the internal adjustment of the troupe, develops its own advantages, and looks for a sustainable development path. (Interview TaowanXia,2024)

Lack of transmitters: From the lineage of Sizhou opera, it can be seen that there are now eight generations of transmitters. There are two ways of inheritance, which continue the inheritance of Sizhou opera talents, one is the teacher, the other is the family inheritance. This is also a common way of inheritance for most folk operas. From the perspective of the age of the transmitters, the oldest transmitter of the seventh generation is also in his 80s, and the youngest transmitter of the eighth generation is also in his 40s. It can be seen that Sizhou opera transmitters are aging and facing a very serious crisis of loss. Due to the diversified development of society, the aesthetic level of young people has undergone great changes, and few people pay attention to local folk opera anymore, especially the young people feel that local opera is "a little primitive", so they have no interest in learning. This is also one of the factors that lead to the lack of young people in Sizhou Opera transmitters. (ChenruoHan,2022)

Decline in opera aesthetics: In the sixties and seventies of the last century, people had few ways of entertainment, and TV and computer entertainment platforms were not yet popular, so opera was a popular pastime. Nowadays, the audience's aesthetic taste of music has also undergone great changes with the pace of The Times. The audience of opera is gradually disintegrated, and young people lack the ability to appreciate opera, leaving only some middle-aged and old opera audience. Coupled with the relevant management departments of Sizhou opera, the lack of publicity and brand building of opera has led to a large loss of audience of Sizhou opera. Obviously, for Sizhou Opera, the shrinking and loss of audience has a very significant impact on the prosperity and development of a drama genre, which is also a problem that we can not ignore. (ZhangLei,2020)

Backward management concept: The development conditions of opera such as Beijing Opera and Kunqu opera are more mature than those of local opera, on the one hand, it depends on its own position in the opera system, on the other hand, it is the concept of the competent authorities to update quickly. This is not to say that there are no opportunities for the development of local operas, and many local operas like Sizhou Opera have also developed very successfully. Such as Huangmei Opera, duet

Duet, Yu opera, etc., these operas are also local operas, but obviously more famous than Sizhou opera a lot, these operas have even become local cultural brands. Obviously, the competition concept and publicity concept of the relevant management departments of Sizhou Opera are backward and lack of connection with social needs, people's needs and market needs. Local operas such as Huangmei Opera and Duet Duet are striving to build their own brands and introduce representative celebrities, which the relevant management departments can learn from.

Lack of innovative talents: Now the opera art has broken away from the backward performance conditions of the past, and more flexible high-tech segments have gradually been applied to the stage performance. Due to the limitations of the system and funds, it affects the flow and use of talents, and also hinders the development of talent level and ability. This also affects the use of high-tech means in Liuqin opera works to a certain extent. Now facing the whole Sizhou drama system, it is an indisputable fact that there is a lack of top-notch talents with high level and strong ability. A drama can meet the needs of The Times, not the actors can sing well, repertory creation, director and sound and stage beauty and other talents are also the criteria to constitute a mature drama. Now it is obvious that Sizhou Opera troupe still needs to absorb talents continuously and improve constantly(WangHao,2024).

The content of the play is too old and the situation is monotonous: In terms of repertory, Sizhou Opera has nearly two hundred traditional repertory, large and small, but few have been preserved. Some plays coexist with the essence and the dross, and without careful sorting, many good plays disappear. The newly compiled plays are not much good, and by transplanting other plays, they are not suitable for local tastes, so there is a "script shortage". We should avoid using "new wine in old bottles", "adapting to all changes with the same" or "copying" to create new plays and perform new plays. If the form and content cannot be organically integrated, it is difficult to satisfy the audience. In view of the above situation, we should enrich the staged repertoire of Sizhou Opera and make it adapt to the pulse of The Times in content. In Suzhou, Shandong Province alone, in recent years, it has processed and staged a number of traditional plays of Sizhou Opera, such as "Drinking noodles leaves", "Stopping Horses", "Champion Playing watch", and many excellent plays have also emerged. For example, "Bubugao", "Spring Show", "Kuang Heng in Beijing",

"Mountain Village Gong Drum" and other new excellent plays have been created and compiled, which are very needed in Sizhou Opera.(ZhangSong,2020)

The performance program is missing: Compared with the mature operas such as Beijing Opera, Sizhou Opera is a young opera, which has been on the stage for a short time, and the application of opera performance procedures is not mature, so it is urgent to learn from other operas and make innovations. However, Sizhou Opera has its own performance characteristics, but for some reason it is easy to be ignored by modern performers. Therefore, we still need to develop our own strengths in learning and borrowing. Sizhou drama is mostly comedy and farce. Taking "embossing field" as an example, "embossing field" is divided into "single pressure" and "double pressure". "Single pressure" is a man and a woman, and "double pressure" is a man and two women dancing and singing. "Flower field" first by a flower Dan dance to the rhythm of the music, make different body, out of a variety of different steps.

After singing "eight sentences", the following roles are introduced, and then dance, duet, and perform together. This and the northeast "duet" has the same wonderful. "Duet" dance fan, flying handkerchief is very clever, and Sizhou opera actress walking "four corner whirlwind" can also shape like the wind swing willow, like water hibiscus. With each sudden turn, it unfurls like a cape and an umbrella. If the audience can see the "flower field" of Sizhou Opera, they will be amazed and praise it. In Sizhou Opera, the body and footwork of the existing procedures are "hair", "shoes", "sleeves", "collar", "lazy woman bump", "outside the door nest", "snake shell", "duck and mud", "white goose bright wings", "Phoenix single wings", "Phoenix double wings" and so on. Others such as boat, cart, horse riding, donkey riding, sedan have certain procedures and norms. Because the artists are from the countryside, the absorption of folk songs and dances is particularly large. Performing local life plays, it is easier to find the carrier of thoughts and emotions. This kind of figure and footwork, in the modern Sizhou opera, few people use, which has to be said to be a pity, is a lack of art.(XuQiang,2017)

4.5 Development way of AnHui Sizhou Opera

In the development of Sizhou Opera, it is necessary to fully respect the law of its original development form, such as in the process of singing,It is necessary to grasp the basic cavity of the symmetrical sentence pattern, to achieve the expansion of

structure and shape change; Pay attention to the language in the line exaggerated development, and to reflect the northern opera charm and the northern AnHui language characteristics, in order to ensure the musical tension of Sizhou Opera maintains the character and regional characteristics of Sizhou Opera. In the development process of AnHui Sizhou opera, we should pay attention to the good combination of modern music art and modern music art is integrated into the pattern and rhythm of Sizhou Opera, which promotes the modern development of Sizhou opera. As in plate according to the rhythm of modern music art, Sizhou opera style can be enriched. In section with the help of modern music rhythm, we can give it a lively dynamic, and enhance the modern characteristics of AnHui Sizhou Opera, in order to better meet the aesthetic needs of contemporary audiences. (ZhangKun, 2016).

In addition, in the development of AnHui Sizhou opera, we can also integrate the characteristics of modern music that pay attention to tone change and contrast the accompaniment, singing and other aspects of Sizhou Opera give AnHui Sizhou opera new characteristics. Such as singing in Sizhou opera Above, it will use the corresponding decorative technique, which can be combined with the characteristics of modern music art to achieve singing innovation; For example, in the accompaniment, the Liuqin instrument used in Sizhou opera has strong characteristics and can be appropriate the introduction of modern music accompaniment stereo sense, hierarchical characteristics; In mode, Sizhou opera itself has a strong the color contrast characteristics can try to introduce four or five degrees of relationship transfer in the development of tone relations, so as to fit the present. The artistic aesthetics of the audience. (Yuan Qin, 2015)

5. The theory used

Principles of Anthropology

Anthropology is the study of human origin and evolution, the study of ancient and modern people and their ways of life. Since ethnomusicology is a study of music and its living environment based on the cultural activities centered on human individuals or groups, it has a very complex and close relationship with cultural anthropology in anthropology since its rise. This can be explained by the origin of ethnomusicology, an early form of comparative musicology, and cultural comparisons

between different regions and different social groups. Moreover, ethnomusicology continued to absorb the nutrition of cultural anthropology theory and methodology in its subsequent development (Guodong Wu, 2012).

Based on the basic theory of anthropology, the researchers conducted several field visits to Suzhou City in AnHui Province, China. Researchers from the customs, living environment, history and culture, cultural heritage, language and culture, drama, music, dance, lifestyle, food culture, religious beliefs and other aspects of anthropology research to obtain the basic information and theoretical basis.

Musicological theory

The theory of musicology includes the basic theory of music, the theory of music performance, the theory of music creation and musicology. From the point of view of their mutual relations, although musicology can be said to be one of the disciplines not directly subordinate to technical music theories such as basic music theory, it is attached to the theoretical basis of musicology, music performance, music creation, etc. After the formation of these technical music theoretical disciplines, It is also gradually developed through the combination with other related non-music theory disciplines. Therefore, the discipline of musicology should first use these technical music theory disciplines as a solid foundation of music theory to deal with the rich morphological content contained in the object of music research, and its musicological characteristics can be effectively displayed. Only in the system can we determine our disciplinary status and academic value (Qihong Ju, 2011).

Based on the theory of music performance and creation in musicology, this study collected the singing video and audio data of Sizhou Opera in AnHui Province, and analyzed and studied the music features, singing styles and musical forms. At the same time, according to the characteristics of music material in music theory, the singing skills of AnHui Sizhou Opera are analyzed.

Traditional Chinese music theory

The research method of Chinese traditional music theory is to analyze the musical characteristics of AnHui Sizhou opera, and to interpret and analyze the existing musical scores. Chinese traditional music includes three major music

systems: Chinese music system, European music system and Persian Arabic music system (Yaohua Wang , 2010).

We should continue to analyze music ontology on the basis of western music analysis theory, and analyze the deep structure of music on the basis of Chinese traditional music theory. This study intends to use the method of combining Chinese and western music theories to conduct an in-depth analysis of the representative AnHui Sizhou Opera works, so that the musical characteristics of AnHui Sizhou Opera can be clearly analyzed.

Based on the behavior, perception, emotion and thinking mode of musicians in performance, which is the core of Chinese traditional music, this paper discusses the musical characteristics and the principles of formal deduction in musicians' cognitive mode, playing habits and knowledge transmission. The researchers hope to summarize the relevant discourse between Chinese traditional music performing art and music form through the narration of musicians and their objective observation and analysis; Through sorting out the "musical vocabulary" of specific instruments and songs commonly used, the relationship between them and playing techniques, finger-combination routines and singing methods is studied in reverse, so as to explore the "musicological combination point" of understanding or expression of "speech mode" and "music mode". (Mei Hsiao, 2020)

In the theory of Chinese traditional music, traditional musical form analysis is one of the most important analytical paradigms. The research method of the characteristics of Chinese traditional music is based on the morphology of traditional music. The characteristic principle of music is the musical grammar of a nation. It is the way of thinking that human beings have summed up in the long-term practice of music in line with the natural laws of their own cultural forms. The multi-angle, multi-level and three-dimensional analysis of music structure can be applied to the macroscopic traditional music. At the same time, it can also conduct in-depth analysis of micro-musical elements, so as to comprehensively and precisely study the structure of traditional Chinese music, and deeply understand and study the music noumenon of Northeast drum.

It is important to note that nothing can be analyzed using a single research method. Obviously, this is a very one-sided approach. Therefore, the research method

of Chinese traditional music characteristics analyzes the micro-musical elements, comprehensively and precisely studies the structure of Chinese traditional music, and deeply understands and studies the music noumenon of Northeast drum. It is important to note that nothing can be analyzed using a single research method. Obviously, this is a very one-sided approach. Therefore, the research method of the characteristics of Chinese traditional music is very important to analyze the music noumenon of AnHui Sizhou Opera. However, the western music theory analysis method is also a very important supplement to the collection of relevant documents, music scores, recordings and other materials of AnHui Sizhou Opera. However, Western music theory only deals with music score systems and modular music systems. The theory of Chinese traditional music is helpful for researchers to study the deep characteristics of Northeast drum and put forward relevant opinions.(WangYan,2017)

Transmission and preservation theory

The dissemination and protection of traditional music, adhere to the characteristics of traditional music. With the continuous improvement and construction of the music subject system, the traditional music teaching concept is constantly updated. This is conducive to promoting the inheritance and preservation of traditional music, and can also be used in the field of music. Provide an increasingly strong pool of musical talents and play an important role in the inheritance and preservation of traditional music.

In the process of inheritance and preservation, Sizhou Opera has absorbed many traditional folk music cultural elements from different periods. This traditional music also truly reflects the creation and achievements of Chinese folk musicians, as well as the methods adopted in the performance of their instruments, scores and performances. Therefore, AnHui Sizhou Opera is an indispensable treasure in Chinese traditional music culture.(SongyanYan,2019).

6. Research related

In his paper Discussion on the Origin of Sizhou Opera (2023), JundiZheng, a military brother, concluded that Sizhou Opera in AnHui was not a provincial opera, but spread from other provinces to AnHui, took root in AnHui, absorbed local "flower

drum", folk songs and dances (such as Flower drum lantern), various folk music tunes, minor folk songs, Haozi, etc., and gradually developed and matured. Then formed a kind of drama with AnHui local characteristics.(JundiZheng,2023)

Rui Liang in the Origin of AnHui Sizhou Opera and the Formation and Characteristics of the singing style summed up that in many Chinese opera cultures, AnHui Sizhou Opera occupies a considerable reputation in the local opera circle because of its unique charm. In the overall opera performance, apart from the style of the stage actors, singing is also an important artistic component. In order to realize the effective inheritance of Sizhou opera, we should make a substantive exploration of its origin and singing style. This paper first briefly describes the origin of AnHui Sizhou opera, then analyzes the formation and development of AnHui Sizhou Opera singing, and finally analyzes the characteristics of singing, so as to provide reference for people who pay attention to this topic.(Rui Liang,2020)

In A Study on the Evolution of Accompaniment Instruments in Sizhou Opera, Yulou Sun concluded that musical anthropology is a discipline that studies music using the theories and methods of contemporary cultural anthropology, emphasizing that it is necessary to study not only the "sounds, concepts and behaviors" of music of different times, regions and nationalities, but also various related cultural phenomena. Using the method of music anthropology, this paper takes the accompaniment instruments of Sizhou Opera as the research object, summarizes the evolution process of accompaniment instruments in different times and different cultural backgrounds, pays attention to the origin of Sizhou opera, the development of gong and drum music and other related content, so as to enrich the research of Sizhou opera.(YulouSun,2019)

Shanhu Wang in "Sizhou Opera Composition Characteristics" summed up "Sizhou opera" is one of the four traditional operas in AnHui province, has a history of more than 200 years. Mainly from the Huaibei, northern Jiangsu folk opera fusion of local rap art evolved, absorbed a large number of northern drama nutrition, with the characteristics of multiple operas. The singing and chanting have the impassioned spirit of the northern opera and the gentle and soothing tone of the southern opera; There are extremely difficult coloratura and colorful tongue and the plain and simple folk music books. The pronunciation is mainly Huaibei dialect based on Sixian

dialect. The "Bai Kou" of life drama is in dialect, the "Bai kou" of robe and belt drama is in dialect, and the singing style is always in dialect. The characteristics of the voice can be summarized as follows: the carefree heart tone, the haunting "pull cavity", the colorful lining words, the colorful thunder tone and other four aspects. Barbantou, Liu Qingniang, hold makeup table, swim field, Miaotiao, crying skin and other tones that show specific emotions are only used for specific occasions.(ShanghuWang,2018)

LijuanPei summed up in the Inheritance of Sizhou Opera's Performing Art and Singing Characteristics that most of the teaching methods of Sizhou Opera are oral teaching. The melody structure is simple and beautiful, but the singing is difficult, and the singing is complex and varied, full of strong local flavor. "Sizhou Opera" originated about the Qianlong period (1736-1795), the original birthplace of the legend in Lianyungang Haizhou, some people say that the birthplace in Jiangsu Xuzhou Jiulishan and Shandong Linyi, Tengzhou, Licheng and other places. In the development of Sizhou opera for more than 200 years, it has experienced forms such as rap and begging, sitting and singing, and stalls. After the processing and finishing of generations of Sizhou opera artists, it has become one of the important local operas in Jiangsu Province, and it is distributed in most areas on the west bank of Hongze Lake and on both sides of the Huai River. (LijuanPei, 2023)

In "Characteristics and Singing Style of Sizhou Opera", HaoWang concluded that Sizhou Opera is a local traditional drama spread on both sides of the Huaihe River in AnHui Province, with a history of more than 200 years and included in the national intangible cultural Heritage list, which condenses the local aesthetic value orientation and has a unique style of singing and artistic characteristics. Taking the origin of Sizhou opera as the starting point, this article briefly discusses the formation and development of Sizhou opera. The analysis focuses on the characteristics of Sizhou Opera singing, including basic singing, coloratura, special minor key, local singing. The singing style of Sizhou Opera is elaborated from three aspects: decorative singing, rapping singing and improvisational singing, aiming at providing ideas and methods for the artistic creation and interpretation of Sizhou Opera.(HaoWang,2023)

Liu Ruifang and Zhang Guicai summarized Sizhou Opera as a local traditional culture and one of China's intangible cultural heritages in *Thinking on the Development and Inheritance of Sizhou Opera's music and singing Voice - Taking Autumn Moon Huanghuang as an Example*. With the development of The Times, Sizhou Opera has integrated many innovative elements in the inheritance. Taking the classic song Autumn Moon Huanghuang of Sizhou Opera as an example, this paper firstly explained the singing style of traditional opera, and then explained the innovative form of music singing style of Sizhou Opera, pointing out that Sizhou opera should combine the characteristics of The Times and integrate more youthful elements. The government should promote the inheritance and development of Sizhou opera by enriching folk music activities, so as to reflect the characteristics of The Times and enrich people Our knowledge of traditional drama. (Liu Ruifang and Zhang Guicai, 2023)

Liang Na summed up in the *Stage Performance Aesthetics and Effect Improvement of AnHui Sizhou Opera in the Context of the New Era* that the stage of drama is oriented towards the audience, and the audience's aesthetics and viewing psychology will change with the development and progress of The Times and science and technology. If you want to hold onto your audience, you have to move with the moment. AnHui Sizhou Opera is a traditional art with local characteristics. Under the current background of The Times, we should face up to the shortcomings of traditional Sizhou opera stage performance and constantly improve the performance effect of Sizhou opera stage performance. The premise is to always grasp the artistic essence of Sizhou Opera and integrate modern concepts and technologies into Sizhou Opera. The specific path is to optimize and transform Sizhou Opera based on internal factors such as music, actors and plays of stage performances and external factors such as costumes, makeup and stage design. (LiangNa,2022)

In *Analysis of the singing style of Sizhou Opera "Whipping Reed Flowers"*, Dai Lanlan summarized that in May 2006, Sizhou Opera was approved by The State Council to be included in the first batch of national intangible cultural heritage list. As a local opera rooted in folk, Sizhou Opera's role in promoting and inheriting excellent traditional Chinese culture is irreplaceable. Using traditional opera to explore the

essence of traditional culture, Sizhou opera "Flogging Reed Flowers" is a breakthrough in the history of Sizhou opera. This article tries to focus on the singing in the play, the composer's use of traditional singing in the play, the use of old singing, the alternation of different styles, the strengthening of national mode off-tone, the use of palace modulation, etc., a brief analysis of singing.(Dai Lanlan,2020)

Dai Lanlan Zhang Suzhi In "Analysis of the Artistic Charm of Traditional Music Singing of Sizhou Opera", the author summarizes the artistic charm of traditional music singing of Sizhou Opera from the aspects of its basic music, coloratura and special minor keys, the common plate of Sizhou opera, the unique "tone" of the plate, and the common mode and tone of Sizhou opera :1. In Sizhou Opera, there are three kinds of common music singing tunes: basic tune, coloratura tune and special minor tune, among which coloratura is divided into two types: procedural coloratura tune and color coloratura tune. Color coloratura includes one tone, thunder tone, vertical tone, shooting tone and raising tone. 2. The commonly used styles of Sizhou opera are divided into two categories: adagio and Adandante. Adagio includes quiet, adagio and slow two lines; The two andante comprises two rows, two tight rows and tight plates. 3. The common tonality of Sizhou Opera is D and G, that is, "right" and "opposite "; The commonly used mode is the palace mode and the characteristic mode based on the traditional Chinese five-tone mode.(Dai Lanlan Zhang Suzhi,2012)

Liang Rui in the Formation and Development Process of Sizhou Opera Singing, there are 317 kinds of Chinese opera. The reason why many kinds of operas are grouped together is that they all have the common character of "melting poetry, song, dance and painting in one furnace". At the same time, because of their different colors and fragrances, they show different forms of personality, which is deeply rooted in their own artistic soil. Sizhou Opera, formerly known as "pulling soul cavity". I think the reason it's called "La Soul Chamber" has two meanings; One is to say that the singing tone of this play is charming and charming, and it has the charm of pulling people's souls, which is of course an overpraise word, without elaboration; On the other hand, the singing melody is fascinating and can also produce the artistic effect of "pulling the soul".(Liang Rui,2010)

In *Analysis of the Musical Culture Form of Sizhou Opera*, Wang Shanhu concluded that Sizhou Opera, a national intangible cultural heritage, is an excellent local opera widely distributed on both sides of the Huaihe River. Its musical singing and performance forms contain rich cultural connotations, and are an effective carrier for local people to express ethnic culture and folk customs and construct collective memory of ethnic groups. This paper, starting from the voice of Sizhou Opera itself, combined with field investigation and comprehensive application of ethnomusicology theory and traditional music techniques, makes an in-depth analysis of the nationality and regional characteristics of Sizhou Opera, explores its development and changes in the social and historical process, reveals its musical culture connotation, and further taps the historical and cultural value of Sizhou Opera to serve the mass music culture construction in the new era.(WangshanHu,2022)

Shi Lei , XuTao in *the Analysis of Singing Techniques in Sizhou Opera Oratorio "Touching the Bridal Chair"*, summarizes that the paper takes the newly edited oratorio "Touching the Bridal Chair" as the research object, takes the traditional tones of Sizhou Opera and the melodies of three folk songs as reference, analyzes the modern singing techniques used in the work, including the split and recombination of traditional tones, as well as the borrowing and derivation of folk melody, etc., to illustrate the fusion between different elements. The core elements of unity are analyzed, and then its enlightenment significance to the creation of contemporary Chinese opera music is analyzed.(Shi Lei , XuTao,2019)

Qiao Qiumei summed up that people living in the Huaihe River basin are versatile in her book on *Inheritance and Innovation of Sizhou Opera Art*. In terms of opera art alone, there are Peking Opera, Clapper opera, Sizhou opera, Quju opera and pendant opera, and each has its own characteristics. Sizhou Opera is the standout among them. Sizhou opera formerly known as pulling soul cavity. After the founding of New China, under the attention and care of the state, Sizhou Opera went from busking on the slope to stepping on the city's drama stage, becoming one of the most famous local operas in the country at that time. He was praised by Peking Opera master Mei Lanfang when he performed in Shanghai. (Qiao Qiumei, 2013)

In *Research on the Inheritance and Innovation of Sizhou Opera in the New Media Era*, Xu Xiaotan and Li Yuezhong summarized the inheritance and innovation

of Sizhou Opera in the new media era, which can be started from the aspects of repertoire, performing arts and the training mode of transmitters. In the aspect of plays, in addition to creating new plays with distinctive characteristics of The Times and regions, network cultural elements should be integrated to keep up with the hot trend; In terms of performance, it can integrate various forms of music, innovate its stage art with digital information technology, and create novel performance subjects such as "virtual actors". In terms of inheritance training, in addition to the traditional mentorship system, family system and school-place and school-enterprise cooperation models, the inheritance manual workshop training mechanism can also be innovated, and new media platforms can be used to tap potential transmitters and cultivate transmitters in the new era. (Xu Xiaotan and Li Yuezhong, 2024)

In his Research on the Inheritance and Development of Contemporary Sizhou Opera, Sun Lihai concluded that Sizhou Opera is a local opera spread in northern Jiangsu and northern Anhui, its origin can be traced back to more than 200 years ago, and it has absorbed the essence of multiple opera culture in its long-term development, which has both the passionate and vigorous northern opera and the gentle and soothing southern opera. Gradually formed a stylized, personalized and changeable singing art form. Starting with the artistic charm of Sizhou Opera, this paper briefly analyzes the realistic difficulties faced by the inheritance and development of Sizhou opera, and expounds the inheritance and development path of Sizhou opera from three aspects: protecting the cultural ecology of Sizhou opera, strengthening the training of transmitters, and innovating the art form of Sizhou opera. (Sun Lihai, 2023)

Xu Haiyan concluded that Sizhou Opera is a local opera popular in northern Anhui and a national intangible cultural heritage in his Analysis on the Inheritance and Innovation of Contemporary Sizhou Opera. Based on the analysis of Sizhou Opera's existing achievements and practices from four aspects, such as script content writing, musical expression forms, media communication channels and talent team training, it is believed that Sizhou Opera has made a clear innovation with a promising prospect by strengthening the sense of The Times, nationality and modernity of the drama and using multiple means to realize the innovation of contemporary drama on the basis of maintaining the local characteristics of traditional

scripts The way to... Its inheritance and innovation not only make a useful attempt for the development of Sizhou Opera itself, but also provide a certain reference for the inheritance and development of other operas. (Xu Haiyan, 2020)

Fang Yuan Niu Limin In "Exploring the Inheritance and Development of Sizhou Opera in the Internet Era", it is summarized that with the continuous development of economy and high technology, the new media represented by "three networks integration" has gradually replaced the traditional media, playing an increasingly important role in people's life, having a significant impact on people's lifestyle, and gradually becoming a crucial new development in people's life, learning and entertainment "Beloved". This paper discusses how to carry on the inheritance and development of Sizhou opera under the network era, so that more people can know Sizhou opera culture and understand China's intangible cultural heritage. (Fang Yuan Niu Limin, 2018)

Chen Yan, Chen Yanqiu, and Yu Xiaohong, in the Exploration of Protection and Inheritance of National Intangible Cultural Heritage "Sizhou Opera", summarized that since Sizhou Opera was included in the first batch of national intangible cultural heritage in 2006, all walks of life have paid great attention to it and actively taken measures to protect and inherit Sizhou Opera, but with little effect. The inheritance and development of Sizhou Opera is faced with many problems: the local troupes themselves lack of hematopoietic function; The school set up Sizhou opera professional social recognition is low, teachers are weak; Lack of innovation in protection and inheritance. On the basis of the full investigation of Sizhou Opera, the paper puts forward that the government should combine the local resources to actively promote the industrial integration development of Sizhou Opera. Schools should accurately locate the source of Sizhou opera students and strengthen the construction of Sizhou Opera teachers; Society should encourage Sizhou opera to try to innovate and other countermeasures. (Chen Yan, Chen Yanqiu, and Yu Xiaohong,2018)

In How to Promote the Inheritance of Sizhou Opera on Campus, Fu Yuying summarized that with the development of The Times, the collision and combination of traditional opera music and pop music elements are becoming more intense and wonderful, and people are paying more and more attention to traditional music art.

Sizhou Opera is one of the traditional preserved operas in northern Jiangsu Province. After more than 200 years of artistic precipitation, the beautiful music contains profound northern Jiangsu culture and has become an inseparable part of the life of Sihong people. As music teachers, we have the responsibility to promote the inheritance and development of Sizhou opera in the campus. Next, I will make a simple exploration and research on how to promote the inheritance and development of Sizhou Opera on campus from the three aspects of "optimizing the teaching mode and introducing Sizhou Opera into the classroom", "using electronic whiteboard technology to deepen students' understanding of Sizhou Opera", "optimizing homework assignment and guiding students to visit and taste the charm of Sizhou Opera". (Fu Yuying, 2017)

Based on the above information, the researchers have a general understanding and reflection on the development and singing skills of Sizhou Opera, which provides a solid theoretical basis for the next field investigation. Cultural works and music generally introduce the background of Sizhou opera, while music journals and papers mainly study the singing methods, stylistic features and regional characteristics of songs. The above studies provide very rich research materials, but the scholars who study the theme of "Sizhou Opera singing skills" mainly focus on the singing methods, singing characteristics and music structure of Sizhou opera, and few articles use ethnomusicology methods to conduct a comprehensive study on the singing skills of Sizhou opera, such as the historical background, development background and communication channels of Sizhou opera. The author will make use of ethnomusicological methods to conduct field investigations, grasp first-hand information and data, build and strengthen existing knowledge, and conduct a comprehensive study of the singing techniques of Sizhou Opera.

พหุบัณฑิต ชีเว

CHAPTER III

Research Methodology

This part includes the following basic points:

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research process
 - 2.1 Selection of the research sites
 - 2.2 Selection of the key informants
 - 2.3 Selection of the song
 - 2.4 Research tools
 - 2.5 Data collection
 - 2.6 Data management
 - 2.7 Data analysis
 - 2.8 Data presentation

1. Research scope

1.1 Scope of content

The content includes the study of Chinese Sizhou opera, focusing on the analysis of the development of Chinese Sizhou opera, and the investigation of the musical characteristics of Sizhou opera. Through interviews, observations, literature reviews and open-ended questionnaires, the data collected will be interpreted using ethnomusicology and art theory.

1.1.1 To Study the development of Sizhou opera in AnHui province, China.

1.1.2 To analyze th Singing techniqueTaowanXiain Sizhou opera in Suzhou city , AnHui province, China.

1.1.3 To explore on how to preservation and transmission ofTaowanXiain Sizhou opera,China.

1.2 Scope of time

The researchers of this article will conduct on-site interviews AnHui Normal University in Suzhou ,AnHui province from October 2023 to October 2024.

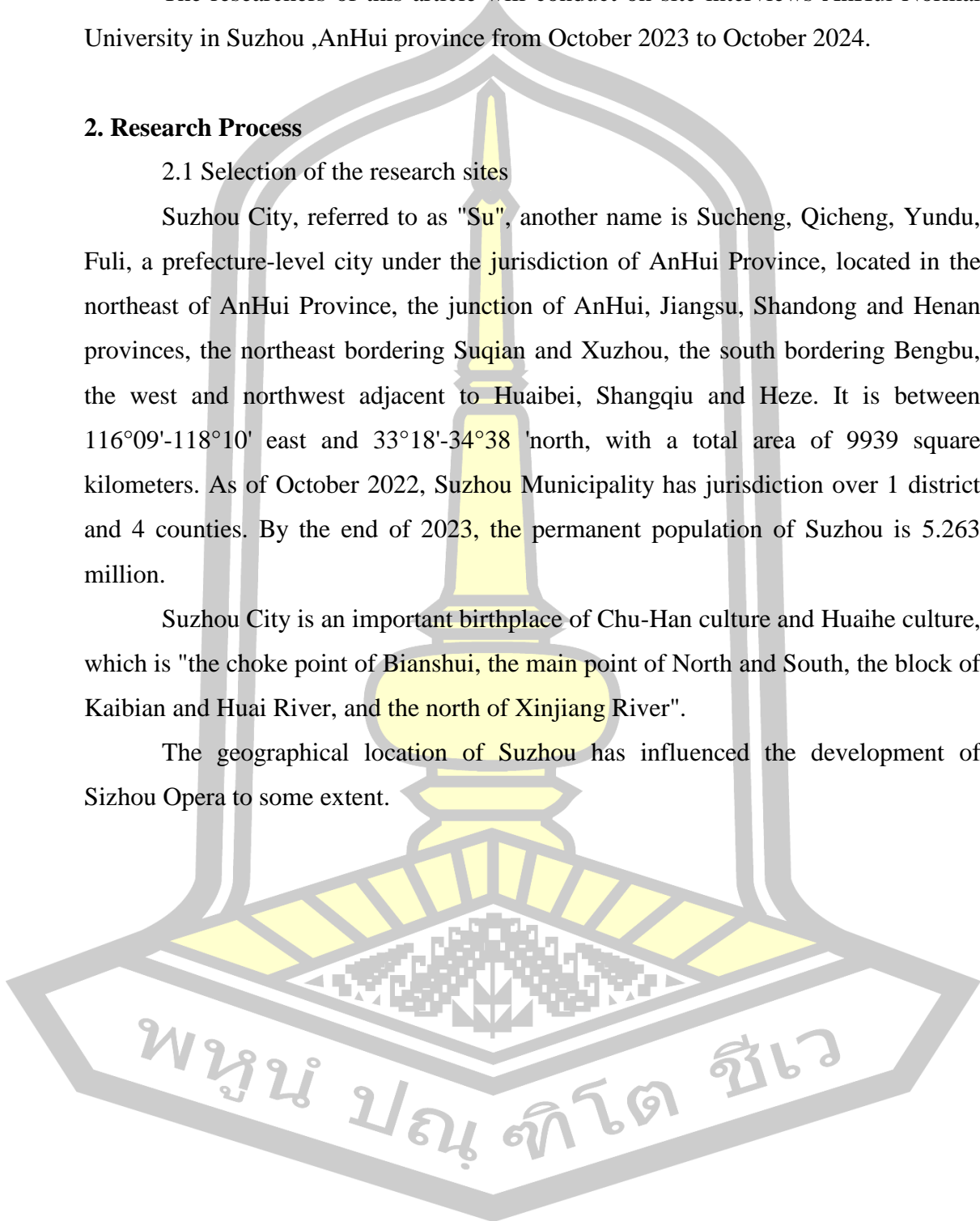
2. Research Process

2.1 Selection of the research sites

Suzhou City, referred to as "Su", another name is Sucheng, Qicheng, Yundu, Fuli, a prefecture-level city under the jurisdiction of AnHui Province, located in the northeast of AnHui Province, the junction of AnHui, Jiangsu, Shandong and Henan provinces, the northeast bordering Suqian and Xuzhou, the south bordering Bengbu, the west and northwest adjacent to Huaibei, Shangqiu and Heze. It is between 116°09'-118°10' east and 33°18'-34°38 'north, with a total area of 9939 square kilometers. As of October 2022, Suzhou Municipality has jurisdiction over 1 district and 4 counties. By the end of 2023, the permanent population of Suzhou is 5.263 million.

Suzhou City is an important birthplace of Chu-Han culture and Huaihe culture, which is "the choke point of Bianshui, the main point of North and South, the block of Kaibian and Huai River, and the north of Xinjiang River".

The geographical location of Suzhou has influenced the development of Sizhou Opera to some extent.



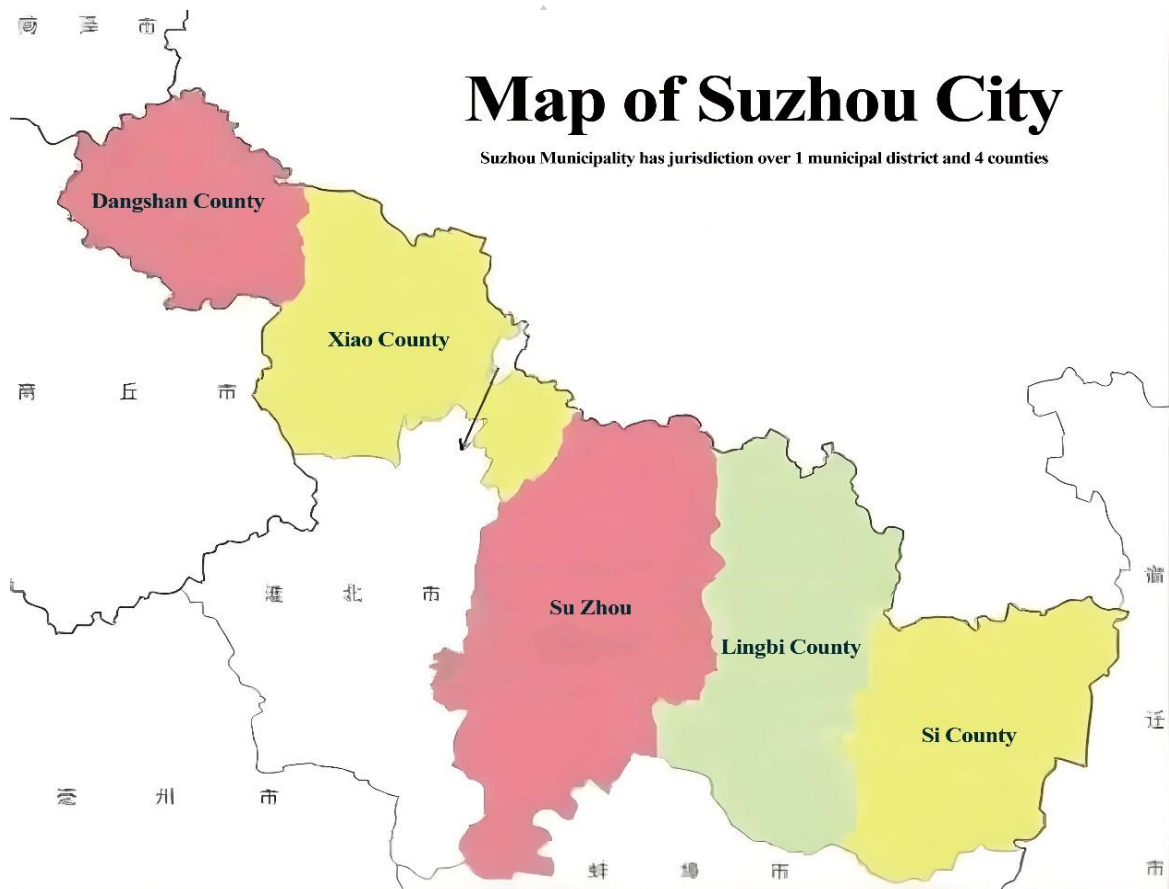


Figure 6. Location of Suzhou City Map

Source:<https://baidu.com.cn>

2.2 Selection of the key informants

2.2.1 The criteria for selecting key informants are :

- (1) Tao WanXia, the famous Suzhou Opera artist, born in 1963, is the transmitter of the national intangible cultural heritage. Life, once the best.
- (2) In December 2017, he was selected as the representative transmitters of the fifth batch of national intangible cultural heritage representative projects.
- (3) In May 2018, he was evaluated as the representative transmitters of the fifth batch of national intangible cultural heritage representative projects.
- (4) TaowanXia many wonderful songs have been broadcast on provincial TV stations and CCTV columns for many times.

(5) Grinding master's exquisite skills, lead the disciple to teach. Enable young actors to grow into the backbone of Sizhou drama.

2.2.2 The criteria for selecting casual informants are

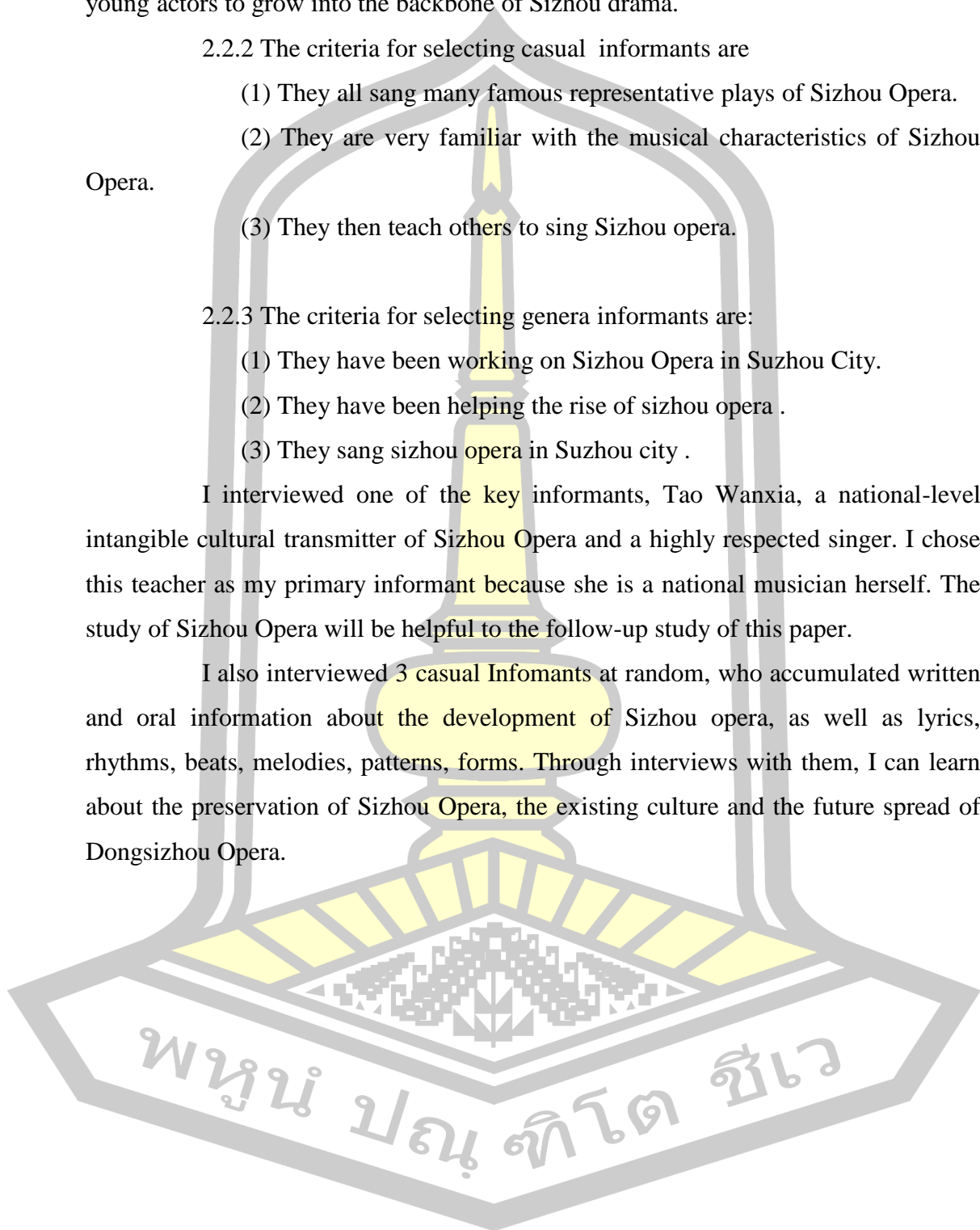
- (1) They all sang many famous representative plays of Sizhou Opera.
- (2) They are very familiar with the musical characteristics of Sizhou Opera.
- (3) They then teach others to sing Sizhou opera.

2.2.3 The criteria for selecting genera informants are:

- (1) They have been working on Sizhou Opera in Suzhou City.
- (2) They have been helping the rise of sizhou opera .
- (3) They sang sizhou opera in Suzhou city .

I interviewed one of the key informants, Tao Wanxia, a national-level intangible cultural transmitter of Sizhou Opera and a highly respected singer. I chose this teacher as my primary informant because she is a national musician herself. The study of Sizhou Opera will be helpful to the follow-up study of this paper.

I also interviewed 3 casual Infomants at random, who accumulated written and oral information about the development of Sizhou opera, as well as lyrics, rhythms, beats, melodies, patterns, forms. Through interviews with them, I can learn about the preservation of Sizhou Opera, the existing culture and the future spread of Dongsizhou Opera.



2.2.4 From to the above criteria,the key informants selected by I are TaowanXia.

TaowanXia



Figure 7. TaowanXia

Source: JiaojiaoHe(2023)

Tao wanXia, female, born in 1963, from Suzhou City, AnHui Province, is a national intangible cultural heritage transmitter and a famous Sizhou opera actor who has won several national and provincial awards.

พหุ ม ประ โท ชี เว

2.2.5 The casual informants

(1) Hao Wang



Figure 8. HaoWang

Source: JiaojiaoHe(2023)

Hao Wang, male, born in 1968, head of Suzhou Sizhou Opera Troupe. He is a member of AnHui Dramatists Association, and has won the gold medal of China's Soul Chamber Competition, the Gold medal of AnHui Small Drama Competition, and the gold medal of East China Opera Competition.

พหุบัณฑิต ชีเว

(2) YunzhneChen



Figure 9. Yunzhen Chen

Source: JiaojiaoHe(2023)

Yunzhen Chen, female, born in 1976, has been performing Sishou Opera for more than 30 years, and has inherited more than 2,000 students of Sishou Opera. She is an old actress of Sishou Opera with both moral and artistic integrity.

พหุบัณฑิต ชีเว

(3) ZhanWan



Figure 10. Zhan Wan
Source: JiaojiaoHe(2023)

ZhanWan, male, born in 1978, is a young teacher of Suzhou Conservatory of Music. he has been teaching for more than 15 years and has made outstanding contributions to the inheritance of Sizhou Opera .

2.3 Selection of the song

I'm going to analyze Two songs from key sources. These songs are often particularly representative of culture, history, society, or art.

The criteria for selecting a song are:

- (1) It is a good and representative kind of music.
- (2) It can reflect the characteristics of Sizhou opera singing and spread widely
- (3) The song is often performed on major festivals.

a wide range of effects.

(4) Well known by scholars, artists and locals.

(5) Advice from key informants.

Through field investigation, the researcher recommended and analyzed a total of 2 song. These 2 song contain 6 singing skills of Sizhou Opera. These two songs are representative, and each is recognized by local experts as a well-known, well-known, and important song.

2.4 Research tools

In order to achieve these three research objectives, this study systematically collected and analyzed data through the following research tools:

Objective 1: The development status of Sizhou Opera in AnHui Province, China.

(1) Field investigation: Through on-site observation of Sizhou Opera plays, researchers collected data on the existing forms, performance methods and practical applications of Sizhou Opera. Special attention is paid to the performance characteristics of Sizhou opera, and their current use and cultural impact are evaluated.

(2) Interviews: Interviews were conducted with Sizhou Opera performers, cultural inheritors and cultural experts to collect information on the cultural background, performance techniques, frequency of song use and social cognition of Sizhou Opera.

(3) Questionnaire survey: The questionnaire was designed to survey local Sizhou opera lovers and culture workers in order to collect data on their perceptions and attitudes towards the current situation, function and cultural values.

Objective 2: To study the singing skills of Sizhou opera performed by teacher Tao Wanxia.

(1) Audio/video recording: The researchers recorded the performance of Sizhou Opera songs, capturing raw audio and video data. The analysis of these recordings focused on musical characteristics, such as melody, rhythm and tone, to explore the characteristics of the chosen songs. The audio and video material not only revealed the musical form, but also provided strong support for subsequent analysis.

(2) Music Analysis tools: The researchers used music analysis tools to conduct a detailed analysis of the recorded audio data, examining melody structure, rhythm patterns, harmonies, and other musical elements to determine the function and significance of these features in the wedding ceremony.

(3) Interviews: Interviews with local music experts and cultural inheritors to further understand the musical style and preference of song selection, as well as the relationship between song selection and ritual functions, will help in-depth analysis of musical characteristics.

Objective 3: Guide to the preservation and dissemination of songs of Sizhou Opera in AnHui Province, China.

(1) Literature review: By reviewing relevant literature, researchers examined the historical background, musical traditions and evolution of Sizhou Opera songs, and assessed the effectiveness of existing conservation and promotion policies. This provides theoretical support and background for the research.

(2) Case analysis: Analyze successful cases of the protection and promotion of Sizhou Opera in Suzhou and other regions to evaluate its implementation effect, identify successful strategies, and identify areas for improvement. These findings serve as a practical reference for the protection and dissemination of Sizhou Opera.

(3) Interviews with cultural museum staff: Through discussions with local cultural museum staff, the researchers explored official conservation measures.

2.5 Data collection

Data collection is divided into two parts: written documentation and field work.

I have selected six songs performed by Tao Wanxia, the transmitter of Sizhou Opera, which are very popular in the region.

(1) Observation: I went deep into the Sizhou Opera Troupe and observed the main scenes of the rehearsal of Sizhou Opera. I observed the relationship between Sizhou Opera and life in northern AnHui. Provide the basis for the interview. The observers were mainly singers and heirs who lived there.

(2) Interview: I interviewed and recorded the singing of Sizhou Opera.

I interviewed respondents using a set of pre-prepared interview forms and asked all respondents the same questions on the list. I will also be responsible for personally recording all respondents' responses on the interview form. The study interviewed three types of people, viewers and students, actors and transmitters, experts and officials.

(3) Questionnaire survey: Print the prepared questionnaire and send it randomly upon arrival.

For the first research objective: to collect data on the status quo of Sizhou Opera, I collected the original documents of the status quo of Sizhou Opera by using the literature review method, and then collected the status quo of Sizhou Opera by interviewing key insiders. Oral information organizes data collected from literature and field sources and prepares the data for analysis.

For the second research objective: is to collect data on musical characteristics of Sizhou opera. I used the literature review method to collect the original literature data and accumulated a certain amount of literature data. At the same time, the main informant of Dongying was interviewed, the live performance video and audio recording of Sizhou opera was recorded, and the video and audio data were accumulated for data analysis.

For the third research objective: is to collect materials on the preservation and dissemination of Sizhou Opera, collect documents through literature review, and then interview key informants and general informants to collect oral information on the dissemination, preservation and dissemination of Sizhou Opera, so as to prepare for data analysis.

2.6 Data Management

During the data management process, I management data based on the research objectives.

For the first research objective : classify and organize the collected documents on the current status of Sizhou Opera.

For the second research objective: collect the musical characteristics of Sizhou Opera. organize the interview recordings of field investigations into text, and convert the audio into five-line scores.

For the third research objectiveis :classify and organize the literature on the preservation and transmission of Sizhou Opera., field investigations, interviews, and collected oral materials, among which the interview recordings are organized into text and the audio is converted into five-line scores.

2.6.1 Video

The purpose of this study is to lay the foundation for video data management. First, according to the first research goal, the video data is classified and converted into text data. Secondly, based on the second research goal, the video data was converted into text data and submitted to key informants to confirm whether the text data conformed to

the musical characteristics of Sizhou opera. Third, in the preservation and transmission video management, the video data is converted into text data, and the relevant views of different groups of people are summarized and classified, providing a data basis for subsequent data analysis.

2.6.2 Books

Book data management is the classification of book data based on research objectives. Some books analyze the status of Dongying folk songs, some analyze the music characteristics of Sizhou opera, and some analyze the preservation and transmission of Dongying folk songs. Through book data management, relevant literature data can be extracted to prepare for future data analysis.

2.6.3 Audio

According to the research objectives, the corresponding audio materials are classified and managed, and then converted into text data for data analysis. First, for the management of audio data related to investigating the status of Sizhou opera, the audio data should be classified and converted into text data to prepare for future data analysis. Secondly, manage the audio data related to the music characteristic of Sizhou opera, convert the audio data into text data according to the research objectives, and save the converted text data to support future data analysis. Third, manage the interviewed audio data related to the preservation and transmission of Sizhou opera.

2.6.4 Image Data

There are over eight hundred photos here, including portraits, instructional photos, sheet music photos, event photos, performance photos, and more.

2.6.5 Electronic Data

There are six types of electronic resources, including electronic music scores, electronic literature materials, online music scores, online photos, etc. I analyzed all the data based on the grouping information collected.

2.7 Data analysis

Data analysis is based on three research objectives:

For the first research objective: The researchers use descriptive analysis to describe the collected data as a whole, so as to have a deeper understanding of the origin and historical development characteristics of Sizhou Opera.

For the second research objective: The researchers used music analysis to analyze the singing skills of Sizhou opera works performed by Tao Wanxia, the transmitter of Sizhou Opera.

For the third objective: The researchers used text analysis. Through text analysis, the paper makes an in-depth exploration and protection of Sizhou opera, and provides scientific opinions and suggestions for the preservation and dissemination of Sizhou opera.

2.8 Data presentation

Presentation of Research results My thesis consists of 7 chapters

Chapter 1 Introduction

Chapter 2 Literature review

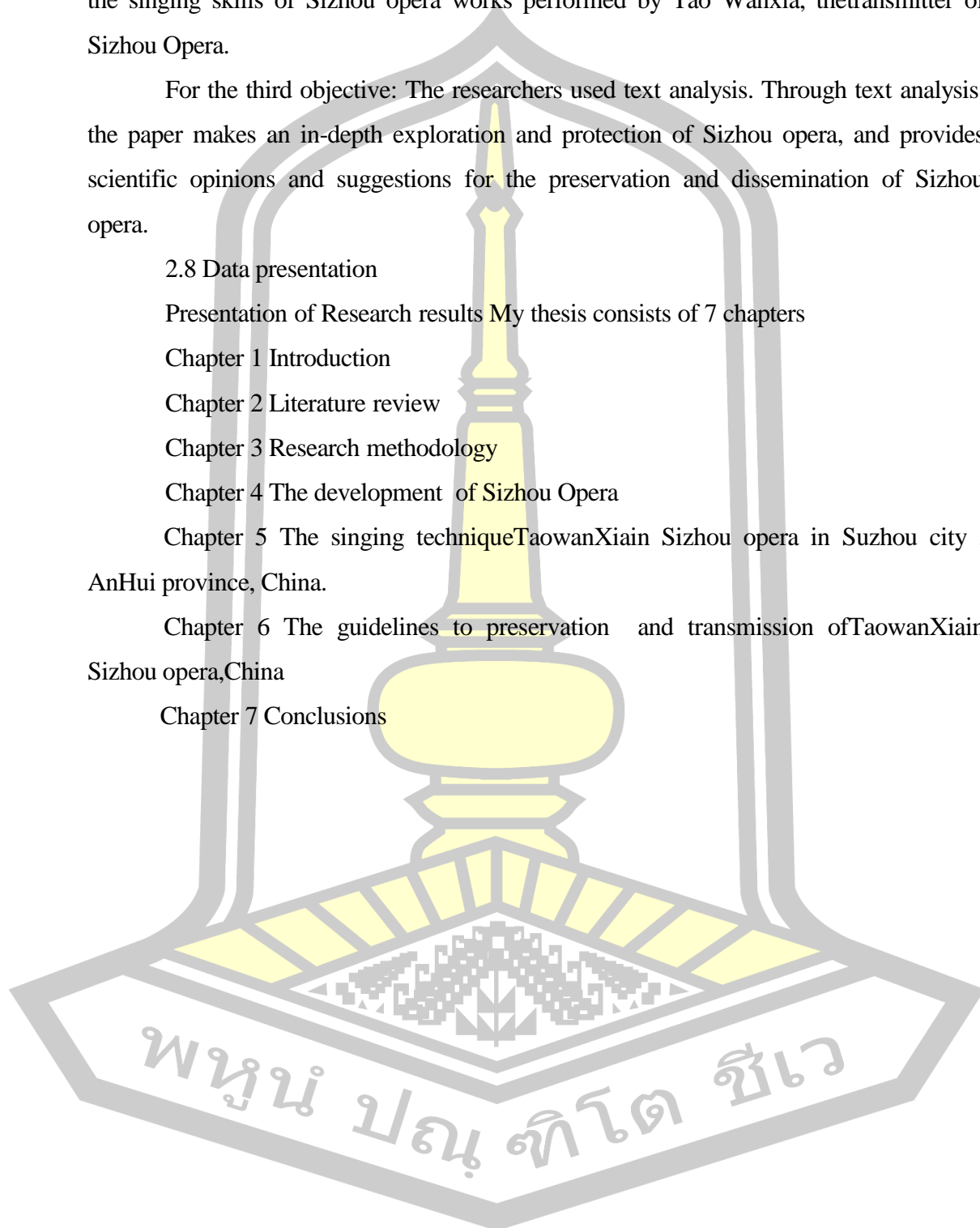
Chapter 3 Research methodology

Chapter 4 The development of Sizhou Opera

Chapter 5 The singing technique TaowanXiain Sizhou opera in Suzhou city , Anhui province, China.

Chapter 6 The guidelines to preservation and transmission of TaowanXiain Sizhou opera, China

Chapter 7 Conclusions



CHAPTER IV

The development of Sizhou Opera

In this chapter, the author interviewed and investigated TaowanXia, the transmitter of Sizhou Opera at the national level, and Wang Hao, the head of Sizhou Opera Troupe, and read literature review to get the following data information: the origin of Sizhou Opera was learned, and the development of Sizhou opera and the history of more than 200 years were divided into four stages of development. The development and progress of Sizhou Opera are analyzed through the changes of performance style, singing and accompaniment instruments in each stage.

1. The origin of Sizhou Opera
2. Development in the embryonic period of Sizhou Opera. (since 1736 to 1796).
3. Development in the formation period of Sizhou Opera. (since 1796 to 1912).
4. Development in the Sizhou Opera development period (since 1913 to 1940)
5. Development in the Sizhou Opera prosperity period (since 1941 to 1960).
6. Summary

1. The origin of Sizhou Opera

1.1 Sizhou Opera originated from the "Taiping Song" and "Orion Tune" of Northern Jiangsu Province.

Sizhou Opera originated in the Qianlong period of Qing Dynasty, about 200 years ago, there are four views on the source:

The first point of view: from the northern Jiangsu "Taiping song" and "Orion cavity".

At the end of the Ming Dynasty, two folk tunes were popular in Haizhou and other places in northern Jiangsu Province. One was that farmers in the harvest season, in order to express their joy, created some tunes according to the popular Yangko and buzi in the local area.

"Song of Peace"; The other is the local hunters after hunting, according to the local popular folk songs, haozi, etc., combined with the local mountain scenery and natural sound, to form a tune, called "Orion cavity". Later, three local folk music lovers, Qiu Lao, Ge Lao and Zhang Lao (said Yang Lao), collected and arranged the tunes of the Taiping song and the Orion Song, and constantly processed and refined them, and compiled and created the legends popular among farmers as the original opera form, singing, and the local people loved to listen to it, describing it as "the soul of the voice" to show their obsession with this singing. Because they were forced to make a living, the three old men were moving around singing, making a living, and receiving their own skills. Zhang Lao stayed in northern Jiangsu, which later gradually developed into today's Huaihai opera.

Qiu Lao flowing to AnHui Huaibei area. After arriving in Huaibei, Qiu Lao set foot in neighboring Xuzhou and other places, absorbing folk songs, folk songs, and even women's crying, etc., and gradually developed into AnHui's soul melody, that is, today's "Sizhou Opera". From the 1930s and 1940s to the 1950s, the soul cavity artists claimed to be "a door leg", such as the old artists Xu Bujun, Wei Rihua, Huo Guixia, Wu Zhixing, Li Baoqin and so on claimed to be "Qiu door leg". Ge Lao flow to Shandong TengXian and Yi County and other places, at that time, a popular rap in this area called Zhou Gu Zi (also known as "Zou Gu Zi" or "Zhou Gu Zi"), Zhou Gu Zi is in the exorcistic town evil singing. There are two forms of singing: first, one person raps, sitting on a plate with eyes closed, holding a dog skin drum in one hand, with a chain attached to the drum handle, shaking from time to time, and beating the drum with a drum stick in one hand.

The program is only one "Wei Zheng rushed seventy-two passes". Second, the rapper holds a number of paintings (mostly reflecting karma, loyalty, filial piety and chastity), singing one by one according to the paintings. These two forms are also called playing ping-pong and Duangong. When Ge Lao and his disciples brought the soul cavity here, because the soul cavity has strings and boards, the singing is also good, and it is loved by the local people, they called it the MAO Zhou uncle (they called the Haizhou area "MAO Zi"), and the local Zhou uncle called this week's uncle. Therefore, some artists who sing this week's aunt have changed to singing soul cavity. When the soul cavity was spread to Jiaodong, the local audience was very curious

about the female voice singing, which was called "beating" singing, and derived two kinds of operas, "Liuqiang" and "MAO Qiang".

About Qiu, Ge and Zhang Sanlao flow, there is also a saying among some old artists, that is, the three of them once went to Xuzhou, northern Jiangsu, lived in the Sansheng Palace under the Nine Hills, became brothers of the same name, made a living by collecting firewood, and sometimes went to the countryside to beg for food. When they beg for food, they sing a few lucky words, crop words and "small pieces" with initial plot. They make wooden clappers out of willow to beat the beat. Later, they also made willow leaf harp with willow wood, as an accompaniment instrument in rap, and further enriched the original singing, forming the prototype of the later soul cavity, also known as Yixin tune. At that time, there was a daughter of an Imperial scholar in Xuzhou, named Xu Ligu, who loved to listen to Yixin tunes, and sponsored Qiu, Ge, and Zhang. Before the founding of the People's Republic of China, there were two kinds of ancestor gods, one was "Lao Lang", that is, Qiu, Ge, Zhang Sanlao; The other is the "three sacred Palace", that is, Xu Ligu. (Interview WangHao,2023)

1.2 Sizhou Opera originated from "Flower drum", "Liuzi Opera" and folk tunes in Linyi, Shandong Province

According to the 25th year of Qianlong (1760), "Yizhou Fu Annals" volume , there is such a paragraph recorded: "The town of the water town, the field outside the village often said lake. Ten years old, nine disasters, the origin of..... And swim to eat four places, soak into the custom. At the beginning of still forced by hunger and cold, long and accustomed to the story, with a ligular, invite lovers out, eyes say escape famine, Tian is not strange. Therefore, the people of Tantan and the homeless people in Fengyang see it together." 4 or related to the soul cavity.

Lu Nan has been popular rap Zhou Gu Zi and Liu Zi opera. The tune sung by Zhou Guzi is Zhou Guzi tune or Zhou Guzi tune. It is said that there are nine tones and eighteen tones, of which [calming tone], [welcoming tone], [sending tone], etc., have obvious blood relationship with the tune of the soul chamber. Many of the plays of Lacheng Opera, such as "Running Foot", "Velvet Flower", "Golden Lock", "Luo Shirt", "Horse and Donkey for Wife", "Little Tit", "Selling Thread" and so on are the same as Liuzi Opera.

Wu Da and Wu Er, who were hailed as their ancestors by soul artists, were originally from Yizhou. They sang Zhou Guzi tune in their early years. About the end of Daoguang or the beginning of Xianfeng in Qing Dynasty, they sang in Dongguan, Tengxian County, and passed on their skills. They already sang "Yixin Tune". (Interview WangHao,2023)

1.3 Sizhou Opera originated from "Yixin Tune" in Xuzhou, Jiangsu Province.

According to the interview content recorded by Mr. Wanyizhou in "From Lasheng to Sizhou Opera", the old artist Xu Bujun (born in 1898) and Wei Yulin said: During the Qing Dynasty, the three ancestors of Qiu, Ge and Zhang had fled to the Jiuli Mountain area in Xuzhou, Northern Jiangsu, and burned incense under a big willow tree to become brothers of the same surname. At that time, they all lived in a dilapidated temple called the Palace of the Three Saints, and usually worked as firewood, and sometimes went to the countryside to beg for food. Since these three people all have a certain musical talent, in order to facilitate begging for food, they learned some skills from the local "Lianhualuo" artists when they begged for food along the street, and often sang a few words of crops, lucky words, or "small pieces" with the beginning of the story plot at the door of the farm. Then it is paired with the willow wooden Clapper for striking the rhythm, so as to master the beat and make its sense of rhythm stronger. This relatively primitive form of rap is easy to understand and interesting, and is very popular and loved by local farmers. It is this love from the fields and villages that provides it with rich fertile soil, making it gradually rich and developed. After continuous learning and learning, they also dug willow trees into willow leaf shape of the earth lute, called "willow leaf harp", as the main accompaniment instrument when singing. During this period, in addition to singing in the countryside, they would sometimes wander to Xuzhou city to perform, which gave birth to a rather embryonic pull soul cavity. Due to the strong randomness of the soul cavity at this time, it is often said in the singing, and said in the singing, so it is also named "Yixin tone" (Interview TaowanXia,2023)

1.4 Sizhou Opera originated from the popular "flower drum", "Gong drum Chong", "four-sentence melody" and folk tunes in Zaozhuang and Tengxian County, Shandong Province.

Qing Qianlong, Jiaqing period, the flower drum in Zou, Teng, Yi and other places is quite popular, the performer body drum, singing while drumming, song and dance, singing and dancing, in the interval to hammer the pin rendering atmosphere. At the same time, there are also popular rap forms four sentences and Zhou Gu Zi. Four sentences for a person to sing three and a half sentences, the latter half of the people to help and that is, help cavity.

According to the "Tengyang Su family tree" records, about the end of Qing Qianlong or the early years of Jiaqing, TengXian County out a good singing flower drum famous Su Daoyi. Su's family is a rich family, and his father once took the entrance exam. The magistrate had given the plaque to the Su family and renamed the Xulou village where the Su family lived as the Su Lou Village. Su Daoyi (said Su Jinmen, nickname Su Lai) proficient in music, love singing, where the recruitment of tenants, can not sing do not take. So Su family has formed a nascent class.

When the Su family's class was formed, the singing was still flower drum. Later, the four-sentence opera artist Bajie, Zhou Gu's artists Wu Da, Wu Er, and flower drum artists Gao Er, Andyou often come to gather performances. After the exchange of various kinds of music and operas, many artists began to sing a new tune that absorbed and integrated many tunes from the flower drum, that is, the luogu Chongzi.

Gongs and percussion performers make a simple costume, wearing , the special accompanist beat drums, hairpins, cymbals, gongs, etc., with singing. The gongs and drums have played a simple story, and the actors and the band are separated, and the drama has taken shape.

Now Zaozhuang area also spread such a story. Zhu city has a surname Xu meeting head please Sue to sing, Sue to sex not to go, looking for others to impostor, the results were found. Sue afraid of bad reputation, had to kiss. Sue didn't make up before the opening, and after the gongs and drums sounded, Sue waited for a while. After playing, a big breath, face red, purple, as if makeup. From this rumor, we can learn that this performance has a full-time accompaniment, but the accompaniment is only percussion, and no strings, so Sue is no longer singing the flower drum, nor the soul, but the gong and drum.

Later, in the performance process, the artists learned from the spread of Liuzi Opera [hillside sheep] and [Zhuanbao], absorbed the four-sentence cavity, pulled the tail tone up, and some folk minor tunes and [crying cavity], etc., retained the percussion of gongs, drums and percussion, and integrated them, forming the earliest soul cavity. At this time, the soul cavity, because it absorbed many tunes, and with some singing components, is also called Yixin tune (some are called heart tune), there is no unified argument, the original singing of the flower drum is still called the flower drum, the original singing of the Zhou Gu Zi is still called the Zhou Gu zi, the original singing of the gong and drum Chongzi is still called the gong and drum Chongzi, the original singing of the four sentences is still called the four sentences. According to Su Yougang's grandson Sun Huafang, the fourth generation of disciples, said: "My teacher Grandpa Bajie said that this is not a good name, after singing a sentence, pull the tune behind, call it pull the tune after it." 5 Huajifang was born in 1867, and we can estimate that the events in question took place around 1830.

In its earliest stage, including the embryonic period, the soul cavity is a form of rap, which can be corroborated by the "Yizhou Fu Zhi · Volume 4", and can also be further proved by the nearly two hundred "pieces" still retained. The rap form of these "pieces" is basically the same as the "small segment" in Quyi. These "pieces", the soul cavity artists are recognized as the foundation of the soul cavity play. At the same time, traces of rap can also be found in the traditional repertoire of the later La Soul cavity. For example, the "remaining mouth" and "interface" sung by Sheng Jiao and Danyi Jiao are not the first person of the character, but the third person, as if introduced to the audience by the storyteller. If the former person sings the sentence "do not say Miss go back to the building", the latter person next sentence "Say childe Zhang Wanlang". (Interview WangHao,2023)

The region where Sizhou Opera originated is still disputed. This kind of folk opera for entertainment had little influence in the early development and was very popular in the countryside. Because it is mainly oral, there is a lack of corresponding written material. On the other hand, under the influence of traditional Chinese thought, opera was a humble profession at that time, especially Sizhou opera, a small local opera, a kind of folk music, which could not be seen in the elegant hall, which directly led to the lack of historical records. In the absence of historical data, it is

impossible to verify which version of the four origins of Sizhou Opera is correct, but so far, the most widely adopted is the Subei Haizhou region.

Conclusion: The history of Sizhou opera can be traced back to the Qianlong period of the Qing Dynasty. However, there is no specific written information about where Sizhou Opera originated and how it was formed. Only through the analysis of folk customs, Sizhou opera music, relying on the old artists, Sizhou opera national transmitter Tao Wanxia, Sizhou opera troupe head Wang Hao memories, oral materials to sort out and summarize the possibility of its origin. Therefore, there are four views on the origin of Sizhou opera.

2. Development in the embryonic period of Sizhou Opera. (since 1736 to 1796).

The rap period, that is, the "singing door" period. "Singing door" is begging along the door in the form of rap, that is, "swimming food", which is the embryonic stage of Sizhou opera. Singing is usually one or two people, basically a family. Most of them travel around in wheelbarrows (locally called dirt carts). The program is called a "piece." Articles mostly reflect rural life. No string accompaniment, only the singer to the plate or clapper beat, no costumes or makeup. Sizhou Opera has about 200 pieces, such as "Picking up cotton", "Taking the Maiden's Home", "Borrowing a Gourd", "Chasing a Boat", "Watching melons", "Shooting birds", "New Year" and so on.

According to the rumors of old artists, as early as the Qianlong period of the Qing Dynasty in the 17th century, Lianyungang area in East China Sea, Jiangsu Province, there were several farmers surnamed Zhang who loved to sing folk tunes represented by Taiping songs and small pieces. The content of the song is to look forward to the peace of the people, a good harvest of food. One of the songs is called "Taiping" and the other is called "Orion." Later, some people constantly made up "small pieces" and "small pieces" with simple character stories to sing. This kind of folk ditty in the form of "little piece" and "little piece" that eulogizes "Taiping" and "harvest" makes the listener forget to eat and sleep, and listen to the market, as if the soul was pulled away, so it is also called "pulling the soul cavity". In 1952, the relevant government departments officially named "Lasheng" Sizhou Opera. (Integration of Chinese Drama and Music. AnHui Volume, page 579).

2.1 Development and change of performance style

During this period, Sizhou Opera appeared in the public's vision mainly in the form of Quyi. Instead of begging door to door, folk artists began to "sing" door to door in the form of art. However, the rap form at this time is a "piece" reflecting rural life, which is mostly easy to understand and closely related to real life. At this time, most of the rap groups are a few family cooperation, and some couples cooperate, because there is no fixed place to live, they will put all the household goods on a unicycle, drag the car to sing where to go, wandering everywhere, home everywhere.(LanlanDai,2020)

2.2 Development and changes of singing and accompanying instruments

At the end of the Qing Dynasty, the bureaucratic corruption was very prominent, the social unrest was terrible, and the life of the people was poor. In this historical context, Sizhou opera artists in order to support their families, so they use their singing skills to beg. At this time, they combined some popular Ming and Qing folk songs and some local folk songs and minor keys to create a form of rap music specially used for begging. The tunes at this time are relatively simple, not fixed, and the singing style is simple. They do not have any professional singing techniques, and some of their vocal methods are imitating other vocal arts, or making sounds like the original ecology. This form of performance has survived to this day. The local people named this art form "Singing door" according to the characteristics of the artists begging from house to house. This primitive art form can still be found in wet markets and on the streets. At this time, the singing style of Sizhou Opera was simple and simple, and the singing style was popular. The performance style is very fluid, so the size of the performance and the cast are relatively small.

In this period, the form of rap is very simple, is not a variety of instruments as accompaniment, accompaniment is very simple. It is just a percussion instrument made of bamboo or willow to beat a rhythm and set off the singing atmosphere. The singing form is self-playing and self-singing. Later, with the addition of the artist's homemade Sizhou, the accompaniment changed to a full-time. But the singers still carry wooden clappers or bamboo pieces to beat the rhythm.

The folk performers of Sizhou Opera, like those of Lianhualuo, use only two wooden clappers made of bamboo or willow trees to master the rhythm, and most of the plot content is just a few crop words, mostly showing the theme of rural life.

This kind of rap is popular and welcomed by the peasants because of its easy to understand content. As the performance became more skilled, artists began to ask for improvement and enrichment in singing, at this time, homemade local pipa (willow leaf harp) came into being, and also enriched the variety of instruments. From this began to enter the self-play and self-singing, or a person accompaniment, (here, the accompanist is mostly his father and brother or husband), by the singer (mostly the accompanist's wife and daughter) and the way of hitting the board. At that time, artists called this kind of flowing singing performance "running slope".(ShanhuWang 2021)



Figure 11. Local pipa Willow Leaf Harp
Source: JiaojiaoHe(2023)

Summary: Through literature review, we know that the embryonic stage of Sizhou opera, namely, the stage of "singing door". It is begging along the door in the form of rap, that is, "swimming food". This is the embryonic stage of Sizhou opera, singing mostly one or two people, basically a family. Most of them travel around in wheelbarrows (locally called dirt carts). The program is called a "piece." Articles mostly reflect rural life. No string accompaniment, only the singer to the plate or clapper beat, no costumes or makeup.

3. Development in the formation period of Sizhou Opera. (since 1796 to 1912).

In the course of its development, Sizhou Opera, despite the destruction and oppression of the ruling class, has always been rooted in the vast fertile land of Sizhou City, and has been welcomed and loved by the masses at the bottom, which also provides important conditions for the survival and development of Sizhou Opera. In Suqian, Bengbu, Huaibei and Suzhou, there is a folk proverb called "Sizhou Opera, Sizhou opera, afraid that you will not come, or I will not sing". This proverb is also a powerful evidence of the profound influence of Sizhou Opera on the broad masses. About the end of the Qing Dynasty, there were not only semi-professional artists, but also professional opera artists in Sizhou.

3.1 Development and change of performance style

At the end of the Qing Dynasty, Sizhou Opera had developed from a single "visiting" singing form into a group singing together, with some playing young men, some young women, and some ugly performances. Popular singing three small plays (small Sheng, small Dan, clown). At this point, the character has a simple costume. Brush your cheeks with light red, hook your hair with black smoke, dab on lipstick. Most of the upper body wear long coats, wearing a top hat or hat, emperors and generals or ordinary people are so dressed, from whether to hang 髯口 to distinguish between large and small students. The clown simply presses white powder between his eyes, draws horizontally on the corners of his mouth, and wears clothes and a felt hat. Later, on the basis of the three small plays, it developed the form of "horse kicking snow", in which two actors interspersed three small plays, and "seven costumes", in which two actors played seven roles. (YiMing,2019)

The performance form from "Duzi opera" to "Horse kicking snow" shows that the soul chamber is developing and changing. The original "Ma Kicking Snow" cast one actor to play three different roles, namely female Yang eighth sister, Yang fourth sister, Liu Yingchun; Male disguised as Jiao Gongpu, Cui Zicheng, Xue Pinggui. Later, as the troupe grew larger, three artists would play three roles, and this "horse kicking snow" was still limited to the scope of the opera. In order to meet the requirements of the audience and win more audiences, it is necessary to have more characters and more complicated stories. However, due to the restriction of the few members of the class and other conditions, the performance form of "changing on the

spot" appeared. "Changing on the spot" is a kind of performance form formed when the "second minor" or "third minor" plays become mature to perform multi-role plays, actors with the help of simple costume props, one person plays multiple roles, and its representative drama is "Seven costumes".

The story is about a small event in the daily life of ordinary people in the countryside. Xia SAN's mother is ill and misses her married daughter Xia Yu 'e very much. Summer three to pick up sister, Xia Yue mother-in-law dont allow, father-in-law promised jade E back home. Jade E's sister-in-law learned that jade E came back, and also came to visit jade E. There are seven characters in the play, played by two actors (a Chouonce) in costume. The male actor plays five roles: Summer three, mother, mother-in-law, father-in-law, sister-in-law. Six costume changes, plus one Yueh costume, a total of seven. In order to distinguish different characters, the artists change the top hat, towel, colored silk, hemp and so on during the performance. Hence the name "hat play". At this point, no matter in the performance form or in the singing and the drama of the plot have already had the opera prototype. At this time, the melody of the singing has diversified characteristics, and the singing has got rid of the style with the taste of folk songs in the past.

With the increase of roles, singing forms have also been enriched, and duet singing forms have appeared. There appeared the original professional performance group, commonly known as the "straw group". The class is small. But there are many talents, and each person can play several roles. The performance of the clothing, only simple multi-purpose gown, top hat, Bing kou, Fanny pack, etc., change a piece of clothing is a role, convenient and flexible and save money. Later, due to the continuous development and growth of the troupe, Sizhou opera actors had rough divisions, such as small head (Huadan), big head (Qingyi), big life (Xusheng) and small flower face (Chou), big flower face and hairy leg son (Jing). Later, they performed some life plays and even the play in the play, such as "dry stick", "small study", "three hands", "small garden" and other plays let people listen with interest, in the land of Huanghuai, folk everywhere spread such a proverb: "from the east Zhuang to the west Zhuang, to listen or to the soul chamber"; The artistic charm of Sizhou opera has laid a deep mass foundation for its survival and development.(Fan Jiang,2018)

3.2 Development and changes of singing and accompanying instruments

In order to attract the audience, there was a "flower embossing field" during the rap performance. It is composed of a lifetime once the dance duet, performing a variety of different unique dance body and footwork. Although the "flower field" has a simple storyline, it is not yet a "play", it is still a "piece", it is like a kind of makeup rap, and accompanied by dance, with the embryonic form of a drama.

After the appearance of "embossing field", in addition to singing "articles" in the form of "embossing field", "Duzi drama" also appeared. The pair plays are mainly two small plays or three small plays, using two actors, the story is relatively simple, the length is small. At that time, the pair plays were "Hitting the dry stick" (clown, Xiao Dan), "Small study" (Xiao Sheng, Xiao Dan), "Wang Xiaochou" (clown, Xiao Dan), as well as "Big curtain", "small curtain", "Running Kiln", "drinking noodles leaf" and so on.

Later, in the performance of the pair, there was a new form of performance, that is, the three small plays of "stopping horses", "beating dry sticks" and "Running kiln" were intercut on the same stage, and the artists called this form "horses kicking snow". Horse, "Stop the horse"; Snow refers to Xue (snow) Pinggui in "Running Kiln".

Most of the Duzi plays come from the hands of artists and are changed by "pieces". According to the "Tengyang Su Family Tree" rewritten in March 2001, Su Daoyi adapted many "pieces" into pairs, such as "Wang Erjie Sifu", "Wang Gang painting Temple" and so on.

At this time, there are more professional artists who perform all year round, and there are professional female artists. As now known as the earliest Shandong first soul cavity female artist Ma Lao mother (Tancheng people). In the fourth year of Xianfeng in Qing Dynasty (1854), female artists such as Xianglian and Xiangju appeared again. In the second year of Tongzhi of Qing Dynasty (1863), there appeared a female artist "rotten potato" in Jiangsu Lacheng Cavity Group. After that, there were "gold not for", "one thousand two" and other female artists, mainly in the Huaibei area of performance.

Before and after the basic formation of the soul chamber, and from the accompaniment of Liuzi opera, the introduction of the big three strings, erhu, flute,

Banhu, gong, cymbals and so on. So that the soul began to have string accompaniment. The addition of these instruments not only enriched the musical expression of Sizhou Opera, but also made it closer to life and full of strong local flavor of Northern Jiangsu.

About the end of Qing Daoguang or the beginning of Xianfeng, Wang Qing, a craftsman and soul musician from Su Lou in Tengxian County, under the guidance of Su Daoyi, the master of Su Family Class in the village, made a new instrument called Liuyue Qin with reference to the style of the traditional pipa, which is now in Zaozhuang Museum. Sizhou opera researchers in Linyi also found that around the first year of Tongzhi (1862), Tancheng woodworker Wu Yongcheng cooperated with local soul musicians to make Liuyue Qin. Later, his son Wu Fuzeng became a master of piano making, known as "Gai Shandong".(Interview TaowanXia,2023)

Conclusion: Through literature review and interview TaowanXia , we know that Sizhou Opera has developed from a single "visiting" singing form to a group singing, with some playing the young men, some playing the young women, and some playing the ugly. Popular singing three small plays (small Sheng, small Dan, clown). The singing form developed from singing door to embossing factory and Duzi play. The accompaniment instrument consists of bamboo board, willow leaf harp with the addition of big three strings, erhu and gong.

4. Development in the Sizhou Opera development period (since 1913 to 1940)

Sizhou Opera from the countryside to the city - the emergence of professional troupes and representative plays. After the 1920s, large groups appeared in Sizhou Opera, and Sizhou Opera also began to enter the city. At this time, the artists continued to draw nourishment from the brothers' operas and Quyi, "take others' strengths and complement their own weaknesses", enriched and innovated the content of the repertoire and the singing tunes, and made the singing of Sizhou Opera (especially the female voice) more melodious, euphemistic and pleasant. Performances from small to large, from less to more, and constantly upgraded. At the same time, actors in various professions also have their own skills and skills. Such as small clothing "Siping Mountain" "eight Panshan"; Qingyi's "Fan Lihua Ordering

Soldiers" and "Playing Xuemei mourning"; Old Dan's "Yingtai advised to marry" "Little Aoshan" and so on.

From the 1950s to the 1970s, Suzhou Sizhou Opera Troupe was very active in performance activities, and won awards in major domestic opera performance competitions: In 1956, the two plays "Nao Vegetable Garden" and "Female President" participated in the first provincial opera performance. Zhou Fengyun won the first prize of performance, Wang Baolian and Chen Mingchun won the second prize of performance, Liu Lesan won the second prize of Music Reform, Zhang Liben and Zhang Shengxian won the third prize of performance. In April 1957, the troupe took the excellent traditional plays "San Cold Bridge", "Sibao", "Sipan", "Fan Lihua Xialongshan" and "Picking up cotton" to Beijing for the first time to report performances.

In 1958, actor Jiang Ronghua, band members Zhang Lixin and Zhang Kejun went to Shanghai Film Studio to participate in the shooting of Sizhou Opera "Picking Up Cotton"; From August to September 1959, the crew of "Picking Cotton" participated in the performance group celebrating the 10th anniversary of the founding of the People's Republic of China, and performed in Shanghai, Beijing, Tianjin, Jinan, Hefei and other places; In March 1960, he sent actor Ren Shifeng to join the provincial sympathy group to the front line of Fujian, and in the same year to the Xinjiang Uygur Autonomous Region. In July 1975, "Deep Mountains Ask Bitter" went to Beijing to participate in the national rehearsal. In May of the same year, he went to Beijing again to participate in the 30th anniversary of the founding of the People's Republic of China, and won the third prize for his creation and performance. (interview TaowanXia,2024)

พหุบัณฑิต ชีวะ



Figure 12. from Picking Up Cotton

Source: JiaojiaoHe(2023)

4.1 Development and change of performance style

At this time, seven or eight artists, or even about ten artists, have been formed. During this period, not only a large scale of pulling soul chamber clubs have been established, but also the performance activities of these clubs are very active, so that the pulling soul chamber circulation area has expanded rapidly. Such as the late Qing Dynasty and the early Republic of China (about 1910), Yi County mud ditch Zhoujia class to AnHui Mengcheng, Woyang long-term performance, and settled down. Active in the north of Jiangsu, south of Shandong Songming Music class, Houdeshan class and Changchun class into Henan Yongcheng area. The "big Gong class" flowing in the northern Jiangsu area entered the Huaibei performance.

During this period, the performance forms of the soul cavity opera were:

1. "Run uphill." That is, the flow in the village side sets the head and plays the ground stalls. Because of the day and night singing, there is no fixed place, also known as "pull more drama".
2. "Will play", "casino play": Temple fair owners or casino owners to attract customers, then take over the singing.
3. "Theatre". Rich people do birthday, do wedding and so on to the group singing.

4. "Wish drama". Please worship the gods, burn incense and invite the troupe to sing.

With the gradual normalization of the development of the soul chamber, under the enthusiastic care and support of the vast number of working people, it continues to improve and develop. About the ninth year of the Republic of China (1920), the fixed troupe had basically taken shape, and there was a relatively stable organization, and it was during this period that some basic clothes and costumes began to be gradually purchased, but most of them were privately made by the gang owners. At this time, singing venues have begun to flow from rural fields to larger market towns or cities.

When Lacheng first entered the city, there was no fixed place for its performance, so it was still performed in the form of "running slope". As the audience and environment changed after entering the city, the audience's aesthetic style became more perfect and critical. In order to adapt to this new environment, the troupe also made certain changes and developments in its performances. On the basis of retaining the original traditional plays, it began to transplant a large number of excellent plays of other kinds of plays. And by drawing material from historical stories and folklore, he has made up part of his repertoire. At this time, the "soul chamber" has changed from the original two small plays (small sheng, small Dan), three small plays (small sheng, small Dan, clown) into a regular opera trade, and there are a variety of role categories such as Xusheng (big sheng), Huadan (small head), old Dan (two heads), Jingjiao (hairy legs), clown (three-flower face) (ShangwuWang,2019)

4.2 Development and changes of singing and accompanying instruments

The singing style of this period was reformed from the "Yixin tune", which was too arbitrary in the past, to a fixed cavity and a fixed cavity and a fixed spectrum, and could be combined with each other. In the creation of the new melody, strengthen the richness of melody, especially in the coloratura tone, further increase the coloratura melody colorful. Such as Sinian dramatic coloratura "red tone", serial coloratura in the soft cavity. "In the programmatic special cavity, the cavity is more enriched on the basis of the original" full platform cavity ", there are male cavity, female cavity, single cavity, double cavity, male and female mixed double cavity and so on." In the special minor key, the MAO tone is also borrowed from the sister opera "Huaihai Opera" used in the large section of lyric female cavity. The style of the

original Sizhou Opera was also not fixed, and the style was fixed in this period. For example, in the past adagio, the slates were based on the actor's own feelings and understandings. This is not conducive to transmission. Therefore, the standardization of the plate factor in this period can be said to be a beneficial reform. In addition, there are also styles and rhythms of other opera arts, such as Bangzi Huagu Opera, which integrates the three vertical plates of Huagu Opera into the adagio to create a new adagio. The newly created stack plates are also a feature of the rhythm of Sizhou Opera plate, especially the continuous stack plates to create a light and dynamic art form.

During this period, in addition to the accompaniment of the willow leaf harp, there was also the form of vocal support, which was called "Mantai Chamber" by artists. The musical accompaniment of Sizhou Opera in this period was mainly accompanied by plucked music, and the main instruments were local pipa, Gaohe, Erhu, pipa, three-string, Yangqin, flute, sheng, etc. At the same time, the accompaniment instruments have been increased, such as the "big Gong class" in the literary field in addition to the willow leaf harp, and the addition of three strings, in the martial arts field in addition to the large gong, there are small gongs and a tang drum, the abolition of the human voice and the complete use of silk strings accompaniment, which has played a role in promoting the development and improvement of the soul cavity music. At this time, the instruments of each part were basically matched, and gradually formed a small band, which had been reformed into a mixed Chinese and Western band in the early 1970s. However, practice has proved that because this arrangement has not undergone detailed and in-depth reform, it soon reverts to the original small folk music arrangement. However, in the new period, due to the requirements of large-scale modern Sizhou opera, some electroacoustic instruments were added, which made the voice of the band more rounded.

With the increase in the number of members of the class, the repertoire was also enriched in this period, in addition to the "Duzi opera" that was often performed in the past, there were also some large-scale plays, such as "Four tells" and "Big Library", which were mostly singing gong plays. The emergence of large-scale plays, the role of the industry gradually improved. When the "Duzi play" is born, Denier,

ugly is refined into big life, small life, Wu Sheng, two heads, small heads, old man, Wa, hooking feet, black face, rape white face, hair leg, etc.(SuzhiZhang,2021)

Summary: Sizhou Opera from the countryside into the city, at this time has formed seven or eight artists, even about ten artists composed of professional troupe. During this period, not only a large scale of pulling soul chamber clubs have been established, but also the performance activities of these clubs are very active, so that the pulling soul chamber circulation area has expanded rapidly.

In this period, the singing style changed from the past indefinite cavity indefinite spectrum, reformed to fixed cavity indefinite spectrum or fixed cavity fixed spectrum, and could be combined with each other. In the creation of the new melody, strengthen the richness of melody, especially in the coloratura tone, further increase the coloratura melody colorful.

Main instruments: local pipa, Gaohu, Erhu, pipa, three strings, Yangqin, flute, sheng, etc. At the same time, the accompaniment instruments have been increased, such as the "Big Gong class" in the literary field in addition to the willow leaf harp, and the addition of three strings, in the martial arts field in addition to the big gong, there are small gongs and a tang drum.

5. Development in the Sizhou Opera prosperity period (since 1940 to 1960).

Sizhou Opera in the long-term spread and development process, combined with the local language, to the 1940s, the formation of different regional characteristics, most artists divided it into the following five ways:

East Road: east of Peixian County, Xinyi, Tancheng, Cangshan, Linyi and other places. The main artists are Huizi Dong, Xu Qingyu, Cambodian Yulan, Wang Yufeng and so on. Due to the long-term influence of Qilu culture, East Road sings simple and rough, but there is no lack of delicate and graceful. The representative plays are "Jade Cup", "Small Study", "Beating dry stick", "Zhang Lang and Lilac" and so on.

Middle Road: both sides of the canal Yi County, Zaozhuang, Zoucheng, Jiawang, Xuzhou and other places. The main artists are Liu Jixian, Zhang Chengyuan, Zhang Wenkun, Sun Jinghan, Ma Xuecheng and so on. The middle road is influenced by Qilu culture for a long time, and carries the integration of the culture of the river, the singing

style is simple and fresh, soft and delicate, especially the male style, good at large singing. The plate is reasonable, the line is changeable. The representative plays are "Tongtai Meeting", "Wang Hua ascended the Throne", "Dashangshou" and so on.

North Road: North of Teng County. The main artists are Bu Duanpin, Xiang Ruixian, Zhao Chongxi, Liu Changchun, Zhang Zibin and so on. North road singing straight and bold, rough with book. The representative plays are "Big Garden", "Northern Qi State", "Xiqi State", etc.

South Road: South of Suxian along Jinpu Road on both sides of Bengbu, Mingguang and Wuhe, Lingbi and so on. The main artists are Li Baoqin, Wang Baoxia, Huo Guixia, Gao Jiuting, Wu Zhixing and so on. South Road singing, especially coloratura delicate, there are more decorative cavity. The representative plays are "Three volumes of Cold Bridge", "Embroidery Shoes", "Pipa", "Four tells" and so on.

West Road: Dangshan, Xiayi, Yucheng, Yongcheng and other places. The main artists are Wang Dachang, Wang Yiqing, Wang Suqin, Hou Deshan and so on. The singing of the West Road not only has the masculine beauty of the middle Road and the North Road, but also absorbs the tenderness of the South Road to make it more outstanding. The main representative plays are "Lotus Nunnery", "Xue Rengui and Liu Yingchun".

During the Anti-Japanese War period, the Sizhou opera artists in the anti-Japanese base areas of southern Shandong, Northern Jiangsu and northern Anhui, under the leadership of the people's government, wrote and performed some plays, such as "Fan Aunt sent her son to join the Army", "Chang Shi Quan", "Fighting the Devil", "Blood Feud", etc., making due contributions to the Anti-Japanese War and national liberation.

After the founding of the People's Republic of China, it brought spring to Lasheng Opera. Since then, the soul cavity play has developed rapidly and moved towards prosperity. The small plays "Poor people Hate", "Little Cangshan", "Shooting Horse Beard", "Fisherman Hate", "Throwing incense burner" and other plays were rehearsed, and special programs were also held for various places. Under the leadership of the relevant government departments, the local Lashenqiang troupe abolished the system of the troupe master, implemented the republican system, and further rebuilt and formed a number of large-scale troupes.

During the ten years of turmoil, Sizhou Opera went through hardships, almost all the professional Sizhou opera troupes were cut down, some were forced to sing Beijing

Opera, and all the plays were imprisoned and Sizhou Opera was dying. After crushing the "Gang of Four", Sizhou Opera re-embarked on the road of development and revitalization. Jiangsu Sizhou Opera "Big Yan and Small Yan" participated in the 30th anniversary of the founding of the People's Republic of China and won the second prize of creation and performance; Zaozhuang City Tengxian Sizhou Troupe performed "Mountain village Gong drum" and adapted Liaozhai story "Rui Yun" and other plays won the provincial spiritual civilization construction "five one" project award, provincial performance, exhibition award, provincial quality project award. (Interview WangHao, 2023)

5.1 Development and change of performance style

Around the ninth year of the Republic of China (1920), Lacheng Chamber Group began to enter the mountain countryside into the market town or city performance. After the soul chamber entered the city, there were still "playing stalls" in the form of performance, but most of them entered tea booths or simple theater performances. Some sell tickets and some "ask for change" during the show. At this time, the repertory has been relatively rich, and each line has some representative repertory. Such as the small head line in the Sinian horn (boudoir Dan) "Siping Mountain", "Eight Panshan", "Flowers" and so on; Two first line (that is, Tsing Yi) "Four notices", "soldiers", "watching the lamp" and so on; Old man line (that is, old Dan) "broken double nails", "Yingtai advised to marry", "small Chisel Mountain" and so on. The move into the city made it easier to learn from Peking Opera and other operas. At this time, gongs and drums were generally added to the martial arts, and the gongs and drums classics of Peking Opera were introduced to make them more abundant.

At the same time that the soul cavity entered the city and went on the stage, some classes in northern Jiangsu and southern Shandong continued to flow to eastern Henan and northern AnHui. The introduction of pulling soul cavity was widely welcomed by the masses, so a large number of pulling soul cavity operas were also established in northern AnHui and eastern Henan. (Sizhoujuanzhi,2009)

5.2 Development and changes of singing and accompanying instruments

In order to strengthen the exchanges between Sizhou opera trouves, promote the study of Sizhou opera and promote the development of Sizhou opera art, Xuzhou City Bureau of Culture in Jiangsu Province, Linyi District Bureau of Culture in Shandong Province, Zaozhuang City Bureau of Culture, Suxian County of AnHui Province, Bengbu

City Bureau of Culture, Yongcheng County Bureau of Culture in Henan Province, etc., held a preparatory meeting on Sizhou Drama Festival. In November 1986, the opening ceremony of the first Sizhou Drama Festival and the founding conference of Sulu Yu-Wan Sizhou and Sizhou Drama Research Society were held in Zhongshan Hall of Xuzhou City. In November 1989, the second Sulu Yuwan Sizhou Weihai Drama Festival was held in Zaozhuang. In September 1994, the third Sulu Yuan-Wan Sizhou · Sizhou · Huaihai Drama Festival was held in Bengbu Zhuang.

More than twenty years after the "Gang of Four" was crushed, Sizhou Opera had great development, especially in the creation and performance of new plays, and entered a brilliant period. Make Sizhou opera art, from script creation to performance, directing,

As well as music, stage art and other aspects, have risen to a new stage. However, it also faces some new challenges. Since the 1980s, the audience has gradually decreased, and the performance groups of Sizhou Opera have also shrunk. There are many problems that need to be discussed and improved in many aspects, and Sizhou opera art is also facing new tests and challenges. (Interview WangHao,2023)

Summary:

As shown in Figure 9, it is concluded that the origin legend of Sizhou Opera has experienced four versions, which has been spread to the present day, and it is impossible to study which version is correct.

In the whole course of the development of Sizhou opera, the music of Sizhou opera has undergone changes from germination to formation, from formation to development, and from development to prosperity. The footwork of Sizhou opera follows the development of The Times. It has not only been enriched and developed in content and form, but also achieved a qualitative leap in singing, performance, melody and rhythm. Sizhou opera music not only provides spiritual food for Suzhou people, but also adds valuable wealth to Chinese national culture.

This chapter will explore the development and change of Sizhou Opera's performance style in four different periods and the development and change of Sizhou Opera's singing and accompaniment.(See Figure 9).

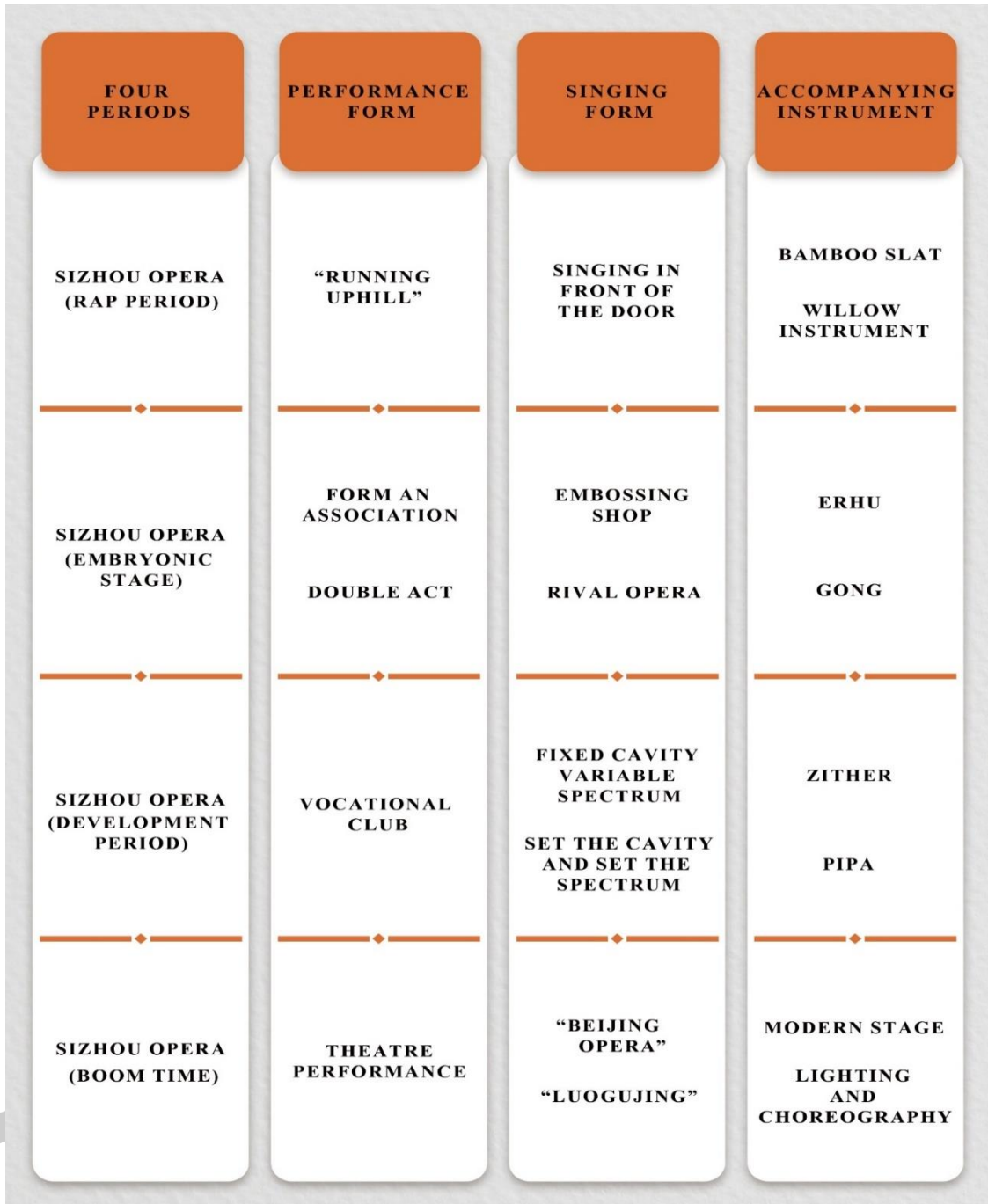


Figure 13. Development history mind map

Source: (JiaojiaoHe , 2024)

CHAPTER V

Vocal Characteristics TaowanXia in Sizhou Opera in Suzhou province, China

In this chapter, the researcher has selected two songs to study and analyze the vocal techniques of TaowanXia. The researcher will conduct the analysis based on predetermined topics, dividing the analysis into the following songs.

5.1 Analysis of Sizhou Opera's "Picking Up Cotton"

5.1.1 Melodic Characteristics

5.1.2 Rhythmic Characteristics

5.1.3 Lyrics

5.1.4 Singing Technique

5.2 Analysis of Sizhou Opera's "Drinking Noodles Leaves"

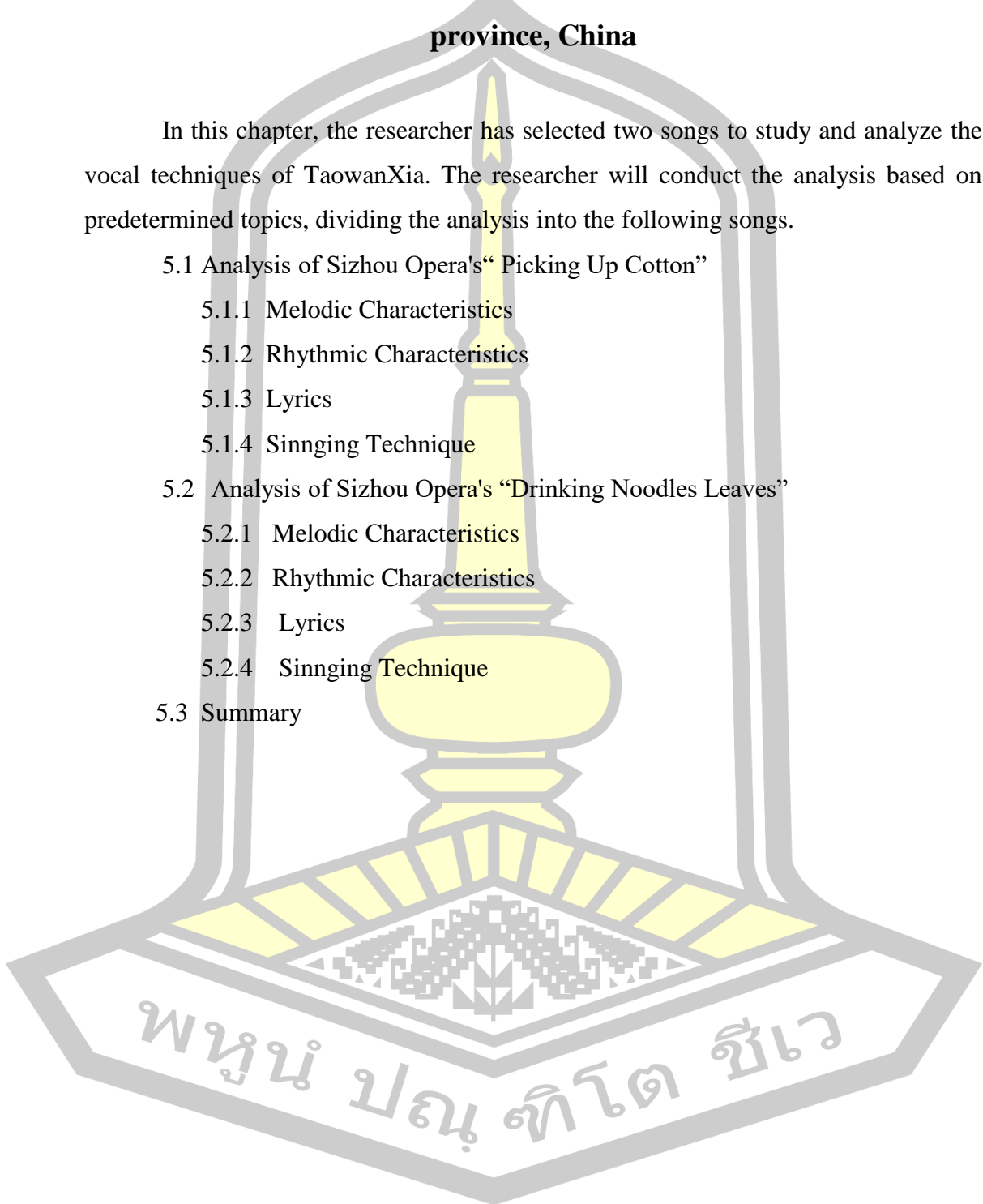
5.2.1 Melodic Characteristics

5.2.2 Rhythmic Characteristics

5.2.3 Lyrics

5.2.4 Singing Technique

5.3 Summary



1. Analysis of Sizhou Opera's "Picking Up Cotton"

拾棉花

qi yue li lai shi qi ba,
 gu niang men ang
 ai ya xia
 hu a shi mian
 hua na ya ai yi ya
 ai en. yi tai yi tai kuang yi tai tai tai
 kuang cai kuang cai kang cai ling kuang yi cai kuang cai tai kuang
 tou shang shu yi ge

2



99

zou yi ge xiao dao chao ge jin lai dao an de ge

104

gua peng xia an ya.

The image shows a musical score for the song 'Picking Up Cotton'. It consists of two staves of music in G major (one sharp) and 2/4 time. The first staff starts at measure 99 and ends at measure 103. The second staff starts at measure 104 and ends at measure 107. The lyrics are written below the notes in Chinese characters.

Figure 14. The song Picking Up Cotton selected festival
Source: (JiaojiaoHe, transcription from fieldwork in August 2024)

5.1.1 Melodic Characteristics

Picking Up Cotton in Sizhou Opera usually adopts the B-style mode of seven-tone Yale-music. The core notes are B, C, D, E, F, G, A, a pattern that gives a bright and moving feel and fits well with the themes expressed in the song. The basic tune of Sizhou opera generally adopts the palace mode or the characteristic mode. On the basis of the basic tune, through the flexible use and development of artists, "Picking Up Cotton" has formed the B-style mode of seven-tone elegant music, which makes the music bright rhythm and warm emotions, and has strong local characteristics of northern Anhui.



Figure 15. seven-tone Yale-music.

Source:JiaojiaoHe (2024)

The melody of Sizhou Opera "Picking Up Cotton" is very local characteristics, based on the development of folk music in Huaibei area, a large number of uses of four degrees, five degrees of jump (Bars 5 to 6) See Figure 14, both progressive, so that the melody is not only smart and jumping, but also graceful and smooth. The drag of the soul cavity is its signature melody feature, in the lyric or emphasis, the actor drags the sound to moisten the cavity, such as in the performance of the sister's joy, the drag adds a cheerful and lively atmosphere, so that the emotion is more infectious.

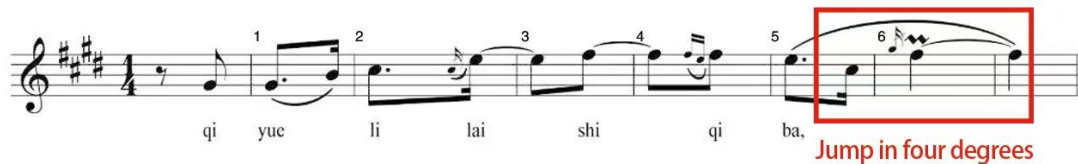


Figure 16. Jump in four degrees

Source: (JiaojiaoHe, transcription from fieldwork in august 2024)

The singing pattern using highly dynamic is found to have 19 bars as shown in the figure below.

41 ai en. yi tai yi tai kuang yi tai tai tai

49 kuang cai kuang cai kang cai ling kuang yi cai kuang cai tai kuang

57

79 shen shang bei ge fen lou zi wo tong tou yan dai

84 yao li cha.

89 shou li na ge lian dao tou wo yi qu ge cao er kan gua.

Figure 17. The singing pattern

Source: (JiaojiaoHe, transcription from fieldwork in august 2024)

5.1.2 Rhythmic Characteristics

The pace is flexible and varied, and it is closely linked to the story. In the narration, the rhythm is stable, most of them are in 2/4 beats, such as telling the process of preparing to pick up cotton, the rhythm is stable, so that the audience can hear the singing content clearly; In the conflict or tension of the plot, the rhythm is

accelerated, the frequent use of 46, "like sisters arguing about who picked up more, the tight rhythm strengthens the tension.

Rhythm consists of combinations of eighth notes, sixteenth notes, and fixed notes, including small dotted rhythms, which are integrated with actual labor due to the frequent use of words such as yi,ya, and en in the lyrics.

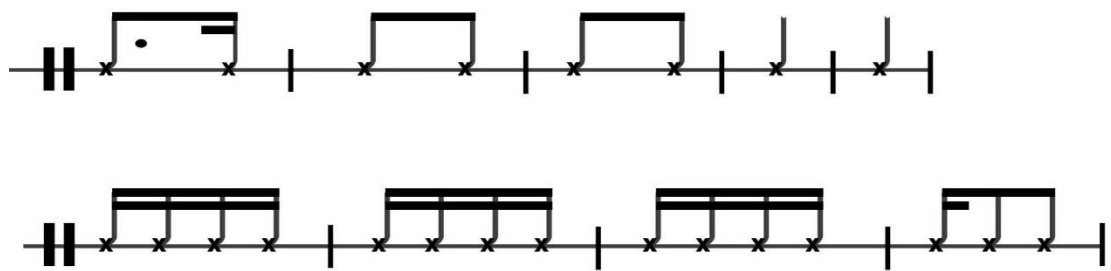
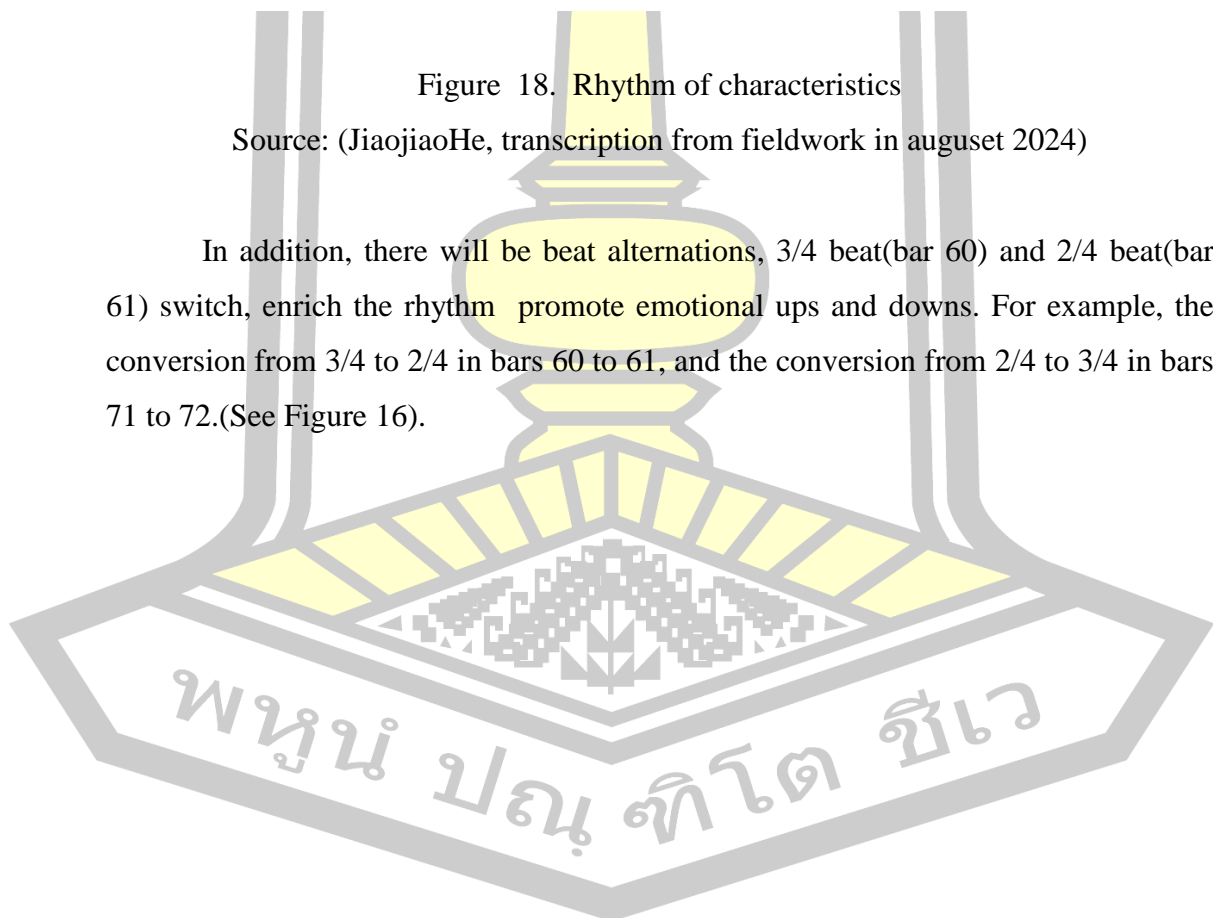


Figure 18. Rhythm of characteristics

Source: (JiaojiaoHe, transcription from fieldwork in august 2024)

In addition, there will be beat alternations, 3/4 beat(bar 60) and 2/4 beat(bar 61) switch, enrich the rhythm promote emotional ups and downs. For example, the conversion from 3/4 to 2/4 in bars 60 to 61, and the conversion from 2/4 to 3/4 in bars 71 to 72.(See Figure 16).



60 ai yo yu lin bian, da hong de

64 tou sheng lai ba bian gen lai zha lai yi ya ai en.

69 wo lao han jin nian liu shi ba wo

74 qin qin jian jian zhong zhuang jia.

Figure 19. 3/4 beat and 2/4 beat in Picking up cotton

Source: (JiaojiaoHe, transcription from fieldwork in august 2024)

5.1.3 Lyrics

Language style: The lyrics are created in local dialect, simple and natural, full of life atmosphere, such as "we men" and "Nongheile" and other words, which narrow the distance with the audience and vividly show the local folk customs.

Content structure: Focusing on picking up cotton, it first describes the preparation and process of picking up cotton, and then presents the relationship and contradiction between characters through dialogue, such as the discussion of sisters on their respective objects. The plot is simple but interesting, showing the life fragments of ordinary people.

Rhyme method: Using traditional rhyme method, intersentence rhyme, catchy, easy to remember and sing, enhance the sense of rhythm and rhythm of the lyrics, such as "two sisters to pick up flowers, come to the ground laughing, the cotton in the east is white, the cotton in the west is like clouds".

Jie mei er ren qu shi hua

姐妹二人去拾花

Lai dao di tou xiao ha ha

来 到 地 头 笑 哈 哈

Dong bain de mian hua bai hua hua

东 边 的 棉 花 白 花 花

Xi bian de mian hua xiang yun xia

西 边 的 棉 花 像 云 霞

5.1.4 Singing Technique

The singing skills of Sizhou Opera Picking Up Cotton are as follows:

Singing: the combination of true falsetto: The female singing voice of Sizhou Opera often uses a high octave falsetto to pull the cavity at the end of each paragraph, adding a lining word to prolong the sound. When Tao Wanxia sings "Picking up Cotton", he will naturally convert the true falsetto according to the plot and characters' emotions. For example, when expressing cheerful mood, TaowanXiateacher's real voice is used more, so that the sound is bright and crisp; When singing lyrical or high-pitched parts, teacher Tao Wanxia cleverly integrates falsetto to make the voice more penetrating and appealing.

Teacher TaowanXia pays special attention to intonation and rhythm when singing, especially the processing of some grace notes and glissando, to sing naturally and smoothly, reflecting the charm of Sizhou opera. For example, when singing some descriptive lyrics, teacher Tao Wanxia uses the Boeing technique to enhance the sense of rhythm of the language, so that the audience can better understand the content of the lyrics.

Timbre: Teacher TaowanXia will conduct diversified processing in timbre according to the development of the plot. For example, the expression of the sisters lively and cheerful, the tone can be bright; Tell some private words or lyrical parts, the timbre can be soft and delicate, through the change of timbre to create a vivid character image.

Words: Clear and accurate: Sizhou Opera's lyrics and speeches are basically dialects of northern Jiangsu and northern Anhui on both sides of the Huai River, which are straightforward, witty and easy to understand. When singing, the

pronunciation of each word should be clearly communicated to the audience, especially some key words, can not be vague. Such as "my son-in-law is only twenty years old this year", "our men farm and women weave hard work" and other phrases, to "son-in-law", "men farm and women weave" and other words bite. Teacher Tao Wanxia pays special attention to charm in enunciation. On the basis of ensuring the clarity of enunciation, he should reflect the charm of dialect. Through the grasp of the pronunciation characteristics of dialects, such as the tone change of some words, the use of children's sounds, so that singing more local characteristics, enhance the artistic appeal of the work.

Performance: Body movement coordination: the actor's hands, eyes, body, Fa, step and other parts should be coordinated. For example, when singing "sisters picking up cotton", the hand should simulate the action of picking up cotton, and the footsteps should be light, showing the scene of working in the cotton field; At the same time, the eyes should be flexible, have appropriate communication with the partner or the audience, and enhance the vitality of the performance through body movements. Teacher Tao Wanxia will deeply understand the plot and characters, integrate himself into the role, and sing with real feelings. For example, when singing about the two sisters talking about their son-in-law, wedding date, etc., we should show that kind of joy and shy emotion; When telling some interesting things in life, it is necessary to reveal a cheerful and relaxed mood, so that the audience can feel the joys and sorrows of the characters and resonate.

Breathing method: Common breathing methods: Sizhou opera singing often adopt abdominal breathing and dantian breathing. Abdominal breathing emphasizes the use of abdominal muscles to regulate breath by expanding and contracting the abdomen. Dantian breathing pays attention to the breath from the Dantian area below the waist, which can make the breath more stable and profound, and provide strong support for long-term and high-intensity singing. (For example, 26 bar to 30 bar, See Figure 17) . to do the breathing air treatment.

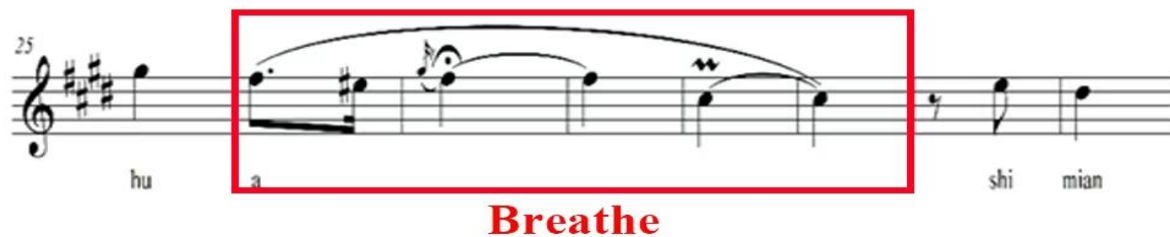


Figure 20. The Breathe of Picking up cotton

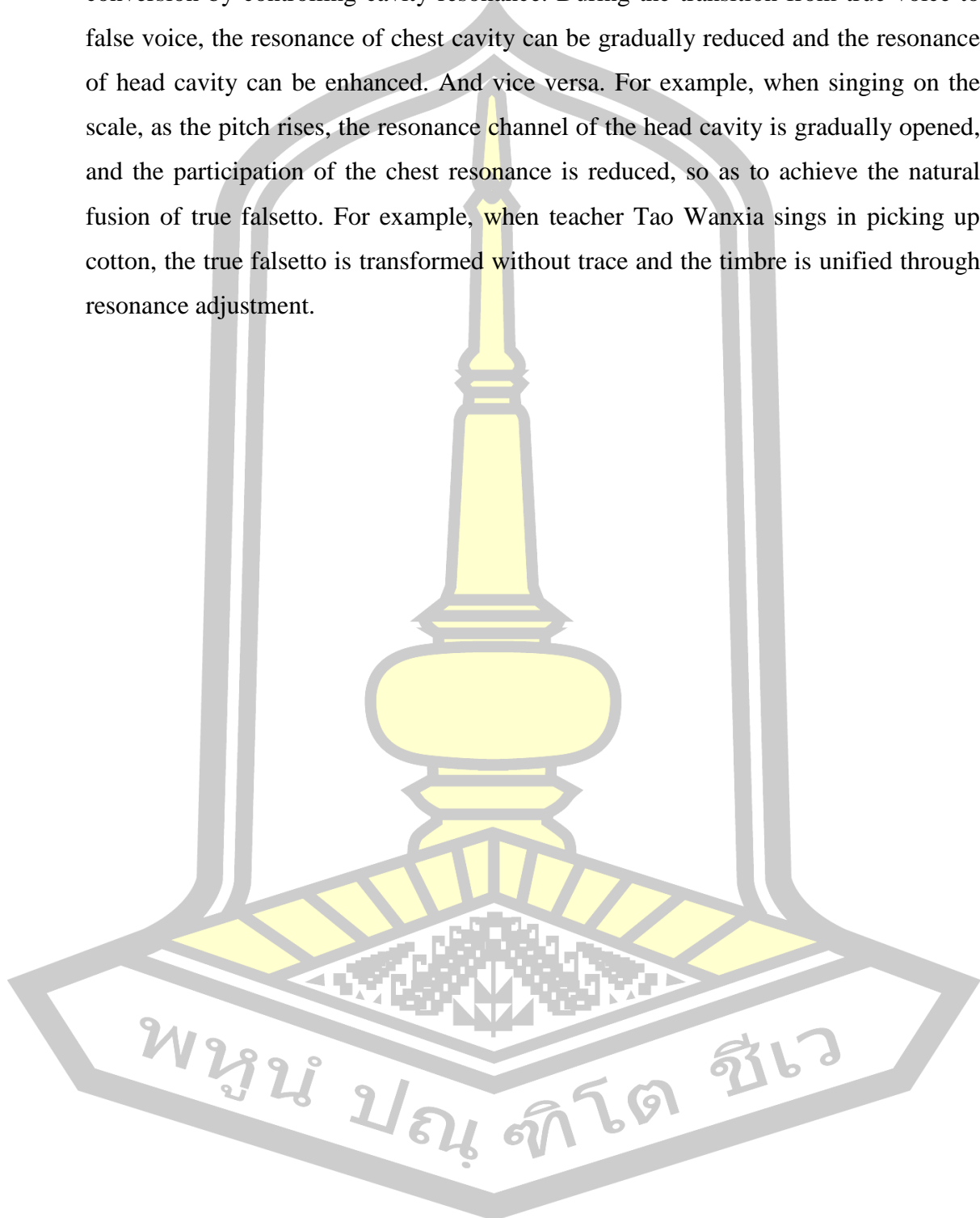
Source: (JiaojiaoHe, transcription from fieldwork in august 2024)

Resonance: True falsetto combination: Switching true falsetto in different pitches and vocal ranges allows singers to flexibly use different resonances, acquire head resonances with falsetto in the high notes, play chest resonances with true voice in the low notes, and mix true falsetto in the middle notes to drive the coordination of oral resonators, such as teacher Taowan Xiain singing cotton picking works, through the combination of true falsetto freely switch resonating cavities, so that the sound layers are rich.

The effect of cavity resonance on true and falsetto bonding:

Provide foundation and support: good cavity resonance can create a stable sound environment and space for the combination of true and falsetto. Taking thoracic resonance as an example, it can make the true sound thicker and provide a stable foundation for the true sound to produce; The head cavity resonance can make the falsetto more bright and concentrated, and help the falsetto base on the high register. For example, when teacher Tao Wanxia sings, the full head cavity resonance makes his falsetto brilliant and powerful in the high register, and the transition with the true voice is natural.

Help with adjustment and conversion: The singer can achieve falsetto conversion by controlling cavity resonance. During the transition from true voice to false voice, the resonance of chest cavity can be gradually reduced and the resonance of head cavity can be enhanced. And vice versa. For example, when singing on the scale, as the pitch rises, the resonance channel of the head cavity is gradually opened, and the participation of the chest resonance is reduced, so as to achieve the natural fusion of true falsetto. For example, when teacher Tao Wanxia sings in picking up cotton, the true falsetto is transformed without trace and the timbre is unified through resonance adjustment.



2. Analysis of Sizhou Opera's "Drinking Noodles Leaves"

“喝面叶”选曲

wo you xin gei ni mai zhen xian si er chi hua bu
 6
 zuo xie chuan, bai mi zong zi mai yi chuan zai mai
 11
 ban jin dou fu gan na!
 16
 wo chu men dai de qian you xian
 21
 ni bu shi dai le wu diao qian zou de ma? ni er ge jie zou
 26
 yi diao san na, you qing ni jiu jiu chi l
 31
 yi dun fan hai hai shen me? hai hai du
 36
 qian shu le hai bei na pa shou pa qu l liang diao

flexibly use the basic intonation according to their own voice conditions, the intonation value of the four intonations and the emotional needs of the characters in the play, thus showing a certain flexibility and richness in the application of mode. Make the music rhythm bright, emotional warm, with a strong local characteristics of northern Anhui.

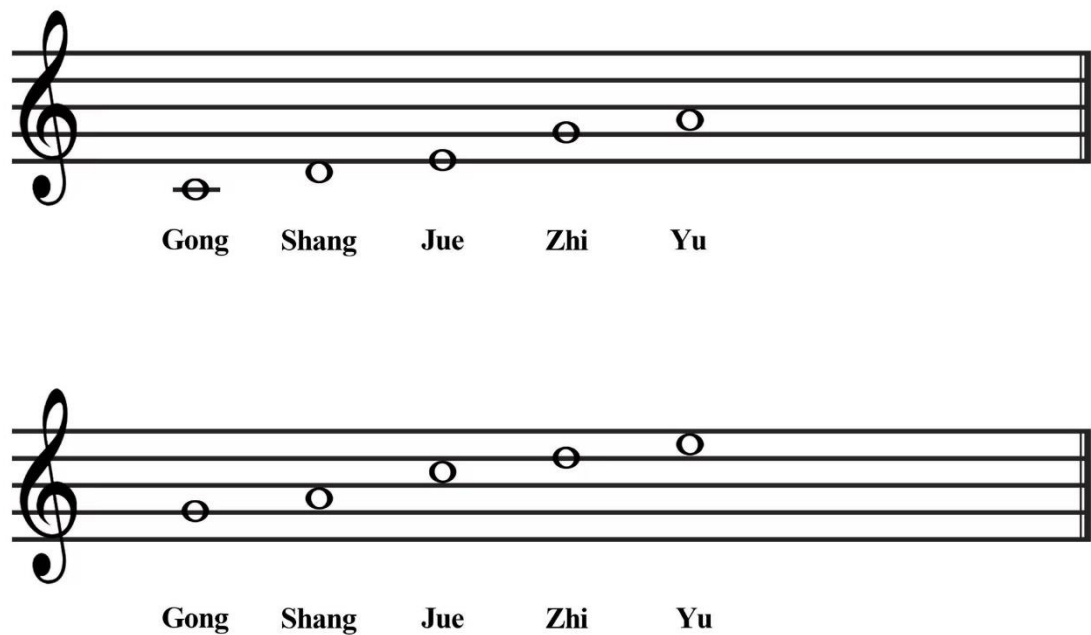


Figure 22. five-tone Yale-music.

Source:JiaojiaoHe (2024)

A small jump adds a sense of liveliness, Verses(1 through 2 bar ,See Figure 20), such as when a couple bickers, the small jump in the melody highlights the emotional ups and downs of the two people and vividly shows the character.



Figure 23. Progressive and small of jump Drinking Noodle Leaves
Source: (JiaojiaoHe, transcription from fieldwork in 2024)

5.2.2 Rhythmic Characteristics

In 2/4, 4/4 rhythm: most of the singing adopts 2/4 or 4/4 rhythm, which makes the music have a stable rhythm, in line with the rap style of Sizhou Opera, which is easy for the actors to sing and the audience to understand. In some duet or group singing passages, the regular beat makes the singing more hierarchical and rhythmic.

The rhythm is rich and varied, and is closely connected with life scenes and characters' emotions. In the performance of daily life scenes, such as Mei Cuihao doing housework, the use of smooth rhythm, mainly quarter notes, eighth notes (Bar 1 to 8 bars, See Figure 21) to reflect the regularity of labor. When couples have conflicts, they add syncopated rhythm and dotted notes to break the regular rhythmic stress, enhance the tension, and make the conflict more dramatic. In addition, it will flexibly adjust the rhythm and speed according to the needs of the plot, *adagio* for lyrical expression, *allegro* for highlighting intense emotions.

1 2 3 4 5
 wo you xin gei ni mai zhen xian si er chi hua bu

6 7 8 9 10
 zuo xie chuan, bai mi zong zi mai yi chuan zai mai

Mainly octave notes

Figure 24. Msinly octave notes Drinking Noodle Leaves

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

5.2.3 Lyrics

Language features: The lyrics use Sizhou dialect, easy to understand and full of life. Dialect words such as "catch meeting" and "mian ye" (Bar 49 to 50 bar ,See the Figure 22) make the local audience feel intimate and vividly show the local cultural characteristics.

41 qian na wo yao li mei qian

46 nan hai xin yuan, xia hui wo gan hui

Dialect

51



Figure 25. Dialect of Drinking Noodle Leaves

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

Content theme: Around the life of husband and wife, telling the story of Chen Shiduo will not care about his family, Mei Cuiiao designed to let him cook and educate him. The lyrics are close to life and full of fireworks, reflecting the contradictions and reconciliation in the family life of ordinary people.

Structural form: mostly for the next sentence structure, sentence pattern neat, rhyme harmonious. Such as "I Chen Shiduo on the road, catch up with the meeting for more than three days", catchy, easy to sing, but also in line with the rhythm of the music, enhance the sense of rhythm of the lyrics.

da lu shang lai le wo chen shi duo

大路上 来了我陈士铎

gan hui gan le wo san tian duo

赶会赶了我三天多

Singing form: including solo singing and duet singing. The solo song is used to show the inner thoughts of the characters, such as Mei Cui E's solo song to express her dissatisfaction with her husband; Duet singing is the key to promote the development of the plot, the couple's duet singing, you come to me, the conflict and emotional exchange show incisive.

Performance form: music is closely combined with performance, and actors interpret roles through dance movements and expressions. In the cooking scene, the actors' movements of rolling and cutting noodles match the rhythm of music to vividly restore the life scene, which is a comprehensive art integrating music, dance and performance.

5.2.4 Singing Technique

Singing: True falsetto combination: Sizhou Opera is known as the "soul cavity", its singing melody is beautiful and flexible, Tao Wanxia teacher often uses the skill of true falsetto combination, especially in the drawing-style part, the drawing-style is melodious and long, full of charm, in order to enhance the expression and appeal of the voice.

Timre: the voice should be loud and passionate to attract the audience's attention; The flat tune is used to narrate the story and express the emotion of the characters. It should be sung smoothly and smoothly. The rhythm of the shooting cavity is compact, and it is used in the climax of the plot to sing out the strength and momentum; Pause is used at the end of the verse to give a sense of unfinished business.

Fortissimo indicates strong emotions: When expressing strong emotions such as anger and excitement, teacher Tao Wanxia will use fortissimo. Such as husband and wife quarrel, Mei Cui E blamed her husband's singing, by increasing the volume, enhancing the impact of the breath, so that the voice is loud and powerful, and strengthen the sense of conflict.

Delicate emotion: When expressing delicate and restrained emotions such as shyness and guilt, teacher Tao Wanxia will sing with a weak note. Like Mei Cui E realized that she was wrong about her husband, the singing of a soft apology, with a soft, weak voice, shows the character's inner entanglement and embarrassment.

Increasing and decreasing volume: The fluctuation of emotion is expressed by increasing and decreasing volume. Such as Mei Cuie miss her husband's singing, began to use a weaker volume to express the implicit heart, with the deepening of the emotion, the volume gradually intensify, reflecting the intensity of the missing, and finally gradually weaken the end, giving people the aftertaste space.

Words:Clear and accurate enunciation: the initial consonant, vowel and tone of each word should be sung clearly, especially some key lyrics, so that the audience can understand the content of the lyrics and better understand the plot.

Follow the law of return rhyme: according to the phonological characteristics of Sizhou opera, the words in the lyrics are accurately returned to rhyme, so that the

singing is more rounded, harmonious and full of charm. At the same time, the sense of rhythm and rhythm can be enhanced through the treatment of returning rhyme.

Breathing method: Dantian breathing: Teacher Tao Wanxia often uses Dantian breathing when singing, inhaling the breath deeply into the abdomen, making the breath sink, providing stable and sufficient power for the voice. For example, when Cui 'e sings some longer narrative lines, such as "He went to Dongzhuang to catch up with a meeting and walked for more than three days," in(bars 54 to bar 58,See Figure 23) she relies on Dantian breathing to support the long melodic lines and ensure the stability and continuity of the voice.

Adjust breathing according to mood and rhythm: when expressing excited and eager emotions, such as the scene of a dispute between husband and wife, it will speed up the breathing rate, make the breath more rapid, and enhance the emotional tension; In the lyrical soothing part, like the song in which Mei Qiao recalls a past life, Teacher Tao Wanxia slows down his breathing while singing, making it even and smooth, creating a delicate and gentle atmosphere.

The image displays a musical score for the song 'Drinking Noodle Leaves'. It consists of two staves of music. The first staff starts at measure 51 and includes the lyrics 'wo yi ding gei ni mai ge quan na.' The second staff starts at measure 56. Two red rectangular boxes highlight specific melodic lines: one on the first staff and one on the second staff. The word 'Breathing' is written in red text below the second staff. At the bottom of the image, there is a QR code and a watermark logo with Thai text 'พหุ ม บ' and 'ชิว'.

Figure 26. Breathing of Drinking Noodle Leaves

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

Resonance: Chest resonance to enhance the sense of revitalization: Teacher Tao Wanxia will use chest resonance when singing the bass range and some of the more calm and powerful verses. Like Cuihao part of the singing, through the chest resonance to make the voice more deep and thick, reflecting the feminine softness, improve the performance of singing.

Head resonance enhances timbre: Head resonance plays an important role in high vocal ranges and some areas that require bright timbre. When singing high notes, teacher Tao Wanxia uses the resonance of the head cavity to make the voice more crisp and bright, highlighting the bright and fierce characteristics of the female voice, so that the audience can clearly feel the emotions and emotional changes of the characters.

Oral resonance ensures clarity: Tao Wanxia's oral resonance always exists during the whole singing process, which can make the words clearer and make the audience hear them more clearly. Whether it is a fast poem or a lyrical adagio, the actors have to adjust their oral resonance to ensure that each word is clearly communicated to the audience.

3. Summary

According to the recommendation of teacher TaowanXia, the researchers analyzed two Sizhou opera works, the first is the famous Sizhou opera cotton picking repertoire, the second is the famous Sizhou opera noodle leaf drinking repertoire. This paper analyzes these two works from five aspects. The first is the singing scene of Sizhou Opera. The second is an in-depth analysis of the two works from the singing structure, from the melody, rhythm, mode, lyrics and form of the song. At the third level, the singing skills of Sizhou Opera are analyzed. At the fourth level, the singing techniques are analyzed from the aspects of breath, the conversion of true and false height, and the resonance of singing. The fifth aspect analyzes the singing scene of Sizhou Opera, the integration of vocal singing and stage performance.

CHAPTER VI

The Transmission process and Preservation of TaowanXia in Sizhou opera

The preservation and dissemination of Sizhou Opera refers to the guidelines for the preservation and dissemination of Sizhou Opera. This chapter mainly discusses the preservation and dissemination of Sizhou Opera. In this chapter, I conducted field research and read books about Sizhou Opera, including interviews, videos, audio recordings, and audio recordings. Through the interview, I obtained information about the historical process and the important basis for preserving Sizhou Opera, and drew relevant content from the discussion.

1. The transmission of TaowanXia in Sizhou opera.
2. The presevation of TaowanXia in Sizhou opera.
3. Summary

1. The transmission of TaowanXia in Sizhou opera.

The following is an interview with teacher TaowanXia, the transmitter of Sizhou Opera, about the inheritance method of Sizhou opera:

1.2 Walk into the campus

Ms.TaowanXia (2024 , interviewed) saide: that with the continuous improvement of the quality of people's material and cultural life, more and more new things continue to emerge, and the literary and art circles are changing with each passing day, and new forms of artistic performance continue to emerge, challenging people's audio-visual feeling. With the progress of science and technology, art forms such as film and television have emerged and gradually become the main forms of entertainment for people. Sizhou Opera has gradually faded out of People's Daily life, so it has become a problem that Sizhou opera must face in the future development to strengthen its own innovation ability and keep pace with The Times. Teacher Tao Wanxia said she passed on Sizhou opera through the way of opera into the campus.

In primary and secondary schools and colleges, Sizhou opera interest classes and associations have been set up, special teaching materials have been written, basic

knowledge, singing and performance skills have been systematically taught, campus performances have been held, and students' interests have been cultivated. In cooperation with professional opera colleges, Suzhou opera talents have been targeted, and relevant professional courses have been set up so that students can receive formal and systematic training and provide professional strength for inheritance and development.(See Figure 27).



Figure 27. Teacher TaowanXia walked into the campus to inherit Suzhou opera teaching

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

1.2 Go into the community

Ms.TaowanXia (2024 , interviewed) said: that with the successful application of Suzhou Opera as World Heritage site in 2006, Suzhou Suzhou Opera has developed significantly in recent years. However, in today's rich and diverse art forms, due to various reasons, the audience of Suzhou Opera is still small, and there are still many problems in the development. We should first recognize where Suzhou Opera lags behind from the root, and then put forward reform measures for development. Teacher Tao Wanxia said that it will regularly organize various kinds of performances

into community, rural, urban theaters, etc., to increase performance opportunities, let more audiences enjoy, and carry out the "Sizhou Opera into 10,000" activity. Using short video platforms such as Douyin and Kuaishou and live streaming platforms, he publishes his own highlights and teaching videos to attract young viewers. (See Figure 28).



Figure 28. TaowanXia teacher into the community to inherit Sizhou opera

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

1.3 Inheritance of master and apprentice

Ms.TaowanXia (2024, interviewed) said: that there are two ways to inherit Sizhou opera, one is the teacher, the other is the family inheritance. This is also a common way of inheritance for most folk operas.

Ms.TaowanXia (2024, interviewed) said: that through accepting students and teaching skills, teaching by words and examples, focusing on teaching students according to their aptitude, tapping the potential of apprentices, establishing long-term training mechanisms, holding traditional teacher worship ceremonies, and enhancing the sense of responsibility for inheritance. To record the oral history of old artists, sort out artistic experience and historical materials, provide them with living security and medical support, and play their guiding role in inheritance. (See Figure 29).



Figure 29. TaowanXia teacher inherit Sizhou opera

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

1.4 Train the younger generation

Ms. TaowanXia (2024, interviewed) said: that she runs opera training courses to recruit interested teenagers, cultivate their interest and skills in Sizhou opera from an early age, and innovate in music performance, appropriately integrate modern musical elements and performance forms, enrich expressive force, and attract young audiences, such as adding the accompaniment of pop music. (See Figure 30).

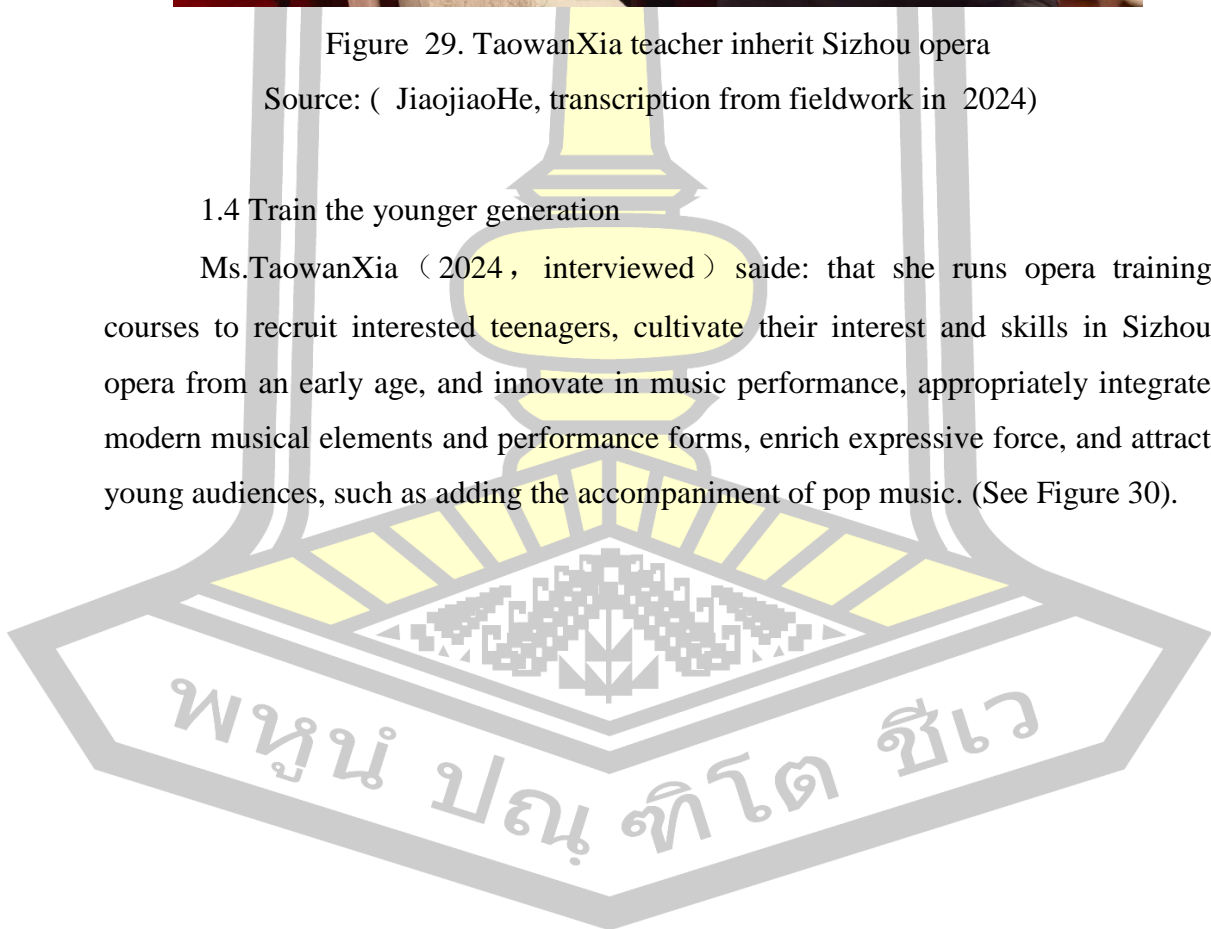




Figure 30. TaowanXia teacher inherit Sishou opera

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

2. The preservation of TaowanXiain Sishou opera.

Combined with an in-depth interview with teacher Tao Wanxia, the transmitter of Sishou Opera, the researchers realized the problems and difficulties faced by the development of Sishou opera. Based on teacher Tao Wanxia's suggestions, the researchers summarized the following preservation strategies to protect and strengthen Sishou opera.

2.1 Preserve the original ecology of Sishou opera.

In order to meet the needs of consumers in the market, the development of Sishou Opera is sometimes over-commercialized, and even distorted and tampered with. In order to maintain their artistic value, Sishou opera needs their unique regional culture and style. Therefore, in the conservation work, we must pay attention to the natural conservation methods of Sishou opera, so as to make the conservation system of Sishou opera ecological. Only by effectively protecting the taste of Sishou opera can we maintain the eternal vitality of Sishou opera. Based on my field research, I

interviewed TaowanXia, the transmitter of Sizhou Opera, and obtained the traditional preservation methods and important channels.

Ms. TaowanXia (2024, interviewed) said: "The mode of Sizhou opera has fixed melodic characteristics. For the time being. As far as I know, there are many kinds. The lyrics are improvised.

Usually the singer chooses the song, and he sings whatever song he sings. The content of the lyrics changes with the scene and time." And Sizhou opera is spread by word of mouth. Some have sheet music and some don't have a specific musical notation."

Through the interview with teacher TaowanXia, I came to the conclusion that Sizhou opera has been handed down from ancestors since ancient times and passed down from generation to generation. We need to find a way to deliver them. Sizhou Opera is passed down from mouth to mouth, carrying the rich cultural, historical and emotional connotation of Suzhou. In order to prevent their loss, Sizhou Opera can record audio and video materials through modern technological means, which is the most direct way to protect these songs. Audio and video recording can faithfully record the singer's voice, expressions, body language, as well as the environment and atmosphere while singing.

The lyrics, melodies and backstories of Sizhou Opera are recorded, translated and annotated in text form to facilitate their preservation and dissemination. Textual records include the history, social context and cultural connotations of folk songs, providing detailed reference material for future generations.

Identify and identify those communicators who have mastered the skills of Sizhou Opera, and give them support and encouragement to help them pass on their skills to the next generation. Through government funding and the establishment of launch systems, launchers were encouraged to continue singing and teaching folk songs.

Invite Dongying Broadcasting Company to give lectures, performances and teaching to perpetuate folk culture.

Sizhou Opera will be digitized, published and disseminated online, so that more people can access and learn through modern technological means. Digital

archives, online music platforms, social media, etc., are all effective means of communication.

Multimedia means such as film, documentary, TV program and radio are used to show the singing of Sizhou opera and the story behind it.

2.2 Family preservation of Sizhou opera

The home method of saving songs is one of the most important preservation methods. This method of preservation is not only beneficial, but also helps to preserve it. Teacher TaowanXia said, "This family Academy is the first institution that can instill a love and understanding of Sizhou Opera, so it is an important part of helping to preserve, study and spread Sizhou Opera for future generations. The song ".

According to the interview data, many key interviewees and musicians believe that the family base's understanding and love of Sizhou opera is very important. Therefore, parents should encourage and cultivate their children at the family level, learn folk music from local musicians or teachers, take their children to see a new generation of performances, and feel the charm of Sizhou opera. Spreading Sizhou Opera through families is a traditional and effective way to pass Sizhou opera from generation to generation in the family, maintaining the continuity of its cultural roots and personal feelings.

Create a music-filled environment in the family so that children can be exposed to and listen to Sizhou opera from an early age. Parents can sing Sizhou Opera in their daily lives and let their children get used to and enjoy the melodies through records, radio or online music platforms.

Parents can sing Sizhou Opera with their children and enhance their children's interest and feelings in folk songs through singing interaction at family gatherings, festivals or daily activities. Parent-child singing can not only enhance family cohesion, but also allow children to contact traditional culture as early as possible

Each song has its own unique story and cultural background. By telling these stories, parents can teach their children about the origin, meaning and cultural value of folk songs. This helps children understand the deeper meaning of folk songs and strengthens their identity with them.

Integrating Sizhou opera songs with family history, such as telling how ancestors sang these songs in life, or the special meaning of a certain song in the

family, can make children feel that Sizhou opera is not only a cultural heritage, but also a family treasure.

Set aside music time in the family regularly and encourage each family member to sing their favorite folk songs. Such events can become family traditions and allow Sizhou opera songs to be passed down in the family.

Singing Sizhou opera is an important way to express emotions and celebrate on important festivals or family gatherings. Incorporating Sizhou Opera into these special moments allows children to pass on their family's traditional culture while feeling the festive atmosphere.

If the folk songs involve the playing of specific instruments, such as pipa, erhu, etc., parents can encourage their children to learn these instruments so that they can more fully understand and master the expression of Sizhou opera.

Children are encouraged to participate in Sizhou opera related opera performances, competitions and seminars in their communities or schools. This will not only boost their self-confidence, but also allow them to learn and spread Sizhou Opera in a wider cultural environment.

Record Sizhou opera sung by family members with a recording device or mobile phone to make a family music album or video. These records are not only precious family memories, but also important materials for children to learn Sizhou opera in the future.

Record the lyrics and sheet music of Sizhou opera, which is often sung in the family, and make them into a family songbook, and describe the story transmission scenes while singing. These written materials can be used as an important carrier for the transmission of family culture.

Let the children realize that Sizhou Opera is their responsibility and the importance of passing it on to the next generation. Through family education, children are trained to respect and love traditional culture, so that they are willing to take the initiative to undertake the mission of dissemination.

The elders of the family should lead by example, love and persist in singing Sizhou opera, and set an example for their children. Seeing their parents' or grandparents' love for folk songs, children are more likely to spontaneously learn and spread Sizhou opera.

Spreading Sizhou Opera through families is not only a way to spread culture, but also a way to strengthen family ties and cultivate children's cultural literacy. Folk songs can be effectively transmitted from generation to generation by creating a musical atmosphere, telling cultural stories, organizing family activities, and encouraging the learning and recording of family songs.

2.3 Preservation in social activities

During the field visit, I interviewed a key informant about the preservation of Sizhou Opera, and teacher Tao Wanxia said: "In the process of spreading Sizhou opera, in addition to the preservation method of family style, there are also preservation methods in social activities. This method of preservation has had its advantages in the past, but it also has its disadvantages. It has two advantages and one disadvantage." It can be seen that the advantages and disadvantages of people's communication in social activities in the past are as follows:

Advantages :(1) In Sizhou Opera, some are sung when people hold rituals, making the rituals sacred and lasting. (2) Some Sizhou operas are used to tell people some historical stories, impart knowledge of life, and teach people kindness.

Disadvantages: In the past, due to the different environment and different understanding of each person, some Sizhou operas were circulated in social activities.

Based on the interview data, it is clear that integrating Sizhou Opera into various activities such as rituals, or telling various historical stories through Sizhou Opera, is a way to sustainably preserve Sizhou Opera and advance daily life. This is a very effective way to pass on Sizhou opera during festivals and celebrations, which are themselves important moments of cultural expression and collective memory. By combining Sizhou Opera with festivals and celebrations, the sense of ritual and social influence of Sizhou Opera can be enhanced and passed down from generation to generation.

Sing Sizhou opera in the ceremony of traditional festivals such as Spring Festival, Dragon Boat Festival and Mid-Autumn Festival. For example, in activities such as ancestor worship, New Year greetings and worship of gods, the expression of respect and prayers in the form of Sizhou opera makes Sizhou opera an important part of the ritual and enhances its sanctity and cultural significance.

During festivals and celebrations such as drama performances, temple fairs, and parades, Sizhou opera performances are arranged to showcase and convey local characteristics. Through collective participation and performance, Sizhou Opera can be widely disseminated in society.

The Sizhou Opera competition is held during the festival to attract participants of different ages and stimulate everyone's enthusiasm for Sizhou Opera in the form of a competition. This kind of activity can not only allow the Sizhou opera handed down by the older generation to be displayed in the competition, but also encourage young people to learn and sing Sizhou opera.

Local Sizhou opera propagators, choirs or famous singers will be invited to sing Sizhou Opera during the festival celebrations. It can be spread through TV, webcast and other means, so that more people can feel and enjoy Sizhou opera.

Sizhou Opera performance is designed according to the cultural theme of the festival. For example, during the Mid-Autumn Festival, Sizhou operas with the theme of "moon" can be organized to celebrate reunion and harmony. During the Dragon Boat Festival, Sizhou opera related to the Dragon Boat Festival and patriotic feelings can be sung, closely combining the content of Sizhou opera with the connotation of the festival.

Combining the historical stories or legends of the festival with folk songs, the story behind Sizhou Opera is displayed in the form of musicals and operas, allowing the audience to have an in-depth understanding of the cultural background of Sizhou opera and the significance of the festival while enjoying the performance.

During the festival celebrations, a seminar on the dissemination of Sizhou Opera was held, inviting folk song communicators or experts to teach the singing skills and cultural background of folk songs. Participants can feel the charm of Sizhou Opera during learning and interaction, and apply the knowledge they have learned to festival celebrations.

Experience activities with Sizhou opera as the theme are designed, such as Sizhou opera teaching, Sizhou opera competition, Sizhou opera dance, etc., so that participants can experience Sizhou opera culture during the festival. Such participatory activities not only help spread Sizhou Opera, but also increase people's interest in traditional culture. Sizhou Opera is created or adapted for specific festivals

and sung in annual festival celebrations, gradually forming the "exclusive song" of the festival.

Record folk song performances during the festival and disseminate them through TV, radio, online platforms, etc. Make music albums, MV, short videos, etc. of festival Sizhou opera to make them spread in a wider range. Combining Sizhou Opera with festival cultural creative products, such as holiday cards, holiday gifts, cultural shirts, etc.

3. Summary:

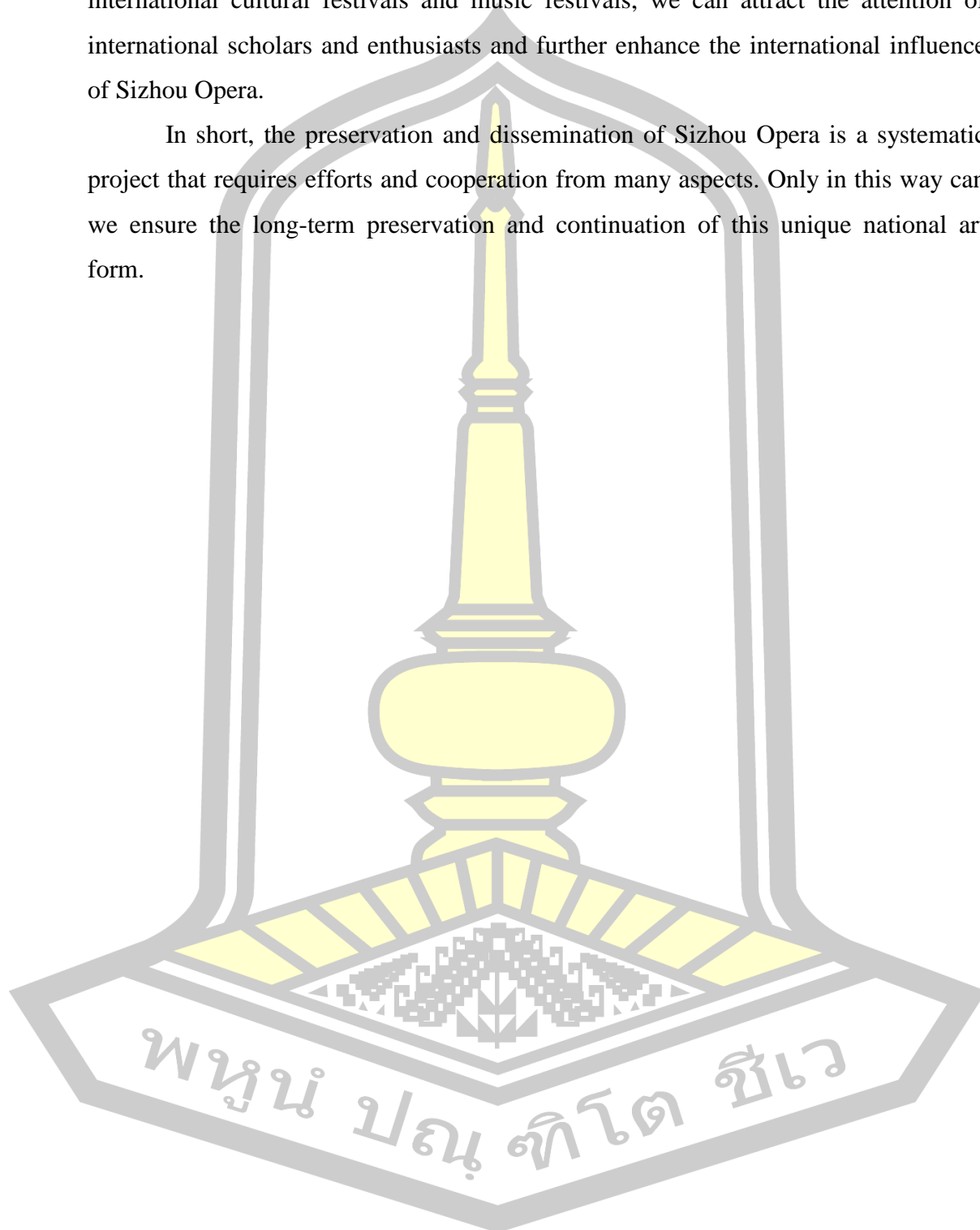
As a precious intangible cultural heritage, the preservation and dissemination of Sizhou opera is particularly important. Through the above guidelines, we can see that the protection and inheritance of Sizhou Opera requires not only the joint efforts of the government, schools and all sectors of society, but also the power of modern technology and the Internet, as well as a platform for international exchange. Attaching importance to school education, popularizing music knowledge, and cultivating the interests and hobbies of the younger generation are the basis for ensuring the inheritance of Sizhou Opera. At the same time, high-tech means are used to enhance the collection and preservation of materials, such as recording documentaries and oral histories and building databases to leave precious materials to future generations.

The use of the Internet and innovative communication methods, such as online courses and live streaming, can expand the audience and reach of communication. The government has stepped up efforts to protect intangible cultural heritage, issued relevant policies and financial support, encouraged non-governmental organizations and social groups to participate in the protection work, and set up a diversified protection force.

In addition, attaching importance to academic research, cultivating professional talents, holding regular academic conferences and seminars, and sharing research results are also an indispensable part of protecting and inheriting Gaoqiang folk songs. Combining with the publicity role of tourism, increasing the number of Sizhou opera competitions and cultural activities can make more people understand Sizhou opera.

Finally, by participating in international cultural exchanges such as international cultural festivals and music festivals, we can attract the attention of international scholars and enthusiasts and further enhance the international influence of Sizhou Opera.

In short, the preservation and dissemination of Sizhou Opera is a systematic project that requires efforts and cooperation from many aspects. Only in this way can we ensure the long-term preservation and continuation of this unique national art form.



CHAPTER VII

Conclusion Discussion and Suggestion

This chapter includes three parts: conclusion, discussion and suggestions. The conclusion part mainly summarizes the research results of the three objective, The development of Sizhou Opera in AnHui Province, China; The Singing technique TaowanXia in Sizhou Opera in Suzhou City, AnHui Province, China; The guidelines for the preservation and transmission of TaowanXia in Sizhou Opera in Suzhou City, AnHui Province, China.

1. Conclusion

1.1 To the development of Sizhou Opera in AnHui Province, China.

(1) Development in the embryonic period of Sizhou Opera. (since 1736 to 1796).

Through literature review, we know that the embryonic stage of Sizhou opera, namely, the stage of "singing door". It is begging along the door in the form of rap, that is, "swimming food". This is the embryonic stage of Sizhou opera, singing mostly one or two people, basically a family. Most of them travel around in wheelbarrows (locally called dirt carts). The program is called a "piece." Articles mostly reflect rural life. No string accompaniment, only the singer to the plate or clapper beat, no costumes or makeup.

(2) Development in the formation period of Sizhou Opera. (since 1796 to 1912). Through literature review and interview TaowanXia, we know that Sizhou Opera has developed from a single "visiting" singing form to a group singing, with some playing the young men, some playing the young women, and some playing the ugly. Popular singing three small plays (small Sheng, small Dan, clown). The singing form developed from singing door to embossing factory and Duzi play. The accompaniment instrument consists of bamboo board, willow leaf harp with the addition of big three strings, erhu and gong.

(3) Development in the Sizhou Opera development period (since 1913 to 1940). Sizhou Opera from the countryside into the city, at this time has formed seven

or eight artists, even about ten artists composed of professional troupe. During this period, not only a large scale of pulling soul chamber clubs have been established, but also the performance activities of these clubs are very active, so that the pulling soul chamber circulation area has expanded rapidly. In this period, the singing style changed from the past indefinite cavity indefinite spectrum, reformed to fixed cavity indefinite spectrum or fixed cavity fixed spectrum, and could be combined with each other. In the creation of the new melody, strengthen the richness of melody, especially in the coloratura tone, further increase the coloratura melody colorful. Main instruments: local pipa, Gaohu, Erhu, pipa, three strings, Yangqin, flute, sheng, etc. At the same time, the accompaniment instruments have been increased, such as the "Big Gong class" in the literary field in addition to the willow leaf harp, and the addition of three strings, in the martial arts field in addition to the big gong, there are small gongs and a tang drum.

(4) Development in the Sizhou Opera prosperity period (since 1941 to 1960). As shown in Figure 9, it is concluded that the origin legend of Sizhou Opera has experienced four versions, which has been spread to the present day, and it is impossible to study which version is correct. In the whole course of the development of Sizhou opera, the music of Sizhou opera has undergone changes from germination to formation, from formation to development, and from development to prosperity. The footwork of Sizhou opera follows the development of The Times. It has not only been enriched and developed in content and form, but also achieved a qualitative leap in singing, performance, melody and rhythm. Sizhou opera music not only provides spiritual food for Suzhou people, but also adds valuable wealth to Chinese national culture. This chapter will explore the development and change of Sizhou Opera's performance style in four different periods and the development and change of Sizhou Opera's singing and accompaniment.

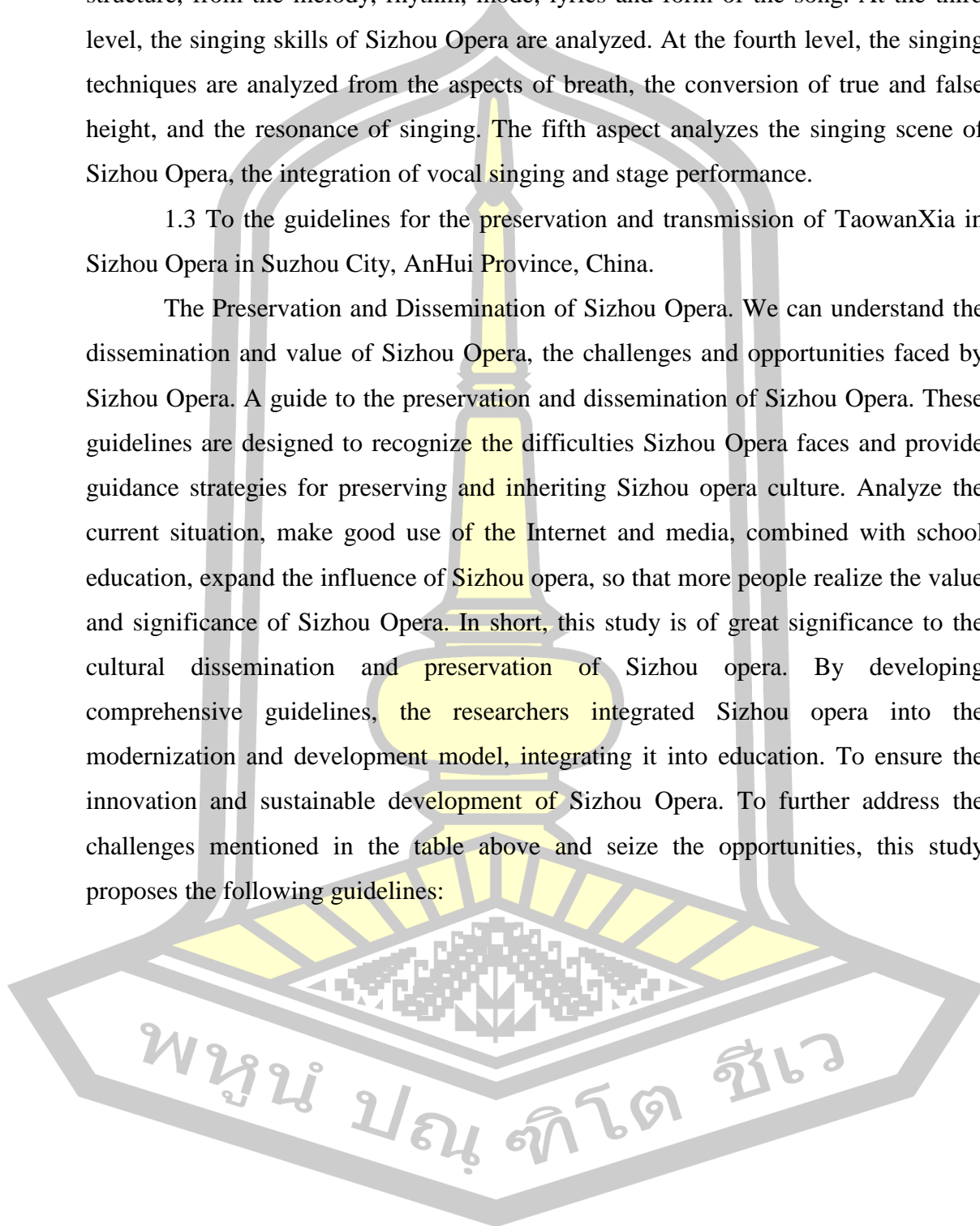
1.2 To the Singing technique TaowanXia in Sizhou Opera in Suzhou City, Anhui Province, China.

According to the recommendation of teacher Tao Wanxia, the researchers analyzed two Sizhou opera works, the first is the famous Sizhou opera cotton picking repertoire, the second is the famous Sizhou opera noodle leaf drinking repertoire. This paper analyzes these two works from five aspects. The first is the singing scene of

Sizhou Opera. The second is an in-depth analysis of the two works from the singing structure, from the melody, rhythm, mode, lyrics and form of the song. At the third level, the singing skills of Sizhou Opera are analyzed. At the fourth level, the singing techniques are analyzed from the aspects of breath, the conversion of true and false height, and the resonance of singing. The fifth aspect analyzes the singing scene of Sizhou Opera, the integration of vocal singing and stage performance.

1.3 To the guidelines for the preservation and transmission of TaowanXia in Sizhou Opera in Suzhou City, AnHui Province, China.

The Preservation and Dissemination of Sizhou Opera. We can understand the dissemination and value of Sizhou Opera, the challenges and opportunities faced by Sizhou Opera. A guide to the preservation and dissemination of Sizhou Opera. These guidelines are designed to recognize the difficulties Sizhou Opera faces and provide guidance strategies for preserving and inheriting Sizhou opera culture. Analyze the current situation, make good use of the Internet and media, combined with school education, expand the influence of Sizhou opera, so that more people realize the value and significance of Sizhou Opera. In short, this study is of great significance to the cultural dissemination and preservation of Sizhou opera. By developing comprehensive guidelines, the researchers integrated Sizhou opera into the modernization and development model, integrating it into education. To ensure the innovation and sustainable development of Sizhou Opera. To further address the challenges mentioned in the table above and seize the opportunities, this study proposes the following guidelines:



The transmission of TaowanXia in Sizhou opera



Figure 31. The transmission of TaowanXia in Sizhou opera.

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

Preservation Method



Figure 32. Preservation method TaowanXia Process

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

2. Discussion

2.1 The present situation of Sizhou Opera in Anhui province .

This chapter studies the current situation of Sizhou Opera. Through interviewing experts and inheritors of Sizhou opera, the main conclusions are as follows;

(1) DangYing Xia (2021) stressed the necessity of the dissemination of Sizhou Opera, especially as an intangible cultural heritage, Sizhou Opera is certainly an important cultural carrier in the hearts of Anhui people.

(2) Fulei Zhu (2021) conveys the singing characteristics of Sizhou Opera and specifically analyzes the singing techniques and methods of Sizhou Opera, which has important reference significance for future generations.

(3) Qiang Fan (2022) emphasized the difficulties and challenges in inheriting Sizhou Opera, because the information age has made many young people lose interest in these traditional operas, and there is a lack of professional personnel to popularize them, which further limits young people's love for Sizhou opera.

(4) Yuanyuan Qin, (2015) shows the development history of Sizhou Opera in different stages, which enables us to understand the development history of Sizhou Opera concretely and to assist the learning of its communication.

These views, confirmed through surveys, interviews and research, explain the challenges Sizhou Opera faces in communication and emphasize the need to protect and promote the cultural heritage of Sizhou opera.

2.2 Analysis of the characteristics of Sizhou Opera song selection

(1) Rui Liang (2022) believes that the dialect differentiation in Sizhou Opera influences the form of songs, and these dialects also enrich the diversity of Sizhou opera and highlight the importance of music in the cultural context.

(2) Beibei Hou (2023) is characterized by improvisational elements and a complex rhythmic structure, with melodies and rhythms showing remarkable flexibility to adapt to the emotional and ceremonial environment of the performance. This dynamic interaction reflects the complex relationship between performers and their social or ritual environment, emphasizing the cultural and contextual relevance of these traditional musical practices.

This perspective provides a comprehensive theoretical basis for the current situation of Sizhou Opera, which is helpful to further study and protect this cultural heritage.

2.3 Guidance for the preservation and promotion of Sizhou opera

(1) TaowanXia (2023) emphasizes the protection and protection of Yi culture

Inheritance should start with language, intangible cultural heritage and daily customs, focusing on the cultural concerns and innovative development of the younger generation. She suggested enhancing students' interest and cultural identity through on-campus lectures and school-based courses, and developing specific strategies for intangible cultural heritage promotion according to different age groups. In addition, she proposed to gradually innovate new folk songs to meet the needs of modern society while retaining traditional melodies. She stressed that the promotion of cultural identity through education, advocacy and community engagement provided the necessary support for sustainable development.

(2) LiuChang (2023) plans to use digital means and create local teaching materials for widespread dissemination. The government will support the inheritance and development of the legend through measures such as funds, awards, talent support and policy guidance.

The Anhui government and intangible cultural heritage inheritors cooperate to promote the protection and inheritance of Anhui music culture through policy support and financial assistance. Through their activities, inheritors influence younger generations and foster a sense of cultural identity and participation, thereby laying the foundation for sustainable cultural development.

3. Suggestion

3.1 Suggestion for applying this research

3.1.1 Sizhou Opera has a history of more than 200 years and was included in the first batch of national intangible cultural heritage lists in 2006. As a national intangible cultural heritage, Sizhou Opera carries rich historical and cultural connotation and unique artistic charm. However, in the rapid development of modern society, Sizhou opera faces many challenges.

Increase government support

The government should increase financial investment in Sizhou Opera to ensure the company's daily operation, rehearsal and performance, talent training and other aspects of capital needs; A special award fund will be set up to reward individuals and groups that have made outstanding contributions to the inheritance and development of Sizhou Opera.

3.1.2. Strengthen personnel training

Integrate Sizhou opera courses into school education, compile special textbooks, establish a systematic inheritance education system from primary schools and middle schools to colleges and universities, and cultivate students' interest; Organize various training courses, invite senior artists to teach, and enhance the professional level of existing practitioners; Provide internship and performance opportunities for students to accumulate stage experience.

3.1.3. Innovative performance forms

Artists are encouraged to make innovative adaptations of the repertory, integrate modern elements and get close to contemporary life on the basis of maintaining the traditional characteristics of Sizhou Opera; Introduce modern stage technology, such as lighting, sound, stage design, etc., to improve stage performance; Strengthen the integration with other art forms, such as cross-border cooperation with pop music, dance, etc., to create novel performance forms.

3.2 Suggestion for further research

3.2.1. Digital inheritance

The use of modern information technology to digitally collect, store and disseminate the classic plays, singing and performance skills of Sizhou Opera; Production of Sizhou opera electronic teaching materials, teaching videos, through the network platform for fans to learn; Establish Sizhou Opera digital museum and virtual theater, so that audiences can enjoy wonderful performances without leaving their homes.

3.2.2. Expand market space:

Actively explore domestic and foreign performance markets, participate in various cultural exchange activities, drama festivals, art festivals, etc., to enhance the popularity and influence of Sizhou Opera; Deep integration with the tourism industry,

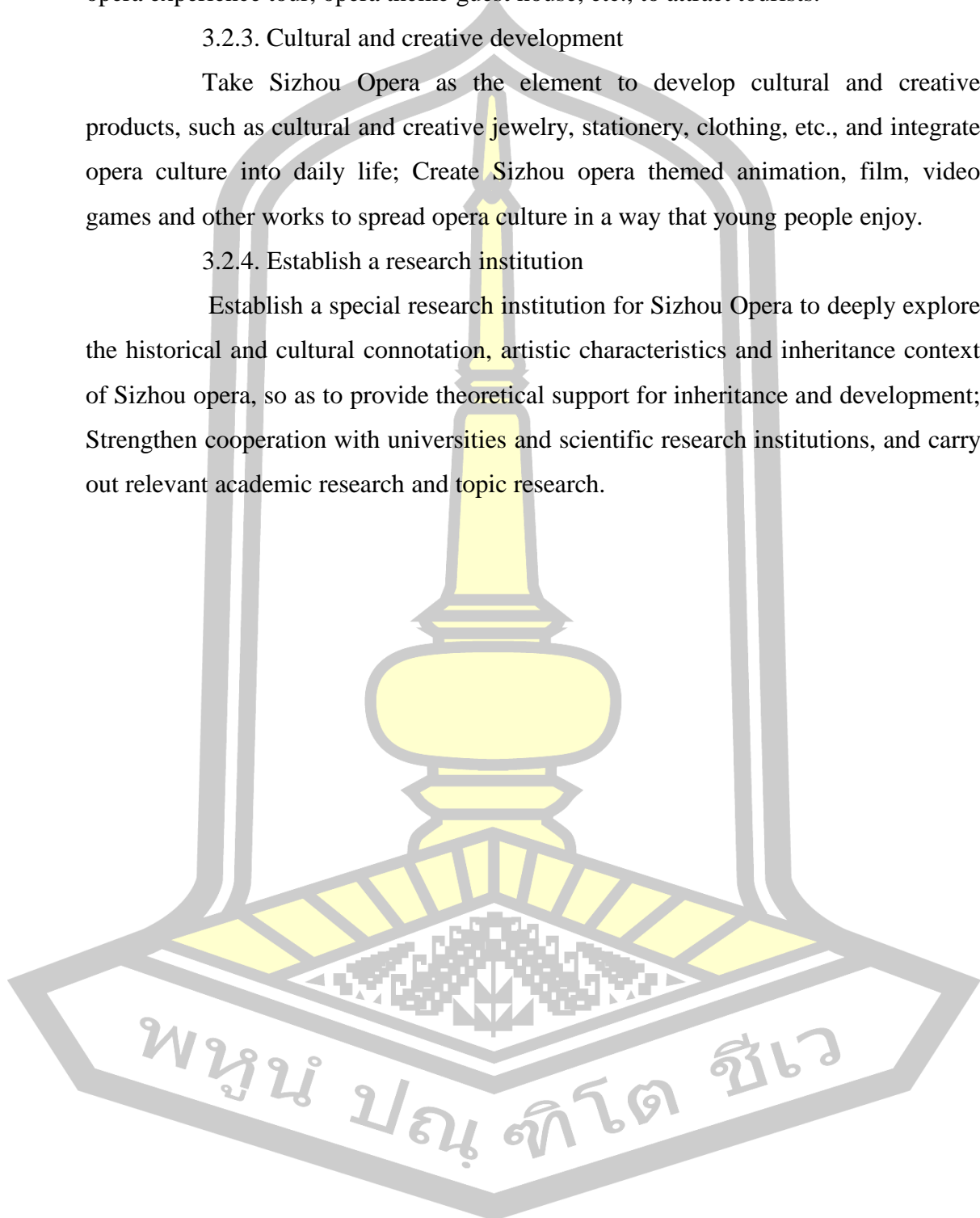
the development of Sizhou opera as the theme of cultural tourism products, such as opera experience tour, opera theme guest house, etc., to attract tourists.

3.2.3. Cultural and creative development

Take Sizhou Opera as the element to develop cultural and creative products, such as cultural and creative jewelry, stationery, clothing, etc., and integrate opera culture into daily life; Create Sizhou opera themed animation, film, video games and other works to spread opera culture in a way that young people enjoy.

3.2.4. Establish a research institution

Establish a special research institution for Sizhou Opera to deeply explore the historical and cultural connotation, artistic characteristics and inheritance context of Sizhou opera, so as to provide theoretical support for inheritance and development; Strengthen cooperation with universities and scientific research institutions, and carry out relevant academic research and topic research.



REFERENCES

- Beibei Hou. (2023). Study on the singing of Picking Up Cotton in Sizhou Opera. Folk music 29-32.
- Chen Lu." Reflections on the inheritance and development of Sizhou Opera." Popular Literature and Art, No.17, 2018, pp. 16-17.
- Chen Lu." Thoughts on the inheritance and development of Sizhou Opera." Popular Literature and Art, No.17, 2018, pp. 16-17.
- Chen Ruohan." The inheritance and development of Sizhou Opera from the perspective of regional Culture." Cultural Industry, No.15, 2022, pp. 120-122.
- Huang Ling." The inheritance and development of Sizhou Opera -- A Case study of Suzhou, AnHui Province." Journal of Chifeng University (Chinese Philosophy and Social Sciences Edition), 2017, 9, pp. 182-184.
- Huang Ling." The inheritance and development of Sizhou Opera -- A Case study of Suzhou, AnHui Province." Journal of Chifeng University (Chinese Philosophy and Social Sciences Edition), 9 (2017), 182-184.
- Li Jingmin." The Development Status and inheritance Strategy of Sizhou Opera." Drama Home, No. 34, 2018, pp. 25-26.
- Li Jingmin." The Development Status and inheritance Strategy of Sizhou Opera." Drama Home, No. 34, 2018, pp. 25-26.
- Liu Chang." Research on the characteristics of Sizhou Opera Performing Arts." Art Review, No.12, 2023, pp. 37-39.
- Song Yanting, Zhang Yanmei." Research on the inheritance and Development of Sizhou Opera." Journal of Suzhou Institute of Education, 2 (2019), pp. 1-3.
- Song Yanting, Zhang Yanmei." Research on the inheritance and development of Sizhou Opera." Journal of Suzhou Institute of Education, 2 (2019), pp. 1-3.
- Sun Lihai. Research on the inheritance and Development of contemporary Sizhou Opera. Journal of Suzhou Institute of Education, 2018 (4), pp. 1-3.
- Sun Lihai." Research on the inheritance and Development of contemporary Sizhou Opera." Journal of Suzhou Institute of Education, 2018 (4), 1-3.
- Sun Zhihong." Research on the singing Music of Sizhou Opera." Sound of the Yellow River, No.8, 2021, pp. 42-43.

- Sun Zhihong." Research on the singing music of Sizhou Opera." Sound of the Yellow River, No.8, 2021, pp. 42-43.
- Wang Jinglong." A Study on the cultural characteristics of female images in Sizhou Opera in Northern AnHui Province." Journal of Suzhou University, 10 (2019), 51-55.
- Wang Jinglong." A Study on the cultural characteristics of female images in Sizhou Opera in Northern AnHui Province." Journal of Suzhou University, 10 (2019), pp. 51-55.
- Wang Jinglong." Study on Cultural characteristics of Sizhou Opera." Journal of Huaihai Institute of Technology (Humanities and Social Sciences Edition), 7 (2017), pp. 70-73.
- Wang Jinglong." Study on cultural characteristics of Sizhou Opera." Journal of Huaihai Institute of Technology (Humanities and Social Sciences Edition), 7 (2017), pp. 70-73.
- Wang Yan." Research on the inheritance and Development of Sizhou Opera." Northern Music, No.9, 2017, p. 199.
- Wu Mingquan." Research on the inheritance and development of Sizhou Opera." Journal of Suzhou University, 10 (2016), pp. 49-52.
- Wu Mingquan." Research on the inheritance and development of Sizhou Opera." Journal of Suzhou University, 10 (2016), pp. 49-52.
- Xu Qiang." Analysis on the inheritance and development path of Sizhou Opera." Journal of Suzhou College of Education, 2017 (3), pp. 1-3.
- Xu Qiang." Analysis on the inheritance and development path of Sizhou Opera." Journal of Suzhou College of Education, 2017 (3), pp. 1-3.
- Xu Wen." Inheritance and Development of Sizhou Opera -- Taking Suzhou as an example." Journal of Chifeng University (Chinese Philosophy and Social Sciences Edition), 8 (2016), pp. 182-184.
- Zhang Kun." The Historical Origin and artistic characteristics of Sizhou Opera." Drama Home, No.22, 2016, pp. 23-24.
- Zhang Lei." Research on the dilemma and countermeasures of Sizhou Opera's inheritance and Development." Comparative Research on Cultural Innovation,

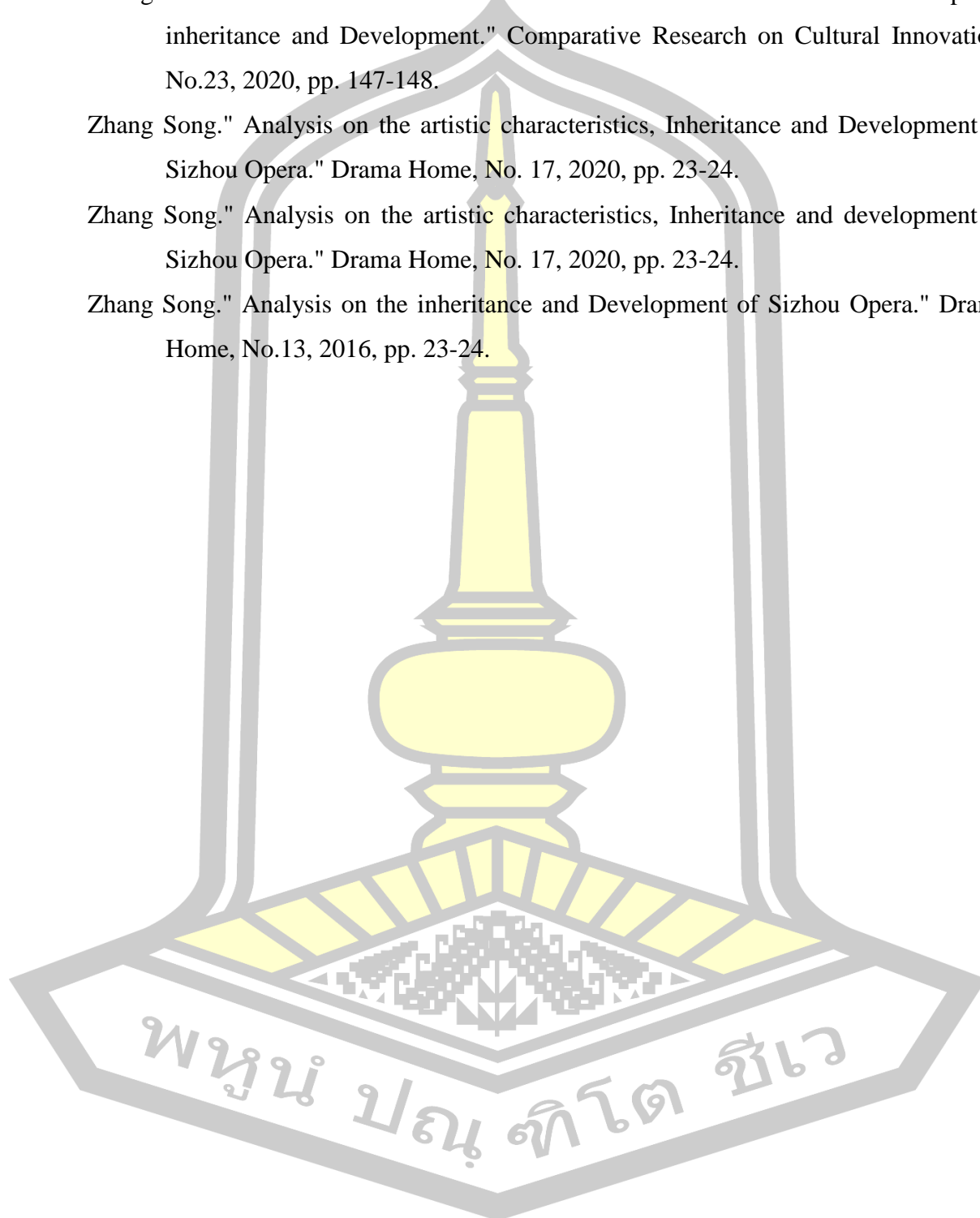
No.23, 2020, pp. 147-148.

Zhang Lei." Research on the dilemma and countermeasures of Sizhou Opera's inheritance and Development." Comparative Research on Cultural Innovation, No.23, 2020, pp. 147-148.

Zhang Song." Analysis on the artistic characteristics, Inheritance and Development of Sizhou Opera." Drama Home, No. 17, 2020, pp. 23-24.

Zhang Song." Analysis on the artistic characteristics, Inheritance and development of Sizhou Opera." Drama Home, No. 17, 2020, pp. 23-24.

Zhang Song." Analysis on the inheritance and Development of Sizhou Opera." Drama Home, No.13, 2016, pp. 23-24.



APPENDIX

Appendix I

Interview sheets and questionnaires

Sizhou Opera Questionnaire

1. When and where did Sizhou Opera originate?
2. Which types of Sizhou opera can be divided into according to the form?
3. What is the representative work of Sizhou Opera?
4. What are the differences in the singing style of Sizhou Opera?
5. What are the differences in the accompaniment methods of Sizhou Opera?
6. What is the lead singing instrument of Sizhou Opera?
7. What are the most famous contemporary Sizhou opera artists?
8. What is the living state of contemporary Sizhou Opera?
9. In order to promote the development of contemporary Sizhou Opera, what work.
Was it done by the government, the theatre and the actors?
10. What changes have been made in contemporary Sizhou Opera performances?

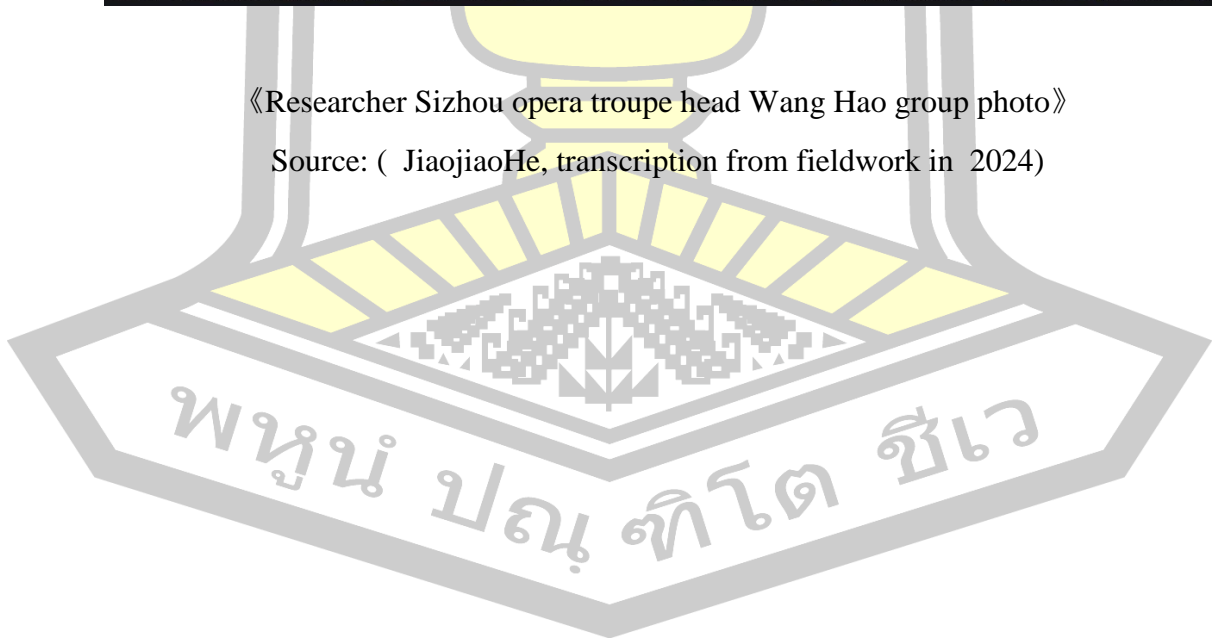
พหุบัณฑิต ชีเว

Appendix II



《Researcher Sishou opera troupe head Wang Hao group photo》

Source: (JiaojiaoHe, transcription from fieldwork in 2024)



Appendix III



《Researchers and Sishou opera heritage group photo》

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

Appendix IV



《Researchers and teacher Tao Wanxia photo》

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

Appendix V



《Field investigation Sizhou opera performance》

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

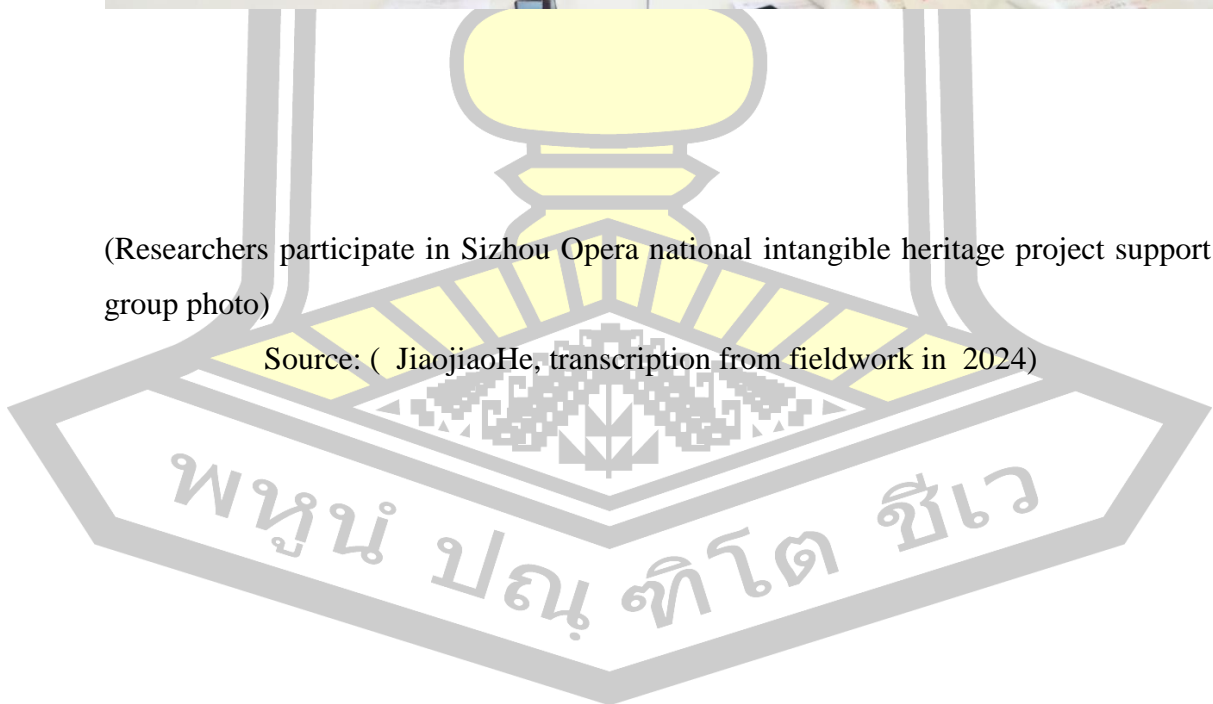


Appendix VI



(Researchers participate in Sizhou Opera national intangible heritage project support group photo)

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

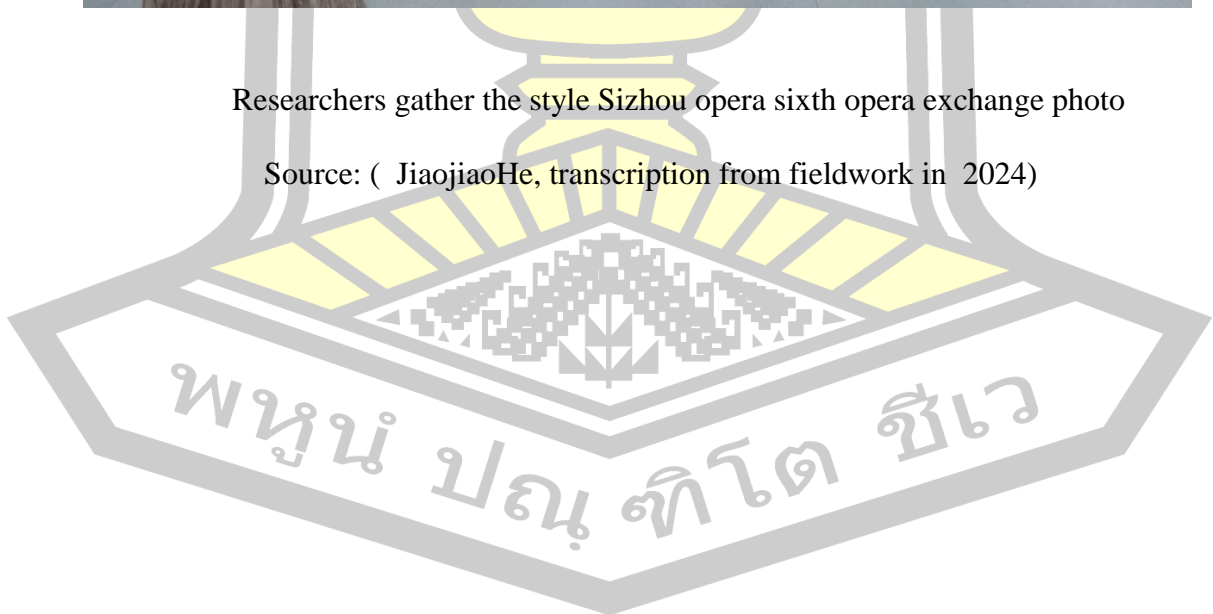


Appendix VII



Researchers gather the style Sizhou opera sixth opera exchange photo

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

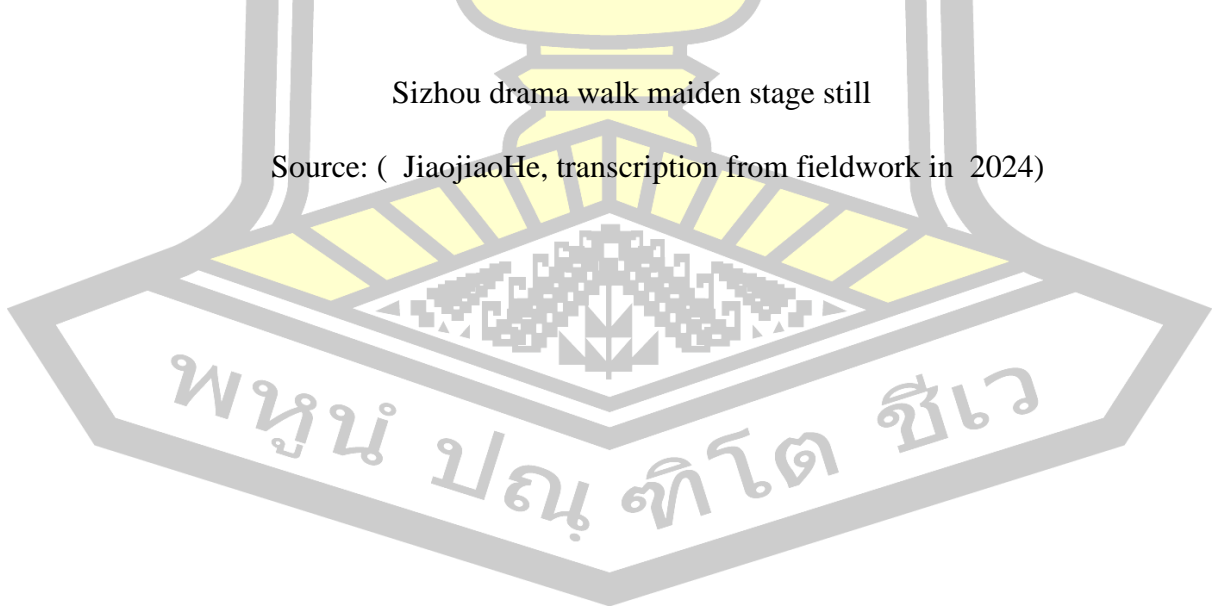


Appendix VIII



Sizhou drama walk maiden stage still

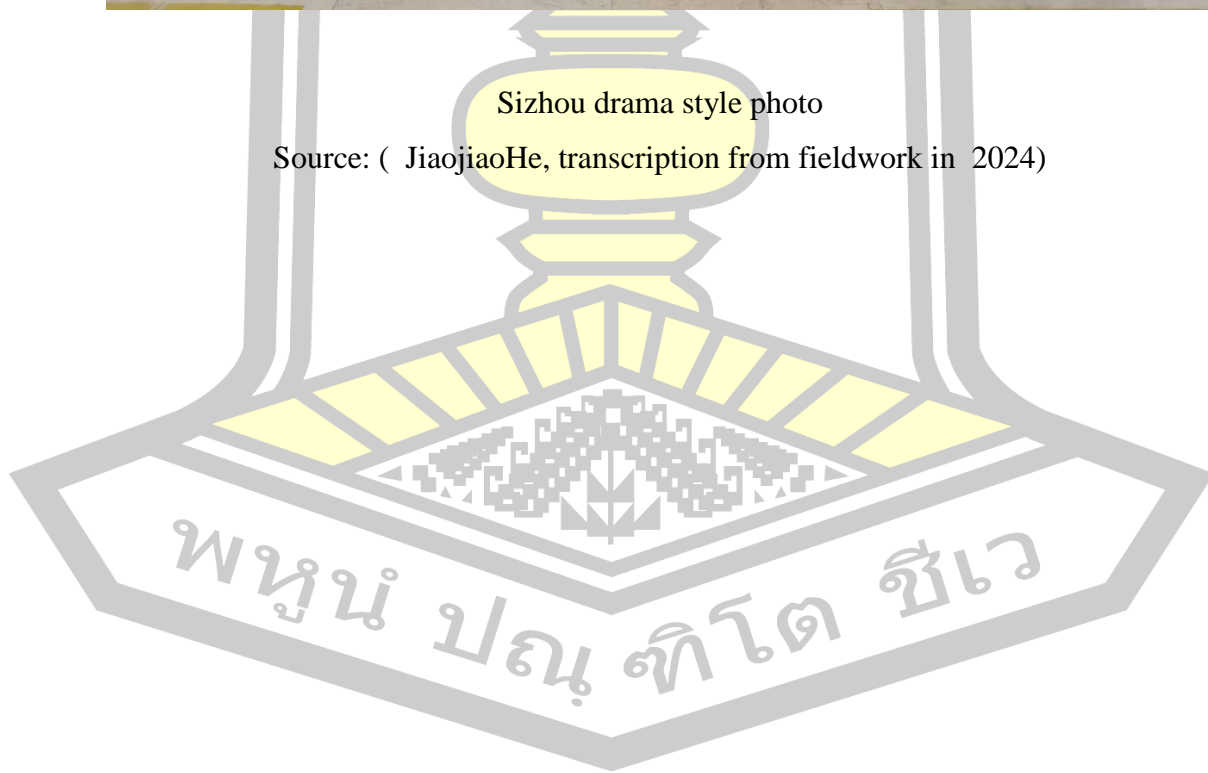
Source: (JiaojiaoHe, transcription from fieldwork in 2024)





Sizhou drama style photo

Source: (JiaojiaoHe, transcription from fieldwork in 2024)





Sizhou drama style photo

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

พหุ มั ญ ภั ฑ ะ ๒๕๖๕

Music Examples

Example 1:

拾棉花

qi yue li lai shi qi ba,
 gu niang men ang
 ai ya xia
 hu a shi mian
 hua na ya ai yi ya
 ai en. yi tai yi tai kuang yi tai tai tai
 kuang cai kuang cai kang cai ling kuang yi cai kuang cai tai kuang

Sizhou opera spectrum picking up cotton

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

60

 ai yo yu lin bian, da hong de

64

 tou sheng lai ba bian gen lai zha lai yi ya ai en.

69

 wo lao han jin nian liu shi ba wo

74

 qin qin jian jian zhong zhuang jia,

79

 shen shang bei ge fen lou zi wo tong tou yan dai

84

 yao li cha.

89

 shou li na ge lian dao tou wo yi qu ge cao er kan gua.

94


Sizhou opera spectrum picking up cotton

Source: (JiaojiaoHe, transcription from fieldwork in 202

3

99

zou yi ge xiao dao chao ge jin lai dao an de ge

104

gua peng xia an ya.

Detailed description: The image shows a musical score for a piece titled 'Sizhou opera spectrum picking up cotton'. The score is written on two staves. The first staff starts at measure 99 and ends at measure 103. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth and quarter notes, with some rests. The lyrics 'zou yi ge xiao dao chao ge jin lai dao an de ge' are written below the notes. The second staff starts at measure 104 and ends at measure 107. It continues the melody with quarter and eighth notes, and some rests. The lyrics 'gua peng xia an ya.' are written below the notes. The score is enclosed in a rectangular frame.

Sizhou opera spectrum picking up cotton

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

Example 2:

wo you xin gei ni mai zhen xian si er chi hua bu

zuo xie chuan, bai mi zong zi mai yi chuan zai mai

ban jin dou fu gan na!

wo chu men dai de qian you xian

ni bu shi dai le wu diao qian zou de ma? ni er ge jie zou

yi diao san na, you qing ni jiu jiu chi l

yi dun fan hai hai shen me? hai hai du

qian shu le hai bei na pa shou pa qu l liang diao

Sizhou opera spectrum drink noodles leaves

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

2

41
qian na wo yao li mei qian

46
nan hai xin yuan, xia hui wo gan hui

51
wo yi ding gei ni mai ge quan na.

56

The musical score consists of four staves of music in treble clef. The first staff (measures 41-45) has lyrics 'qian na wo yao li mei qian'. The second staff (measures 46-50) has lyrics 'nan hai xin yuan, xia hui wo gan hui'. The third staff (measures 51-55) has lyrics 'wo yi ding gei ni mai ge quan na.'. The fourth staff (measures 56-58) contains a melodic line with a long slur over the final two measures.

Sizhou opera spectrum drink noodles leaves

Source: (JiaojiaoHe, transcription from fieldwork in 2024)

BIOGRAPHY

NAME	Jiaojiao He
DATE OF BIRTH	January 24, 1989
PLACE OF BIRTH	Suzhou City, Anhui Province, China
ADDRESS	Heyuan Community, Suzhou City, Anhui Province, China
POSITION	Suzhou City, Anhui Province, China
PLACE OF WORK	Suzhou University
EDUCATION	2007-2012 (Bachelor's degree) Suzhou University 2013-2016 (Master's degree) Nantong University 2022-2025 (Ph.D.) College of Music Mahasarakham University

