



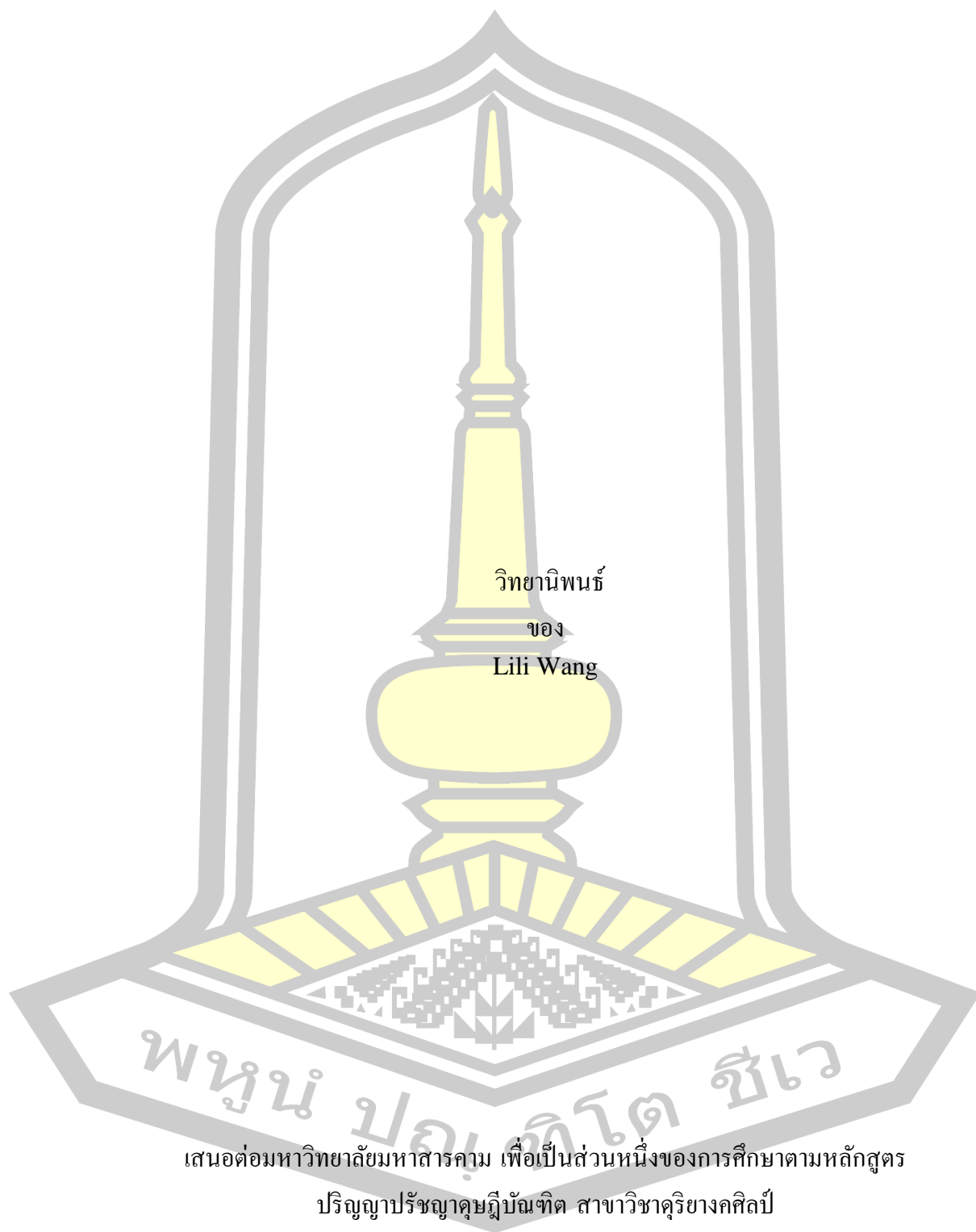
Yueju Opera in Machong City Guangdong Province, China

Lili Wang

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

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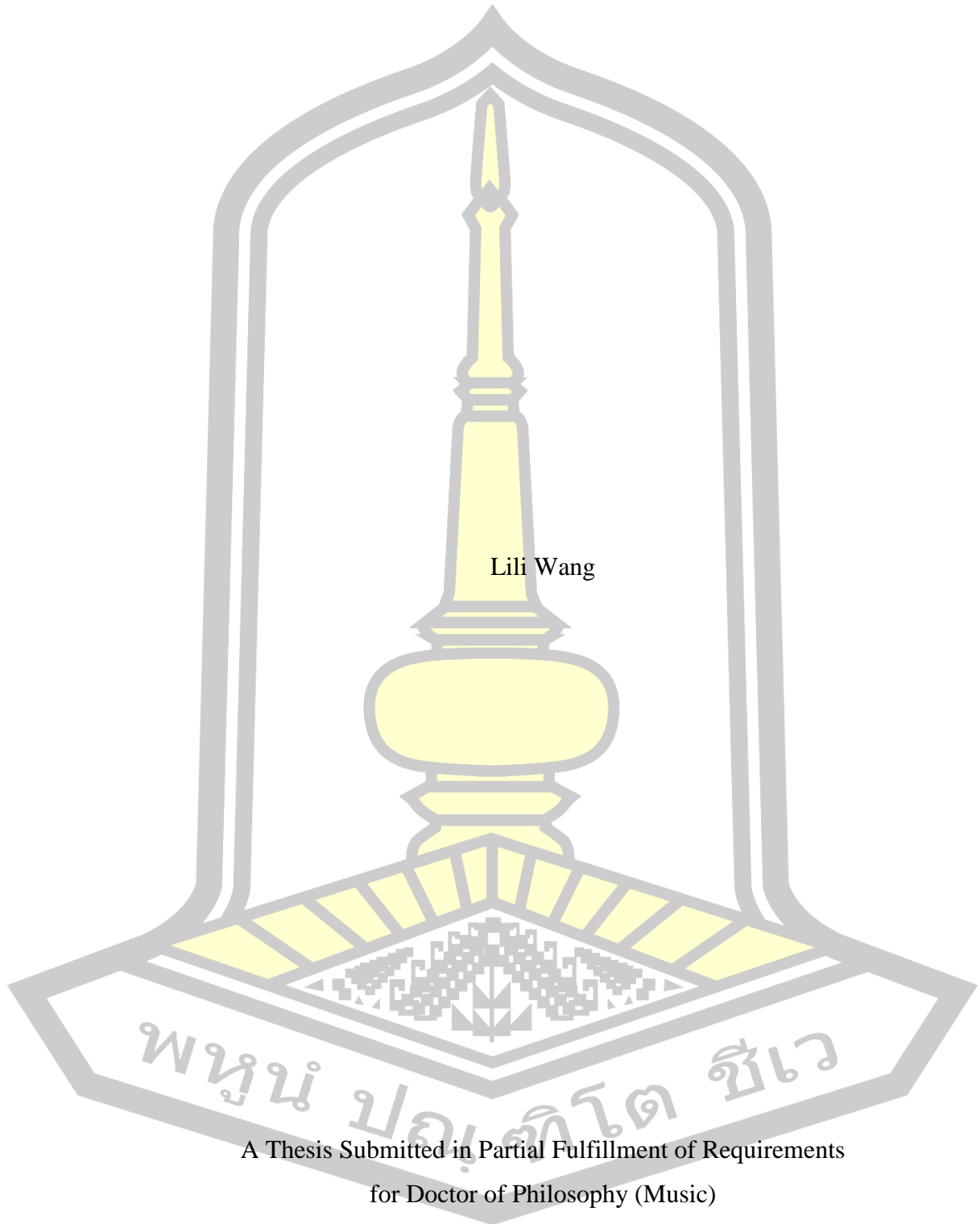
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Yueju Opera in Machong City Guangdong Province, China



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A Thesis Submitted in Partial Fulfillment of Requirements  
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May 2025

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**TITLE** Yueju Opera in Machong City Guangdong Province, China  
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### ABSTRACT

Yueju Opera in Machong City, Guangdong Province, China. This study has three primary objectives: 1) To study the history and development of Yueju Opera in Machong City, Guangdong Province, China. 2) To analyze the musical characteristics of Yueju in Machong City, Guangdong Province, China. 3) To propose guidelines for the preservation and transmission of Yueju in Machong City, Guangdong Province, China. The research employed qualitative methodologies, including literature review, in-depth interviews, and field surveys. The research findings are as follows:

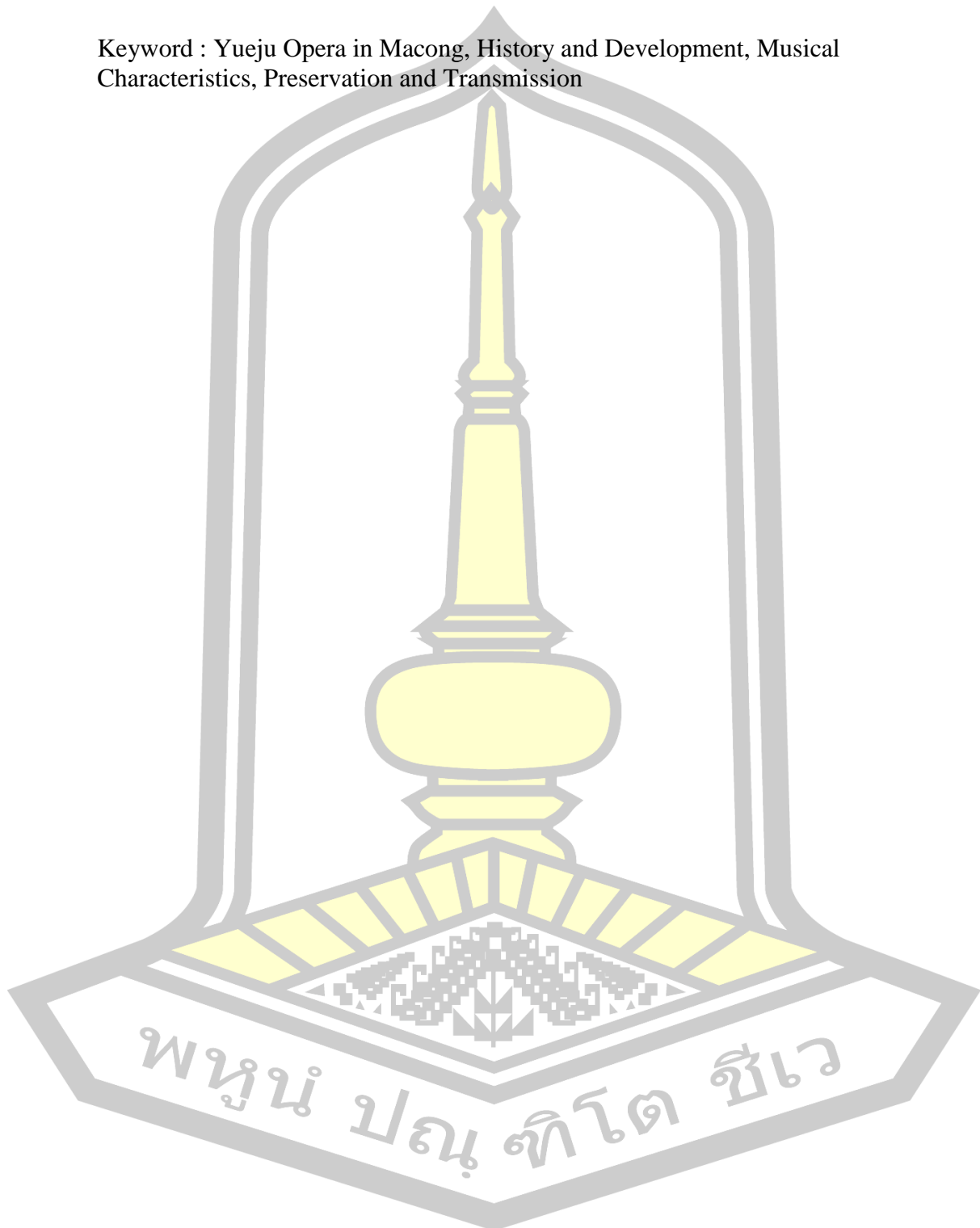
1. The historical development of Yueju Opera in Machong City can be divided into five distinct periods: the Formative Period (1521–1727), the Maturity Period (1736–1874), the Revolutionary Period (1912–1950), the Boom Period (1953–1980), and the Contemporary Period (since 2006).

2. The musical characteristics of Yueju Opera are notable for their lyrical emphasis on historical narratives, folk tales, romance, and everyday life. Musically, Yueju employs traditional Chinese pentatonic scales and features both syllabic singing—where each syllable corresponds to a single note and melismatic singing where multiple notes embellish a single syllable to enhance emotional expression. Rhythmic patterns range from fixed meters to free-meter recitative, allowing for expressive narration. Vocal techniques combine true voice and falsetto to convey diverse emotional and psychological nuances of characters. The use of vibrato and ornamental flourishes further enriches vocal complexity and aesthetic appeal.

3. The proposed guidelines for the preservation and transmission of Yueju Opera Machong City include four key channels: film, television, the internet, and education. Films serve to document traditional performances and expand audience reach, despite production cost limitations. Television broadcasts provide wide accessibility but face challenges such as limited airtime. Internet platforms enable interactive and broad dissemination, particularly appealing to younger audiences. Educational initiatives systematically cultivate talent and foster appreciation for Yueju among students, ensuring long-term sustainability. Collectively, these strategies address contemporary cultural transformations and generational gaps,

contributing to the sustained vitality and evolution of Yueju Opera in the region.

Keyword : Yueju Opera in Macong, History and Development, Musical Characteristics, Preservation and Transmission



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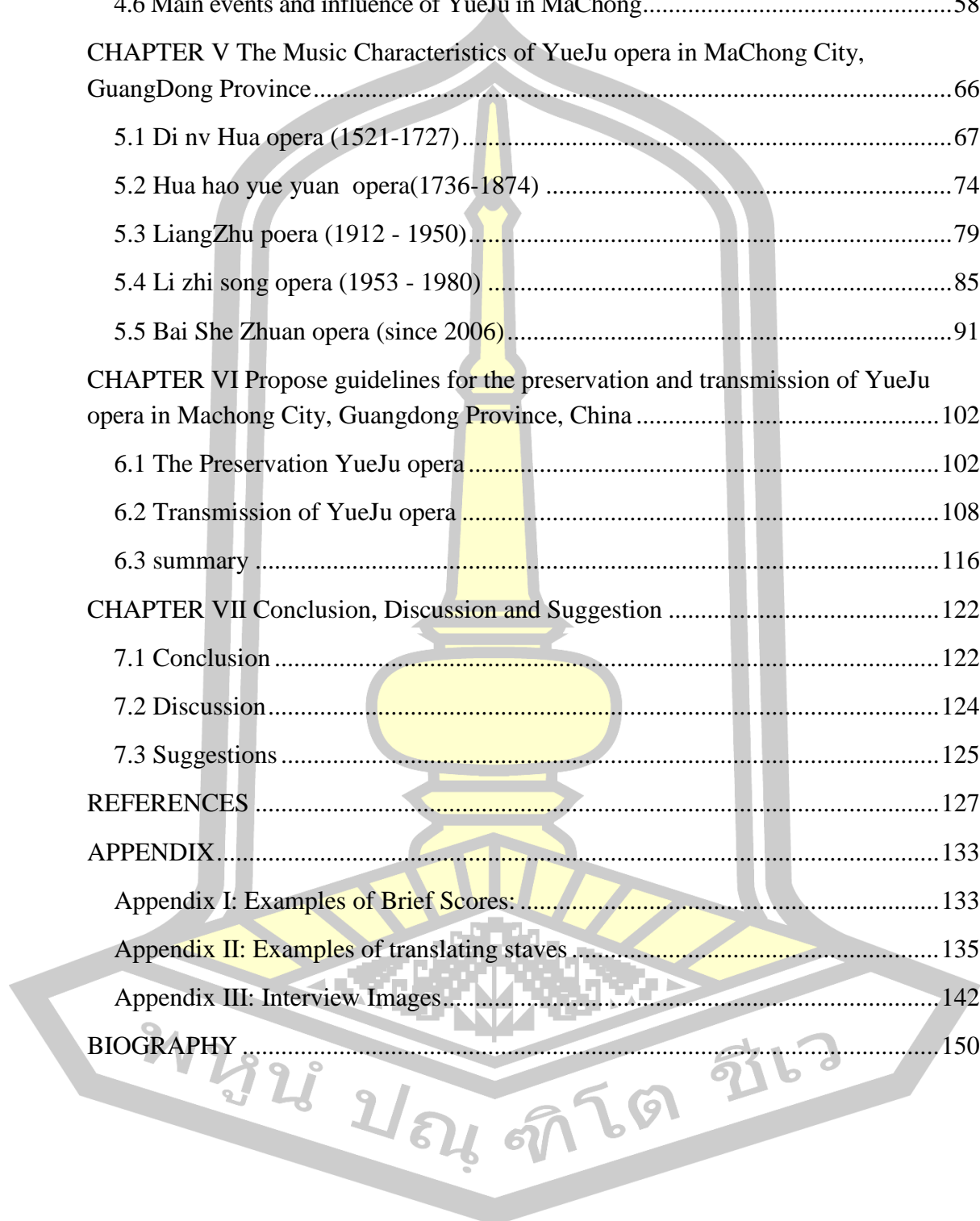
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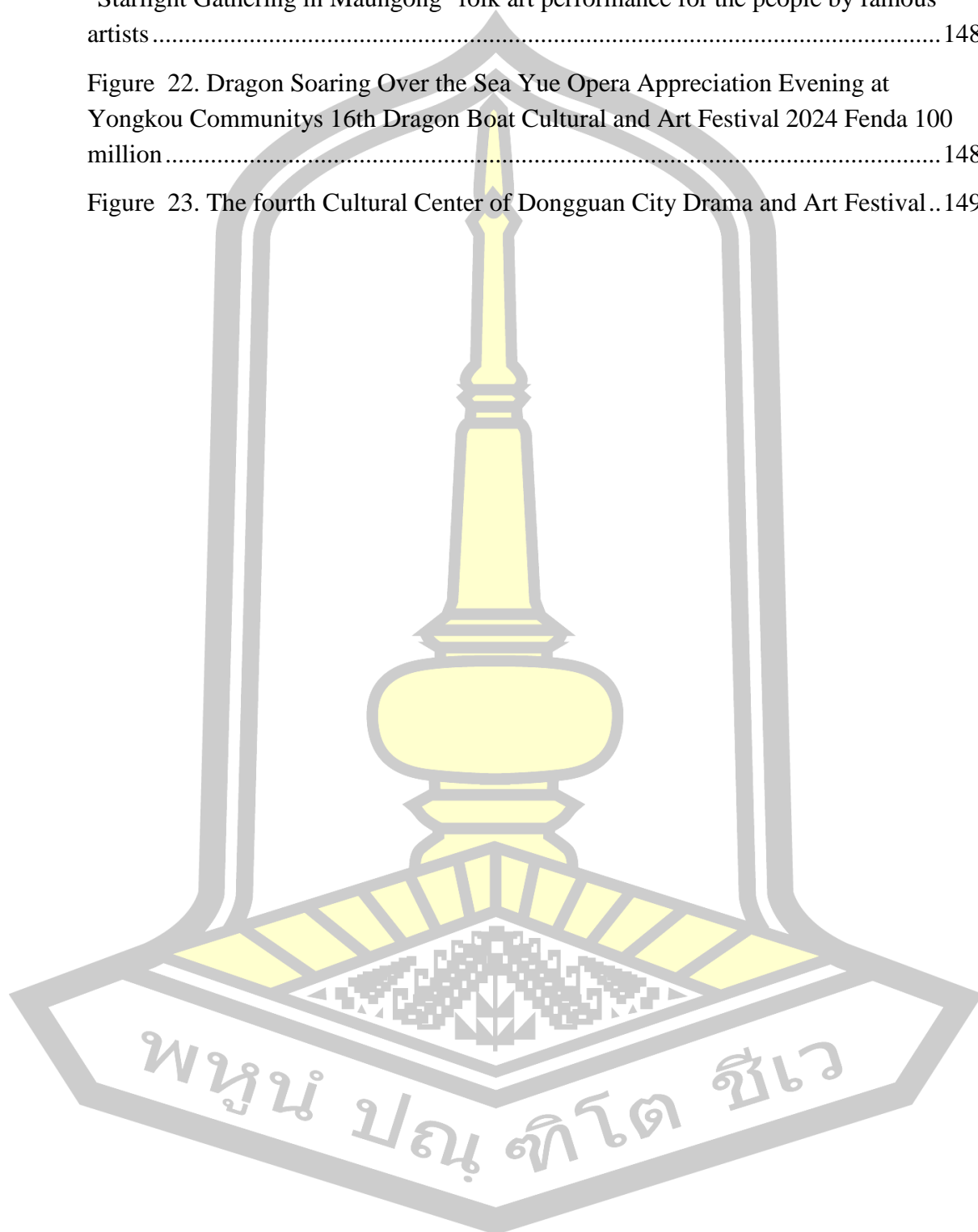
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# CHAPTER I

## INTRODUCTION

### 1.1 Research Background

Guangdong Province, situated in the southern coastal region of China, is recognized as a critical birthplace of Lingnan culture, characterized by its rich and longstanding tradition in opera arts. YueJu (Cantonese Opera), the most representative traditional opera genre in Guangdong, occupies a prominent position within Lingnan culture and is celebrated as one of its treasured cultural forms (Cheng, 2020). Machong Town, located within Dongguan City, Guangdong Province, particularly exemplifies this cultural heritage, maintaining a robust historical connection to YueJu, supported by a substantial local audience and enduring traditions (Zhang & Luo, 2019).

Performances in YueJu are distinguished by a strong emphasis on vocal technique and precise enunciation, adhering strictly to the principles of accurate pronunciation, mellifluous intonation, and expressive vocal delivery. Specifically, accurate pronunciation necessitates performers' meticulous attention to the nuances of Cantonese phonetics and tonal accuracy to clearly convey each lyrical element. Mellifluous intonation requires smooth and melodious vocal lines, dynamically shifting to reflect the emotional depth and rhythmic complexity of the lyrics (Chen, 2021). Evidently, the lexical choices in YueJu singing are intrinsically connected to phonetics and melodic construction. Comprehensive research into YueJu singing styles not only enhances performance quality but also provides foundational phonetic guidelines that can enrich scriptwriting, thus advancing YueJu's artistic development (Li & Zhang, 2022). Despite these recognized benefits, current academic literature reveals that studies addressing YueJu singing styles are limited and regionally inconsistent, indicating substantial scope for further investigation and elaboration (Yuan, 2018).

With ongoing societal transformations, modern lifestyles and entertainment preferences have evolved significantly, introducing numerous alternative forms such as film, television, and digital media, thus profoundly influencing leisure activities and cultural consumption patterns. Consequently, traditional art forms, including YueJu in Machong Town, have experienced declining popularity and reduced public engagement (Wang & Zhou, 2021). Historically, YueJu significantly contributed to the cultural fabric of Machong, prominently featured in local festivals and celebrations, widely appreciated by diverse age groups. However, contemporary societal trends characterized by accelerated lifestyles and compelling alternative entertainment choices have diminished YueJu's audience, notably

among younger demographics (Lin et al., 2020). Urbanization processes and the pervasive influence of global cultures further erode the traditional cultural ecosystems essential to sustaining YueJu. As a result, traditional performance spaces and opportunities in Machong Town have notably diminished (Guo, 2022). Research indicates a general downward trend in Guangdong opera genres, including YueJu, over recent decades, despite sustained efforts towards preservation and institutional support (Guangdong Opera Development Report, 2017). YueJu in Machong Town specifically faces critical challenges including a shrinking market, talent shortages, and minimal innovation in performance content and style. Economic instability and limited career prospects have compelled many YueJu performers to abandon the profession. Concurrently, the waning interest among younger generations exacerbates succession crises, posing significant threats to YueJu's continuity and cultural inheritance (Xie, 2023). Furthermore, the scarcity of creative and contemporary innovations in scripts and performances restricts YueJu's appeal to modern audiences, thereby impeding its broader cultural relevance and potential for growth (Huang & Liu, 2023).

In response to these conditions, the current study investigates YueJu's contemporary status and musical characteristics in Machong Town, Dongguan City, Guangdong Province. This research aims to facilitate deeper understanding, preservation, and innovation of YueJu. Additionally, it seeks to promote culturally significant and innovative YueJu performances, thereby contributing to the broader appreciation and international dissemination of traditional Chinese opera culture (Liu et al., 2024).

For these reasons, researchers have increasingly focused their attention on Yueju opera in Machong City, with particular emphasis on analyzing its musical characteristics. This paper examines the current state of Yueju opera in Machong, Guangdong, with the goal of promoting its broader dissemination and sustainable development. Additionally, the study underscores the importance of preserving and transmitting traditional musical culture while highlighting outstanding Yueju compositions that embody distinctive national characteristics. Addressing contemporary challenges faced by Yueju opera in Machong, Guangdong, this research provides an in-depth analysis aimed at revitalizing local cultural practices and enhancing global awareness. Through these concerted efforts, the paper endeavors to sustain and rejuvenate traditional musical heritage and to introduce exemplary Yueju works, distinguished by their cultural identity, to international audiences.

## **1.2 Research Objectives**

2.1 To study the History and Development of Yueju Opera in Machong City, Guangdong Province, China

2.2 To study the Music characteristics of Yueju Opera in Machong City, Guangdong Province, China

2.3 To propose guidelines for the preservation and transmission of Yueju in Machong City, Guangdong Province, China.

## **1.3 Research Questions**

1.3.1 To study the history and development of Yueju Opera in Machong City, Guangdong Province, China.

1.3.2 To analyze the musical characteristics of Yueju Opera in Machong City, Guangdong Province, China.

1.3.3 To propose guidelines for the preservation and transmission of Yueju Opera in Machong City, Guangdong Province, China.

## **1.4 Research Benefits**

1.4.1 This study contributes to a comprehensive understanding of the historical development of Yueju Opera in Machong City, highlighting its cultural significance within the context of Lingnan heritage and local identity.

1.4.2 The research enhances scholarly knowledge of Yueju Opera's musical characteristics, including lyrical themes, melodic structures, rhythmic patterns, and vocal techniques, thereby supporting the theoretical and practical advancement of traditional Chinese opera studies.

1.4.3 By proposing practical and culturally grounded guidelines for the preservation and transmission of Yueju Opera, this study offers valuable insights for policymakers, educators, and cultural practitioners in promoting sustainable development of intangible cultural heritage in the contemporary era.

## **1.5 Definition of Terms**

1.5.1 Machong refers to a town in Guangdong Province, China. It consists of 2 communities and 13 administrative villages and is also one of the birthplaces of Yueju.

1.5.2 Yueju Opera, refers to traditional opera popular in Machong, Guangdong, China. It is a national intangible cultural heritage.

1.5.3 history and influence refers to Since the establishment of YueJu, it has enriched the cultural and entertainment life of the people and carried the folk culture of Guangdong.

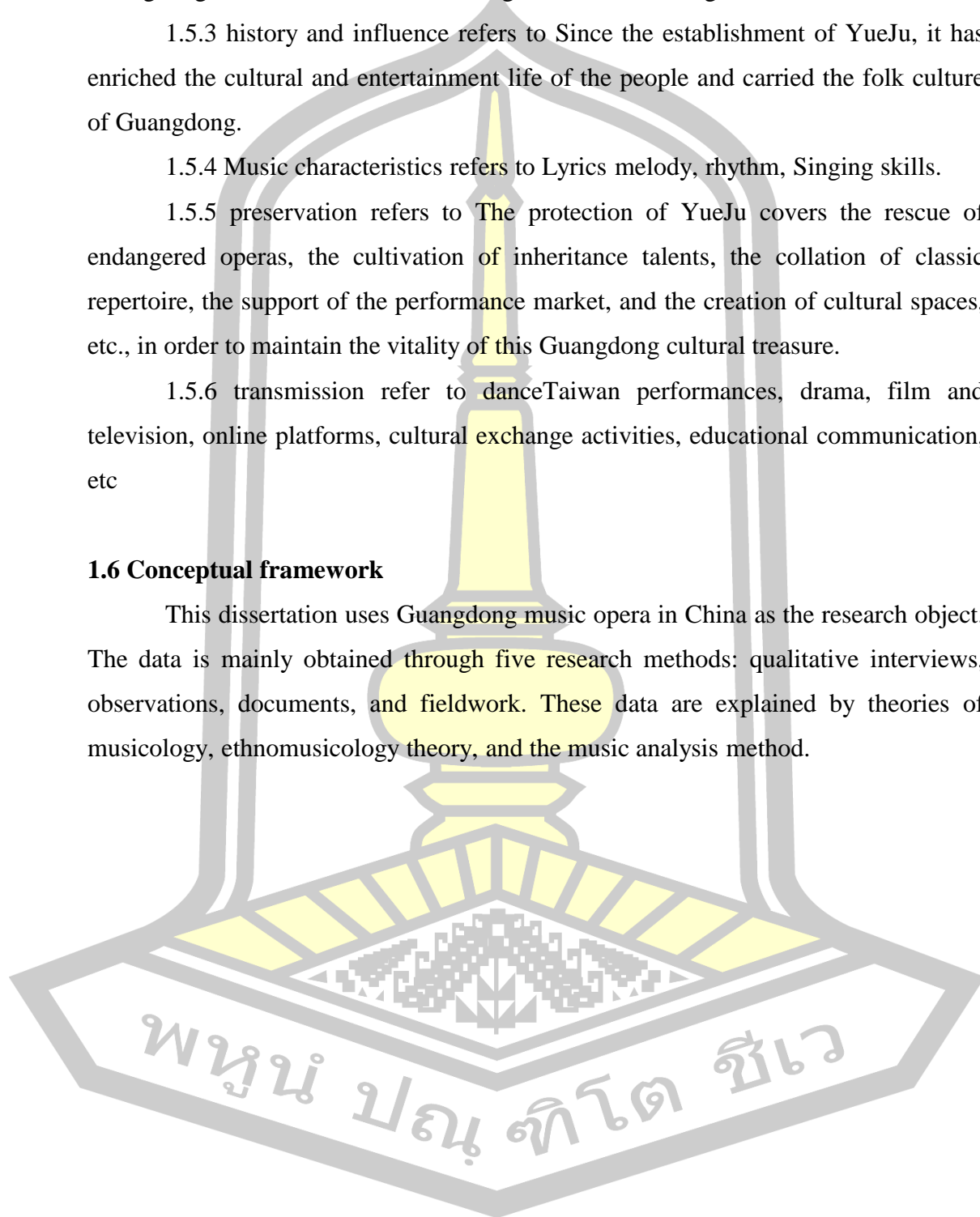
1.5.4 Music characteristics refers to Lyrics melody, rhythm, Singing skills.

1.5.5 preservation refers to The protection of YueJu covers the rescue of endangered operas, the cultivation of inheritance talents, the collation of classic repertoire, the support of the performance market, and the creation of cultural spaces, etc., in order to maintain the vitality of this Guangdong cultural treasure.

1.5.6 transmission refer to danceTaiwan performances, drama, film and television, online platforms, cultural exchange activities, educational communication, etc

## 1.6 Conceptual framework

This dissertation uses Guangdong music opera in China as the research object. The data is mainly obtained through five research methods: qualitative interviews, observations, documents, and fieldwork. These data are explained by theories of musicology, ethnomusicology theory, and the music analysis method.



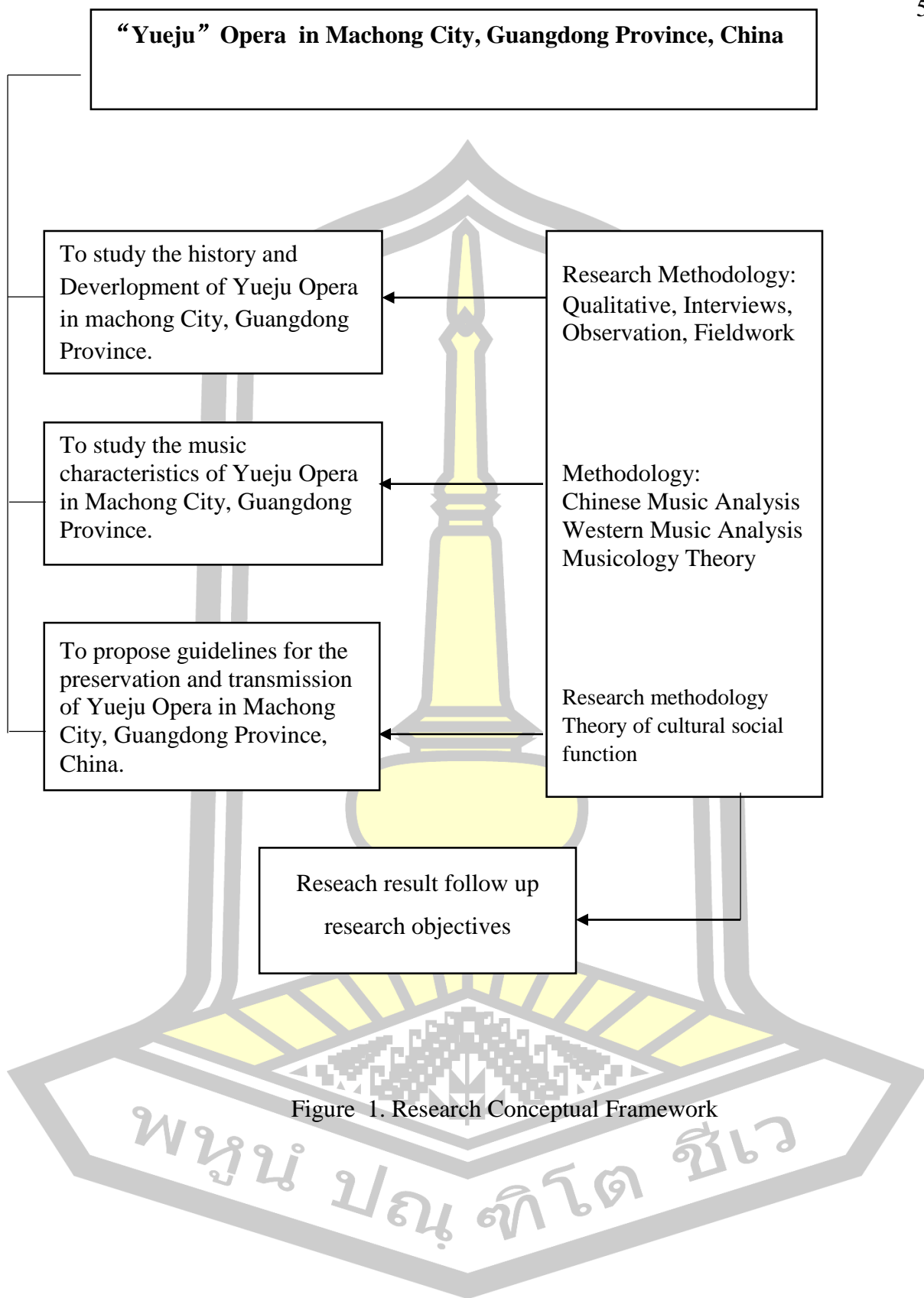


Figure 1. Research Conceptual Framework

## **CHAPTER II**

### **LITERATURE REVIEW**

In this study, A Study on Yueju Opera in Machong City, Guangdong Province, China the relevant documents have been reviewed for the most comprehensive information available to be used in this research. The following topics has been reviewed.

The literature review covers the following key areas:

- 2.1 The knowledge of culture Guangdong Province, China
- 2.2 The knowledge of Gungdong Yueju Opera
- 2.3 The theory used in this research
- 2.4 Research Related and Document

#### **2.1 The knowledge of culture Guangdong Province, China**

##### **2.1.1 Overview of Guangdong Province**

Guangdong, abbreviated as "Yue", is a provincial - level administrative region of the People's Republic of China, with Guangzhou as its capital city. It is located in the southernmost part of the Chinese mainland. It borders Fujian Province to the east, Jiangxi Province and Hunan Province to the north, Guangxi Zhuang Autonomous Region to the west, and the South China Sea to the south. As of December 2023, it has 21 prefecture - level cities under its jurisdiction and 65 municipal districts. The total area of Guangdong is 179,800 square kilometers. By the end of 2023, the permanent resident population of the whole province was 127.06 million. There is a rich diversity of languages in Guangdong Province, mainly including three major Chinese dialects: Cantonese, Hakka, and Min dialects.

Guangdong is at the forefront of China's reform and opening - up. It is located at the hub of shipping in the South China Sea. At the same time, it is China's largest province in terms of foreign trade and agricultural product imports and exports. Since ancient times, Guangdong has been the province where China's maritime trade and emigration started earliest, with the largest number of people going abroad and to the widest range of places. It accounts for more than half of the total number of overseas

Chinese around the world. Guangdong has been the province with the highest number of births for seven consecutive years, and the number of migrant population in Guangdong ranks first in the country. Guangdong has developed a unique Lingnan culture, with an open, inclusive and pioneering cultural atmosphere. In 2024, the province's regional GDP reached 14,163.381 billion yuan, a 3.5% increase over the previous year. In the list of the 2023 National Science and Technology Awards, 14 projects in Guangdong won the Natural Science Award, and the Science and Technology Progress Award respectively. (2023, Guangzhou Government Network)

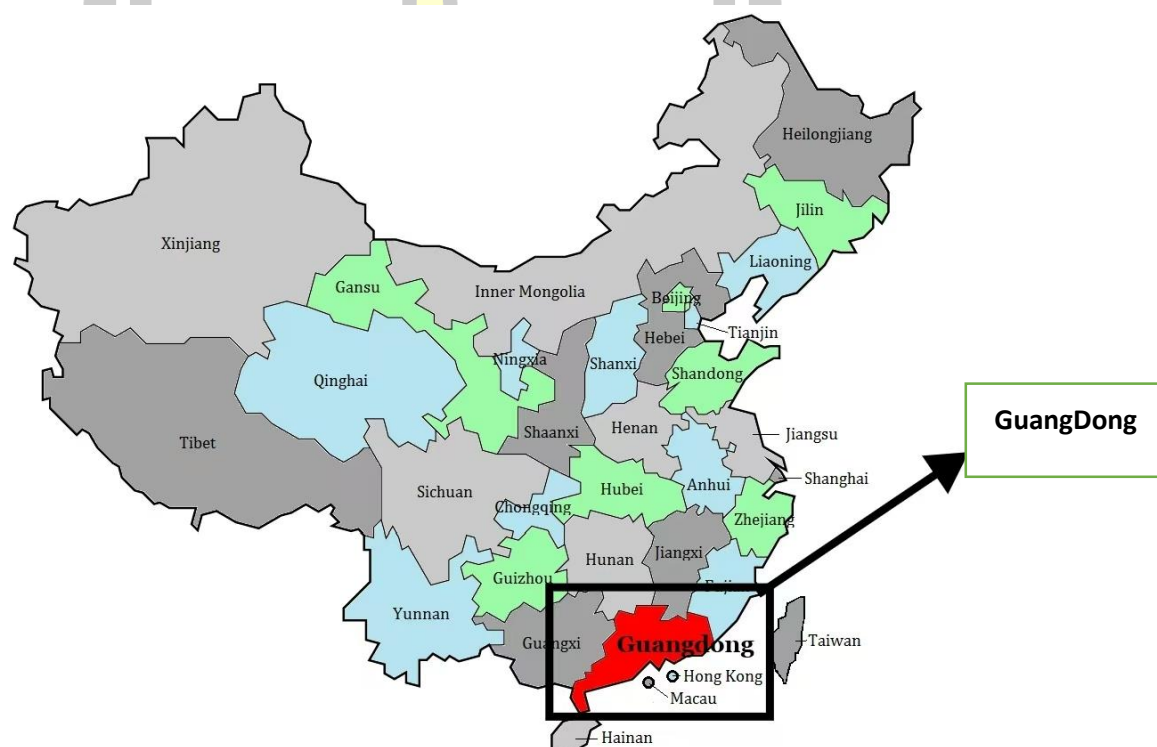


Figure 2. Map source of Shanxi Province

<https://chinafolio.com/provinces/shanxi-province/shanxi/>, (2024)

Guangdong Province has a profound cultural tradition and is known as "the Cradle of Lingnan Culture", "an Important Starting Point of the Maritime Silk Road", and "the Capital of Chinese Cuisine". In terms of Lingnan culture, it is the birthplace of the Cantonese culture, Hakka culture, and Chaoshan culture. Art forms such as YueJu, lion dance, and Guangdong music are splendid and colorful, and architectural styles like the watchtowers and arcade houses are unique. As an important starting

point of the Maritime Silk Road, Guangzhou has been an important trading port since the Qin and Han dynasties. Over the past thousand years, it has witnessed countless exchanges of Chinese and foreign merchant ships, promoting cultural exchanges and trade prosperity between China and foreign countries. In terms of food culture, as one of the eight major cuisines in China, Cantonese cuisine is known for its fine selection of ingredients and diverse cooking techniques. From delicate dim sum for morning tea to sumptuous seafood feasts, it makes people's mouths water, and it truly deserves the reputation of "the Capital of Chinese Cuisine".

#### 2.1.2 Overview of Machong City, Guangdong Province

Machong is located in the hinterland of the Pearl River Delta, in the northwest of Dongguan City, Guangdong Province. It leans against the Guangzhou Economic and Technological Development Zone to the east and faces Huangpu Port across the river. To the west, it is adjacent to Hongmei Town and Wangniudun Town. In the south, it borders Daojiao Town and Houjie Town, while in the north, it shares a boundary with Zhongtang Town and Panyu District of Guangzhou City. Its geographical location is extremely advantageous. Machong Town is crisscrossed by a dense network of rivers and is endowed with abundant water resources. It is a renowned land of fish and rice. The fertile land here gives rise to rich products. Agricultural products such as bananas and vegetables have long enjoyed a good reputation, and Machong is honored with the title of "the Hometown of Bananas in China".(Ma chong Municipal People's Government, 2023)

Machong Town is located in the northwest of Dongguan City, Guangdong Province, in the hinterland of the Pearl River Delta, and it is an important node in the Guangdong - Hong Kong - Macao Greater Bay Area. Situated at the estuary of the Pearl River downstream of the Dongjiang River, it has extremely convenient waterway transportation and is closely connected to core cities in the Greater Bay Area such as Guangzhou and Shenzhen, enjoying a unique geographical location.

In terms of terrain, Machong Town is generally flat with a relatively low average altitude, belonging to the typical alluvial plain landform of the Pearl River Delta. The town is criss - crossed by a network of rivers, with a developed water system, forming a unique Lingnan water - town landscape. These rivers not only provide abundant water resources for the local area but also play important roles in

transportation, agricultural irrigation, and ecological regulation. There are no large - scale mountains around Machong Town. The terrain is mainly characterized by an interlaced distribution of plains and river channels. The fertile soil is conducive to agricultural development. It is precisely such superior geographical conditions that have nurtured the rich products of Machong, making it a well - known "land of fish and rice". Agricultural products such as bananas and vegetables enjoy a high reputation both at home and abroad. In addition, the flat terrain also provides a good foundation for urban construction and industrial layout, promoting the rapid development of the local economy. (MaChong City Chronicle, 2008, p.1)



Figure 3. Map of Ma Chong City

Source: <https://www.xuexi.cn>, (Learning to Build a Strong Country, 2020)

### 2.1.3 The Cultural Overview of MaChongCity, GuangDong Province

Machong was originally named "Gumeixiang", and this name originated from the plum blossoms that were once widely planted in the local area, endowing this land with a poetic charm. (MaChong Municipal People's Government, 2020)

Machong is one of the important birthplaces of Lingnan water town culture. In the long historical process, due to its unique geographical environment with a dense network of rivers and crisscrossing water systems, Machong has given birth to a distinctive Lingnan water town culture. In terms of lifestyle, the residents of Machong who live by the water have built their own living systems with water as the vein. Their houses are mostly built along the riverbanks, forming a unique water town settlement pattern. The architectural style of Machong is highly characteristic of Lingnan. Traditional buildings such as arcade houses and wok-ear houses are scattered in an orderly manner, which not only reflects the adaptation to the local climate but also contains rich cultural connotations. For the dwellings built by the water, there are rivers in front of and behind the houses, and the residents mostly travel by boat. The sound of oars used to be one of the most common sounds in the water town. In agriculture, Machong has developed a unique pond-based agriculture by making use of its abundant water resources. People dig the low-lying and waterlogged areas deeper into ponds and pile up the mud into embankments. Fish are raised in the ponds, and crops such as bananas and flowers are planted on the embankments, forming a benign ecological circular agricultural model. As a result, Machong has become a well-known "land of fish and rice" far and wide, and its agricultural products such as bananas and vegetables are of excellent quality and enjoy a great reputation. The folk culture of Machong is also closely connected with water. The dragon boat culture is an important representative of Machong's water town culture. Every Dragon Boat Festival, a grand dragon boat race is held in Machong. The villagers actively participate, and the newly decorated dragon boats compete with each other in the river channels. With the sound of gongs and drums and the bursting of firecrackers, there is a sea of spectators on the riverbanks, creating a lively scene. This activity is not only a contest of strength and speed but also carries the spirit of unity, cooperation, and the pursuit of progress among the people of Machong. In addition, folk activities such as water weddings and water temple fairs in Machong also highlight the unique charm of the water town culture. The food culture of Machong is also deeply influenced by the water town environment. With abundant river fish resources, the cuisine of Machong has its own unique characteristics. Traditional delicacies such as banana bud congee, dragon boat meal, and steamed

river fish are not only delicious but also reflect the wisdom of the people of Machong in using local ingredients and cooking them skillfully.

In terms of economic trade, Machong has thrived because of water. Its convenient water transportation conditions have made it an important goods distribution center. Historically, the agricultural products and handicrafts of Machong were transported to various places by waterways, promoting the prosperity of commerce. Nowadays, Machong still relies on its good water transportation advantages to develop port-related industries and has become an important force in regional economic development. As an important birthplace of Lingnan water town culture, Machong demonstrates a unique and profound water town cultural connotation in all aspects, including lifestyle, production, folk customs, food, and economy. It is a shining pearl in the treasure trove of Lingnan culture. (Cai, 2018)

Therefore, researchers have found that Machong, Guangdong Province, is located in the hinterland of the Pearl River Delta, with a rich historical and cultural heritage. Machong, with its unique geographical location and long - standing cultural traditions, has been a cradle for the development of YueJu. Throughout history, the prosperity of trade and the vibrant economic and cultural activities in Machong have created favorable conditions for the development and exchange of YueJu. The convenient transportation network, especially the water - based transportation system in this water - town area, has enabled YueJu to spread far and wide. Merchants, travelers, and local residents have all contributed to the dissemination of this art form. Moreover, Machong's geographical proximity to other major cities in the Pearl River Delta, such as Guangzhou and Shenzhen, has promoted frequent cultural exchanges. This has allowed YueJu to cross regional boundaries and influence the development of performing arts in surrounding areas. The cultural similarities within the Pearl River Delta region, including similarities in customs, languages, and folk aesthetics, have provided a solid foundation for the acceptance and further development of YueJu. The local dialects, with their unique intonations and expressions, are closely integrated into the singing and recitation of YueJu, making it more accessible and appealing to the local people. In short, the geographical location of Machong not only provided fertile ground for the emergence of YueJu but also played a crucial role in its dissemination and development. Through historical

commercial and cultural exchanges, as well as close connections with the surrounding areas, YueJu has been able to spread in a wider region and become an essential part of Chinese opera culture. The above viewpoints will provide theoretical support for my upcoming field investigation of YueJu in Machong. At the same time, researchers will start from the core communication field of YueJu in Machong and study the impact of social and cultural environments in different periods on the development of YueJu.

## **2.2 The knowledge of Guangdong YueJu**

YueJu is one of the most representative traditional Chinese opera genres in Guangdong Province, with a long - standing history. It originated from the integration of various local folk melodies and the influence of external operatic styles during the Ming and Qing dynasties. Initially, it absorbed elements from Kunqu, Bangzi, and Erhuang, gradually evolving into its unique form. The performance art of Yue Opera is characterized by elegance, grace, and vivid expressiveness. It pays great attention to the delicate portrayal of characters through refined singing, acting, and dancing. The performers are proficient in using various postures and gestures to convey the emotions and personalities of the characters. For example, the gentle and soft movements of the female roles and the bold and unrestrained actions of the male roles are vividly presented on the stage. The accompaniment music of Yue Opera has a soft and melodious timbre, with the erhu, yangqin, and other traditional instruments playing a major role. The music is harmonious and soothing, which perfectly matches the gentle and graceful style of the genre music. In addition, Yue Opera also has some unique performance techniques. For instance, the "water - sleeve skill" is widely used, where the performers use the long sleeves to create a variety of beautiful and expressive movements, adding a lot of charm to the performance.

Guangdong Province has a rich cultural heritage and has nurtured numerous outstanding cultural figures. One of them is Ma Shizeng (1894 - 1964). He was a renowned master of Yue Opera, making indelible contributions to the development and innovation of Yue Opera. His unique singing style, known as the "Ma - style" singing, was widely loved by the audience. His representative works include "The Story of a Hairpin", which is a classic in the repertoire of Yue Opera, showing the charm of this traditional art form to the fullest.

"Guangdong Cultural and Historical Materials - The Spring and Autumn of Yue Ju" is jointly compiled by the Guangdong Provincial Cultural and Historical Materials Research Committee of the Chinese People's Political Consultative Conference and the Guangdong Provincial Senior Citizens' Committee Friendship Association. The whole book is divided into four volumes. The content includes the development history of Yue Ju, the well-known figures in Yue Ju over the past hundred years, an in-depth analysis of Yue Ju art, as well as the interesting anecdotes behind the former customs and classic plays of Yue Ju. It is the most comprehensive chronological material for the study of Yue Ju so far. It provides systematic and detailed data support for in-depth exploration of the musical features of Yue Ju, understanding the stories behind Yue Ju art, classic plays, and the celebrities in the field of Yue Ju. (su , 1979)

Basic Knowledge of Yue Opera Gongs and Drums Compiled by the Opera Studio of the Guangzhou Municipal Bureau of Culture, written by Su Wenbing and Wu Guoping. It was published by Guangdong People's Publishing House in May 1979.(su ,1979)Opera Music in LingnanThe author is Huang Yong. It was published by Guangdong People's Publishing House in May 2023, with Chen Jianwen as the chief editor.(Huang,2023)Records of Chaoshan Opera The author is Lin Chunjun. It was published by Sun Yat-sen University Press in 1993.(Lin,1993)Speculative Records of Lingnan Operaand Collection of Appreciations of Lingnan Opera The author is Xie Binchou. Xie Binchou once served as the deputy director of the Guangdong Yue Opera Research Center and other positions. The specific publication time has not been mentioned yet, but he passed away on November 6, 2023.(Xie,2023)Collection of Excellent Plays in Guangdong Drama Library (1949 - 2019) Planned by the Department of Culture and Tourism of Guangdong Province and edited by the Guangdong Institute of Arts. It was published in December 2020.(Guangdong Government 2020)

Therefore, researchers have found that these works provide a macro understanding of the development history of Yue Ju in Machong, Guangdong. They not only offer comprehensive historical data and in - depth academic analysis for researchers, but also play an important role in popularizing the knowledge of Yue Ju in Machong and promoting opera culture. Although they don't involve specific sub -

regions in detail, they have important reference significance for studying the development of Yue Ju in Machong. It is of great significance and value to deepen people's understanding of Yue Ju in Machong and promote its culture. The above viewpoints provide valuable knowledge resources and research perspectives for researchers to better understand the artistic charm, historical development, and cultural value of Yue Ju in Machong, laying a solid foundation for further research and inheritance. In this study, researchers will take Yue Ju in Machong as the research object, analyze relevant texts such as "Chinese Opera Chronicles - Guangdong Volume" and "Guangdong Historical Materials - The Spring and Autumn of Yue Ju in Machong", clarify the different historical imprints left by Yue Ju in Machong on the land of Guangdong, and sort out its origin, development, and changes.

### **2.3 The theory used in this research**

#### 2.3.1 Chinese Music Theory and Western Music Theory

The analysis of musical works is an important step in music research. Clemens Kuhn's "Music Analysis Method" in Germany encourages learners to explore musical works from multiple dimensions. When analyzing musical works, they should consider various aspects such as historical background, cultural significance, and the composer's personal style; When analyzing the melody, harmony, rhythm, orchestration, and musical structure of a work, it is necessary to conduct structural, stylistic, and expressive analysis, emphasizing that each aspect has its unique perspective and value. These elements should be comprehensively considered to obtain a deeper understanding of the work. The selected works in the book span a wide period from the Middle Ages to the 20th century, showcasing the richness and complexity of music analysis. Provide learners with rich and diverse possibilities for analyzing musical works, and encourage them to try various analytical judgments using their own ideas and perspectives through a large number of assignments. For the author's music analysis, it is a practical "work manual". (C.K,2009)

The book "Music Analysis" mainly introduces the basic knowledge of analyzing music works, the characteristics of music thinking, and various types of musical forms. The author focuses on music auditory practice, and on the basis of analyzing the musical form of exemplary works, appropriately adds analysis of the

actual sound, emotional and humanistic background of the works, which is conducive to students' understanding of the performance methods, music language and forms of the works, and provides good help for the author's music analysis methods in the following sections. (Xie, 2000)

The above research provides a systematic framework and method for researchers to gain a deeper understanding of the structure and characteristics of popular music. Through a detailed analysis and organization of the modal structure, tonal structure, non tonal structure, and variations of popular music, music analysis helps us reveal the internal structure and derivative relationships of popular music, thus gaining a comprehensive and in-depth understanding of its characteristics and laws. It not only elucidates the relationships between various noun concepts in analysis, but also demonstrates the important role of analysis in musicology research with a more systematic disciplinary thinking. In this study, researchers will use the above-mentioned music analysis methods to analyze the theme and ontology of YueJu "Xi Xiang Ji", including the structure, melodic features, lyrical patterns, rhythmic features, and other elements of the general music ontology. This will provide people with a comprehensive, objective, and rational way to understand popular music. These analyses will become an important component for researchers to explore the core materials of popular music

### 2.3.2 Musicology

Professor Liu emphasized that research methods are an important driving force for promoting in-depth research and advancing disciplinary development during the stable period of disciplinary development. He also proposed the concept of "the chain of disciplinary research methods", categorizing the research methods of ethnomusicology into three main types: music description method, holistic research method, and macro comparative method. This methodological system is not only based on the ideas of dialectical materialism and generalized systems theory, but also combines the specific practices of Chinese ethnomusicology research, reflecting Chinese characteristics. (Liu, 2024)

Musicology is the general term for the study of all theoretical disciplines in music. The overall task of musicology is to elucidate the essence and laws of various types of music through their phenomena related to music. For example, studying the

relationship between music and ideology, including music aesthetics, music history, music ethnology, music psychology, music education, and other music materials such as music acoustics, temperament, and instrumental music; That is the technical theory of composition, such as spinology, harmony, counterpoint, and musical form, studying the form and composition of music. Also consider performance aspects such as performance theory, behavior, etc. (Cai Jizhou, 2007)

Musicological research requires a rigorous logical deduction process, and more importantly, it needs to follow a set of basic scientific research norms. To answer the question of 'what is' Chinese music', we first need to clarify the connotations and extensions of concepts such as 'China ', 'Chinese ', 'Chinese music ', 'Chinese music ', 'Music in China ', 'Music of China ', 'Music from China ', etc., and distinguish what are the sufficient and necessary conditions to satisfy the concept of 'Chinese music '. (Yu, 2024)

The above viewpoints can provide music theory support for researchers in the study of YueJu, helping them to gain a deeper understanding of the structure, modes, and patterns of Puju music, analyze the constituent materials, forms, and derivative relationships of YueJu music, as well as the techniques and principles in the music creation process. Not only does it provide a theoretical basis and analytical tools for the study of Puju music, but it also promotes the education, inheritance, and innovative development of YueJu music, playing a positive role in the overall protection and promotion of YueJu art.

### 2.3.3 Ethnomusicology

Introduction to Ethnomusicology "was compiled by Mr. Wu based on years of practical research and teaching in ethnomusicology. It took nearly ten years from concept formation to publication. Since its first publication in 1997, it has had a profound impact on the field of ethnomusicology. This book has a clear structure, comprehensive discussions, concise language, and is easy to understand. The main text is divided into seven chapters, with the titles of "Historical Development and Definition of Ethnomusicology", "Ethnomusicology and Related Disciplines", "Methodological Concepts of Ethnomusicology", "Theory and Methods of Field Investigation", "Description and Explanation", "Types of Ethnomusicology Writings", and "Academic Paper Writing of Ethnomusicology", systematically elaborating on the

theoretical framework of ethnomusicology as a discipline. The above content not only systematically introduces the historical development, definition, nature, research objects, and scope of ethnomusicology, but also deeply explores the relationship between ethnomusicology, musicology, and other social science disciplines. It also provides a detailed introduction to the research methods of ethnomusicology, including fieldwork and desk work methods, as well as how to describe and interpret music. Especially through field work practice, one can experience and comprehend various types of music, and grasp the laws of music culture development. The course aims to cultivate students' understanding of interdisciplinary methods, as well as their ability to conduct field investigations and analyze music forms. In addition, guidance for academic paper writing is provided, including topic selection, material collection and utilization, writing procedures and methods, etc.

Professor Wu Guodong's "Introduction to Ethnomusicology" is a work that has made significant contributions to the field of ethnomusicology and has high academic and reference value. Mr. Wu said in the introduction, 'To provide learners who are deeply interested in this subject with a relatively complete, systematic, and more connected basic reading material for the theoretical research and practice of traditional music of various ethnic groups in China.'. The rich content and brilliant discourse in the book have greatly benefited the author. It can provide the author with a comprehensive and systematic basic reading material, which is the guiding light for writing papers and provides rich case studies and data support for the author's research. (Wu, 2014)

Professor Liu emphasized that research methods are an important driving force for promoting in-depth research and advancing disciplinary development during the stable period of disciplinary development. He also proposed the concept of "the chain of disciplinary research methods", categorizing the research methods of ethnomusicology into three main types: music description method, holistic research method, and macro comparative method. This methodological system is not only based on the ideas of dialectical materialism and generalized systems theory, but also combines the specific practices of Chinese ethnomusicology research, reflecting Chinese characteristics. (Liu, 2024)

In the study, researchers will apply ethnomusicology theory to analyze the musical characteristics of GuangDong MaChong YueJu, in order to gain a deeper understanding of the internal logic and artistic features of the musical works.

#### 2.3.4 Sociology of Music

Sociology of music is a science that focuses on the study of various musical phenomena and forms that are subject to social constraints, with a particular emphasis on the interrelationships between society and music. It is collectively referred to as sociology of music. It was formed during the development of sociology towards specialization, and is both a discipline of sociology and musicology. This science is still constantly evolving and developing, with different understandings of its research direction and focus. (Zeng. 2004)

The above research viewpoints emphasize the role of music in the construction of individuals and groups, how music reflects and strengthens social stratification, the study of music dissemination channels and changes over time, music dissemination channels, and the market mechanism of the music industry. In this study, researchers were able to apply relevant perspectives from music sociology to gain a more comprehensive understanding of the historical inheritance perspective of YueJu music from a sociological perspective.

#### 2.4 Research Related and Documents

Han Xiaoli's "Research on Yue Opera Music" analyzes Yue Ju music from a new perspective by applying relevant music theory knowledge from the perspective of music ontology. This article mainly introduces the historical changes of Yue Ju music, explains the relationship between Yue Ju singing music and phonetics, discusses how the recitation in Yue Opera (similar to Pubai in other operas) and singing can be transformed, and reveals the reasons why Yue Opera has its unique emotional and expressive characteristics. Summarize the musical expression of the two main instruments, such as certain percussion instruments (analogous to Bangzi) and Huqin-like instruments (analogous to Banhu) in the accompaniment of Yue Opera, and summarize the three main modes and tones currently used in Yue Ju music, namely the two pentatonic and seven-tone characteristic modes supported by three backbone

tones; Finally, attempt to analyze and explore the inheritance and innovation of Yue Ju music. (Han, 2010)

Guangdong Yue Ju art is a comprehensive art system that covers multiple aspects such as performance, stage design, script, director, and audience. Among them, performing arts is its core, and other elements serve it.

The paper "Research on the Performance Art of Guangdong Yue Ju" comprehensively discusses the performance, music, genres, and techniques of Guangdong Yue Ju. The performance art of Guangdong Yue Opera is known for its elegant bearing, refined acting, and harmonious rhythm, forming distinct features of being graceful and delicate, with an emphasis on refined expressions; The uniqueness of the performance art of Guangdong Yue Ju lies in the special skills developed by artists over time based on the four basic skills (singing, reciting, acting, and fighting) and five fundamental techniques (hand, eye, body, footwork, and posture), such as the water - sleeve skill, fan skill, and the unique body - language skills that show the charm of the characters. These special skills not only expand the means of character portrayal but also highlight the unique features of the genre; The music of Guangdong Yue Ju is mainly in the Banqiang style, with Qupai melodies as embellishments, and its singing style is gentle and melodious, with rich local characteristics; In performance, character images are shaped through four types of actions: daily - life - like movements, language - based movements, emotional - expression movements, and mood - conveying movements; In the long - standing historical evolution of hundreds of years, Guangdong Yue Ju has given rise to distinct artistic schools such as the Hong School (founded by Hong Xiannu) and the Ma School (founded by Ma Shizeng). The formation of these schools not only enriches the artistic connotation of Guangdong Yue Ju but also promotes the diversified development of its artistic style; Create highly expressive techniques using clothing, props, or specific parts of the body; More importantly, the author proposes the influence of the audience on the performance art. As the final link of the entire performance art, the audience has formed an "agreement" and "tacit understanding" with the actors during the long - term viewing process, mastering the essence of "appreciating the opera" and "appreciating the art", which affirms the important role of the audience in the entire performance.

The Yue Ju Music, compiled by Zhang Feng and Xi Sheng and published by Guangdong People's Publishing House, was provided with valuable information by 26 Yue Ju artists and 10 Yue Ju musicians. The book is divided into four parts: an introduction to Yue Ju and its singing style, qupai, percussion, and general examples. Introduction to Yue Ju: Briefly outline the origin, evolution, and development of Yue Ju. The following four parts summarize the basic classification, performance, and expressive features of the singing style and accompaniment of Yue Opera music. In the book, more than 300 precious score examples and analyses are used to comprehensively and systematically sort out the music materials of Yue Ju, making it a valuable material for studying Yue Ju (Zhang, Kang, 1983).

Chen Xiqin, as an outstanding playwright and drama theorist in the field of Guangdong Yue Ju in China, her academic achievements and artistic contributions are concentrated in the book "The Soul of Yue Ju History". "The Soul of Yue Opera History", with a total of about 100,000 words, extensively investigates, records, and studies the formation, development, prosperity, and changes of Guangdong Yue Ju. It explores the singing style, phonetics, instruments, performance, script, artistic lineages, origins, early forms, features, master predecessors, and the ups and downs of Yue Opera in four parts: overview, narration, free talk, and summary. Finally, it discusses that the rise of folk opera over refined music is a historical law in the development of traditional Chinese opera, and that it is inevitable for folk opera to gain the upper hand over refined music. In short, "The Soul of Yue Ju History" is a pioneering work in the study of Yue Ju history, laying the authoritative foundation for the study of Yue Ju history. (Chen, 1985)

The Guangdong Yue Ju Dictionary, published in 1992, is a specialized dictionary that incorporates and delves into the essence of Guangdong Yue Opera. It offers detailed information about the repertoire of this time-honored form of opera, presenting invaluable reference materials for opera researchers, enthusiasts, and performing artists. Guangdong Yue Opera, as a crucial part of the treasure trove of Chinese opera, boasts a long history, distinctive local characteristics, and a profound cultural heritage.

This dictionary contains 400 Guangdong Yue Opera plays that have been passed down from ancient times to the present, including traditional plays, newly

compiled plays, and some lost but documented plays. In each play, the author strives to restore its original historical appearance, not only providing basic information about the play, such as the title, author, and creation year, but also providing in-depth introductions to the plot, character roles, singing features, and performance changes, striving to be comprehensive and detailed. Simultaneously interpreting it from a modern perspective to make it both academic and readable. In addition, the dictionary also includes some precious historical pictures and performance stills, allowing readers to more intuitively experience the artistic charm of Guangdong Yue Opera. The dictionary was compiled over a period starting from around 1985 and finally published in 1995, after years of painstaking efforts by the compilers.

The compilation of the Guangdong Yue Opera Dictionary is a large-scale sorting and preservation of Guangdong Yue Opera resources. It not only helps to inherit and promote this traditional art form but also provides rich first-hand materials for the study of traditional Chinese opera, folklore, cultural studies, and other disciplines. Through this dictionary, readers can systematically understand the theatrical system of Guangdong Yue Opera and feel its unique artistic style and cultural connotations. In short, the Guangdong Yue Opera Dictionary is a professional reference book that integrates information, academia, and readability. Its publication, which was completed in 1993 after years of painstaking efforts by Du, Xing, and Li, is of great significance for promoting the protection, inheritance, and development of Guangdong Yue Opera and even the entire Chinese opera art.

In 1995, Liu Mei, Zhang Hao, and others compiled "Selected Works of Excellent Yue Opera in Guangdong", which is a collection of many classic Yue Opera works from Guangdong. It includes 16 modern dramas, new historical costume dramas, and traditional adaptations created and performed by various performance troupes in the Guangdong area from 1985 to 1993, such as "The Purple Hairpin" and "The Legend of the White Snake". These plays are deeply loved by the audience for their profound plots and exquisite performing arts. The editors not only provide a detailed introduction to the creative background, author's life, performance history, etc. of each play, allowing readers to have a more comprehensive understanding of these works.

The Selected Excellent Plays of Hedong showcases the development process and historical changes of Hedong's theatrical art, highlighting the unique cultural background and artistic style of the Hedong region, and reflecting the living customs and spiritual outlook of the people in the region. Not only is it a comprehensive display of the theatrical culture in the Hedong region, but it is also an in-depth exploration and inheritance of traditional Chinese theatrical art. The Selected Excellent Plays of Hedong is not only a precious record of the theatrical art in Hedong region, but also a deep tribute to traditional Chinese culture. It provides rich research materials for drama scholars and researchers, and promotes academic exploration and theoretical research on Hedong theatrical art. (Cui&Ren&Zhao, 1992)

The actors of Guangdong Yue Opera created, absorbed, and borrowed various special effects to enrich the character image and enhance the stage atmosphere. There are more than 30 types, which greatly meet the aesthetic needs of the masses. However, with the development of society, the performance special effects that Yue Opera actors were once proud of have faded out of the audience's sight, and some of them have faced the dilemma of being lost. Li Hua conducted research on the classification and inheritance of special effects in Yue Opera in his work "Research on Special Effects Performance in Guangdong Yue Opera". (Li, 2015)

Yue Opera music includes board styles such as Erhuang, Xipi, Qingban, Liuzi, and Adagio. The development of these board styles shows a trend where the music rhythm evolves from gentle to compact and then to dispersed. This demonstrates the logic of the development of Yue Opera music from slow to fast board styles. The melody development of Yue Opera music depends on the characteristics of the board structure, forming a unique and distinct melody form. It not only reflects the basic laws of the development of Chinese music melodies but also exhibits certain similarities or identical elements to those in the development techniques of Western music melodies. In her book "The Evolution of Plate Style and Melody Development in Yue Opera Music", Chen Meiling, in 2020, conducted an in - depth exploration of the evolution of the plate structure in Yue Opera music and the technical phenomena of the development of melody in Yue Opera music. She sorted out the evolution process of the plate structure of Yue Opera music and summarized the technical techniques for the development of Yue Opera music melody.

Qupai style and Banqiang style both belong to the structural form of traditional Chinese opera music, and their different forms directly affect the expression of emotions in traditional Chinese opera. Wang Lin conducted an in - depth and comprehensive collection, organization, and study of Qupai and Banqiang in his paper "A Comparative Study of Qupai and Banqiang in Traditional Chinese Opera - Taking Guangdong Music and Yue Opera as Examples", with a focus on comparing the singing structures of the two. The purpose and significance are to provide as much assistance as possible for future learning and research. (Wang, 2020)

Li Hao's "Research on the Multivocal Forms of Guangdong Yue Opera Music in the 21st Century" summarizes the historical origins, classification, and performance forms of Yue Opera music. From the perspective of the composition of opera music, it is analyzed that Yue Opera music has the features of polyphonic music. Taking the 21st century as a time node, it is divided into four chapters, summarizing the multi - tone form of Guangdong Yue Opera music, comprehensively analyzing the multi - ecological types of Guangdong Yue Opera music, the evolution of multi - tone creation techniques, and the reasons for their formation. The content is detailed and the explanation is thorough. (Li, 2023)

Yue Opera, as a highly popular and representative form of opera in Guangdong, is not only adored by the local people but also a precious intangible cultural heritage. Through literature research and field investigation, the author delves into the theatrical ecology, musicians and bands, regional style, cultural ecology, and the inherent connection between music and multidimensional identity of Guangdong Yue Opera. The entire text is divided into four chapters:

Firstly, the ecology and dissemination of Yue Opera. Through the investigation of the natural and cultural environment in Guangdong, the theatrical history of Yue Opera has been sorted out from ancient times to the present, divided into four stages: the embryonic and formative period (dating back to the Ming and Qing Dynasties when local folk tunes merged with incoming operatic elements), the development and heyday period (flourishing in the 20th century with the rise of many renowned troupes and artists), the transformation period (responding to the social changes and new art trends from the mid - 20th century to the end of the 20th century), and the new period (since the 21st century, with the integration of new

media and modern cultural concepts). This macro - to - micro writing style not only reveals the development of Yue Opera but also reflects its close connection with regional culture.

Secondly, the performance organization and musicians. Taking the reform of the cultural and art field in the 1950s as a node, this article conducts an in - depth comparative study of the changes in performance groups and musicians. Through the comparison of institutional structure and organizational structure, as well as the analysis of typical representative artists in different eras, such as Ma Shizeng and Hong Xiannu, this article reveals the evolution process of Yue Opera performance organizations and musicians, as well as their important role in the inheritance and development of Yue Opera. Thirdly, the essence of music. On the basis of previous research, this article systematically sorts out and summarizes the features of Yue Opera in terms of sentence structure, board style, rhyme, Qupai, and percussion patterns. At the same time, this article also explores the regional features and development changes of the singing style of Guangdong Yue Opera from both historical and synchronic dimensions, further enriching the research on Yue Opera music. Fourth, interpretation of music culture. From the perspective of cultural ecology, this study explores the laws of the survival and transformation of Yue Opera from a macro perspective. At the micro level, we have gained insights into the identity relationships between different dimensions of the Yue Opera ecosystem, providing a new perspective for understanding the cultural value of Yue Opera. (Lin Mei, 2022)

Li Mei's "Folk Customs and Origins of Yue Opera Art in Guangdong Region" provides a comprehensive explanation of the historical and cultural context of different periods in the Guangdong region, as well as the origin, dissemination, and artistic features of Yue Opera. Firstly, regarding the origin, Yue Opera can be traced back to the Ming Dynasty. At that time, local folk tunes in Guangdong merged with incoming operatic elements like Yiyang Qiang and Kun Qiang. In the Qing Dynasty, with the influx of external operatic styles such as Bangzi and Erhuang, they integrated with local art, gradually forming the basic framework of Yue Opera. By the late Qing Dynasty, Yue Opera became more localized, with Cantonese replacing the original "Xipeng Mandarin" as the main performing language, making it more accessible to the local audience.

Third from a folk perspective, analyze the reasons for the formation of Yue Opera art and reveal its deeper significance. The prosperity of the economy in the Pearl River Delta region during the Ming and Qing Dynasties provided a solid material foundation for the development of Yue Opera. The local people's love for entertainment and cultural pursuits, along with the influence of traditional festivals and temple fairs, promoted the spread of Yue Opera. Moreover, the geographical location of Guangdong, which was a hub of trade and cultural exchange, made it easier for different art forms to converge and integrate here, thus contributing to the birth and development of Yue Opera. This article can help researchers understand the historical and cultural features of the Guangdong region, as well as the ontological forms of Yue Opera art, and understand the folk customs related to the features of Yue Opera. For example, the unique singing style of Yue Opera, which combines the euphemistic and soft local tunes with the more forceful Bangzi and Erhuang, reflects the local people's pursuit of both elegance and boldness in art. The distinct character roles in Yue Opera, such as Wenwusheng, Xiaosheng, Zhengyinhua Dan, and Chou Sheng, mirror the various social strata and personalities in the local society. (Li, 2020)

The adaptation of Yue Opera is not merely the inheritance of traditional art forms, but also the innovation and evolution of traditional culture. Through the adaptation across different genres, Yue Opera not only preserves its traditional characteristics but also constantly absorbs new elements to adapt to the development of the times and the demands of the audience. For instance, in the adaptation of traditional stories like "The Legend of the White Snake" into the Yue Opera film "White Snake: The Enchanted," the film's visual language and special effects are integrated with the classic singing and acting of Yue Opera. The box - office success of over 23 million yuan and its high popularity on platforms like Bilibili, with over 19 million views, demonstrate how this adaptation has attracted a large number of young audiences. It has not only made the traditional story more accessible but also added a modern touch to the art form.

Another example is the transplantation of the Kunqu classic "The Tale of the Rotten Ke Hill" into the Yue Opera "Regret at the Horse's Front". While retaining the original plot structure and the layout of singing and dialogue, the image of the female protagonist Cui Shi has been significantly re - created. The Cantonese - speaking

audience can better understand and resonate with the story, and the integration of Kunqu's refined charm and Yue Opera's unique style has given this classic a new look. Moreover, the adaptation of Shakespeare's "Othello" into the Yue Opera "The Tragedy of the Sister - in - law and the Princess" is a remarkable example of cross - cultural adaptation. By localizing the story, setting it in an ancient Chinese - style context, and using traditional Chinese opera elements such as costumes and performance styles, the foreign story has been successfully transformed into a beloved Yue Opera repertoire that has been passed down to this day. This adaptation process not only reflects the vitality of Yue Opera art but also demonstrates the adaptability and innovative ability of Chinese local operas in modern society. It bridges the gap between tradition and modernity, attracting more people to appreciate and inherit this precious cultural heritage.

The study of the adaptation of Yue Opera plays in the second half of the 20th century aims to explore the issue of the adaptation of traditional Yue Opera plays. Starting from the historical development and evolution of Chinese local operas, this research focuses on classic Yue Opera plays, centering on key aspects such as "which ones were adapted", "how they were adapted", "what was adapted", and "how they were adapted". By conducting in - depth investigations into the historical context, specific process, textual content, intrinsic motivation, and main path of the adaptation of classic Yue Ju Opera plays.

Classified according to the history of the development of Cantonese opera mainly adopts literature research and text analysis methods, comprehensively applying theories and methods from multiple disciplines like traditional Chinese opera, folklore, and history. For example, when studying the adaptation of the classic Yue Opera "The Story of the Purple Hairpin", the author refers to historical records of the social and cultural background of the Ming and Qing Dynasties, during which the original story was widely spread and gradually adapted into an opera. The analysis combines the knowledge of how traditional Chinese opera aesthetics influenced the shaping of characters and the arrangement of plots.

The research summarizes historical experience, reflects on the advantages and disadvantages. In the adaptation of many plays, the absorption of new elements from modern life has made the plays more relevant to contemporary audiences, but

sometimes it has also led to the loss of some traditional artistic features. It provides valuable experience and reference for the adaptation of traditional Chinese local operas. For instance, the adaptation of "The White - Snake Legend" into Yue Opera in the 1960s not only retained the core love story but also added new stage effects and musical elements of that era, which successfully attracted a large number of audiences. This case can be used as a reference for future adaptations.

At the same time, this study also offers a possible theoretical reference for the innovation of Yue Opera art and local operas, contributing to the inheritance and protection of the intangible cultural heritage of traditional Chinese operas. As Yue Opera is an important part of Chinese intangible cultural heritage, understanding its adaptation process can better promote its development and inheritance in modern society.

The paper not only provides in-depth academic analysis for the adaptation of traditional YueJu plays, but also provides useful insights for the inheritance and development of traditional Chinese opera art. Through this interdisciplinary research method, this article enriches the academic perspective of YueJu research and provides new perspectives and ideas for the study of traditional Chinese opera and related fields. (Wang, 2023)

Analyzed the achievements and attempts to promote MaChong YueJu at that time; Exploring the current development situation and difficulties of Puju is a reflection of the interaction and constraints between its own development laws and external conditions. The development and continuation of Puju require more exploration. (Chen, 2009)

Wang Hao's "Research on the Reform of Yue Opera in Guangdong Region (1949 - 1965)" offers an in - depth exploration of the reform of Yue Opera from the founding of the People's Republic of China to the start of the Cultural Revolution. By collating relevant literature and materials from archives, libraries, and the Guangdong Yue Opera Research Institute, the full text is divided into 7 parts. The first part elaborates on the purpose and significance of the topic selection, research review, research methods, and related definitions. It clarifies why studying the reform of Yue Opera during this period is crucial for understanding the development of this local opera and its role in the cultural landscape of New China. (Wang ,1949)

The second part details the development process of Yue Opera from its early embryonic form in the Ming and Qing Dynasties to before the theatrical reform. It also delves into the background of China's implementation of "theatrical reform" in the early days of the founding of the People's Republic of China. This includes the social, political, and cultural factors that led to the reform, as well as the specific content of "personnel reform, system reform, and theatrical reform" in the context of Yue Opera. For example, personnel reform involved training new generations of Yue Opera actors with a more comprehensive understanding of art and ideology, while system reform aimed to standardize the management of Yue Opera troupes.

The third part of the article discusses the innovation of Yue Opera's repertoire from three aspects: the reorganization of traditional plays, the creation of new historical plays, and the creation of modern plays. In the reorganization of traditional plays, classic stories like "The Purple Hairpin" were re - adapted to better reflect the values of the new era. New historical plays were created, drawing on important historical events in Chinese history to educate the audience. Modern plays, on the other hand, focused on contemporary social issues, such as the lives of farmers and workers in the new socialist society.

The fourth part emphasizes the remarkable achievements of the reform of the Yue Opera repertoire. These achievements include increased audience engagement, with more people, especially the working - class, showing interest in Yue Opera. The reform also led to the creation of a large number of high - quality plays that are still performed today.

The fifth part focuses on the achievements and influence of the Yue Opera reform. Yue Opera reform is an important part of the reform of the theatrical art industry after the establishment of the People's Republic of China. It not only promoted the development of Yue Opera art, making it more in line with the aesthetic and ideological needs of the new era, but also had a profound impact on the social and cultural aspects of the Guangdong region. Through reform, the art of Yue Opera was able to inherit traditional elements while incorporating new ideas, which enhanced its cultural influence.

The sixth part analyzes the challenges and difficulties faced during the reform process, such as resistance from some traditional - minded artists and the need to

balance tradition and innovation. The final part concludes by summarizing the overall significance of the Yue Opera reform during this period and its implications for the future development of Yue Opera. (Wang, 2020)

With the progress of the times and the rapid development of technology, a culturally diverse environment has been formed, and people's entertainment methods are becoming increasingly diverse. This has gradually challenged the status and development of traditional YueJu in modern society. As an important carrier of traditional YueJu, the YueJu Troupe also faces many difficulties and challenges in its survival and development. In recent years, more and more scholars have begun to pay attention to the current situation and development of YueJu and its troupes:

In his thesis "Research on Management Innovation of Guangdong Yue Opera Troupe", Chen Hao focused on several main factors that are not conducive to the development of the troupe: the rapid development of digital entertainment, an aging audience base, and a sharp decline in the troupe's box - office revenue and performance income.

With the prevalence of digital media, various online entertainment forms have emerged, diverting a large number of potential audiences from traditional opera. The current audience of Yue Opera is mainly composed of middle - aged and elderly people, and young people show little interest in it, leading to a shrinking audience group. Additionally, due to competition from other cultural and entertainment industries, the performance opportunities and income of Yue Opera troupes have decreased significantly. In response to these issues, the author conducted on - site research in multiple Yue Opera troupes in Guangdong, such as the Guangzhou Yue Opera Troupe and the Foshan Yue Opera Troupe. He proposed the following countermeasures and suggestions:

Strengthening the management mechanism of drama creation, stabilizing the urban and rural markets with new dramas: Encourage playwrights to create new Yue Opera works that combine modern themes with traditional performing arts. For example, create stories about contemporary urban life or rural development in Guangdong, which can resonate with urban and rural audiences. At the same time, establish a more scientific evaluation and incentive mechanism for drama creation, rewarding excellent works and creative talents.

Optimizing the asset management of drama troupes, promoting their continuous progress in adapting to market conditions: Just like the Guangdong Yue Opera Troupe's practice of using digital asset management systems to manage stage props, costumes, and other assets, other troupes should also improve the efficiency of asset utilization. For example, through reasonable scheduling of performance equipment and venues, reduce idle assets and operating costs.

Expanding the marketing management channels and means of Yue Opera troupes with the support of online media: Use social media platforms such as WeChat, Douyin, and Bilibili to promote Yue Opera. For instance, release short video clips of classic Yue Opera performances, behind-the-scenes rehearsal stories, and actor interviews to attract young audiences. Also, cooperate with online streaming platforms to carry out live-streaming performances to expand the audience reach.

The author hopes to contribute to the protection, inheritance, and innovative development of this ancient art in the current cultural environment. (Chen, 2024)

Lin Hao's "Field Investigation of Guangzhou Yue Opera" takes the Guangzhou Yue Opera Troupe as the research object, and conducts research from three aspects: the organizational structure of the troupe, the introduction of the main actors, the modern-day reform, and the basic knowledge of the performance. In terms of the organizational structure, the Guangzhou Yue Opera Troupe has a management department responsible for daily operations, a creative department focusing on scriptwriting and choreography, and a performance department with various actors and actresses. It also has a marketing department that promotes performances and expands the audience base. For example, the management department has successfully coordinated over 50 performances in the past year, ensuring smooth operations. Regarding the main actors, introduce renowned figures like Hong Xiannu's influence on the development of Yue Opera. Her unique singing style and acting skills have left a deep mark on the art form. New-generation actors, such as Chen Shaofen, are also making waves with their innovative interpretations of traditional roles.

For the modern-day reform, the troupe has been incorporating modern stage technology, like using LED screens to create more immersive stage backgrounds. In the past three years, about 30% of the performances have adopted new-age stage effects. They also adapt classic stories to fit modern values, like re-telling "The

"Purple Hairpin" with a focus on female empowerment. In the basic knowledge of the performance, it covers aspects such as the unique singing styles of Yue Opera, different character roles, and the use of traditional musical instruments like the Gaohu. This investigation aims to achieve a deep - rooted cultural experience in the field. The framework and ideas of the investigation are helpful to the author's draft of field - investigation interviews. (Lin, 2022)

Li Mei pointed out that as a renowned local opera in Guangdong, Yue Opera has a long - standing history spanning over 400 years and a profound artistic heritage. The Guangzhou Yue Opera Troupe, as a professional theater troupe dedicated to performing Yue Opera, holds a pivotal position in the dissemination and development of Yue Opera.

Nevertheless, in the face of the impact of diversified modern - day entertainment methods, the Guangzhou Yue Opera Troupe is grappling with several challenges. For instance, the number of regular opera audiences has decreased by nearly 40% in the past decade. There is a shortage of young talent, with only about 20% of the troupe's members being under 30 years old. The performance forms are somewhat monotonous, mainly relying on traditional repertoires, and the innovation rate of new performances is less than 10% per year. Additionally, the living environment for the troupe is rather harsh, with limited financial support from the market and fierce competition from other forms of entertainment, making it difficult for the troupe to expand its influence and attract new audiences.

In response to these issues, Su Can conducted a comprehensive analysis of the Yue Ju Troupe in MaChong City from multiple perspectives. She detailed the composition of the theater troupe, including actors, band members, and other personnel such as directors, screenwriters, arrangers, logistics, and administrative staff. At the same time, she also conducted a detailed review and organization of the performance and repertoire of the theater troupe. Through these investigations and analyses, Can Su revealed the reasons for the continuous development of MaChong YueJu Troupe in the new era and explored its future prospects.

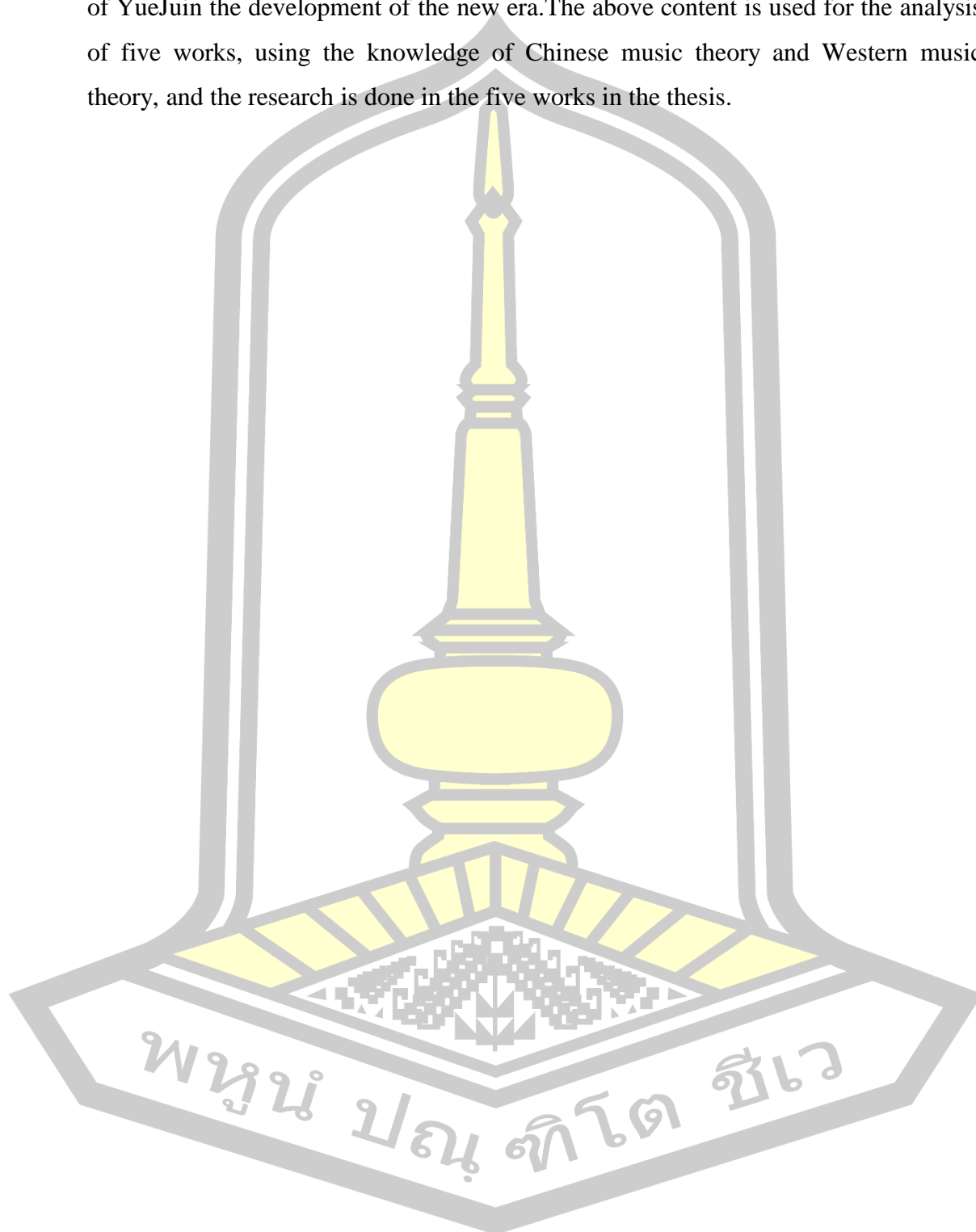
In addition, Qian Ying emphasized the important role of the government in the development of traditional Chinese opera troupes. She pointed out that the YueJu Troupe in MaChong City has achieved significant results in seeking strong

government support, which provides strong guarantees for the stable development of the troupe. At the same time, she also proposed specific measures to strengthen talent cultivation and reserve, promote Puju culture, and promote the sustainable development of the theater troupe. (Qian, 2016)

According to the analysis of the existing research viewpoints mentioned above, fully combined with the existing research results: from the perspective of historical research analysis. The development of Yue Opera is divided according to the time period, and the important time points in the history of Yue Opera are summarized by using the methods of historical documents, field investigation and data analysis. Analyze the different contents of Yue Opera in different historical development stages and under different social systems; It is analyzed from the angle of music ontology., the author finds that it mainly involves the following four aspects: 1) the development history of Yue Opera; 2) The development strategy of Yue Opera; 3) Market research of Yue Opera; 4) Musical analysis of Yue Opera; 5) The way of spreading Yue Opera. But there are also some problems: the content mainly focuses on tracing the ancient development history of Yue Opera, and the contemporary theory of Yue Opera is less discussed; There are many researches on the ecology of Yue Opera, but few researches on the development strategy of Yue Opera in contemporary times. The research comparison is individualized and fragmented, and the overall development research is less; The form and content of the study are more introductory and less argumentative.

The researchers will take YueJu, MaChong as the research object,, fully combined with the existing research results: from the perspective of historical research analysis. The development of YueJu opera is divided according to the time period, and the important time points in the history of YueJu opera are summarized by using the methods of historical documents, field investigation and data analysis. Analyze the different contents of YueJu in different historical development stages and under different social systems; It is analyzed from the Angle of music ontology. The melody, rhythm of YueJu music will be analyzed and studied by collecting data through music literature, field investigation and field interview. It is analyzed from the Angle of communication. By analyzing the internal laws and external conditions of the development of MaChongYueJu, as well as the constraints encountered in the

development of the new era, and exploring the protection and development strategies of YueJuin the development of the new era. The above content is used for the analysis of five works, using the knowledge of Chinese music theory and Western music theory, and the research is done in the five works in the thesis.



## **CHAPTER III**

### **Research Methodology**

This study will use qualitative methods for research. according to the background of the new era, research data will be obtained through literature analysis, interviews, field investigations, and inductive deduction. Because the song is lost and needs to be protected, Qualitative analysis will be conducted, starting from the aspects of preservation and transmissions, combined with actual research results, to adjust research ideas and summarize research theories. Finally, summarize the research conclusions on the preservation and transmissions of YueJu in MaChong City, GuangDong Province. The main research methods are as follows:

#### 3.1 Research Scope

##### 3.1.1 Scope of Content

##### 3.1.2 Scope of Time

#### 3.2 Research Process

##### 3.2.1 Scope of Research Site

##### 3.2.2 Selected key informant.

##### 3.2.3 Research Tools

##### 3.2.4 Data Collecting

##### 3.2.5 Data Management

##### 3.2.6 Data Analysis

##### 3.2.7 Data Presentation

#### **3.1 Research scope**

##### 3.1.1 Scope of Content

YueJu's history, include the Origin of YueJu、 YueJu's First Decline、 the flourishing period of YueJu、 YueJu's Second Decline Period 、 the Prosperous Period of YueJu and the Social Impact of YueJu's Historical Changes; Music characteristics of YueJu include, melody, rhythm, Singing skills; Preservation and transmission of YueJu.

### 3.1.2 Scope of Time

From January 1, 2023 to December 30, 2024

phase 1:

From July 2023 to December 2023, researchers interviewed Ms. Yuan Zijuan, the inheritor of Yueju and founder of the "Yueju Singing Style", through Tencent Video. She has been engaged in Yueju performance for a long time. From Ms. Yuan, I learned about the development history of Yueju music, analyzed the current situation of Yueju, and explored methods of Preservation and transmission. At the same time, we discussed with Ms. Yuan Zijuan the people to be interviewed and the works to be analyzed in the upcoming research, and together with me, we established selection criteria, dividing the interviewees into administrators, actors, and ordinary people based on the criteria.

In December 2023, researchers watched Five Puju performances.

phase 2:

From March to June 2024, researchers interviewed Teacher Yuan Zijuan, an actress of Yueju, at her home, as well as Director Su Can, an administrator of the troupe. Based on the interviews, I learned about the development history of Yueju, the social impact and musical characteristics of historical changes, and explored the problems and challenges encountered in the Preservation and transmission of Yueju. I also received suggestions.

From April to June 2024, researchers watched five Puju performances.

In May June 2024, researchers visited three rehearsals of the YueJu troupe in MaChong City.

history and musical characteristics of Puju, as well as the feasibility analysis of Puju Preservation and Transmission methods.

From August 2024 to present, I have been writing and revising my paper.

## 3.2 Research Process

### 3.2.1 Scope of research site

Machong Town in Guangdong Province is one of the important birthplaces of Lingnan culture and is renowned as the "Town of Traditional Operas", being one of

the significant origins of Yue Opera. This study will mainly focus on Machong Town, Guangdong Province.

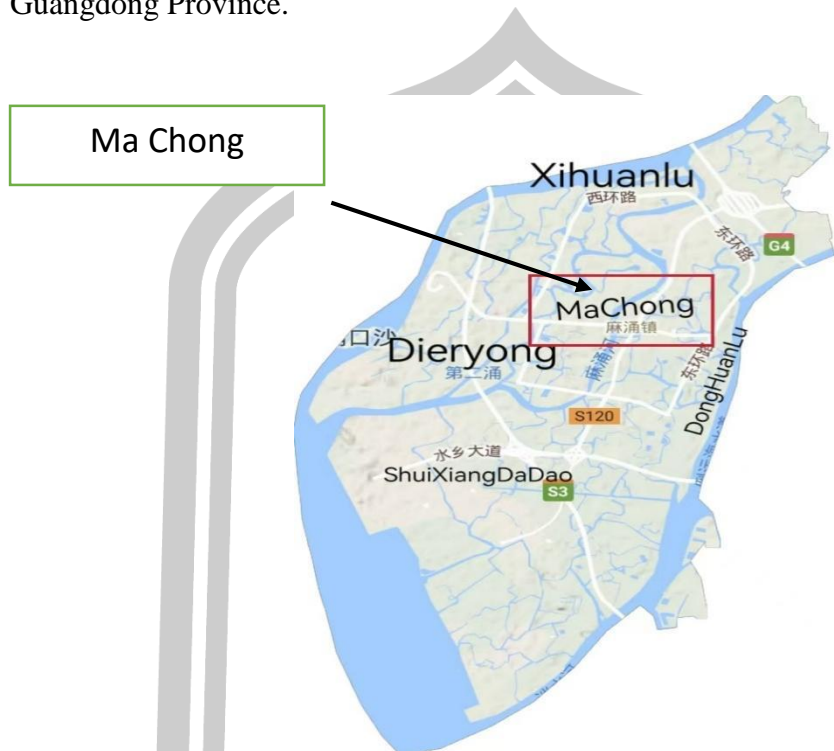


Figure 4. Map of Ma Chong City

Source: <https://www.xuexi.cn>, (Learning to Build a Strong Country, 2020)

### 3.2.2 Selected key informant.

In order to gain a deeper understanding of the history, musical characteristics, Singing skills, the Preservation and transmission of Yue Ju opera from different perspectives and levels, and to obtain comprehensive and diverse information, the interviewees were divided into scholars, actors, and ordinary people for interviews.

#### 3.2.1 Scholars and actors

Selection criteria for Scholars and actors (this criterion was jointly with Teacher Yuan Zi Juan): I chose to interview them because they have experience and are experts in this field, and Cantonese opera actress Yuen Tsz-kuen has performed hundreds of Cantonese operas and is actively active on the folk Cantonese opera stage. In the 2023 "Intangible Cultural Heritage Cantonese Opera Inheritance Night - Machong Station, the Hometown of Chinese Quyi", she participated in the performance of the classic Cantonese opera "Soul Broken Xiaoxiang"; In the 2022 Macong Town "Gumei Music Rhyme" series of activities, she performed the

Cantonese opera minor tune "Spring Outing" with teacher Xie Xiaomin and the young actors.

2) Tian Ding is the vice president of the Education Society. He has been teaching in colleges and universities for more than 30 years in vocal music theory and singing and opera singing research, and has served as the director of the Music Department and the director of the Vocal Voice Research Institute of the School of Art and Design of Guangzhou University. The singing tracks "For This Land" and "White Roses on the Bank of Heilongjiang" have been broadcast on CCTV and CCTV, and won the award of the 6th Guangzhou Music Flower Festival Professional Bel Canto Singing Competition.

3) In the 2023 "Intangible Cultural Heritage Cantonese Opera Inheritance Night - Machong Station, the Hometown of Chinese Quyi", Su Maoshen participated in the performance of the classic Cantonese opera "Soul Broken Xiaoxiang"; In the 2022 "Gumei Music Rhyme" series of activities in Macong Town, she performed the Cantonese opera minor tune "Spring Outing" with teacher Xie Xiaomin and the young actors.

4) I still engaged in performing or teaching YueJu.

According to the above screening criteria, the main interviewees I have selected are Yuan zijuan Su Mao Can LiTong Table 1. Displayed statistical data of scholars, including name, age, occupation, Table 1. interview location, and time.

Name	Sex	occupation	interview location	interview time
YuanZijuan	Female (58)	YueJu performer at Machong Arts Centre	Machong Art Troupe	December 2024
Su Maocan	Male (46)	Director of Machong Art Center	Machong Art Troupe	June 2024
TianDing	Female (70)	Learners of Machong Art Troupe	Machong Art Troupe	2023 年 12 月

Source: Lili Wang, (2024)

Among the Three scholars interviewed, Ms. Yuan Zijuan is a well-known YueJu artist at Machong Arts Center, who has been on the stage of YueJu for many years and has rich experience in YueJu a performances. Director Su Maoshen is the director of the Machong Arts Center, and has a good understanding of the current situation, inheritance and development of YueJu. Li Tong, an ordinary person, is a staff member of Machong Arts Center, and through watching the performance, he has learned about the most authentic survival status of YueJu in the current society. They have provided researchers with a large number of books, news, theses, journals, etc., which will help researchers carry out subsequent research.



Figure 5. Yuan Zijuan  
Source: Lili Wang, (2024)

Teacher Yuan Zijuan, as a famous YueJu artist rooted in Machong, has made great achievements in the field of YueJu. Over the years, she has devoted herself to the career of YueJu performances, and with her delicate performances and tactful singing, she has created many classic roles, which are deeply loved by the audience and become a shining star on the stage. Not only that, Ms. Yuan Zijuan is well aware of the importance of YueJu inheritance, and has been committed to the spread of

YueJuculture for many years. She actively participates in various cultural exchange activities, bringing the beauty of YueJu to different regions, so that more people can appreciate the unique charm of this Lingnan cultural treasure. In order to make YueJutake root among the younger generation, Ms. Yuen Tsz-kuen went to the campus and shared her rich performance experience and professional knowledge. She patiently instructed the students in their voice, posture and performance skills, starting from the basic steps and gestures, to help them understand the historical and cultural connotations contained in YueJu. Thanks to her efforts, batches of students fell in love with YueJu, injecting fresh blood into the inheritance of YueJu. With her love and dedication to YueJu, Ms. Yuan Zijuan has become an important promoter of the development of MachongYueJu, and has contributed to the inheritance and development of YueJu.



Figure 6. Tian Ding

Source: Lili Wang, (2023)

Tian Ding is a baritone singer and a professor at the School of Music and Dance of Guangzhou University. In 1982, he graduated from the Music Department of Henan University and then went to the Central Conservatory of Music for further study. During his studies, he studied with Professor Li Xinchang of the Central Conservatory of Music and the famous baritone singer Yang Hongji. Over the years,

Tian Ding has been deeply involved in the field of YueJu, and has conducted in-depth research and wonderful interpretations of many classic YueJu repertoire. His outstanding performances in YueJu repertoire such as "The Legend of the Purple Hairpin" and "The Imperial Flower" have shown the charm of the role to the fullest with his profound singing skills and delicate emotional expression, and have won unanimous praise from experts. After a long period of polishing and practice on the art stage, Professor Tian Ding transformed into vocal music teaching. With his solid professional knowledge and rich artistic experience, he has achieved remarkable teaching results, cultivated many outstanding singers and performers for professional groups, and also cultivated many outstanding young teachers, making outstanding contributions to the cultivation of musical talents. Professor Tian Ding has had a rich and exciting teaching career, having taught in the Department of Music of Zhaoqing University in Guangdong Province; In 2001, he was appointed as an artist at Guangzhou University Head of the Department of Music, Faculty of Art and Design; In 2005, he served as the deputy dean of the School of Music and Dance of Guangzhou University, and worked in the education position to promote the continuous development of music education.



Figure 7. Yuan Zijuan

Source: Lili Wang, (2024)

In Machong, a land full of Lingnan style, Su Maoshen is like a staunch cultural inheritor, deeply cultivating the field of YueJu, serving as the director of the Machong Arts Center, and dedicating his strength to the spread of YueJu. Over the years, Su Maoshen has made it his mission to spread YueJu. With his passion and professionalism in Yueju, he has planned and staged a number of exciting YueJuevents. From large-scale YueJu performances, well-known YueJutroupes from inside and outside the province are invited to perform on stage, bringing an audio-visual feast to the people of Machong, allowing everyone to appreciate the style of YueJu masters up close; In a small YueJu workshop, we will teach the enthusiasts how to sing and figureYueJu, so that more people can participate in the learning and experience of YueJu These activities not only enriched the local cultural life of Machong, but also broughtYueJu into thousands of households. Su Maoshen is well aware thatYueJu , as a treasure of traditional Chinese culture, carries the historical memory and cultural heritage of the Lingnan region. By holding these activities, he promoted traditional Chinese culture, enhanced everyone's sense of identity and pride in local culture, and made YueJu glow with new vitality and vitality in the new era, becoming a beautiful landscape in the construction of Machong culture.

### 3.2.3 Research Tools

1.Observation, 2.Interview, 3.Questionnaire development

Steps: I have now written the questionnaire, passed the tutor's check, and I am revising it and taking it for interview

Computer: used to store relevant literature, videos, and audio materials.

Interview outline: used to clarify the purpose of the interview and provide assistance to the reporter's interview tasks.

### 3.2.4 Data Collection

Data is collected for: I collected data based on the research objectives.

1) By visiting the MaChongLibrary andMaChongYueJu Troupe, researchers

collected and read relevant literature on YueJu, gaining an understanding of its history and development.

2) Search the Internet for information related to YueJu;

3) Through on-site research, participate in various festivals and folk activities, and collect various YueJu materials; Visit MaChong Drama School and investigate the dissemination of MaChongYueJu.

4) Interviewed the founders and inheritors of the MaChong YueJu genre, the Secretary General of the MaChong Intangible Cultural Heritage Office, the head of the YueJu troupe, members of the performance team, and live audiences; conducted from history to development, from musical characteristics to inheritance.

### 3.2.5 Analysis and management of data

1) Record According to the research objectives, the researchers achieved real-time recording. Classify recording materials based on research objectives. Firstly, screen video materials based on research objectives, and combine them with literature collection materials to classify and organize them; Secondly, convert the recording materials into textual form; Finally, summarize the interview content and convert it into text format to prepare for data analysis.

2) Video The corresponding research objective is to classify the corresponding video materials. Transfer video materials based on the relevant content of the research objectives. Firstly, researchers screen video materials based on research objectives and convert text materials for subsequent data analysis. Secondly, by organizing video materials, study the musical features of YueJu. Classify representative works and transfer them to textual materials to prepare for later data analysis. Finally, researchers need to organize video data on the protection and development of Puju, summarize interview content and text format, and prepare for data analysis.

3) Books Classify and sort books in an orderly manner according to research objectives.

4) Image data During the on-site investigation process, more than 400 photos were collected (including photos of people, activity scenes, books, and rehearsal environments).

5) Electronic data We have collected over 30 types of online electronic materials, including ebooks, museum catalogs, cultural relics images, and online music scores.

3.2.6 In the data analysis, Chinese music theory, Western music theory, basic music knowledge are used, Data analysis According to the first research objective, the researchers collected relevant literature through literature review and interview methods to gain a deep understanding and study of the history of YueJu in MaChong. Researchers analyze that the history of MaChong YueJu can be divided into five periods, and summarized each period the history and influence on change of Puju in MaChongCity.

According to the second research objective, the researchers used interview and analysis methods to analyze the melody, rhythm, and singing techniques of "Li Zhi song".

According to the third research objective. The researchers collected data by means of fieldwork and interviews, and collected, managed, analyzed and summarized data by observing the effects of TV, movies, Internet platforms and other channels on Puju Preservation and transmission. At the same time, the current status of YueJu Preservation and transmission was discussed with scholars, actors, and the general public, and the conclusions were analyzed. Suggestions for Puju Preservation and transmission that are more suitable for the current social development were proposed.

### 3.2.7 Data Presentation

This paper is divided into seven chapters:

- 1) Chapter I: Introduction
- 2) Chapter II: Literature Review
- 3) Chapter III: Research Methodology
- 4) Chapter IV: The history and influence on change of YueJu in MaChong City, Guangdong Province
- 5) Chapter V: The music characteristics of YueJu in MaChong City, Guangdong Province
- 6) Chapter VI: The Preservation and transmission of YueJu in MaChong City, Guangdong Province
- 7) Chapter VII Conclusion, Discussion and Suggestion

## CHAPTER IV

### The History and Development of YueJu opera in MaChong City, Guangdong Province

This chapter provides an in-depth historical analysis of YueJu (Cantonese Opera) in MaChong City, Guangdong Province, outlining its evolution across different periods and examining its cultural impact on the region. The historical development of YueJu is divided into five distinct phases, each representing significant transformations in performance styles, audience reception, and socio-political influences.

YueJu Opera is an important part of local music in Machong, and its origins can be traced back to the Ming Dynasty. In this chapter, I will divide the history of YueJu into five phases and analyze its history and development experience. The division of the main historical stages of Crotch in this chapter is based on interviews and fieldwork conducted by YueJu researchers such as Yuan Zijuan, Tian Ding, and Su Maoshen.

- 4.1 YueJu formative period (1521-1727)
- 4.2 YueJu Maturity (1736-1874)
- 4.3 YueJu Revolution 1912 - 1950)
- 4.4 YueJu Boom (1953 - 1980)
- 4.5 YueJu In the 21st century (since 2006)
- 4.6 Main events and influence of YueJu in MaChong

#### 4.1 YueJu formative period (1521-1727)

YueJu is one of the most important and oldest local opera genres in China, and it is the most influential and popular local opera genre in South China. At the end of the Yuan Dynasty and the beginning of the Ming Dynasty, the Guangzhou poet Sun Wei wrote the "Guangzhou Song" with this description:

闽姬越女颜如花,  
Min ji yue nv yan ru hua  
Min Ji Yue female face like a flower ,

蛮歌野曲声咿哑。  
 Man ge ye qu sheng ya  
 Barbarian Song Field Song Voice 咿哑。

阿峨大舶映云日，  
 A e da bo ying yun ri  
 A. Aga,

贾客千家万家室。  
 Jia ke qian jia wan jia shi  
 There are thousands of guest houses.

春风列屋艳神仙，  
 Chun lie wu yan shen xian  
 春风列屋艳神仙，

夜月满江闻管弦。  
 Ye yue man jiang wen guan xian  
 夜月满江闻管弦。

At that time, Guangzhou was like a beautiful flower, a merry young Chinese New Year's Eve night song, and the scene of red wine and green lights was comparable to the Qinhuai River in Nanjing. At the end of the Ming Dynasty and the beginning of the Qing Dynasty, Qu Dajun, a native of Panyu, also said in the "Guangdong New Language" volume 17 "Haoban Zhu Lou": Guangzhou Haoshui, from the east and west water pass in, through the south of the city, back to the Demen. There are ten miles of Pingkang in the back of the city, the south is adjacent to Haoshui, Zhu Lou paints the pavilion, even the subordinates are continuous, all are excellent and singing where they live, the female Dan beauty, the rows and the home, its place name is the West Corner Tower. …… The abundance of food and drink, the number of songs and dances, is several times higher than that of Qin Huai. The prosperity of Guangzhou's commercial entertainment culture and the rise of singing and dancing in the past can be seen from this. The first draft of the "Guangdong Tongzhi" engraved in the 37th year of Jiajing also recorded that there were lanterns in the first month of the first month of Guangzhou Prefecture, and "in February, there were many performances in the city for fun".(Yuan Zi Juan, personal communication, January 4, 2024).

In ancient times, what kind of song and dance did people perform and sing? Xu Wei wrote the "Narrative of Southern Words" in the 38th year of Jiajing, saying: "Today's singers call Yiyang dialect, which comes from Jiangxi, and is used in Beijing, Hunan, Fujian, and Guangzhou. Feng Mengzhen's "Kuaixuetang Collection" (Volume 59) has a diary on September 25, the 30th year of Wanli: "Wu Hui's class performed "The Story of the Righteous Heroes", Dan Zhang San, the new from Guangdong and Zhonghui, stunts. "Wu Ling takes Wu Hui's class as the top, and Dan Zhang San is the top in the class." From these two records, we know that the Kunqu Yiyang dialect and the Kunshan dialect were successively transmitted to Guangdong during the Jiajing and Wanli periods, and formed the mainstream form.

In Yueju, people from other provinces are called "Waijiang Guys", and opera troupes from other provinces are also called "Waijiang Class". In the 27th year of Qianlong in the Qing Dynasty, the Liyuan Hall in Waijiang in Guangdong Province was built in Kuixiang, Guangzhou. Judging from the 12 tablets left by the Liyuan Hall in Waijiang from the 27th year of Qianlong to the 12th year of Guangxu, the opera troupes that entered Guangdong over the years came from Jiangxi, Anhui, Hunan, Jiangsu, Shaanxi, and Henan provinces.

In the period when the Waijiang class occupied the main body, the various Waijiang classes not only brought high cavity and Kun cavity, but also brought various sound cavities such as Bangzi, Xipi, Erhuang, Siping, Luoluo, and Blowing cavity, which were newly emerging or popular in various places. At the same time, it brings a large number of repertoire and different types of plays, different styles, and colorful performing arts.

These rich artistic performances not only did not hinder the production of local opera, but provided rich references for the development and improvement of local opera troupes and local operas, and laid the foundation for the artistic characteristics of local opera troupes to learn from others' strengths and actively seek innovation and change.

According to records, unlike the elegant artistic style represented by the Waijiang class, the local class at that time was good at performing martial arts dramas and attracting audiences with the difficult movements of artists. The local class uses big gongs and drums in the performance, and the atmosphere is blazing and the style

is rugged. Due to the excellent craftsmanship of Cantonese embroidery, the performance costumes used to make are gorgeous and dazzling. Artists take the grassroots and folk routes. At that time, Beijing called the troupe that sang the two yellows of the Hui tune "Huibu", and the troupe that sang the Qin dialect Bangzi called the "west". It is recorded that in Guangdong, "the Waijiang class is close to the Hui class, and the local class is close to the Western class". It can be seen that at that time, the Waijiang class in Guangdong mostly sang Hui tune Erhuang, while the local class mainly sang Qin dialect bangzi. From the perspective of artistic effect, the opera song and dance at that time were fascinating, not only the singers of the special opera troupe, but also countless ordinary people were also addicted to it, and local children participated in the singing, which caused the dissatisfaction of the official gentry. For example, the "Etiquette Encyclical" promulgated by Ding Ji, the county governor of Xinhui, in the sixteenth year of Chenghua in the Ming Dynasty, ordered the children of good families to "not make dramas, and the offenders will be corrected by the villagers". The "Taiyuan Huo Chongbentang Genealogy", which was repaired in the seventeenth year of Chenghua, also warned the children: "The acting of July, the children of good families, should not learn from it..... As soon as he enters the dispersion, he will be lascivious in his sex. The descendants of the future will follow my instructions. "

The ninth volume of the "Zhuangqu Testament" compiled by Gui Youguang records the "Imperial Text" of the Qin Chawei School in the sixteenth year of Ming Zhengde, which contains sentences such as "advocating the children of the subordinate family, not allowing them to send social studies in vain" and "not making and singing obscene songs, acting out the emperors of the past dynasties, slandering the past and present, and asking the violators". This shows that the singing, dancing, singing, singing, and repertoire performances at that time already had a relatively complete form and rich content, and also had a certain influence on the society, and it can be said that this is the earliest written record of relevant dramas in Guangdong.

According to the "Xinhui County Chronicle", in the early years of Chenghua in the Ming Dynasty, the local "folk children mostly did not abide by their own business and lived in drama". In the 40th year of Jiaping of the Ming Dynasty, the "Guangdong Tongzhi" recorded: Guangzhou Prefecture "In February, there are many

performances in the city for fun, and the proverb is the second play of the clouds", and there is a saying that "it is difficult to move the play, and it is not virtuous to play the strings", so "the opera of Jiangsu and Zhejiang will call itself a village, and refuse it". This proves that the big drama was already prevalent at that time.

Since then, with the increase of theatrical performing arts activities, some northern opera troupes have stayed in Guangdong to take root and develop, and more and more people in Guangdong have studied opera, and opera troupes composed of Guangdong locals have gradually developed, the so-called "local classes". The local class is familiar with the local culture of Lingnan and has been active in various parts of Guangdong all the year round, so it is more suitable for the psychology and habits of the local people in Guangdong in terms of program content and expression, which is the basic condition for the production of YueJu.

To sum up, the Cantonese people of this period were full of curiosity and thinking about the local culture; The drama of this period was mainly speculation on people's daily lives, secular cultures, and records of natural landscapes.

Summary The period from 1521 to 1727 spanned from the Jiajing period of the Ming Dynasty to the Yongzheng period of the Qing Dynasty, which was an important foundation stage for the development of Yueju. During this period, immigrants from the Central Plains brought Yiyang dialect and Kun dialect to the south, which were integrated with the local folk tunes and performance forms of Lingnan, providing rich nutrients for the formation of Yueju. Local artists began to absorb these foreign vocal cavities, combined with the characteristics of Yueju dialects, and gradually improved the singing style with regional style, and also incorporated Lingnan folk elements into the performance, from the initial simple performance to the gods, slowly developed to frequent stage in rural social fires, town festivals and other occasions, the performance repertoire is also increasingly rich, covering historical stories, folklore and other themes, the prototype of Yueju has basically formed, laying a solid foundation for subsequent development.

#### **4.2 YueJu Maturity (1736-1874)**

During the Qianlong period, Guangzhou became an important treaty port, the economy was prosperous, and opera troupes from other provinces, such as the Hui

troupe and the Han troupe, frequently performed in Guangdong. In the exchange with the Waijiang troupe, the local opera troupe absorbed the characteristics of the Yiyang dialect, Kun dialect, Bangzi dialect and other vocal cavities, and used Bangzi as the main singing cavity to integrate the local folk music and rap art of Guangdong, laying the foundation for the formation of YueJu. At this time, the local troupe performances were mainly based on the temple platforms and grass platforms in rural polder towns, and the troupe organization was based on the "Red Boat", and the actors were mostly local artists, forming a unique Red Boat troupe culture, forming the foundation and initial development; (Yuan Zi Juan, personal communication, December 5, 2024).

During the Jiaqing and Daoguang periods, the high cavity and Kunshan dialect gradually declined in Guangdong, and the "local class" of YueJu used Bangzi as the main singing tone, and later added "two reeds" to form a basic singing system combining "Bang Gong", while retaining part of the Kun dialect, Yiyang dialect and Cantonese folk tunes. The role line has gradually developed from the original ten major lines to a relatively complete "six-pillar system", that is, Wenwusheng, Xiaosheng, Zhengyindan, Erbang Huadan, Chousheng, and Wusheng. In terms of repertoire creation, in addition to transplanting and adapting other types of repertoire, there are also many original repertoire that reflect the local life and historical stories of Guangdong, such as "The Great Seal of the Six Kingdoms", etc., marking the gradual formation of YueJu in terms of artistic style. The formation and stylistic establishment of YueJu

In the early years of Xianfeng, social turmoil, in the fourth year of Xianfeng, YueJu artist Li Wenmao responded to the Taiping Rebellion, and the Qing government ordered a ban on local operas, and the development of YueJu suffered a heavy blow. However, during the ban period, YueJu artists secretly carried out inheritance and exchange among the people to preserve the strength of YueJu revival in the future, and some artists integrated YueJu singing and performance skills into folk art activities, waiting for the time to resume performances. Brief setbacks and internal adjustments

The ban in the eleventh year of Xianfeng was slightly relaxed, and during the Tongzhi period, YueJu artists openly organized classes to perform. During this period, YueJu underwent major adjustments and innovations in the content of the repertoire

and performing arts. On the one hand, in order to meet the needs of the audience, a large number of new plays have been created, such as "Shiro Visits His Mother" and "Daiyu Funeral Flowers", etc., with a wider range of themes, covering historical stories, folklore, love tragedies, etc. On the other hand, in terms of performing arts, the performance techniques of Peking Opera and other operas have been absorbed, enriching the performance procedures of YueJu, such as the fighting scenes of martial arts opera are more exciting, and the singing and performance of literary opera are more delicate, which further consolidates the important position of YueJu in Guangdong and lays the foundation for subsequent development. Reconstruction and development after the lifting of the ban

To sum up, YueJu showed a rich and unique development trend during the mature period from 1736 to 1874. In the formation of the foundation and the initial stage of development, taking advantage of the opportunity of economic prosperity and the exchange of opera troupes from other provinces, it integrates a variety of vocal cavities and folk arts, and relies on the red boat to form a characteristic opera culture. Furthermore, in the period of formation and style establishment, the "Banggong" singing system was constructed, the role was perfected, the original local repertoire was created, and the artistic style was independently formed. Despite the setbacks of the ban on performances caused by the artist uprising, the folk still passed on the secret. After the ban was lifted, YueJu achieved revival and development by innovating repertoire themes and absorbing Peking Opera techniques, and its performances became more delicate and diverse, consolidating its important position in Guangdong and laying a solid foundation for subsequent inheritance and development.

Summary From 1736 to 1874, from the Qianlong to Tongzhi periods of the Qing Dynasty, Yueju ushered in a critical period of growth. Economic prosperity and urban development have led to a great increase in demand for entertainment, the number of yueju troupes has risen, the organization has become more and more professional, and the "Eight Harmony Association" has been established to standardize the order of the industry and unite the strength of artists. On the basis of the fusion of Kun, Yi, Bang and Huang, the vocal cavity combines Yue vocalization and local music characteristics to form a unique style. The performing arts are refined, the lines are subdivided, the body and exercises are more abundant, and the martial

arts are flourishing because of the martial arts style in Lingnan. The repertoire has a wide range of themes, is close to the lives of the people, and is closely connected with local culture, not only active in urban and rural stages, but also spread to Southeast Asia and other places with the migration of Chinese, and its influence continues to expand .

#### **4.3 YueJu Revolution 1912 - 1950)**

The Xinhai Revolution overthrew the rule of the Qing Dynasty and established the Republic of China, the social atmosphere was completely new, the concept of democracy and republic was deeply rooted in the hearts of the people, and people were eager for cultural innovation. As an important form of cultural entertainment in Guangdong, YueJu also conforms to the trend of the times. The language of the performance was changed from "Theatre Mandarin" to the Guangzhou dialect, which brought YueJu closer to the public and shortened the distance between it and the audience, and quickly gained wide popularity. At the same time, YueJu began to introduce new performance concepts, learn new art forms such as drama, and pay more attention to the expression of real emotions and the display of details of life in stage performances. After the Xinhai Revolution and the rise of the New Culture Movement, the New Culture Movement advocated democracy and science, and carried out profound reflection and reform of traditional culture. Influenced by it, the YueJu industry has become more bold and innovative in artistic creation. In terms of music, it absorbs Western music elements and Cantonese folk music, and introduces Western instruments such as violin and saxophone into YueJu accompaniment, enriching the musical expression. In terms of singing, "flat throat" singing has become the mainstream, replacing the traditional falsetto singing method, which is more in line with the public's aesthetics. During this period, YueJu also actively paid attention to social reality, and created a number of repertoire that reflected social problems and advocated new ideas, such as works calling for equality between men and women and opposing feudal etiquette, which not only disseminated culture, but also promoted social and ideological progress. At this time, the domestic warlords were fighting and the situation in Guangdong was also turbulent, but YueJu, with its deep mass foundation, continued to develop in a difficult environment and became the spiritual sustenance of the people.

development under the influence of the New Culture Movement; During the period of the domestic revolutionary war, Guangdong was an important part of the revolution. At its source, society is in the midst of a wave of change. On the one hand, the commercialization of YueJu accelerated, and more professional theaters and commercial performances appeared, which promoted the refinement and standardization of YueJu performances. On the other hand, with the expansion of the influence of YueJu, many genres and famous actors of YueJu have emerged, such as Xue Juexian and Ma Shizeng, whose distinctive performance styles have attracted a large number of audiences and promoted the diversified development of YueJu art. At the same time, in order to meet the needs of different audience groups, YueJu has become richer and more diverse in terms of repertoire, in addition to traditional historical dramas and folk tale dramas, many new repertoire reflecting modern life and revolutionary struggles have been added, inspiring the revolutionary enthusiasm of the people. Kuomintang-Communist cooperation and the period of the domestic revolutionary war. (Ding Tian, personal communication, Aug 2023).

The War of Resistance Against Japanese Aggression broke out in full swing, Guangdong fell, and the society fell into a difficult period of war. YueJu performance venues were severely damaged, and opera troupes were forced to disband or relocate, and the development of YueJu suffered a heavy blow. However, YueJu artists have strong patriotic feelings, and promote the anti-Japanese salvation through charity performances and fundraising, and use YueJu as a weapon to stimulate the people's patriotic enthusiasm and national pride. They created many anti-Japanese repertoire, such as "Return My Han Mountains and Rivers" and "Yue Fei", etc., using the past as a metaphor for the present and boosting the morale of the army and the people. Despite the difficult performance conditions, YueJu artists have always persevered and made great contributions to the inheritance and promotion of national culture. During the Anti-Japanese War.

After the victory of the Anti-Japanese War, society gradually returned to calm, and YueJu ushered in a brief recovery. The troupes were reorganized, old plays were re-staged, and new plays were created that reflected the social life of the post-war period. However, with the advancement of the Liberation War, the social and economic difficulties and severe inflation have hit the YueJu performance market again. However, YueJu artists still insist on maintaining the inheritance and development of YueJu through

various forms, preserving the spark for the comprehensive revival of YueJu after the founding of the People's Republic of China. During the Anti-Japanese War.

To sum up, the period of YueJu transformation from 1912 to 1950 has always been closely linked to the social environment. The social changes after the Xinhai Revolution prompted YueJu to switch to a dialect and become close to the public. The New Culture Movement brought about the emancipation of the mind, promoting the innovation of YueJu in music, singing and repertoire, incorporating diverse elements and paying attention to social reality. During the period of the Civil Revolutionary War, the commercialization and diversification of YueJu went hand in hand, and famous actors of the genre emerged, and the themes became richer. In the War of Resistance Against Japanese Aggression, although YueJu was hit hard, artists used drama as a blade to promote anti-Japanese propaganda. After the victory of the Anti-Japanese War, YueJu briefly recovered and encountered economic difficulties, but it still adhered to its inheritance. During this period, YueJu continued to adapt to social changes and innovate and develop in the midst of difficulties, which was not only the evolution of the art form, but also a vivid embodiment of the spirit of the times and the emotions of the people, accumulating strength and laying the foundation for subsequent development.

Summary 1912 - In 1950, from the Republic of China to the early years of the founding of the People's Republic of China, Yueju experienced innovation and turmoil. Social changes have led to the improvement of Yueju, the introduction of new stage technology, more realistic lighting and scenery, and the bold absorption of film and drama techniques, the plot has become more contemporary, and the rise of fashion drama has reflected social reality and the voice of the people. The performance style has changed to popular and close to the people, the boundaries of the industry tend to blur, the status of Shengdan is highlighted, famous characters such as the red line girl have risen, and unique singing voices such as "red chamber" have been created. However, the development of Yueju has been hampered by war and social unrest, and the performance of opera troupes has been difficult, and the lives of artists have been difficult.

#### 4.4 YueJuBoom (1953 - 1980)

After the founding of the People's Republic of China, the society was in ruins, and the cultural field ushered in new development opportunities. The Party and the government attach great importance to the development of YueJu, and regard it as an important carrier for inheriting and promoting Lingnan culture. In 1953, the Guangzhou YueJu Troupe was established, providing a professional platform for the development of YueJu. In 1956, Premier Zhou Enlai praised YueJu as "the red bean of the southern country", which greatly enhanced the social status of YueJu. In 1958, the Guangdong YueJu Company was established to integrate excellent artistic resources and promote the professional and large-scale development of YueJu. During this period, many traditional repertoire was excavated, sorted out and adapted, such as "Sou Shuyuan" and "Guan Hanqing", which were deeply loved by the audience while retaining the traditional characteristics of YueJu while incorporating the values of the new era. At the same time, YueJu schools and training institutions have been established in various places, cultivating a large number of YueJu talents, injecting fresh blood into the development of YueJu. Support and development in the early days of the founding of the People's Republic of China(Su Mao Can, personal communication, September 2024).

Since the mid-60s of the 20th century, society has entered a special period, and the field of culture and art has been impacted, and YueJu has not been spared. A large number of traditional repertoire were banned, troupes were disbanded, artists were decentralized, and the development of YueJu fell into a trough. However, even in difficult circumstances, there are still some artists who stick to their love for YueJu, exchange skills privately, and retain the flame of YueJu. At the same time, there were also some "model opera" YueJu works that were in line with the background of the times, and these works had new attempts in the form and content of performances, but to a certain extent, they also limited the diversified development of YueJu art. The twists and turns of the special period ended, and the society welcomed the end of the special period in 1976. Let's set things right. With the implementation of the reform and opening up policy, the field of culture and art has been revitalized. YueJu has seen a rapid resurgence, and traditional repertoire that had been banned from performance has re-entered the stage, which has been well received by audiences. In addition to traditional themes, many new dramas reflecting modern life have emerged, such as "The Wind and Cloud in the Mountains and

Villages". In terms of performance form, it boldly absorbs modern stage technology and musical elements to enhance the appreciation and appeal of YueJu. During this period, the YueJu performance market gradually became active, and the audience's enthusiasm was high, and YueJu once again became an important part of the cultural life in Guangdong, laying a solid foundation for the subsequent sustainable development. Recovery and prosperity in the early days of reform and opening up. '

Summary From 1953 to 1980, the development of Yueju experienced ups and downs. In the early days of the founding of the People's Republic of China, under the impetus of cultural construction, the government vigorously supported the organization of theater troupes, excavated and sorted out traditional repertoire, and also encouraged the creation of modern themes. However, during the special period, traditional Yueju was banned, and its development suffered a heavy blow. It was not until the end of the 70s that Yueju was restored with the revival of Yueju, the return of old artists to the stage, the growth of young actors, the revival of traditional operas, and the emergence of new works, laying the foundation for the return of Yueju to prosperity.

#### **4.5 YueJuIn the 21st century (since 2006)**

On May 20, 2006, YueJu was inscribed on the first batch of national intangible cultural heritage lists, which greatly increased the attention of all sectors of society to YueJu. At that time, China's economy continued to develop rapidly, and cultural construction was becoming more and more important, and in such a social environment, Guangdong actively promoted the protection and inheritance of YueJu. The Government has increased funding for YueJu-related projects, and supported troupes to organize and record traditional operas, so as to preserve valuable materials for YueJu. Cultural venues in various places also frequently hold YueJu exhibitions and lectures to popularize YueJu knowledge to the public. Preservation and inheritance driven by intangible cultural heritage. (Yuan Zi Juan, personal communication, January 4, 2024).

On September 30, 2009, YueJu was successfully inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. Professional groups such as the Guangdong YueJu Company have performed overseas many times, such as in Southeast Asia, Europe and the United States, to showcase the unique charm of YueJu.

At the same time, there has been an upsurge of YueJu inheritance in China, and new YueJu museums and cultural squares have been built in Guangzhou, Foshan and other places to provide venues for YueJu performances and exchanges. The highlight moment on the international stage. Since 2015, China has vigorously advocated cultural self-confidence, and Guangdong has successively introduced a series of policies to support the development of YueJu, such as the Regulations on the Protection and Inheritance of YueJu in Guangdong Province, which legally protects the inheritance of YueJu. YueJu and education are integrated, and interest classes and clubs are set up on campus to cultivate young audiences and inherit talents. In terms of educational inheritance, YueJu has vigorously promoted campus activities, and YueJu interest classes and clubs have been set up in primary and secondary schools in Guangzhou, Foshan and other places. Professional artists are invited to give lectures and cultivate students' interest in YueJu. Colleges and universities also carry out related research and teaching, such as the establishment of the YueJu Academy at the Guangdong Dance and Drama Vocational College to systematically train professional talents. Performance and dissemination: Professional theatre troupes actively inherit classics, such as the Guangdong YueJu Company's rehearsal of traditional plays such as "Sou Shuyuan", and innovate while retaining the essence. At the same time, he created new dramas to reflect the times, such as "The First Heart". In addition to offline performances, the troupe also uses live streaming and short video platforms to disseminate YueJu to attract young audiences. In terms of cultural exchanges, YueJu has been widely exchanged at home and abroad to enhance cultural identity. Communicate with other dramas in China and learn from them; Foreign countries show their charm and enhance their influence through overseas performances and cultural festivals. In terms of repertoire creation, he not only excavates classic re-editing, such as the new version of "The Emperor's Flower", but also creates new dramas that reflect contemporary life, such as "Three Family Lane", showing the vitality of the YueJu era. Diversified development under policy support. In 2021, the outbreak of the new crown epidemic caused offline performances to be limited due to the epidemic, but the rapid development of Internet technology has brought new opportunities for YueJu. YueJu troupes actively carry out online performances, showcasing classic singing passages and rehearsal highlights through live broadcasts and short video platforms, attracting a large number of young audiences. At the same time, it

uses virtual reality (VR), augmented reality (AR) and other technologies to create an immersive viewing experience, and also cooperates with animation and games, such as YueJu-themed animation short films, to expand the boundaries of YueJu and bring ancient YueJu to life in the new era. Diversified development under policy support.

To sum up, since 2006, the cultural inheritance of YueJu has blossomed in the dimensions of policy, education, performance dissemination, and cultural exchange. At the policy level, the recognition of national and world-class intangible cultural heritage has brought social attention, and Guangdong has issued a series of laws and regulations to provide solid guarantee and financial support. In the field of education, from the cultivation of interests in basic education to the cultivation of professionals in colleges and universities, a complete inheritance system has been constructed. In terms of performance and dissemination, both classic and new operas are grasped, and traditional and modern communication methods work together to open up audiences for YueJu. In terms of cultural exchanges, YueJu has been "learned" from domestic and foreign countries, and in the process of diversified interaction, the foundation of YueJu inheritance has been continuously consolidated, its influence has continued to increase, and the ancient YueJu has radiated new vitality in the inheritance and development of the new era.

**Summary** In 2006, Yueju was included in the first batch of national intangible cultural heritage lists, ushering in all-round development. The government has stepped up support and invested in the renovation of venues, funding creation, promoting Yueju in schools and communities, and cultivating audiences. In terms of artistic creation, while adhering to the essence of tradition, he boldly innovates, integrates modern music and stage technology, and new works such as "Diaolou" have won many praises. With the help of new media platforms, online live broadcasts and short video sharing, Yueju has broken through geographical restrictions and gone global. Industry organizations and colleges have also played an active role in organizing performances and academic seminars to provide professional support for the inheritance and development of Yueju.

#### 4.6 Main events and influence of YueJu in MaChong

Machong, a Lingnan town known as the "hometown of quyi", is inextricably linked with YueJu. The development of YueJu in Machong is a cultural epic full of vitality and inheritance, which has had an all-round and profound impact on the construction of local culture and people's lives. (Yuan Zi Juan, personal communication, January 4, 2024).

##### 4.6.1 YueJu in the context of the development of Machong

The development of YueJu in Machong has a long history, dating back to the Ming and Qing dynasties. At that time, with the migration of immigrants from the Central Plains to the south, they brought a rich and diverse opera culture, which blended with the local folk arts, dialects and folk customs of Machong, providing fertile soil for YueJu to take root and sprout. In the early days, YueJu was mostly performed in front of ancestral halls and temples in the villages, and on festivals, the villagers would invite opera troupes to take the stage to pray for good weather and abundant harvests. Over the years, Machong YueJu has continued to absorb local musical elements, such as nanyin, wooden fish, dragon boat songs, etc., and has gradually formed a unique performance style. From the initial amateur ticket holders entertaining themselves, to the later establishment of folk opera clubs, the development of Machong YueJu ushered in a new climax. These opera societies have become an important position for the inheritance and development of YueJu, and have cultivated a large number of YueJu lovers and professionals. In recent years, the Machong government has attached great importance to the inheritance and development of YueJu culture, and has increased its support for the cause of YueJu. Through various YueJu competitions, cultural festivals, and invitations to famous artists to guide and other activities, a good environment has been created for the development of YueJu, making Machong YueJu glow with new vitality and vitality in the new era.

##### 4.6.2 YueJu's profound influence on the construction of Machong culture

**Cultural inheritance and promotion:** As a treasure of Lingnan culture, YueJu carries rich historical, literary, musical, dance and other elements, and is an important representative of Machong traditional culture. In Ma Chung, YueJu has been passed down from generation to generation, allowing these precious cultural heritages to be preserved and continued, becoming a cultural link between the past and the present, allowing future generations to appreciate the wisdom and artistic creativity of their

ancestors. Regional cultural identity: YueJu has become a distinctive symbol of Machong regional culture, and is an important cultural symbol that distinguishes Machong from other regions. YueJu plays an important role in both external publicity and cultural exchanges, showcasing the unique cultural charm of Machong to the outside world and enhancing its popularity and reputation. Cultural atmosphere creation: The strong YueJu atmosphere in Machong makes the whole town full of artistic atmosphere. In the streets and alleys, you can often hear melodious YueJu singing; Cultural squares in communities and villages also often host YueJu performances. This ubiquitous cultural atmosphere has imperceptibly affected the aesthetic taste and cultural literacy of residents, and made people feel the influence of traditional culture in their daily life.

#### 4.6.3 The impact of YueJu on the lives of people in Machong

Enriching spiritual life: For the residents of Ma Chung, YueJu is an indispensable spiritual food. Whether it's a relaxing time after a busy day or a joyous moment for family and friends to get together, watching a wonderful YueJu performance can make people feel happy and forget their worries. With its ups and downs of the plot, beautiful singing and wonderful performances, YueJu satisfies people's pursuit of art and yearning for a better life. Promote social exchange: YueJu activities provide a good social platform for Machong residents. In the process of watching performances and participating in the activities of the Quyi Society, people can not only meet like-minded friends, but also strengthen the relationship between neighbors. YueJu is like an invisible bond that binds people together and strengthens the cohesion and sense of belonging of the community. Cultivating artistic literacy: The art of YueJu covers many aspects such as singing, reading, doing, and playing, and learning and appreciating YueJu can help cultivate people's artistic literacy. In Ma Chung, many schools have incorporated YueJu into their school curriculum, allowing children to be exposed to and learn YueJu from an early age, cultivating their interest and love for traditional culture, and improving their aesthetic ability and artistic accomplishment. Promoting the development of cultural industries: The prosperity and development of YueJu has also led to the rise of cultural industries related to Machong. From costume production, props processing, to theater operation, cultural tourism, etc., a complete cultural industry chain has been formed. This not only provides more employment opportunities for local residents, but also promotes the development of the Machong economy.

To sum up, the development of YueJu in Machong is a vivid practice of cultural inheritance and innovation. It not only enriches the cultural connotation of Macong, enhances the cultural soft power, but also profoundly affects people's lifestyle and spiritual world. In the future, it is believed that Machong YueJu will continue to be inherited and developed, bloom with more splendid brilliance, and make greater contributions to the cultural construction and social development of Macong.

This chapter provides an in-depth historical analysis of YueJu (Cantonese Opera) in MaChong City, Guangdong Province, outlining its evolution across different periods and examining its cultural impact on the region. The historical development of YueJu is divided into five distinct phases, each representing significant transformations in performance styles, audience reception, and socio-political influences.

#### 4.1 YueJu Formative Period (1521-1727)

YueJu traces its origins back to the late Ming Dynasty, where it emerged as an early form of local opera in Guangdong. During this period, YueJu primarily incorporated folk musical elements and was influenced by regional storytelling traditions. The earliest documentation of YueJu can be found in the writings of Guangzhou poet Sun Wei, who depicted YueJu performances in his work "Guangzhou Song." These performances were often held in ancestral halls and temples, reflecting their deep-rooted association with religious and communal life.

#### 4.2 YueJu Maturity Period (1736-1874)

By the Qing Dynasty, YueJu evolved into a more structured art form, incorporating elements from other operatic traditions such as Kunqu and Pihuang. This period saw the professionalization of YueJu troupes, with dedicated opera guilds and expanding performance spaces. The artistic refinement of YueJu led to its rising popularity among both elite and common audiences, fostering a strong foundation for its future development.

#### 4.3 YueJu Revolution (1912-1950)

The early 20th century marked a period of major transformation for YueJu, as it adapted to modern theatrical structures. During this time:

- YueJu expanded beyond traditional temple performances and into dedicated theaters.

- Western influences introduced elements such as lighting, scenic design, and scripted performances.
- The themes of YueJu performances evolved, incorporating social and political narratives, making it a medium for both artistic expression and political commentary.

The adaptability of YueJu during this period allowed it to survive and remain culturally relevant despite socio-political upheavals.

#### 4.4 The YueJu Boom (1953-1980)

Following the founding of the People's Republic of China (1949), YueJu experienced a significant revival and expansion. This era is characterized by:

- State support for YueJu as part of cultural preservation efforts.
- The establishment of formal YueJu academies, ensuring the professional training of new generations of performers.
- Increased accessibility, with performances being broadcast on radio and later on television, reaching a wider audience.

This period represents a "Golden Age" of YueJu, with its integration into the mainstream cultural landscape.

#### 4.5 YueJu in the 21st Century (Since 2006)

Since the early 2000s, YueJu has faced challenges due to urbanization, modernization, and shifting entertainment preferences. However, various efforts have been made to revitalize and preserve the art form, including:

- Recognition of YueJu as a national intangible cultural heritage (2006).
- Government initiatives to promote YueJu education in schools and universities.
- The use of digital platforms, including online streaming and social media, to reach younger audiences.

While YueJu continues to evolve, its long-term sustainability relies on balancing tradition with modern innovation.

#### 4.6 Main Events and Influence of YueJu in MaChong

The historical development of YueJu in MaChong has left a lasting impact on the cultural identity and artistic heritage of the region. Its influence can be categorized into three main areas:

### 1. Cultural Inheritance and Promotion

- YueJu serves as a cultural link between generations, preserving traditional Chinese opera aesthetics while incorporating modern artistic expressions.
- It plays a crucial role in fostering regional identity and distinguishing MaChong as a hub of YueJu performance and appreciation.

### 2. Economic and Social Impact

- The popularity of YueJu has led to the development of cultural industries, including costume production, theater operation, and performance tourism.
- YueJu performances act as social events, strengthening community bonds and promoting local heritage.

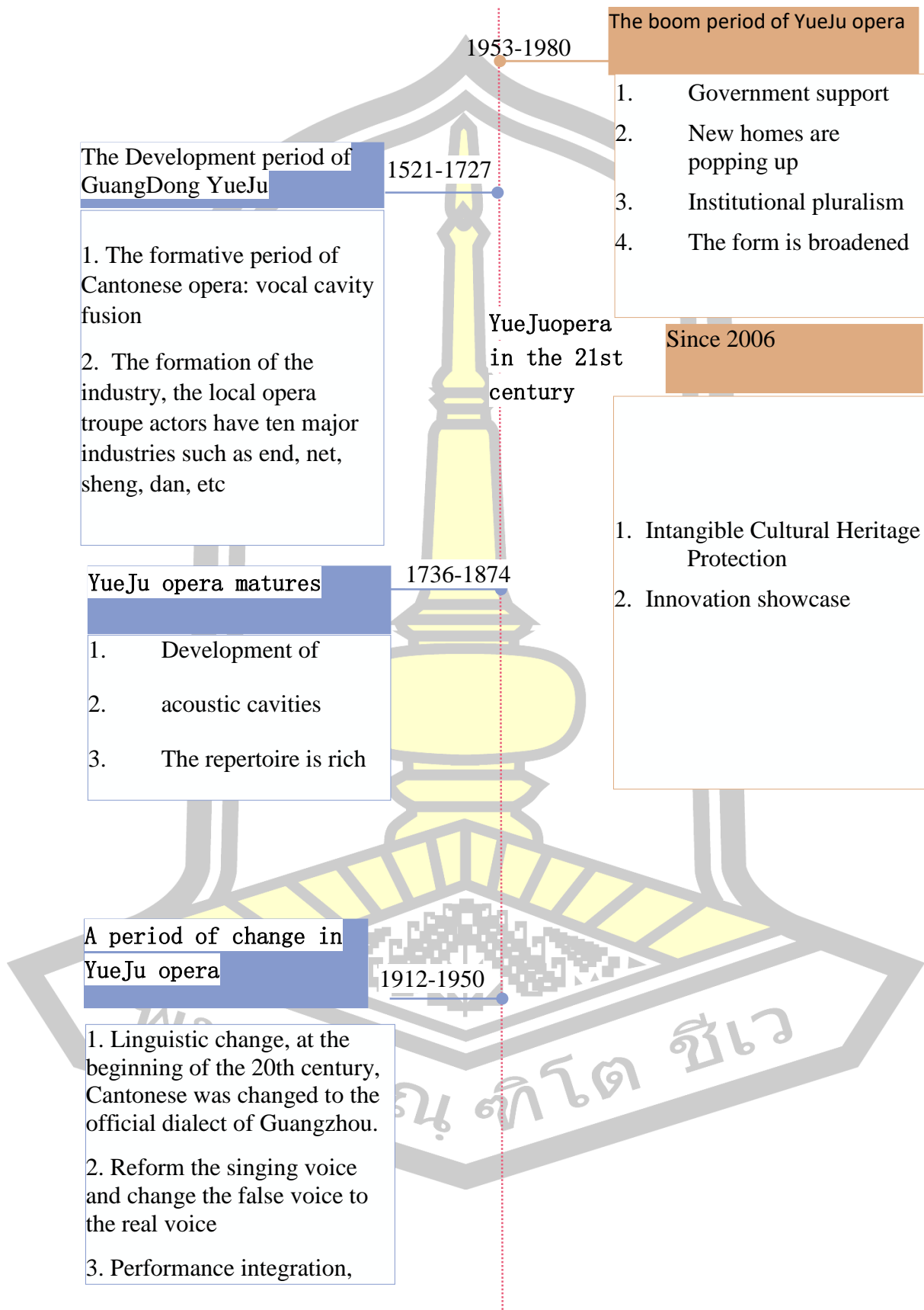
### 3. Integration with Contemporary Society

- Despite challenges, YueJu remains relevant through educational initiatives and cultural exchanges.
- The incorporation of modern media and digital platforms has introduced YueJu to global audiences, securing its place in China's evolving cultural landscape.

### **Conclusion**

The history of YueJu in MaChong is a testament to its resilience and adaptability. From its humble origins in temple performances to its modern presence in digital media, YueJu has continually evolved while preserving its artistic and cultural integrity. Moving forward, sustained efforts in education, preservation, and innovation will be crucial in ensuring that YueJu continues to thrive as a living cultural tradition.

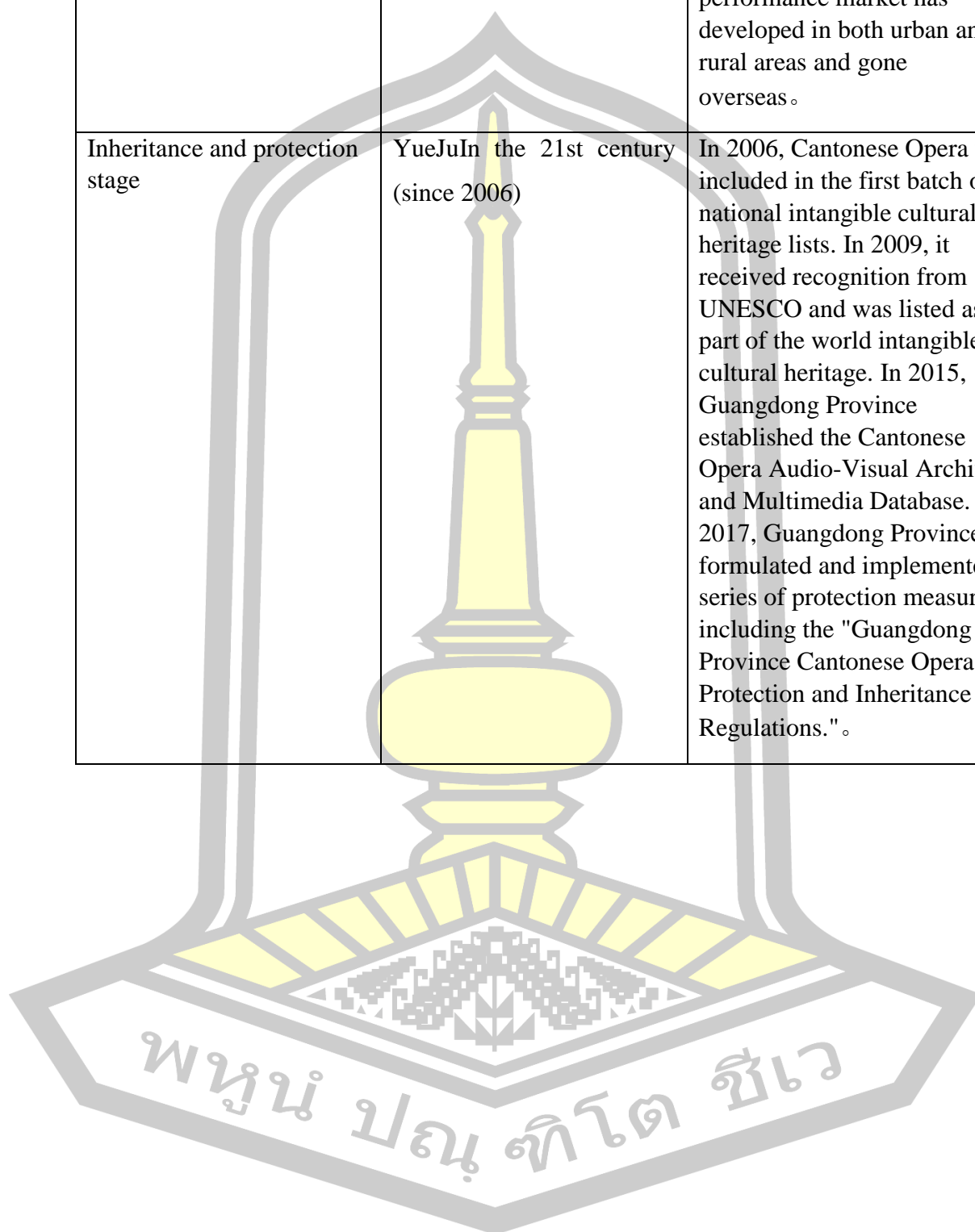
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## Records of major events during the development of Yue Ju opera

Stage of development	Time	Important event
beginning	YueJu formative period (1521-1727)	At the end of the Southern Song Dynasty, Nanxi was introduced to Guangdong. During the Ming Zhengtong period, there were "local classes".
Formation stage	YueJuMaturity (1736-1874)	In the middle and late Ming Dynasty, Qionghua Guild Hall was established in Foshan. In the early years of Yongzheng, "Guangqiang" appeared. In the middle of the Qing Dynasty, Cantonese opera gradually formed in the competition between local troupes and foreign river troupes.
stage of development	YueJu Revolution 1912 - 1950)	In the fourth year of Emperor Xianfeng's reign, Li Wenmao led the Red Boat disciples to respond to the Taiping Heavenly Kingdom uprising and later established the "Great Achievement State." In 1868, Cantonese opera was legalized. In 1889, the Eight Harmony Guild Hall was built in Guangzhou. Around the time of the Xinhai Revolution, more than 30 "patriotic troupes" emerged, staging new plays to promote democratic revolution.
The glory days	YueJuBoom (1953 - 1980)	The emergence of the "Xue Ma competition" has ushered in a "golden age" of reform and innovation for Cantonese opera. Since 1980, the system of Cantonese opera troupes

		has diversified, and the performance market has developed in both urban and rural areas and gone overseas.
Inheritance and protection stage	YueJuIn the 21st century (since 2006)	In 2006, Cantonese Opera was included in the first batch of national intangible cultural heritage lists. In 2009, it received recognition from UNESCO and was listed as part of the world intangible cultural heritage. In 2015, Guangdong Province established the Cantonese Opera Audio-Visual Archive and Multimedia Database. In 2017, Guangdong Province formulated and implemented a series of protection measures, including the "Guangdong Province Cantonese Opera Protection and Inheritance Regulations.".



## CHAPTER V

### The Music Characteristics of YueJu opera in MaChong City, GuangDong Province

This chapter provides an in-depth historical analysis of YueJu (Cantonese Opera) in MaChong City, Guangdong Province, outlining its evolution across different periods and examining its cultural impact on the region. The historical development of YueJu is divided into five distinct phases, each representing significant transformations in performance styles, audience reception, and socio-political influences.

This chapter will analyze the five works in YueJu based on the five time divisions of Yueju, namely "Di nv Hua", "Hua hao yue yuan", "LiangZhu", "Li zhi song" and "Baishezhuan". So going to look into it.

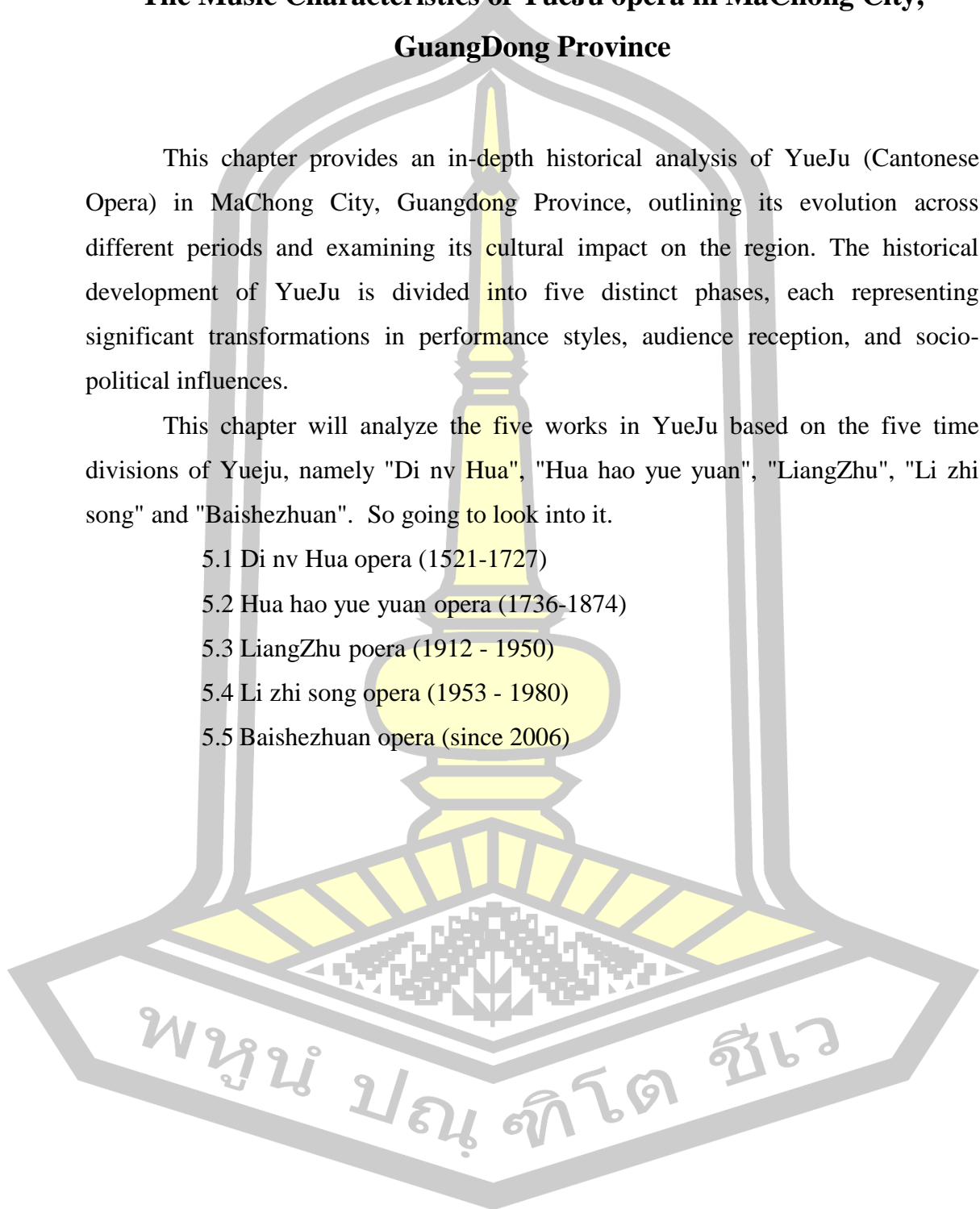
5.1 Di nv Hua opera (1521-1727)

5.2 Hua hao yue yuan opera (1736-1874)

5.3 LiangZhu poera (1912 - 1950)

5.4 Li zhi song opera (1953 - 1980)

5.5 Baishezhuan opera (since 2006)



## 5.1 Di nv Hua opera (1521-1727)

### 5.1.1 The History of "Di Nv Hua Opera"

The YueJu "The Imperial Flower" tells the story of a love tragedy in the last years of the Ming Dynasty, and the main plot is as follows:

1) Flower candle night changes: In the last years of the Ming Dynasty, Princess Changping, the daughter of Emperor Chongzhen, and Zhou Shixian, the son of the imperial servant, encountered Li Zicheng's invasion of the capital and the change of Emperor Chongzhen's self-hanging. In order not to humiliate the princess, Chongzhen took the sword and cut off the princess's left arm and died. Zhou Shixian was separated from Princess Changping in the chaos.

2) Reunion in the nunnery: Princess Changping went through hardships and cut her hair as a nun in Vimo Nunnery. Zhou Shixian looked for the whereabouts of the princess everywhere, and finally reunited with Princess Changping in the nunnery.

3) Design to return to the palace: In order to fulfill the last wish of the first emperor and restore the Ming Dynasty, Princess Changping and Zhou Shixian decided to design the return to the palace. They pretended to surrender to the Qing Dynasty, but in fact hoped to use the power of the Qing Dynasty to find an opportunity to revive the Ming Dynasty.

4) Poisoned wine martyrdom: In order to appease the people, the Qing Dynasty agreed to the request of Princess Changping and Zhou Shixian to hold a wedding in the palace. But above the wedding, Princess Changping and Zhou Shixian knew that there was no hope of recovering the country, and in order not to insult the dignity of the Ming Dynasty royal family, the two poisoned in a glass of wine, and both were martyred, defending their love and loyalty to the country by death. The whole story is based on the love between Princess Changping and Zhou Shixian, showing the joys and sorrows of a pair of lovers under the historical background of the country's collapse and family collapse, which is full of tragedy, and also reflects the deep thinking about the country, love and fate

### 5.1.2 lyrics

1) Dialect use: A large number of Music dialect words and expressions are used, such as "mi gui yan bianian" which means "dont come close", which is very regional and makes the audience feel intimate.

2) Appreciated by both the refined and the vulgar: It includes elegant poetic expressions, such as "Two strange trees stand in the shade of the hall, ten thousand pearls reflect the yellow flowers", as well as simple and straightforward expressions, which can cater to the aesthetic needs of audiences at different cultural levels.

There are several singing segments, here is the complete lyrics of "Xiang Yao" from "The Flower of the Imperial Daughter":

女：落花 满 天 蔽 月 光

( Luo Hua ManTian Bi Yue guang)

The sky is full of falling flowers and the moonlight is overshadowed

借 一 杯 附 荐 凤 台 上

(Jie yi bei fu jian feng tai shang)

Borrow a cup to recommend the phoenix on the platform

帝 女 花 带 上 泪 上 香

(Di nv hua dai shang lei shang xiang)

The imperial flower brings tears and incense

愿 丧 生 回 谢 爹 娘

(Yuan sang sheng hui xie die niang)

I wish to die and thank my father and mother

偷 偷 看 ， 偷 偷 望

(Tou tou kan ,tou tou wang)

Sneak a look, sneak a look

佢 带 泪 带 泪 暗 悲 伤

(Qu dai lei dai lei an bei shang)

It brings tears with tears and dark sadness

我 半 带 惊 惶

(Wo ban dai jing huang)

I was half terrified

怕 驸 马 惜 鸾 凤 配

(Pa fu ma xi luan feng pei)

I'm afraid of the horse and the phoenix

不甘殉爱伴我临泉壤

(Bu gan xun ai ban wo lin quan rang)

Unwilling to be martyred, accompany me to the spring

男：寸心盼望能同合葬

Nan :cun xin pan wang neng tong he zang

Male: I hope to be buried together

.....

● ● ● ● ● ● ●  
落花 满 天 蔽 月 光

(Luo Hua ManTian Bi Yue guang)

● ● ● ● ● ● ●  
借 一 杯 附 荐 凤 台 上

(Jie yi bei fu jian feng tai shang)

● ● ● ● ● ● ●  
帝 女 花 带 上 泪 上 香

(Di nv hua dai shang lei shang xiang)

● ● ● ● ● ● ●  
愿 丧 生 回 谢 爹 娘

(Yuan sang sheng hui xie die niang)

The following is the specific meaning of the lyrics of "Xiang Yao" in Music opera "The Flower of the Imperial Daughter":

Female singing section

"Yi Dian Yin Shen Qi Shu Shuang": It depicts the princess in the palace, seeing the gloomy scene outside the hall, where there are two trees, creating a bleak and oppressive atmosphere.

Female singing section

"Yi Dian Yin Shen Qi Shu Shuang": It depicts the princess in the palace, seeing the gloomy scene outside the hall, where there are two trees, creating a bleak and oppressive atmosphere.

"I never forgot the vow": The princess remembered the vow she had made with her husband, showing that they were deeply in love and did not forget their agreement even when they were in trouble.

"Flowers fall to obscure the moonlight, I offer a cup of wine on the Phoenix Terrace, the princess weeps as she offers incense, willing to die to repay her parents nurturing kindness": The falling flowers obscure the moonlight, the princess offers a cup of wine at the Phoenix Terrace in memory, as an imperial daughter she weeps while offering incense, expressing her willingness to die to repay her parents upbringing, reflecting her sorrow over the fall of her nation and her guilt towards her parents.

"I peeked, I gazed, he wept and felt sorrow in secret, I was half in fear, afraid that the prince would cherish his love, unwilling to die with me, by the springs edge": The princess secretly looked at her prince, seeing him also shedding tears of sorrow. She felt both grief and panic, worried that the prince might value life too much to die with her, expressing her concern about their loves fate.

Male singing part

"Deeply hoping to be buried together, like mandarin ducks side by side, setting up a new home on the netherworlds terrace, and finding their peaceful abode in the underworld": The prince expressed his wish to be buried alongside the princess, to cuddle like mandarin ducks, and to set up a new home under the yellow spring.

"Alas, the land has suffered calamity; I am deeply moved by the late emperors kindness. Together with my wife, we pay our respects to his soul in heaven": The imperial son-in-law laments the disaster that befell the nation, expressing gratitude for the late emperors grace. He wishes to join his wife in paying homage to the late emperors spirit, conveying both his sorrow over the fate of the country and his loyalty to the royal family.

This song, through the duet between the princess and the prince consort, profoundly shows the complex feelings of the two people when facing life and death

decisions against the background of national collapse and family destruction. It has both the persistence of love and the helplessness and pain of family and country.

### 5.1.3 Rhythm

1) Basic Rhythm: Primarily in 2/4 and 4/4 time signatures. The 2/4 time signature gives melodies a brisk and simple feel, often used to express characters urgent emotions, such as their firm resolve to face the netherworld together; the 4/4 time signature, on the other hand, is more stable and is frequently used to convey deeper, more gentle feelings, like Princess Changpings attachment to her parents and country.



2) Beat Transition: The score features flexible beat transitions, not a single fixed beat. These transitions align with the plot development and emotional fluctuations of the characters. For example, in the transition from reminiscing about the past to expressing a resolve to die now, the beat might shift from a relatively relaxed 4/4 time to a slightly tighter 2/4 time, creating a sense of emotional progression.



### 5.1.4 Melody

The melody of "The Imperial Flower" is tactful and melodious, with strong Lingnan music characteristics, and the rhythm is also very rich, fast and slow, very dramatic. And the melodic style of different singing sections is also different, such as "Xiangyao" is very poignant, and "Anyu" is more witty.



Its melody has a lot of ornamentation and portamento, which makes the tune more ornate and delicate. The rhythm is varied, sometimes compact, sometimes soothing, and very tense. And different characters have different melodic themes, such as the melody of Princess Changping is more mournful, and the colt is relatively passionate.



#### 5.1.5 Di Nv Hua opera Singing

The vocal techniques of singing in Di Nv Hua mainly include the following aspects:

##### 1) Articulation

Follow the concept of "word leading the voice": Establish the concept of "word leading the voice", put clear singing of words first, so that the audience can hear the content of the lyrics clearly. For example, in classic singing segments, we should first accurately sing the pronunciation of each word, and then consider the beauty of the voice.

2) Grasp the pronunciation rules of Music: Music has nine tones and six intonations, divided into level tones (yangping and yinping) and oblique tones (shangsheng, quesheng, risheng). When singing, it is essential to accurately grasp the intonation. For example, "fen," "fei," "qian," and "shan" are yinping tones, while "li," "qiang," "ren," and "ning" are yangping tones, each with its own distinctive pronunciation. Pay special attention to risheng characters, which have 17 different vowels. These vowels should be pronounced briefly and forcefully, without prolonging the vowel sounds. For instance, in "you fa qing shen yi chao dan" for the character "yi," and in "wo bu wei qing hai ni ren huang ling" for the character "bu,"

the final sounds should be short and crisp; otherwise, they may be mispronounced as other characters.

3) Processing the rising tone characters: When singing the rising tone characters (yin rising and yang rising) in Music, auxiliary articulation can be added to assist the articulation of necessary ornaments, such as "five" (Music tone 71) and "nine" (Music tone 12).

4) Use of decorative sound

Necessary decorative sound: used for Music rising tone characters, to assist correct articulation and pronunciation.

5) Moistening decorative sound: used on the basis of not affecting the pronunciation of words, adding flavor, making the melody richer and more pleasant to listen to, and improving the artistic expression.

6) Handle the decorative sound of checked words carefully: the departing and entering tones in checked words should not be added to the decorative sound at will, so as to avoid changing the pronunciation of the words and affecting the singing effect.

7) Tone of expression

Emphasize the conversational tone: Music opera is more literary than musical. When performing, enhance the "speaking while singing" feel, paying attention to the weight and pace of the lyrics, the density between words, and changes in timbre and intensity to enrich emotional expression. For example, in "Parting Swallows," when the female protagonist thinks of parting with the male protagonist, she should sing with a sense of helplessness, sorrow, and desolation.

8) Combine the reading rules of sentence patterns: the seven-character regulated verse is often read according to the rule of 4+3, which can be used to divide the musical sentences. For example, "parting for ten thousand miles" and "separated by thousands of mountains", the former part shows the result of the separation, while the latter part deepens the tragic degree. The singing should be combined with the treatment.

9) Resonance and timbre application

Choose the appropriate resonance mode: according to different vocal chambers and emotional needs, use head cavity, chest cavity and other resonance

modes. For example, large throat often uses chest cavity resonance to make the voice rugged and heroic; small throat often uses head cavity resonance to make the voice crisp and graceful.

10) Shape the characteristic timbre: such as the singing of arias is similar to that of a flower maiden or a young girl, but not too dark. When articulating, open the inner mouth, but do not be too vertical, highlighting the relatively flat feature of Music.

Summery The lyrics of "The Imperial Flower" are elegant and poetic, such as "Falling flowers cover the moonlight in the sky, borrow a cup to recommend the phoenix platform", which is full of classical charm. The melody is tactful and melodious, with strong Lingnan music characteristics, and the rhythm is rich and varied, fast and slow, and very dramatic. Different singing melodies have different styles, such as "Xiangyao" is poignant and "Anyu" is witty. In terms of singing, the unique vocal methods and melodic techniques of Cantonese opera are used, and the true and false sounds are naturally converted and the tone is tactful, and the actors express the emotions and personalities of the characters through different singing voices. For example, Princess Changping's singing voice is mournful and moving, and the horse's singing voice is passionate and powerful.

## **5.2 Hua hao yue yuan opera(1736-1874)**

### 5.2.1 The History of “ Hua Hao Yue Yuan” opera

Yue Ju Opera does not have a deep and long-standing historical origin like some classic traditional Yueju operas, but is based on the traditional YueJu opera art style and is often performed by various theatre troupes.

"Flowers and Full Moon" generally takes love as the theme, showing the heroes and heroines finally ushering in a happy ending after twists and turns of emotional experience, reflecting the characteristics of Cantonese opera that is good at attracting audiences with emotional dramas. Its plots often incorporate the narrative mode of traditional Cantonese opera, with delicate emotional portrayal of characters and tense dramatic conflicts. In the performance, the actors used the unique singing voice, body figure, water sleeve and other performance skills of Cantonese opera to vividly show the emotions and stories of the characters, which has strong Cantonese

opera artistic characteristics. In the interpretation of different troupes, there may be some differences in plot details, performance styles, etc., but they all focus on showing beautiful love and reunion endings, bringing the audience a warm and romantic viewing experience.

### 5.2.2 lyrics

The lyrics of "Flowers and Full Moon" are very distinctive, using a lot of beautiful imagery, such as flowers, moons, mandarin ducks, and Tilian, to express love and reunion. The language is easy to understand, it also rhymes, and it is catchy to read, making it easy to remember as soon as you hear it. And the atmosphere created by the lyrics is particularly warm and romantic, making people feel the beauty of love and the happiness of family reunion.

男：喜得赤绳为我牵

xǐ dé chì shéng wéi wǒ qiān

Gladly, the red string has bound us together.

女：同倚窗前共酬月老

tóng yǐ chuāng qián gòng chóu yuè lǎo

Leaning by the window together, we thank the matchmaker.

女：青丝绾结逐良缘

qīng sī wǎn jié zhú liáng yuán

Tying our black hair, we pursue a good marriage.

男：花烛交拜今夕洞房春暖

huā zhú jiāo bài jīn xī dòng fáng chūn nuǎn

Bowing to each other in the candlelight, tonight the bridal chamber is warm.

男：交杯合卺白首共谐情难断

jiāo bēi hé jǐn bái shǒu gòng xié qíng nán duàn

Exchanging cups and pledging to stay together till old age, our love is unbreakable.

女：浓情蜜意犹胜并头鸳

nóng qíng mì yì yóu shèng bìng tóu yuān

Our deep affection is even stronger than the mandarin ducks side by side.

女：相亲相爱比翼共林心不变

xiāng qīn xiāng ài bǐ yì gòng lín xīn bù biàn

Loving and cherishing each other, flying together in the forest, our hearts will never change.

男：举案齐眉酬唱乐无边

jǔ àn qí méi chóu chàng lè wú biān

Respecting each other and singing in harmony, the joy is boundless.

合：两心相连共谐属眷

liǎng xīn xiāng lián gòng xié shǔ juàn

Our two hearts are linked, and we are a harmonious couple.

合：花好月圆

huā hǎo yuè yuán

Flowers are in full bloom and the moon is bright, a perfect and happy union.

男：喜得赤绳 为我牵

xǐ dé chì shéng wéi wǒ qiān

女：青丝绾结 逐良缘

qīng sī wǎn jié zhú liáng yuán

男：花烛交拜 今夕洞房春暖

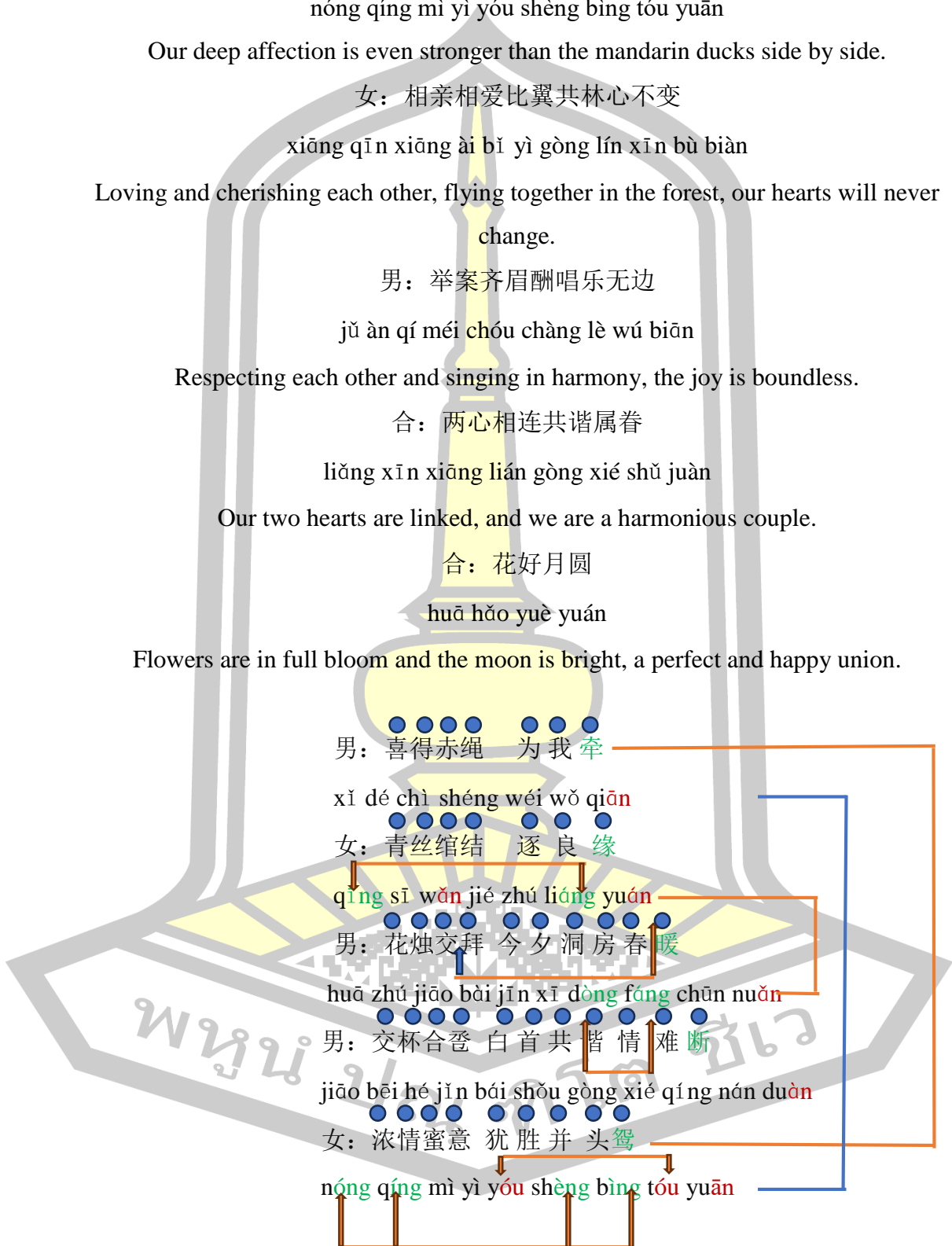
huā zhú jiāo bài jīn xī dòng fáng chūn nuǎn

男：交杯合卺 白首共皆情难断

jiāo bēi hé jǐn bái shǒu gòng xié qíng nán duàn

女：浓情蜜意 犹胜并头鸳

nóng qíng mì yì yóu shèng bìng tóu yuān



### 5.2.3 Rhythm

The rhythm of "Flowers and the Full Moon" is smooth and cheerful, using 4/4 time, the speed is moderate, which makes people listen to it relaxed and pleasant, which is very suitable for expressing that feeling of happiness and contentment. And it's also subtly changing the tempo, sometimes speeding up or slowing down a little to make the song more layered and dynamic.



### 5.2.4 Melody

The melody of "Flowers and Full Moon" has the following characteristics:

- strong national style:** based on traditional Chinese music elements, it integrates the characteristics of Chinese classical music and folk music, and uses the pentatonic scale with Chinese style to make the melody full of unique oriental charm. The melody is smooth and tactful: the overall line is natural and coherent, with few big jumps, as delicate and soft as gurgling water, which is in line with the pursuit of beautiful tunes in traditional aesthetics, and is also convenient for singers to express their emotions, and also makes it easy for the audience to accept and sing.
- Rhythm and harmony:** Closely combined with the rhythm of the lyrics, the priority of the rhythm and the flat tone of the lyrics echo each other, enhancing the musicality and expressiveness of the lyrics.
- Delicate emotional expression:** It can accurately fit the emotions of the plot and characters, or express the affectionate love between men and women, or show the joy and warmth of reunion, so that the audience is more likely to have emotional resonance.
- Rich contrasts and variations:** Through the changes of high and low, strong and weak, fast and slow melodies, as well as the style contrast between different singing sections, the layering and drama of the music are added, avoiding monotony and promoting the development of the plot.

[小锣 头] 【柳摇金】

旦唱: 感君爱恋,

生唱: 夫妻恩情重永相怜。

### 5.2.5 Hua hao yue yuan opera Singing

The singing tone of Cantonese opera "Flowers and Full Moon" has the following characteristics: mellow charm: using the unique vocalization and pronunciation methods of Cantonese opera, the articulation is clear and full of charm, retaining the strong Cantonese characteristics, the tone is tactful and tortuous, and the dragging is delicate, showing the traditional charm of Cantonese opera. Sincere emotion: According to the changes in the plot and characters' emotions, flexibly adjust the rhythm, strength and timbre of the singing voice. When expressing affection, the singing voice is gentle and lingering; When showing the joy of reunion, the singing voice is cheerful and bright, which can make the audience deeply feel the emotions of the characters. Genre integration: It may integrate the singing characteristics of different genres of Cantonese opera, such as "Xue Dialect" and "Ma Dialect", etc., and draw on the vocal and moistening techniques of each genre to enrich the expressiveness of singing and make singing more artistic. Combination of singing and white: The singing section is skillfully interspersed with recitation, and the recitation part has a strong sense of rhythm, which cooperates with the singing voice to promote the development of the plot and make the performance more layered and dramatic.

Summery Cantonese opera "Flowers and Full Moon" is unique in many ways. In terms of lyrics, it is both elegant and popular, using traditional and beautiful images such as "flower" and "moon", such as mandarin ducks and Dilian, etc., to create a warm and romantic atmosphere, express the theme of love and reunion, and are easy to understand, catchy, and rhyme harmoniously. In terms of rhythm, it is dominated

by stable and cheerful 4/4 beats, with moderate speed, which is suitable for the expression of happy emotions. At the same time, the tempo is full of changes,

sometimes speeding up and sometimes slowing down, adding a sense of layering and dynamics, making the music more dynamic. In terms of melody, the national style is strong, based on the pentatonic scale, and full of oriental charm. The melodic lines are smooth and tactful, natural and coherent, in line with traditional aesthetics. And it can accurately change according to the plot and emotion, and enhance the drama and expressiveness of the music through the adjustment of high and low, strong and weak, fast and slow. In terms of singing, the charm is mellow, showing the traditional charm of Cantonese opera with a unique Cantonese voice and line, which is tactful and delicate. The expression of emotions is sincere, and the rhythm, dynamics and timbre are flexibly adjusted according to the plot and the emotions of the characters. It may also integrate the characteristics of different genres and draw on a variety of vocal and moisturizing techniques. The combination of singing and white is clever, and the rhythm of reading is strong, which cooperates with the singing voice to promote the plot and add a sense of hierarchy to the performance.

### **5.3 LiangZhu poera (1912 - 1950)**

#### **5.3.1 The History of Liang Zhu opera**

The basic framework of the story of the YueJu "Liang Zhu" is consistent with folklore, and the main plot is as follows:

1) Caoqiao swearing: The talented girl Zhu Yingtai disguised herself as a man to go to Hangzhou to study, and met Liang Shanbo in Caoqiao Pavilion.

2) Studying with classmates: In the academy, Zhu Yingtai and Liang Shanbo studied together for three years, Zhu Yingtai gradually developed feelings for Liang Shanbo, but Liang Shanbo never realized that Zhu Yingtai was a woman, only regarded her as a friend, and the two formed a deep friendship in study and life.

3) Eighteen send-offs: At the end of study, I wish Yingtai to return home, and Liang Shanbo sent him off eighteen miles. On the way, Zhu Yingtai continued to borrow things to express lyricism, hinting at his identity as a daughter and his affection for Liang Shanbo, such as comparing "Mandarin Ducks into a Pair" and

"Cowherd and Weaver Girl", but Liang Shanbo was ignorant and failed to understand Zhu Yingtai's intentions.

4) Meeting on the floor: After Liang Shanbo learned that Zhu Yingtai was a woman, he hurriedly went to Zhu's house to propose, but found that Zhu Yingtai had been promised to Ma Wencai. The two met on the balcony of Zhu's house, complained to each other, hugged and cried, but in the face of reality, they were powerless to change.

5) Yingtai resisted marriage: Zhu Yingtai was unwilling to marry Ma Wencai and fought to the death, but under the persecution of feudal etiquette and family, he had no choice but to pretend to agree.

6) Shanbo's martyrdom: After Liang Shanbo returned home, because he missed Zhu Yingtai and couldn't be with her, he was filled with grief and anger, couldn't afford to get sick, and finally died with hatred.

7) Butterflies and butterflies: Zhu Yingtai on the way to get married, detoured to the tomb of Liang Shanbo, at this time, the wind and rain, Liang Shanbo's tomb suddenly cracked, Zhu Yingtai jumped into the tomb without hesitation. Later, the two turned into butterflies and danced among the flowers, never to be separated.

### 5.3.2 lyrics

The lyrics of "Liang Zhu" have many characteristics, and it uses concise language to describe the sincere love between Liang Zhu, like "The green grass and blue flowers are in full bloom, and the colorful butterflies are wandering for a long time." Through the ages, it has been preached that life is loved, and Shanbo will always love Yingtai", which makes people understand it as soon as they hear it. And the lyrics pay a lot of attention to rhyme, and they are catchy to sing, such as "Don't hate the building like the sea, tears stain your wings and turn into colorful butterflies". At the same time, it also uses rhetorical techniques such as comparison and duality, such as "classmates read together for three years, and there is no guessing at each other", making the lyrics more infectious.

男：魂离俗世登蓬莱，跳出苦海。

hún lí sú shì dēng péng lái , tiào chū kǔ hǎi 。

The soul leaves the mortal world and ascends to Penglai, jumping out of the sea of suffering.

女：双双化蝶齐共舞，同上瑶台。

shuāng shuāng huà dié qí gòng wǔ , tóng shàng yáo tái 。

Turned into butterflies, we dance together and ascend to the Jasper Terrace.

男：仙界多自由，完全无障碍。

xiān jiè duō zì yóu , wán quán wú zhàng ài 。

In the fairyland, there is much freedom and no obstacles at all.

女：尘世多忧多悲痛，相爱惟有赴蓬莱。

chén shì duō yōu duō bēi tòng , xiāng ài wéi yǒu fù péng lái 。

The mortal world is full of worries and sorrows. To love each other, we can only go to Penglai.

男：霾云尽散好月来，永不悲哀。

mái yún jìn sàn hǎo yuè lái , yǒng bù bēi āi 。

The hazy clouds disperse completely and the beautiful moon comes. We will never be sad again.

女：天宫快乐无恨怨，何怕暴雨来。

tiān gōng kuài lè wú hèn yuàn , hé pà bào yǔ lái 。

In the Heavenly Palace, there is joy and no resentment. Why fear the coming of the rainstorm?

男：一对彩蝶儿，缠绵尘世外。

yī duì cǎi dié er , chán mián chén shì wài 。

A pair of colorful butterflies, lingering outside the mortal world.

女：烦恼忧郁皆消散，不再惆怅恨如呆。

fán nǎo yōu yù jiē xiāo sàn , bù zài chóu chàng hèn rú dāi 。

All the troubles and melancholy dissipate, and we are no longer melancholy and stupid with hatred.

男：仙界多自由，完全无障碍。  
 xiān jiè duō zì yóu , wán quán wú zhàng ài 。  
 女：尘世多忧多悲痛，相爱惟有赴蓬莱。  
 chén shì duō yōu duō bēi tòng , xiāng ài wéi yǒu fù péng lái 。  
 男：霾云尽散好月来，永不悲哀。  
 mái yún jìn sǎn hǎo yuè lái , yǒng bù bēi āi 。  
 女：天宫快乐无恨怨，何怕暴雨来。  
 tiān gōng kuài lè wú hèn yuàn , hé pà bào yǔ lái 。  
 男：一对彩蝶儿，缠绵尘世外。  
 yī duì cǎi dié er , chán mián chén shì wài 。  
 女：烦恼忧郁皆消散，不再惆怅恨如呆。  
 fán nǎo yōu yù jiē xiāo sǎn , bù zài chóu chàng hèn rú dāi 。

### 5.3.3 Rhythm

"Liang Zhu" has distinctive characteristics in terms of rhythm: the rhythm is changeable: the rhythm is flexibly adjusted according to the plot and emotional changes. For example, in "Eighteen Phases", the rhythm of Yingtai is more soothing when borrowing scenery to lyrical, showing delicate emotions and subtle inner world; And when Yingtai is anxious to hint at Shanbo's identity and intentions, the rhythm will be appropriately accelerated, reflecting the eagerness in her heart. Relaxation: In some key plots, such as "Loutai Meeting", Liang Shanbo and Zhu Yingtai complain to each other, the rhythm is fast and slow, the fast-paced part shows the sadness and

helplessness of the two people who are hindered in love, and the slow-paced part highlights their deep affection and reluctance, creating a strong dramatic conflict and emotional tension through the rhythm of relaxation. Rich board styles: A variety of traditional Cantonese opera styles are used, such as adagio, medium and allegro. Adagio is often used for lyricism, like the singing section before the butterfly, conveying sad and complaining emotions at a slower tempo; Allegro is used to express emotional or tense moments to enhance stage presence and appeal.

52  
 祝: 见他 欢喜 我心碎 他怎知 爹爹已将我终身配  
 57  
 梁: 久别重逢 应欢喜 你为何 脸上 皱上 眉  
 62  
 祝: 梁兄啊 我有一件 伤心 事 要想明说 口难 开

### 5.3.4 Melody

The melody of "Liang Zhu" has the following characteristics: Beautiful and tactful: its melodic lines are smooth and natural, the intervals are cleverly connected, and most of them are mainly progressive and small jumps, such as when depicting the deep friendship between Liang Zhu and the sorrow of parting, the melody is roundabout and tactful in the middle range, giving people a pleasant and gentle auditory feeling, so that the audience can deeply feel the delicate emotions of the characters in the play. Strong local characteristics: It has absorbed a large number of folk music elements from Guangdong, such as Nanyin, Muyu, etc., and has a unique Lingnan music style. In the melody, there are often decorative sounds such as glissandos and trills that are unique to Cantonese music, which make the music more charming and local. Dramatic prominence: according to the development of the plot and the ups and downs of the characters' emotions, the melody will be adjusted accordingly. When expressing conflicts, the melody will enhance the tension through changes in pitch and rhythm; In the lyrical passage, the soothing and melodious melody is used to show the inner emotional world of the characters, making the plot of the whole story more vivid and touching under the background of music.

6  
 伴唱:

### 5.3.5 LiangZhu poera Singing

The singing characteristics of "Liang Zhu" are as follows: combination of true and false voices: the actors skillfully use the conversion of true and false voices, the real voice is mellow and simple, the false statement is bright and gorgeous, and the voice is flexibly switched in different vocal ranges to make the voice more layered and expressive.

Unique charm: It is integrated with the strong local pronunciation of Guangdong, and the articulation and line tone follow the pronunciation characteristics of Cantonese, such as the tonal changes of "Ping, Shang, Go, and Enter", so that the singing voice has a unique charm and style. Emotional: Expressing a variety of emotions through different vocal techniques. For example, when singing to the sad place, use techniques such as dragging and trilling to make the emotion deeper and more mournful; When expressing cheerful emotions, the singing voice is light and smooth, conveying joy to the audience.

Summer Liang Zhu's lyrics use concise and vivid words to tell Liang Zhu's poignant love, which is easy to understand and full of affection. The use of rhetoric such as comparison and duality, such as "the green grass and blue flowers are in full bloom, and the colorful butterflies are wandering for a long time", which is both literary and infectious, and the rhythm is harmonious and catchy. The rhythm is rich and changeable, and it can be flexibly switched according to the plot and emotion. For example, "Eighteen Phases Sent Off" hints at the slightly faster rhythm of the heart, and "The Floor Meeting" pours out the heartfelt slow and urgent, using allegro, adagio and other forms to create dramatic conflict and emotional tension to a certain extent. The melody is tactful and beautiful, with smooth lines dominated by progressions and small jumps, conveying delicate emotions. Integrating elements of Lingnan folk music, using decorative sounds such as glissandos and vibrato, it has local characteristics; As the plot develops, the melody changes to highlight the drama and enhance the appeal. The conversion of true and false voices is natural, the true voice is simple, the falsetto voice is clear, and the sound level is enriched. Follow the Cantonese pronunciation and bite the words, and the charm is unique. Through dragging, trilling and other techniques, the joys, sorrows and sorrows of the characters are vividly displayed, so that the audience can empathize.

## 5.4 Li zhi song opera (1953 - 1980)

### 5.4.1 The History of Li Zhi Song Opera

Rather than having a complete and coherent storyline in the traditional sense, YueJu "Ode to Lychee" uses the theme of praising lychees, with vivid lyrics and beautiful melodies to present the audience with a lively picture of the lychee harvest and its trading.

The song begins with the tune of "selling lychees", depicting the beautiful appearance of lychees as "a red quilt with light yarn and thin brocade and jade tuan" on the outside, emphasizing that it is "sweet in the mouth, and fragrant on the teeth and cheeks is rare in the world", showing the deliciousness of the taste of lychees. Then, the lyrics mentioned that "a ride on the red dust concubine laughed, wrote a eulogy for the lychee early, the eastern slope was demoted to the south of the Lingnan, and more than 300 lychees were eaten every day", which further highlights the preciousness and delicacy of lychees through historical allusions. Subsequently, a variety of lychee varieties were introduced, such as "refreshing cinnamon flavor, fatty glutinous rice balls, lychee early maturity in the morning market, March red famous, Zengcheng hanging green beauty famous, black leaf lychee sweet and crisp". It also depicts the lively harvest scene of village girls and boys picking lychees in groups, singing on both sides of the Pearl River, and thousands of boats and thousands of sails carrying lychees. Finally, the song rises to the emotional level, "A fruit and a tree are not easy, how many gardeners sweat and rain, in exchange for thousands of purples and thousands of reds" reflects the praise of the gardener, and "dedicated to the brothers from all over the world, all kinds of affection" expresses the beautiful friendship of sharing Lingnan Jiaguo to the world.

### 5.4.2 lyrics

The lyrics of "Ode to Lychee" have the following characteristics and distinctive regional characteristics: the lyrics revolve around the lychee, a specialty of Guangdong, and integrate regional elements such as "Pearl River" and "Lingnan Jiaguo" to show the customs and customs of Guangdong. The language is popular and fluent: singing in Cantonese, the text is easy to understand, the rhythm is bright, catchy, like "selling lychees, the outside is a red quilt, light gauze and thin brocade jade group", easy to sing. Clever use of rhetoric: a large number of metaphors,

anthropomorphism, duality and other techniques, the lychee is compared to "jade tuaner" and "red brocade quilt", vividly depicting the form and color of the lychee, "snow frost and frost condensation, hanging green well-known triangular eyes; The fragrant wind is sent at night, and the ice muscle and jade bone concubine comes" shows the nobility and unique charm of lychee with duality. Profound cultural heritage: From the historical allusions to the cultural connotation of lychee, such as mentioning the origin of Yang Guifei and lychee, it reflects the long-standing lychee culture of Lingnan.

卖荔枝，

mài lì zhī ,

Selling lychees,

身外是张花红被，

shēn wài shì zhāng huā hóng bèi ,

Outside, it's like a flowery red quilt,

轻纱薄锦玉团儿，

qīng shā báo jǐn yù tuánr ,

With a thin veil and fine brocade, it's a jade - like ball,

入口甘美，

rù kǒu gān měi ,

Once it enters the mouth, it's sweet and delicious,

齿颊留香世上稀，

chǐ jiá liú xiāng shì shàng xī ,

Leaving fragrance between the teeth and cheeks, it's rare in the world,

什么呀，

shén me ya ,

What's that?

可是弄把戏，

kě shì nòng bǎ xì ,

Could it be a trick?

请尝个鲜，

qǐng cháng gè xiān ,

Please have a taste of the fresh ones,

我告诉你。

wǒ gào sù nǐ 。

I'll tell you.

这是岭南佳果靓荔枝，

zhè shì lǐng nán jiā guǒ liàng lì zhī ,

These are the wonderful lychees from Lingnan,

果中之王，

guǒ zhōng zhī wáng ,

The king of fruits,

人皆合意。

rén jiē hé yì 。

Everyone is satisfied with them.

说荔枝，

shuō lì zhī ,

Speaking of lychees,

พหุณฺ ฌณฺ ทิโต ชีเว  
 ฌณฺ ทิโต ชีเว

一骑红尘妃子笑，

yī jì hóng chén fēi zǐ xiào ,

A horse galloping in the red dust made the imperial concubine smile,

早替荔枝写颂词，

zǎo tì lì zhī xiě sòng cí ,

It has long written odes for lychees,

东坡被贬岭南地，

dōng pō bèi biǎn lǐng nán dì ,

Dongpo was exiled to Lingnan,

日啖荔枝三百余。

rì dàn lì zhī sān bǎi yú 。

Eating more than three hundred lychees a day.

#### 5.4.3 Rhythm

The rhythmic characteristics of "Ode to Lychee" are as follows: rich and varied: the music comprehensively uses a variety of rhythmic patterns, such as syncopated rhythm and dotted rhythm, like the second movement of the third phrase, which adopts syncopated and dotted rhythm forms, making the melody more dynamic and dynamic.



Relaxation: the rhythm is fast and slow, and the contrast is stark. In the passage of "Speaking of Lychees", the rhythm of "counting white olives" is used to approximate Allegro, with clear biting words, the rhythm is bright, simulating the

girl's coquettish tone; In the epilogue such as "May you pick more, this thing knows best", etc., it turns into a long drag, and the rhythm is slow, gradually sublimating the emotion, giving people a sense of long aftertaste. Flexible: Singers use techniques such as "stealing air" to maintain coherence in fast lyrics, so that the rhythm is tight and smooth. At the same time, in some places, subtle adjustments and changes will be made to the rhythm according to the emotional expression and the content of the lyrics, so that the singing is more flexible and expressive. Rhythmic: The lyrics are integrated into the storytelling and rapping art form of "Cantonese Telling the Ancients", which is clear and eye-catching, and echoes the rhythm of the music, making the song more interesting and rhythmic.

#### 5.4.4 Melody

The melody of "Ode to Lychee" has the following characteristics: the key is unique: it adopts the seven-tone scale Qing mode, in which the two tones of Qingjiao and Biangong have a unique charm, and cannot be sung with the interval relationship of twelve equal temperaments, otherwise it will lose its unique style. Strong integration: The music of Banghuang and minor keys is skillfully combined, which not only has the freshness and brightness of Lingnan minor key, but also has the charm of Banghuang opera, so that the melody is rich and diverse, and has strong local characteristics. Light and lively: The melody mostly uses light rhythm and jumping notes, such as when describing the delicacy of lychee and the liveliness of the lychee girl, the melody is full of dynamics, vividly showing the cheerful atmosphere of the Lingnan region and people's love for lychee. Tactful and varied: Cantonese opera's unique techniques such as "攞字" (decorative trills) and "throwing cavity" (raising the end note) (raising the end note) are used to make the melody more tactful and flexible, such as the "beauty" character for "luscious entrance" is extended by trills to mimic the sweet and juicy nature of lychees. Rich layers: The whole piece is based on the traditional Cantonese opera [minor] and integrates the rondo style of Western music, the main melody is interspersed with variations in the repetition, and at the same time, different rhythms and melodic directions are adopted in different passages, such as the rhythm of the "Lychee" part, and the ending "May you pick more, this thing knows best" turns into a long drag, and the emotion is gradually sublimated, making the melody rich in layering.



### 5.5.5 Li zhi song opera Singing

The singing characteristics of Lychee Song are as follows: combination of true and false voices: the actors skillfully use the conversion of true and false voices, the real voice is mellow and simple, the false statement is bright and gorgeous, and the voice is flexibly switched in different vocal ranges to make the voice more layered and expressive. Unique charm: It is integrated with the strong local pronunciation of Guangdong, and the articulation and line tone follow the pronunciation characteristics of Cantonese, such as the tonal changes of "Ping, Shang, Go, and Enter", so that the singing voice has a unique charm and style. Emotional: Expressing a variety of emotions through different vocal techniques. For example, when singing to the sad place, use techniques such as dragging and trilling to make the emotion deeper and more mournful; When expressing cheerful emotions, the singing voice is light and smooth, conveying joy to the audience.

Summer The lyrics of Lychee are rich in regional customs: it revolves around Lingnan lychee, integrates place names such as "Lingnan" and "Pearl River", and shows Guangdong characteristics. Rich cultural connotation: Quoting allusions such as "riding a red dust concubine laughing" and "eating 300 lychees a day" to add cultural heritage. The language is popular and vivid: expressed in Cantonese, such as "flower red quilt" and "jade tuaner", etc., are catchy and easy to sing. In terms of rhythm, it is light and lively: the overall rhythm is bright, which fits the selling scene and is full of life. Strong sense of rhythm: The use of rhythmic rhythm makes the lyrics recitation and singing rhythmic, which can fully mobilize the audience's

emotions. The local style of the melody is prominent: the integration of Cantonese music elements, the use of pentatonic scales makes the melody very Lingnan characteristics, tactful and melodious. Melody ups and downs: The melody lines are smooth and undulating, and through the change of high and low tones, it vividly shows the beauty and uniqueness of lychee. In terms of singing, Cantonese opera has distinctive characteristics: it adopts the unique way of pronunciation, movement and melody of Cantonese opera, and the natural transformation of true and false voices, highlighting the charm of Cantonese opera. Full of emotion: The singer uses enthusiastic emotions to convey the praise of lychee and the pride of his hometown.

## **5.5 Bai She Zhuan opera (since 2006)**

### 5.5.1 The History of Bai She Zhuan opera

《The Legend of the White Snake is one of the four major folk legends in China, and the following is an introduction to its story: The Legend of the White Snake has a variety of story prototypes, one says that it originated from the Luoyang Giant Snake incident in the Tang Dynasty, and the other is related to the Tang legend "Li Huang" (a "White Snake Story"), which began to have a prototype of the story in the Song and Yuan dynasties, and the story elements were basically available in the Southern Song Dynasty.

#### 1) Encounter and match

During the Qingming Dynasty, the white snake Bai Suzhen and the green snake Xiaoqing turned into human forms to play in the West Lake, encountered rain on the way, and took Xu Xian's boat. The two borrowed and returned the umbrella, and their relationship gradually deepened, and then they became husband and wife.

#### 2) The Dragon Boat Festival appeared

The monk Fahai of Jinshan Temple thought that Xu Xian was haunted by demonic spirits and instigated him to let the white lady drink realgar wine during the Dragon Boat Festival. After drinking it, the white lady appeared in the shape of a snake, which scared Xu Xian to death.

#### 3) Steal grass to save your husband

In order to save Xu Xian, the White Lady went to Kunlun Mountain to steal Ganoderma lucidum fairy grass. She fought with the fairy child who guarded the fairy

grass, and was fortunate to get the help of the Antarctic fairy Weng, obtained the fairy grass, and saved Xu Xian.

#### 4) Water floods the golden mountain

Fahai tricked Xu Xian to Jinshan Temple and placed him under house arrest. The White Lady and Xiaoqing went to ask for Xu Xian, and fought with Fahai, Bai Suzhen flooded Jinshan Temple, but hurt other living beings because of this.

#### 5) Trapped in Leifeng Tower

The White Lady violated the rules of heaven and was put into the bowl by Fahai after giving birth to a child and suppressed under the Leifeng Tower.

#### 6) Reunion of the Sacrifice Tower

Later, Bai Suzhen's son Xu Shilin grew up to be the champion, and went to Leifeng Pagoda to worship his mother, his filial piety touched heaven and earth, Leifeng Pagoda collapsed, Bai Suzhen regained his freedom, and the whole family was reunited.

#### 5.5.2 lyrics

The lyrics of "The Legend of the White Snake" have the following characteristics: full of poetry: the screenwriter has a deep literary foundation, and there are many verses in the lyrics, such as "Blue sky, water ripples, a lotus boat rowing through the water and sky." Why do you need to look for the water and fish sink, look for it, find it in the play, and play it in the play, and play a few times of love", which is not only rich in pictures, but also makes the whole play like a lyrical poem. Touching people with emotion: Closely focusing on the word "love", it tells the love between Bai Suzhen and Xu Xian, the sisterhood between Bai Suzhen and Xiaoqing, etc. For example, Xu Xian sang, "How can I give up this good relationship, which is a demon, which is a snake, and my heart is determined to return home and reunite." If a person is ruthless, he is not as good as a demon, as long as there is a demon, he is also a human", which bluntly shows his firmness in love. Profound cultural heritage: cleverly quoting allusions such as "a ride on the red dust and the concubine laughing" adds cultural connotation to the story of the White Snake, so that the audience can also feel the charm of traditional culture when appreciating the love story. Elegant and vulgar appreciation: Some of the lyrics are expressed in a half-

literate and half-white way, which is not only literary, but also easy for the audience to understand, so that people of different cultural levels can appreciate the charm.

蓝蓝天，水涟涟

lán lán tiān , shuǐ lián lián

Blue sky, rippling water

一叶莲舟划过水里天

yī yè lián zhōu huá guò shuǐ lǐ tiān

A lotus - leaf - like boat glides across the sky reflected in the water

水宽鱼沉何需觅

shuǐ kuān yú chén hé xū mì

The water is wide and fish sink deep, no need to search

觅觅觅

mì mì mì

Searching, searching, searching

觅得情痴戏中演

mì dé qíng chī xì zhōng yǎn

Finding love - struck people performing in the play

演罢浮生几重爱恋

yǎn bà fú shēng jǐ chóng ài liàn

After performing several loves in this floating life

缘起缘始悲喜缠绵

yuán qǐ yuán shǐ bēi xǐ chán mián

The origin and beginning of fate, sorrow and joy intertwined

一掬清歌风月无边

yī jū qīng gē fēng yuè wú biān

A clear song, boundless wind and moon

惟愿人间真情永传

wéi yuàn rén jiān zhēn qíng yǒng chuán

Only wishing the true love in the world will be passed down forever

蓝 蓝 天 ， 水 涟 涟  
 lán lán tiān , shuǐ lián lián

一 叶 莲 舟 划 过 水 里 天  
 yī yè lián zhōu huá guò shuǐ lǐ tiān

觅 得 情 痴 戏 中 演  
 mì dé qíng chī xì zhōng yǎn

演 罢 浮 生 几 重 爱 恋  
 yǎn bà fú shēng jǐ chóng ài liàn

缘 起 缘 始 悲 喜 缠 绵  
 yuán qǐ yuán shǐ bēi xǐ chán mián

一 掬 清 歌 风 月 无 边  
 yī jǔ qīng gē fēng yuè wú biān

惟 愿 人 间 真 情 永 传  
 wéi yuàn rén jiān zhēn qíng yǒng chuán

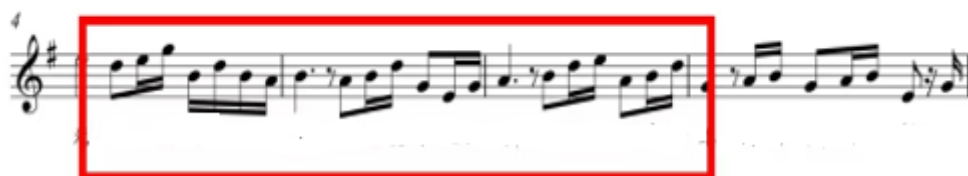
### 5.5.3 Rhythm

The score features flexible beat transitions, not a single fixed beat. These transitions align with the plot development and emotional fluctuations of the characters. For example, in the transition from reminiscing about the past to expressing a resolve to die now, the beat might shift from a relatively relaxed 4/4 time to a slightly tighter 2/4 time, creating a sense of emotional progression.

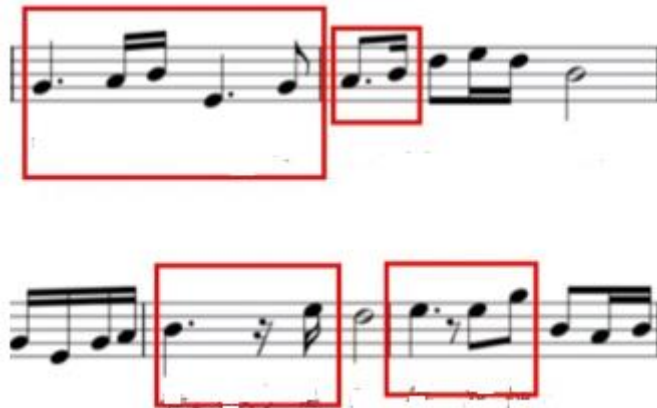


**Sparse Rhythm:** In some lyrical segments that focus on portraying the intricate emotions of characters, the rhythm is relatively sparse. For example, in Princess Changpings solo "Falling flowers cover the sky, blocking the moonlight; I borrow a cup to offer it on the Phoenix Terrace," the notes have longer durations and simple rhythmic patterns, adding a lingering and melancholic quality to the melody, fully revealing the characters sorrowful state of mind.

**Tight Rhythm:** As the plot progresses to the point where the two lovers pour out their hearts and emotions run deep, the rhythm tightens. For instance, in lyrics like "Through ages, our love remains eternal; I vow to stand by my husband, sharing the same cup and table," the notes are densely packed, creating a complex rhythmic pattern. The rapid pace vividly conveys their unwavering love and resolve to face death together.



The score extensively employs dotted rhythms, which create variations in tempo and dynamics, enhancing the melodic rhythm and movement. For instance, in certain singing phrases, the appearance of dotted notes gives the rhythm a unique sense of pause and emphasis, making the performance more flavorful and in line with the delicate and refined style characteristic of Music opera.



#### 5.5.4 Melody

The melody of "The Legend of the White Snake" has the following characteristics: Rich use of plate styles: including a variety of plate styles, such as adagio, medium, allegro, etc. When expressing emotions such as affection and grievance, she often uses a slow movement, like Bai Suzhen when expressing her thoughts about Xu Xian or telling her life experience, the melody rhythm is slow, the notes are long, and the tears are like complaints, which can profoundly convey the inner emotions of the characters. In some tense and intense plots, such as the confrontation between Fahai and Bai Suzhen, Allegro will be used, with a tight melody and bright rhythm, which enhances the tension and conflict of the drama.

Singing tactful and changeable: The singer uses various ornamentation, portamento, trills and other techniques to make the melody more tactful and varied. For example, when singing some key passages, delicate glissandos will be added to the notes to make the melody more charming, and vividly express the emotional changes of the characters. At the same time, the singing melodies of different characters also have their own characteristics, Bai Suzhen's singing voice is soft and tenacious, Xu Xian's singing voice is more simple, and Fahai's singing voice is rigid and majestic. Combination of tradition and innovation: On the basis of retaining the traditional melodic characteristics of Cantonese opera, modern music elements are integrated. It not only has the simple charm of traditional Cantonese opera melody, but also adds some novel harmonies and orchestrations to make the music richer and fuller.

The image shows a musical score for the Lychee Song. It features four staves. The first two staves are vocal lines, with red boxes highlighting specific phrases. The third staff is a piano accompaniment line. The fourth staff is another vocal line, also with a red box highlighting a phrase. A tempo marking '♩ = 40' is visible below the first two staves.

#### 5.5.5 Bai She Zhuan opera Singing

The singing characteristics of Lychee Song are as follows: combination of true and false voices: the actors skillfully use the conversion of true and false voices, the real voice is mellow and simple, the false statement is bright and gorgeous, and the voice is flexibly switched in different vocal ranges to make the voice more layered and expressive. Unique charm: It is integrated with the strong local pronunciation of Guangdong, and the articulation and line tone follow the pronunciation characteristics of Cantonese, such as the tonal changes of "Ping, Shang, Go, and Enter", so that the singing voice has a unique charm and style. Emotional: Expressing a variety of emotions through different vocal techniques. For example, when singing to the sad place, use techniques such as dragging and trilling to make the emotion deeper and more mournful; When expressing cheerful emotions, the singing voice is light and smooth, conveying joy to the audience.

Summer The lyrics of the White Snake are based on classical literature, the words are elegant and beautiful, and the use of poetic allusions and delicate rhetoric tells the love of the White Snake Xu Xian and the entanglement of shemales, with both narrative and lyricism, fitting the rhythm of Cantonese and catchy. The rhythm changes flexibly according to the plot and emotion, the rhythm is soothing and romantic when the broken bridge meets, the rhythm is compact and rapid in the fierce

conflict of the water flooding Jinshan, and different plate styles are intertwined to enhance the dramatic tension. in the melody

It is very characteristic of Lingnan music, tactful and melodious, and the pentatonic scale builds a unique oriental beauty. Through the ups and downs of the melody, it vividly renders sweet or sad situations. The singing of true and false voices is natural, the tone is tactful and delicate, and the rhyme is long, which fully demonstrates the unique singing style of Cantonese opera. The singer vividly interprets the character's emotions through rich vocal changes.

Summary of research results by era of opera, And the conclusion, Preservation and transmission again As a treasure of Lingnan culture, Cantonese opera is sung in Cantonese, integrating Yiyang dialect, Kun dialect, Bangzi, Erhuang and other vocal cavities, and absorbing folk music and rap art to form a unique singing system. Its vocal skills are abundant, using true voices, falsetto, mixed voices, and unique "throat sounds" to make the singing voice have a long charm. "The Imperial Flower" is a Cantonese opera classic, set in the last years of the Ming Dynasty, telling the love tragedy of Princess Changping and Zhou Shixian. The lyrics are elegant and poignant, like "Falling flowers cover the moonlight, borrow a cup to recommend the phoenix on the platform." The emperor's daughter is incense with tears, and she is willing to die and thank her father and mother", showing the sadness and helplessness of the country's ruin and family death to the fullest. In terms of rhythm, different scenes have different rhythms, love scenes are mostly tactful and soft adagios, and martial arts plays are bright and powerful allegro. The melody is poignant and moving, like crying, and the actors use a combination of real and false voices to convey the complex emotions of the characters with delicate lines, although "Liang Zhu" is not a Cantonese opera, but its violin concerto version is famous. Based on folk tales, the plots such as "Grass Bridge Worship", "Anglo-Taiwanese Anti-Marriage" and "Butterfly in Front of the Grave" are selected. The melody is beautiful and changeable, the beginning is soft and beautiful, depicting the bright spring, the rhythm and melody rise and fall with the plot, the eighteen phases are lingering and slow, the rhythm is strongly syncopated and the melody is passionate when resisting marriage, and the butterfly returns to soft and tranquil when it turns into a butterfly. The whole piece is like a movie without images, showing joys and sorrows by melody

alone. There are multiple versions of "Flowers and Full Moon", the version composed by Yan Hua and sung by Zhou Xuan is the most classic, which is the episode of the movie "The Legend of the West Chamber". The lyrics depict a picture of beautiful love and reunion, "The clouds are scattered, and the bright moon shines on people." Happy reunion, drunk today", full of poetry and romance. The melody is clear and smooth, the rhythm is elegant, combining ancient Chinese style and modern pop elements, Zhou Xuan's sweet voice perfectly presents the gentle romance of the song. "Ode to Lychee" is a famous Cantonese opera singing passage that praises lychees. The lyrics are vivid and vivid, such as "selling lychees, there is a red quilt outside the body, light gauze and thin brocade jade tuan, the entrance is luscious, the teeth and cheeks are fragrant in the world, what can be compared, sweet and crisp", full of life. The rhythm is bright and lively, full of Lingnan characteristics, the melody has a strong Cantonese music style, relaxed and pleasant, and the true and false voices are freely transformed when singing, showing a cheerful atmosphere. There are several opera versions of The Legend of the White Snake, and its Cantonese opera version is equally wonderful. With the love between the white snake Bai Suzhen and Xu Xian as the main line, the lyrics are poetic and full of emotion, telling the steadfastness of love and the hardships encountered. The rhythm changes according to the plot, with conflict scenes such as the water flooding Jinshan with a tight rhythm and a soothing lyrical scene. The melody is tactful and melodious, lingering and compassionate, interpreting the love story of White Snake and Xu Xian delicately and movingly, and the actors show the affection and helplessness of the characters through delicate singing.

### **Samary**

The Musical Characteristics of YueJu in MaChong City, Guangdong Province

This chapter provides an in-depth examination of the defining musical characteristics of YueJu, a traditional Cantonese opera deeply embedded in the cultural landscape of MaChong City, Guangdong Province. The analysis is structured around five representative works of YueJu, namely "Di Nv Hua," "Hua Hao Yue Yuan," "Liang Zhu," "Li Zhi Song," and "Baishezhuang", which reflect the opera's historical evolution and artistic diversity.

### 5.1 Musical Themes and Lyricism

The lyrical content of YueJu predominantly revolves around themes of historical narratives, folklore, romance, and daily life. Each of the selected works embodies distinct thematic elements that resonate with traditional Chinese literary and cultural motifs. The lyrics are meticulously crafted to align with the melodic structure, ensuring a balance between poetic expressiveness and musical coherence.

### 5.2 Melodic Structure and Harmony

The melody of YueJu is characterized by a unique pentatonic scale, typical of traditional Chinese music. The composition of these pieces incorporates ornamental variations, gliding tones, and expressive modulations, all of which enhance the emotional depth of the performance. The syllabic-to-melismatic variation in vocal delivery allows performers to emphasize key emotional moments within the narrative.

### 5.3 Rhythmic Patterns and Meter

YueJu employs diverse rhythmic structures, alternating between fixed-meter sections and free-meter recitatives to create dramatic tension. The rhythm adapts dynamically to the progression of the story, often shifting between lively, fast-paced segments for action sequences and slower, sustained notes for moments of introspection and lament.

### 5.4 Singing Techniques and Vocal Delivery

The vocal techniques used in YueJu demonstrate a fusion of traditional operatic styles and folk influences. Singers often switch between true voice (real tone) and falsetto, allowing for nuanced expressions of different characters and emotions. The vibrato technique and ornamental vocal flourishes are particularly notable, adding richness and complexity to the vocal delivery.

### 5.5 Instrumentation and Orchestration

YueJu orchestration primarily features traditional Chinese instruments, such as:

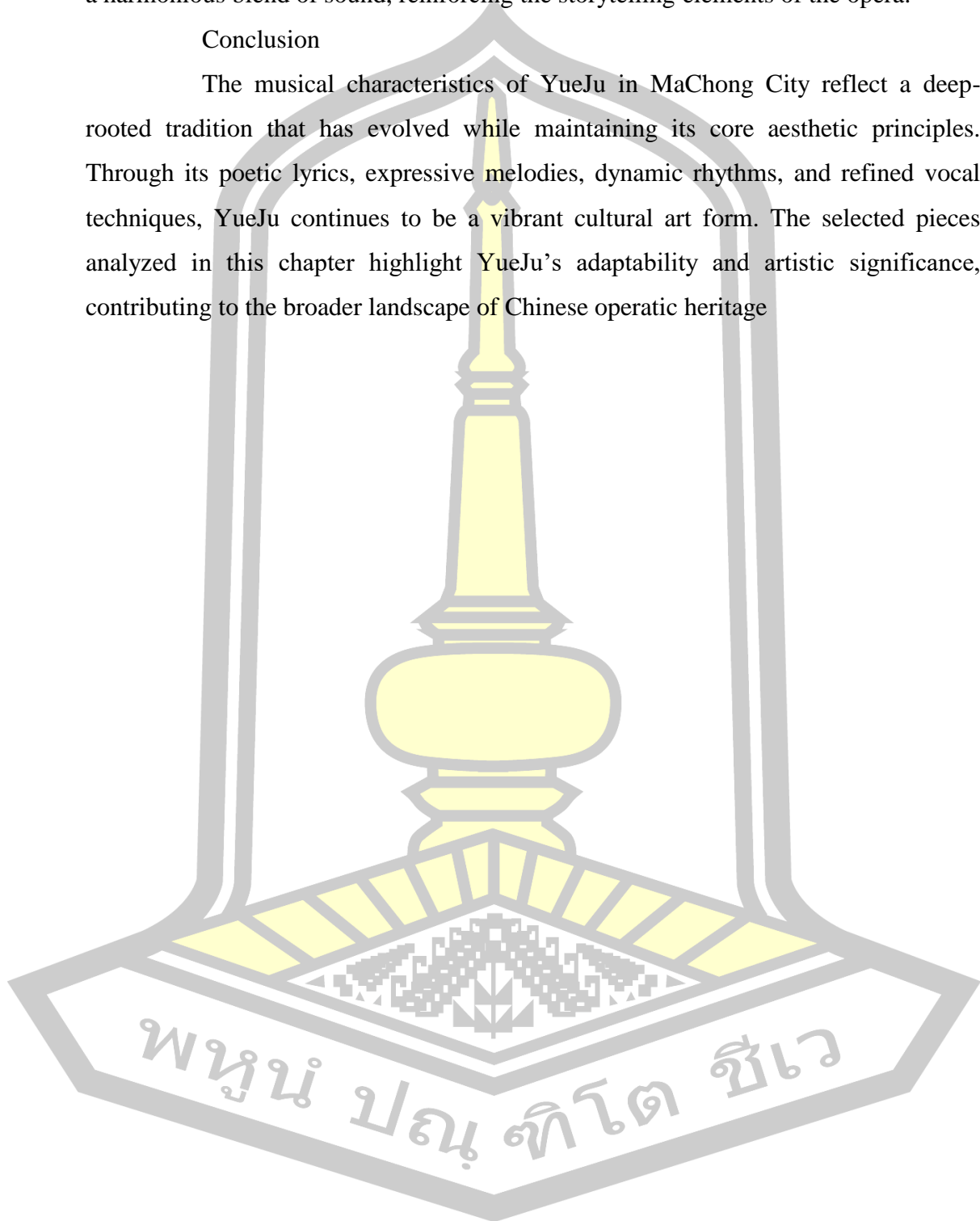
- Guzheng – for melodic embellishments
- Pipa – to provide rhythmic accents
- Erhu – for expressive and lyrical passages
- Percussion instruments – to enhance dramatic tension and scene transitions

transitions

The interplay between these instruments and the vocal performance creates a harmonious blend of sound, reinforcing the storytelling elements of the opera.

#### Conclusion

The musical characteristics of YueJu in MaChong City reflect a deep-rooted tradition that has evolved while maintaining its core aesthetic principles. Through its poetic lyrics, expressive melodies, dynamic rhythms, and refined vocal techniques, YueJu continues to be a vibrant cultural art form. The selected pieces analyzed in this chapter highlight YueJu's adaptability and artistic significance, contributing to the broader landscape of Chinese operatic heritage



## CHAPTER VI

### **Propose guidelines for the preservation and transmission of YueJu opera in Machong City, Guangdong Province, China**

The Preservation and transmission of Yueju Opera in Machong City, Guangdong Province. This chapter focuses on figures like the actress Yuan Zijuan, the scholar Tian Ding, and the art troupe management staff Su MaoCan. Based on field investigations by Li Tong, Wei YanTong, etc., research is carried out from the following aspects for ordinary people:

- 6.1 The Preservation YueJu opera
- 6.2 Transmission of YueJu opera
- 6.3 Summery

#### **6.1 The Preservation YueJu opera**

Against the backdrop of the sluggish development of traditional Chinese opera, young actors in YueJu in Machong, Guangdong face a dual challenge of survival and artistic pursuit. In order to make a living, some young actors have to give up opportunities to perform in theater troupes and switch careers to other industries. Some of them choose to enter specialized opera art schools to pass on their artistic experience and skills to the next generation, continuing to contribute to the inheritance and development of opera art. At the same time, there are also young actors who choose the commercial path for various reasons, become businessmen, and start engaging in commercial activities. This kind of career transition is not only for economic self - sufficiency, but also an exploration and attempt at personal career development. The success rate of YueJu actors transitioning to directing is relatively high, as their professional background in performing arts and profound understanding of theatrical art provide them with unique perspectives and advantages. (Yuan Zijuan, personal communication, May 10, 2024).

The early spread of YueJu was mainly through two channels: military and commercial routes. Military road propagation means the spread of YueJu as the army moves. YueJu was often performed in the military at that time. During the Ming and

Qing dynasties, due to the military needs of the government in border areas, a large number of troops were deployed in areas like the Lingnan region. Military supplies were transported from Guangzhou, Shenzhen, and other key commercial cities in Guangdong through commercial routes to various military bases.

To enhance connections with Cantonese merchants, the government built a large number of temples dedicated to local deities and theater buildings. Performances of YueJu, which was closely associated with the local culture and brought by Cantonese merchants, were staged. In this way, YueJu was spread to distant places along the army's marching route, gradually expanding its influence far and wide from its origin in Machong, Guangdong.

Commercial route dissemination: It brought YueJu to various places with the activities of Guangdong merchants. Guangdong merchants held great respect for [a relevant deity or cultural symbol popular among them, e.g., Mazu]. They built temples dedicated to Mazu and performed YueJu at the Guangdong Merchant Guild Halls. This way, YueJu was brought to different regions, and during the process of integration with local cultures, it influenced and even gave rise to new theatrical genres in some areas.

But regardless of the mode of dissemination, it will ultimately be live performances, and live performances can better maintain the quality of performances. Because it allows for interaction with the audience, who are also an integral part of traditional Chinese opera. Actors can constantly reflect and improve based on the audience's reactions. In the early stages of reform and opening up, there were still numerous audiences watching YueJu performances, with a wide age range. However, with the development of technology and the emergence of fast - paced media such as television, movies, and the internet, the development of YueJu has been greatly impacted. The younger generation, due to their busy work schedules, are unable to attend live performances, which is indeed a factor. Secondly, the lack of understanding or insufficient knowledge of YueJu among young people also contributes to the poor dissemination effect. (Su Maocan, personal communication, May 8, 2024)

As an important part of traditional Chinese culture, YueJu must attach great importance to its dissemination. This involves not only cultivating professional actors

but also cultivating an audience that can appreciate it. School dissemination is a rapid way to achieve this goal. However, currently, the dissemination of YueJu on campus is facing a series of problems and challenges.

Firstly, with the diversification of entertainment methods in modern society, the younger generation generally lacks interest in traditional opera. This makes it extremely difficult to promote and popularize YueJu on campus. The inheritance and development of traditional Chinese opera culture demand the infusion of fresh blood. Nevertheless, at present, the education and promotion of YueJu art on campus are far from adequate. Secondly, YueJu education on campus lacks systematicity and coherence. Although some schools have made attempts to introduce YueJu into the classroom, they often suffer from a shortage of professional teachers and teaching materials. As a result, the teaching content is fragmented, and it is impossible to form a complete teaching system. In addition, insufficient funding is also a crucial factor restricting the spread of YueJu on campus. Without sufficient financial support, schools are unable to invite well-known YueJu artists for guidance, organize large-scale performances, or purchase high-quality teaching equipment and materials, which greatly impedes the in-depth development of YueJu education on campus. Traditional Chinese opera education demands a certain material basis, involving venues, costumes, props, and so on, all of which call for corresponding financial backing. Moreover, as a local opera, the dissemination and promotion of YueJu are restricted by regional cultural disparities. In areas where YueJu is not popular, students and teachers have limited acquaintance and comprehension of YueJu, which also heightens the difficulty of promoting it on campus.

Simultaneously, there is a certain divide between the traditional performance form of YueJu and modern aesthetics. This necessitates innovation and adaptation to draw in young audiences. The dissemination of YueJu on campus confronts problems such as a lack of interest, an incomplete education system, insufficient funding, regional cultural differences, and disparities in modern aesthetics. However, through innovative communication approaches and increased investment in education, the campus dissemination of YueJu still holds potential and hope. (Yuan Zijuan, personal communication, May 15, 2024)

YueJu is facing numerous challenges in Preservation and transmission. With the rapid development of modern society and the impact of multiculturalism, the traditional audience of YueJu is gradually dwindling, and the younger generation shows low understanding and interest in it, which directly impacts its dissemination and influence in society.

Firstly, the development environment of YueJu has been hit by multiculturalism. With the booming of the Internet and popular culture, people's entertainment options have become increasingly diverse. The market share of traditional opera art has been compressed by emerging media and entertainment forms. As a local opera, the dissemination and promotion of YueJu are restricted, especially in areas where it is not so popular, where its popularity and influence are rather limited.

Secondly, the content is in need of innovation. Some YueJu plays have traditional and hackneyed content, with relatively monotonous performance forms and singing styles, lacking elements that can captivate modern audiences, especially the young. This makes YueJu less appealing in modern society and hard to compete with popular culture and other forms of entertainment. Thirdly, the audience base of YueJu is relatively small. Currently, those who are mainly interested in YueJu are the elderly, while the younger generation has relatively limited knowledge and understanding of it. The limitations of this audience group restrict the further development and spread of YueJu, social dissemination power and also affect its inheritance and development among the younger generation. (Yin Junmin, personal communication, May 2, 2024)

YueJu, as a form of traditional Chinese opera art deeply embedded in Chinese culture, confronts various challenges and issues in the contemporary creative process:

Firstly, the integration of tradition and modernity. YueJu has a rich array of unique performing techniques, such as its distinct facial makeup techniques that vividly convey characters' personalities, and the elaborate hand and body postures that are unique to the genre. These traditional elements are integral to YueJu but often face difficulties in being effectively presented in works that aim to blend with the times and mirror contemporary features. As time goes by, if not properly addressed, these unique characteristics of YueJu may fade away. The key lies in how to preserve the

traditional artistic charm while infusing modern elements during the creation process to attract more young audiences. It is essential not to lose the traditional allure of YueJu, yet also to prevent cultural disruption caused by over-modernization. Secondly, there is a lack of funds. The creation and performance of YueJu typically demand substantial financial input, covering aspects like stage design, exquisite costumes and props, and high-quality music accompaniment. Nevertheless, insufficient funds can undermine the quality of creation and the impact of performances. In China, there are many composers dedicated to traditional Chinese opera. However, YueJu, with its strong connection to the local Guangdong dialect, unique culture, and long-standing history in its singing style, has a relatively small number of local YueJu composers. This severely restricts the creation of new works. (Yuan Zijuan, personal communication, May 28, 2024)

With the development of technology and the diversification of entertainment forms, how to apply modern technological means to YueJu communication, such as using multimedia, online live streaming, etc., is an area that YueJu communication needs to explore. YueJu, as an important part of traditional Chinese culture, has encountered a series of problems when using online media for dissemination. Firstly, the traditional audience of YueJu mainly consists of middle-aged and elderly people. The younger generation has relatively less understanding and interest in YueJu. This situation limits its dissemination effect on online media, as the younger generation is the main user group of the Internet. Secondly, there is a certain gap between the traditional performance form and content of YueJu and modern internet culture. For example, the slow-paced narrative and complex traditional singing styles in YueJu may not be in line with the fast-paced and visually-stimulating preferences of Internet users. Thus, it requires innovation and adaptation to attract young audiences. This could involve simplifying the plot presentation, using more modern visual elements in stage design, or remixing traditional music with modern beats.

Thirdly, the dissemination content of YueJu on online media is too singular. Currently, it mostly includes basic information like performance times, locations, or simple performance segments with rough images. In the face of the vast amount of diverse content on the Internet, this kind of dissemination content lacks competitiveness. There is a need to create more in-depth and engaging content, such

as behind - the - scenes documentaries of YueJu rehearsals, interviews with famous YueJu artists, or short - form video series that explain the cultural background and charm of YueJu in an easy - to - understand way. online short video platforms. (Kong Xiangdong, personal communication, May28, 2024)

According to the above viewpoints, researchersFrom the above evidence shows the following objective things have found that the current situation of YueJu can be summarized as follows:

Objective reasons:

1) Diversification of entertainment: Since the reform and opening up more than 40 years ago, the commodity economy has developed rapidly, and there are various forms of entertainment. With the development of technology, the rise of fastpaced media such as television, movies, and the internet has diverted the attention of the younger generation and influenced YueJu's audience;

2) At present, actors' salaries and benefits are not high, and their performances are mostly in rural areas with poor venue environments; It is difficult to retain outstanding talents; The lack of funds poses a challenge for YueJu's innovation.

3) Insufficient social awareness: The younger generation lacks sufficient understanding and interest in YueJu, leading to a decline in its dissemination and influence in society, resulting in an age gap;

4) Campus communication challenges: YueJu's promotion and popularization on campus are difficult, the education system is incomplete, there is a lack of professional teachers and teaching materials, and insufficient funding investment.

5) Regional cultural differences: YueJu, as a local opera, has limited dissemination in non popular areas and requires innovation and adaptation to adapt to modern aesthetics.

6) The challenge of online communication: YueJu's communication content on online media is single and lacks competitiveness, and it is necessary to explore how to use modern technological means for effective communication.

### **Subjective reasons:**

1) Actor turnover: Many young actors give up performing in theater troupes due to livelihood issues and switch careers to other industries such as education and business, resulting in a decrease in professional YueJu actors.

2) Lack of innovation: YueJu struggles to balance the integration of tradition and modernity in the creative process, and special effects and traditional performanceforms are difficult to showcase in new era works, lacking modern elements that appeal to young audiences.

3) Lack of funds: YueJu's creation and performance require significant financial investment, but insufficient funds limit the quality of the work and the performance effect.

4) Talent shortage: The lack of innovative talent pool, YueJu composers, and professional talents has limited the creation of new works and the development of theatrical genres.

Summarize: According to the above viewpoints, researchers believe that Puju is currently facing subjective problems such as talent loss, insufficient innovation, lack of funding, and talent shortage, as well as objective problems such as diversified entertainment, insufficient social awareness, difficulties in campus communication, regional cultural differences, and challenges in online communication. These issues working together have led to difficulties in the dissemination and development of YuwJu.

## **6.2 Transmission of YueJu opera**

### **6.2.1 Through Transmission**

Film dissemination refers to the process of conveying information, ideas, emotions, and cultural values to the audience through the art form of film. As a comprehensive audiovisual art, film integrates various artistic elements such as literature, drama, music, and painting, creating unique narrative spaces and visual experiences through the combination of image and sound. Film dissemination not only includes the content dissemination of the film itself, but also encompasses the information transmission and communication in various aspects such as film production, distribution, and screening.

As a widely disseminated medium, movies can bring Puju art to a wider audience, especially the younger generation and those in non traditional opera areas. Through movies, YueJu can break through geographical limitations and attract more audience attention and interest. Movies can also serve as a way to record and preserve YueJu art, permanently preserving traditional performance techniques, classic plays, and performances by opera artists, providing valuable materials for future research and inheritance. The application of advanced technology has provided new forms of expression and creative space for YueJu's performing arts. Through the visual effects and narrative techniques of movies, YueJu can be presented in a more vivid and modern way, enhancing artistic expression and the audience's viewing experience

From the first YueJu film "Dou E Yuan" in 1959 to 2016, six films were made, and "Baishezhuan" was one of them. At that time, its promotion was not strong, and it didn't have much influence because of various factors. This also reveals the drawback of YueJu film dissemination, which is the high cost. Both the initial investment and the post - production promotion require a large amount of capital investment. This includes aspects such as script creation, the cast lineup, filming locations, post - production, etc. The high production costs restrict the creation and dissemination of YueJu films. Some excellent ideas for YueJu film adaptations may not be realized due to funding problems.

According to the above analysis, researchers have found that conserving and transmitting YueJu through film dissemination is a unique approach that combines audiovisual elements, has strong emotional appeal, and rich artistic expression. However, it also has disadvantages such as high production costs and poor dissemination timeliness. In the process of film dissemination, it is necessary to fully leverage its advantages while actively addressing and solving existing problems to achieve better dissemination effects and cultural value transmission.

#### 6.2.2 Through television

Television is a medium for transmitting images and sound through electronic signals, which conveys information to viewers through various means such as television broadcasting, cable television, satellite television, etc. Television programs are rich and diverse in content, including news, TV dramas, variety shows, documentaries, advertisements, etc., which can meet the needs and interests of

different audiences. As a mass communication medium, television has a wide audience and strong dissemination power, and has had a profound impact on social, cultural, economic, political and other aspects.

On May 1, 1958, China's first television station, Beijing Television (now CCTV), began experimental broadcasting, marking the birth of China's television industry. At that time, Beijing Television broadcasted a symposium on "Celebrating May Day with Advanced Industrial Producers and Agricultural Cooperative Directors", a documentary "Going to the Countryside", and some poetry recitation programs. In the 1960s, black and white television became popular in China. In the 1970s, China's first color TV production line was born in Tianjin. In the 1980s, television gradually became a common household appliance, and the content of television programs became increasingly rich.

YueJu style television programs are broadcasted on both CCTV and local television stations, such as the program "CCTV Sky Theater" which has aired YueJu plays like "tu kang shang d nv ren". These programs not only provide viewers with the opportunity to watch YueJu, but also provide a platform for the dissemination and development of YueJu. The broadcast of television programs enables YueJu to reach a wider audience, especially the younger generation, which is of great significance for the inheritance of traditional art. At the same time, television programs also provide a stage for YueJu artists to showcase their talents, promoting artistic exchange and innovation.

According to the above analysis, researchers have found that the widespread coverage of television programs enables YueJu to reach audiences of different ages and regions, especially attracting young audiences, which contributes to the inheritance of traditional art. TV programs can be recorded and repeatedly played, which not only helps preserve YueJu art, but also facilitates viewers to review it at any time, deepening their understanding and appreciation of art. Through television programs, YueJu can gain higher social attention and enhance its influence both domestically and internationally. But currently, YueJu has also encountered difficulties in television dissemination, as television programs need to pursue ratings, which may lead to the commercialization of YueJu content and affect the purity of art. Television programs may simplify or alter traditional elements of YueJu in order to

cater to a wider audience, leading to cultural homogenization. Most TV programs are recorded and then broadcast after post production, which fails to showcase the shocking power of YueJu's live performances and reduces the audience's sense of participation, affecting the viewing experience. Nowadays, with the rapid development of the times, young people prefer trendy culture, so the production and broadcasting resources of TV programs may lean more towards popular culture, while traditional arts such as YueJu may receive relatively less attention and support.

Researchers believe that conserving and transmitting YueJu through television transmission provides new opportunities for the inheritance and development of traditional art in the new era, but also faces many challenges. How to utilize the advantages of television media while overcoming its limitations is a problem that YueJu needs to consider and solve in the development of the new era.

#### 6.2.3 Through internet

Network communication refers to the process of widely spreading information, ideas and cultural content through the Internet and digital media. This dissemination method utilizes social media, websites, blogs, and other platforms to break through the temporal and spatial limitations of traditional communication, achieving the immediacy and interactivity of information. Online communication has not only changed the way information is disseminated and received, but also profoundly influenced public opinion, business models, and personal communication.

At present, one of the best developed online platforms for short video in China is Tiktok short video, which ranks first among many Internet media. The researchers observed YueJu based bloggers on Tiktok short videos for one year, and the observation results are as follows: Table 10. Basic information of official accounts of YueJuRegiment Tiktok in all districts and counties of MaChong City:

Table 2. shows the basic information of the top five users of Tiktok Puju actor fans (data table of January 21, 2024), and observes the data from January 21, 2024 to December 31, 2024.

Account number	Number of fans (ten thousand)	Number of likes (ten thousand)
Guangzhou YueJuTroupe	8.5	168
Foshan YueJuTroupe	6.2	210
Zhongshan YueJuTroupe	5.3	40.5
Dongguan YueJuTroupe	4.1	28.3
Guangzhou YueJuTroupe	3.5	5.2
Shenzhen YueJuTroupe	1.8	2.6
Zhaoqing YueJuTroupe	1985	3305
Jiangmen YueJuTroupe	5702	3008
Source: Zhang Li (2024)	2200	4200
Source: Zhang Li (2024)	400	20

Source: Lili Wang (2024)

Number	Account numbe	Number of fans (ten thousand)	Number of likes (ten thousand)
1	Chen Meiling	35	350.5
2	Li Haoran	15.2	45.8
3	Huang Yuting	12.3	13.2
4	Zhang Tianming	8.8	8.8
5	Wu Xiaolan	7.2	38

The results are as follows:

According to the analysis of two data, the researchers found that the data of the group official account on the network platform is very bad, and the number of fans has not increased significantly in a year. This has a lot to do with the video content. The official account of the troupe lacks personnel management, and the content lacks

planning and innovation. It mainly publishes the performance information or clips of the troupe. The quality is rough, and it is difficult to attract more attention. The personal official account data is very good, especially Kong Xiangdong, who has more than three million fans. In addition, the researchers found in the field survey that Kong Xiangdong's performances are full, loved by the audience, and highly recognized by the audience. These personal official accounts are mainly professional practitioners, who have rich performance experience and solid basic skills in opera performance. They can give more professional explanations to the audience in terms of Puju performance, training, makeup, etc., and can also provide professional reference for similar practitioners; The YueJu network provides the possibility for benign dissemination and interaction.

This also indicates that the dissemination of online media can continue to develop, allowing more YueJu actors and groups to interpret the charm of theatrical art in their own ways; It can also allow online audiences to experience the beauty of Chinese culture through watching, liking, and commenting, and intangible cultural heritage drama can be recorded and inherited in this process.

However, there are also shortcomings in online communication. Currently, the entry threshold for self media is relatively low, the sources of communication data on online platforms are different, and the professional threshold for YueJu's content and form is high. However, the current review process on online platforms cannot conduct professional reviews, so it is impossible to ensure the quality of uploaded videos in terms of content and form. However, some anchors have low professional competence and only have a partial understanding of YueJu. In order to blindly pursue the quantity and traffic of videos, they will cut videos and piece together various articles at will, resulting in the loss of professionalism in promotional content and even causing confusion in Puju's dissemination. The dissemination on online platforms tends towards entertainment. Although entertaining online videos is a great way to attract traffic and retain viewers, excessive entertainment can affect the purity of art. The YueJu elements in the video content are relatively simple. Taking the official account YueJu Group in Wanrong County, which has the largest number of Tiktok fans, as an example, as of September 2024, 287 short videos have been released, most of which are daily work notices, performance time forecasts or offline performance

clips. The personal account "YuanZi Juanjuan" with the largest number of Tiktok fans has released 568 short videos by September 2024. Most of the content played is offline performances and competition clips, and the videos lack themes.

According to the above viewpoints, researchers believe that conserving and transmitting YueJu through online dissemination provides new opportunities for the inheritance and development of traditional art in the new era, but also faces many challenges. How to utilize the advantages of online media while overcoming its limitations is a problem that Puju needs to consider and solve in the development of the new era.

#### 6.2.4 Through education

During the prosperous period of the Qing Dynasty, yueJu had numerous troupes and talented individuals, thanks to the professional education of the "child class". "Child class" refers to a theater troupe that was popular in the Puzhou (now Yuncheng City) area of Shanxi Province during the late Qing Dynasty and early Republic of China, specifically training young Puzhou Bangzi performers. These clubs are usually founded by opera enthusiasts or professional opera performers, with the aim of cultivating children's learning of opera performance arts from an early age, including basic skills such as singing, recitation, acting, and hitting, as well as various performance techniques.

Child class students are usually young. Through rigorous training and practice, they gradually grow into professional actors on the YueJu stage. These classes often have professional teachers to guide and teach the basic skills, singing style, performance techniques, and more of YueJu. The child class training model has played an important role in the inheritance and development of YueJu art, and many actors who later became YueJu masters began their artistic careers in child classes.

The establishment of the child class not only cultivated a large number of excellent reserve talents for YueJu art, but also made important contributions to the dissemination and development of opera culture. Through the cultivation in child classes, many YueJu actors have had the opportunity to perform on stage at a very young age, thus accumulating rich stage experience. This method of cultivating opera actors from a young age is of great significance for the inheritance and development of YueJu art.

During the late Qing Dynasty to the Republic of China period, child classes of YueJu were popular in the Pearl River Delta region and were deeply loved by the local people. The number of opera training institutions continued to grow, and the demand for YueJu actors also kept rising. At this time, the "juvenile training classes" specifically for training YueJu artists emerged. The YueJu Professional Education Institution, which is now known to have been established earlier in the Guangzhou area, was founded as a "child class" in the late Qing Dynasty's Daoguang or early Tongzhi period, and later transformed into the new "Guangdong YueJu Academy". The establishment location was in Guangzhou. Records show that in the mid - to - late Qing Dynasty, seven professional "child classes" were set up in the area around Guangzhou to cultivate YueJu artists.

YueJu's dissemination in school education has achieved certain advancements. For instance, a certain college in Guangzhou has set up the YueJu major, becoming one of the few institutions in Guangdong Province to integrate local opera into higher education. This not only facilitates the inheritance of YueJu art but also nurtures professional talents for the development of YueJu art.

Moreover, some schools promote and popularize the knowledge of YueJu by means of campus broadcasting, blackboard newspapers, new media platforms, etc. They play the works of renowned YueJu masters, enabling students to get in touch with and develop a love for YueJu. The schools also actively establish opera art clubs. Through club activities, students can study and analyze local representative works and figures, deepening their understanding of YueJu art.

Although MaChong Normal College does not have a YueJu major, it offers "characteristic courses" in the school's professional settings, which can be tailored to the unique characteristics of each department and last for one semester. Researchers have developed a four lesson curriculum based on students' learning characteristics and YueJu content, with the intention of guiding students to understand and enjoy YueJu.

After the four week course ended, we had on-site communication with the students through conversation. The students expressed that they have gained a certain understanding of YueJu through learning and will continue to learn and pass on their hometown culture in the future.

The advantage of educational communication is that through learning YueJu, students can gain a deeper understanding of traditional Chinese culture, enhance cultural confidence and national pride. YueJu education helps to enhance students' artistic aesthetics and performance skills, enriching their campus cultural life. School education is an important way to inherit traditional culture, and through school education, Puju art can be better popularized and passed down. The introduction of Puju education has enriched the content of school education and provided students with more diverse learning choices.

Disadvantages of educational communication: There is a lack of professional YueJu teachers and supporting teaching materials in schools, which may affect the quality of teaching. YueJu, as a traditional art form, has a certain level of learning difficulty and requires students to invest more time and energy. Despite efforts made by schools to promote YueJu, the awareness and importance of YueJu in society still need to be improved. There are various forms of modern entertainment, and YueJu education needs to compete with these forms of entertainment to attract students' attention.

According to the above viewpoint, researchers believe that the dissemination of YueJu in school education is an important way to inherit traditional culture, which helps to enhance students' cultural confidence and artistic literacy, but also faces challenges such as limited resources and difficult learning. In order to better promote YueJu education, it is necessary to strengthen teacher training, enrich teaching resources, enhance social awareness, and innovate educational methods to attract more students' interest and participation. Through these efforts, YueJu, a traditional art form, is expected to shine with new vitality in the new era.

### **6.3 summary**

According to the above analysis, researchers have found that there are many reasons that affect YueJu Preservation and transmission. As one of the oldest Chinese opera genres, YueJu in MaChong, GuangDong is a national intangible cultural heritage that carries rich historical, cultural, and regional characteristics. However, under the impact of multiculturalism in modern society, YueJu faces challenges in both inheritance and development. Researchers conducted a detailed analysis of

YueJu's current situation, Preservation and transmission methods, and their effects, and explored its advantages, disadvantages, and improvement strategies. The summary are as follows:

### 6.3.1 Preservation of YueJu opera

YueJu originated in the MaChong area of GuangDong Province, with a long history and unique artistic style. His singing style is high pitched and passionate, and his performance forms are diverse, which is deeply loved by the local people. However, with the development of society, YueJu's living environment has gradually deteriorated. On the one hand, the rise of multiculturalism has made people's entertainment choices more diverse, and the market share of traditional opera is constantly being squeezed. On the other hand, YueJu itself also has some problems, such as traditional and cliché plays, single performance forms, and lack of innovation. These factors have led to the gradual narrowing of YueJu's audience, especially the lack of interest in YueJu among the younger generation.

### 6.3.2 The Transmission of YueJu

#### 1) Through Transmission

As a widely influential medium of communication, movies provide new avenues for YueJu's Preservation and transmission. By adapting YueJu into a movie, the artistic charm of YueJu can be presented to a wider audience. For example, after YueJu's "Bai She Zhuan" was adapted into a movie, it not only won multiple awards in China, but also was invited to participate in international film festivals and won the "Best Film Award" and "Outstanding Contribution Award for Cultural Exchange". This indicates that film dissemination can effectively enhance YueJu popularity and influence, enabling it to transcend regional and cultural boundaries and move towards a broader stage.

However, there are also some shortcomings in the film's preservation and transmission of YueJu. Firstly, the production cost of movies is relatively high, making it difficult for some small-scale YueJu groups to afford the high production expenses. Secondly, there are differences between the narrative style of movies and stage performances. How to adapt YueJu's artistic characteristics to the narrative rhythm and expression techniques of movies while preserving them is a difficult problem that needs to be solved.

## 2) Through television

As a traditional mass media, television has the characteristics of wide coverage and fast dissemination speed. Through television programs, viewers can easily enjoy YueJu's wonderful performances. For example, some local television stations regularly broadcast live performances of YueJu or produce YueJu themed programs to introduce YueJu's history, artistic characteristics, and outstanding actors. This helps to increase YueJu's visibility and attract more audience attention.

However, television also faces some challenges in preserving and transmitting YueJu. In the context of fierce competition among numerous television programs, YueJu programs often struggle to obtain sufficient broadcast time and attention. In addition, the one-way nature of television transmission also limits the interaction between viewers and YueJu, making it difficult to achieve good Preservation and transmission effects.

## 3) Through internet

With the popularization and development of the Internet, network communication has become one of the important ways of YueJu Preservation and transmission. Through online platforms, YueJu can break through the limitations of time and space and achieve wider dissemination. For example, YueJu Art Institute launched the online live broadcast of "Kong Zhong Ju Yuan", which combines various performance forms such as classic singing segments and excerpts, attracting a large number of viewers to watch online. In addition, new media forms such as short videos and live streaming also provide new opportunities for YueJu's dissemination. By producing YueJu short videos, live performances, and other methods, interaction and stickiness with the audience can be enhanced, and the Preservation and transmission effects of YueJu can be improved.

However, there are also some issues with conserving and transmitting YueJu through online means. On the one hand, the massive and fragmented nature of online information makes it easy for YueJu to be overwhelmed by the vast amount of information and difficult to gain sustained attention. On the other hand, the complexity of the online environment also places higher demands on the quality of YueJu's content. How to adapt to the dissemination laws of the internet while

maintaining the artistic characteristics of YueJu is a problem that requires in-depth research and exploration.

#### 4) Through education

Preservation and transmission of YueJu through education is also an important way of inheritance and development. By offering YueJu courses in educational institutions such as schools and art schools, we aim to cultivate a group of talents with YueJu artistic literacy. This not only helps to inherit YueJu art, but also injects new vitality into its development.

However, the way of education also faces some difficulties. YueJu's learning materials are relatively limited, and the main way of learning is through word of mouth. This makes it difficult to guarantee the quality of YueJu education and poses a great obstacle to the inheritance of YueJu among young people, especially in some non YueJu professional colleges. Although these colleges cannot train professional YueJu actors, they can improve public awareness of YueJu and enhance their recognition of YueJu through teaching. How to improve the quality and effectiveness of YueJu education in non professional colleges and attract more young people to like YueJu is a problem that needs to be solved in the Preservation and transmission of Puju education.

#### 6.3.3 Analysis of the Effectiveness of YueJu Preservation and Transmission

Overall, YueJu's Preservation and transmission performance is still not satisfactory. Although YueJu's popularity has increased through various forms of promotion, its audience is still relatively small. Especially among the younger generation, YueJu's influence is relatively limited. This is closely related to the shortcomings of YueJu's own characteristics and dissemination methods.

YueJu's artistic style is unique and has strong local cultural characteristics. However, under the impact of multiculturalism in modern society, this uniqueness has become an obstacle to the dissemination of YueJu. Many young people have insufficient knowledge and understanding of YueJu, making it difficult for them to appreciate its artistic charm. In addition, YueJu's dissemination method also has certain limitations. Traditional communication methods such as movies and television are unable to meet the diverse needs of modern audiences. The emerging online

communication methods, although having certain advantages, still need further improvement in terms of quality and interactivity in Preservation and transmission.

#### 6.3.4 Improvement Strategies and Suggestions

To improve the Preservation and transmission efficiency of YueJu, improvements can be made in the following aspects:

1) Develop more forms and content suitable for YueJu Preservation and transmission by combining new media technologies. For example, creating YueJu animations, microfilms, etc., combining YueJu's artistic elements with modern popular culture. At the same time, we will strengthen cooperation with online platforms and utilize new media forms such as short videos and live broadcasts to increase YueJu's exposure and attention.

2) Strengthen educational methods for Preservation and transmission, and improve the YueJu teaching system in non professional colleges. Offering YueJu interest courses in vocational colleges, primary and secondary schools, allowing students to experience and understand YueJu from a young age. At the same time, strengthen the construction of YueJu's teaching staff and improve the professional level of teachers.

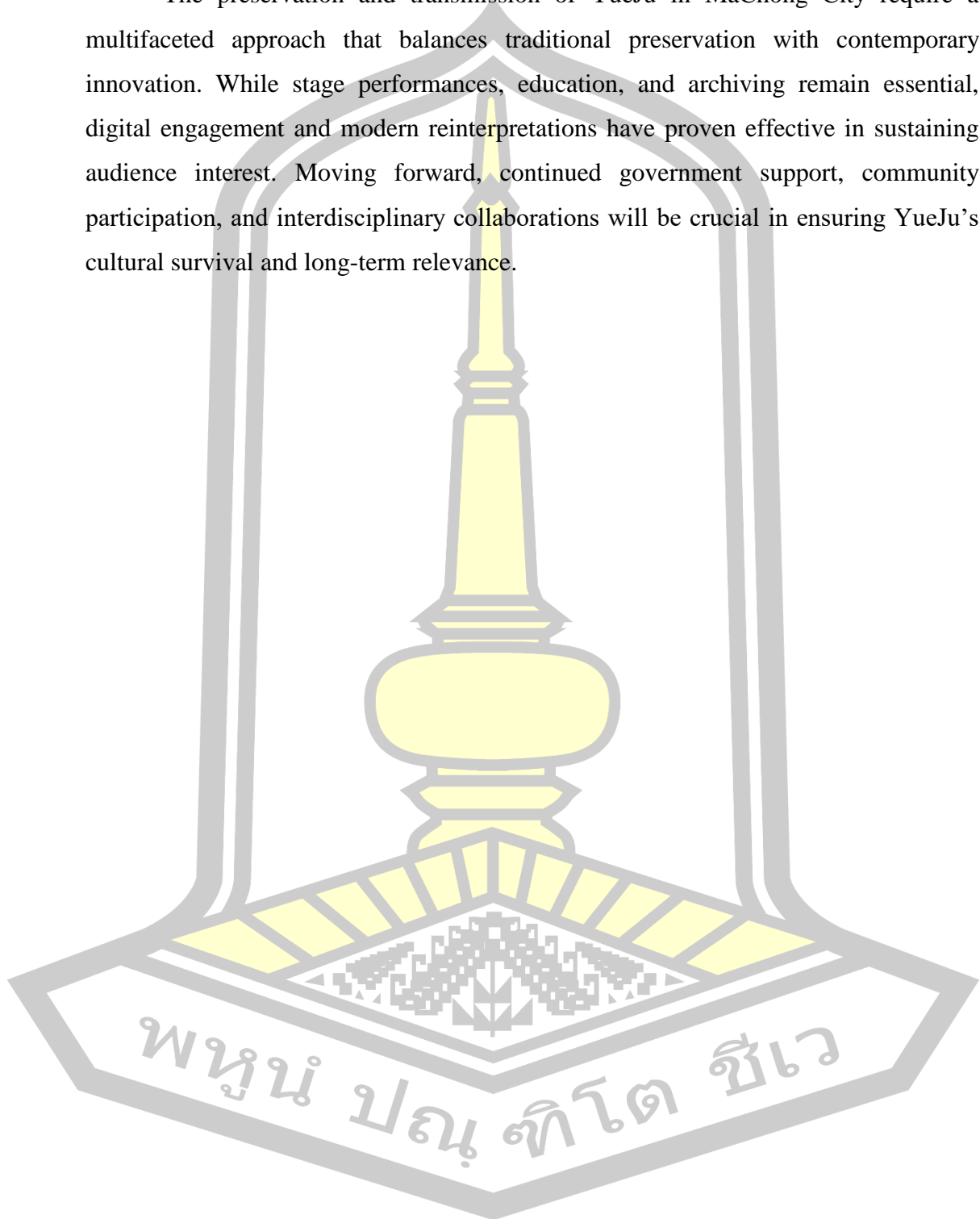
3) On the basis of maintaining the traditional artistic characteristics of YueJu, moderate innovation should be carried out. For example, creating plays that cater to the tastes of modern audiences and enriching YueJu's performance forms. At the same time, strengthen communication and integration with other art forms, draw on the excellent elements of other arts, and enhance YueJu's artistic charm.

4) By organizing events such as YueJu Art Festival and community performances, we aim to attract more audiences to the theater. At the same time, strengthen the promotion and publicity of YueJu culture, and increase public awareness and interest in YueJu.

According to the above analysis, researchers believe that YueJu, as an important component of traditional Chinese culture, has significant artistic value and historical significance. To achieve effective Preservation and transmission of YueJu, comprehensive measures need to be taken in terms of Preservation and transmission methods, artistic innovation, and educational promotion. Only in this way can YueJu radiate new vitality and energy in modern society.

### Conclusion

The preservation and transmission of YueJu in MaChong City require a multifaceted approach that balances traditional preservation with contemporary innovation. While stage performances, education, and archiving remain essential, digital engagement and modern reinterpretations have proven effective in sustaining audience interest. Moving forward, continued government support, community participation, and interdisciplinary collaborations will be crucial in ensuring YueJu's cultural survival and long-term relevance.



## CHAPTER VII

### Conclusion, Discussion and Suggestion

Yueju Opera in Machong City, Guangdong Province, China. This study has three primary objectives: 1) To study the history and development of Yueju Opera in Machong City, Guangdong Province, China. 2) To analyze the musical characteristics of Yueju in Machong City, Guangdong Province, China. 3) To propose guidelines for the preservation and transmission of Yueju in Machong City, Guangdong Province, China. The research adopted qualitative methodologies, incorporating literature review, in-depth interviews, and field surveys. Based on the findings of the research, the following conclusions were drawn:

7.1 Conclusion

7.2 Discussion

7.3 Suggestions

#### 7.1 Conclusion

7.1.1 The History and Influence on the Change of YueJu in MaChong City, Guangdong Province. The research findings indicate that: Formative Period (1521-1727): Emerging in the late Ming Dynasty, YueJu integrated folk music and storytelling traditions. Early performances were held in ancestral halls and temples, emphasizing its communal significance. Maturity Period (1736-1874): By the Qing Dynasty, YueJu professionalized, adopting elements from Kunqu and Pihuang. Dedicated troupes and opera guilds led to its growing popularity among diverse audiences. Revolution Period (1912-1950): Modernization introduced Western theatrical elements such as lighting and scripted performances. YueJu adapted to social and political narratives, enhancing its cultural relevance. Boom Period (1953-1980): State support revitalized YueJu, establishing academies and expanding accessibility through radio and television, marking its "Golden Age. 21st Century (Since 2006): Urbanization and modern entertainment pose challenges, but digital platforms and educational initiatives help sustain YueJu. Recognized as a national intangible cultural heritage in 2006, ongoing efforts balance tradition with innovation.

Impact in MaChong: YueJu preserves cultural identity, boosts local economies, and fosters social cohesion. Integration with digital media and education ensures its relevance in contemporary society.

7.1.2 The music characteristics of yueju in Machong City, Guangdong Provinc. This chapter explores the defining musical traits of YueJu, a traditional Cantonese opera, through an analysis of five representative works: Di Nv Hua, Hua Hao Yue Yuan, Liang Zhu, Li Zhi Song, and Baishezhuang. These pieces reflect the historical development and artistic richness of YueJu. Musical Themes and Lyricism YueJu's lyrics often depict historical tales, folklore, romance, and everyday life, intertwining traditional Chinese literary motifs. The lyrics are carefully structured to maintain harmony with the melodies, ensuring both poetic beauty and musical coherence. Melodic Structure and Harmony YueJu's melodies adhere to a pentatonic scale, enriched by ornamental variations, gliding tones, and expressive modulations that enhance emotional depth. The interplay between syllabic and melismatic singing allows performers to emphasize key narrative moments. Rhythmic Patterns and Meter

The opera's rhythm alternates between fixed-meter sections and free-meter recitatives, creating dramatic tension. Fast-paced rhythms highlight action sequences, while slower, sustained tones convey introspection and sorrow. Singing Techniques and Vocal Delivery. Vocal techniques blend operatic and folk styles, featuring shifts between true voice and falsetto to express different characters and emotions. Vibrato and ornamental flourishes add depth and complexity to vocal performances. Instrumentation and Orchestration YueJu employs traditional Chinese instruments, including the guzheng for melodic embellishments, pipa for rhythmic accents, erhu for lyrical passages, and various percussion instruments for dramatic emphasis. So YueJu in MaChong City embodies a rich tradition that has evolved while preserving its core aesthetic values. Its poetic lyrics, expressive melodies, dynamic rhythms, and refined vocal techniques contribute to the opera's enduring cultural significance in Chinese musical heritage.

7.1.3 Preservation and transmission of Yueju in Machong City, Guangdong Province.

YueJu in MaChong City faces challenges such as declining audience interest, a shrinking talent pool, and reduced live performances. However, efforts from the

government, academic institutions, and cultural organizations aim to preserve and promote this traditional Cantonese opera. Current Situation Modernization and digital entertainment have led to a decline in YueJu's popularity, especially among younger audiences. The number of professional performers has decreased, and many traditional theaters have been repurposed. Despite this, cultural policies and institutional support continue to sustain its presence. Preservation and Transmission Strategies Traditional methods include: Stage Performances & Festivals: YueJu remains a highlight of cultural events. Education & Training: Institutions offer courses and mentorship programs. Archiving: Digitization of scripts and performances aids historical preservation. Modern approaches involve: Digital Media: Platforms like Douyin (TikTok) introduce YueJu to new audiences. Fusion with Contemporary Art: Multimedia adaptations and films expand its appeal. Government Support: Recognition as a national heritage ensures funding and school programs.

Sustaining YueJu requires a balance of tradition and innovation. Community participation, digital engagement, and policy support will be crucial in keeping YueJu relevant for future generations.

## 7.2 Discussion

7.2.1 The historical of YueJu Opera in Machong demonstrates its adaptability to social and cultural shifts. Initially rooted in local folklore and religious ceremonies, YueJu expanded its influence through professionalization and modernization. The Qing Dynasty saw the formalization of YueJu troupes, enhancing its artistic sophistication (Lin et al., 2020). The early 20th century brought Western theatrical influences, which contributed to enhanced stage design and scripted performances (Wang & Zhou, 2021). The post-1949 era witnessed state intervention in YueJu's development, supporting its institutionalization and widespread accessibility (Guangdong Opera Development Report, 2017). However, the 21st century presents new challenges, with digitalization altering audience engagement patterns and the traditional performance framework.

7.2.2 The musical characteristics of YueJu Opera highlight its deep connection with traditional Chinese opera while allowing for stylistic innovations. The use of pentatonic scales, intricate melodic ornamentation, and expressive vocal techniques

contribute to its unique sound (Chen, 2021). However, YueJu's ability to sustain its artistic integrity amid contemporary musical influences is debatable. While modern adaptations have introduced new instrumental elements and performance formats, there is an ongoing discourse on whether these changes dilute the authenticity of YueJu (Huang & Liu, 2023). Balancing preservation with innovation is crucial in ensuring YueJu remains relevant while maintaining its cultural essence.

7.2.3 The propose Guidelines for the Preservation and Transmission of YueJu Opera in Machong City, Guangdong Province, China. The preservation and transmission of YueJu require an integrative approach that encompasses both traditional and contemporary strategies. Conventional methods—such as live performances, formalized educational programs, and community-driven festivals—continue to serve as essential mechanisms for maintaining cultural continuity. Institutions such as the Guangdong Opera Academy are instrumental in cultivating new generations of performers (Xie, 2023). Nonetheless, diminishing interest among younger audiences and limited economic incentives for practitioners pose significant challenges to long-term sustainability. In response, modern dissemination strategies have increasingly relied on digital platforms to broaden YueJu's outreach. Tools such as social media, live-streamed performances, and multimedia adaptations have proven effective in engaging diverse and younger audiences (Liu et al., 2024). However, concerns have been raised regarding the potential oversimplification and loss of artistic depth when YueJu is reformatted for digital media (Guo, 2022). Therefore, a sustainable path forward necessitates a hybrid model that harmonizes traditional pedagogical methods with innovative digital strategies, thereby ensuring the preservation of YueJu's artistic and cultural integrity while expanding its relevance in contemporary society.

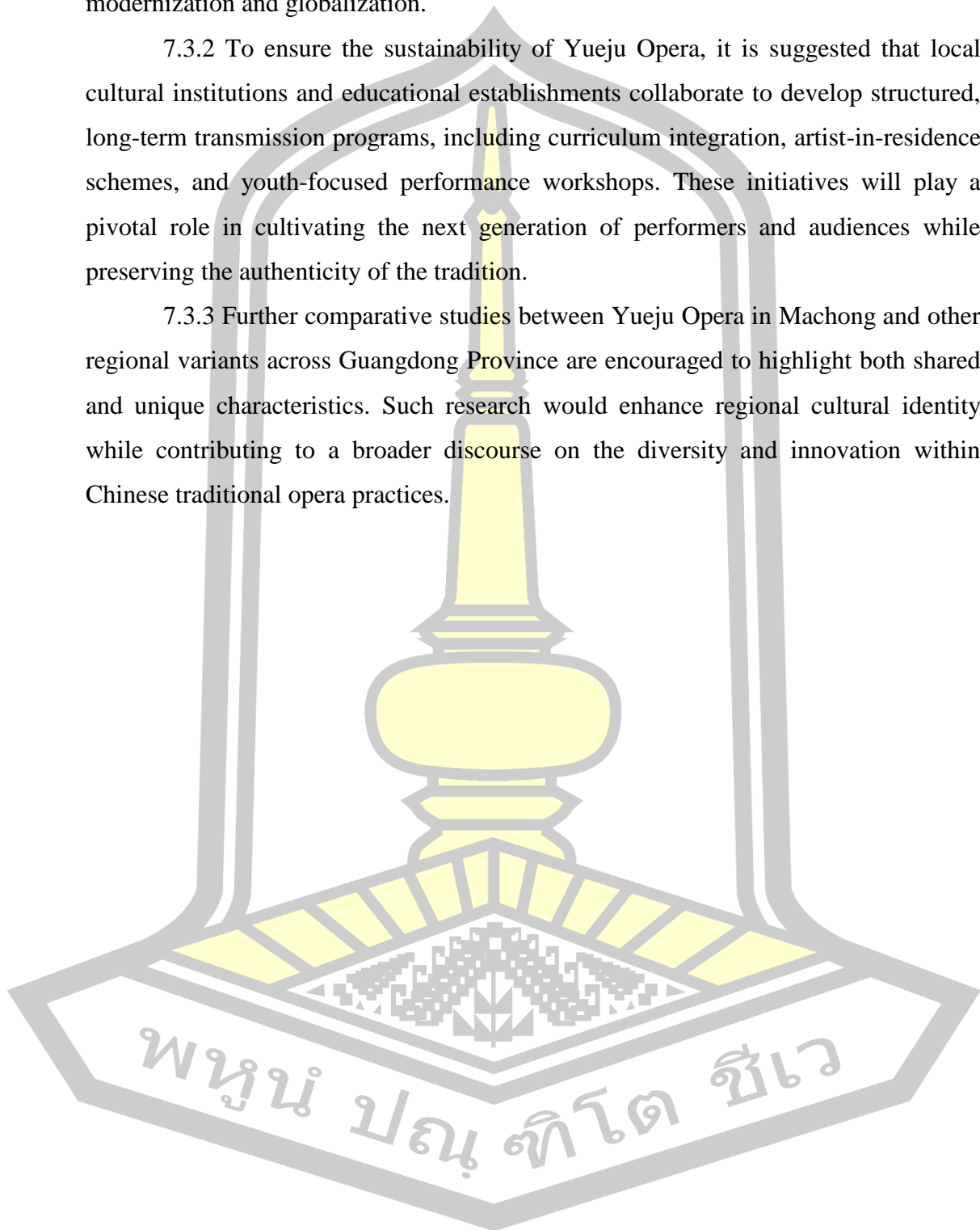
### **7.3 Suggestions**

7.3.1 It is recommended that future research on Yueju Opera in Machong adopt a cross-disciplinary approach by integrating musicology, ethnomusicology, and cultural studies to provide a more comprehensive understanding of its artistic, historical, and social dimensions. This would enable a deeper exploration of the

opera's musical ontology and its evolving socio-cultural functions in the context of modernization and globalization.

7.3.2 To ensure the sustainability of Yueju Opera, it is suggested that local cultural institutions and educational establishments collaborate to develop structured, long-term transmission programs, including curriculum integration, artist-in-residence schemes, and youth-focused performance workshops. These initiatives will play a pivotal role in cultivating the next generation of performers and audiences while preserving the authenticity of the tradition.

7.3.3 Further comparative studies between Yueju Opera in Machong and other regional variants across Guangdong Province are encouraged to highlight both shared and unique characteristics. Such research would enhance regional cultural identity while contributing to a broader discourse on the diversity and innovation within Chinese traditional opera practices.



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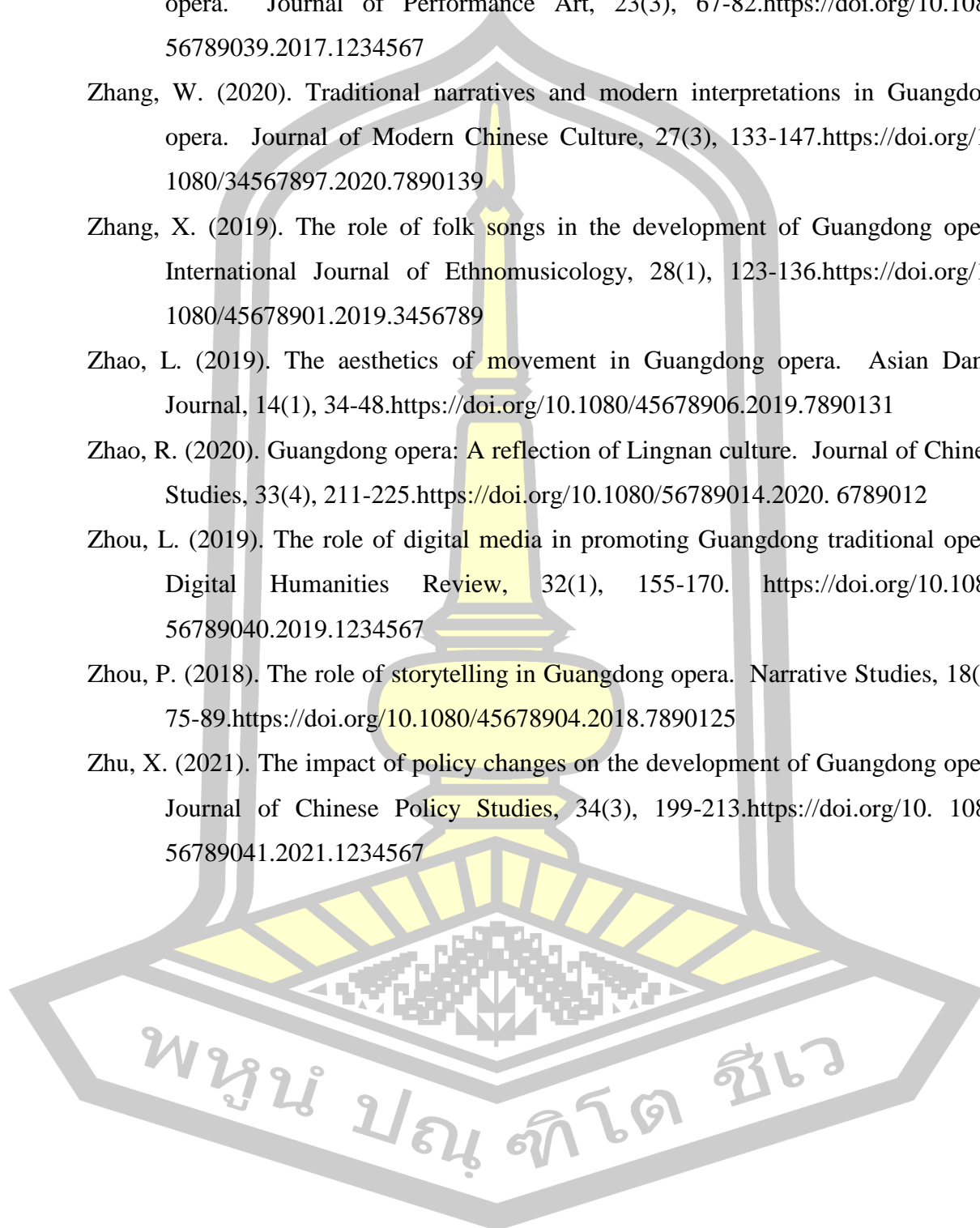
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# APPENDIX

## Appendix I: Examples of Brief Scores:

**荔枝颂**  
(红线女演唱) 粤剧

1= G  $\frac{4}{4}$   $\frac{2}{4}$

$\forall (3 \ 3 \ 3\dot{6} \ 5\dot{6}7 \ \dot{6}) > 3 \ 3 \ \overset{2}{\dot{6}} - | \dot{1}3 \ 3\dot{1} | \dot{1}3 \ 5 |$   
 卖荔枝 身外是张花红被  
 $6\dot{6}5 \ 3\dot{5}6 | 4\dot{3} \ 2 | 25 \ 04 | 3\dot{2} \ 1 | 2\cdot 7 \ 6\dot{1}2\dot{3} | 7\dot{6} \ 5 |$   
 轻纱箔锦玉团儿入口 甘美齿颊留香世上稀  
 $3\dot{5}6\dot{1} \ 5\dot{2}7 | 6\dot{1}2\dot{3} \ 1 | 5\dot{1}2 \ 3\cdot 1 | 7\dot{7} \ 0\dot{6} | 1 \ 053 |$   
 什么呀可是弄把戏请尝个新我告诉你这是  
 $5 \ 3 \ \dot{1} \ \dot{1} | 05 \ 03\dot{5} | 6\cdot \dot{1} \ 2\dot{3}\dot{2}7 | 656 \ 05 | 05 \ 5 \ 5 |$   
 岭南佳果靓荔枝 果中之王  
 $5 \ 5 \ 0\dot{6} | 1\cdot 2 \ 3536 | \dot{1} - | (\dot{1}33\dot{1} \ 765 | 6536 \ 532 |$   
 人皆合意。  
 $257 \ 6560 | 6532 \ 161) | \frac{1}{4} \dot{1}\cdot 7 | 6\dot{1} | 3\cdot 7 | 656\dot{1} | 535 |$   
 说荔枝  
 $0\dot{1} | 03 | 3\dot{5}3 | 0\dot{2}7 | 06 | 535 | 03 | 02 | 123 | 02 | 037 |$   
 一骑红尘妃子笑 早替荔枝写颂  
 $6\dot{1} | 0\dot{1} | 0\dot{1} | 36 | 0\dot{1} | 035 | 676 | 01 | 01 | 123 | 02 | 07 |$   
 词东坡被贬岭南地 日啖荔枝三百  
 $6\dot{1} | 3525 | 3 | 2327 | 6 | 665 | 6\cdot (5) | 356\dot{1} | 5^v 3 | 06 |$   
 余好佳果品种各异爽口桂味 肥浓糯米糍荔枝  
 $653 | 06\dot{1} | 05 | 535 | 065 | 5 | 5 | 3532 | 176 | 561 | \dot{1}3 |$   
 早熟早上市 三月红有名气增城  
 $76 | 0\dot{1} | 03 | 3 | 3 | 05 | 3535 | 65\dot{1} | 535 | (0\dot{1} | \dot{1}3 | 5\dot{1} |$   
 挂绿美名驰名  
 $\dot{1}3 | 535) | 05 | 035 | 123 | 05 | 06 | 1\cdot 2 | 3536 | 1 | 10 |$   
 黑叶荔枝甜又脆。  
 $(\dot{1}33\dot{1} | \dot{1}65 | 6536 | 532 | 257 | 656 | 6532 | 161) |$

Figure 8 “Li zhi song” music score

Source: Lili Wang (2024)

# 帝女花

1=G  $\frac{4}{4}$   
J=40

简谱

对白：(女)倚殿阴森奇树双。(男)明珠万颗映花黄。(女)如此断肠花蚀夜。(男)不需待女伴身旁。下退。

(0 061 22 3356 | 235 2317 61 5635 | 6666 665 ) 36 5653 |  
(女)落花 满天蔽月

6 - 56i 3532 | 3-0 235 161 | 2-0 356 235 | 1 023 123 601 |  
光，借一杯附荐风台上。帝女花带泪上香，愿丧生回谢爹娘，偷偷看，偷偷望，拒

16 16 12 3 055 | 5 6·3 2·5 3 5 6 | 2 3 5 2 3 1 7 6 1 535 |  
带泪带泪暗悲伤。我半带惊惶，怕驹马惜鸾凤配，不甘殉爱伴我临泉

6 - 1216 53 56 | 1 023 1 23 6 | 2 2 3 5 5 6 2 3 5 2317 |  
壤。(男)寸心盼望能同合葬，鸳鸯侣，相偎傍泉台上再设新房，地府阴司里再

61 5 1 3 5 6·05 | 3 - 353 2 3 5 | 1· 2 3 6·1 | 2·3 5 6 5 3 - |  
觅那平阳门巷。(女)唉惜花者甘殉葬，花烛夜，难为驹马饮趾霜。

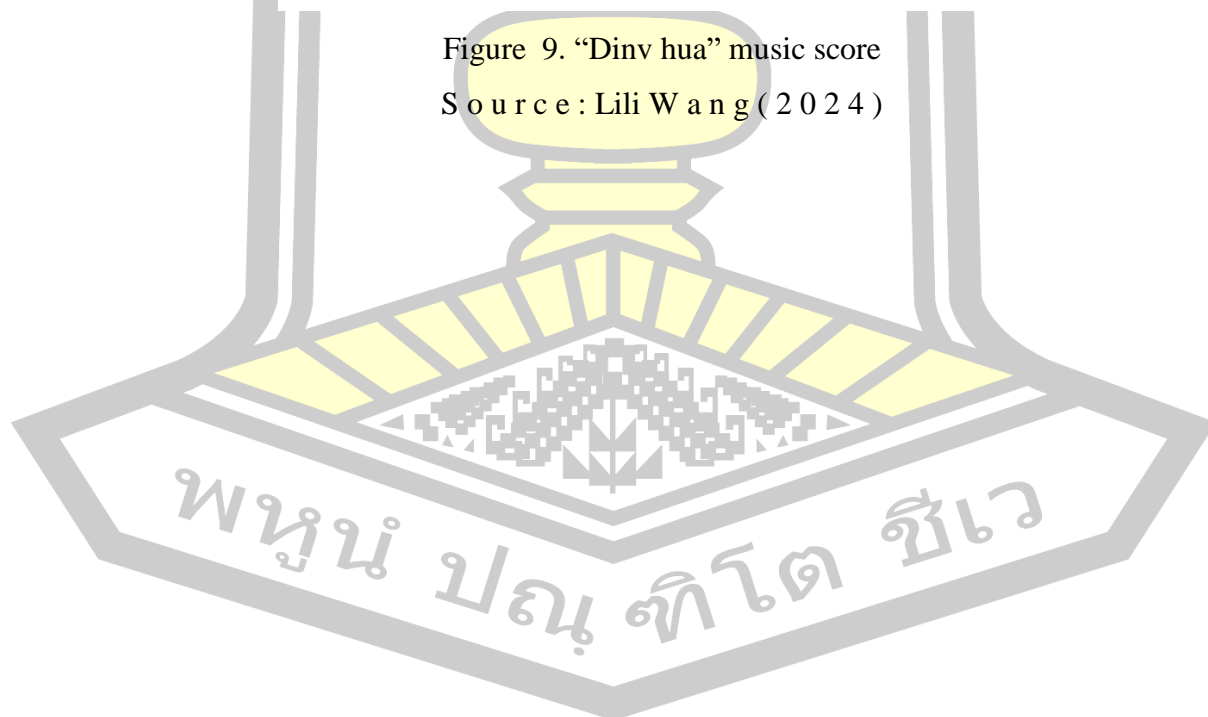
3 232 1 023 | 1 23 601 232 1612 | 3·06 5 - | 6·0 6i 323 |  
(男)江山悲灾劫，感先帝，恩千丈，与妻双双叩问帝安。(女)唉盼得花烛共谐白

5 5 i 6 i 6 i 6 5 | 3·02 1·6 2 | 3 2 3 5 2 1 2 3 5 6 5 |  
发谁个愿看花烛翻血浪。唉我误君，累你同埋葬，好应

356 5432 1 0161 | 22 3356 2·355 2317 | 616 535 6·02 |  
尽礼捐花烛深深拜。再合盏交杯，墓穴作新房，待千秋歌赞注驹马在灵牌上。(男)将

Figure 9. "Dinv hua" music score

Source: Lili Wang (2024)



## Appendix II: Examples of translating staves

### 荔枝颂

卖荔枝! 身外是张花红被 轻纱箔锦

5 玉团儿 入口 甘美 齿颊留香 世上稀 什么呀可是

11 弄把戏, 请尝个新 我告诉你 这是岭南佳果 靓荔

17 枝, 果中之王 人皆合意。

23

27 说荔枝, 一骑红尘妃子

37 笑, 早替荔枝写颂词, 东坡被贬岭

48 南地 地 啖荔枝 三百余 好佳 果品种各

59 异 爽口桂味, 肥浓糯米糍荔 枝早熟 早上市。

69 三 月 红有名 气增城挂绿 美名驰

2



41



53



65



77



89



97



103



## 斩经堂

周信芳

*mf*  $\text{♩} = 56$

贤公主 休要跪 休

(昌儿头)

多 嘞

要 哭 听 本 宫 从 前 了

9

13 细 (呀) 对 你 (呀) 说 千 错

万 错 你 父 (哇) 错

17

21 他 不 该 一 心 心 谋 夺 山

25 河 杀 却 了 汉 家 臣 数 (啦) 百

余 (呀) 就 是 那 鸣

29

也 不 存 呐 留 我 的 父

33

上 金 殿 反 遭 斩 (呐) 首

## 梁祝

6 伴奏:  
久别重逢梁山伯倒叫我又是欢喜又伤悲

10  
喜的是今日与他重相会 悲的是美满姻缘已拆

14  
开 祝:但见他喜气冲冲来访英台 我只得强颜欢笑

18  
上 楼 台

23 祝:梁兄,请坐!梁兄,请坐!祝:梁兄,你我长亭分别,别来可好?梁:好!好哇!  
到贤妹家中,想必安适?  
祝:托梁兄之福,也还安好!噢,梁兄此来,是路过还是特到?梁:愚兄乃特地到此,  
一来与仁伯大人请安,二来想探望你家九妹!祝:九妹?梁:是呀.....

25 【中板】欢悦地  
那一日钱塘道上送你归

29  
你说家有小九妹长亭上面做的媒 愚兄是特地登门

34  
求亲来

38  
祝:梁兄啊 你道九妹是哪一个 就是小妹祝英台

43 渐慢 梁:愚兄却也.....就是 贤妹啊 各的的 【中板】

47  
梁山伯与祝英台 前世姻缘配拢来

## 帝女花

♩ = 40

对白：（女）倚殿阴森奇树双。（男）明珠万颗映花黄。（女）如此断肠花烛夜。（男）不需侍女伴身旁。退下。



## 花好月圆

[小锣头]【柳摇金】

旦唱：感君爱恋，

生唱：夫妻恩情重永相怜。

旦唱：感你待奴心一片

生唱：心爱娇贤良善。

旦唱：我来敬郎你莫辞谦

生唱：妻你待郎心一片，夫妇

旦唱：情长酬唱乐无边。 [慢] <五才>  
此杯香茶味似糖甜。

【生滚花】

生 疑 念 生 疑 念 此 身 如 在 龙 宫 殿  
 与 龙 君 欢 宴 饮 琼 筵, 宫 主 深 情 将 酒 献,  
 点 解 此 情 此 景, 今日 如 在 目 前。  
 莫 非 你 就 是 龙 女 三 娘 与 我 谐 美 眷。 <收掇>

旦白：龙女三娘？

[八班头]【二王慢板】

(生唱) 知 你 爱 我 心 坚,  
 我 不 怕 言 明 一 遍。 有 一 个  
 牧 羊 龙 女 托 我 柳 毅 把 书  
 传 令 到 佢 骨 肉 团 圆  
 回 宫 殿。 就 在 龙 宫

### Appendix III: Interview Images



Figure 10. Mayong Cultural and Arts Centre

Source: Wang Lili (April 2024)

พหุ ม ประ ทิ โ ต ชี เว

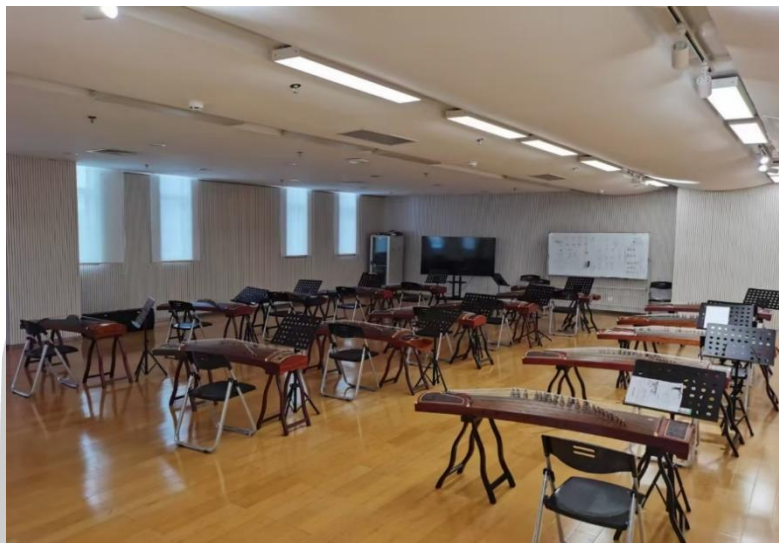


Figure 11. Guzheng rehearsal room of Machong Cultural and Art Center

Source: Wang Lili (April 2024)

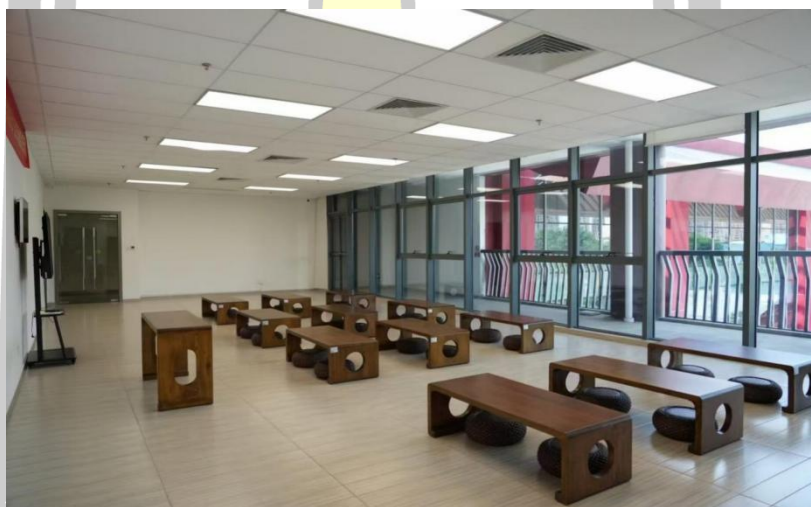


Figure 12. Guqin rehearsal room of Machong Cultural and Art Center

Source: Wang Lili (April 2024)

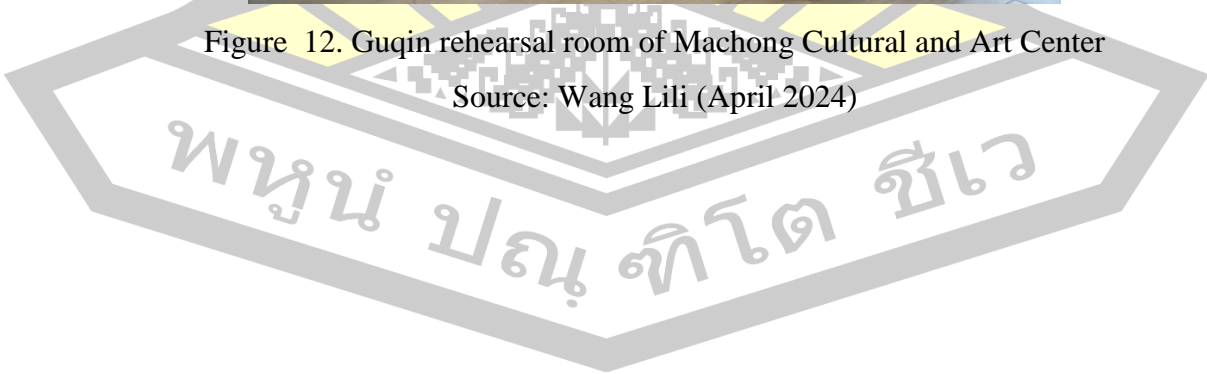




Figure 13. Music Hall of Macon Cultural and Art Center

Source: Wang Lili (April 2024)



Figure 14. Guangdong Dabu Experimental Primary School introduces traditional music and opera into the classroom

Source: Wang Lili (May 2024)

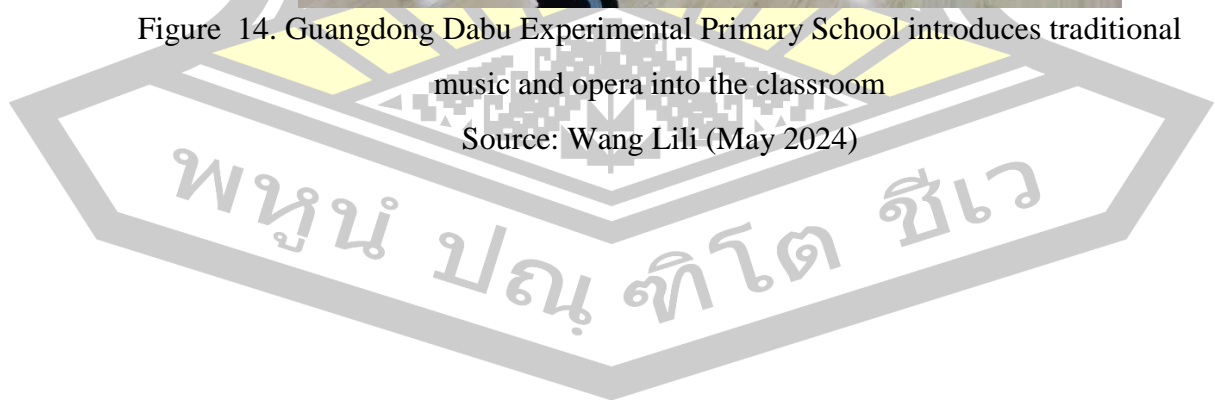




Figure 15. The Xiaomeihua Opera Troupe of Guimei Central Primary School performed "The Flying soldiers surprise attack on Shajia Bang" at the second Red Heart Story Exhibition

Source: Wang Lili (December 2024)

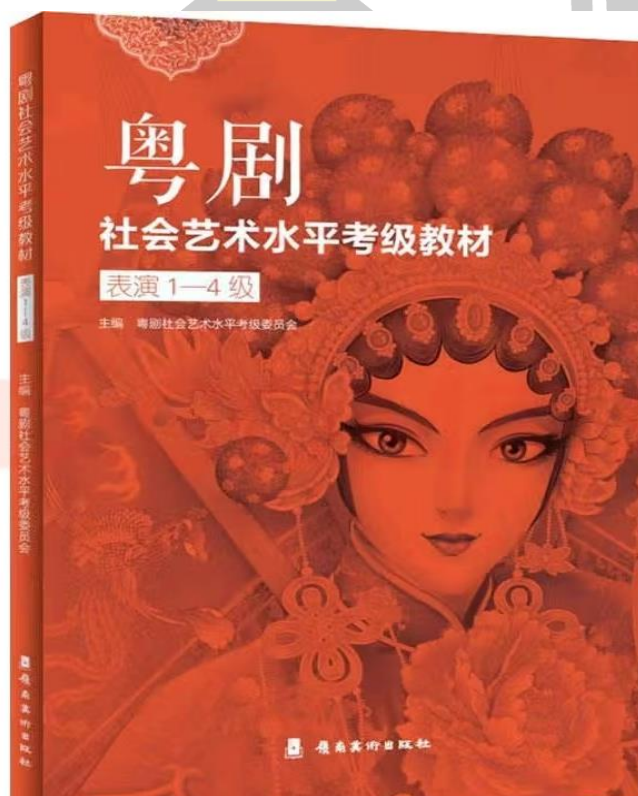


Figure 16. Traditional music and opera teaching materials in Guangdong

Source: Wang Lili (December 2024)



Figure 17. Traditional music and opera teaching materials of Guangdong

Source: Wang Lili (December 2024)

4) Organize folk song competitions and festival activities



Figure 18. Fridays special performance of opera by the Maichong Town Opera and

Art Association

Source: Wang Lili (March 2024)



Figure 19. Fridays special performance of opera and art association in Machong Town

Source: Wang Lili (March 2024)



Figure 20. The 2024 Guangdong Federation of Literary and Art Circles Spring Festival Cultural Performance at the Grassroots "Starlight Gathering, Love Filling Macong" by folk artists for the people

Source: Wang Lili (February 2024)



Figure 21. In 2024, the Guangdong Federation of Literary and Art Circles will hold a "Starlight Gathering in Maungong" folk art performance for the people by famous artists

The one on the left is Wang Lili interviewing folk artist Yuan Zijuan

Source: Wang Lili (February 2024)

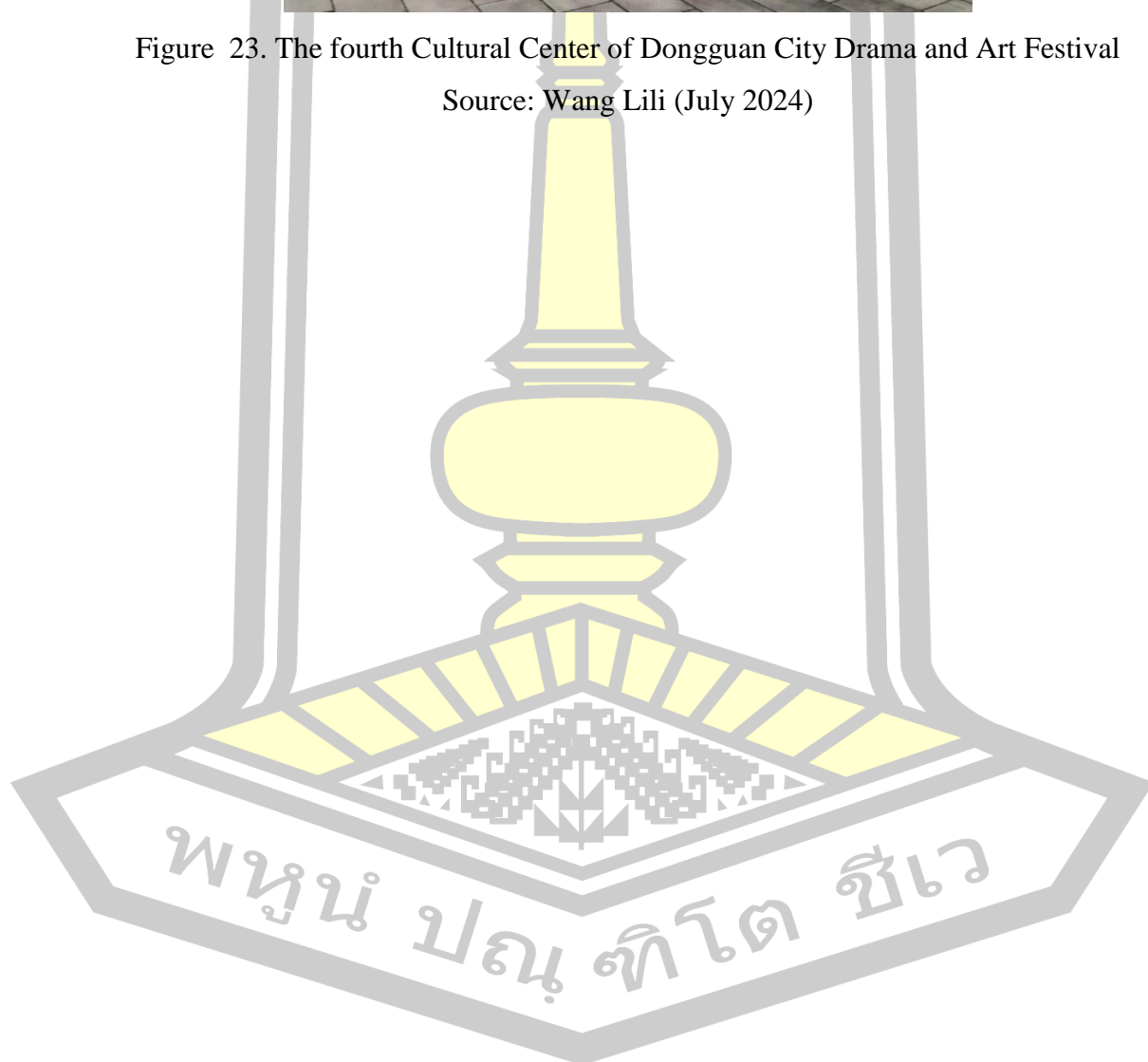


Figure 22. Dragon Soaring Over the Sea Yue Opera Appreciation Evening at Yongkou Communitys 16th Dragon Boat Cultural and Art Festival 2024 Fenda 100 million

Source: Wang Lili (June 2024)



Figure 23. The fourth Cultural Center of Dongguan City Drama and Art Festival  
Source: Wang Lili (July 2024)



## BIOGRAPHY

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