

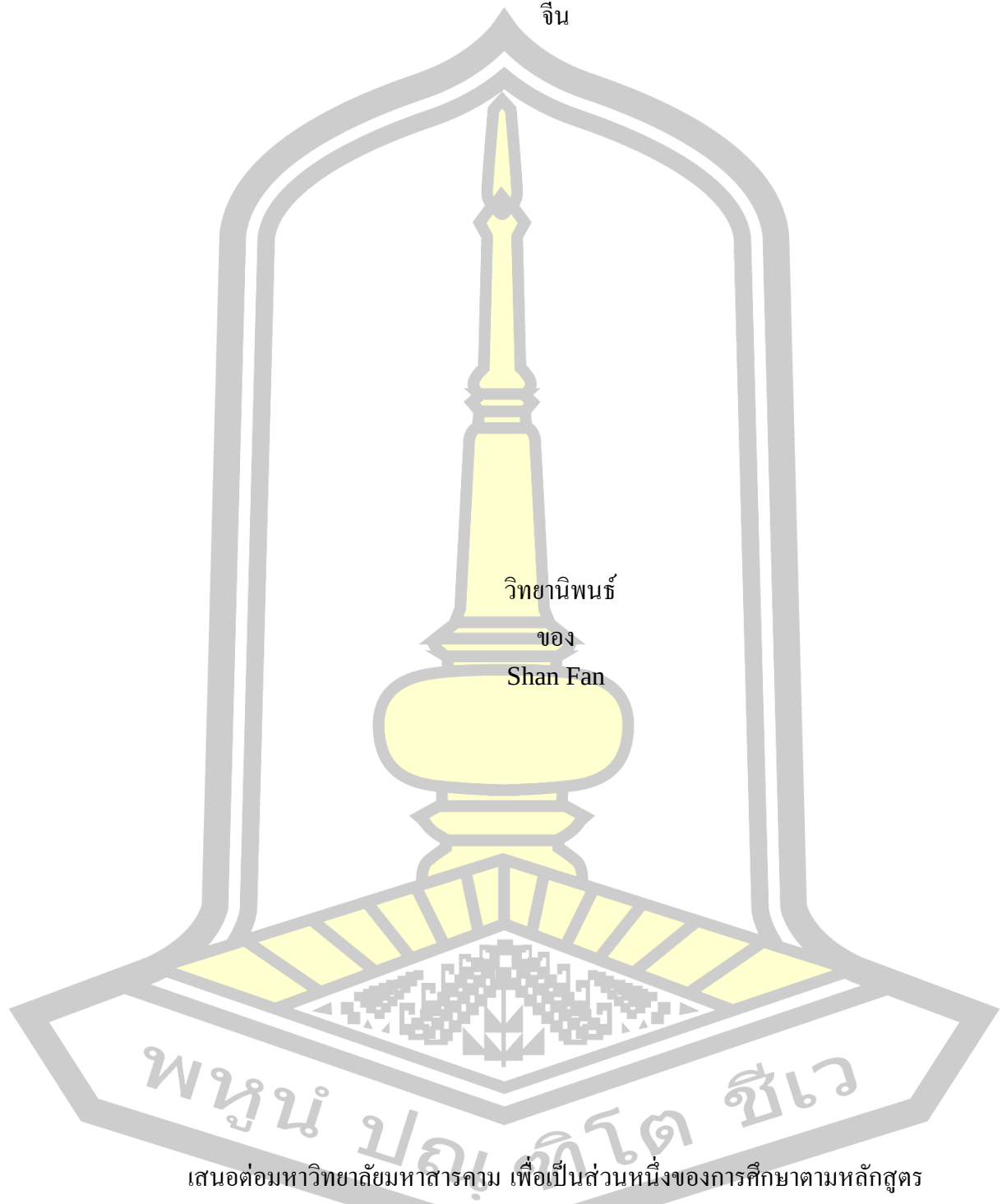
The Development and Musical Characteristics of "Ziyanghe Opera" in Zigong City,
Sichuan Province, China

Shan Fan

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

Copyright of Mahasarakham University

การพัฒนาและลักษณะทางดนตรีของ "จื่อหยางเหอโอเปรา" ในเมืองจี้กง มณฑลเสฉวน ประเทศ
จีน



เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

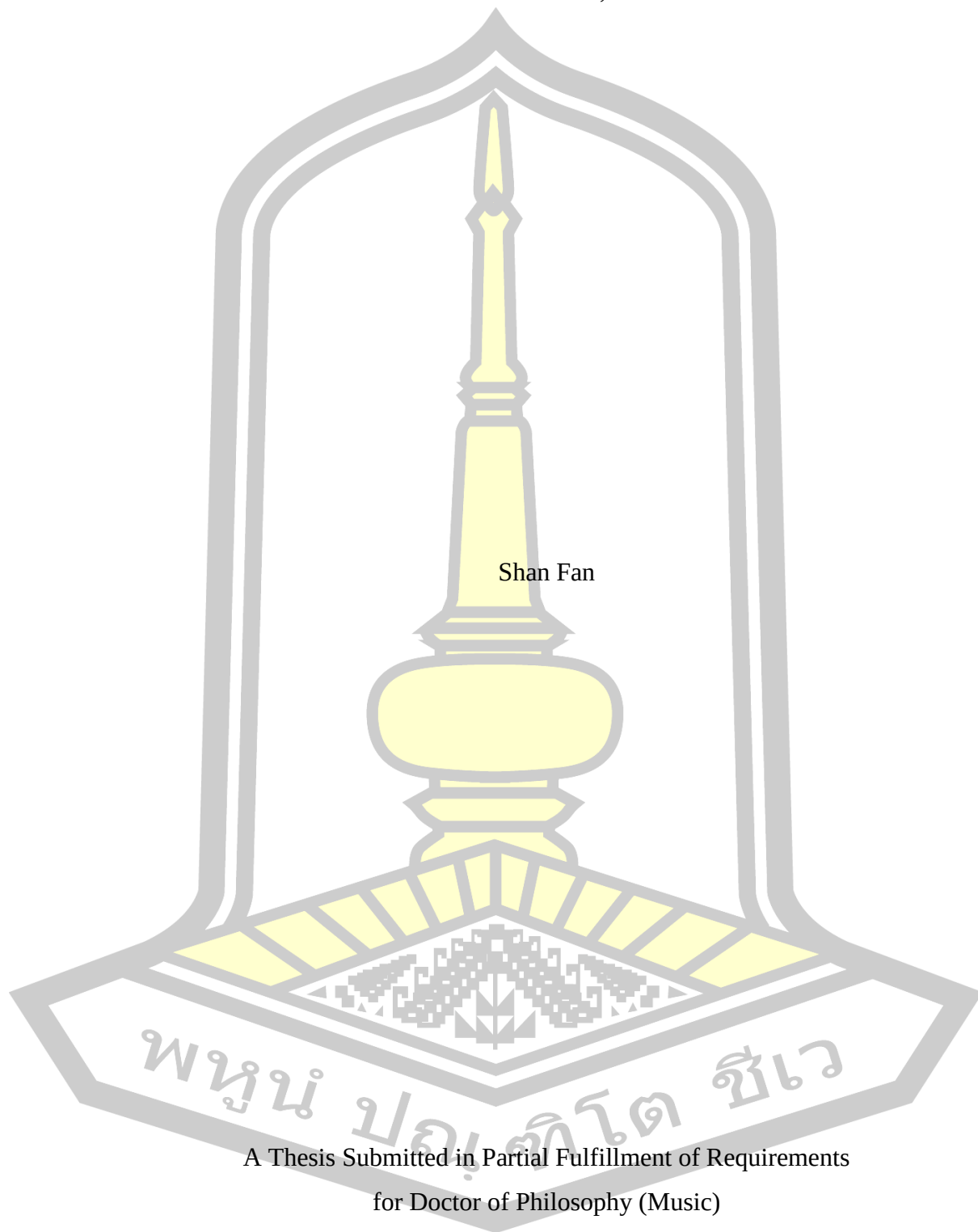
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

มีนาคม 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The Development and Musical Characteristics of "Ziyanghe Opera" in Zigong City,
Sichuan Province, China

Shan Fan



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

March 2025

Copyright of Mahasarakham University



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

Examining Committee

Chairman

(Prof. Lin You , Ph.D.)

Advisor

(Asst. Prof. Weerayut Seekhunlio ,
Ph.D.)

Co-advisor

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)

Committee

(Assoc. Prof. Jatuporn Seemuang ,
Ph.D.)

Committee

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

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

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

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

TITLE	The Development and Musical Characteristics of "Ziyanghe Opera" in Zigong City, Sichuan Province, China		
AUTHOR	Shan Fan		
ADVISORS	Assistant Professor Weerayut Seekhunlio , Ph.D. Assistant Professor Sayam Chuangprakhon , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Mahasarakham University	YEAR	2025

ABSTRACT

This study aims to investigate the development, analyze the musical characteristics, and propose guidelines for the preservation and transmission of Ziyanghe Opera in Zigong City, Sichuan Province, China. The data collection and research were conducted through field investigations involving five key informants. The research tools included observation sheets and interview questionnaires.

The research findings are as follows: The research examines the historical development of Ziyanghe Opera across four key periods: its inception and foundation (1620s-17th century), artistic formation and development (1710s-1830s), prosperity and refinement (1840-1910s), and modern preservation and innovation (1820s-2024).

The findings reveal Ziyanghe Opera's unique musical characteristics, including its high-cavity singing style, intricate vocal cadences, colorful repertoires, and meticulous performance techniques, all of which reflect a blend of traditional and modern influences.

In addition, the study proposes comprehensive guidelines to ensure the sustainable preservation and transmission of this cultural heritage. These include school-based initiatives to integrate opera education into formal curricula, community-based programs to foster local cultural identity, government-led policies and financial support, artist-centered training and innovation, and performance-based strategies focusing on audience engagement and evaluation. By addressing these objectives, the research highlights the cultural and artistic significance of Ziyanghe Opera and provides actionable strategies to balance its preservation with contemporary cultural development.

Keyword : Ziyanghe Opera, Sichuan Opera, Zigong City, Musical characteristics, Preservation, Transmission

ACKNOWLEDGEMENTS

In the culmination of my doctoral thesis on the Development and Musical Characteristics of Ziyanghe Opera in Zigong City, Sichuan Province, China, I am profoundly grateful to those whose unwavering support and guidance have illuminated my academic journey.

Foremost, I extend my heartfelt appreciation to my esteemed supervisor, Assistant Professor Dr. Weerayut Seekhunlio, and co-advisor Assistant Professor Dr. Sayam Chuangprakhon. Their dedicated mentorship and unwavering support have been instrumental throughout every phase of my research endeavor. Dr. Seekhunlio's commitment to academic excellence, combined with his optimistic outlook on life, has not only enriched my scholarly pursuits but also inspired a positive and forward-looking perspective. His profound insights into Thai culture have further influenced and enriched my research.

I extend sincere gratitude to the distinguished members of my Dissertation Defense Committee: Professor Dr. Lin You, Associate Professor Dr. Jatupom Seemuang, and Assistant Professor Dr. Khomkrich Karin. Their constructive feedback and invaluable insights have significantly enhanced the quality and depth of my thesis.

My profound gratitude extends to my key informants, Chen Yuling, Liu Kaikui, Xie Zhixiong, Wang Yuanwen, and Zhu Mengting, whose generous assistance and invaluable contributions during my fieldwork were indispensable to the completion of this research.

Finally, I offer my heartfelt thanks to my cherished family and friends, whose unwavering support, encouragement, and understanding sustained me throughout the arduous journey of my doctoral studies. Their belief in my abilities has been a constant source of strength and motivation.

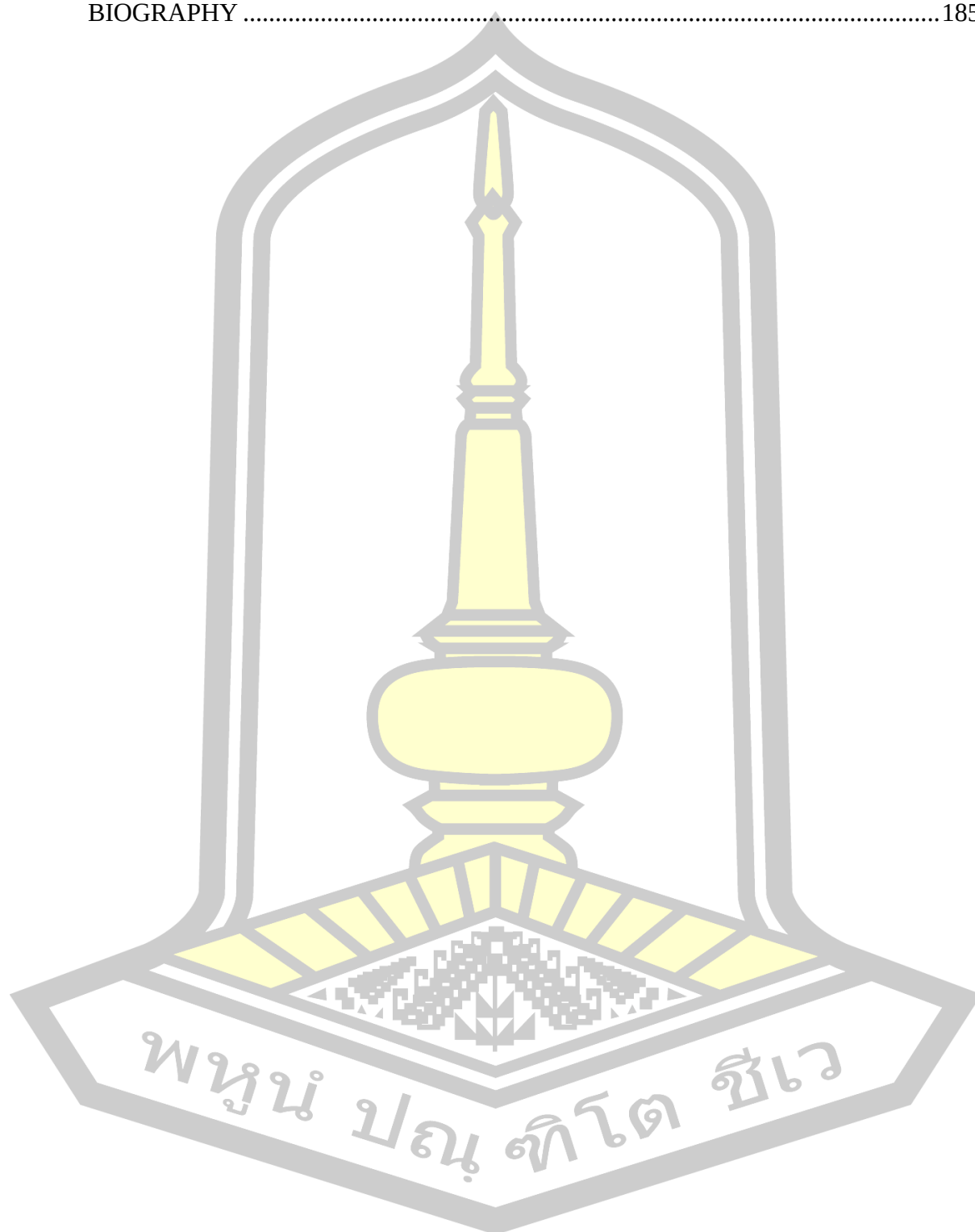
Shan Fan

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	I
LIST OF FIGURES	J
CHAPTER I Introduction	1
1. Research Background	1
2. Research Objectives.....	3
3. Research Questions.....	3
4. Research Benefit.....	3
5. Definition of terms.....	4
6. Conceptual Framework.....	5
CHAPTER II Literature review	6
1. General Knowledge about Sichuan Province and Zigong City	6
2. General Knowledge of Sichuan Opera	9
3. General Knowledge about Music in Ziyanghe Opera	13
4. The Protection and Development of Ziyanghe Opera	18
5. The Theory Used in This Research.	22
6. Related Documents and Research.....	24
CHAPTER III Research Methodology	30
1. Research Scope	30
2. Research Process	31
CHAPTER IV The Development of Ziyanghe Opera in Zigong City, Sichuan Province, China.....	47
1. The Development of Ziyanghe Opera During the Period of its Inception and Foundation Formation (1620s-17th century).....	48

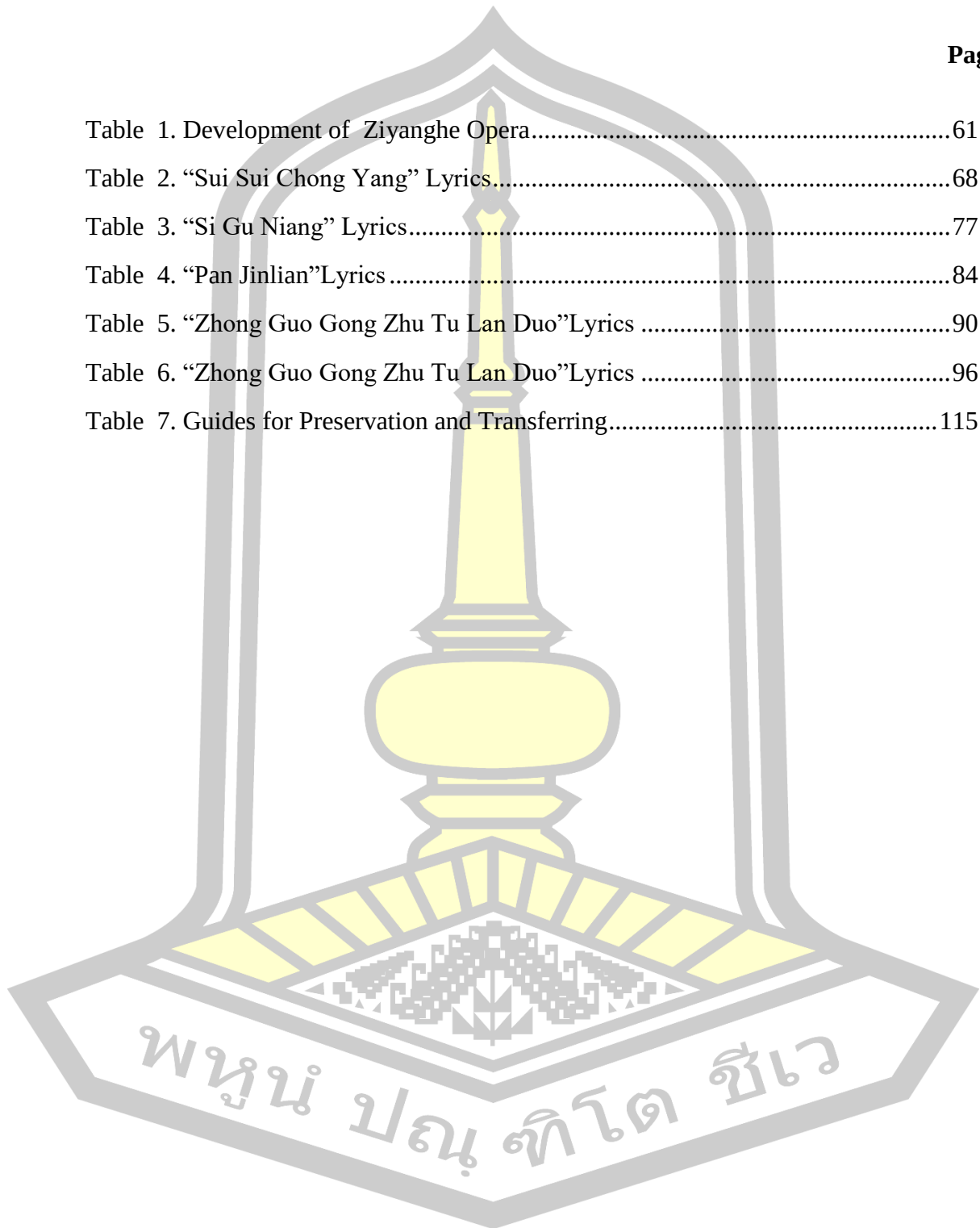
2. Development during the Period of Formation and Development of Ziyanghe Opera Art (1710s-1830s)	51
3. Development during the Period of Highlighting the Artistic Characteristics and Prosperity of Ziyanghe Opera (1840s-1910s)	52
4. Development during the Period of Preservation and Development of Ziyanghe Opera (1820s-2024).....	54
5. Summary	59
CHAPTER V The musical characteristics of Ziyanghe Opera in Zigong City, Sichuan Province, China.....	63
1. Sui Sui Chong Yang	63
2. “Si Gu Niang”	71
3. “Pan Jinlian”	80
4. “Zhong Guo Gong Zhu Tu Lan Duo”.....	86
5. “Xi Zhao Qi Shan”.....	92
6. Summary	100
CHAPTER VI The guidelines for the preservation and transmission of Ziyanghe Opera in Zigong City, Sichuan Province, China.....	102
1. Guidelines for School-Based Preservation and Transmission.....	102
2. Guidelines for Community-Based Preservation and Transmission.....	105
3. Government Guidelines for Preservation and Transmission	108
4. Guidelines for Artist Preservation and Transmission	110
5. Guidelines for Performance-Based Preservation and Transmission.....	112
6. Summary.....	113
CHAPTER VII Conclusions, Discussion and Suggestions	116
1. Conclusion	116
2. Discussion.....	118
3. Suggestions	119
REFERENCES	121
APPENDIX.....	123
Appendix A.....	123
Appendix B	160

Appendix C	162
BIOGRAPHY	185



LIST OF TABLES

	Page
Table 1. Development of Ziyanghe Opera.....	61
Table 2. “Sui Sui Chong Yang” Lyrics.....	68
Table 3. “Si Gu Niang” Lyrics.....	77
Table 4. “Pan Jinlian”Lyrics	84
Table 5. “Zhong Guo Gong Zhu Tu Lan Duo”Lyrics	90
Table 6. “Zhong Guo Gong Zhu Tu Lan Duo”Lyrics	96
Table 7. Guides for Preservation and Transferring.....	115

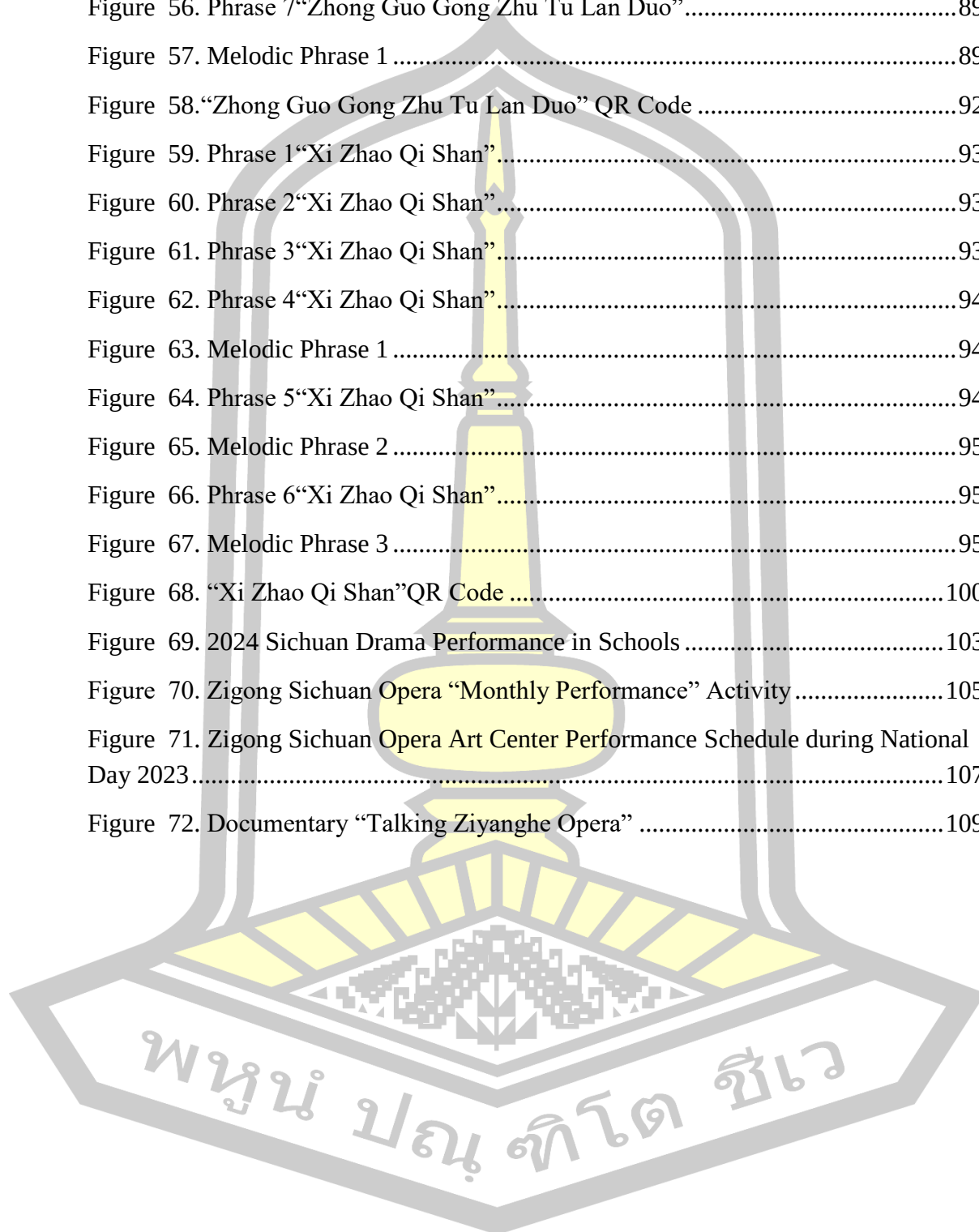


LIST OF FIGURES

	Page
Figure 1. Map of Sichuan Province	7
Figure 2. Map of Zigong City	9
Figure 3. The classic play "Qingtian" on the cover of Zigong Daily News.....	11
Figure 4. Cover of "The Chronicle of the History of Sichuan Opera Ziyanghe Opera"	12
Figure 5. Percussion repertoire "Over the Mountain Goose	13
Figure 6. The suona play "Fa tai ping"	14
Figure 7. Kunqu theatre production of “Qi yan hui”	15
Figure 8. Flute Score Class Play “Bu bu jiao”	16
Figure 9. Map of Zigong City Sichuan Province	32
Figure 10. Liu Kaikui in rehearsal	34
Figure 11. Chen Yuling in rehearsal	35
Figure 12. Xie Zhixiong in rehearsal	36
Figure 13. Zhu Mengting	37
Figure 14. Yuanwen Wang	38
Figure 15. Accompaniment: small gong	55
Figure 16. The Zigong Sichuan Opera Art Center.....	56
Figure 17. National Leaders Condole with Performers of.....	57
Figure 18. “Sui Sui Chong Yang” stills	58
Figure 19. “Huan wo he shan” stills	59
Figure 20. Phrase 1 “Sui Sui Chong Yang”	65
Figure 21. Phrase 2 “Sui Sui Chong Yang”	65
Figure 22. Phrase 3 “Sui Sui Chong Yang”	65
Figure 23. Phrase 4 “Sui Sui Chong Yang”	65
Figure 24. Phrase 5 “Sui Sui Chong Yang”	66
Figure 25. Melodic Phrase 1	66

Figure 26. Phrase 6“Sui Sui Chong Yang”	67
Figure 27. Melodic Phrase 2	67
Figure 28.“Sui Sui Chong Yang”QR Code.....	71
Figure 29. Phrase 1“Si Gu Niang”	72
Figure 30. Phrase 2“Si Gu Niang”	72
Figure 31. Phrase 3“Si Gu Niang”	73
Figure 32. Phrase 4“Si Gu Niang”	73
Figure 33. Phrase 5“Si Gu Niang”	73
Figure 34. Phrase 6“Si Gu Niang”	73
Figure 35. Phrase 7“Si Gu Niang”	74
Figure 36. Melodic Phrase 1	74
Figure 37. Phrase 8“Si Gu Niang”	75
Figure 38. Melodic Phrase 2	75
Figure 39. Phrase 9“Si Gu Niang”	75
Figure 40. Melodic Phrase 3	76
Figure 41.“Si Gu Niang”QR Code.....	80
Figure 42. Phrase 1“Pan Jinlian”	81
Figure 43. Phrase 2“Pan Jinlian”	81
Figure 44. Phrase 3“Pan Jinlian”	81
Figure 45. Phrase 4“Pan Jinlian”	82
Figure 46. Melodic Phrase 1	82
Figure 47. Phrase 5“Pan Jinlian”	83
Figure 48. Melodic Phrase 2	83
Figure 49. “Pan Jinlian”QR Code.....	86
Figure 50. Phrase 1“Zhong Guo Gong Zhu Tu Lan Duo”	87
Figure 51. Phrase 2“Zhong Guo Gong Zhu Tu Lan Duo”	87
Figure 52. Phrase 3“Zhong Guo Gong Zhu Tu Lan Duo”	88
Figure 53. Phrase 4“Zhong Guo Gong Zhu Tu Lan Duo”	88
Figure 54. Phrase 5“Zhong Guo Gong Zhu Tu Lan Duo”	88

Figure 55. Phrase 6“Zhong Guo Gong Zhu Tu Lan Duo”	88
Figure 56. Phrase 7“Zhong Guo Gong Zhu Tu Lan Duo”	89
Figure 57. Melodic Phrase 1	89
Figure 58.“Zhong Guo Gong Zhu Tu Lan Duo” QR Code	92
Figure 59. Phrase 1“Xi Zhao Qi Shan”	93
Figure 60. Phrase 2“Xi Zhao Qi Shan”	93
Figure 61. Phrase 3“Xi Zhao Qi Shan”	93
Figure 62. Phrase 4“Xi Zhao Qi Shan”	94
Figure 63. Melodic Phrase 1	94
Figure 64. Phrase 5“Xi Zhao Qi Shan”	94
Figure 65. Melodic Phrase 2	95
Figure 66. Phrase 6“Xi Zhao Qi Shan”	95
Figure 67. Melodic Phrase 3	95
Figure 68. “Xi Zhao Qi Shan”QR Code	100
Figure 69. 2024 Sichuan Drama Performance in Schools	103
Figure 70. Zigong Sichuan Opera “Monthly Performance” Activity	105
Figure 71. Zigong Sichuan Opera Art Center Performance Schedule during National Day 2023.....	107
Figure 72. Documentary “Talking Ziyanghe Opera”	109



CHAPTER I

Introduction

1. Research Background

Sichuan Opera is a bright pearl in the treasury of Chinese opera, mainly popular in Sichuan, Chongqing and parts of Guizhou and Yunnan in China. It is a traditional theatre genre that is a fusion of five vocal arts: Kun -cavity, Gao -cavity Huqin-cavity, Danxi -cavity, and Deng-cavity (Liu Yi et al., 2018).

On 20 May 2006, Sichuan Opera was approved by the State Council to be included in the first batch of the national intangible cultural heritage list. Sichuan Opera encompasses five styles: sheng, dan, jing, zhou and chou, as well as four types of kung fu: singing, reading, acting and playing. The different voices brought in and the differences in speech have led to the same plays being performed in different regions with their own distinctive voices and performances, the formation of the four-opera of Sichuan Opera, namely, Chengdu Opera, Ziyanghe Opera, Chuanbei Opera, and Changjia opera. Among them, Ziyanghe opera, as one of the valuable legacies of Sichuan Opera art, has had a profound impact on the formation of Sichuan Opera art and the construction of cultural connotations (Jiang Zhoude, 2017).

Sichuan opera art Ziyanghe opera is the Jiangxi theatre Yiyang cavity was brought into the Yang County area, and the fusion of the Cheltenham play formed a major genre, with the Yiyang cavity as a living parent and combined with local characteristics, good at singing high-cavity plays, forming a gang, playing, singing as the characteristics of the high-cavity art style of Sichuan opera. Qing Dynasty Qianlong six years (1741) to Xianfeng three years (1853), Yang County, there is a grand city god will, all states, provinces, counties of the class society are competing to go to sing the opera, Yang County has become the birthplace of Ziyanghe opera. Qing Xianfeng, Tongzhi years, the Taiping Heavenly Kingdom movement led to the "Sichuan salt to Chu", so that the Zigong area salt industry has gained great development and rich in the whole Sichuan. Famous artists gathered in Zigong area, Sichuan Opera classes and clubs competing. Zigong became the performance centre of the Ziyanghe Opera. The representative figures of the second generation of

Ziyanghe Opera Art include 24 people, such as Cao Junchen, Zhang Decheng, Huang Juliang, Liu Hanzhang, etc., while the representative figures of the third generation include 34 people, such as Gong Jianzhang, Wang Zhonghuai, Ning Zhufang, Deng Xiushen and Liu Dayou. Under their efforts, the art of Ziyanghe Opera has reached a new peak, forming a rich repertoire, distinctive rhythms, compact and fine combination of singing and playing, mainly high-cavity, pay attention to the set of playing, gongs, music, singing and rigorous artistic style, known as the "authentic high-cavity of Sichuan Opera", and has produced excellent plays such as The Story of the Thorny Hairpin, The Descent of the Sifan, The Love Detective, and so on. It has produced excellent plays such as "The Golden Seal", "The Pipa Tale", "The Red Plum Tale" and "Throwing Notes", which represent the preserved repertoire of Ziyanghe Opera, and are also known as the "Four Great Books of Gaoqiang" (Liu Yi. et al., 2018) .

The article "An Introduction to the Origins and Development of Ziyanghe Opera" Li Sumei. (2018) mentions that in June 2011, the art of Ziyanghe Opera was named an intangible cultural heritage project of Sichuan Province, and the Zigong Sichuan Opera Troupe was listed as a Sichuan intangible cultural heritage Ziyanghe Opera protection unit. Sichuan Province Intangible Cultural Heritage Ziyanghe Opera Troupe was listed as the protection unit. Zigong City Sichuan Opera Troupe is the transmission center of Ziyanghe Opera. Zigong City Sichuan Opera Troupe can be called a flower of Ziyanghe Opera, a collection of famous actors and actresses, a strong team, a strong line-up, De Cheng Zhang , a great master of Sichuan Opera, once praised "Zigong City Sichuan Opera Troupe is the root of Ziyanghe Opera".

This research relies on the Zigong Chuan Opera Art Centre (former Zigong Chuan Opera Troupe) to carry out field investigation, taking the Ziyanghe Opera as the research object, in-depth investigation of the development status, musical characteristics, protection and transmission of the intangible cultural heritage of the Ziyanghe Opera in Zigong, in order to further shape the local city's cultural name card, and to promote the local city's economy and culture to move forward continuously to provide theoretical support. The theoretical significance and practical application value of this topic are based on the current development of Ziyanghe Opera art, fully explore the resource advantages of Ziyanghe Opera, and effectively

combine them to carry out the research based on the development, protection and transmission of the intangible cultural heritage of Ziyanghe Opera, and to promote the sustainable development of Ziyanghe Opera. The development and transmission of Ziyanghe Opera can not only do a good job of sorting out the history and humanities of Zigong and forming a special cultural brand of Zigong, but also enrich the amateur cultural life of the people and drive the continuous development of Zigong Opera Art, and at the same time, it can also greatly promote the continuous development of the local culture and economy.

2. Research Objectives

2.1 To investigate the development of Ziyanghe Opera in Zigong City, Sichuan Province, China.

2.2 To analyze the musical characteristics of Ziyanghe Opera in Zigong City, Sichuan Province, China.

2.3 To propose guidelines for the preservation and transmission of Ziyanghe Opera in Zigong City, Sichuan Province, China.

3. Research Questions

3.1 What is the development of Ziyanghe Opera in Zigong?

3.2 What are the musical characteristics of the Ziyanghe Opera in Zigong?

3.3 What are the guidelines for the preservation and transmission of Ziyanghe Opera in Zigong?

4. Research Benefit

4.1 We will know the development of Ziyanghe Opera in Zigong.

4.2 We will know the musical characteristics of the Ziyanghe Opera in Zigong.

4.3 We will know the preservation and transmission policy of the Ziyanghe Opera in Zigong.

5. Definition of terms

5.1 Sichuan Opera refers to one of the Han Chinese opera genres, popular in Sichuan, Chongqing and parts of Guizhou and Yunnan.

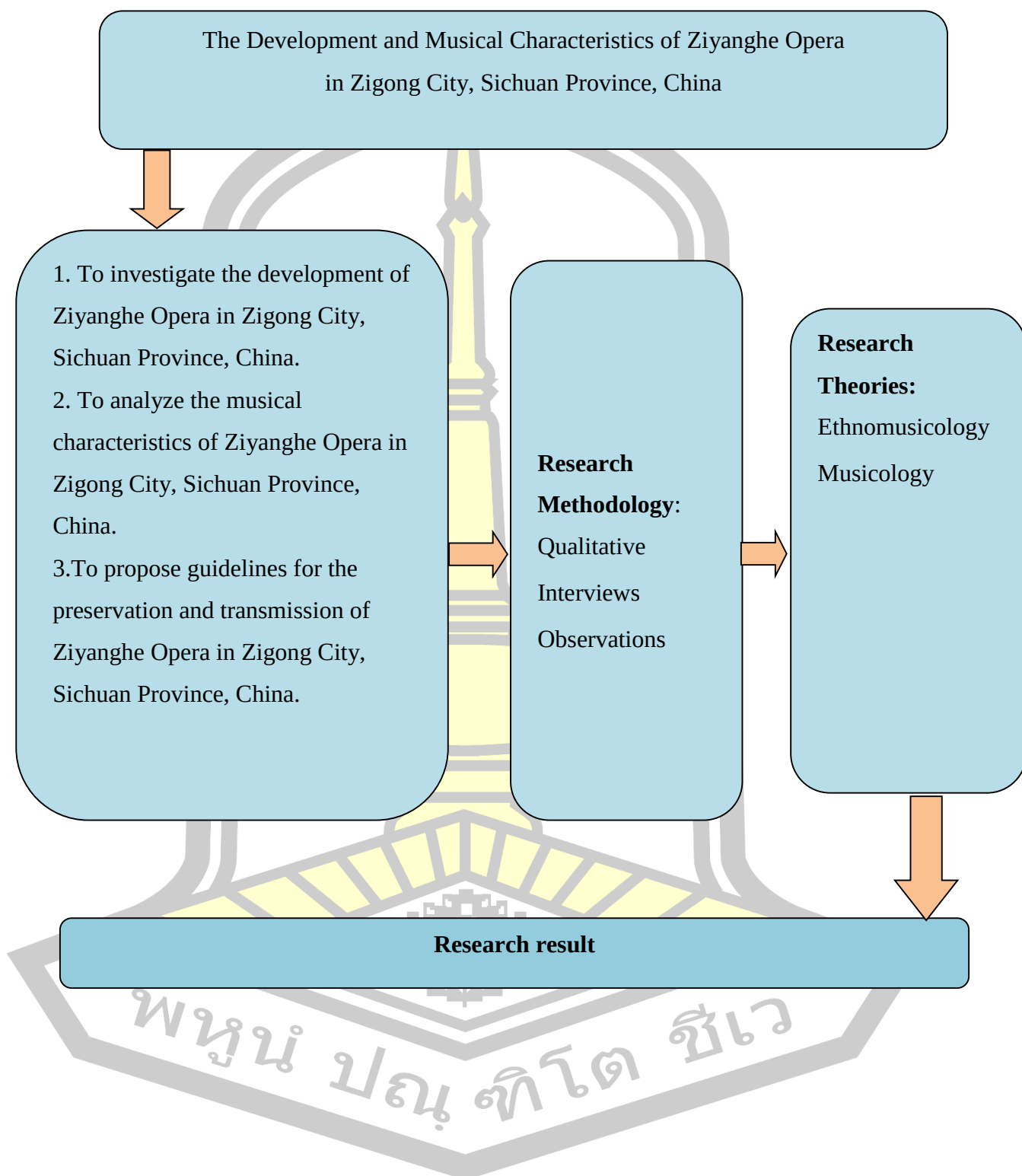
5.2 Ziyanghe Opera refers to the four major opera, namely the Chengdu River, Ziyanghe Opera, Chuanbei Opera, and Changjiang Opera. Popular in the area where the Tuo River and its tributaries are located, it is a self-contained school with its own artistic style of class activities, performance repertoire, vocal music, instrumental accompaniment, etc. It is an important one among the four rivers of Sichuan Opera, and occupies an important position in the process of the formation and development of Sichuan Opera.

5.3 Development refers to the various stages of Ziyanghe Opera's entry and prosperity in Zigong, to the establishment of the women's section, to the recognition and transmission of the intangible cultural heritage, and to the development concept of abiding by the truth and innovation.

5.4 Musical characteristics refer to analyzed from several aspects, such as historical background, song structure, key tonality, melodic direction, rhythm, emotion, and performance.

5.5 Preservation and transmission refer to ensuring that Ziyanghe Opera is officially recognized and protected and systematically excavating, organizing, and researching the repertoire, singing, and performing techniques of Ziyanghe Opera, forming a complete set of artistic archives and theoretical materials. The performing arts of Ziyanghe Opera are digitally recorded and displayed using modern technology. Focusing on cultivating the inheritors of Ziyanghe Opera encourages artists to create and adapt, integrating elements of Ziyanghe Opera into modern artworks.

6. Conceptual Framework



CHAPTER II

Literature review

This research focuses on the development, musical characteristics, preservation and transmission of Ziyanghe opera. The researcher reviews the literature and, through a literature review of existing studies, comprehensively describes the themes, methods, and findings of existing studies and points out the limitations of current studies, problems that need to be solved, and the development direction of future studies. This research literature on Ziyanghe Opera can be broadly divided into three categories. The first is the literature on the historical origin of Ziyanghe Opera, the second is the literature on the music of Ziyanghe Opera, and the third is the literature on the protection and development of Ziyanghe Opera. The second category is the literature on the music of Ziyanghe Opera, and the third category is the literature on the protection and development of the genre, as follows:

1. General Knowledge about Sichuan Province and Zigong City.
2. General Knowledge of Sichuan Opera.
3. General Knowledge about Music in Ziyanghe Opera.
4. The Protection and Development of Ziyanghe Opera.
5. The Theory Used in This Research.
6. Related Documents and Research.

1. General Knowledge about Sichuan Province and Zigong City

Sichuan, abbreviated as Chuan, is located in southwestern China, at the upper reaches of the Yangtze River, and is known as the "Land of Heavenly Capital". The province covers an area of 486,000 square kilometres, ranking fifth in the country, with 21 cities (states) and 183 counties (cities and districts) under its jurisdiction, bordering seven provinces (autonomous regions and municipalities directly under the central government), including Chongqing, Guizhou, Yunnan, Tibet, Qinghai, Gansu and Shaanxi, and with the largest concentration of the Yi ethnic minority, the second largest concentration of the Tibetan ethnic minority, and the only concentration of Qiang ethnic minority in the country.

It has a long history and culture. Pre-qin for the Ba, Shu land, the Northern Song Dynasty set the Sichuan Gorge Road, and later divided into Yizhou, Zizhou, Lizhou, Kui Zhou four roads, collectively known as Sichuan Road, began to have the name of Sichuan. It is one of the birthplaces of Taoism in China, the birthplace of ancient Shu civilisation, the earliest place in the world where paper money appeared, and Sichuan brocade and Sichuan shadow puppet theatre have been included in the list of intangible cultural heritage of UNESCO. Sichuan opera culture, salt culture, wine culture has a long history in Sichuan. There are 262 national key cultural relics protection units and 1,214 provincial cultural relics protection units; 153 representative lists of national intangible cultural heritage and 1,132 provincial intangible cultural heritage lists.

Rich in natural resources. There are 3 World Natural Heritage sites (Jiuzhaigou, Huanglong, Giant Panda Habitat), 1 World Cultural Heritage site (Mount Qingcheng - Dujiangyan), and 1 World Cultural and Natural Heritage site (Mount Emei - Leshan Giant Buddha) (Shi Jie, 2008).



Figure 1. Map of Sichuan Province

Source: <https://pic.sogou.com>

Zigong City is located in the southern part of the Sichuan Basin, with high terrain in the northwest and low in the southeast, mainly hilly terrain. It is located in the centre of southern Sichuan, bordering Neijiang City, Yibin City and Luzhou City.

Zigong is a national historical and cultural city, rich in historical and cultural resources and unique, known as the "Millennium Salt Capital", "home of dinosaurs", "China Lighting City", "Gourmet City" and so on. Gourmet City", etc., which is famous both at home and abroad, among which: salt, dragon, lamp is known as the "three greats", Gong fan, tie-dye, paper-cutting is known as the "little three greats".

Zigong has nearly 2,000 years of well salt production history, known as the "Millennium Salt Capital". In the "boiling brine for salt", creating a profound, brilliant and brilliant digging wells, brine mining, salt technology and economic wealth at the same time, precipitation and the formation of a unique regional culture - well salt culture.

Zigong dinosaur fossils buried in a wide range of points, a huge number of species, well-preserved, continuous layers, known as the "home of dinosaurs". 1986 built the Dinosaur Museum is the earliest built in Asia, the largest impact of the dinosaur museum, is the world's unique Jurassic dinosaur fossil resources and dinosaur burial site is one of the three major museums of dinosaur sites in the world, known as the world's most famous dinosaur museum, and the world's most important museum. In 2008, Zigong Geopark successfully joined the UNESCO World Geopark Network.

Zigong Lantern Festival started in Tang and Song Dynasty, flourished in Ming and Qing Dynasty, and has a history of nearly 800 years, and is known as "China Lantern City". The Zigong Lantern Festival is one of the second batch of national "non-heritage" projects, and the Chinese Coloured Lanterns World was selected as one of the first batch of national non-heritage and tourism integration development preferred project list (Zigong Cultural Yearbook, 2018) .



Figure 2. Map of Zigong City

Source: <https://pic.sogou.com>

2. General Knowledge of Sichuan Opera

Sichuan Opera has a long history and is a bright pearl in China's theatre treasury. It was formed more than 300 years ago in the late Ming and early Qing dynasties and is a Han Chinese opera with local characteristics on the rich plains of Ba Shu. With the prosperous development of industry and commerce, Sichuan Opera, with its distinctive regional characteristics, has been widely circulated in Sichuan, Chongqing, and the four southwestern provinces of Guizhou and Yunnan and has become one of the most influential Han Chinese operas in southwestern China. It has become one of the most influential Han Chinese opera genres in Southwest China. With the help of Sichuan's unique dialect, Sichuan Opera was formed by integrating and absorbing the vocal cadences of E, Gan, Gan, Suzhou, Anhui and Shaanxi, as well as the local pop operas and lanterns of the Bayu region, and it is a form of artistic expression that was formed after the intense collision of the immigrant cultures in the Bayu region. Sichuan Opera consists of five vocal cadences: Kun, Gao, Huqin, Playing Opera and Lantern (Zhong Xueyi, 2024) .

The origin of Sichuan Opera can be traced back to the pre-Qin period and even earlier, and then the two Han Dynasty's Jiaozhi Hundred Operas laid the foundation for the early Sichuan Opera. According to "Taiping Guangji" and other documents, since Li Bing, the governor of Shu County, there has been "Dou niu" theater. During the Three Kingdoms period, there was the first satirical comedy, "Jiu se cai qi," in Sichuan, which can be regarded as the originator of Sichuan comedy. During the Tang and Five Dynasties period, Sichuan opera was at its peak, with the situation of "Shu skill crowning the world." The earliest troupe in the history of Chinese opera appeared so far. From "Dou niu" to the Song opera "Jiu se cai qi", which lasted more than a thousand years, they are authentic "Sichuan opera", which can be regarded as Sichuan opera in a broad sense. The modern sense of Sichuan opera, it should be said that in the Song and Yuan South opera, Sichuan opera, and Yuan opera on the basis of the "Sichuan opera" produced in the Ming Dynasty began. To the Qing Dynasty, Sichuan opera by the Kunqu, Gaoqiang, Huqin, playing and lamp play five different kinds of voices miscellaneous, the late Qing Dynasty, there is a five-cavity Republic of the new situation, so that the face of Sichuan opera for the new, all kinds of voice characteristics of the repertoire and retention of the repertoire began to take shape. Subsequently, the Sichuan Opera Improvement Movement set up the "Opera Improvement Association" and built the "Yuelai Tea Garden (the former site of the Jinjiang Theater)" and the "Shu Opera Department" and other performance venues. As a result, the "Three Celebrations Society" organized by Sichuan Opera artists themselves was established in 1912, and a large number of famous actors such as Kang Zilin, Yang Sulan, and Xiao Kaishen appeared, with an elite of more than 300 people. The creation of Zhao Xi's "Qing tan", Huang Ji'an's "San jin zhong", "Chai Shi jie" and a large number of celebrities and famous plays, popular repertoire of more than 700 Since the 20th century, although also appeared to Liu Huaixu as the representative of the "Chuan Opera creators" of modern theater, but the country is in a dark period, Chuan Opera also began to decline, after the founding of the People's Republic of China, in the new Party and the new government, the Chuan Opera was founded. After the founding of the People's Republic of China, under the support of the Party and the new China, Sichuan Opera began to rejuvenate its art and re-entered its "Golden Age" (Yu Tao,2018).



Figure 3. The classic play "Qingtian" on the cover of Zigong Daily News

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

In Sichuan Basin, before the Republic of China, waterway transportation was the main transportation artery. Because of the waterways that is the commercial road, the commercial road that is the theater road, the dock gathered a lot of merchants and dockworkers, business also prosperous, culture and art also developed, the formation of the art of Sichuan opera art of the four rivers. Sichuan is a vast area that, since ancient times, has a reputation of the country of heaven, the province's mountains, plains, hills, basins, geomorphological differences, water network area, oars and oars, busy river transportation, densely populated, economic prosperity, so richly endowed with the environment, for the Sichuan Opera troupe provides a wide living space, they rely on the river, along the water and land wharves in a certain area of the flow of the performances. By the late Qing Dynasty, the four mainstream operas represented by Ziyanghe Opera, Western Sichuan Opera, Northern Sichuan Opera, and Yangtze River Opera were gradually formed, which were mainly characterized by different

vocal cadences and repertoires, and there were some differences in percussion and performance styles. The "Ziyanghe Opera" in the "four major operas" is mainly located in the area connected by the Tuojiang River system, including Zigong, Neijiang, Ziyanghe, Rongxian and other areas in the middle and south of Sichuan. "Ziyanghe Opera" specializes in high cadences and also sings the Kun cadences, and among the "Four Great Operas", it is the one with the most rigorous artistic style and the richest vocal heritage, and it is ranked as the first of the Four Great Operas of Sichuan Opera. (Du Jianhua,2022)

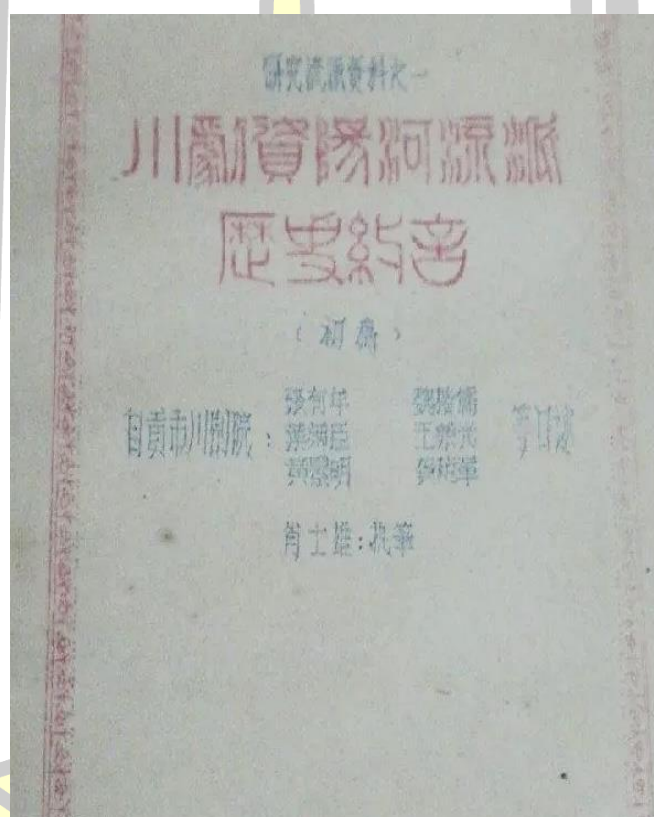


Figure 4. Cover of "The Chronicle of the History of Sichuan Opera Ziyanghe Opera"

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

Due to the differences in the popularity of the various voices, the relationship between the masters and their artistic characteristics, different genres of Sichuan Opera have been formed, namely, the Chengdu River (also known as Chuanxi Dam and Shangba, i.e., the area around the Fu River basin), the Ziyanghe Opera (i.e., the area around the Tuojiang River basin), the Sichuan Beihe River (i.e., the area around the upper reaches of the Jialing River and the Qiuhe River basin), and the Yangtze

a very high reputation in the Sichuan opera industry. The number of Ziyanghe Opera suona tunes is huge, and there are more than 20 complete tunes. There are hundreds of individual suona tunes, and many of them are unique to Ziyanghe Opera. The suona variations can be played in 7 keys and in different styles, and many of them have different scales and modes, keeping the characteristics of our traditional Qingle, Yale, Yanle, and the five and six tone scales as well as the national modes. Such as the following:



Figure 6. The suona play "Fa tai ping"

Source: Shilun Zhang

3.3 Ziyanghe Opera Kunqu Songs. Ziyanghe Opera Kunqu song is colourful and unique, the majority of artists and new music workers dig transmission and development, reform a large number of Kunqu song, leaving a lot of valuable information. Ziyanghe Opera Kunqu sub South Kunqu and North Kunqu, there is a strict distinction, sometimes for the needs of the plot can also break such restrictions, complement each other's strengths. Ziyanghe Opera Kunqu is characterised by simplicity, gentle, lyrical, beautiful and smooth, very concerned about the beauty of the melody, it is quite different from other rivers. Such as the following:



Figure 7. Kunqu theatre production of “Qi yan hui”

Source: Shilun Zhang

3.4 Various other vocal tunes. Ziyanghe Opera's high cadence, huqin, playing opera, lantern tune, flute score and other songs are also colourful and self-contained. From the point of view of Ziyanghe Opera's vocal art, it is characterised by paying great attention to the beauty of melody and the combination of singing with local language, plot and character. Its vocal melody is gentle and easy to catch. Ziyanghe Opera high-cavity song is very rich, in addition to good at high-cavity, but also good at huqin and play opera, representative of the repertoire is more. Ziyanghe Opera's light tune, know very few people, but in fact there are nearly 200 light theatre. Ziyanghe Opera's flute music class singing tune is also quite rich, and unique, joy, anger, sadness, music of all kinds of tune. These songs have smooth melody, distinctive rhythm, and are full of interest. Such as the following:



Figure 8. Flute Score Class Play "Bu bu jiao"

Source: Shilun Zhang

In the article "Reflections on the Four Rivers of Sichuan Opera and Their Contemporary Value", Wei Jing. (2022) argues that dialect is closely related to the formation of the vocal cadences of operas and the emergence of theatre genres, and that the biggest difference between many theatre genres is not the music or the vocal cadences, but the dialect. According to the "four rivers" of Sichuan Opera: "Chuanxi Dam", "Ziyanghe Opera", "Chuanbei Opera", "Shimchuandong Opera", "Shimchuandong Opera" and "Shimchuandong Opera". "Lower Sichuan East", it can be found that the differences between these dialects are an important factor in the formation of the singing styles of their genres. There are three main differences between Zigong dialect and most Sichuan dialects: firstly, Zigong dialect has a warbling vowel; secondly, there is a difference in tones; and thirdly, there is a difference in rhyme. Therefore, the singing and lyric writing of "Ziyanghe Opera" are

different in terms of rhyme and alliteration. It is because of the outstanding differences between Zigong dialect and other Sichuan dialects in terms of phonetics or phonology that Ziyanghe Opera is characterised by its "harmonious and clear rhythms".

In the article "'Ziyanghe Opera" Sichuan Opera Art transmission and Protection", Zhang, M. (2017) argues that Sichuan Opera is a type of theatre represented by the high cadence, and the formation of the high cadence marks the formation of Sichuan Opera. Ziyanghe Opera is the birthplace of the Gaoqiang, which is also an important starting point for the formation of Sichuan Opera. As early as before the Qianlong period of the Qing Dynasty, high-cavity operas were popularly performed. In the process of formation and evolution, "Ziyanghe Opera" genre creatively developed and enriched the high-cavity songs of Sichuan Opera, and flexibly applied them in the singing of Sichuan Opera, forming a representative high-cavity genre recognised by the Sichuan Opera community.

The musical characteristics of Ziyanghe Opera Gaoqiang have their own unique artistic style and artistic value compared with those shared by the entire Sichuan opera Gaoqiang, and at the same time show some unique musical forms at the beginning of the formation of Gaoqiang. Firstly, the absorption of local religious and folk music elements. Ziyanghe Opera of Gaoqiang music retains a certain number of Sichuan native religious and folk music elements. Secondly, a set of standardised and rigorous musical formula was formed. In the Guangxu period, Luo Xingzhou and Li Shanglin, the representative artists of Ziyanghe Opera, transformed the gongs and drums of Sichuan Opera with temple percussion and established a whole set of gongs and drums system, which combined the melody of each song with the gongs and drums and fixed them to sound the words and cadences of the songs. Once again, a unique way of classification was formed. There used to be more than 500 pieces of Sichuan Opera's high-cavity tunes, with more than 300 pieces in common use. Some famous actors and drummers classified them from different angles according to their presenting laws, Chengdu River was classified into 10 categories, Liu Hanzhang was classified into 13 categories, and Zhang Decheng was classified into 11 categories. The Ziyanghe Opera is the latest, since the time of Luo Xingzhou and Li Shanglin, the traditional classification is 7 categories. This unique classification of the Ziyanghe

Opera is neither according to the pitch and tonality of the gong, nor according to the mood of the tune, nor according to the structure of the tune, but purely from the singing melody of the tune(Liu Peiquan,2017).

The above literature mainly stresses the important position of "Ziyanghe Opera" Sichuan opera music in the art of Sichuan opera, the important role of "Ziyanghe Opera" Sichuan opera high cadence in the art of Sichuan opera, the unique artistic style, and the close relationship with other Sichuan dialects in the formation of vocal cadences in opera, but there are still deficiencies. It emphasises the important role of the "Ziyanghe Opera" in the art of Sichuan opera, its unique artistic style, and its close relationship with other Sichuan dialects in the formation of the vocal cadences of the opera.

4. The Protection and Development of Ziyanghe Opera

4.1 Countermeasures for the protection and transmission of Ziyanghe Opera.

In the article ""Ziyanghe Opera" Sichuan Opera Art transmission Protection Introduction", Zhang Miao(2017) puts forward the views on the protection and transmission of Ziyanghe Opera. The "Ziyanghe Opera" is an important starting point for the formation and development of the Sichuan opera genre. Sichuan opera is a theatre genre represented by a high cadence, and the formation of the high cadence marks the formation of Sichuan opera. The Ziyanghe Opera is the birthplace of the Gaoqiang, which is also an important starting point for the formation of Sichuan opera. Secondly, "Ziyanghe Opera" Sichuan Opera contains a large number of repertoires. The repertoire is one of the most important carriers of the evolution of an opera after its formation. In the repertoire system of Sichuan Opera, the high-cavity repertoire accounts for more than 60% of the main body of Sichuan Opera repertoire. Once again, "Ziyanghe Opera" Sichuan Opera has nurtured a large number of excellent troupes and outstanding artists. The troupe and artists are the sinews and flesh of an opera. Therefore, the art of "Ziyanghe Opera" Sichuan Opera has an important value in cultural heritage protection.

However, there are some problems in the artistic transmission of the "Ziyanghe Opera" Sichuan opera, one of which is that there is no comprehensive understanding of the transmission of the "Ziyanghe Opera" Sichuan opera genre. The

formation and development of "Ziyanghe Opera" Sichuan Opera and the formation and development of Sichuan Opera, as well as the development of hundreds of years of evolution, itself is not limited to a simple river genre, but represents a kind of artistic style and characteristics of Sichuan Opera, which contains a wealth of cultural and academic connotations. Secondly, there is no reasonable direction and idea of transmission, especially in the current situation of the overall development of Sichuan Opera, the development of the theatre troupe should be taken as the main direction of the transmission of the river. Thirdly, the existing "Ziyanghe Opera" Sichuan opera art research results have not been well effectively collated and preserved. It is because there is no construction of a comprehensive and systematic "Ziyanghe Opera Sichuan opera academic framework, as well as in the transmission of ideas and direction of the irrational so that the troupes now lack special departments and professional academic personnel on the "Ziyanghe Opera" representative repertoire scripts, songs and text collection and finishing. The representative inheritor's skills, the river history of collating, on behalf of the practitioner's experience in a systematic and comprehensive collection, etc., presenting a scattered transmission of the status quo.

In the future, "Ziyanghe Opera" Sichuan opera art transmission and protection of key directions and ideas, one is to re-construct Ziyanghe Opera art system, from the current Ziyanghe Opera Sichuan opera art genre transmission of problems it is not difficult to see, in order to reasonably and effectively transmission and protection of this provincial intangible cultural heritage, the first step is the need to construct a The first step to the reasonable and effective transmission and protection of this provincial intangible cultural heritage is the need to construct a complete academic framework of the "Ziyanghe Opera" Sichuan opera art. Secondly, the existing Ziyanghe Opera data collection and rescue and organization, city and state cultural authorities should have "Ziyanghe Opera" Sichuan opera art research results in first collation and protection. Third, with policies and regulations to support the transmission and protection of the Ziyanghe Opera, in order to get more reasonable and effective transmission and protection, the local government must assume the main responsibility for the protection and transmission.

4.2 Innovation and Development of Ziyanghe Opera.

In the long-term development of Ziyanghe Opera, it has absorbed a great deal of the sound and tune factors of the Sichuan operatic art of yangqin and qingyin, the Sichuan River Horn, and the folk Yangge, and combined them with the characteristics of the Sichuan dialect to form its unique style. They hired Yu Shao-cheng, the drum master of the high-cavity troupe, to teach them, and together they adapted and collated Sichuan high-cavity operas such as *The Golden Seal*, *Pipa and Red Plum*, as well as a large number of high-cavity operas such as *The Jade Hairpin* and *The Book of Burning Fragrance*, etc., and devoted themselves to the standardization of high-cavity operatic tunes and the improvement of the singing style, so as to make the art of Sichuan high-cavity operas develop.

In the article "A Test of Wei Minglun's Plays and Salt Culture," Li, T.P. (1996) argues that from the trajectory of Chinese and foreign theatre history, there are two major conditions for the emergence and prosperity of the theatre: a high concentration of population and the formation of cities, and economic support given by a high degree of economic development. Zigong is world-famous for its long history and culture of salt. The prosperity of the salt industry promotes the prosperity of the city's economy and economic development, bringing the development and prosperity of the art of Sichuan opera so that "Ziyanghe Opera" of Sichuan opera art centre from Ziyanghe to Zigong. After the founding of New China, Zigong Sichuan opera art continues to develop and become more prosperous, with many writers and masterpieces.

In the 1950s, Huang Jingming of Zigong Sichuan Opera Art Centre created and adapted a large number of modern operas, and he was the first to use the traditional expression of "Ziyanghe Opera" to express novel thematic ideas, and also the first prolific playwright of Sichuan Opera in New China. 1953, Zigong Sichuan Opera groups have made a great effort to develop the "Ziyanghe Opera" of high drama. Since 1953, Ziyanghe Opera of Sichuan Opera had initiated a preliminary reform of the traditional "Ziyanghe Opera of High Caviar" by adopting the female voice and male and female gangs, which was the beginning of the musical reform of Zigong Sichuan Opera Groups. In October 1963, Chengdu Chuan Theatre came to perform in Zigong, and the writers of the "Chengdu River" and "Ziyanghe Opera"

genres presented scripts to each other for mutual learning, which made the art of Zigong Chuan Opera take a step forward. 1978 onwards, due to the enlargement of the creative team of the troupes in Zigong and the improvement of their quality, the art of Zigong Chuan Opera reached a new height. The Zigong Sichuan Opera Troupe organised professional and amateur writers to create and perform plays such as *Coincidence of Meeting*, *Collecting Fish*, *Starting Point* and *Wolf Rock*.

After the founding of the People's Republic of China, the Party and the State paid great attention to the revitalisation and development of culture and the arts, increasing the Government's financial support, taking all measures to guarantee the livelihood of those engaged in the creation of operas, raising the social status of artists, and carrying out a wide variety of creative and academic activities. Many private theatre troupes have been reorganised and converted into state-run theatre troupes. From repertoire creation, production, rehearsal and performance formed a more complete and standardised performance carrier. Zigong City Sichuan Opera Troupe is the transmission centre of the Ziyanghe Opera. As early as in the early fifties in the party and the government's cordial care, the two private troupes of Da'an District and Gongjing District have been merged to form a state-run troupe. Since the development of the troupe, it has always adhered to the characteristics of Ziyanghe Opera of Art, constantly explored the traditional repertoire of the Ziyanghe Opera's forefathers, and made great efforts in the transmission, and has performed a large number of traditional repertoires with the representative style of the Ziyanghe Opera's art, such as the "Four Great Books of Gao Cavity", "Flying Cloud Sword", "Princess of the Hundred Flowers", "Nine Dragons", "Returning to the Righteousness Building", "Jade Pin", etc., which are well loved by the audience. The audience loved the traditional repertoire, pioneered and innovated the Ziyanghe Opera new style, reached a new height. 1978, with the rapid development of diversified culture, Sichuan Opera this art has entered a development bottleneck, faced with audience breaks, the actors of the youth of the shortage of creative personnel, the troupe faced a serious challenge. Zigong City Sichuan Opera Troupe has performed a large number of original plays from 1978 to 2018, such as "Yi dan da", "Si Gu Niang", "Ba Shan Xiu Cai", "Pan Jinlian", "Sui Sui Chong Yang", "Zhong Guo Gong Zhu Tu Lan Duo", "Xi Zhao Qi Shan", , "Liu Guangdi", "Huan wo he shan" and "Jing zhe", which were

created by the famous writer of the city, Liao Shixiang. They have won numerous national and provincial awards. So far, there are nine generations of successors to the Ziyanghe Opera (Li Sumei, 2018).

In general, we need to inject modern elements and creativity on the basis of inheriting tradition. On the one hand, we can preserve and optimize the classic repertoire and singing of Ziyanghe Opera, so that more people can appreciate its unique artistic charm; on the other hand, we can try to apply modern technological means, such as virtual reality, augmented reality, etc., to Sichuan Opera performances, so as to provide the audience with a more immersive viewing experience. In addition, cultivating a new generation of Ziyanghe Opera artistic talents is also the key to innovative development. We can let more young people understand and learn the art of Sichuan Opera by organising training courses and carrying out apprenticeships, so as to inject new vitality into the transmission and development of Ziyanghe Opera of Sichuan Opera. The innovation and development of Ziyanghe Opera needs to be based on the transmission of traditions and the absorption of modern elements and creativity, as well as focusing on the training of talents and the expansion of the market, in order to promote the prosperity and development of the art of Sichuan Opera.

5. The Theory Used in This Research.

The authors used qualitative research methods to analyse and summarise the data collected.

5.1 Musicology

Musicology is a general term for all theoretical disciplines that study music, which covers all aspects of music, including music history, theory, performance, creation, education, psychology, sociology and so on. The basic task of musicology is to reveal the essence and laws of music by studying its various phenomena.

The basic elements of music include melody, harmony, rhythm and timbre, which together constitute the form and structure of music. Musicology is also concerned with the creation and performance of music, including the techniques and artistic expressions of composing, arranging, playing and singing. In addition, musicology studies the relationship between music and society, culture, and history,

and how music affects the psychological and emotional aspects of human beings(Yu Renhe, 2001).

Based on musicological research, this study aims to explore the cultural background, historical development, artistic style and other areas of Ziyanghe Opera of Zigong Sichuan opera, as well as to gain a more comprehensive understanding of the significance of the preservation and transmission of Ziyanghe Opera of Zigong Sichuan opera.

5.2 Ethnomusicology

Ethnomusicology is a theoretical discipline that studies the traditional music of the peoples of the world and its development types, and it is an important branch under musicology. This discipline studies the musical characteristics and laws of races and peoples with common geographical, linguistic, economic and cultural identities through the field survey method.

Ethnomusicology has its predecessor in European comparative musicology, but in the course of its development, its scope of study has gradually expanded to include the music of all regions. This shift has been influenced by the relativism of cultural values, which has led to research that no longer focuses solely on the music itself, but emphasises the influence of the cultural and social context on the music (Wu Guangde, 2012).

Ethnomusicology has a variety of research methods, the common ones being: field research method, music analysis method and historical research method.

5.2.1 Fieldwork: The author was born in Zigong, and was nurtured by Sichuan opera since childhood, and has developed a strong interest in Sichuan opera. After determining the research topic, I prepared the relevant questions in advance and then went to Zigong Sichuan Opera Art Centre to carry out field research and conduct an in-depth interview with the inheritor of Sichuan Opera, Mr. Wang Yuanwen. I went to the rehearsal site of the Sichuan Opera Art Centre to understand the music culture of Ziyanghe Opera, made in-depth observations and exchanges with the actors and actresses to understand their views and understandings of Ziyanghe Opera, and collected both physical and visual materials. Through the field investigation, we obtained first-hand information on the historical background, artistic characteristics and significance of transmission.

5.2.2 Music analysis: Firstly, the ontological elements of "Ziyanghe Opera" music, such as melody, rhythm, harmony, etc., will be studied in order to reveal the internal logic and aesthetic characteristics of national music works. At the same time, attention will be paid to how the music conveys specific cultural messages in different human activities. In addition, the cultural phenomena behind the music will be further explored to reveal the inner structure and cultural connotations of the music through its response to the lifestyles, values and spiritual pursuits of the local people.

5.2.3 Historical Research: Focus on the connection between the development and evolution of Ziyanghe Opera and its historical background. Through reviewing historical documents, ancient records and archaeological data, we explore the interaction with society and culture, and restore the ancient musical forms, performance styles and social functions, as well as the historical origins and deep-rooted connotations.

The above theoretical approaches do not exist in isolation but are interrelated and complementary. In practical research, these methods should also be used in an integrated manner to obtain more comprehensive and in-depth research results.

6. Related Documents and Research

Xiao Shixiong (1991), in the article "Zigong Salt Industry and Sichuan opera," concluded that the Zigong salt industry and Zigong Sichuan opera have a close relationship, the prosperity of the salt industry, local affluence will inevitably lead to the prosperity of the Sichuan opera; on the contrary, the decline of the salt industry will also lead to the depression of the Sichuan opera. He mentioned the three golden periods of Zigong's Sichuan Opera: one is the period of Xianfeng and Tongzhi in the Qing Dynasty, the second is from 1949 to 1965, and the third is after 1978. Salt merchants (merchants who became rich from the salt industry) had a lot of Sichuan opera lovers, and certain salt merchants also repaired their own theatre buildings, organised their own theatre classes, and acted as their own actors. There were two main reasons for the salt merchants' love of theatre: one was that there were frequent celebrations of various kinds at that time, and the salt merchants came into contact

with Sichuan Opera since they were young, which cultivated their interest and hobby in Sichuan Opera. Secondly, the salt merchants pursued the enjoyment of cultural life and had strong financial ability, often holding theatre meetings and running their own classes. Not only salt merchants love Sichuan opera, but also salt workers and farmers. Busi River is the river that carries salt in Zigong, and "Ziyanghe Opera" refers to one of the four major rivers of Sichuan Opera in the province at that time, "Ziyanghe Opera Road", which is the name of the river geographically, and the name of the river artistically in the Sichuan Opera, both of which are "river", with different connotations. Both are "river" with different connotations. The salt industry on both sides of the river in the Qing Dynasty Xianfeng, Tongzhi period of prosperity, but brought the unprecedented prosperity of Sichuan opera "Ziyanghe Opera Road" art, but also due to the prosperous development of the river art and the formation of the Sichuan opera "Ziyanghe Opera" genre art, in the whole Sichuan opera industry has an important It held an important position in the Sichuan opera world. During the Xianfeng and Tongzhi periods of the Qing Dynasty, the activity centre of Sichuan Opera "Ziyanghe Opera Road" was initially located in Yang County (present-day Ziyanghe County). In June every year, Yangxian County would hold the City God Festival, and the "Ziyanghe Opera Road" troupe and famous actors and musicians from all over Sichuan came to Yangxian County to attend the festival. A singing is about two months, Sichuan opera masters, rich repertoire, unprecedented. Under the influence of the Yangxian opera, Fushun, Zigong, Rongxian also appeared in the area of the City God will be held in the Sichuan opera activities, and follow the example of some of the practices in Yangxian. Zigong local affluent, rich salt family is very much, love Sichuan opera salt merchants, salt workers, boatmen are very many, some salt merchants also run their own family class and strong support for running the theatre. Salt merchants received famous actors and actresses, and the honorarium was very high, so there were many Sichuan Opera classes and actresses from the former contributing to the arts. At that time, the market in Zigong was bustling with activity, classes and societies gathered, and the acting skills were superb. Because of this, "Ziyanghe Opera Road," the centre of Sichuan opera activities, gradually transferred to Zigong from the county. During this period, Zigong Chuan Opera flourished for a while, just like the salt industry in Zigong. In the early years of the Republic of China,

due to military turmoil, the salt industry in Zigong was in a state of depression and stagnation, as the local culture of Zigong Sichuan Opera "Ziyanghe Opera" genre must also be in a state of depression and stagnation. However, the article overemphasizes the inevitable link between the prosperity of the salt industry and the prosperity of Sichuan opera while ignoring the importance of the development of Sichuan opera itself.

Li Sumei (2018). In her article "An Introduction to the Origin and Development of the Art of Ziyanghe Opera," argues that the development of the art of Ziyanghe Opera has been a long and arduous journey. At the end of the Yuan and the beginning of the Ming Dynasty, there were frequent wars, and the people were in a chaotic world where it was difficult to make a living, and the people in the area of Jiangsu and Zhejiang fled with their families and lived a displaced life without a fixed place of residence, but it was this state of life that made the people spread the unique cultural consciousness, and the Yiyang accent also became a form of entertainment for the people to give vent to their sentiments with the transmission of the people. Because of the extension and development of this gene, Sichuan as the capital of the country, a vast area, developed land and water transport, as early as in the Qing Dynasty during the reign of Xianfeng, the Chuan language and ChuanYin formed its own art form and soon formed a number of classes with the art of the four major carriers of the four genres of art. Ziyanghe Opera is to the Tuojiang River Basin, Ziyanghe, Zizhong, Neijiang, Zigong and other places in the active community of the class, with the Eagle Yang cavity as a living parent and combined with the characteristics of this Shi, specializing in singing high-cavity drama based on the formation of a gang, playing, singing as the characteristics of the high-cavity style of the Sichuan Opera art. Qing Qianlong six years (1741) to Xianfeng three years (1853), to Sichuan Yang County (now Ziyanghe) as the center, when the annual Lantern Festival around the time of the local to hold a grand City God Temple will be the main attraction of many merchants and businessmen gathered here, the economic prosperity and led to the development of the culture of Sichuan states, scrambling to go to Yang County to take the class to sing opera entertainers and numerous classes gathered. It should be said that Yangyang County is the root of the Ziyanghe Opera Sichuan opera genre, this art absorbed a lot of Sichuan opera Yangqin, Qingyin,

Sichuan River, folk Yangge tones, and then borrowed from the Yiyang cavity as the mother of the original voice of the tone of the new, greatly increasing the performance of a variety of characters on the script of the ability to express the thoughts and feelings of the characters, the formation of one of the four major genres of the Sichuan Opera, the Gao Cavity's unique style of art. With the continuous development of the economy around, Yang County every year, a single City God Temple event, and can not meet the strong demand for art, the increasing number of Sichuan Opera classes and the influx of artists more in need of a larger platform to increase visibility, thereby increasing their salaries. At this time, Zigong City has long been known for its abundant salt well industry, due to the salt industry's prosperity, the economy is developed, the local affluent salt merchants have taken advantage of the situation with high salaries to invite the class society to Zigong to set up a stage to present their performances, and gradually formed a fixed performance mode, artists come and go, one for the dedication of the art of the corner, and the second for the higher remuneration, with the coming and going of the celebrities gathered together, the repertoire of the continuous innovation of the art of the different genres of the River Road With the gathering of famous actors and actresses coming and going and the continuous innovation of the repertoire, the arts of different river genres converged here, and the famous actors and actresses of different rivers learned from each other. Since the Ming Dynasty, there have been "Da Ming Ban," "Fu Chun Ban," "Yu Sheng Ban," "Yu Hua Ban," and other societies active in Ziliujing. These societies cultivated a large number of famous artists for the transmission and development of the Sichuan Opera genre, and many of their representative repertoires have been lost. However, the author does not put forward rationalized suggestions and methods for the development of Ziyanghe Opera, nor does he elaborate on the significance of the development, which seems to be very sketchy.

Zou Ming (2023) summarizes in "Ziyanghe Opera" Sichuan Opera" that Ziyanghe Opera of Zigong Sichuan Opera, as one of the important schools of Sichuan Opera, still maintains an active transmission and development in Zigong and the surrounding areas. As the main inheriting troupe of Ziyanghe Opera, Zigong Chuan Opera Troupe is committed to promoting the high-quality development of Chuan Opera, which not only adheres to the tradition, but also innovates. On the one hand,

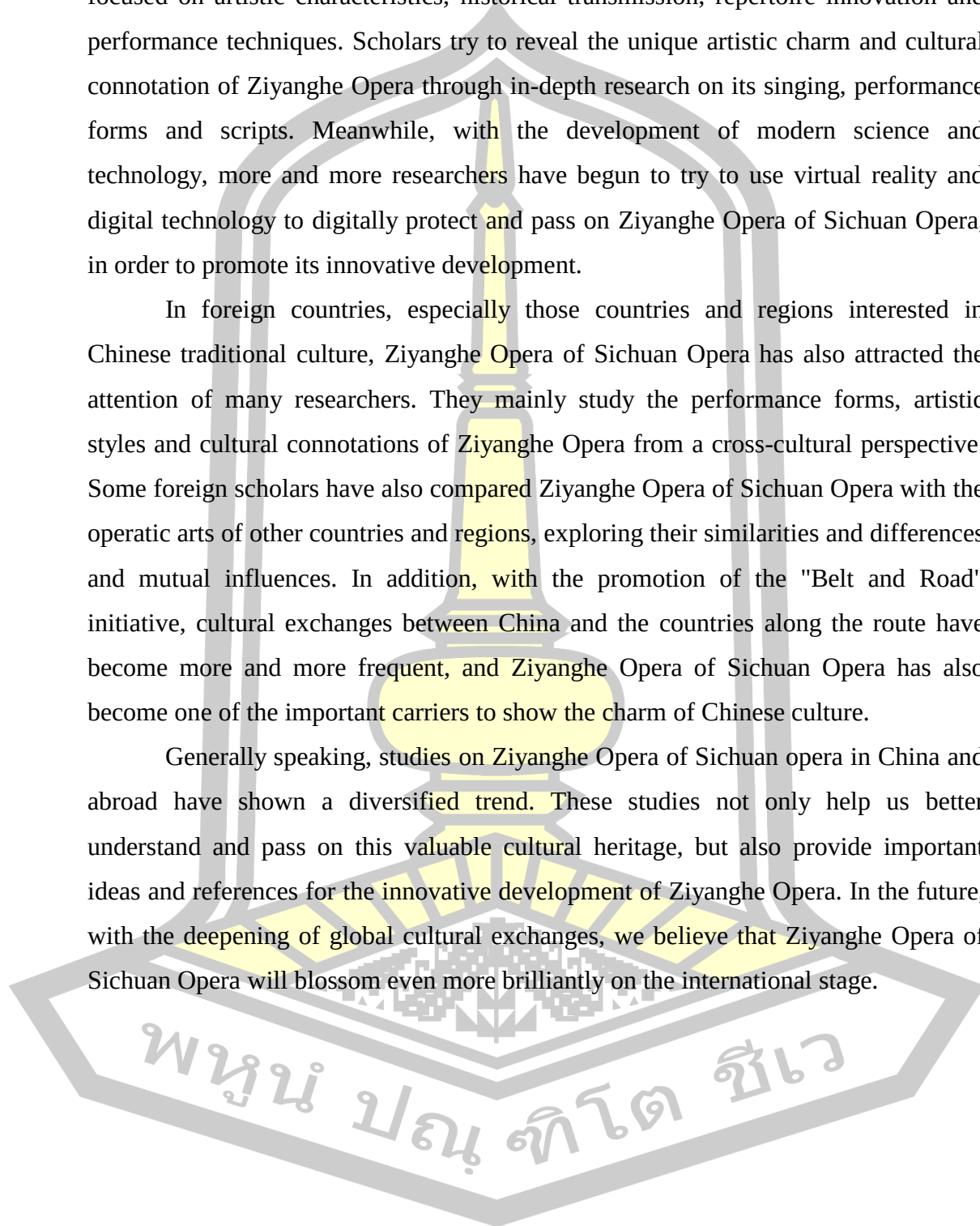
the Zigong City Sichuan Opera Troupe holds fast to the essence of the traditional stage performance techniques of Sichuan Opera and promotes the excellent traditional repertoire of Sichuan Opera. They have not only restored, rehearsed and upgraded the traditional Sichuan opera big curtain plays, but also created many new Sichuan opera repertoires, such as "Bashan Xiu Cai", "Easy Boldness", "Pan Jinlian", "Chinese Princess Turandot", "Liu Guangdi", "Returning my home" and so on. These initiatives make Zigong Sichuan Opera Ziyanghe Opera art in the transmission of tradition on the basis of new vitality. On the other hand, Zigong Sichuan Opera Art Centre is also actively exploring the innovative development of Sichuan opera. They focus on the integration of modern elements, the use of modern technology to enhance the artistic expression of Sichuan opera, to attract the attention of more young audience. At the same time, they also actively carry out cultural exchange activities to promote the art of Sichuan Opera of Zigong Ziyanghe Opera to a broader stage and enhance its influence at home and abroad. In addition, the Zigong municipal government and cultural organisations have given strong support to the transmission and development of Ziyanghe Opera. They have invested funds in Sichuan opera performances, talent training and cultural promotion, providing a favourable environment for the development of the Sichuan opera art of Ziyanghe Opera in Zigong. However, the author's suggestions for exploring the development of Ziyanghe Opera of Zigong Sichuan opera are not specific enough, are rather one-sided, and do not describe the value of transmission.

However, the challenges faced by Ziyanghe Opera of Zigong in the process of transmission and development should also be noted. How to maintain the traditional characteristics of Sichuan opera while attracting more young audiences, expanding the market, and achieving sustainable development are issues that need to be explored in the future of Ziyanghe Opera of Zigong Sichuan Opera. Ziyanghe Opera of Zigong has made remarkable achievements in terms of transmission and development, but it still needs to continue to work hard in order to meet new challenges and opportunities. As an important part of Chinese traditional culture, Ziyanghe Opera of Sichuan Opera has not only received extensive research and attention at home, but also aroused the interest of foreign scholars and cultural enthusiasts.

Domestically, research on Ziyanghe Opera of Sichuan Opera has mainly focused on artistic characteristics, historical transmission, repertoire innovation and performance techniques. Scholars try to reveal the unique artistic charm and cultural connotation of Ziyanghe Opera through in-depth research on its singing, performance forms and scripts. Meanwhile, with the development of modern science and technology, more and more researchers have begun to try to use virtual reality and digital technology to digitally protect and pass on Ziyanghe Opera of Sichuan Opera, in order to promote its innovative development.

In foreign countries, especially those countries and regions interested in Chinese traditional culture, Ziyanghe Opera of Sichuan Opera has also attracted the attention of many researchers. They mainly study the performance forms, artistic styles and cultural connotations of Ziyanghe Opera from a cross-cultural perspective. Some foreign scholars have also compared Ziyanghe Opera of Sichuan Opera with the operatic arts of other countries and regions, exploring their similarities and differences and mutual influences. In addition, with the promotion of the "Belt and Road" initiative, cultural exchanges between China and the countries along the route have become more and more frequent, and Ziyanghe Opera of Sichuan Opera has also become one of the important carriers to show the charm of Chinese culture.

Generally speaking, studies on Ziyanghe Opera of Sichuan opera in China and abroad have shown a diversified trend. These studies not only help us better understand and pass on this valuable cultural heritage, but also provide important ideas and references for the innovative development of Ziyanghe Opera. In the future, with the deepening of global cultural exchanges, we believe that Ziyanghe Opera of Sichuan Opera will blossom even more brilliantly on the international stage.



CHAPTER III

Research Methodology

The research on “the development and musical characteristics of Sichuan opera in Zigong City, Sichuan Province, China.” The study focuses on qualitative research and ethnomusicology, incorporating preliminary findings from the study and a collection of academic documents, textbooks, reports, concepts, theories, and articles from various relevant journals. In addition, the researcher conducted a study using fieldwork data from key informants, casual informants, and general informants for analysis. The study topics are divided as follows:

1. Research scope
 - 1.1 Scope of Content
 - 1.2 Scope of Time
2. Research Process
 - 2.1 Selection of Research Site
 - 2.2 Selection of the Key Informants
 - 2.3 Selection of Songs
 - 2.4 Research Tools
 - 2.5 Data Collection
 - 2.6 Data Management
 - 2.7 Data Analysis
 - 2.8 Data Presentation

1. Research Scope

1.1 Scope of Content

This research covers the development, musical characteristics, preservation, and transmission of the Ziyanghe Opera in Zigong. Using a variety of theoretical methods such as ethnomusicology, art, folklore, etc., it clarifies the historical development of Ziyanghe Opera in Zigong, and examines the musical characteristics, preservation and transmission policy of Ziyanghe Opera in Zigong. It also explains

the artistic characteristics, historical origins and social influence of Ziyanghe Opera in Zigong.

1.2 Scope of Time

In this paper, field study data was collected from June 2023 to February 2025 through questionnaires, interviews, and literature review.

2. Research Process

2.1 Selection of Research Site

The scope of this study is mainly in Zigong City, Sichuan Province. Zigong is a city known worldwide for its long history and culture in the salt industry. The prosperity of the salt industry and the economy brought about the development and prosperity of the art of Sichuan opera. During the Qianlong period of the Qing Dynasty, Zigong had already become the center of activity in the Ziyanghe Opera and had inherited the artistic essence of the opera. Therefore, the author chose this place for his research.

This study focuses on Ziyanghe Opera in Zigong, which is one of the most important genres of Sichuan opera and has unique and rich artistic characteristics. The performing art, vocal music and script writing of Ziyanghe Opera have a certain status and influence in the art of Sichuan Opera, which provide useful reference and inspiration for the transmission and development of the art of Sichuan Opera; the historical and cultural background of Zigong, social customs and people's love and pursuit of the art of Sichuan Opera provide a strong support for the transmission and development of the local culture; the historical and cultural background of Zigong, as well as the social customs and people's love and pursuit of the art of Sichuan Opera provide a strong support for the transmission and development of the local culture. Ziyanghe Opera promotes the academic research on the art of Sichuan Opera to a deeper level, enriches the theoretical system of Sichuan Opera, and provides new perspectives and ideas for future academic research. Ziyanghe Opera promotes the publicity and development of the art of Sichuan Opera. Ziyanghe Opera promotes the publicity and promotion of Sichuan Opera, enhances the sense of identity and pride in traditional culture, and provides strong support for the transmission and development of local culture. Researchers can do this by interviewing key informants, observing

their performance techniques and styles, participating in musical rehearsals, instruction and performances, and studying historical documents and records.

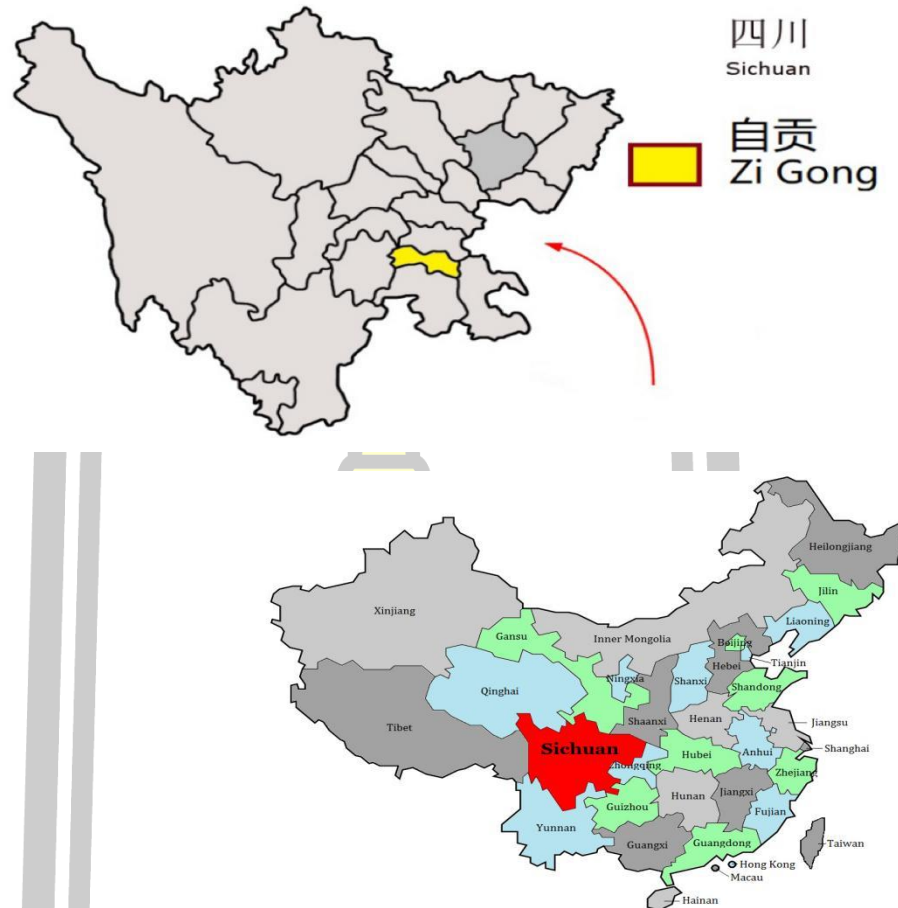


Figure 9. Map of Zigong City Sichuan Province

Source: <https://pic.sogou.com>

2.2 Selection of the Key Informants

The researcher's criteria for selecting key informants are:

Key informant

1) They have been engaged in the study of the Ziyanghe Opera for more than 30 years.

2) They have won important awards at the provincial level or above.

3) They are an expert and scholar in the field.

Casual informant

1) They are an inheritor with performance experience

2) They are young singer or actress

General informant

1) They have an in-depth knowledge of the history of Ziyanghe Opera

2) They used to be a performer in the art of Ziyanghe Opera

According to the above criteria for selecting office holders, they are divided into three categories;

Groups: scholar informants, casual informants, general informants.

1. Key informant

(1) Liu Kaikui is an outstanding Sichuan Opera artist, deputy director and artistic director of the Zigong Sichuan Opera Art Center, and a national-level actor whose performing art has been widely recognized and is a member of the Sichuan branch of the Chinese Dramatists Association.

He has had a rich artistic career, having played leading roles in dozens of large and small productions, including the large-scale Sichuan Opera "Si shen zhi wen", "Yi Da Dan," "Liu Guangdi," "Ri Zhao qi shan," "Huan wo he shan," and "Jing Zhe". Among them, "Si Shen Zhi Wen," "Yi da Dan," "Liu Guangdi," "Ri Zhao Qi Shan," "Huan Wo He Shan," and "Sting" have won national and provincial awards. His large-scale original Sichuan dramas "Huan wo he Shan" and "Jing Zhe," starring Liu Kaikui, were also awarded the 2015 and 2019 National Art Fund Grants and Promotion Programs, respectively.

Liu Kaikui's artistic achievements have been widely recognized, and he has been named an advanced individual of Sichuan Province's non-heritage, the inheritor of Ziyanghe Opera of Sichuan Opera in Zigong, the first outstanding professional and technical talent in Zigong, etc. He was also awarded the Wenhua Performance Prize of the first Art Festival of Sichuan Province in 2015. In 2019, he was also selected for the Ministry of Culture and Tourism's "Famous Opera" traditional culture support project. (Figure 10)



Figure 10. Liu Kaikui in rehearsal

Source: Shan Fan (2023)

(2) Chen Yuling, director of Zigong Dramatists Association, is a national second-grade actor. Over the past twenty years, she has played the leading role in nearly thirty plays in the traditional Sichuan Opera “Bai she zhuan,” “Zhuang yuan yu qi gai,” “Yang ba jie dao dao” ; large-scale creative plays “Yi da dan,” “Pan Jinlian,” “Zhong Guo Gong Zhu Tu Lan Duo,” “Si shen zhi wen,” “Ren ji qiu shuang” , “Liu Guangdi,” etc., and she has accompanied her troupes to perform in Beijing, Shanghai, Hangzhou, Xi'an, and Taiwan, Thailand, South Korea, Hong Kong and other regions and countries, and her performances have been well received by audiences at home and abroad. She has performed with the troupe in Beijing, Shanghai, Hangzhou, Xi'an, Taiwan, Thailand, Korea, Hong Kong and other regions and countries, and her performances have been highly praised by domestic and foreign audiences. (Figure 11)



Figure 11. Chen Yuling in rehearsal

Source: Shan Fan (2023)

2. Casual informant

(1) Xie Zhixiong, a young actor of the Sichuan Opera Art Center in Zigong City, is a second-level actor and is currently the deputy director of the Sichuan Opera Art Center in Zigong City. He has been engaged in Sichuan Opera performance since 2007 and has 17 years of working experience. He has rich performance experience and profound artistic skills in the Sichuan opera industry, especially in the martial arts industry. In the 5th Sichuan Youth Sichuan Opera Actors Competition held in 2020, Xie Zhixiong won the third prize for his book "Zhanjingtang". (Figure 12)

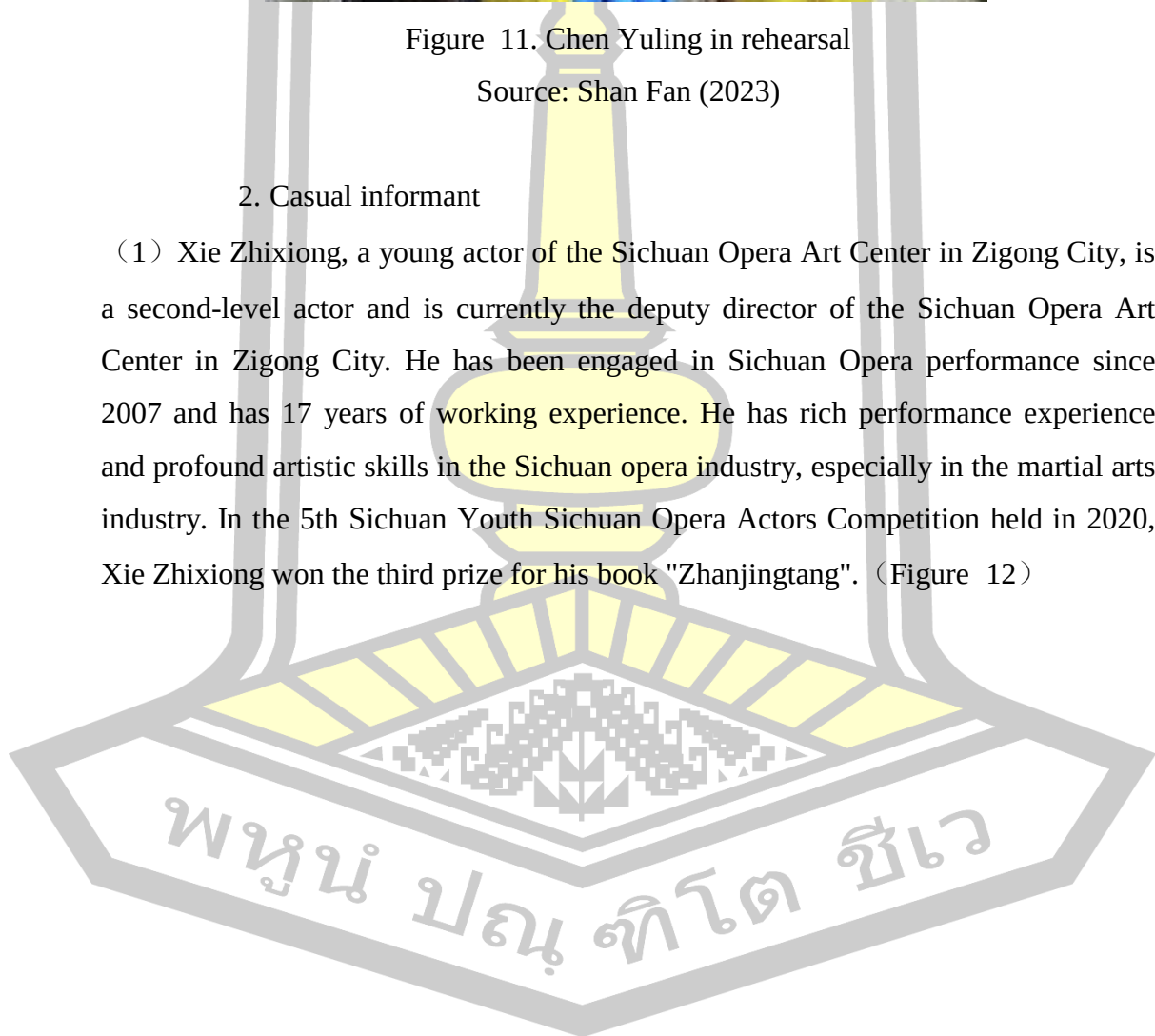




Figure 12. Xie Zhixiong in rehearsal

Source:Shan Fan (2023)

(2) Zhu Mengting, a Sichuan Opera actress from Zigong Sichuan Opera Art Center, participated in the 13th China Children's Opera Little Plum Blossom Award Competition, won the “Golden Flower Award” and entered the “National Top Ten”. She has played the main supporting role in many Sichuan opera plays since she started her career 16 years ago, and she has played the leading role in the 'youth version' of 'Yi dan da'. (Figure 13)

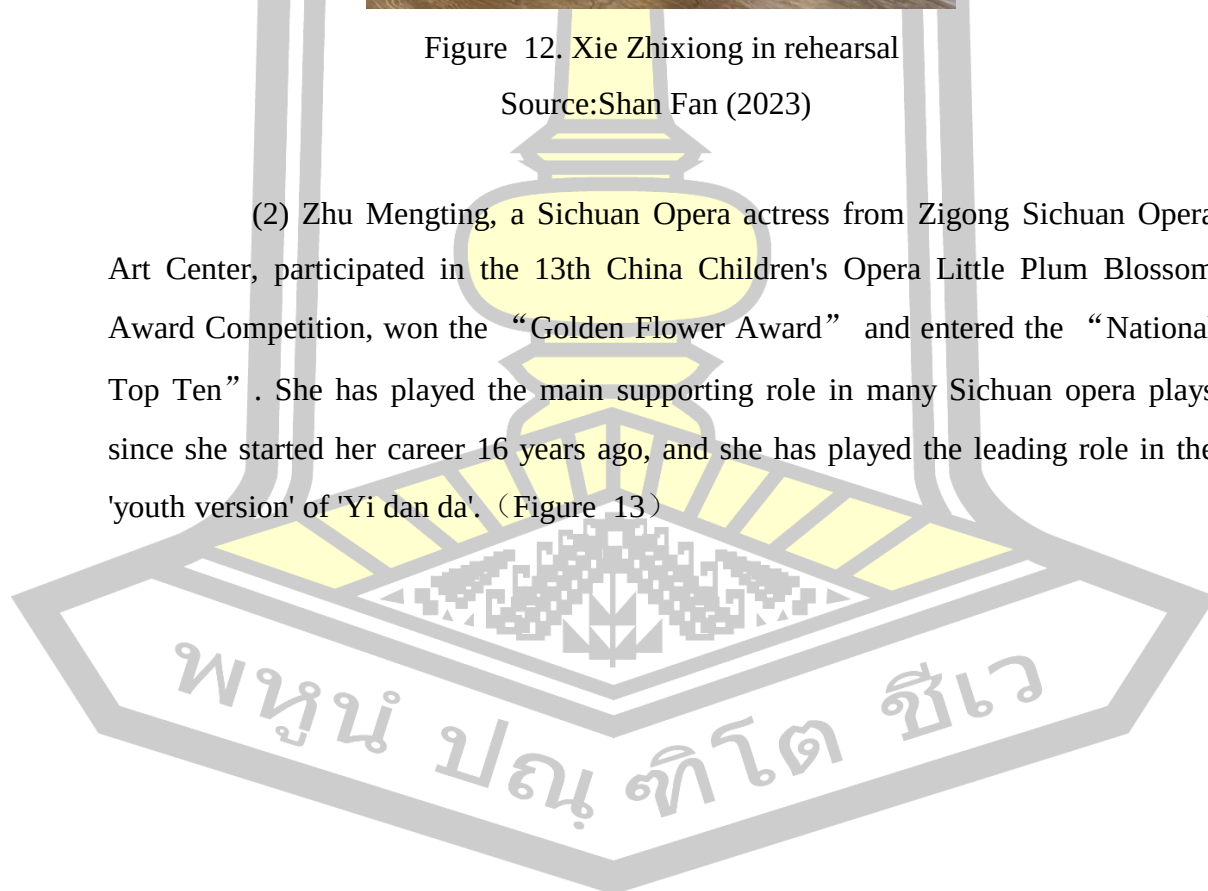




Figure 13. Zhu Mengting

Source: Shan Fan (2023)

(3) General informant

Wang Yuanwen is a representative figure of Ziyanghe Opera. He has been immersed in the rich artistic atmosphere of Sichuan Opera since his childhood, spending his childhood and teenage years in the sound of gongs and drums and singing of Sichuan Opera.

In 1984, at the age of 18, Wang Yuanwen was admitted to the Jiangjin County Sichuan Opera Troupe, where he played the drums and was trained as a drum majorette. In 1988, he entered the Zigong class of Sichuan Provincial Sichuan Opera genre, where he learnt the art of drumming under the guidance of teacher Hong Xian Song. During his time at the genre, he won the first prize in the Sichuan "Peach and Lee Cup" competition twice for his outstanding performance, demonstrating his excellent artistic talent and diligent learning attitude. In 1992, Wang Yuanwen graduated from Sichuan Provincial Sichuan Opera genre and joined Zigong Sichuan Opera Art Centre as a drummer, becoming the fourth generation of drummers in Ziyanghe Opera of Sichuan Opera. He is a master of his craft and a favourite of the audience, and has made important contributions to the development of the art of Sichuan opera in Zigong.

During his acting career, Wang Yuanwen has participated in many large-scale Sichuan operas, including *Durandal*, *Pan Jinlian*, *Easy Bold* and *Returning My River and Mountain*. Wang Yuanwen is also actively involved in the transmission and promotion of the art of Sichuan opera. He is committed to cultivating a new generation of Sichuan Opera talents and passing on his experience and skills to the younger generation. In 2022, Wang Yuanwen was awarded the title of Representative Inheritor of Municipal Intangible Cultural Heritage Project (Sichuan Opera Drums and Gongs). Wang Yuanwen is an outstanding representative of the Zigong Ziyanghe Opera. (Figure 14)



Figure 14. Yuanwen Wang

Source: Shan Fan (2023)

2.3 Selection of Songs

The criteria for choosing Ziyanghe Opera songs for study are based on the following aspects for consideration:

- 1) Singing characteristics: Ziyanghe Opera is mainly high-cavity, focusing on word patterns and gang specifications, and paying attention to the strictness of the plate

style. When choosing songs, priority should be given to those that can fully reflect the characteristics of Ziyanghe Opera's high cadence.

2) Performance style: The performance style of Ziyanghe Opera is meticulous and delicate, and the singing is coordinated. When choosing songs, the repertoire should focus on those that are representative of the performance and can show the style of the opera.

3) Traditional repertoire: When choosing songs for study, priority can be given to those belonging to the traditional repertoire, in order to dig deeper into its historical connotation and artistic value.

4) representative artists: representative artists have often made important contributions to the development of opera. Selecting the songs they have sung for research helps to better understand the artistic style and inheritance lineage of opera.

5) Innovation and Integration: When choosing songs for study, you can focus on those that are innovative on the basis of tradition and incorporate modern elements. This helps to explore the adaptability and development path of Ziyanghe Opera in modern society.

6) Audience Acceptance: Choosing those songs that are still loved by the audience in modern society for research helps to analyse the influence and audience base of the opera in modern society.

7) Data acquisition: When choosing songs for research, the difficulty of acquiring relevant data should be considered. Priority should be given to those songs that have complete music scores, lyrics and performance videos and other information for in-depth research.

To sum up, the criteria for choosing songs for Ziyanghe Opera should comprehensively consider many aspects such as artistry, historical value, modern significance and research feasibility. By choosing songs scientifically and reasonably, the artistic connotation and historical value of Ziyanghe Opera can be deeply excavated, contributing to the inheritance and development of Ziyanghe Opera.

This study focuses on a collection of several classic plays with lyrics written by Mr Wei Minglun, the ghost of Ba Shu, and music composed by Liao Zhongrong, an international first-class composer. These plays are all original themes, reflecting the

history, culture and life of Zigong, and are quite influential in the country. The collected plays are "Ri Zhao qi shan," "Zhong Guo Gong Zhu Tu Lan Duo," "Si Gu Niang," "Sui Sui Chong Yang," and "Pan Jinlian."

"Ri zhao qi shan" is a classic play created in 1992, which mainly tells a legendary story between Zhu Geliang, the prime minister of the State of Shu, and Wei Yan, a great general during the Three Kingdoms period. The play not only has an intriguing plot, but also has a full-bodied and distinctive characterization. At the same time, the play also vividly shows the war scenes and characters' emotions during the Three Kingdoms period through the unique singing, performance and choreography of Sichuan Opera. It is also a classic Sichuan opera work with deep historical background, distinctive artistic characteristics and a strong cast, whose unique charm and touching storyline have attracted the attention and love of many audiences.

"Zhong Guo Gong Zhu Tu Lan Duo" is a theater production based on a classic story. The story takes place during the Yuan Dynasty, when Princess Turandot, whose ancestors had been taken captive, orders a riddle to recruit a bride to avenge her ancestry. The Tatar king's son, Karaf, travels from the steppes to the Central Plains with his longing for China. On his way, he encounters a coup d'état staged by the great general Badan, and the king is seized from his throne. The love between Karaf and Turandot undergoes a transformation from hostility to mutual understanding, and in the end Turandot chooses love over revenge. In "Turandot, Princess of China", known for its unique singing voice, face-changing and other performance techniques, these elements will be skillfully integrated into the plot.

"Si Gu Niang" is adapted from Zhou Keqin's novel *Xu Mao and His Daughters*, the story is set during the Cultural Revolution, when Xu Xiuyun, a fourth girl, is forced to marry the powerful Zheng Baeru on the eve of the Cultural Revolution. With the upheaval of the society, Zheng Baeru's ambition grows and he gradually reveals his ugly face. He seizes power, frames Jin Dongshui, beats Si Gu Niang, and plots with his sister Zheng Bairu to force the Fourth Girl into a divorce. After the divorce, the fourth girl returns to her father. Faced with the vilification of the feudal customary forces, her father's lack of understanding, and the pressure of Zheng Baeru's demand for remarriage, the Fourth Maiden throws herself into the water in anger, but is saved by Jin

Dongshui. After the reform and opening up of China, Jin Dongshui and the Fourth Girl eventually come to the end of their suffering and move on to a new life.

“Sui Sui Chong Yang” is adapted from Zhang Qin's famous novel *The Corner Forgotten by Love*, the play tells a love story in an impoverished era. The play breaks the traditional practice of having one person and one thing running through the whole opera, and lets two pairs of interconnected male and female protagonists support the upper and lower halves of the play, a refreshingly new double-linking structure. In the stage set and props, the use of traditional and modern methods to create a combination of ancient and modern atmosphere, incorporating some of the local characteristics of the music and dance elements.

“Pan Jin lian” tells the story of Pan Jinlian and her relationship with four men - Zhang Daido, Wu Dalang, Wu Song and Ximen Qing. Pan Jin lian, whose parents died when she was a child, was sold to Zhang Daido as a servant girl, and was later forced to marry Wu Dalang due to Zhang Daido's imposition and retaliation. Faced with the misfortunes of her life, Pan Jinlian's emotions and desires gradually awaken, and she develops a love affair with Wu Sung, and eventually becomes involved with Ximen Qing out of love, and in a series of events leads to the death of Wu Dalang. Pan Jinlian is a bold innovation in form, combining traditional Sichuan opera with modern theater elements to present a unique artistic style.

2.4 Research Tools

According to the research objectives of this paper, data is collected for in-depth study. In this study, the researcher will use a research instrument consisting of an interview form, an observation form and a questionnaire. The steps to create the research instrument are as follows.

(1) Interview Form: To gather the information needed for the study, the researchers divided all respondents into three groups.

Group A: Scholars specializing in research related to Ziyanghe Opera;

Group B: Ziyanghe Opera art communicators specializing in the transmission and performance of Ziyanghe songs;

Group C: Enthusiasts of Ziyanghe opera art. Different interview questions were set for different interviewees. For academic interviewees, more academic questions were set. For example, about the development history of Ziyanghe Opera, the

characteristics of Ziyanghe Opera music, and the preservation and transmission of Ziyanghe Opera.

(2) Observation Form: This is a special method of information collection and validation based on the three objectives of the thesis research. In this thesis, the observation method is mainly used to collect and study the historical information related to Ziyanghe Opera, such as the development of the original repertoire in recent times, which requires field research in the Zigong Chuan Opera Art Center, investigation of the preserved various documents, such as historical records, scripts, musical instruments, music scores, preserved audio and video data, etc. The sources and preservation status of these data are investigated. In addition, this survey method was also used to investigate the transmission status of Ziyanghe Opera's transmitters. This is qualitative research. The qualitative research method was used to analyze the history of the development of the Ziyanghe Opera and its musical characteristics and to propose guidelines for the preservation and transmission of the Ziyanghe Opera.

(3) Questionnaire Survey Method: According to the characteristics of the interviewees, the interviewees were divided into two groups, the questionnaires were set up according to the research objectives, after setting up the questionnaires, the questionnaires were discussed and modified with the instructor, and finally the questionnaires were finalized and distributed to the interviewees, these questionnaires were set up according to the concepts of quantitative research, and the questionnaires included: analysis of the development of the art of the Ziyanghe Opera in Zigong, number of the disseminators of the Ziyanghe Opera, their age, and the type of performances. This section uses quantitative research methods, such as thesis questionnaires or computer-assisted interview systems, to collect data related to the topic, which means using it to measure a variable or to collect information needed to answer the research questions.

2.5 Data Collecting

2.5.1 Literature Collection

Local history and theatre history: Check the local history of Zigong city and the relevant Sichuan opera theatre history, which usually contains detailed information on the origin, development, characteristics, important repertoire, and performers of Ziyanghe Opera.

Academic papers and monographs: Search academic databases and libraries for academic papers and monographs on Ziyanghe Opera. These usually contain in-depth analyses and research on the genre's characteristics, artistic style, and performance techniques.

Scripts and scores: Collect classic scripts and scores of Ziyanghe Opera, which are an important basis for understanding the genre's artistic characteristics and performance style.

2.5.2 Field Research and Interviews

First of all, the preliminary preparation: I made an in-depth understanding of Ziyanghe Opera of Sichuan Opera and the background of the artists, and checked the history, characteristics, and artistic style of Ziyanghe Opera and other relevant information. I also learned about the artist's personal information, artistic achievements, and transmission experience. Determine the purpose and theme of the interview: Define the purpose of the interview and understand the artist's artistic concept, transmission experience, and views on the development of Ziyanghe Opera. Determine the theme and focus of the interview according to the purpose. Formulate the outline of the interview: Design a series of questions related to the theme to ensure that the questions are hierarchical and logical. Make an appointment with the artist Wang Yuanwen and determine the time of the interview, which will be held at the Zigong Sichuan Opera Art Center.

Next is the interview process: opening and introduction. I start by introducing myself and the purpose of the interview, expressing my respect and gratitude to the artist.

Ask questions according to the outline. According to the questions in the outline, I communicated with the artist step by step. I pay attention to the tone and wording of the questions, maintaining respect and politeness.

Listening and taking notes. I listen carefully to the artist's answers, capturing key messages and highlights.

I use a recording device or take notes to record important points for subsequent organization and analysis.

Follow-up and guidance. Based on the artist's answers, ask questions when appropriate to obtain more details and in-depth information. Guiding him to share his own experience and views makes my interview richer and deeper.

Finally, there is post-processing: organizing and archiving the content. I organize the interview transcripts into transcript or document form to maintain the accuracy and completeness of the content. Categorize and summarize the content according to the purpose and themes of the interviews. The interview records are archived and retained for subsequent use and reference.

2.5.3 Internet Resource Collection

Official websites and social media: Visit the official websites of the Zigong City Cultural Department, the Sichuan Opera Art Centre, or related organizations, as well as the personal social media accounts of actors and experts, to collect the latest news, performance information and research results about Ziyanghe Opera.

Online databases and forums: Use platforms such as academic databases, online libraries, and theatre forums to search and collect information, articles, and discussions about Ziyanghe Opera to obtain a wider range of information and perspectives.

2.5.4 Questionnaire Survey and Data Analysis

Audience questionnaire survey: Design a questionnaire to survey the audience to understand their theatre-going habits, preferences, evaluation of the genre, and other information. Then, through data analysis, reveal the characteristics and needs of the audience group.

Actor and expert questionnaire survey: questionnaire survey on actors and related practitioners of Ziyanghe Opera to understand their experience, understanding of the genre, transmission and innovation, and other aspects of their views in order to obtain more in-depth information about the inner workings of the genre.

Through the comprehensive application of the above methods, data and information about Ziyanghe Opera can be collected more comprehensively, providing a solid foundation for subsequent research and analysis.

2.6 Data Management

Data management is a comprehensive process that involves multiple aspects of data collection, organization, storage, analysis, and utilization.

2.6.1 Data collection: Extract the history of the genre, repertoire, actors and other relevant information from the literature. Collect first-hand performance data, audience feedback, actors' experiences, etc. through field research and interviews. Use online

resources and social media to track the latest developments and research results of the genre.

2.6.2 Data collation: Classify and code the collected data and establish unified data standards. Clean the data to remove duplicate, incorrect, or irrelevant information.

2.6.3 Data storage: Choose appropriate data storage media, such as hard discs, cloud storage, etc., to ensure data security and reliability. Design reasonable data backup and recovery strategies to prevent data loss or damage.

2.6.4 Data analysis: Adopt the method of music analysis to compare and analyse the characteristics of different genres of Sichuan opera.

2.6.5 Data use: Use the analysis results for the research, transmission and development of the genres, and put forward targeted suggestions and measures.

2.7 Data Analysis

The data collected was organized and classified according to the three objectives of the study.

In the first research objective, historical development, the researcher used descriptive analysis to analyze the literature and interview data. Qualitative research was used to collect relevant content through interviews and observations. In the second objective musical characteristics section, the researcher used the theories of musicology and Chinese ethnomusicology to analyze the five selected representative pieces, which mainly included the analysis of the compositional form, tuning, and accompanying instruments. In the third objective preservation and transmission section:

The researcher used quantitative and descriptive analyses, combined with interview data and questionnaire analyses, and combined with interview data and questionnaire analyses to summarize and analyze.

1) Through the documentary materials, historical photographs of the museum, and interview records provided by Mr. Wang Yuanwen and Ms. Chen Yuling, the study of the historical development of the art of the Ziyanghe Opera provided strong support.

2) Through the photos and videos of the performances of Mr Liu Kaikui and Ms Zhu Mengting, they provided help for the musical characteristics and the current status of performances of Ziyanghe Opera art.

3) Supported research on the preservation and transmission of the Ziyanghe Opera through public government documents and courses provided by Ms Chen Yuling and Mr Wang Yuanwen.

4) Provide effective suggestions for the development status, preservation and transmission of the art of Ziyanghe Opera through a questionnaire survey of three groups: researchers, performers and enthusiasts.

Based on the data from the field survey and using a combination of musicology, ethnomusicology, Western music analysis and Chinese traditional music analysis, this paper analyses the historical development of the Ziyanghe Opera, the musical characteristics of the representative repertoire, and the feasibility of preserving and disseminating the Ziyanghe Opera.

2.8 Data Presentation

There are 7 chapters in my dissertation.

Chapter I: Introduction

Chapter II: Literature Reviews

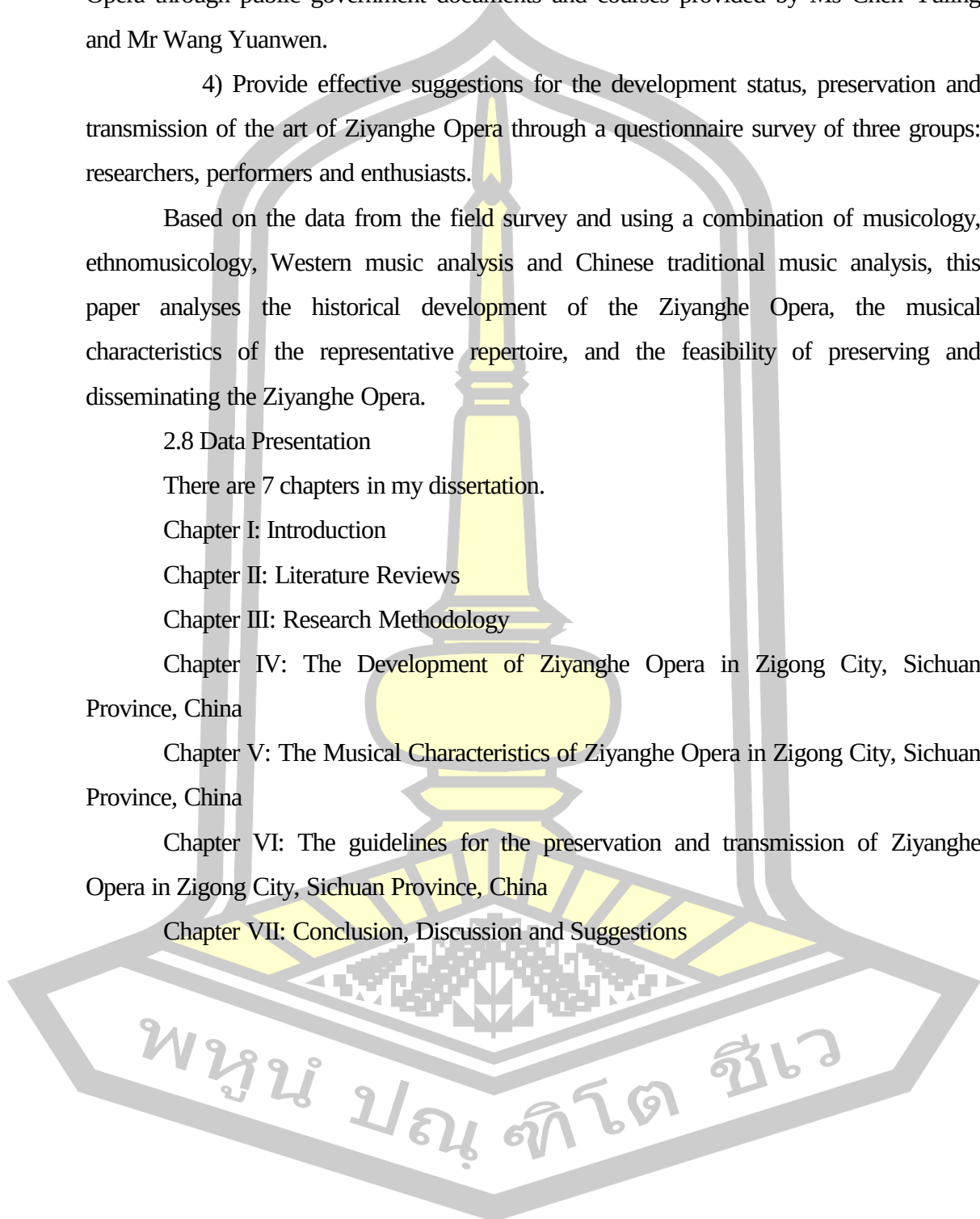
Chapter III: Research Methodology

Chapter IV: The Development of Ziyanghe Opera in Zigong City, Sichuan Province, China

Chapter V: The Musical Characteristics of Ziyanghe Opera in Zigong City, Sichuan Province, China

Chapter VI: The guidelines for the preservation and transmission of Ziyanghe Opera in Zigong City, Sichuan Province, China

Chapter VII: Conclusion, Discussion and Suggestions



CHAPTER IV

The Development of Ziyanghe Opera in Zigong City, Sichuan Province, China

This chapter is according to the development of the art of Ziyanghe Opera, it can be roughly divided into the following four periods: the late Ming and early Qing dynasties (1620s-17th century), the years of Shunzhi, Kangxi, Yongzheng, Qianlong, and Jiaqing of the Qing dynasty (1710s-1830s), the Xianfeng and Guangxu years (1840s-1910s), and the modern era (1820s-2024).

1. The Development of Ziyanghe Opera During the Period of its Inception and Foundation Formation (1620s-17th century)

- 1.1 Development of Repertoire
- 1.2 Development of Vocal Cadences and Song Cards
- 1.3 Development of Opera Troupe

2. Development during the Period of Formation and Development of Ziyanghe Opera Art (1710s-1830s)

- 2.1 Development of Artistic Characteristics
- 2.2 The Development of Theatre Troupes and Artists
- 2.3 Development of Artistic Exchange and Integration

3. Development during the Period of Highlighting the Artistic Characteristics and Prosperity of Ziyanghe Opera (1840s-1910s)

- 3.1 Development of Opera Troupe and Artists
- 3.2 Development of Artistic Characteristics
- 3.3 The Development of the Teacher-Successor Relationship System
- 3.4 Development of Audience

4. Development during the Period of Preservation and Development of Ziyanghe Opera (1820s-2024)

- 4.1 Development of Opera Troupe and Artists
- 4.2 Development of Artistic Transmission
- 4.3 Development of repertoire
- 4.4 Development of Performance

5. Summary

1. The Development of Ziyanghe Opera During the Period of its Inception and Foundation Formation (1620s-17th century)

Sichuan Opera covers five kinds of lines: Sheng, Dan, Jing, Mou and Chou, and four kinds of kung fu: singing, reading, acting and playing. The different vocal cadences brought in and the differences in speech resulted in the same plays being performed in different regions with their own distinctive vocal cadences and performances. Gradually, this kind of more fixed in the same region, artistic style and similar to the Sichuan opera troupe, often through the waterway mobile active in urban and rural areas, and has a number of unique repertoire and outstanding actors, the formation of the four major Sichuan opera art, that is, Chengdu Opera, the Ziyanghe Opera, the Sichuan North Opera, the Yangtze River Opera. The Ziyanghe Opera is a major opera that was formed by the Jiangxi theatre Yiyangqiang, which was brought into the Yangxian area and fused with the Cheliao Opera. Resource opera originated from the Ziyanghe City God Temple Fair in the Ming and Qing Dynasties, which attracted many opera lovers because of its grand scale. (Jiang Zhoude, 2017).

1.1 Development of the Repertoire

Feng Shiyang, the master of the old Jinyu Class, founded the ‘Ling Pad’ and hired Yu Shaocheng, a drummer of the high-cavity opera troupe, to teach him, laying the foundation for the development of Ziyanghe Opera. Together with Yu Shao-cheng, Feng Shiyang adapted and collated Sichuan Opera's high-cavity gongben operas such as Golden Seal, Pipa and Red Plum, as well as a large number of high-cavity operas such as The Jade Hairpin and The Book of Burning Fragrance. The adaptation and collation of these plays not only enriched the repertoire of the Ziyanghe School, but also further promoted the development of the school.

1.2 The Development of Vocal Cadences and Song Cards:

During this period, the Ziyanghe Opera was devoted to the standardization of the high-cavity repertoire and the improvement of the vocal cadences. Dialect is closely related to the formation of opera's vocal cadences and the emergence of genres. The biggest difference between many genres is not the music and vocal cadences but the dialect, and the internal cadences of some genres are also related to

the dialect. As far as Sichuan opera is concerned, the four voices of Kunqu, Gaoqiang, Huqin, and Bouncing Opera entered the Sichuan and Chongqing regions. In the process of localization and transformation, they gradually achieved a general consistency in dialect. All of them sang in the Sichuan and Chongqing dialects: together with the local voices and lamps, they eventually realized the ‘five-cavity republic’, and formed the opera genre of Sichuan opera. In the old days, the performances of Sichuan Opera troupes in the Sichuan and Chongqing regions often flowed through a certain river. Then they became active in a certain region, where there were differences in dialect and voice. The voice of the troupes sang in the regional dialect, which gradually formed a group of Sichuan Opera troupes that were fixed in a certain region and had a similar artistic style, which led to the formation of the Ziyanghe Opera in the Zigong region. There are three main differences between the Zigong dialect and most of the Sichuan dialects: First, the Zigong dialect has warble consonants. For example, the words ‘zhu,’ ‘Zhuo,’ ‘chi,’ ‘chan’, and so on are pronounced with flat vowels in most of the Sichuan dialects, but they are pronounced with warbled consonants in the Zigong dialect. In most Sichuan dialects, but in Zigong, they are pronounced with a warbling consonant. Correspondingly, the Zigong dialect has more rhymes than most Sichuan dialects], ‘shi’ and ‘ri,’ which also affects the singing and dialogue of ‘zhi’ and ‘chi,’ and also affects the pronunciation of ‘zhi’ and ‘chi.’ This also affects the rhyming of the lyrics and dialogues of ‘Zhi’ and ‘Echi’. Secondly, the difference in tones. In the Chinese language from the Northern and Southern Dynasties to the Tang and Song Dynasties, the tones are roughly divided into four tones: flat, up, down and in. Since the Yuan, Ming and Qing dynasties, the biggest change in Chinese tones is the ‘split of yin and yang into three tones’, which formed the four-tone pattern of yinping, yangping, up-tone and down-tone in most of the northern dialects nowadays. The Beijing dialect has ‘three sounds’, which means that some of the words that were originally pronounced as ‘rensheng’ are now pronounced as ‘yinping’, ‘yangping’, and ‘shangsheng’, while in most of the southwestern dialects, such as Chongqing and Chengdu, the ancient ‘rensheng’ words are now basically pronounced as

‘yangping’ . In Zigong dialect, there are also four tones: yinping, yangping, supersonic, and daofeng, but the difference is that in Zigong dialect, the ancient incoming tone characters are pronounced as daofeng. For example, ‘chu ’ ‘ji’ ‘bi’ , etc. are pronounced as yangping (21 tones) in Chongqing and Chengdu, but are pronounced as de-voiced (24 tones) in Zigong. In Chongqing and Chengdu, these words are flat, but in Zigong, they are oblique. Thirdly, the rhyme scheme of ‘fish’ , ‘female’ , ‘virtual’ , ‘want’ , ‘bureau ’ In Zigong, the characters are pronounced [yi], which is the same as [yo] in Chengdu, and [y] in Chongqing, which is the same as [y]. which is pronounced [yo] in Chengdu, and [y] in Chongqing. The word for ‘desire’ and ‘bureau’ is pronounced as [yu], which makes the ‘Ziyanghe’ singing and lyric writing different in terms of rhyme and alliteration. It is because of the outstanding differences between Zigong dialect and other Sichuan dialects in speech or rhyme that the characteristics of ‘Ziyanghe Opera’ are formed, and the unique artistic style and performance characteristics are also formed. (Wei Jing,2022)

1.3 Development of Theatre Troupe

The Ziyanghe Opera of the late Ming and early Qing dynasties had begun to show its rigorous and standardized characteristics in terms of artistic style. This style was further consolidated and improved later. Due to the development of commerce and the increase in the mobile population, the audience team became complicated in this period, including salt merchants, landlords, salt workers, boatmen, pickers, farmers, and other people from different social classes and cultural backgrounds. In order to meet the needs and preferences of different audiences, a large number of Sichuan opera groups emerged, such as the ‘Da Ming Group’ , the ‘Wen Hua Group’ , the ‘Fu Chun Group’ , etc. These groups competed fiercely with each other but also learned from each other and promoted the development of the theatre. These opera groups competed fiercely with each other but also learned and learned from each other, which promoted the prosperous development of Ziyanghe Opera. (Liu Yurui , 2019)

To sum up, Zigong Ziyanghe Opera laid a solid foundation for its subsequent development in the late Ming and early Qing dynasties through efforts in many

aspects, such as repertoire adaptation, standardization of singing songs and tunes, formation of artistic style, and development of audiences and opera troupes.

2. Development during the Period of Formation and Development of Ziyanghe Opera Art (1710s-1830s)

2.1 Development of Artistic Characteristics:

Yanjiang Jinyu Ban inherited and developed the fine traditional art of Sichuan Gaoqiang represented by Old Jinyu Ban. After a long period of accumulation and development, the Ziyanghe Opera gathered the success of the Sichuan high-cavity theatre art since the end of the Ming Dynasty and further developed the art of Ziyanghe Opera. With its rigorous artistic separation, rich vocal heritage and remarkable performance characteristics, it ranks first among the four major operas of Sichuan Opera.(Chen Yuling , 2023:interview)

2.2 Development of Opera Troupes and Artists:

During the Shun, Kang, Yong, Qian and Jia periods of the Qing Dynasty, there were a large number of theatre troupes and artists in Ziyanghe Opera. These troupes learned and borrowed from each other in competition, which promoted the prosperity of the Ziyanghe Opera. As for the artists, such as Li Zemin, Bai Yuwan, Zhang Yurong, and other famous drummers and dancers, their artistic achievements and contributions injected new vigor into the development of Ziyanghe Opera. With the development of commerce and the increase of the mobile population, the audience of Ziyanghe Opera gradually expanded, including salt merchants, landlords, salt workers, boatmen, and other people from different social classes and cultural backgrounds. In order to meet the needs and preferences of different audiences, the troupes and artists of the Ziyanghe Opera have continued to innovate and improve, making the performances of the Ziyanghe Opera more colourful and the market broader. (Liu Yurui , 2019)

2.3 The development of artistic exchange and integration:

During this century, Ziyanghe Opera has had extensive exchanges and integration with operas from other regions. Through mutual learning and reference, Ziyanghe Opera absorbed the advantages and characteristics of other operas, and at the same time spread its own artistic style and performance skills.

To sum up, the development of Ziyanghe Opera in Zigong during the years of Shun, Kang, Yong, Qian and Jia of the Qing Dynasty was a development process integrating artistic transmission, the formation of genre characteristics, theatre groups and artists, audience and market expansion, as well as artistic exchanges and integration. This process not only promoted the prosperity of Ziyanghe Opera but also laid a solid foundation for the subsequent development of Sichuan Opera.(Wang Yuanwen , 2023:interview).

3. Development during the Period of Highlighting the Artistic Characteristics and Prosperity of Ziyanghe Opera (1840s-1910s)

3.1 The Development of Theatre Troupe and Artists:

From the trajectory of the development of Chinese and foreign theatre history, there must be three major conditions for the emergence and prosperity of the theatre: the first is the economic support given to the son by the high economic development; the second is the object of theatre audience prepared by the formation of the city and the high concentration of the population; and the third is the condition of the realization of the theatre art, such as the availability of the stage and other architectural facilities for the performances. Zigong Ziyanghe opera art of the three major conditions for the emergence and prosperity of the late Qing Dynasty, fully equipped. Opera troupes founded by salt merchants who were ‘rich in the whole Sichuan’ at great expense sprang up like bamboo shoots. (Li Taiping, 1996).

Liao Dingfeng's Yanjiang Daiming Ban gathered many famous actors and drummers, established a new system of teacher-trainer relationships, and had a rigorous artistic style, reflecting the artistic characteristics of Ziyanghe Opera. Qing Dynasty Qianlong, Guangxu two generations of emperors sealed and gave plaque Ziyanghe City God, boosting the Ziyanghe opera to the peak. During this period, due to the development of commerce and the increase of mobile population, the audience became complex, with a large number of theatre groups, including ‘Da Ming Ban’, ‘Wen Hua Ban’, ‘Fu Chun Ban’ and so on. There were many famous Sichuan opera troupes, about 200 of them, traveling down the Tuo River to Zigong. (Chen Lian, 2016)

Zigong area, 'Wang Sanfeng Hall', 'Li Siyutang', 'Yan Guixin Hall', 'Hu Shenyi Hall' salt industry. The four major families have hired famous actors to form their own classes, such as Wang Sanfeng Hall ran a 'recreational class,' and Li Siyou Hall ran a 'Feng Yi class.' Xiao Lao long, Xie Haichao, Huang Bingnan, Tang Jinlian and other 14 Ziyanghe opera art first generation of famous actors have been stationed in Zigong singing. Celebrities gathered in Zigong area, Sichuan Opera classes compete. Not only ancestor worship activities, festivals to perform to cheer up, the bodhisattva's birthday to sing opera, salt wells to see the success to sing opera, the big salt merchants to celebrate his birthday to sing opera. The performance venues are both fellowships, gangs built West Qin Hall, Huanhou Palace, Prince Temple and other halls of the theatre, but also merchants and tycoons to build the ancestral hall of the theatre, as well as the people called the theatre of the tea garden built with a stage (Wei Jing,2022).

3.2 The development of artistic characteristics:

The style of the art required rigor and discipline, striving to be witty but not vulgar, spontaneous but not chaotic, which embodied the artistic characteristics of the 'Ziyanghe Opera.' The audience is mixed, and there are many theatre groups. In order to meet the actual needs of different cultural levels and artistic appreciation habits, the theatre group performs the content and form of innovation, further highlighting the artistic characteristics of the genre. (Liu Yurui , 2019)

3.3 The development of the system of master-support relationship:

Both sections have successively established a new system of teacher-trainer relationships, a system that helps the transmission and development of skills within the opera.

3.4 Development of Audience:

With the further development of commerce and the increase of mobile population, the audience of Ziyanghe opera further expanded and the market became broader. Through continuous innovation and improvement, the opera troupe has met the needs and preferences of more audiences.

To sum up, the development of Ziyanghe Opera in Zigong between Xianfeng and Guangxu was a comprehensive and in-depth process. Through the flourishing of artists and troupes, the highlighting of artistic characteristics, the establishment of a

system of teacher-trainer relationships, the enrichment of repertoire and singing styles, as well as the expansion of the market and audience, the Ziyanghe Opera reached a new height in this period. (Liu Yurui, 2019)

4. Development during the Period of Preservation and Development of Ziyanghe Opera (1820s-2024)

4.1 Development of Opera Troupes and Artists:

In the early years of the Republic of China, Zigong's salt industry was in a state of depression due to the military turmoil, and the Zigong salt industry was in a state of depression and stagnation, and the art of Zigong's 'Ziyanghe Opera', as a local culture, was certainly in a state of depression and stagnation as well. The death of Ye Shuxian, a famous opera singer, was a great loss to the art of Ziyanghe Opera. With the continuous development of Zigong's economy and urban construction after the founding of the country in 1949, the ancient art of Ziyanghe Opera, as an ideological field, began to develop and change accordingly, and made a great splash in inheriting the excellent traditions and innovating and creating. 1978 onwards, the art of Ziyanghe Opera developed rapidly in terms of scriptwriting, music, performance and theory. (Xiao Shixiong, 1991).

In 1927, Zigong Chen Rongjiu broke the stereotypes of the old troupe, opened a new generation of Sichuan Opera history, the creation of the first women's section in the history of Sichuan Opera - Pinyu Section, the students are all named after the word 'Jade', employing the West Sichuan Opera Yuching Section of Chen Yujun, Zhou Zhufeng, The students were all named 'Yu' and Chen Yujun, Zhou Zhufeng, and Pu Songnian of the Western Sichuan Opera Yuching Branch were hired to teach and perform in the class, which trained a total of 94 actresses. After the founding of New China, the social status of Chuan Opera artists was fundamentally changed. 1951, Zigong Chuan Opera Improvement and Experimentation Society was set up. 1953, the name was changed to Zigong Chuan Opera Troupe, and the repertoire of the troupe was mainly reflective of the modern life. 1959, April, Zigong Chuan Opera Theatre was set up, with an Art Research Office and two troupes, and more than 120 actors and actresses, among them, there were Liu Hanzhang (musician), Gong Jianzhang (actor), Zhang Xinwei (net actor), Zhang Xinwei (minor actor), and Liu

Hanzhang (musician). There were more than 120 performers, including Liu Hanzhang, a musician, Gong Jianzhang in the role of raw talent, Zhang Xinwei in the role of pure talent, Zeng Huaide in the role of young talent, Wang Zhonghuai in the role of ugly talent, as well as the famous dancers, Ning Zhufang, Dai Xiaoping, and Wang Shiaocang, all of whom were representative of the art of Ziyanghe opera. Under their efforts, the art of Ziyanghe Opera has reached a new peak, forming an art style with rich repertoire, distinctive rhythm, compactness and fineness in combination of singing and playing, focusing on high cadence, paying attention to the set of playing, and rigorousness in gongs and drums (see Figure 14) , music, and singing, and is regarded as ‘the authentic high cadence of Sichuan Opera’, and excellent repertoires such as *The Story of the Thorn Hairpin*, *The Descent of Sifan* and *Love Detective*, and so on, emerged. *Sifan's Descent from the Mountain*, “*The Love Detective*” and other outstanding plays. (Jiang Zhoude, 2017).



Figure 15. Accompaniment: small gong
Source: Shan Fan (2022)

With the formation of professional troupes one after another, the art of Sichuan opera in the Hall of Elegance, the Ziyanghe opera players team, also grew. ‘In the 1950s and 1960s, when Sichuan opera was thriving, amateur theatre troupes were like clouds, and seated singing teams were established.’ Deng Xiushen, vice president of Zigong Chuan Opera Theory Research Association and representative figure of the third generation of Ziyanghe Opera Art, said that during that period, not only did Fushun and Rong Counties in Zigong have seat singing teams, but also each county precinct had a seat singing team, and the five major Chuan Opera amateur troupes of ZiLiuJing, GongJing, DaAn, and DengGuan Salt Factories and ZhangJiaBa Chemical Plant in Zigong were equipped with actors of various roles, instrumentalists, and performance uniforms, and they were able to independently They were able to perform large-scale productions independently. ‘After the end of the Cultural Revolution, the dominance of model theatre came to an end. Grassroots Chuanju troupes and singing teams were quickly restored in Yandu, and Chuanju associations were set up in major factories and county districts. In its heyday, there were more than 70 grassroots Sichuan opera troupes and singing teams in the city (8 in the urban area alone), with more than 2,000 players and hundreds of thousands of spectators. (Jiang Zhoude, 2017)



Figure 16. The Zigong Sichuan Opera Art Center

Source: Shan Fan (2022)



Figure 17. National Leaders Condole with Performers of
Zigong Sichuan Opera Art Centre
Source: Shan Fan (2022)

4.2 Development of artistic heritage:

Yang Xiancai, Chen Shugen and Duan Wei of the Zigong Sichuan Opera Art Centre, as well as Liu Kaikui, Xie Xuebing and Li Sumei, have been selected as the representative inheritors of this cultural heritage from the fourth to the seventh generation. These transmitters play a key role in the development of the art of Ziyanghe Opera. The art of Ziyanghe Opera is famous for its unique high-cavity art, with its strict musical formulae, scientific vocal system, and colorful singing songs. Since modern times, this artistic characteristic has been inherited and carried forward and has become a unique symbol of Ziyanghe Opera Art. (Jiang Zhoude, 2017)

4.3 Development of repertoire:

In the 1980s and 1990s, fine plays such as ‘Yi danda’, ‘Si Gu Niang’, ‘Ba shan xiu cai’, ‘Sui Sui Chong Yang’(see Figure 16), ‘Pan Jinlian’, ‘Xi Zhao Qi Shan’ and ‘Zhong Guo Gong Zhu Tu Lan Duo’ were staged successively, and Zigong Sichuan Opera caused a sensation both at home and abroad.

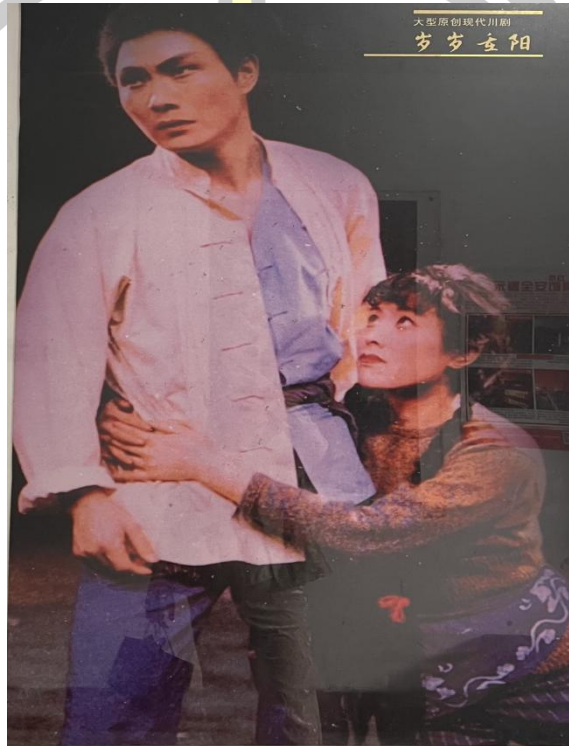


Figure 18. “Sui Sui Chong Yang” stills

Source: Shan Fan (2022)

4.4 Performance development:

The Zigong Sichuan Opera Art Centre, through activities such as the ‘Sichuan Opera Monthly Performance’, gives fans of Sichuan Opera a fixed ‘theatre den’ and also carries out performances and exchanges at home and abroad. Zigong City Sichuan Opera Troupe has performed in Beijing 9 times, in Jiangnan 4 times, and on the screen repeatedly, and has also performed in the United States, Singapore, Thailand, South Korea and other countries, as well as in Taiwan and Hong Kong, and has been named by the Ministry of Culture as an advanced model of ‘producing people, producing theatre, and walking on the right path’, and an

advanced group in the national cultural system, and was listed as a national-level troupe in 1996, and was awarded the title of China's Famous Opera Troupe by the Ministry of Culture in 1999. On 20 May 2006, Sichuan Opera was approved by the State Council to be included in the first batch of the national intangible cultural heritage list, and in June 2011, the art of ‘Ziyanghe Opera’ was named an intangible cultural heritage project of Sichuan Province, and Zigong Sichuan Opera Troupe was listed as one of the intangible cultural heritage projects of Sichuan Province. The Zigong Sichuan Opera Troupe is listed as the preservation unit of Sichuan Intangible Cultural Heritage ‘Ziyanghe Opera’ . (Jiang Zhoude, 2017)



Figure 19. “Huan wo he shan” stills

Source: Shan Fan (2023)

5. Summary

Ziyanghe Opera has gone through the stages of origin, formation and development, heyday transmission, and modern transformation. Sichuan Province has adopted the Regulations on the Preservation and Transmission of Sichuan Opera, which will come into force on 1 September 2024, providing a rule of law guarantee for the revitalization and development of Sichuan opera. The Regulations focus on

five aspects, through rescue protection, talent training, repertoire production, troupe construction, research and popularization and a series of initiatives, to further solve the development of Sichuan Opera heritage faced by grass-roots troupes on the verge of extinction, the shortage of practitioners and other practical problems. In 1996, Zigong City, Sichuan Opera Troupe was awarded the Sichuan Provincial Department of Culture, the first-class troupe. 'In 1999, the troupe was promoted abroad by the Ministry of Culture as one of China's famous performing arts groups. 2012, the city's Chuanju Troupe was transformed into the city's Chuanju Art Centre, which inherits the Chuanju opera 'Ziyanghe,' which is one of the most popular and popular performing arts troupes in China. The 'Ziyanghe' genre was listed as the third batch of intangible cultural heritage protection projects in Sichuan Province. Zigong took the lead in the province to promote the reform of state-owned theatres, issued the 'Zigong City, deepening the reform of state-owned cultural and artistic theatres to add a new impetus for the development of the implementation of the program', the establishment of the Zigong Sichuan Opera protection and transmission of the normal mechanism. Zigong Sichuan Opera Art Centre attaches importance to team training, the solid introduction of Sichuan Opera talents, reserve talents training work, and Sichuan Arts Vocational College jointly held 'Zigong Sichuan Opera Commission Training Class,' directed training of Sichuan Opera reserve talents. At the same time, Zigong adhere to the correct innovation, empowering the development of Sichuan opera. The use of lamp play, face changing and other forms of Sichuan opera arranged small plays, innovative Sichuan opera 'textbook play' form, the use of urban small theatres, ancient buildings, ancient theatres and other new performing arts space, to carry out low-priced people's Sichuan opera 'monthly performance'. In recent years, Zigong has annually adhered to the creation of custom-made plays, textbook plays, Sichuan opera, and more than 30 small plays, carried out into the countryside, into the campus, into the scenic area, and into the grass-roots performances of more than 100. Ziyanghe Opera is also constantly exploring the road of innovation through the introduction of modern technology, innovative repertoire content, and other ways of renewed vitality and vitality, bringing the audience a visual and spiritual double

feast and promoting the creative transformation of the culture of Ba Shu, innovative development.

Table 1. Development of Ziyanghe Opera

Time	Factor	Develop	Development impact
1620s-17th century	Ziyanghe Opera during the period of its inception and foundation formation	The repertoire, Vocal Cadences and Song Cards, Opera Troupe	Ziyanghe Opera laid a solid foundation for its subsequent development in the late Ming and early Qing dynasties through efforts in many aspects, such as repertoire adaptation, standardization of singing songs and tunes, formation of artistic style, and development of audiences and opera troupes.
1710s-1830s	The Period of Formation and Development of Ziyanghe Opera Art	Artistic Characteristics, Theatre Troupe and Artists, Artistic Exchange and Integration	The development of Ziyanghe Opera in Zigong during the years of Shun, Kang, Yong, Qian and Jia of the Qing Dynasty was a development process integrating artistic transmission, the formation of genre characteristics, theatre groups and artists, audience and market expansion, as well as artistic exchanges and integration. This process not only promoted the prosperity of Ziyanghe Opera, but also laid a solid foundation for the subsequent development of Sichuan Opera.

Table 1 (Continued)

Time	Factor	Develop	Development impact
1840s-1910s	The Period of Highlighting the Artistic Characteristics and Prosperity of Ziyanghe Opera	Opera Troupe and Artists, Artistic Characteristics, the Teacher-Successor Relationship System, Audience	The development of Ziyanghe Opera in Zigong between Xianfeng and Guangxu was a comprehensive and in-depth process. Through the flourishing of artists and troupes, the highlighting of artistic characteristics, the establishment of a system of teacher-trainer relationship, the enrichment of repertoire and singing styles, as well as the expansion of the market and audience, the Ziyanghe Opera reached a new height in this period.
1820s-2024	The Period of Highlighting the Artistic Characteristics and Prosperity of Ziyanghe Opera	Opera Troupe and Artists, Artistic transmission, The repertoire, Performance	Ziyanghe Opera art in the script writing, music, performance, theory of rapid development, the song is rich, distinctive rhythm, the combination of compact and fine gangs and singing, mainly high, pay attention to the set of playing, gongs and drums, music, singing exquisite, rigorous art style, the city has more than 70 grass-roots Chuanju Opera Troupe, the seat of the team singing, playing up to 2,000 people, the audience of more than 100,000, the fine plays have been staged.

CHAPTER V

The musical characteristics of Ziyanghe Opera in Zigong City, Sichuan Province, China

This study mainly collects several classic Ziyanghe plays, with lyrics written by Mr Wei Minglun, a ghostwriter from Ba Shu, and music composed by Liao Zhongrong, a composer from this city. The repertoires collected are ‘Sui Sui Chong Yang,’ ‘Si Gu Niang,’ ‘Pan Jinian,’ ‘Zhong Guo Gong Zhu Tu Lan Duo,’ and ‘Xi Zhao Qi Shan.’

According to the scholars’ suggestions, it can be analyzed from several aspects, such as historical background, song structure, key tonality, melodic direction, rhythm, emotion, and performance.

1. Sui Sui Chong Yang

1.1 Background

‘Sui Sui Chong Yang’ was adapted by the famous playwright Wei Minglun and the famous screenwriter Nanguo, based on the novel *The Corner Forgotten by Love* by the famous writer Zhang Qin, which was already performed in the 1980s and loved by the audience. The work was already performed in the 1980s and was a favorite with audiences, and in 2013, after a gap of nearly 30 years, Wei Minglun personally re-adapted the play. The new version is based on the continuation of the double-link structure of the 1980s version, and the plot has been adjusted to be more in line with the aesthetic interests of modern people. The play is directed by national-level director Ren Tingfang, with Sichuan opera performer Sun Puxie as assistant director and Liao Zhongrong as composer. In addition, there is a national-level composer and conductor, Zhou Yu, in charge of orchestration and conducting, as well as many excellent team members in choreography, lighting, and make-up. The play is co-starred by national-level actors and ‘Plum Blossom Award winners Wang Yumei and Wang Chao, both of whom play two roles in the play, which is very interesting to watch. As a modern opera reflecting the 1970s, the new version of the Sichuan Opera ‘Sui Sui Chong Yang’ is challenging in terms of choreography. The

choreographer, Bian Wentong, skilfully combined the needs of the plot with artistic aesthetics to make the entire production both contemporary and full of artistic charm. One of the excerpts from the Sichuan Opera ‘Sui Sui Chong Yang’ is ‘shan shan deng huo zhao wo du zuo’, with lyrics by Wei Minglun and music by Liao Zhongrong, which is designed to show the social landscape and fate of the characters in the 1970s in the form of theatre. The excerpt ‘shan shan deng huo zhao wo’ depicts a scene of loneliness and contemplation, in which ‘shan shan deng huo’ symbolises the faint but firm hope or the light of the inner world, while ‘wo du zuo’ expresses the character's inner loneliness and deep contemplation. This excerpt brings the audience into a theatre world full of emotional tension through the unique performance form and music of Sichuan Opera. As one of China's traditional operas, Sichuan Opera is famous for its rich performance forms, unique singing voice and deep cultural heritage. Audiences can enjoy the superb acting skills of the actors, their beautiful singing voices and their performance style rich in local characteristics. In addition, the play presents a vivid and realistic theatre scene through exquisite stage sets, costume design and lighting effects.

1.2 Mode Analysis

The tonality of the whole piece is relatively more unified, mainly around the Bb-gong modulation for the same palace system transposition, first of all, the overall tonality of the 1-4 bars and 33-79 bars are the development of the F-zhi pentatonic modulation, while the 5-32 bars are the development of the C-shang pentatonic modulation, the 82-93 bars are the development of the D-jue pentatonic modulation, and finally the 94-119 bars are into the palace system bBg-gong pentatonic modulation. The tonality of measures 5-32 develops in the C Shang pentatonic mode, measures 82-93 in the D-jue pentatonic mode, and finally measures 94-119 in the Bb-Gong pentatonic mode, and all the overall tonality develops transcriptionally around the Bb-gong pentatonic mode, which is illustrated in the following diagrams:

Measures 1-4 and 33-79 tonality F-zhi pentatonic modulation (F-G-Bb-C-D-F)

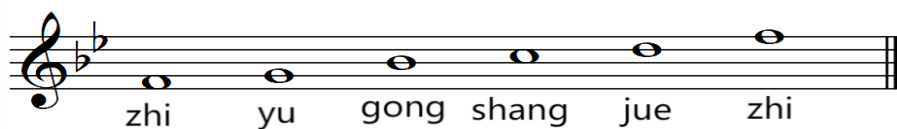


Figure 20. Phrase 1 “Sui Sui Chong Yang”

Source: Shan Fan (2023)

5-32 bars tonic C-shang pentatonic modulation (C-D-F-G-Bb-C)



Figure 21. Phrase 2 “Sui Sui Chong Yang”

Source: Shan Fan (2023)

82-93 bars tonic D-jue pentatonic mode (D-F-G-Bb-C-D)



Figure 22. Phrase 3 “Sui Sui Chong Yang”

Source: Shan Fan (2023)

94-119 bars tonic Bb-gong pentatonic modulation (Bb-C-D-F-G-bB)



Figure 23. Phrase 4 “Sui Sui Chong Yang”

Source: Shan Fan (2023)

1.3 Melody Analysis

The melody has several obvious upward and downward steps. Take the beginning of the score as an example. The melodic interval of ‘shan shan deng huo

zhao wo du zuo' is dominated by a fifth of a skip, followed by several cascading (e.g., second) notes, which makes the melody move upwards smoothly and creates a gradual rise in emotion. This combination of skips and cascades adds to the coherence of the melody.

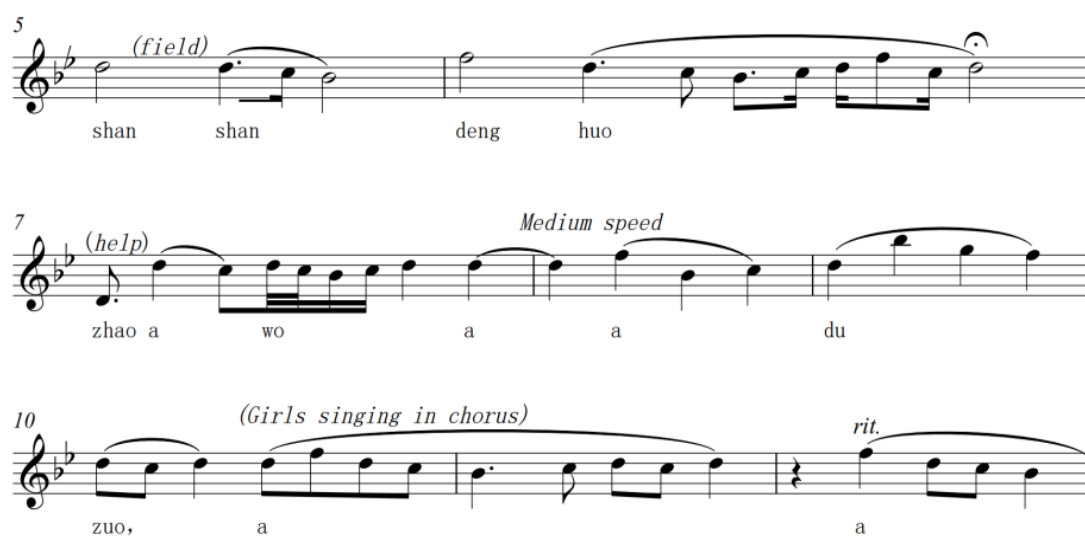


Figure 24. Phrase 5 “Sui Sui Chong Yang”

Source: Shan Fan (2023)

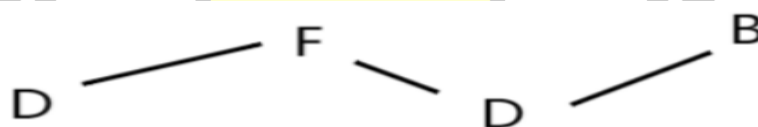


Figure 25. Melodic Phrase 1

Source: Shan Fan (2023)

At the end of the phrase, as in ‘hu jian chuang wai ren ying dong’, the melody is emphasised by a few downward steps, which emphasise the emotional return and reflection. The downward progression is usually more introspective and subdued.

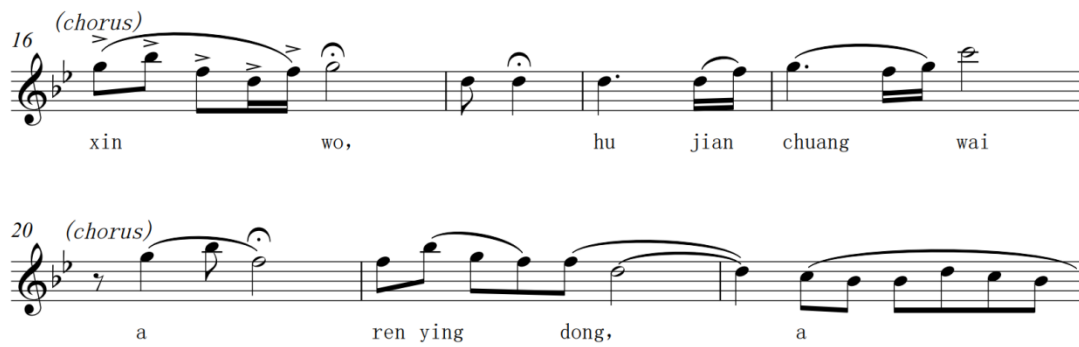


Figure 26. Phrase 6 “Sui Sui Chong Yang”

Source: Shan Fan (2023)



Figure 27. Melodic Phrase 2

Source: Shan Fan (2023)

1.4 Rhythm Analysis

In terms of rhythm, the rhythm of the whole piece is more dense at the beginning of the piece, and the notes are mostly of short duration (e.g. eighth notes and sixteenth notes), which creates tension and uneasiness, and at the same time, its rhythmic density closely matches the upward movement of the melody, which gradually creates the climax of the emotion. Later, as the music develops, the tempo gradually slows down to a relatively relaxed tempo, with longer quarter notes and whole notes, especially at the end of the phrase, where long notes and pauses appear.

1.5 Lyrics Analysis

Table 2. “Sui Sui Chong Yang” Lyrics

Musical phrase	Original lyrics	Sichuan dialect	Lyrics translation	General idea of the lyrics
I (1—32)	闪闪灯火 照我独坐 纷纷乱麻 搅我心窝 忽见窗外 人影动是 风吹梧桐 叶儿落又 听门前低 声唤是阳 雀咕咕唱 情歌	san san den huo zao wo du zuo fen fen luan ma jiao wo xin wo fu jian cuang wai re yin dong si fong cui wu tong ye er luo you ting men qian di sen huan si yang quer gu gu cang qing go	The flashing lights shone on me, and I sat alone, stirring my heart, and suddenly saw the figure outside the window, the wind blowing, the sycamore leaves falling, and listening to the door whispering, it was the sunfinch cooing and singing love songs	The lyrics express the story of Linghua's inability to repay her debts, and her marriage of her eldest daughter, Cuni, to the son of the second-in- command of the commune to offset the debts, but Cuni had fallen in love with a young man from her village, Leopard. On the eve of the Chung Yeung Festival,
II (33—81)	对门山上 呃，豹子 哥有话对 你说苦楝 树上结苦 果苦命不 如小阳雀 阳雀相伴 明来往我	dui men san sang ne ,bao zi ge you hua dui ni suo ku lan su sang jie ku guo ku min bu ru xiao yang quer,yang quer xiang ban ming lai	On the mountain, uh, the leopard brother Cunni has something to say to you, the bitter fruit on the	Cuni and Leopard were discovered and were bound and beaten, Leopard was sent to

俩相爱暗 结合眼看 吴庆要娶 我棒打阳 雀各飞各 阳雀还敢 咕咕叫我 怎敢对人 说。	wang wo liang xiang ai an jie he yan kan wu qing yao qu wo bang da yang quer go fei go yang quer hai gan gu gu jiao wo zen gan dui ren suo	neem tree is not as good as the little finch and the finch are accompanied by the bright and the finches, and the two of us are in love with each other, and the secret combination is seeing that Wu Qing wants to marry me, and the finches dare to cool, how dare I say to people.	prison and Cuni was forced to commit suicide. In 1979, during the Reform and Rehabilitation Programme, Leopard's brother, Tiger, returned to his hometown after being transferred from the army, and led members of the community in contracting for barren mountains and orchards to become rich. With the help and encouragement of the young people, the barren girl also joined the contracting group and broke
---	---	--	--

				the bounds of arranged marriage to fall in love with Tiger.
III (82— 119)	不说真情 要出嫁说 出真情祸 更多越想 越是怕后 果越怕越 想见哥哥 对门山上 呃，豹子 哥存妮有 话对你 说。	bu suo zen qin yao cu jia suo cu zen qin huo gen duo yue xiang yue si pa hou guo yue pa yue xiang jian go go dui men san sang ne ,bao zi ge cun ni you hua dui ni suo	Don't say the truth, you want to get married, say the truth and the more you think about it, the more you are afraid of the consequences, the more you want to see your brother on the mountain, uh, the leopard brother Cunni has something to say to you.	

In the rhyme scheme of the lyrics, several lines end with the same rhyme scheme, such as ‘zuo’ and ‘o’, and ‘luo’ and ‘ge’. and ‘ge’, etc. The repeated use of words such as ‘a wo a’ and ‘a du zuo’ not only increases the rhythmic sense of the lyrics, but also enhances the expression of emotions. Meanwhile, the use of intonation words such as ‘a’ and ‘e’ further strengthens the rhyme and rhythm. In addition to end rhymes, some lines also have internal rhymes, such as ‘ku’ and ‘guo’ in ‘ku jian shu shang jie ku gu’, which combines internal and external rhymes to increase the lyric's This combination of internal and external rhyming structure adds a sense of hierarchy to the lyrics.



Figure 28. “Sui Sui Chong Yang” QR Code

Source: Shan Fan(2023)

2. “Si Gu Niang”

2.1 Background

“Si Gu Niang” is a modern Sichuan opera adapted by Wei Minglun from Zhou Keqin's novel *Xu Mao and His Daughters*, which was born at the beginning of the reform and opening-up period. At the time of China's social transformation, people were reflecting on the trauma of the Cultural Revolution and paying attention to the livelihood of the lower classes. The play takes the tragic marriage between Xu Xiuyun and Jin Dongshui as a clue, and deeply reveals the oppression and constraints of the Cultural Revolution and feudal ethics on ordinary people. Through this play, Wei Minglun expresses his deep sympathy for the fate of the peasants and his call for justice, leading the audience to reflect on history and pay attention to reality. Artistically, *Si Gu Niang* blends the tradition of Sichuan Opera with modern theatre techniques, with profound ideas and strong expressive power, and won the 1981 National Outstanding Script Award, highlighting its outstanding artistic achievement and social value. The song expresses a strong local sentiment by showing people's deep nostalgia for the beauty of their hometown. At the same time, the song also expresses the good wishes of man and nature living in harmony, shows the tranquility

and comfort of countryside life, and is a kind of praise and glorification of traditional vernacular culture.

2.2 Mode Analysis

The tonal modality of the whole song is mainly divided into three parts, 1-21 bars is around the C palace system for the development of the same palace system transfer, followed by 22-56 bars is around the F palace system for the development of the same palace system, and the last 57-138 bars once again transfer to the C palace system for the same palace system transfer, the specific analysis is as follows. The specific analyses are shown below.

First of all, the next two tonal scales are the tonal scale diagrams of bars 1-21, and the overall tonality of bars 1-13 develops in the G-zhi pentatonic mode, so the dominant is G and the overall scale is (G-A-C-D-E-G) pentatonic. -E-G) pentatonic scale, followed by bars 14-21, the tonality enters the D-Shang pentatonic modulation, for the C-Gong system of the same Gong system tuning (D-E-G-A B-C-E) to which is added an off-key change of the palace tone to form a six-tone modulation.



Figure 29. Phrase 1 “Si Gu Niang”

Source: Shan Fan(2023)



Figure 30. Phrase 2 “Si Gu Niang”

Source: Shan Fan(2023)

Secondly, measures 22-56, the whole for the same Gong tonal system F-Gong for the same Gong system transposition, first 22-31 measures tonality in the G-Shang pentatonic modulation for development, the overall scale as follows (G-A-C-D),

followed by measures 32-56 tonality into the D-yu pentatonic modulation, the overall scale (D-F-G-A-C) F-G), and then in measures 32-56 the tonality moves to the D-yu pentatonic mode, with the overall scale (D-F-G-A-C -D).

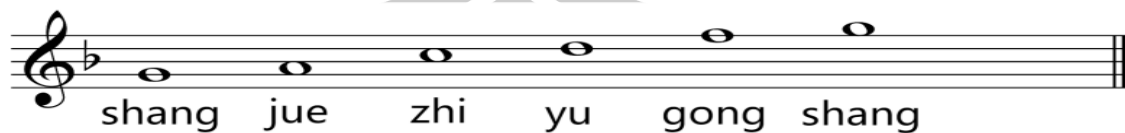


Figure 31. Phrase 3 “Si Gu Niang”

Source: Shan Fan(2023)



Figure 32. Phrase 4 “Si Gu Niang”

Source: Shan Fan(2023)

Finally 57-138 tonality returns to the C-gong system tonality, and in bars 57-68 tonality is in the D-shang pentatonic mode, (D-E-G-C-D) followed by 69 -138 bars C-gong homophonic system transposition, into the A-yu pentatonic modulation, (A-C-D-E-G-A) and thus end the whole piece.



Figure 33. Phrase 5 “Si Gu Niang”

Source: Shan Fan(2023)



Figure 34. Phrase 6 “Si Gu Niang”

Source: Shan Fan(2023)

Overall the tonal layout of the whole piece and the whole for the three-part process, first in the C-gong system key for development, to the middle of the modal

shift to the F-gong system key, and finally the tonal return to the C-gong modal end of the whole piece.

2.3 Melody Analysis

The melody of ‘Si Gu Niang’ is relatively soothing, and the overall melody of the 1-21 bars revolves around the development of D-C-E-A, with a large number of legato and long notes in the melody, which expresses the softness of the melody, and at the same time, the use of long notes makes the melody singable, and the overall melody is in the form of a cascade. The overall melody is mainly graded with gentle ups and downs.

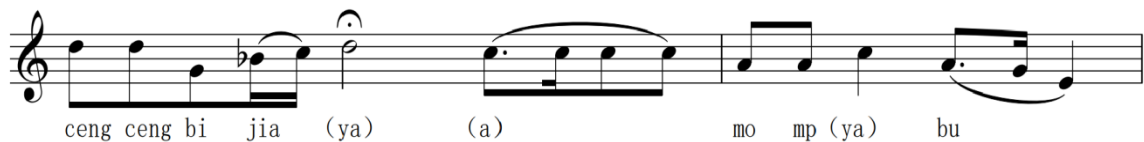


Figure 35. Phrase 7 “Si Gu Niang”

Source: Shan Fan(2023)



Figure 36. Melodic Phrase 1

Source: Shan Fan(2023)

The addition of the F-gong pentatonic modulation in the following 22-56 measures gives the song a strong ethnic colour, and the use of the F-gong modulation not only enhances the Chinese ethnic music style of the song, but also fits the local cultural background of Zigong, highlighting the long-lasting rural feeling of the piece. The intervals in the melody are relatively moderate, and the overall tonal range is soft, but the addition of an octave of melodic jumps makes the overall melodic dynamics significantly stronger than in bars 1-21.



Figure 37. Phrase 8 “Si Gu Niang”

Source: Shan Fan(2023)



Figure 38. Melodic Phrase 2

Source: Shan Fan(2023)

In the last 57-138 bars, the overall melody develops around E-G-A-C. A number of repeated melodic passages are used in this section, with the main theme recurring over and over again, enhancing the song's memorable points and emotional layering. The repeated passages avoid a sense of monotony through rhythmic prolongation and changes in ornamentation.

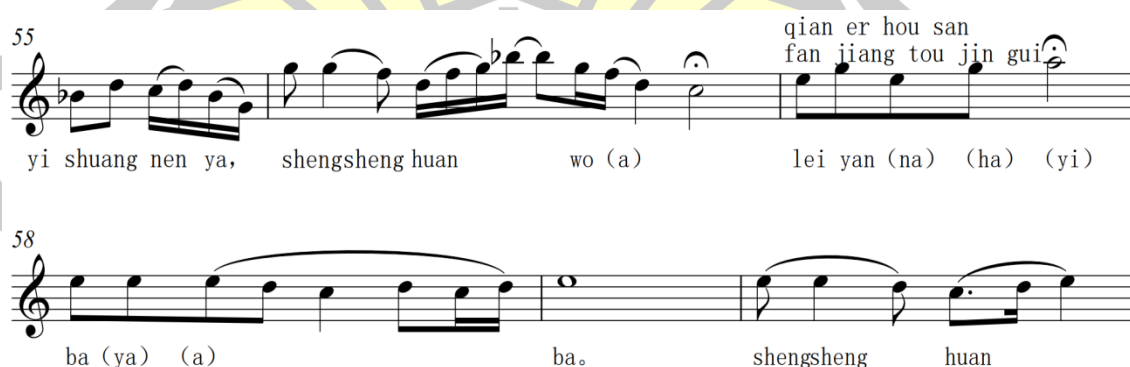


Figure 39. Phrase 9 “Si Gu Niang”

Source: Shan Fan(2023)

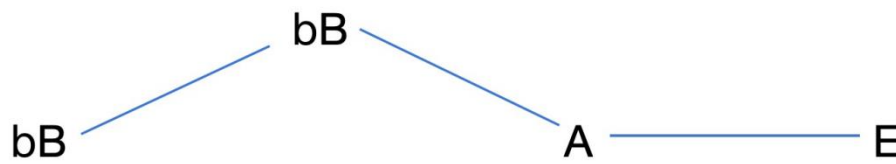


Figure 40. Melodic Phrase 3

Source: Shan Fan(2023)

Overall the melodic quotient of the three melodic development in emotional contrast, the first section of the melody is soothing and low, to express the warmth of the hometown of longing; the middle section of the development of the soprano region, the emotion is more high-pitched, and finally the melody gradually return to the beginning of the emotion, soothing and low.

2.4 Rhythm Analysis

Four Girls' uses 3/4 beat as the main rhythm, which gives the music a smooth and light feeling. Dotted notes (such as 'dotted eighth note + sixteenth note') are used extensively throughout the piece, forming a 'long-short' rhythm, which makes the melody more rhythmic.

In the emotional climax, the syncopated rhythm adds tension. In addition, the use of a weak rhythm makes the melody more natural, especially suitable for the emotional expression of the opera style. The alternating changes of fast and slow tempo and the use of prolonged notes also enhance the drama of the music, making the whole piece rhythmically rich and varied, and the expression of emotion layered.

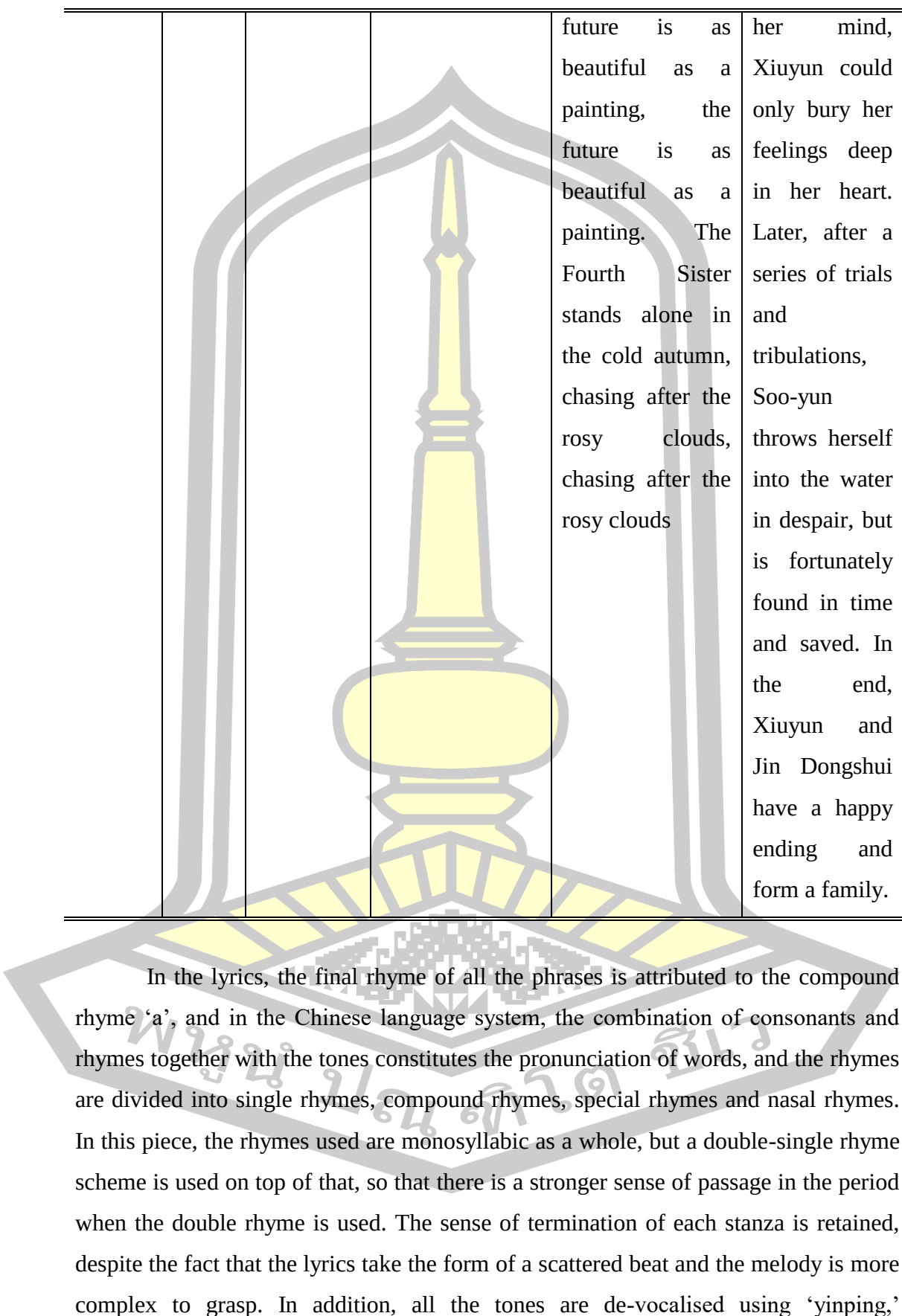
2.5 Lyrics Analysis



Table 3. “Si Gu Niang” Lyrics

musical phrase	sub-phrase	original lyrics	Sichuan dialect	Lyrics translation	General idea of the lyrics
I	I	匆匆逼嫁默 默不答，秀 云牵挂一家	cong cong bi jia me me bu da,xiu yun qian gua yi jia	Hurriedly forced into marriage, she remains silent, as Xiuyun is concerned about her family	The lyrics mainly tell the story of Xiuyun, the fourth daughter of
	II	舍不得生我 养我的葫芦 坝	se bu de sen wo yang wo di fu lu ba	I cannot bear to leave Huluba, the place that gave me life and raised me	Xu Mao, an old farmer in Huluba, South Sichuan Province.
II	I	舍不得霜打 雪压的穷庄 稼，忘不了 当年欢呼合 作还忘不了 亲手窗外栽 桂花，抛不 开大姐临终 嘱托化，别 不下亲人犹 在苦挣扎。	se bu de suang da xue ya de qiong zuang jia , wang bu le dang nian huan hu huo zuo huai wang bu liao qin sou cuang wai zai gui hua,pao bu kai da jie lin zong zhu fu hua,bie bu xia qin ren you zai ku zen za	I cannot bear to leave the poor village battered by frost and snow; I cannot forget the cheers for collectivization in those years, nor can I forget planting osmanthus flowers outside the window with my own hands. I cannot let go of	Xiuyun is a gentle and virtuous woman, but she is physically and mentally devastated by her marriage to Zheng Baeru, a man of bad character. During the Cultural Revolution,

				my elder sister's dying words, and I cannot leave behind my family, still struggling in hardship	Xiuyun was mistreated by Zheng Baeru when he became the acting branch secretary of
III	I	泪眼巴巴。 声声唤我泪巴巴。	yan lei ba ba , sen sen huan wo lei ba ba	With tearful eyes, they call out to me, tearfully	the brigade. Xiuyun often takes care of her children
	II	金窝银窝我不嫁，葫芦坝就是我的家。挨冷守饿我不怕，相依为命度生涯，但愿得苦尽甘来冰雪化，葫芦坝重开向阳花。远景如画，远景如画，四姑娘独立寒秋追彩霞追彩霞。	jīn wō yín wō wō bù jiā, hú lú bā jiǔ shì wǒ de jiā, āi lěng shǒu è wǒ bù pà, xiāng yī wéi mìng dù shēng yá, dàn yuàn de kǔ jìn gān lái bīng xuě huà, hú lú bā zhòng kāi xiàng yáng huā. yuǎn jǐng rú huà, yuǎn jǐng rú huà, sì gū niáng dú lì hán qiū zhuī cǎi xiá zhuī cǎi xiá.	I won't marry into a golden or silver home, Huluba is my home. I'm not afraid of enduring the cold and hunger, as we depend on each other for survival. I only hope that after the hardship, sweetness will come, and the ice and snow will melt, so Huluba can once again bloom with sunflowers. The	on behalf of her brother-in-law, Jin Dongshui, and develops a sincere love for Jin Dongshui over a long period of time through mutual sympathy and concern. However, in the face of Zheng Baeru's vilification and the heavy shackles of



				future is as beautiful as a painting, the future is as beautiful as a painting. The Fourth Sister stands alone in the cold autumn, chasing after the rosy clouds, chasing after the rosy clouds	her mind, Xiuyun could only bury her feelings deep in her heart. Later, after a series of trials and tribulations, Soo-yun throws herself into the water in despair, but is fortunately found in time and saved. In the end, Xiuyun and Jin Dongshui have a happy ending and form a family.
--	--	--	--	---	--

In the lyrics, the final rhyme of all the phrases is attributed to the compound rhyme ‘a’, and in the Chinese language system, the combination of consonants and rhymes together with the tones constitutes the pronunciation of words, and the rhymes are divided into single rhymes, compound rhymes, special rhymes and nasal rhymes. In this piece, the rhymes used are monosyllabic as a whole, but a double-single rhyme scheme is used on top of that, so that there is a stronger sense of passage in the period when the double rhyme is used. The sense of termination of each stanza is retained, despite the fact that the lyrics take the form of a scattered beat and the melody is more complex to grasp. In addition, all the tones are de-vocalised using ‘yinping,’

‘yangping,’ ‘shangsheng’ and ‘qusheng’ further enhancing the sense of termination. This further enhances the sense of termination.



Figure 41. “Si Gu Niang” QR Code

Source: Shan Fan(2023)

3. “Pan Jinlian”

3.1 Background

At the beginning of reform and opening up, Chinese society was liberated, and a wave of innovation came to the field of literature and art. Wei Minglun, who was well versed in classical literature, had the courage to break away from tradition. He re-examined the image of Pan Jinlian, believing that she was not born a sinner, but that there were deep social roots behind her fate. As a result, he created the Sichuan opera Pan Jinlian, aiming to recreate the character in the form of an absurdist drama, incorporating modern consciousness and presenting a realistic, three-dimensional image of the character. In the play, ancient and modern characters dialogue across time and space to explore the fate of Pan Jinlian, which not only enriches the content of the work, but also maps out the state of women's survival and the spirit of resistance under the feudal system. With this work, Wei Minglun calls on the audience to pay attention to the fate of women and think about social reality, thus realising the transmission and innovation of traditional opera.

3.2 Mode Analysis

The modal tonality of the whole piece is divided into three parts, 1-6 bars are developed around the C-Shang + Gong six-tone system with Gong system, the subsequent 7-18 bars are developed around the C-zhi five-tone system with Gong system, and the last 19-112 bars enter the G-Shang five-tone modality.

Firstly, the following tonal scale is a diagram of the tonal scale of bars 1-6, where the overall tonality of bars 1-6 develops around the C-zhi hexatonic modulation, so that the dominant is C and the overall tonal scale is (C-D-F-G -A-C) pentatonic scale.

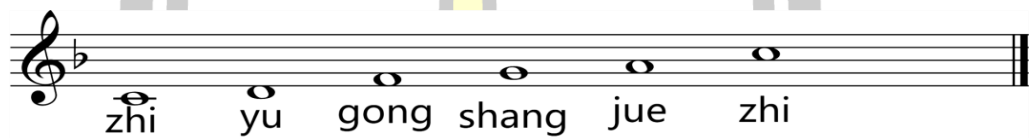


Figure 42. Phrase 1 “Pan Jinlian”

Source: Shan Fan

Secondly, bars 7-18, again centred around the development of the C-shang modulation are again not described separately.

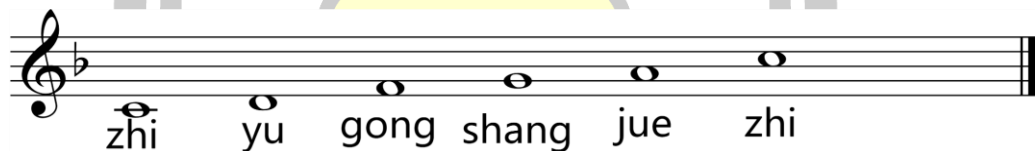


Figure 43. Phrase 2 “Pan Jinlian”

Source: Shan Fan

The final core fragment of the whole piece, bars 19-112, has an overall tonality of G-shang pentatonic mode and an overall scale of (G-A-C-D-F-G).

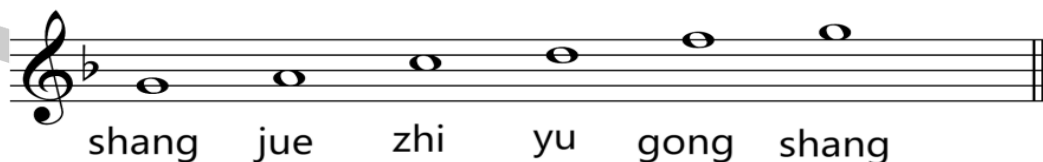


Figure 44. Phrase 3 “Pan Jinlian”

Source: Shan Fan

3.3 Melody Analysis

The lines of the entire melody are not a single straight line or simple ups and downs, but a combination of alternating upward, downward, and smooth passages. This curvilinear change gives a sense of flow to the music, enabling the listener to feel the melody with the natural ups and downs of emotion. For example, in the melody of ‘gui qi mi mi mang mang’, the pitch rises gradually, showing a kind of upward momentum, symbolising the character's expectation and pursuit of the future or something lost. When the melody drops in ‘man tian yue’, it matches the uncertainty and uncertainty depicted in the lyrics, showing a sense of helplessness and reinforcing the precipitation and fall of emotion. Finally, in some sections of the melody, the melody line is relatively flat, keeping within a small range of fluctuations.

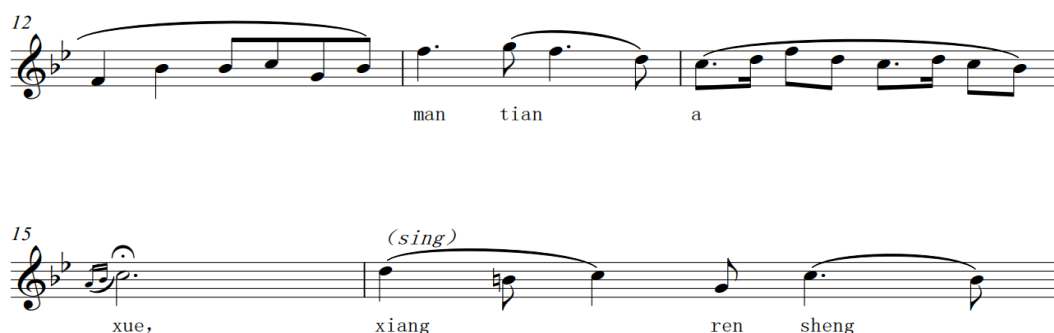


Figure 45. Phrase 4 “Pan Jinlian”

Source: Shan Fan

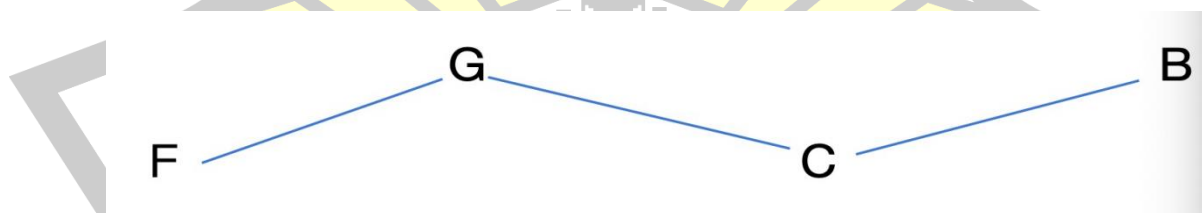


Figure 46. Melodic Phrase 1

Source: Shan Fan

There are also melodic fragments that use minor intervals, such as in ‘mi mi mang mang’, where the melody uses minor intervals in a gradual upward motion, avoiding sudden emotional outbursts and expressing a gradual progression of emotions with a sense of doubt. The use of large intervals: In some key emotional points, large intervals (e.g. 4th or 5th degree jumps) enhance the tension of the melody. For example, in the part of ‘man tian xue’, the jumping intervals directly express the sudden explosion and drastic change of emotion.



Figure 47. Phrase 5 “Pan Jinlian”

Source: Shan Fan



Figure 48. Melodic Phrase 2

Source: Shan Fan

3.4 Rhythmic Analysis

The overall rhythm is even throughout the piece, and Danas also uses many syncopated rhythms and free rhythms. For example, in some passages a more steady quarter or eighth note rhythm is used, while in passages that are more emotional or show confusion or wandering, the use of syncopated rhythms breaks the rhythmic equilibrium.

3.5 Lyric Analysis

Table 4. “Pan Jinlian” Lyrics

musical phrase	original lyrics	Sichuan dialect	Lyrics translation	General idea of the lyrics
I (1—18)	归期杳，迷迷茫 茫满天雪，想人 生最苦是离别 啊。	gui qi miao,mi mi mang mang man tian suang,xiang ren sen zui ku si bi li a	The returndateisunce rtain,withthevastсно wfillingtheskiesinco nfusion.Reflecting,t hehardestpartoflifeis thesorrowofparting	The lyrics depict Pan Jinlian's unwillingness to be a concubine to
II (19—112)	山重水叠叠山雄 水莽壮行色男儿 本应求上进金莲 平生敬豪杰马萧 萧啊玉骢有幸随 君去威烈烈沿途 惊散地头蛇路漫 漫鸡声茅店度寒 夜心切切小城嫂 嫂望啊望啊望孤 月此去也呀啊鹏 程远天地阔早寻 个高山流水知音 者早做个乘龙袒 腹东床客待他年 芳草绿原野嫂开 门笑迎接开门迎 接双飞蝶。	san cong sui die die san xiong sui mang zuang xin se nan er ben yin qiu sang jin jin lian pin sen jin hao jie ma xiao xiao a yu cong you xin sui jun qu wei lie lie yan tu jin san di tou se lu man man ji sen mao dian du han ye xin qie qie xiao chen sao sao wang a wang a gu yue ci qu ye ya a pong cen yuan tian di kuo zao xun go gao	"Mountaintower,wa terslayeruponlayer,t helandscape majestic ,amanshouldstriveto advance.Jinlian,thro ughoutherlife,hasad miredheroes.Thehor seswhinny,andthefor tunatesteedfollowsit smaster.Withgreatbr avery,theyscatterthel ocaltyrantsalongthe way.Theroadislong, andthecrowingoffroo stersatthethatchedin nmarksthecoldnight passing.Withananxi ousheart,thewifeinth esmalltowngazesfar, gazesandgazesagain, atthelonelymoon.As	Zhang Daido and was eventually given to Wu Dalang as his wife. However, Wu Dalang's weakness and incompetence make Pan Jinlian feel hopeless. When Wu Song appears, Pan Jinlian develops admiration for him and tries to express her feelings to

		san liu sui zi yin ze zao zuo ge sen long tan fu dong cuang ke dai ta nian fang cao lv yuan ye sao kai men xiao yin kai men yin jie suang fei die.	youdepart,withabrig htfutureaheadandthe vastearthbelow,seek akindredspiritinthem ountainsanddrivers.B ecomeaguestofhonor ,ahusbandworthyofa dragon'sson-in- law.Intheyearstocom e,whenthefieldsaregr eenwithgrass,yourwi fewillopenthedoor,s milingtowelcomeyo u.Shewillopenthedo orandgreetthepairof butterfliesflyingtoge ther." This translation maint ainsthepoetic tone an dimageryoftheorigin altext,capturingtheth emesoflonging,depa rture,andreunion.	him, but is rejected and warned by Wu Song. Subsequently, Pan Jinlian meets and hooks up with Ximen Qing, which ultimately leads to Wu Dalang's death and Pan Jinlian's own tragic end.
--	--	--	--	--

The whole song mainly rhymes with ‘a’. For example, ‘a’ in ‘mi mi mang mang’ and ‘man tian xue’. ‘zui ku shi li bie’ and “qu ya a” all end with the “a” sound, forming an obvious rhyme structure. Secondly, at the end of each paragraph, prolongation sounds (such as ‘a’) are often used to prolong the rhyme at the end of the sentence, highlighting the end of the melody and the sense of rhythm. This treatment not only makes the melody of each paragraph more lyrical, but also conforms to the characteristic of dragging and pulling in opera, which makes the

expression of emotion more in place. Moreover, the rhymes at the end of the lines mostly fall on the accents, especially in the places such as ‘bie ya a’ , ‘xue a’ , etc. The rhymes appear to be prominent, which is conducive to the enhancement of the expressive power of the lyrics, and makes the overall melody more solid and coherent.



Figure 49. “Pan Jinlian” QR Code

Source:Shan Fan(2023)

4. “Zhong Guo Gong Zhu Tu Lan Duo”

4.1 Background

“Zhong Guo Gong Zhu Tu Lan Duo” , with lyrics by Wei Minglun and music by Liao Zhongrong, is derived from Puccini's opera Turandot, which Wei Minglun Chineseised and renamed ‘tu lan duo’ to be closer to the Chinese audience. The purpose of this move is to inherit the culture and innovate the opera, to explore the fusion of Chinese and Western theatre, and to strengthen the national identity. In the play, Princess Turandot sets a difficult question to choose her son-in-law, integrating elements of the Chinese court and preserving the framework of the original work. The adaptation deepens the theme, emphasises the pursuit of beauty and truthfulness, and shows the metamorphosis from appearance to heart, bringing the audience the artistic enjoyment of the fusion of Chinese and Western cultures.

4.2 Mode Analysis

The modal tonality of the whole piece is mainly divided into six parts. 1-3 bars are developed around the D-jue pentatonic system, the subsequent 4-26 bars are developed around the F-zhi pentatonic system, 27-57 bars are developed around the G-yu pentatonic mode, 58-81 bars go back to the F-zhi pentatonic system, and 82-104 bars are developed around the G-yu pentatonic mode. 105-131 bars return to the F-zhi pentatonic system, 132-157 bars go back to the G-yu pentatonic system, and 158-181 bars return to the F-zhi pentatonic system.

Firstly, bars 1-3 are tonal as shown, and the whole develops in D-jue modulation, (D-F-G-Bb-C-D).



Figure 50. Phrase 1 “Zhong Guo Gong Zhu Tu Lan Duo”

Source:Shan Fan(2023)

Subsequent bars 4-26 are developed around the Levy F-zhi system (F-G-Bb-C-D-F).

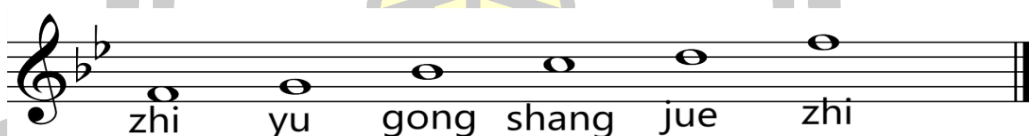


Figure 51. Phrase 2 “Zhong Guo Gong Zhu Tu Lan Duo”

Source:Shan Fan(2023)

Measures 27-57 develop around the G-yu pentatonic modulation, (G-Bb-C-D-F-G)

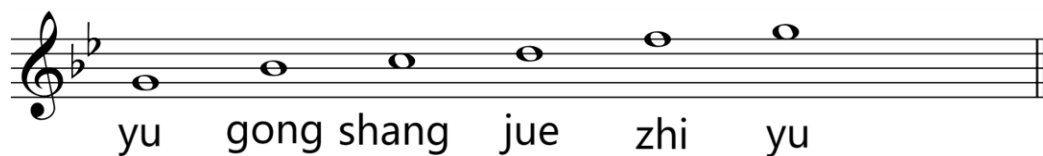


Figure 52. Phrase 3 “Zhong Guo Gong Zhu Tu Lan Duo”

Source:Shan Fan(2023)

Measures 58-81 return to the F-zhi pentatonic mode (F-G-Bb-C-D-F).

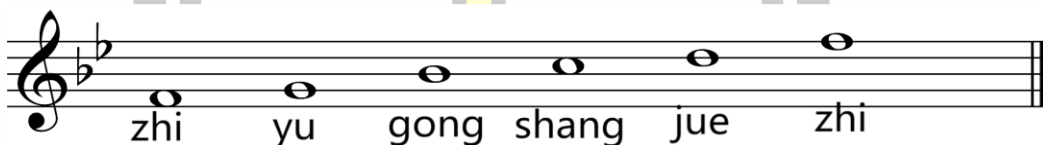


Figure 53. Phrase 4 “Zhong Guo Gong Zhu Tu Lan Duo”

Source:Shan Fan(2023)

Measures 82-104 are in Bb-gong pentatonic mode, (Bb-C-D-F-G-bB).



Figure 54. Phrase 5 “Zhong Guo Gong Zhu Tu Lan Duo”

Source:Shan Fan(2023)

105-131 Return to G-yu pentatonic tuning, (G-Bb-C-D-F-G).

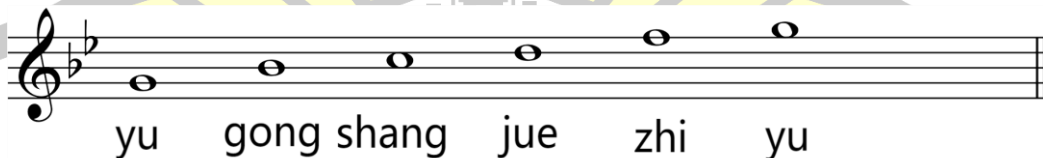


Figure 55. Phrase 6 “Zhong Guo Gong Zhu Tu Lan Duo”

Source:Shan Fan(2023)

4.3 Melody Analysis

In the line ‘jin ye wu ren ru shui’, the melody is upward. It develops gradually from the lower register. When the melody reaches ‘wu ren’, the pitch reaches the top

of the sentence. Then, the melody gradually moves downward in the phrase ‘ru shui’ and the pitch decreases, returning to calmness. This downward melodic line expresses the emotion of falling back and calmness.

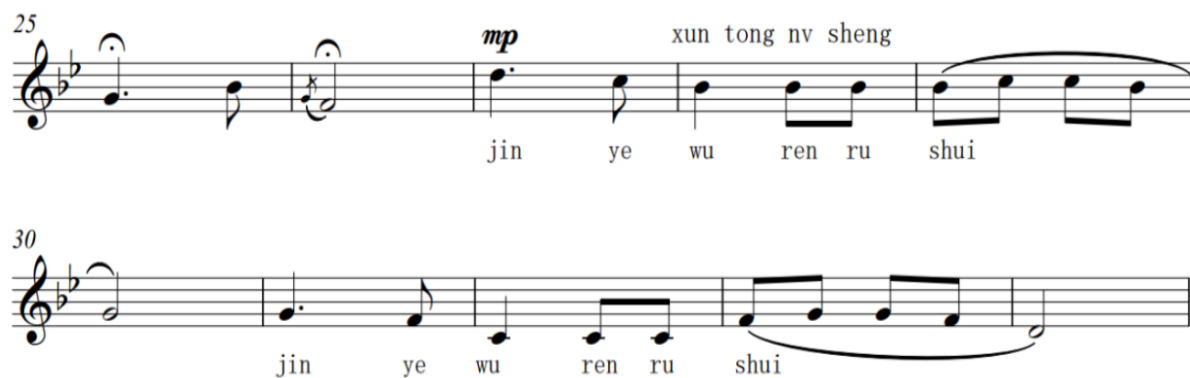


Figure 56. Phrase 7 “Zhong Guo Gong Zhu Tu Lan Duo”

Source:Shan Fan(2023)



Figure 57. Melodic Phrase 1

Source:Shan Fan(2023)

4.4 Rhythm Analysis

The whole piece is mainly based on a four-beat structure, and this balanced beat makes the overall rhythm stable. In some passages, such as the ‘long part’, the smoothness and emotional continuity of the piece are fully demonstrated through the lengthening of the note duration. One of the most common rhythmic patterns in the piece is syncopation, which breaks the balance of the traditional quarter note, as in the section ‘jin ye wu ren ru shui.’ The use of syncopation makes the melody more flexible in rhythm.

4.5 Lyrics Analysis

Table 5. “Zhong Guo Gong Zhu Tu Lan Duo” Lyrics

musical phrase	original lyrics	Sichuan dialect	Lyrics translation	General idea of the lyrics
I (1—49)	汗流浹背如 雨水醍醐灌 顶醒似惊雷 今夜无人入 睡夜间无知 女长大几岁 领悟了人与 人美丑是 非。	han liu jia bei ru yu sui ti hu guan ding xing si jing lei jin ye wu re ru sui ye jian wu zi nv zang da ji sui ling wu le re yu re mei cou si fei	Sweating profusely like rain, a sudden enlightenment strikes like thunder. Tonight, no one can sleep. The once- ignorant girl has grown up, and at a certain age, she realizes the complexities of beauty and ugliness, right and wrong between people	The lyrics tell the story of Princess Durandal, who has asked the princes of various countries to marry her, and who will be married if they win or killed if they don't. However, after
II (50— 131)	沉鱼落雁 外貌美啊 岁月一摧 满面灰龙 楼风阁权 势美朝代 一换啊添 离悲真情 挚爱心灵 美千秋万 载映光辉	cen yu luo yan wai mao mei a sui yue yi cui man mian hui long lou feng ge quan si mei cao dai yi huan a tian li bei zen qin zi ai xin lin mei qian qiu wan	Her beauty rivals the fish sinking and the birds falling from the sky, yet time passes and her face fades to gray. The grandeur of palaces and the power they bring shift with the changing dynasties, leaving only sorrow	the losers of the love affairs have been escorted to the execution ground, an unknown tramp who is not afraid of death appears. With his wisdom and courage, he

可笑我天之骄花之魁娇生惯养耀武扬威华而不实言而无信有何美在那不显山不露水高不自卑平平淡淡踏踏实实一朵小花蕾今夜无人入睡。	zai yin guang hui ke xiao wo tian zi jiao hua zi kui jiao sen guan yang yao wu yang wei hua er bu si yan er wu xin you he mei zai na bu xian san bu lu sui gao bu zi bei pin pin dan dan ta ta si si yi duo xiao hua lei jin ye wu re ru sui	in their wake. True love and sincerity, the beauty of the soul, shine across eternity. How laughable it is that I, the proud flower of heaven, born to privilege, raised in comfort, flaunt my power and prestige, but it is all hollow. Words without truth —where is the beauty in that? In a place where nothing is revealed, neither mountain nor stream, there is no need for vanity. Humble yet confident, simple and steady, like a small flower blooming quietly. Tonight, no one can sleep.	attacks the three puzzles set by the princess and eventually wins her heart with his love. The play also deals with characters such as Liu'er and the emotional entanglements and dramatic conflicts between them.
--	---	--	--

The lyrics mainly use the ‘a’ sound as a rhyme, such as ‘shui,’ ‘lei,’ ‘hui,’ ‘mei,’ ‘bei’, and so on, forming a unified rhyme. In addition, the lyrics alternate between short and long lines.



Figure 58. “Zhong Guo Gong Zhu Tu Lan Duo” QR Code

Source:Shan Fan(2023)

5. “Xi Zhao Qi Shan”

5.1 Background

“Xi Zhao Qi Shan” is a masterpiece of Sichuan Opera in the 1980s, when Wei Minglun's literary and artistic creation was booming. Influenced by the social, cultural and historical concepts of the time, Wei Minglun, under the name of ‘Ba Shu Ghost Talent’, fused the essence of traditional theatre with modern innovations to reshape the images of Zhuge Liang and Wei Yan. He breaks with tradition by portraying Zhuge Liang as a mortal and Wei Yan as a fierce warrior, showing the complexity and tragedy of human nature. Through the delicate portrayal of their inner worlds and personality conflicts, he builds up dramatic tension and enriches the connotation of the work. The play not only inherits the tradition but also triggers the audience's deep reflection on human nature, loyalty, and betrayal, reflecting Wei Minglun's unique artistic pursuit and contribution.

5.2 Mode Analysis

The tonality of the whole piece is mainly divided into three parts, 1-40 measures are developed around the F-zhi pentatonic system, the subsequent 41-77

measures are developed around the C-shang pentatonic system, and 78-232 measures are developed around the G-yu pentatonic modulation.

Firstly, measures 1-40 are modulated as shown in the diagram, and the whole is developed in the F-zhi pentatonic system (F-G-Bb-C-D-F).

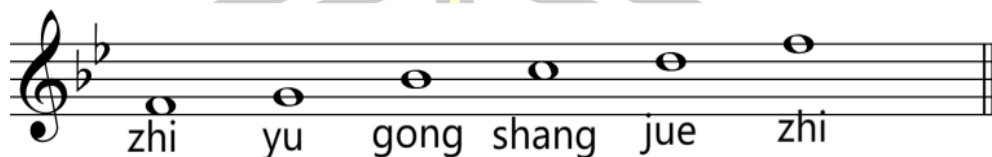


Figure 59. Phrase 1 “Xi Zhao Qi Shan”

Source:Shan Fan(2023)

Secondly, in bars 41-77, the overall tonality moves into the C-shang pentatonic mode for development (C-D-F-G-Bb-C)

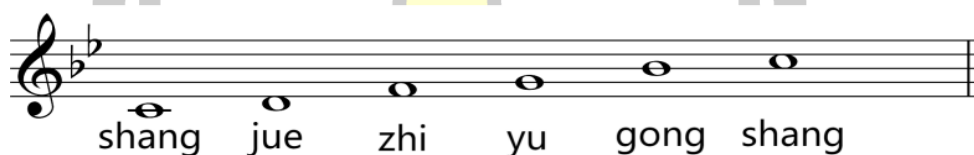


Figure 60. Phrase 2 “Xi Zhao Qi Shan”

Source:Shan Fan(2023)

The final 78-232 bars develop around the G-yu pentatonic modulation, (G-Bb-C-D-F-G)

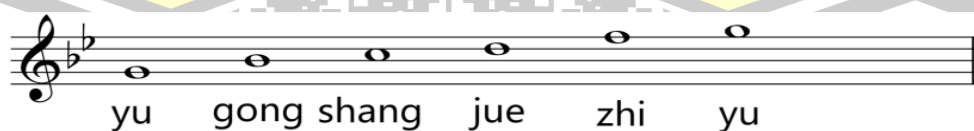


Figure 61. Phrase 3 “Xi Zhao Qi Shan”

Source:Shan Fan(2023)

5.3 Melody Analysis

The melody of the whole piece is divided into three different forms, the first is the 1-40 bars, the overall melodic ups and downs are more obvious, with D-F-D-B

forming the core of the melodic motivic composition, showing a kind of zigzagging development line, and then express the The theme of ‘sweating’ is expressed.

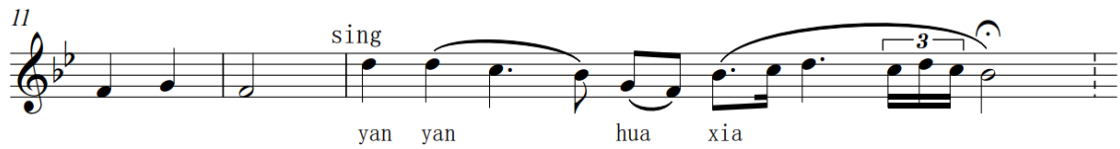




Figure 65. Melodic Phrase 2

Source:Shan Fan(2023)

In the last 78-232 bars, the third thematic melodic fragment of the piece, the melody as a whole gradually falls back, and the core tone also gradually develops downwards, only the overall formation of the melodic progression gradually developing downwards from G. The melodic progression of the piece is also very clear.



Figure 66. Phrase 6 “Xi Zhao Qi Shan”

Source:Shan Fan(2023)



Figure 67. Melodic Phrase 3

Source:Shan Fan(2023)

5.4 Rhythm Analysis

In the rhythmic design of the whole piece, it is common to alternate between fast and slow. In some passages in the song, such as ‘liu chu shi , shi wei jie’ and other tragic parts, the rhythm is slow, the beat has a sense of procrastination, to show that the characters can not return to heaven's helplessness; and in the performance of the heroic or heroic, such as ‘hong, cheng,huang,lv,qing,bai,lan’ paragraph, the rhythm is significantly accelerated, forming strong contrast, bringing a sense of tension and motivation. This creates a strong contrast and brings a sense of tension and motivation. This alternation of fast and slow tempo enhances the dramatic tension and emotional progression of the work.

5.5 Lyrics Analysis

Table 6. “Zhong Guo Gong Zhu Tu Lan Duo”Lyrics

Musical phrase	Original lyrics	Sichuan dialect	Lyrics translation	General idea of the lyrics
I (1—40)	金瓯缺呀，誓不偏安，哪容汉贼呀。六出师啊，师未捷呀，天不假我寿，病魔催魂魄。死不瞑目，仰天啸，回光反射，回光反射呀。	jin wa que ya,si bu an,na rong han zui ya,lu cu si a ,si wei jie ya, tian bu jia wo sou ,bing mo cui hun po ,si bu min mu,yang tian xiao,hui guang fan se ,hui guang fan se	Jin Ou is lacking, and he swears not to be partial, how can he tolerate Han thieves. Six out of the teacher, the teacher is not successful, the sky does not fake my life, and the disease is soul-inducing. Dead without looking away, looking up to the sky and roaring, echoing the light, reflecting the light.	The lyrics tell the historical background of Zhuge Liang's sixth trip out of Qishan to conquer Wei, and by digging deeper into the inner worlds and personality conflicts of these two historical figures, a theatre space full of tension is constructed.

Musical phrase	Original lyrics	Sichuan dialect	Lyrics translation	General idea of the lyrics
II (41—77)	赤橙黄绿青蓝白，关羽红， 张飞黑，马超锦，赵云白， 黄忠橙。甲弯弓射五虎上将 五彩色，拥冕旒王者先帝昭 烈呀啊。鼎盛春秋飞旋去， 挽也挽不回黄金时节去也全 去也。剩荧荧灯影，箫箫落 叶呀啊，落叶归根归不得。 集酸甜苦辣，忆蜀国呀。	ci cen huang lv qin lan bai ,guan yu hong ,zang fei hei ,ma cao jin ,zao yun bai ,huang zong ceng ,jia wan gong se wu fu sang jiang wu cai se ,yong mian liu wang ze xian di zhao lie ya a ,ding sen cun qiu fei xuan qu ,wan ye wan bu hui huang jin si jie qu ye quan qu ye ,sen yin yin den yin ,xiao xiao luo ye ya a ,luo ye gui gen gui bu de ,ji suan tian ku la,yi su guo a	Red orange, yellow green, blue and white, Guan Yuhong, Zhang Feihei, Ma Chaojin, Zhao Yunbai, Huang Zhongcheng. A bent bow to shoot five tiger generals, five colors, and the first emperor Zhaolie who supported the crown. The heyday of spring and autumn is spinning, and it can't be saved, and the golden season is gone. There are still light and shadows, and the leaves are falling, and the fallen leaves can't be returned to the roots. Set the ups and downs, remember the Shu country.	In the play, Zhuge Liang is suspicious of Wei Yan's backbone and designs to burn him to death, but in the end Wei Yan survives. However, the conflict between the two men is not resolved, but rather intensified. Zhuge Liang was sick and trapped in Wuzhangyuan, and before his death, he still held a grudge against Wei Yan, and left a warrant to kill Wei. After Zhuge Liang's death, Wei Yan was killed.
III (78—232)	都江堰水灌田野，蜀锦织女 摇纺车，井盐轱辘转日夜， 焚人悬棺暮云遮。川酒醇， 川椒烈，川肴美，川味绝， 川语如橄榄。	du jiang yan sui guan tian ye ,su jin zi nv yao fang ce, jin yan gu lu zuan ri ye ,fen ren xuan guan mu yun ze ,cuan jiu cun ,cuan jiao lie ,cuan yao mei ,cuan	Dujiangyan water irrigates the fields, the weaver girl of Shu brocade shakes the spinning wheel, the well salt turns day and night, and the coffin is burned and the clouds are	

Musical phrase	Original lyrics	Sichuan dialect	Lyrics translation	General idea of the lyrics
	川歌似甜蔗， 川人尽桃李， 川情留松柏。 拜别诀别，黄 泉无限川江 恋，来生再做 蜀川客呀。生 为国，死为 国，两袖青风 去，一生留淡 泊。临终恋啊 丑，至死不纳 妾。我家子弟 无纨绔，同僚 儿女争豪奢。 好阿亮，我的 穷相爷，生廉 洁，死廉洁， 羽扇纶巾你带 不走，带不走 半生相随的四 轮车。	wei jue ,cuan yu ru gan lan ,cuan yu si tian ze ,cuan ren jin tao li ,cuan qin liu song be , bai bei jie bie ,huang quan wu xian cuan jiang lian, lai sen zai zuo su cuan ke ya ,sen wei guo ,si wei guo ,liang xiu qin fong qie ,yi sen liu dan be ,lin zong lian a cou ,zi si bu na qie ,wo jia zi di wu zi kua ,tong liao er nv zen hao sen ,hao a liang ,wo de qiong xiang ye ,sen lian jie ,si lian jie ,yu san lun jin ni dai bu zou ,dai bu zou ,ban sen xiang sui de si lun ce	covered. Sichuan wine is mellow, Sichuan pepper is strong, Sichuan cuisine is beautiful, Sichuan flavor is unique, and Sichuan language is like olives. Sichuan songs are like sweet cane, Sichuan people are full of peaches and plums, and Sichuan loves to stay in pines and cypresses. Say goodbye, Huangquan has infinite Sichuan and river love, and will be a guest of Shuchuan in the next life. Born for the country, died for the country, the two sleeves are green, and the life is indifferent. The dying love is ugly, and he will not accept a concubine until he dies. My children are unscrupulous, and the children of my colleagues compete for luxury. Good Ah Liang, my poor	

Musical phrase	Original lyrics	Sichuan dialect	Lyrics translation	General idea of the lyrics
			man, honest in life and honest in death, you can't take away the lupine scarf, and you can't take away the four-wheeled vehicle that has been with you for half your life.	

The lyrics of this piece use a lot of rhyming techniques, especially flat rhymes (e.g., ‘An,’ ‘zei’ ‘hun po’ etc.), such as ‘shi bu pian an ,na rong han zei’ in the line that ends with ‘An’ and ‘zei’ forming a rhyme. At the same time, the rhyming parts are mostly concentrated at the end of the line, forming a smooth rhyme structure. In some key passages, the rhymes of the lyrics will be changed appropriately, such as changing from flat rhymes to oblique rhymes to enhance the ups and downs of emotions. For example, in the line ‘si bu ming mu , yang tian xiao’ , ‘mu’ and ‘xiao’ are not strictly rhymed.





Figure 68. “Xi Zhao Qi Shan” QR Code

Source: Shan Fan (2023)

6. Summary

1) The art of Ziyanghe Opera is dominated by the high-cavity opera, with its high and penetrating voice, which is one of the most representative voices in Sichuan Opera. The high cavity is characterized by one person singing alone and the crowd's help. Gang cavity in Ziyanghe Opera occupies an important position, pay attention to help feelings, do not arbitrarily add ‘yi’, ‘a’, ‘ha’ cavity, but with the main singer closely with the formation of a harmonious and unified whole. In the performance, it plays the role of setting the tone, passing through the door, setting the atmosphere, narrating the scene, displaying the inner world and exchanging feelings.

2) Standard and rigorous music program and colourful singing songs. Ziyanghe Opera's voice, song, gongs and drums, gangs, singing and many other melodies are integrated into one, Ziyanghe Opera has hundreds of high-cavity songs, and the names of the cards are mostly used in the North and South or Tang and Song Dynasty, and have the characteristics of the pentatonic scale. In the plate style, ‘one word’ is sung with a free rhythmic loose plate, while the gang accent is a slower ‘one plate and three eyes’, which creates a rhythmic contrast between the singing

and the gang, and speaks of the trinity of the gang, the beating, and the singing.

3) The percussion rhythm is flexible, and the gongs and drums are closely matched with the rhythm. In Ziyanghe River Opera, the rhythm of percussion is flexible and relaxed, and it is suitable for both sadness and happiness in the narrative and lyricism. The tightness, looseness, speed, slowness and lightness and heaviness of the gongs and drums have strict requirements and are self-contained, with a distinctive sense of rhythm and musicality in the performance.

4) The performance is meticulous and vivid, and the singing and music are innovative. The performance of Ziyanghe Opera focuses on detail, realism, vividness, and evocation. Actor's speech requires harmony, level and oblique coordination, clear articulation, and beautiful; singing is required to flow, the words are round, voice and emotion, rhythm and accuracy. Actors sing, read, act, play and other means of expression to set up the characters in the script vividly, imaginatively and vividly on the stage. In addition to borrowing the melodies of folk music such as guqin, they also continue to draw on the musical elements of the times to innovate and create, thus enhancing the artistic expression of the singing and music. To this day, they have gradually added the big sanxian, erhu, dabanhu, zhonghu, low hu, yangqin, and even western instruments such as the violin.

To sum up, the musical characteristics of Zigong Ziyanghe School are mainly reflected in its high-pitched and exciting high voice, standard and rigorous musical formula, colourful singing songs and flexible percussion and gongs and drums, etc. These characteristics together constitute the Zigong River School. These features together constitute the unique artistic style and charm of Ziyanghe Opera.



CHAPTER VI

The guidelines for the preservation and transmission of Ziyanghe Opera in Zigong City, Sichuan Province, China

This chapter focuses on the guidelines for the preservation and transmission of Ziyanghe Opera. Ziyanghe opera is disseminated in a variety of ways, and preservation is the guarantee of transmission and also favours the transmission of Ziyanghe opera. The two complement each other. Therefore, it is necessary to maintain the vitality of the art of Ziyanghe opera and expand the influence of Zigong Ziyanghe opera through various forms of transmission and effective preservation measures.

1. Guidelines for School-Based Preservation and Transmission
2. Guidelines for Community-Based Preservation and Transmission
3. Government Guidelines for Preservation and Transmission
4. Guidelines for Artist Preservation and Transmission
5. Guidelines for Performance-Based Preservation and Transmission
6. Summary

1. Guidelines for School-Based Preservation and Transmission

As an important branch of Sichuan opera, Ziyanghe Opera carries rich historical and cultural values. In order to effectively protect and pass on this intangible cultural heritage, incorporating the Ziyanghe School into the school education system is a key measure to ensure its continuation. The following are guidelines for school-based preservation and transmission:

1.1 Curriculum and Teaching Material Development

The education department should organize experts to develop teaching materials related to the Ziyanghe Opera, covering its historical background, artistic characteristics, classic repertoire, and performance techniques. Knowledge of the Ziyanghe Opera should be incorporated into the art programs of primary and secondary schools to ensure that students have the opportunity to come into contact with and learn about this traditional culture. Encourage schools to develop school-

based curricula that incorporate regional characteristics and enrich the teaching content.

1.2. Teacher Training and Faculty Building

Regular teacher training is organized, and inheritors of the Ziyanghe Opera, artists, and opera experts are invited to give lectures to improve teachers' professionalism and teaching ability. Encourage teachers to participate in relevant academic conferences and seminars to broaden their horizons and exchange teaching experience. Establish Ziyanghe Opera teaching awards to motivate teachers to actively participate in teaching and research.

1.3 Cultivation of Students' Interests and Practical Activities

Encourage schools to set up Ziyanghe Opera interest groups or opera clubs to provide a platform for students to learn, communicate and display. Regularly hold campus opera cultural festivals and organise students to participate in Ziyanghe Opera repertoire rehearsals, performances and competitions, so as to enhance students' participation and practical ability. Make use of campus radio, school newspaper and other media to promote the knowledge of Ziyanghe School and create a strong cultural atmosphere of opera.



Figure 69. 2024 Sichuan Drama Performance in Schools

Source: Shan Fan (2024)

1.4 Teaching Facilities and Resources

Schools should be equipped with corresponding teaching facilities for opera, such as costumes, props, sound equipment, etc., to create a good learning environment for students. Establish an opera teaching resource library, including videos of classic operas, audio materials, teaching courseware, etc., for teachers and students to access and learn. Strengthen the cooperation with opera troupes and inheritance bases to provide students with field visits and learning opportunities.

1.5 Evaluation and Incentive Mechanism

Establish a teaching evaluation system for Ziyanghe Opera, incorporate students' learning achievements into the scope of academic evaluation, and motivate students to actively participate in learning. Establish scholarships, excellent repertoire awards, and other incentives to recognize students with outstanding performance in the study and inheritance of Ziyanghe Opera. Teachers and schools that have made outstanding contributions to the inheritance of Ziyanghe Opera are recognised and rewarded.

Through the implementation of the above measures, the transmission and inheritance of the Ziyanghe Opera on campus can be effectively promoted, students' cultural confidence and artistic literacy can be cultivated, and the foundation for the sustainable development of this intangible cultural heritage can be laid.

It was emphasized that schools, as important places for cultural transmission, should develop and implement specific guidelines. The guidelines include incorporating traditional culture into the curriculum and passing it on through classroom teaching and extracurricular activities. Schools are encouraged to cooperate with communities, cultural institutions, and other organizations to promote the preservation and transmission of cultural heritage. The Zigong Chuan Opera Art Centre has always attached importance to team echelon construction, with a strong team consisting of the old, the middle-aged and the young, and continues to innovate on the basis of abiding by the right principles. In recent years, Zigong Chuan Opera Art Centre has been actively carrying out activities such as ‘Chuan Opera Monthly Performance’ and ‘Chuan Opera in Schools’ and has also made use of new communication methods such as short videos to promote Chuan Opera (Chen Yuling, 2023: interview).

2. Guidelines for Community-Based Preservation and Transmission

The community is an important place for the transmission and development of Ziyanghe Opera. In order to effectively protect and pass on this intangible cultural heritage, the following is a guide for community-based preservation and transmission:

2.1 Community Opera Atmosphere Creation

Set up opera bulletin boards in community centers, parks, and other public places to introduce the historical background, artistic characteristics, and classic repertoire of Ziyanghe Opera. Organise community opera and cultural festivals, inviting Ziyanghe opera inheritors and artists to perform and attract residents' attention and participation. Make use of community radio, WeChat groups, and other media to regularly release opera information and create a strong cultural atmosphere for opera.



Figure 70. Zigong Sichuan Opera “Monthly Performance” Activity

Source: Shan Fan (2024)

2.2 Organization of Opera Activities

Organize community opera competitions, opera knowledge contests and other activities to encourage residents to actively participate and improve their cultural literacy in opera. Set up opera interest groups or opera societies to provide a platform for residents to learn, exchange and display. Ziyanghe opera inheritors and artists are invited to give lessons and guidance to improve residents' performance skills.

2.3 Development and Utilisation of Opera Resources

Establish a community operatic resources database, including videos of classic operas, audio materials, teaching courseware, etc., to facilitate residents' access and learning. Encourage residents to participate in activities such as opera script writing and prop making to enrich the cultural connotation of opera. Strengthen cooperation with opera troupes and inheritance bases, and provide residents with opportunities for field visits and learning.

2.4 Cultivation of heritage talents

Set up opera scholarships or bursaries to encourage young people to learn the performing skills of Ziyanghe opera. Organise opera training courses, invite inheritors and artists to give lectures, and cultivate a new generation of opera talents. Establishing archives of opera inheritors, recording their basic information, performance skills and inheritance experience, and providing strong support for the inheritance work.

2.5 Development of Community Opera Industry

Encourage residents to participate in opera performances, opera tourism and other activities to promote the development of the community opera industry. Set up an opera industry fund to support activities such as the creation, rehearsal and performance of opera repertoire. Strengthening co-operation with local governments and cultural departments to seek policy and financial support to promote the sustainable development of the community opera industry.

Through the implementation of the above measures, the transmission and inheritance of Ziyanghe Opera in the community can be effectively promoted, enhancing the residents' sense of cultural identity and belonging, and contributing to the sustainable development of this intangible cultural heritage.

Guidance is needed on how communities can effectively preserve and transmit cultural heritage. This includes measures such as organizing cultural activities, establishing cultural archives, and training community inheritors. Encourage active participation by community residents to form a strong atmosphere for cultural inheritance. The Zigong Sichuan Opera Art Centre has actively carried out activities such as ‘Sichuan Opera in the Community’ and ‘Sichuan Opera in the Countryside’ in recent years. Good play relies on the audience test, in addition to award-winning classic plays are always new, but also have the show plays inheritance order so that Zigong ‘every day Ziyanghe Opera to see’ and strive to make the local audience and foreign tourists can be in the new era of ‘Zigong opera nest’ to find the culture! To attract more young people to enjoy the unique Zigong opera to nourish the hearts of the people.(Liu Kaikui,2023: interviewed).

time	Name of the show	type of opera	site
September 30	“ Sending Jing Niang ” ‘Release Pei’	short performance	Zigong Sichuan Opera Art Center
October 1	“The Tent Meeting” ” The Palace Meeting	short performance	Zigong Sichuan Opera Art Center
October 2	” The Good Earth “ ” The Night Runner “ ” The Stinging Persuasion “	short performance	Zigong Sichuan Opera Art Center
October 3	“Visiting the Black” ” Uncle Tune “	short performance	Zigong Sichuan Opera Art Center
October 4	“The Sunken Pavilion” “ Two Beauties on the Road “	short performance	Zigong Sichuan Opera Art Center
October 5	“ The Palace of Eternal Life” ” Sifan “	short performance	Zigong Sichuan Opera Art Center

Figure 71. Zigong Sichuan Opera Art Center Performance Schedule during National Day 2023

Source: Shan Fan (2023)

3. Government Guidelines for Preservation and Transmission

The government plays a crucial role in the preservation and transmission of Ziyanghe Opera. In order to effectively protect and pass on this intangible cultural heritage, the following are guidelines for government protection and transmission:

3.1 Policy Formulation and Regulation

Formulate policies for the protection of the Ziyanghe Opera, and clarify the scope of protection, objectives and measures. Improve relevant laws and regulations to strengthen the protection and management of Ziyanghe Opera inheritors. Set up special funds for the protection of intangible cultural heritage to support the protection, inheritance and development of Ziyanghe Opera.

3.2 Cultivation and incentives for inheritors

Set up a system for recognizing inheritors, and recognize and fund eligible inheritors. Organise training courses for inheritors to improve their performing skills and cultural literacy. Setting up an inheritance reward fund to honor and reward the inheritors who have made outstanding contributions to the inheritance of the Ziyanghe Opera.

3.3 Development and support of the opera industry

Formulate the development plan for the opera industry with clear development directions and objectives. Establish an opera industry fund to support activities such as the creation, rehearsal and performance of opera repertoire. Strengthen cooperation with opera troupes, heritage bases, and other institutions to promote the scale and marketization of the opera industry.

3.4 Publicity, education and popularisation

Strengthen the publicity and education of Ziyanghe Opera, and raise the public's awareness of and attention to the intangible cultural heritage. Organise activities such as opera in schools and communities to expand the influence and spread of Ziyanghe opera. Make use of media platforms, network platforms and other media to promote the historical and cultural value and artistic charm of Ziyanghe Opera.



Figure 72. Documentary “Talking Ziyanghe Opera”

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

3.5 International exchange and cooperation

Strengthen exchanges and cooperation with international intangible cultural heritage protection organizations and learn from advanced protection concepts and methods. Organize the inheritors of Ziyanghe Opera to participate in international cultural exchange activities to demonstrate the charm of Chinese traditional opera. Promote the Ziyanghe Opera to go out of the country and into the world, and increase its popularity and influence in the international arena.

Through the implementation of the above measures, the government can effectively promote the protection and inheritance of Ziyanghe Opera and provide a strong guarantee for the sustainable development of this intangible cultural heritage.

The Government should formulate comprehensive protection and inheritance guidelines, with clear protection objectives and inheritance paths. The guidelines should cover policies and regulations, financial support and technical safeguards to provide strong support for the protection of cultural heritage. The Government should play a leading role in the protection of cultural heritage, while encouraging the participation of all sectors of society.(Wang Wenyan,2023:interview).

4. Guidelines for Artist Preservation and Transmission

Artists play a vital role in the preservation and transmission of Ziyanghe Opera. In order to effectively protect and pass on this intangible cultural heritage, the following are the guidelines for the protection and inheritance of artists:

4.1 Inheritance of skills and creation

Artists should stick to the tradition, dig deep into the performance techniques and artistic connotation of Ziyanghe Opera, and maintain its uniqueness and artistry. Encourage artists to create and introduce new repertoires with contemporary and local characteristics to enrich the connotation and extension of the Ziyanghe School. Strengthen the communication and cooperation with the inheritors, and jointly promote the inheritance and development of Ziyanghe Opera.

4.2 Talent training and inheritance

Artists should actively participate in the teaching activities of opera training courses and opera schools, pass on their skills to the younger generation, and cultivate a new generation of opera talents. Set up opera scholarships or bursaries to finance young performers with the potential to learn the performing skills of Ziyanghe Opera. Encourage artists to establish mentor-apprentice relationships with inheritors and young performers to pass on skills and culture.

4.3 Artistic exchanges and co-operation

Artists should actively participate in cultural exchange activities at home and abroad to demonstrate the unique charm of Ziyanghe Opera and expand its influence and spread. Strengthen exchanges and cooperation with artists of other opera genres, draw on and absorb the excellent elements of other genres, and enrich the performance forms and artistic styles of Ziyanghe Opera. Promote the integration and development of Ziyanghe Opera with other cultural industries, such as the combination with tourism, film and television industries, to broaden the inheritance channels.

4.4 Promotion and popularisation

Artists should make use of media platforms, network platforms, and other media to publicize the historical and cultural value and artistic charm of Ziyanghe Opera and increase public awareness and attention. Actively participate in public performances, opera in schools and other activities to popularise the knowledge of opera and cultivate audience

groups. Promote Ziyanghe Opera into the international market, participate in international opera festivals and other activities, and demonstrate the charm of traditional Chinese opera.

4.5 Artistic Research and Innovation

Artists should strengthen the research on Ziyanghe Opera, digging deep into its historical and cultural background and artistic value. Promote the integration and innovation of Ziyanghe Opera with other art forms, such as combining modern music, dance, and other elements to create works with novelty and artistry. Encourage artists to engage in cross-border cooperation, such as cooperating with artists in the fields of literature and fine arts to jointly create opera works with unique artistic styles.

Through the implementation of the above measures, artists can effectively promote the protection and inheritance of Ziyanghe Opera and inject new vigor and momentum into the sustainable development of this intangible cultural heritage.

There is a need to protect the rights and interests of artists and encourage their active participation in the transmission of cultural heritage. This includes measures such as providing creative support, setting up display platforms and strengthening exchanges between artists and inheritors. The innovative role of artists in the transmission of cultural heritage is emphasised so as to promote the creative transformation and development of cultural heritage. In the Internet era, mobile, socialisation and visualisation are increasingly becoming the new trends in international communication, and the ‘going out’ of Ziyanghe Opera should be based on the cultural and artistic values of traditional opera, and the integration of intelligence, new media, information and communication technology, cyberspace virtualisation, biotechnology and other emerging technology clusters, to actively expand the content expression and forms of expression of the qualification of River Opera, and to promote the development of cultural heritage by new and innovative methods. We should integrate intelligent, new media, information and communication technology, cyberspace virtual, biotechnology and other emerging technology clusters to actively expand the content expression and expression of the qualification river opera, and realise the international transmission of the qualification river opera in line with the environment of the times by using new technology, diversification and multi-channel communication strategy.(Xie Zhixiong,2023: interviewed).

5. Guidelines for Performance-Based Preservation and Transmission

5.1 Setting Protection and transmission Goals

Define the short-term and long-term goals for the protection and transmission of the Ziyanghe School of Sichuan Opera, such as the number of audiences, the number of performances, and the number of media reports. At the same time, establish a scientific performance evaluation system to conduct a comprehensive and objective evaluation of the protection and transmission work.

5.2 Strengthen publicity and promotion work

Strengthen the publicity and promotion work of the Ziyanghe School of Sichuan Opera by using a variety of media channels to increase its visibility and influence in the society. At the same time, strengthen cooperation and exchange with tourism and cultural departments to promote the tourism and industrialisation of Sichuan Opera culture.

5.3 Establish incentive mechanism and reward system

For individuals and units that have made outstanding contributions to the protection and transmission of the Ziyanghe School of Sichuan Opera, commendations and rewards will be given to stimulate the enthusiasm and creativity of more people. At the same time, establish a scientific incentive mechanism and reward system to provide strong guarantees and support for the protection and inheritance of Sichuan opera.

5.4 Continuous monitoring and evaluation

Regularly monitor and evaluate the protection and transmission of the Ziyanghe School of Sichuan Opera, identify problems and deficiencies in a timely manner and take effective measures to improve and perfect them. At the same time, the research and exploration of the culture of Sichuan opera will be strengthened to promote the continuous innovation and development of Sichuan opera culture.

It should be performance-oriented and emphasise the evaluation of the effectiveness of cultural heritage preservation and transmission, including measures such as the formulation of evaluation criteria, the establishment of a monitoring mechanism, and the publication of evaluation reports on a regular basis. Through performance assessment, preservation and transmission strategies will be continuously optimized to enhance the visibility and impact of cultural heritage.(Chen Yuling,2023: interviewed).

6. Summary

6.1 Guidelines for Preservation and Transmission in Schools emphasise the importance of preserving and transmitting cultural heritage in the educational environment and ensure that students understand and value traditional culture through curricula and teaching activities.

6.2 Community Preservation and Transmission Guidelines: Focusing on the implementation of measures for the preservation and transmission of cultural heritage at the community level, encouraging residents to participate in relevant activities, and promoting the living transmission of culture.

6.3 Government Preservation and Transmission Guidelines: To formulate and implement a series of policies, regulations and financial support programmes for the comprehensive preservation and transmission of cultural heritage to ensure cultural diversity and sustainable development.

6.4 Artists' Guidelines for Preservation and Transmission: Focusing on the key role of artists in the transmission of cultural heritage, provide necessary support and resources to encourage artists to create and teach their skills.

6.5 Performance-based Guidelines for Preservation and Transmission: To develop strategies and methods for preserving and transmitting cultural heritage in a practical and results-oriented manner, and to ensure the effectiveness of preservation and transmission efforts through regular evaluation and adjustment.

Ziyanghe opera in the preservation and transmission of some of the dilemmas encountered:

One is the fault and lack of talent. With the decrease of the old generation of Ziyanghe Opera artists, there is a fault in the cast, and there is a lack of professional Sichuan opera performers.

Secondly, the loss of audience. The diversification of modern entertainment has led to the gradual loss of traditional opera audience, especially the young audience's interest in Ziyanghe Opera is not high.

Third, insufficient funds and resources. The protection, inheritance and development of Ziyanghe Opera need a lot of financial investment, including repertoire creation, talent training, performance equipment, etc., but currently still facing a shortage of funds.

Fourth, the balance between innovation and inheritance. How to maintain the traditional artistic characteristics of Ziyanghe Opera while integrating modern elements and innovating performance forms to attract more audiences is a problem that needs to be solved.

In view of the above difficulties, the following countermeasures can be taken:

Firstly, to strengthen the training of talents. Encourage young people to learn the performing art of Ziyanghe Opera by setting up special funds and scholarships, and at the same time, strengthen cooperation with colleges and art schools to cultivate professional Ziyanghe Opera performance talents. In addition, we can learn from the practice of Lezhi County Cultural Arts Centre in Ziyang City to provide career establishment for Ziyanghe opera performers to attract and retain talents.

Secondly, to expand the audience group. Already through the Ziyanghe Opera into the school, into the community and other activities, so that more people understand, contact and love the Ziyanghe Opera. At the same time, the use of modern media platforms, such as webcasting, social media, etc., to expand the visibility and influence of the Ziyanghe Opera, to attract young audiences.

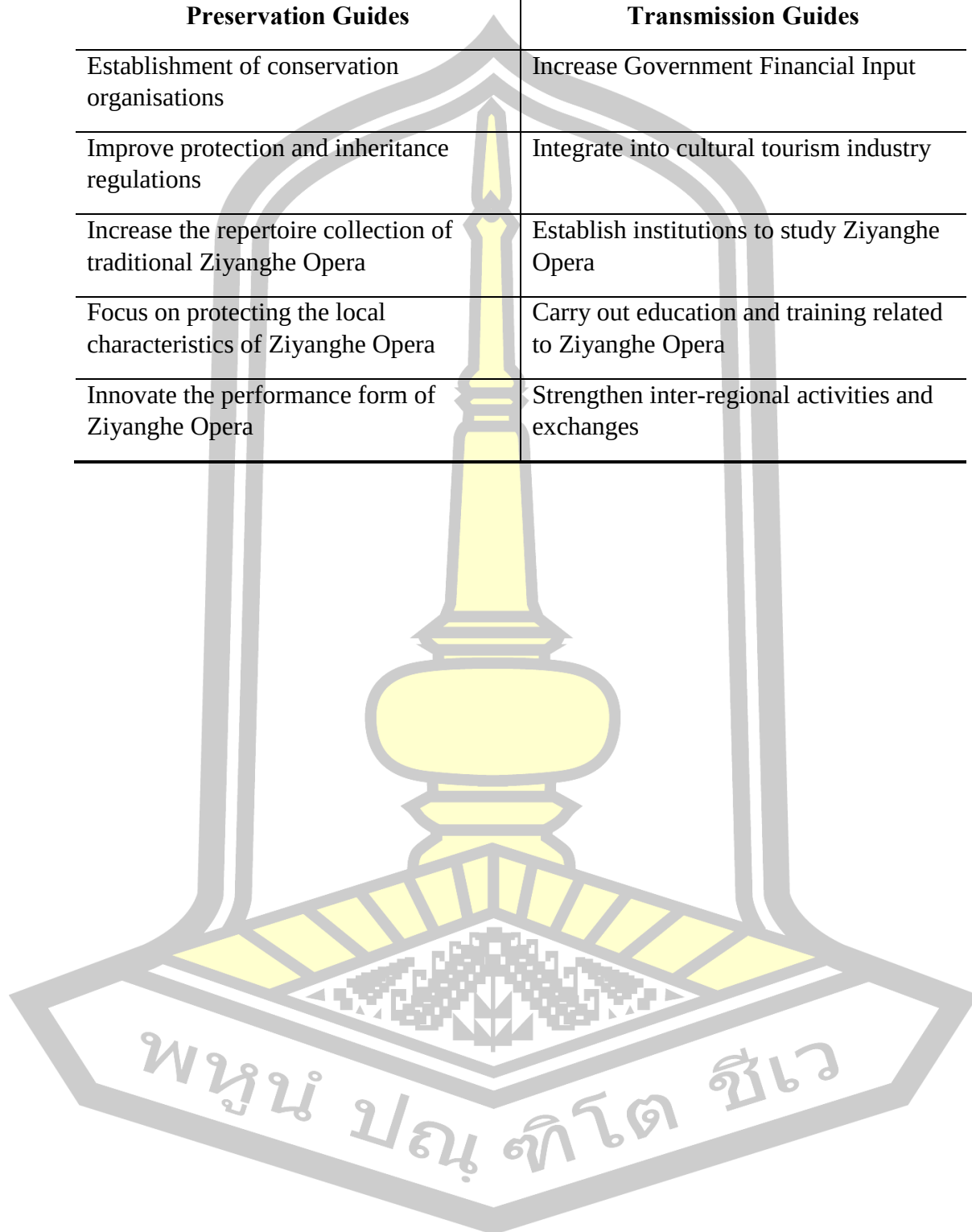
Thirdly, increase financial investment. The government should increase the investment in the protection and inheritance of Ziyanghe Opera, and at the same time encourage and guide social capital to participate in the protection and inheritance of Ziyanghe Opera, forming a diversified financial investment mechanism.

Fourth, promote innovation and development. On the basis of maintaining the traditional artistic characteristics of Ziyanghe Opera, encourage innovation in repertoire creation, performance form, singing music, choreography, etc., and integrate modern elements into Ziyanghe Opera to meet the aesthetic needs of modern audiences. At the same time, the integration of Ziyanghe Opera with other art forms can be explored, such as cross-border cooperation with music, dance, film and television, etc., to expand the development space of Ziyanghe Opera.

In summary, the preservation and transmission of Ziyanghe Opera in Zigong requires the joint efforts and support of the government, schools, society, artists and audiences.

Table 7. Guides for Preservation and Transferring

Preservation Guides	Transmission Guides
Establishment of conservation organisations	Increase Government Financial Input
Improve protection and inheritance regulations	Integrate into cultural tourism industry
Increase the repertoire collection of traditional Ziyanghe Opera	Establish institutions to study Ziyanghe Opera
Focus on protecting the local characteristics of Ziyanghe Opera	Carry out education and training related to Ziyanghe Opera
Innovate the performance form of Ziyanghe Opera	Strengthen inter-regional activities and exchanges



CHAPTER VII

Conclusions, Discussion and Suggestions

1. Conclusion

This paper takes Zigong is Ziyanghe opera in Sichuan province as the research object, and analyses its development history, musical characteristics, preservation and transmission methods.

1.1 The development of Ziyanghe opera.

Ziyanghe opera has gone through the stages of origin, initial development, prosperity and heyday as well as transmission and innovation. In this process, it not only retains the essence and characteristics of traditional art, but also constantly absorbs new elements and expressions to meet the needs and development of the times, but it still faces difficulties and challenges in the process of development.

Firstly, cultural transmission and protection. There is a shortage of inherited talents, and with the gradual decline of the old generation of artists, the cultivation of new inherited talents has become an urgent problem to be solved. Protection of traditional repertoire, traditional repertoire is an important part of the Ziyanghe River School of Sichuan Opera art, but due to historical reasons and the impact of modern culture, some classic repertoire may face the risk of being lost.

Secondly, the aspect of market and audience. Changes in market demand, with the diversification of modern cultural and entertainment methods, the audience's interest in and demand for traditional culture is also changing. Audience aging, at present, the audience of Ziyanghe River School of Sichuan Opera is mainly concentrated in the middle-aged and elderly groups.

Third, the challenge of funds and resources. Insufficient funding: The transmission and development of the art of Sichuan Opera requires a large amount of financial support, including the training of talents, repertoire creation, and the construction of performance venues. In terms of resource distribution, there may be imbalances between regions, troupes and individuals.

Fourth, the challenge of innovation and development. Innovation on the basis of maintaining traditional characteristics is the key to the development of Ziyanghe

opera art. With the continuous development and change of society, Ziyanghe River School needs to explore the path suitable for its own development.

1.2 Musical characteristics of Zigong Ziyanghe opera.

Zigong Ziyanghe Opera is mainly based on the high-pitched and exciting high art, together with the rich song and plate, the unique gang art and percussion together constitute the unique musical style and charm of Ziyanghe Opera. Selecting the five most representative classical excerpts of Ziyanghe Opera in Zigong, analysing the song structure, tonal patterns, melodic direction and rhythm, we can fully understand the music of Ziyanghe Opera.

1.3 Preservation and transmission of Zigong Ziyanghe opera.

The preservation and transmission of Ziyanghe Opera require a comprehensive strategy integrating efforts from schools, communities, government, artists, and performance-based initiatives to ensure its vitality and sustainability. Schools are pivotal in incorporating Ziyanghe Opera into curricula, developing teaching materials, and fostering student engagement through clubs, cultural festivals, and media outreach. Teacher training programs and resource libraries support these initiatives, ensuring a strong foundation for younger generations to connect with this cultural heritage. Communities enhance these efforts by creating a vibrant cultural atmosphere through public events, competitions, and local opera societies, as well as fostering talent through scholarships, training programs, and archival documentation of inheritors' expertise.

The government plays a crucial role by establishing supportive policies, allocating funds, and recognizing inheritors to sustain and expand the opera's influence. Public awareness campaigns, international exchanges, and industry development initiatives provide additional avenues to promote Ziyanghe Opera. Artists contribute significantly by preserving traditional techniques, innovating performances, and mentoring younger performers. They also leverage modern media and cross-disciplinary collaborations to adapt Ziyanghe Opera to contemporary audiences, expanding its relevance and appeal.

Performance-based approaches ensure effective transmission by setting clear goals, promoting opera through diverse channels, and continuously monitoring and refining strategies. Incentives and recognition further motivate contributors to

enhance preservation and transmission efforts. These combined measures create a cohesive framework that balances tradition and innovation, ensuring that Ziyanghe Opera thrives as a cultural treasure in modern society and remains a vibrant part of the cultural landscape for future generations.

2. Discussion

The study of Zigong Ziyanghe Opera reveals its distinctive artistic characteristics and cultural significance, deeply rooted in its origins as part of Zigong's vibrant salt industry culture in southern Sichuan. As Li Sumei (2018) observes, the regular interactions among artists seeking mentorship and collaboration naturally established a fertile environment for artistic exchange and development. Over time, Ziyanghe Opera evolved into a refined and systematic art form characterized by its precise rhythms, intricate performances, and a distinctive style that combines meticulous gongs, drums, and vocal techniques. Central to its artistic identity is integrating melody, rhythm, and expression, strongly focusing on vivid and evocative performances. High-cavity singing, a hallmark of Ziyanghe Opera, emphasizes solo performances complemented by harmonic group vocals, employing poetic texts from northern and southern traditions and Tang and Song poetry.

Building on this tradition, modern innovations have enriched Ziyanghe Opera while preserving its essence. As Zhang Miao (2017) highlights, the Zigong Sichuan Opera Art Centre has created contemporary works like *Bashan Xiu Cai* and *Pan Jinlian*, integrating modern elements and aesthetic sensibilities. Simultaneously, the troupe revives traditional plays, streamlining their length and updating choreography, music, and lighting to align with modern audiences' expectations. Incorporating additional Chinese and Western musical instruments, such as the violin and various hu instruments, has expanded the opera's musical expressiveness. This approach illustrates the dynamic interplay between tradition and innovation, enabling Ziyanghe Opera to remain relevant.

Historically, Ziyanghe Opera has significantly contributed to Sichuan opera's development. As Liu Peiquan notes, its establishment of a systematic education model, particularly the "Ming Sheng Branch," provided a structure for talent cultivation and innovation in gongs and drums. The advent of new media, including

live streaming and short videos, has further amplified its reach, enabling it to connect with broader and younger audiences. International cultural exchanges, such as performances in Beijing, the United States, and Southeast Asia, underscore its role as a cultural ambassador, fostering global appreciation for traditional Chinese opera.

Preserving and transmitting Ziyanghe Opera is crucial for maintaining the diversity and uniqueness of China's cultural heritage. As Wu Guangde (2012) suggests, ethnomusicology emphasizes the cultural and social contexts influencing music, aligning with efforts to understand Ziyanghe Opera's historical and regional significance. The preservation of this art form not only fosters cultural identity and pride but also supports artistic innovation, economic development, and social cohesion. Education and popularization efforts further ensure its transmission to future generations, cultivating new talents and expanding cultural influence.

Incorporating theoretical frameworks from musicology, as Yu Renhe (2001) notes, highlights the multidimensional nature of Ziyanghe Opera's study—encompassing its history, performance techniques, and societal impact. By analyzing melody, rhythm, and timbre, and situating the opera within its cultural and historical context, musicology provides insights into its aesthetic and emotional resonance. The continued adaptation of Ziyanghe Opera demonstrates the enduring relevance of traditional art forms in contemporary society, underscoring the importance of balancing preservation with creative transformation to sustain its vitality.

3. Suggestions

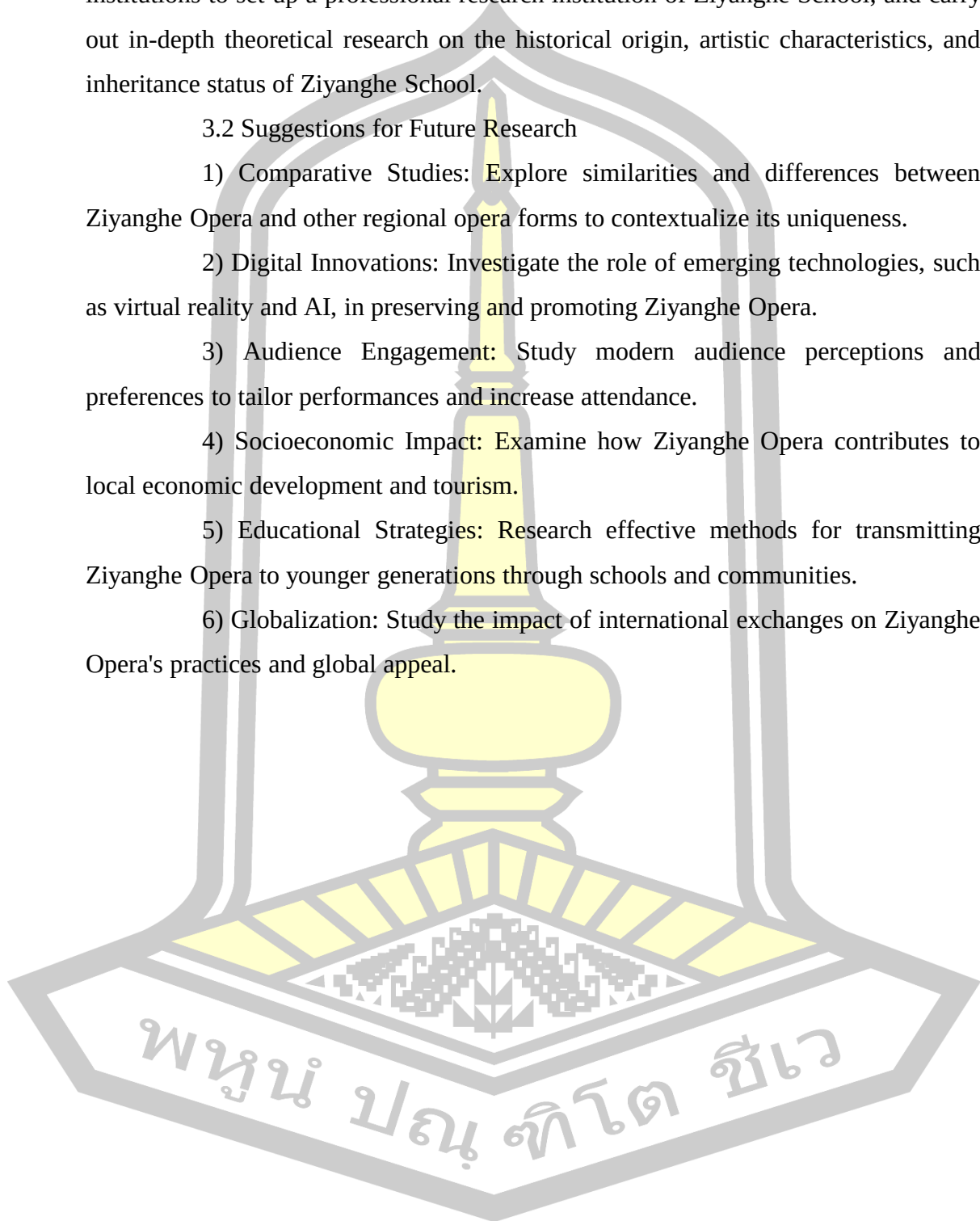
3.1 General Suggestions

- 1) Should strengthen the innovation and diversification of the repertoire. Try to create repertoires that closely connect with modern life while preserving the essence of traditional repertoire to attract young audience groups.
- 2) Should enhance the professionalism and artistic expression of the actors, focusing on the comprehensive training of voice, stage, form, and expression.
- 3) Should comprehensively sort out and record the traditional repertoire, music, and performance techniques of Ziyanghe Opera and establish a systematic archive.

4) Should cooperate with colleges and universities and research institutions to set up a professional research institution of Ziyanghe School, and carry out in-depth theoretical research on the historical origin, artistic characteristics, and inheritance status of Ziyanghe School.

3.2 Suggestions for Future Research

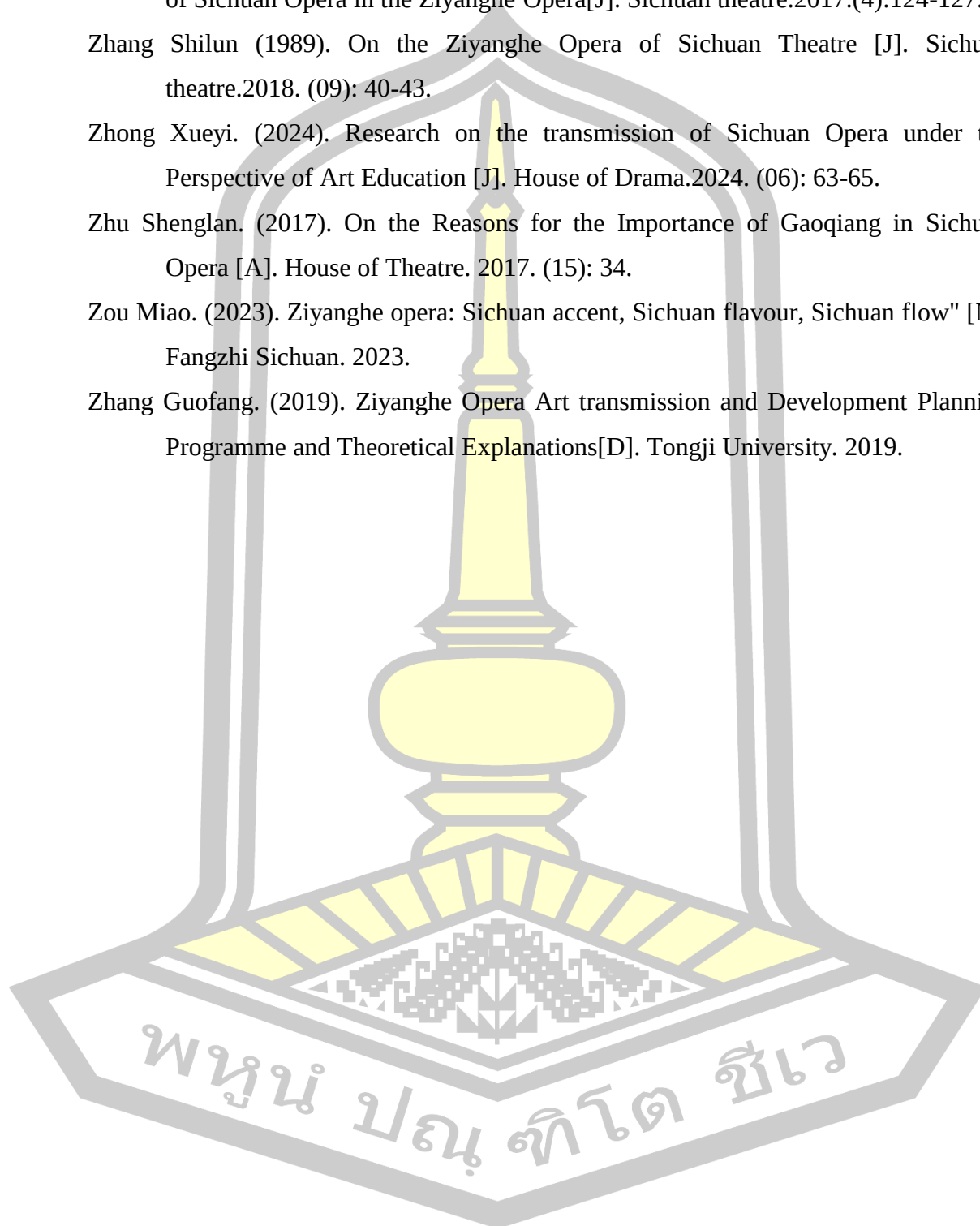
- 1) Comparative Studies: Explore similarities and differences between Ziyanghe Opera and other regional opera forms to contextualize its uniqueness.
- 2) Digital Innovations: Investigate the role of emerging technologies, such as virtual reality and AI, in preserving and promoting Ziyanghe Opera.
- 3) Audience Engagement: Study modern audience perceptions and preferences to tailor performances and increase attendance.
- 4) Socioeconomic Impact: Examine how Ziyanghe Opera contributes to local economic development and tourism.
- 5) Educational Strategies: Research effective methods for transmitting Ziyanghe Opera to younger generations through schools and communities.
- 6) Globalization: Study the impact of international exchanges on Ziyanghe Opera's practices and global appeal.



REFERENCES

- Chen Lian. (2016). Investigation and Reflection on the Current Situation of Ziyanghe Opera [J]. Ethnic Music.2016. (2): 17-19.
- Chen Lian. (2017). Study on the Artistic Achievement of Zhang Shilun, the Inheritor of Ziyanghe Opera[J]. Ethnic Music.2017, (2): 75-76.
- Deng Jingwu. (1998). The "Wei Minglun Phenomenon" Revealed - Wei Minglun and Ba Shu Culture [N]. Journal of Southwest College for Nationalities - Philosophy and Social Science General Edition. 1998. (04): 88-94.
- Du Jianhua. (2022). The Past and Present Life of Sichuan Opera [N]. Fangzhi Sichuan. 2022.
- Jiang Zhoude. (2017). Zigong Literature and History[J]. 2017. (1).
- Li Sumei. (2018). An Introduction to the Origin and Development of the Art of Ziyanghe River genre of Sichuan Theatre [J]. Chinese Style: 89.
- Li Taiping. (1996). An Experimental Discussion on Wei Minglun's Plays and Salt Culture [N]. Journal of Zigong Teachers' College. 1996. (01): 33-36.
- Liu Peiquan. (2017). The transmission Value of Ziyanghe Opera Sichuan Opera Art [J]. Sichuan theatre.2017. (1):78-81.
- Liu Yi. Dong Yi. Liu Xigui. (2018). Semantic Exploration of Sichuan Opera Elements in Bag Design[J]. Artwork Appreciation,2018, (15): 161-162.
- Liu Yurui. (2019).The legendary Ziyanghe Opera[N].Ziyanghe on Palm.2019.
- Tao Yuan.Yue Shengdong (2022). An Analysis of the Cultural Value of Sichuan Opera and Its transmission and Development in the New Era [N]. Sichuan Opera transmission. 2022: 33-36.
- Wei Jing. (2022). Reflections on the Four Rivers of Sichuan Opera and Their Contemporary Value [J]. Sichuan Opera transmission: 91.
- Xiao Shixiong. (1991). Zigong Salt Industry and Sichuan Opera [J]. Studies on the History of Salt Industry.1991. (02): 58-64.
- Xu Huawei. (2015). Original Modern Sichuan Opera "Huan wo he shan" Trial Analysis [N]. Sichuan Opera. 2015: 30-33.
- Zhang Ke. Bao Ling. (2023). Research on the Communication Path of Sichuan Opera Art in the Internet Era [N]. Art Research. 2023: 82-84.

- Zhang Miao. (2017). A Brief Discussion on the transmission and Protection of the Art of Sichuan Opera in the Ziyanghe Opera[J]. Sichuan theatre.2017.(4):124-127.
- Zhang Shilun (1989). On the Ziyanghe Opera of Sichuan Theatre [J]. Sichuan theatre.2018. (09): 40-43.
- Zhong Xueyi. (2024). Research on the transmission of Sichuan Opera under the Perspective of Art Education [J]. House of Drama.2024. (06): 63-65.
- Zhu Shenglan. (2017). On the Reasons for the Importance of Gaoqiang in Sichuan Opera [A]. House of Theatre. 2017. (15): 34.
- Zou Miao. (2023). Ziyanghe opera: Sichuan accent, Sichuan flavour, Sichuan flow" [N]. Fangzhi Sichuan. 2023.
- Zhang Guofang. (2019). Ziyanghe Opera Art transmission and Development Planning Programme and Theoretical Explanations[D]. Tongji University. 2019.



APPENDIX

Appendix A

Interview record 1

Interviewees	ChenyYuling	Time	26 June 2023 to 18 August 2023
Identity of interviewer	Director, Zigong Sichuan Opera Art Centre		
Location of respondents	Sichuan Opera Art Centre, Zigong, Sichuan Province, China		
Content of the interviews	1. Historical Background of Ziyanghe Opera in Zigong? The historical background of Ziyanghe Opera can be traced back to the Qianlong period of the Qing Dynasty, it originated in the Tuo-River Basin centred on the Yanjiang District of Ziyang and emerged and took shape at the magnificent Ziyang City God Temple in the Ming and Qing Dynasties. The genre is mainly characterised by high-cavity opera, which tests the singing skills and is the most representative of the five major voices in Sichuan opera. The formation of Ziyanghe Opera is inseparable from the grandeur of Ziyang City God Temple, where classes and famous actors from all over the world gathered in Ziyang and competed with each other, forming a unique artistic style. During the Xianfeng and Tongzhi years of the Qing Dynasty, with the development of the salt industry in the Zigong area, the art of Ziyanghe Opera further prospered and became one of the four major genres of Sichuan Opera. 2. transmission of Ziyanghe Opera in Zigong. Ziyanghe Opera has maintained a relatively stable heritage and development. On the one hand, the Ziyanghe School has a broad mass base in the region. On important occasions such as festivals and temple fairs, the troupes of Ziyanghe Opera will give wonderful performances. At the same time, some senior Sichuan opera enthusiasts also organise themselves to learn and pass on the classic repertoire		

and performance techniques of Ziyanghe Opera. On the other hand, Ziyanghe Opera has been expanding its popularity and influence by participating in various cultural exchange activities and Sichuan Opera Art Festival. Some outstanding performers and repertoires of Ziyanghe Opera have also started to go to the national and even world stage. In addition, with the popularity and development of the Internet, the transmission of Ziyanghe Opera has become more diversified. Through online video platforms, social media and other channels, people can more conveniently enjoy the wonderful performances of Ziyanghe Opera and learn related knowledge.

3. The social function of Ziyanghe Opera?

Firstly, it is cultural heritage. Ziyanghe Opera is an important part of Sichuan opera culture, carrying rich historical and cultural connotations. Through the performance and inheritance of Ziyanghe Opera, people can have a deeper understanding of the history and development of Sichuan opera. The second is the process of artistic appreciation. Ziyanghe Opera, with its unique artistic style and superb performance skills, brings the audience a high artistic enjoyment.

The third is the role of social edification. The repertoire of Ziyanghe Opera is rich in historical stories and moral concepts, and through the performance, it can convey positive values and outlook on life to the audience. This has a positive effect on enhancing the public's moral level and sense of social responsibility. The fourth is entertainment and leisure. The performance of Ziyanghe Opera is also one of the important ways for people to entertain and relax. After a busy life and work, watching a wonderful Sichuan opera performance not only relaxes the body and mind, but also enhances the emotional communication between people. The fifth is to promote economic development. The performance and inheritance of Ziyanghe Opera has also brought a positive impact on local economic development. Attracting tourists and audiences to watch the performance can drive the development of local tourism and related industries, injecting new

vitality into the local economy.

4. What are the musical characteristics of Ziyanghe Opera in Zigong?

Ziyanghe Opera is the most significant musical feature of Ziyanghe Opera, with its high-pitched, highly penetrating lines. Ziyanghe Opera is usually accompanied by percussion instruments only, rarely accompanied by orchestral music, which is a unique way of accompaniment that adds a simple and primitive charm to the opera. The music program of Ziyanghe Opera is standard and rigorous, the vocal system is scientific, and the singing is colourful, reflecting a high degree of artistry and expressiveness. The gang accent of Ziyanghe Opera is an important part of its musical characteristics, which enhances the expressive and infectious power of the music by cooperating with the singers.

5. Has the music been fully transcribed into simplified or five-line scores?

The Chuan Opera Art Centre has video and audio recordings of the music, which is in simple notation, not five-stringed.

6. What was the social impact of the Ziyanghe Opera on Zigong?

Ziyanghe Opera had a far-reaching impact on the society of Zigong. During the Xiantong period of the Qing Dynasty, especially during the heyday of 'Sichuan Salt Jichu', the Sichuan Opera classes and societies gathered, and the famous actors and actresses of the Ziyanghe Opera flocked to the salt farms, where there was a gathering of famous performers, and each of them competed with each other in a beautiful manner. Most of the main actors and musicians in Zigong were from Ziyanghe Opera.

The Ziyanghe Opera enriched the cultural life of Zigong and improved the art appreciation of local residents.

7. What are the challenges of Ziyanghe Opera in Zigong?

Firstly, the talent gap is a serious problem. The older generation of artists is gradually retiring, while the younger generation is willing to devote themselves to the cause of Sichuan Opera less and less people, resulting in the inheritance of performing skills face great difficulties. Secondly, the loss of audience is a problem that cannot be ignored. With the diversification of modern entertainment, more and more young people lack understanding of and interest in this traditional art form, leading to the increasing aging of the audience of Ziyanghe Opera. Furthermore, the marketisation is not high, and the lack of sufficient financial support has led to many difficulties in the operation and development of the troupe, such as low salaries for performers, poor rehearsal conditions, and fewer opportunities for performances. The innovation and development of Ziyanghe Opera also faces challenges. How to maintain the essence of traditional art while incorporating modern elements and attracting more young audiences is an issue that requires deep thinking.

8. What are the unique features of Ziyanghe Opera in Zigong compared with other operas in other parts of Sichuan?

The uniqueness of Ziyanghe Opera is mainly reflected in the art of its high voice. Ziyanghe Opera is the birthplace of Sichuan Opera's high cadence, known for its high pitch and beautiful high cadence art. Its high voice has a standard and rigorous music program, scientific vocal system and colourful singing songs, and the clever combination of musicality and drama has strong artistic expressiveness. The former artists of Ziyanghe Opera transformed the Yiyang cavities with local music and created the unique Ziyanghe Opera high-cavity, which occupies a dominant position among the five major voices of Sichuan Opera, and is the most significant feature of Ziyanghe School. In addition, Ziyanghe Opera also pays attention to the innovation and development of performance techniques, such as the use of face-changing, spitting fire, rolling lamps and other stunts, which makes Ziyanghe Opera more colourful and

unique in terms of performance art. Overall, Ziyanghe Opera has become a treasure in the art of Sichuan Opera with its unique high art, rigorous performance techniques and colourful performance forms.

9. What efforts has the Zigong Sichuan Opera Art Centre made to preserve and disseminate the art of Ziyanghe Opera?

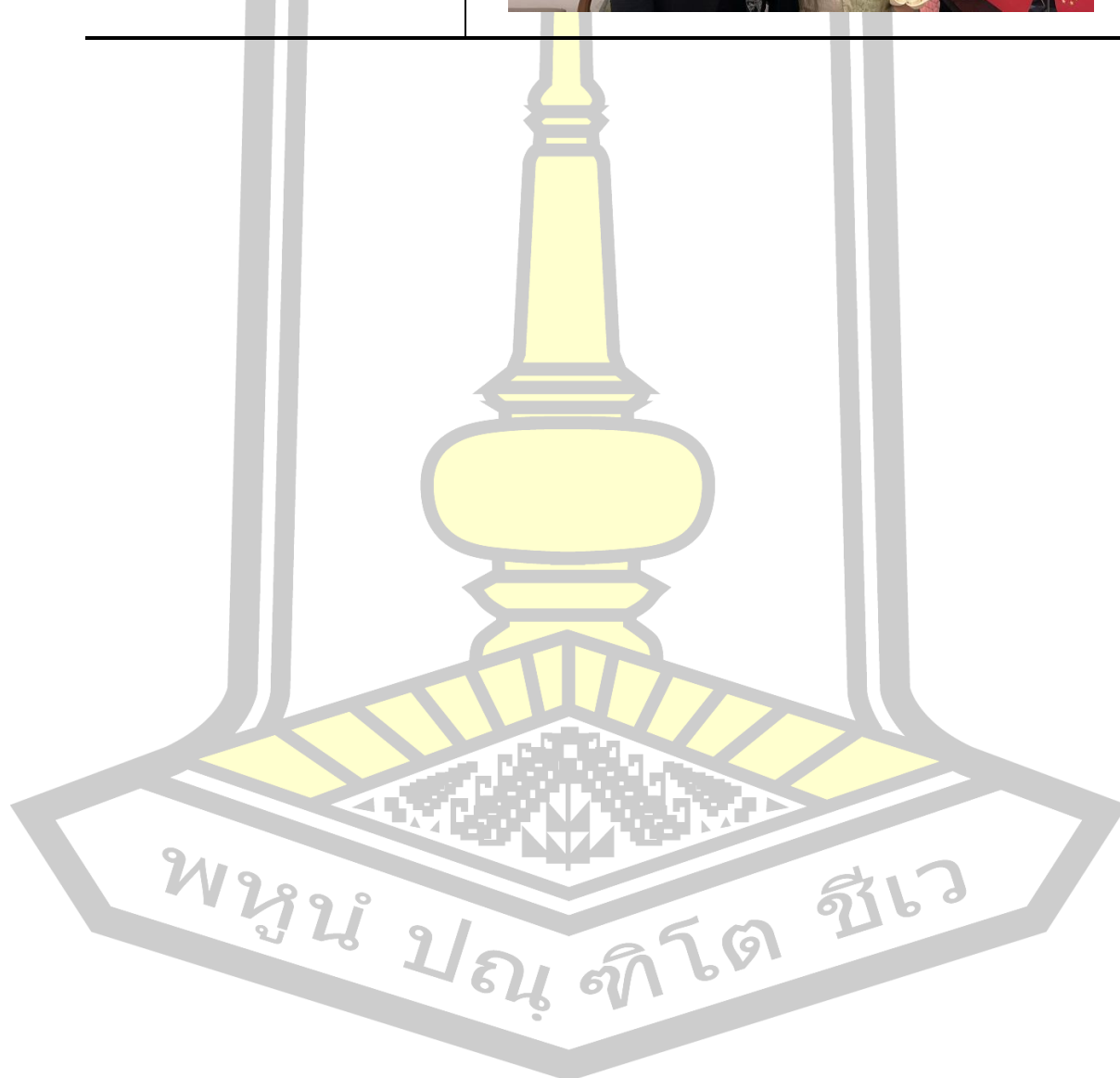
Firstly, Zigong Chuan Opera Art Centre, as the main inherited troupe of Ziyanghe Opera, demonstrates and spreads the art charm of Ziyanghe Opera by rehearsing classic plays and innovative plays. Secondly, Zigong attaches importance to the cultivation and introduction of talents. By jointly organising the ‘Zigong Sichuan Opera Commissioning Class’ with the Sichuan Vocational College of Arts, Zigong has directed the cultivation of Sichuan Opera reserve talents, injecting fresh blood into the inheritance of Ziyanghe Opera. In addition, Zigong City, actively carry out cultural activities for the benefit of the people, such as ‘Sichuan Opera Monthly Performance’, so that fans of Sichuan Opera have a fixed ‘nest’, expanding the influence of Ziyanghe Opera and audience groups. In addition, Zigong City also focuses on the innovative development of Ziyanghe Opera, using lamp play, face-changing and other forms of arranging small plays, and innovatively creating a ‘textbook play’ form to attract more young audiences. Finally, Zigong City has also strengthened cultural and artistic exchanges and co-operation with Chongqing and other areas of Sichuan opera, and made joint efforts to enhance the transmission and influence of Ziyanghe Opera, creating a good external environment for the inheritance and protection of Ziyanghe School.

10. What are your expectations for the future development of Ziyanghe Opera in Zigong?

First of all, I expect the Ziyanghe Opera to continue to maintain its unique artistic style and performance characteristics, and to pass on those classic repertoire and exquisite skills to future generations intact. I hope that the future inheritors will be able to learn and understand the essence of the Ziyanghe School, and

not only achieve perfection in their skills, but also pass on their artistic pursuits and aesthetic concepts on a spiritual level. Secondly, I expect the Ziyanghe Opera to keep pace with the times and continue to innovate and develop. On the basis of maintaining the essence of traditional art, it will incorporate modern elements and aesthetic concepts to create more works that meet the needs of contemporary audiences. Through novel performance forms and repertoire contents, Ziyanghe Opera can attract more young audiences to pay attention to and love it, so as to expand its influence and scope of transmission. In addition, I hope that the inheritance of Ziyanghe Opera can receive more support and attention from the society. The government, enterprises and cultural institutions should increase their investment in the inheritance and development of Ziyanghe Opera, provide the necessary financial and resource support, and create a better environment for its inheritance and development. At the same time, it is also hoped that through the publicity and promotion of the media and the public, more people will understand and know the Ziyanghe Opera, and jointly promote its inheritance and development. Finally, I expect Ziyanghe Opera to play a more active role in international cultural exchanges. By participating in international art festivals, performances and other activities, it will demonstrate the unique charm of Chinese Sichuan Opera art, enhance the understanding and friendship between different cultures, and make a greater contribution to the promotion of the inheritance and development of Chinese culture.

Interview photo



Interview record 2

Interviewees	Liu Kaikui	Time	28 August 2023 to 16 September 2023
Identity of interviewer	Inheritor and national-level performer		
Location of respondents	Sichuan Opera Art Centre, Zigong, Sichuan Province, China		
Content of the interviews	1. What is the historical background of Zigong Ziyanghe Opera? Ziyanghe Opera first emerged in Ziyang, Ziyang Yanjiang District as the centre of the Tuogang River Basin is its birthplace. Emerged and formed in the Ming and Qing dynasties in the grand scale of the Ziyang City God Temple, the Qing dynasty in the middle and late Ziyanghe Opera is the most prosperous and brilliant period. Ziyanghe Opera, as one of the four major operas of Sichuan Opera, is mainly popular in Neijiang, Zigong and other places, and has formed its own unique artistic style after hundreds of years of development. 2. What is the spread of Ziyanghe Opera in Zigong? It mainly relies on the old generation of artists to adopt the oral transmission method to carry on the inheritance. With the development of the times and changes in the aesthetic demands of the audience, the Ziyanghe School is also facing some challenges. In order to give new life and vitality to Ziyanghe Opera, more people need to pay attention to and support the inheritance and development of this intangible cultural heritage. 3. What is the social function of Zigong Ziyanghe Opera?		

Through its performance and inheritance, Ziyanghe Opera helps to maintain and promote the traditional culture of Sichuan opera.

With its unique artistic style and superb performance skills, it provides the audience with opportunities for artistic appreciation and enriches people's cultural and entertainment life. Many excellent operas often contain rich moral concepts and philosophies of life, which can convey positive values to the audience and play the role of social indoctrination. The performance and inheritance of Ziyanghe Opera can help strengthen cultural exchanges between regions and promote the development of cultural diversity, as well as enhance the soft power and popularity of local culture.

4. What are the performance forms of Ziyanghe Opera in Zigong?

The performance forms of Ziyanghe Opera are rich and varied, mainly including singing, reading, acting and playing. In terms of singing, Ziyanghe Opera is mainly in high voice, supplemented by Kunqu and Lantern tune. Its high voice is high and exciting, with beautiful and penetrating lines, which is the representative singing voice of Ziyanghe Opera. When the actors sing, they pay attention to the correctness of the words and the luck of the line, and strive to have a cavity in every sentence and a flavour in every word. In terms of recitation, Ziyanghe Opera pays attention to the clarity of the words and the sincerity of the emotions, and is able to use different tones and intonations to express the inner world of the characters according to the different plots and personalities of the characters.

In terms of performance, Ziyanghe Opera requires actors to have solid acting skills, and to be able to portray the characters and show the development of the plot through delicate movements and expressions. Whether it is the use of hand, eye, body, technique and step, or the choreography of dance movements, all strive to be standardised, beautiful and evocative. In terms of martial arts, Ziyanghe Opera focuses on the flexibility of the stance and the virtuosity of the technique. The actors show the tension and intensity of the plot through flipping, rolling, pouncing, falling and other actions, bringing a shocking visual experience to the audience. In addition, Ziyanghe Opera also pays great attention to the use of stage art and lighting and sound, through the exquisite costumes, props, sets and clever lighting and sound design, to create a strong theatre atmosphere, so that the audience better immersed in the drama.

5. How many self-created traditional repertoires of Ziyanghe Opera are there in Zigong?

There is no exact statistic about the exact number of self-created traditional repertoire in Zigong. However, the Zigong Chuan Opera Art Centre has created and adapted a large number of Chuan Opera repertoires in its long-term artistic practice, including many traditional repertoires featuring Ziyanghe Opera.

For example, ‘Huan Wo He Shan’ , ‘Yi Da Dan’ , ‘Pan Jinlian’ and ‘Zhong Guo Gong Zhu Tu Lan Duo’ are all newly created or adapted Sichuan Opera plays by Zigong Sichuan Opera Art Centre in recent years, which are popular among the audience for their

incorporation of modern elements and aesthetic concepts while maintaining the artistic characteristics of Ziyanghe Opera. In addition, Zigong City also pays attention to the excavation, finishing and upgrading of traditional repertoire, and gives the traditional repertoire of the Ziyanghe School of Opera new vitality and vigour through the revival of classic repertoire and the innovation of performance forms.

6. Has the music of the Ziyanghe Opera been transcribed into simplified or five-line scores?

The music is all in simplified score, no five-line score.

7. How many students do you currently have?

Currently there are about 20 students.

8. What is the social status of Ziyanghe Opera in Zigong?

Ziyanghe Opera has a very high social status in Zigong. The culture of Ziyanghe Opera has a long history and is a major feature of Sichuan culture and one of the essences of Zigong culture, which is well loved and respected in Zigong. Historically, Zigong developed due to the salt industry and rich in the whole Sichuan, economic development has promoted the cultural prosperity, many Sichuan Opera classes gathered in Zigong, Ziyanghe Opera famous actors have flocked to Ziliujing to sing, making Zigong become the Ziyanghe Opera Sichuan Opera Art Centre. Nowadays, Ziyanghe Opera still has a wide influence and a deep mass base in Zigong. Zigong Chuan Opera Art Centre is constantly inheriting and developing the art of Ziyanghe Opera, launching a number of excellent plays and performers, which are loved by the

audience. At the same time, Ziyanghe Opera has been listed as provincial intangible cultural heritage, which has been better protected and inherited.

9. What challenges does Ziyanghe Opera face in Zigong?

The challenges faced by Ziyanghe Opera are manifold. Firstly, traditional opera faces the problem of audience loss. The young audience's interest in and understanding of traditional opera is generally low, leading to a gradual shrinkage of the Ziyanghe Opera market. Secondly, the cultivation and inheritance of Ziyanghe Opera performers are also facing difficulties. The performance of Ziyanghe Opera has high requirements on the basic skills of the actors, which require long time training and accumulation. However, fewer and fewer young people are willing to engage in the performance, resulting in a shortage of Sichuan opera actors and the risk of a break in the inheritance of skills. In addition, the innovation and creation of Ziyanghe Opera scripts is also a major challenge. Due to the large number of traditional plays, it is difficult to create new scripts, and the remuneration is relatively low, resulting in a lack of scriptwriters willing to engage in scriptwriting. Finally, there is insufficient financial support. The inheritance and development of the art of Ziyanghe Opera requires a large amount of financial investment, including the training of actors, repertoire creation, marketing, etc. However, the current financial support is relatively limited, and it is difficult to meet the needs of the inheritance and development of the art of Ziyanghe Opera. However,

with the implementation of the Regulations on the Protection and Inheritance of Sichuan Opera, Ziyanghe Opera, as a provincial intangible cultural heritage, has ushered in unprecedented development opportunities. The government and all sectors of society are also working together to promote its inheritance and revitalisation through a number of measures.

10. What efforts has the Zigong Sichuan Opera Art Centre made to protect and pass on the culture of Ziyanghe Opera?

First of all, Zigong Chuan Opera Art Centre focuses on excavating and finishing the reserved repertoire of Ziyanghe Opera, and at the same time creates and enhances and polishes a number of works of Ziyanghe Opera, which are innovative in terms of creation content and form. For example, the youth version of classic plays such as ‘ Easy Boldness ’ was rehearsed, and A, B and C team rehearsal forms were adopted to provide a platform for the majority of young performers to display their artistic style. Secondly, Zigong Sichuan Opera Art Centre also actively creates cultural brands, such as ‘ Sichuan Opera Monthly Performance ’, etc., and carries out more than 20 brand performances every year, so that the audience has more opportunities to enjoy the wonderful performances of Ziyanghe Opera.

Furthermore, Zigong Sichuan Opera Art Centre makes full use of modern technology to promote the inheritance and development of the art of Sichuan opera. Zigong Sichuan Opera Art Centre carries out the classic drama cloud broadcast - ‘ one dollar to see the

opera’ activities, so that Ziyanghe Opera art breaks through the geographical limitations, to a broader stage. In addition, Zigong also focuses on the popularity and promotion of Ziyanghe Opera, through the opening of ‘Ziyanghe Opera’ art lectures, Sichuan Opera study tours, etc., so that more people understand and love the art of Sichuan Opera. Finally, Zigong Sichuan Opera Art Centre in the inheritance of Ziyanghe Opera, adhere to the right and innovation, not only to retain the traditional essence of the Ziyanghe Opera art, but also to integrate modern elements.

11. What are your expectations for the future development of Zigong Ziyanghe Opera?

I hope to continue to carry forward, not only in Zigong local has a deep mass base, but also out of Zigong, to a broader stage, so that more people understand and love this art. I hope that Ziyanghe Opera can continue to innovate in the inheritance, combined with modern elements and aesthetics, to create more excellent plays with the characteristics of the times, close to the audience's lives, so that the art of Ziyanghe Opera advances with the times and renews its vitality. At the same time, I also hope that Zigong can increase the support for the art of Ziyanghe Opera, cultivate more talents, and provide a strong guarantee for the inheritance and development of the art of Ziyanghe Opera.

Interview photo



Interview record 3

Interviewees	Wang Yuanwen	Time	19 November 2023 to 29 November 2023
Identity of interviewer	National-level performer		
Location of respondents	Sichuan Opera Art Centre, Zigong, Sichuan Province, China		
Content of the interviews	1. What are the performance characteristics of Zigong Ziyanghe Opera? The performance characteristics of Ziyanghe Opera are mainly reflected in its high-cavity art. Its traditional representative repertoire, such as ‘One Liang, Four Pillars, Five Robes, Eighteen Books of Jianghu’ , are all based on high-cavity, supplemented by kunqu and lantern tunes. The Ziyanghe Opera has a standard and rigorous musical formula, a scientific vocal system and a rich and colourful cantata, which has reached a high level in the combination of musicality and theatricality, and has a strong artistic expressiveness. In addition, Ziyanghe Opera also pays attention to the use of gongs and drums, which is known for its large volume, long after-tone, rigorous programme, flexible use and strong expressive power. In terms of performance techniques, Ziyanghe Opera also has many wonderful and magical performance techniques, such as the amazing stunts in the ‘Meilian’ opera, such as changing faces, hitting the fork, rolling the fork, stepping on the stilts, and the old back and the young, etc., which are very popular among people.		

2. What is the difference between Ziyanghe Opera and other operas in Zigong?

Compared with other operas, Ziyanghe Opera mainly has the following differences:

First, regional characteristics: Ziyanghe opera is mainly popular in Zigong, Ziyang and Neijiang City counties and cities, with distinctive local characteristics. Other genres such as Western Sichuan School, Northern Sichuan River School and Lower Sichuan East School are centred in Chengdu, Nanchong and Chongqing respectively, each with a strong local cultural imprint.

Secondly, vocal characteristics: Ziyanghe Opera is dominated by the high voice, which is unique and has a standardised and rigorous musical formula and scientific vocal system. Other schools, such as the Western Sichuan School, which focuses on huqin, the Northern Sichuan School, which focuses on singing and playing, and the Lower Sichuan School, which focuses on diversified vocal cadences.

Thirdly, artistic style: the artistic style of Ziyanghe Opera is rigorous and unique, focusing on the inheritance of performance formulae and techniques. Actors have strict requirements and profound skills in singing, reading, acting and playing. While other schools in the artistic style has its own focus, forming their own unique performance style and artistic charm.

Fourth, repertoire content: the traditional repertoire of Ziyanghe Opera is mostly based on historical

stories, folk legends and other themes, with colourful contents. The repertoire of other operas also has its own characteristics, with some focusing on love stories and others on social reality and people's lives.

In general, there are obvious differences between Ziyanghe Opera and other operas in terms of regional characteristics, vocal characteristics, artistic style and repertoire content. These differences make the art of Ziyanghe Opera more colourful and charming.

3. What are the unique features of Ziyanghe Opera compared with the operas of other regions in Sichuan?

First, it is a representative of the high art: Ziyanghe Opera is mainly featured by the high art, which has a standardised and rigorous musical formula, scientific vocal system and colourful singing songs. The high voice occupies an important position in Ziyanghe Opera and is an important symbol distinguishing it from other operas.

Secondly, the unique artistic style: Ziyanghe Opera is rigorous and unique in its artistic style, and its performance formula and skills inheritance have strict requirements. The actors and actresses show profound skills and unique artistic charms in singing, reading, acting and playing.

Thirdly, rich repertoire content: the traditional repertoire of Ziyanghe Opera is rich and varied, mostly based on historical stories, folk legends and other themes. These repertoires not only have a

deep cultural heritage, but also can show the artistic characteristics and performance style of Ziyanghe Opera.

Fourth, the important historical status: Ziyanghe Opera, as one of the Sichuan operas, has a very important historical status. It originated from the Ziyang City God Temple in the Ming and Qing Dynasties, and after a long period of development, it has formed a unique artistic style and performance system, which has had a far-reaching influence on the development of Sichuan opera art.

4. What problems exist in the inheritance of Ziyanghe Opera?

The first is the talent shortage: with the gradual aging of the old generation of Ziyanghe Opera artists, the younger generation is willing to learn and engage in the art of Ziyanghe Opera fewer and fewer people, resulting in a serious talent gap phenomenon.

Second, the audience group aging: modern entertainment diversification, the young audience of Ziyanghe opera and other traditional opera interest gradually weakened, the audience group aging trend is obvious.

Third, the lack of funds: the inheritance and development of Ziyanghe Opera requires a large amount of capital investment, including the training of actors, repertoire creation, performance venue maintenance and other aspects. However, at present, the inheritance of Ziyanghe Opera faces the problem of shortage of funds, which is difficult

to support its long-term development.

Fourth, insufficient innovation: while retaining the traditional essence, Ziyanghe Opera also needs to be constantly innovated to meet the aesthetic needs of modern audiences. However, the inheritance of Ziyanghe Opera is still insufficient in terms of innovation, which makes it difficult to attract the attention of young audiences.

5. With the changes in society, what changes have taken place in the function and expression of Ziyanghe Opera?

In terms of function, Ziyanghe Opera has gradually changed from a traditional form of entertainment to a means of cultural transmission and artistic display. In the past, Sichuan opera was one of the main forms of entertainment, and people relaxed and enjoyed life by watching it. Now, with the diversification of entertainment methods, Sichuan opera has gradually lost this main function, and has turned to pay more attention to its cultural heritage and artistic value. As one of the important operas of Sichuan Opera, Ziyanghe Opera carries rich historical and cultural connotations and local characteristics, and has become an important carrier for displaying and passing on the culture of Ba Shu. In the form of expression, Ziyanghe Opera is also constantly innovating and developing. On the one hand, Ziyanghe Opera retains the traditional performance programmes and techniques, such as high cadence, face-changing, spitting fire, etc. These classic elements are still an important

treasure to attract the audience. On the other hand, Ziyanghe Opera also actively integrates modern elements, such as the use of modern stage technology to enhance the performance effect, and the creation of new repertoire reflecting the life of the modern society, etc., in order to adapt to the aesthetic needs of modern audiences.

In addition, Ziyanghe Opera also strengthens its interaction and communication with the audience by organising various cultural activities and carrying out study tours of Sichuan Opera, so as to enhance the popularity and influence of the art of Sichuan Opera. At the same time, Ziyanghe Opera also pays attention to the integration and innovation with other art forms, such as cross-border cooperation with music, dance, theatre and other art forms, injecting new vitality into the development of Ziyanghe Opera art.

6. What suggestions do you have for the inheritance and protection of Zigong Ziyanghe Opera?

Firstly, to strengthen the cultivation of talents: attention should be paid to the cultivation of the younger generation, and more talents should be cultivated by setting up training courses and organising competitions to stimulate young people's interest in Ziyanghe Opera. At the same time, you can also invite senior Ziyanghe Opera artists to teach and guide to ensure the inheritance of Ziyanghe Opera.

Secondly, increase publicity: use various media

platforms to increase the publicity of Ziyanghe Opera and improve its visibility and influence in the society. Through the production of promotional films, Ziyanghe Opera performance activities and other ways to let more people understand the Ziyanghe Opera, and enhance their sense of identity and sense of belonging to the Ziyanghe Opera culture.

Thirdly, protect traditional repertoire: Organise and protect traditional repertoire to ensure that it will not be lost due to the passage of time. A Sichuan opera repertoire library can be established to collect and preserve the traditional repertoire of Ziyanghe Opera, providing valuable information for the research and inheritance of future generations.

Fourthly, innovation in the form of expression: on the basis of retaining the traditional essence, combining modern aesthetics and audience demand, the expression of Ziyanghe Opera is innovative. We can try to integrate modern technology elements into the artistic performance of Ziyanghe Opera, to enhance the visual effect and ornamental performance, and to attract the attention of more young audiences.

Fifth, government support and social participation: the government should increase support for the inheritance and protection of Ziyanghe opera, providing policy and financial support. At the same time, it can also encourage all walks of life to actively participate in the inheritance and protection of the art of Ziyanghe Opera, forming a favourable

atmosphere for the whole society to pay attention to and support the development of Ziyanghe Opera.

7. Is the future of Ziyanghe Opera in Zigong to keep the tradition or to integrate modern elements?

I think the future of Ziyanghe Opera should be a combination of maintaining tradition and integrating modern elements. First of all, Ziyanghe Opera, as one of the important operas of Sichuan Opera, carries rich historical and cultural connotations and local characteristics, and its unique artistic style and performance formula is an important part of Ziyang Opera art. Therefore, keeping the tradition is the basis for the inheritance and development of Ziyanghe Opera, and its classical elements and core techniques must be maintained and inherited. However, with the rapid development of society and changes in the aesthetic demands of the audience, Ziyanghe Opera also needs to incorporate modern elements to meet the requirements of the new era. This includes innovations in performance form, repertoire creation, choreography, etc., and the use of modern technology to enhance the performance effect and attract the attention of more young audiences. At the same time, incorporating modern elements does not mean abandoning tradition, but rather innovating and developing on the basis of retaining the essence of tradition. Ziyanghe Opera can explore new themes and connotations in the traditional repertoire and reinterpret them through

modern perspectives and performance methods, making it more contemporary and modern. To sum up, the future of Ziyanghe Opera should be a combination of maintaining tradition and integrating modern elements. Only through innovation and development on the basis of inheritance can Ziyanghe Opera shine more brilliantly in the new era.

Interview photo



Interview record 4

Interviewees	Xie Zhixiong	Time	1 September 2023 to 5 September 2023
Identity of interviewer	Young adult actor		
Location of respondents	Sichuan Opera Art Centre, Zigong, Sichuan Province, China		
Content of the interviews	1. How long have you been studying Ziyanghe Opera? I have been studying Sichuan Opera for 15 years. 2. Can you introduce the inheritance of Ziyanghe Opera? The inheritance mainly starts from the following aspects: in terms of directing techniques, a broad consensus has been reached to break through the traditional formulae, get rid of the formulaic and conceptual expression mode of arbitrarily elevating the characters, and boldly use the modern aesthetic awareness of the performance techniques, which has a more contemporary art atmosphere and a thick cultural heritage. In the choreography, simplify the complexity, break the traditional pattern of stage art, stage space construction and character scheduling position more reasonable; at the same time, to explore the appropriate reference to film and television, drama, with a variety of intertwined interpretation of the rich character personality, the old generation of Sichuan Opera, the guidance of the actors and actresses of the young Sichuan Opera, a number of departments integrated with the wisdom of the collective, the presentation of innovation, the development of the troupe to stimulate new vitality and infinite creativity. New vitality and infinite creativity for the development of the troupe. Ziyanghe Opera heritage development, not only to carry out youthful innovation in the body of Sichuan opera, but also to increase the training of young artistic talent, but also focus on the market cultivation of young audience, to achieve the Ziyanghe Opera art and the market audience of the bidirectional run to. The new generation of young Sichuan opera performers		

inherits the classics in an orderly manner, so that the art of Ziyanghe Opera glows with youthful lustre. As the beauty of Sichuan opera continues to be discovered, more and more young people are taking the initiative to join the queue of spreading Sichuan opera. They are not only relayers of traditional culture, but also spreaders and promoters. Ding Zhen and other network celebrities and Sichuan opera face to face with the flow of guidance, non-heritage study so that the Sichuan opera has a new experience of electricity; Sichuan opera art into the school, in the silent nourishment of young people's hearts; new media live broadcasts, open up a new scenario of Sichuan opera transmission of traditional art and the audience dialogue in the cloud; pilot mobile theatre, expanding the performance platform of the Sichuan opera; the development of the 'Shu Lianyi 'Sichuan Opera Cultural Creation Artifacts' leverage scenic spots and non-heritage skills, expanding the cultural connotation of "+ Sichuan Opera" to further activate the unlimited possibilities of Sichuan Opera's audience groups. Sichuan opera in Sichuan, riding the wind is starting a new. Behind the 'new' is the dialectical philosophy of 'change and invariance'. What has changed is the inheritance method in the new era, and what remains unchanged is the firm adherence to traditional culture. From the perspective of contemporary young people to keep the right and innovation, in practice, the deep connotations of traditional opera and contemporary thinking of the broad interpretation of the combination, in order to truly appreciate the aesthetic essence of the Sichuan Opera Arts, in order to the name of youth will be Ziyang amount of good operatic art inheritance, to carry forward.

3. Who did you learn the Ziyanghe Opera from?

I learnt the Ziyanghe Opera from the master of Sichuan Opera, Chen Zhilin.

4. How many traditional operas are there in Zigong?

There are no exact statistics at the moment. However, the traditional repertoire of Ziyanghe Opera is very

rich, including classics such as ‘The Golden Seal’, ‘Pipa’, ‘Red Plum’, ‘The Jade Hairpin’, ‘The Book of Burning Fragrance’, as well as representative repertoires such as ‘One Beam, Four Pillars, Five Robes, and Eighteen Books of the Jianghu’. These plays have been widely inherited and performed in Zigong.

5. Can you describe the sources of the traditional repertoire?

The traditional repertoire of Ziyanghe Opera comes from various sources, mainly including the following aspects:

Firstly, historical inheritance: Ziyanghe Opera, as one of the important operas of Sichuan Opera, many of its traditional repertoires have been handed down from ancient times. These repertoires have been continuously processed and interpreted by artists of all generations, gradually forming an artistic style with Ziyanghe characteristics.

Secondly, adaptation: In the development of Ziyanghe opera, many plays are adapted from historical stories, folk legends, literary works and so on. On the basis of retaining the essence of the original works, these plays incorporate the unique performance forms and artistic styles of Ziyanghe Opera, making them more in line with the aesthetic needs of the audience.

Thirdly, exchange and integration: Ziyanghe Opera has carried out extensive exchanges and integration with other regional operatic arts in the process of development. These exchanges have not only enriched the repertoire of Ziyanghe Opera, but also promoted mutual reference and innovation among different opera arts.

Fourthly, the creation of new repertoire: with the changes of the times and the aesthetic demands of the audience, Ziyanghe Opera is also constantly exploring the creation of new repertoire. These new repertoires usually combine modern themes and performance forms to attract the attention of more young audiences.

6. What are the traditional accompaniment instruments of Ziyanghe Opera in Zigong?

The traditional accompaniment instruments of Ziyanghe Opera mainly include percussion instruments and wind instruments. Among them, the percussion instruments are: snare drums, two drums, basin drums, war drums, cymbals, gongs, su cymbals, su gongs, cymbals, cymbals, hinges, small gongs, horse gongs, more gongs, bao gongs, dangdangs, hand-carrying, touching bells, clappers, two stars, wooden fish, etc. The percussion instruments of Ziyanghe Opera are mainly used to accompany the opera. These percussion instruments have a significant position and role on the stage of Sichuan opera, and can create a unique artistic atmosphere. In addition, Ziyanghe Opera also uses suona and other wind instruments to accompany the singing and performance. These instruments together constitute the unique accompaniment style of Ziyanghe Opera.

7. What do you think about the future development of Ziyanghe Opera?

I think the future of Ziyanghe Opera is full of hope and challenges.

First of all, Ziyanghe Opera, as one of the important operas of Sichuan Opera, has a deep historical and cultural heritage and a unique artistic style. With the state's emphasis on the protection of intangible cultural heritage and people's love for traditional culture, Ziyanghe Opera is expected to receive more attention and support.

Secondly, Ziyanghe Opera is also seeking new development opportunities in continuous exploration and innovation. For example, it can create more new repertoire that meets the aesthetic demands of contemporary audiences by combining with modern art forms; it can broaden its communication channels by means of digitisation and networking, so that more people can understand and appreciate the charm of Ziyanghe Opera.

However, the development of Ziyanghe Opera also faces some challenges. For example, how to keep its

unique artistic style from being assimilated; how to cultivate more young performers and inheritors; how to adapt to the market changes and meet the diversified needs of the audience.

To sum up, I think the future of Ziyanghe Opera needs to find a balance between inheritance and innovation, not only to maintain its unique artistic charm, but also to constantly adapt to the changes and development of the times. Only in this way can it be invincible in the fierce market competition and make greater contribution to the inheritance and development of Chinese culture.

8. Do contemporary people understand Ziyanghe Opera?

Contemporary people's understanding of Ziyanghe Opera may vary from person to person. On the one hand, with the country's emphasis on and promotion of traditional culture, more and more people have begun to pay attention to and understand various local operas, including Sichuan Opera. As one of the important operas of Sichuan Opera, Ziyanghe Opera has also attracted a lot of people's interest and love due to its unique artistic style and high-pitched and stirring high-pitched singing.

On the other hand, due to the accelerated pace of life and diversified forms of entertainment of contemporary people, many of them may not have too many opportunities to come into contact with traditional operas like Ziyanghe Opera. Therefore, their knowledge of Ziyanghe Opera may be relatively limited. However, in general, with the increase of cultural confidence and the revival of traditional culture, I believe that more and more people will start to pay attention to and understand Ziyanghe Opera, and appreciate its unique artistic charm.

9. Will you continue to pass on the art of Ziyanghe Opera by teaching your students?

Yes, I will. I will do my best to publicise and promote the Ziyanghe Opera, so that more people will know it, understand it and like it.

Interview photo



Interview record 5

Interviewees	Zhu Mengting	Time	11 September 2023 to 13 September 2023
Identity of interviewer	Young adult actor		
Location of respondents	Sichuan Opera Art Centre, Zigong, Sichuan Province, China		
Content of the interviews	1. How long have you been studying Ziyanghe Opera? I have learnt for 16 years. 2. Who is your teacher? My teacher is Liu Kaikui, a national-level actor and inheritor of Sichuan Opera. 3. Are you able to perform all the Ziyanghe operas? I am able to perform the classic Sichuan Opera repertoire of Ziyanghe Opera, showing the unique artistic style of Ziyanghe Opera and the high and exciting singing voice. For example, ‘Yi Dare’, ‘Returning My River and Mountain’ and other classic operas. 4. Do you have any special skills in performing Ziyanghe Opera? I mainly perform singing and body movements. First of all, the singing technique of the high voice, which is unique in Ziyanghe Opera and requires an accurate grasp of pitch, rhythm and emotion. Secondly, there are some body and movement skills, such as the standardised training of hand, eye, body, method and step, as well as stunts such as face-changing, fire-spitting and water-sleeve performances, which are all important parts of Ziyanghe Opera. In addition, the use of gongs and drums is also a major feature of Ziyanghe Opera. Actors need to work closely with the drummers and drummers, and the drums and drums are used to set the mood and promote the development of the plot. 5. Do you like traditional or newly created operas?		

I like both traditional and new productions. Traditional plays have a deep historical background and unique artistic charm, and every time I watch them, I can feel the classic flavour, which makes people recall the past. Newly created plays are full of novel elements and creativity, bringing people different visual and auditory enjoyment.

6. Can you read the score or the five-stringed music?

I can read both simple and five-stringed music.

7. What do you think is the influence of modern music and modern elements on the music of Ziyanghe Opera?

Modern music has had some significant effects on the music of Ziyanghe Opera.

Firstly, modern musical elements provided new ideas and inspiration for the music of Ziyanghe Opera. Composers have begun to try to incorporate elements of modern music such as harmony and rhythm into the music of Ziyanghe Opera, creating musical works that have a traditional flavour without losing the sense of modernity. Secondly, modern music technology has also brought convenience and innovation to the music production of Ziyanghe Opera. For example, by using modern music production tools such as digital audio workstations, the music of Ziyanghe Opera can be edited and processed more finely to enhance the quality and expressiveness of the music. In addition, the modern music market also provides a broader platform for the music transmission of Ziyanghe Opera. Through modern communication channels such as the Internet and social media, the music of Ziyanghe Opera can reach more audiences more quickly and expand its influence.

8. Do you support this fusion?

For the fusion of modern music into the music of Ziyanghe Opera, I think it is an innovative approach worth trying and exploring. As an important opera of Sichuan Opera, Ziyanghe Opera has a long history and unique artistic charm. Modern music, on the other

hand, represents the trend of the times and new aesthetic trends. Incorporating modern music elements into the music of Ziyanghe Opera can inject new vitality into the traditional art, make it more in line with the aesthetic needs of modern audiences, and help attract more young people to pay attention to and love Sichuan Opera. Of course, this integration needs to be carried out on the basis of maintaining the traditional characteristics of Ziyanghe Opera, and not losing its original artistic essence and unique style. Only on the basis of respecting and passing on the tradition can the organic fusion of modern music and Ziyanghe Opera music be realised, and musical works with contemporary characteristics and artistic value be created. Therefore, I support the moderate fusion and innovation of modern music and Ziyanghe opera music on the premise of maintaining traditional characteristics.

9. Will you continue to pass on this non-heritage culture in the future?

Of course I will, I will do my best to pass on and carry forward the Ziyanghe Opera, so that more people can understand and appreciate its unique charm.

10. What suggestions do you have for the development of Zigong Ziyanghe Opera?

First, strengthen the inheritance and protection: Ziyanghe Opera, as an important opera of Sichuan Opera, has a deep historical heritage and artistic value. The protection of the older generation of artists should be strengthened, and they should be encouraged to pass on their skills to the younger generation to ensure the continuation of the unique artistic style of the Ziyanghe Opera.

Secondly, to cultivate new talents: more artistic talents of Ziyanghe Opera should be cultivated by setting up special training institutions and organising training courses. At the same time, relevant courses can also be offered in schools, so that more young people can come into contact with and understand the art of Ziyanghe Opera.

Third, innovative performance forms: on the basis of maintaining the traditional characteristics, we can explore the integration of modern elements into the art of Ziyanghe Opera, and innovate the performance forms and contents, so as to make it more in line with the aesthetic needs of modern audiences.

Fourth, strengthen the publicity and promotion: use various media platforms to increase the publicity of Ziyanghe Opera Art and improve its visibility and influence. Performances, exhibitions and other activities can be organised to attract more people to pay attention to and understand the art of Ziyanghe opera.

Fifth, to strive for policy support: the government can introduce relevant policies, the development of Ziyanghe opera art to give financial, venue and other aspects of support. At the same time, social capital can also be encouraged to invest in the development of Ziyanghe opera art.

Interview photo



Interview record 6

Interviewees	Chen Hao	Time	15 September 2023 to 18 September 2023
Identity of interviewer	Students commissioned by the Zigong Sichuan Opera Art Centre		
Location of respondents	Sichuan Opera Art Centre, Zigong, Sichuan Province, China		
Content of the interviews	1. How long have you been studying Ziyanghe Opera? About 6 years. 2. Who did you learn Ziyanghe Opera from? I learnt from Miss Chen Yaoling. 3. Why did you learn it? First of all, Ziyanghe Opera has a long history and unique artistic charm, learning it can be a deeper understanding and feeling of traditional culture. Secondly, Ziyanghe Opera is rich in various forms of performance, including singing, acting, reciting, playing and other artistic means, which can comprehensively exercise one's performance ability and artistic cultivation. Moreover, by learning Ziyanghe Opera, one can better inherit and carry forward this artistic treasure. Moreover, there are many interesting stories and characters in Ziyanghe Opera. 4. What are your favourite traditional and newly-created operas? Traditional operas, such as 'Dou E Grievance' and 'Peony Pavilion' are very classic, and every time I watch them, I can feel the deep cultural heritage. Newly created plays, such as 'Easy Bold' and 'The Sting' are very good. 5. What are your skills in performing Ziyanghe Opera?		

The main focus is on the training and application of 'four skills and five methods'. In terms of singing, you have to master the high cadence of Ziyanghe Opera, so as to make the words correct and full of emotion; in terms of doing, you have to pay attention to the coordination of the body, gestures, eyes, etc., in order to delicately express the characters' character and emotion; in terms of reading, you have to pay attention to the rhythm and rhyme of the language, so as to clearly and accurately convey the plot and the psychology of the characters; in terms of fighting, you have to have solid foundation in wushu, so as to show the unique charm of wushu. The five methods, namely, hand, eye, body, method and step, should be used comprehensively in the performance in order to achieve the artistic effect of both form and spirit.

6. Can you read simple music or five-line music?

I can read and understand simple music, but not five-string music.

7. What suggestions do you have for the development of Zigong Ziyanghe Opera?

Firstly, to strengthen the inheritance and training: we can increase the protection of the old artists of Ziyanghe School and encourage them to teach their skills to the younger generation. At the same time, special training institutions can be set up or relevant courses can be offered in schools to cultivate more talents in Ziyanghe Opera.

Secondly, innovation and integration: on the basis of maintaining the traditional characteristics of Ziyanghe Opera, we can try to integrate it with modern music, dance and other elements, and innovate the form and content of the performance, so as to attract the attention of more young audiences.

Thirdly, strengthening publicity and promotion: using various media platforms to increase the publicity of Ziyanghe Opera and improve its popularity and influence. Performances, exhibitions and other activities can be organised to let more people understand and appreciate the artistic charm of

Ziyanghe Opera.

Fourth, policy and financial support: the government can introduce relevant policies to support the development of Ziyanghe Opera to give funds, venues and other aspects.

Fifth, create a brand and industry chain: Ziyanghe Opera can be built into a cultural brand with local characteristics, and develop related cultural products and services around it to form an industry chain and promote its sustainable development.



Appendix B

Questionnaire

1.Time :16 July 2024

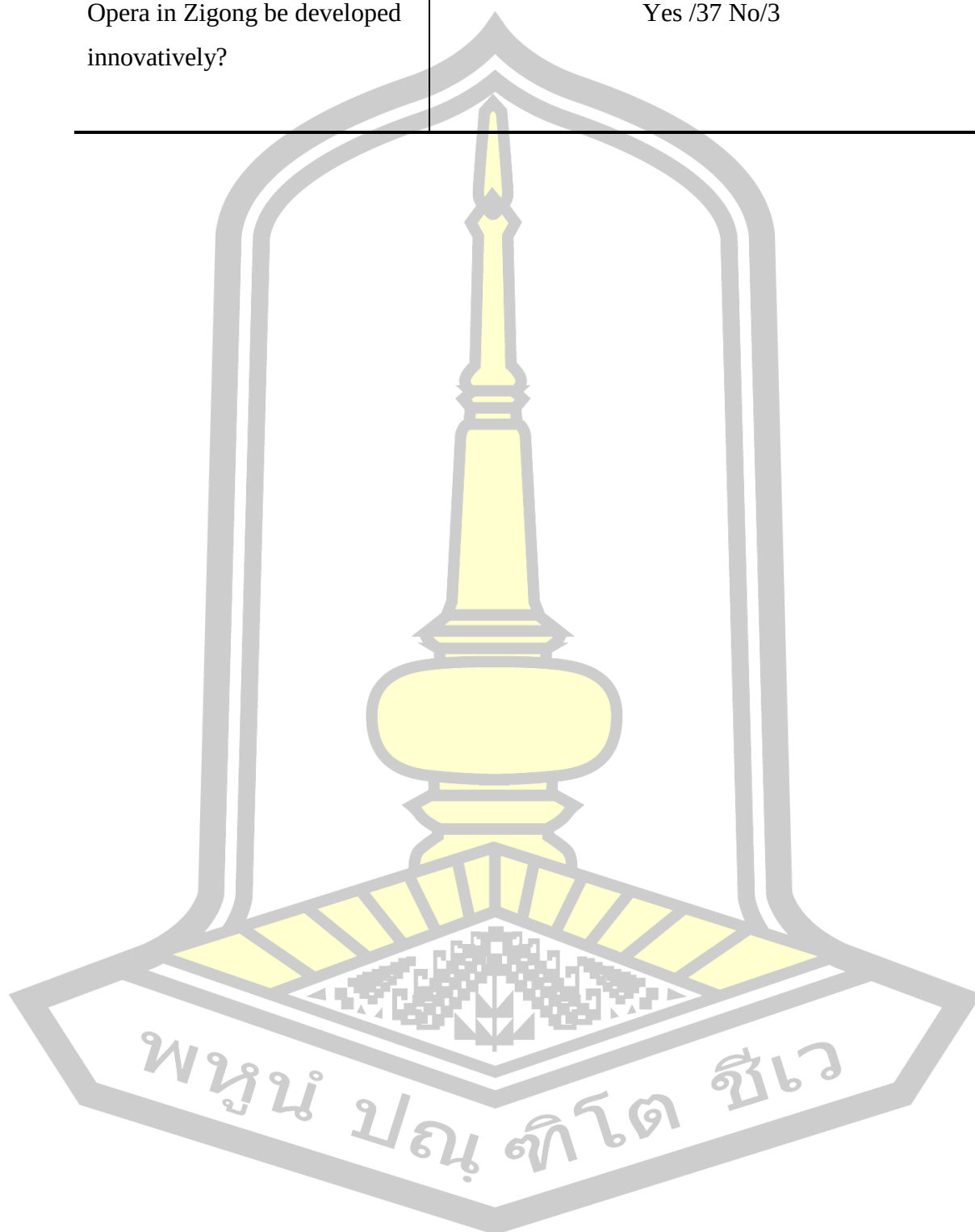
2.Location of respondents:Zigong, Sichuan Province, China

3.Interviewees:Zigong Local

Questions	Results
1.Gender	Male/20 Female/20
2.Age	10-20 years old: 8; 20-30 years old: 9 30-40 years old: 8; 40-50 years old: 5 50-60 years: 5 ; 60-70 years old: 5
3. Do you know the Ziyanghe Opera in Zigong?	Yes/35 No/5
4. Have you ever seen a performance of Ziyanghe Opera in Zigong?	Yes /30 No /10
5. Are you familiar with the classic repertoire of Ziyanghe Opera?	Yes/22 No/18
6. Is the Ziyanghe Opera famous in the area?	Yes /37 No/3
7. Do you think the Ziyanghe Opera has preservation and transmission value?	Yes /40 No/0
8. Do you like Ziyanghe Opera in Zigong?	Yes /36 No/4

9. Should the art of Ziyanghe
Opera in Zigong be developed
innovatively?

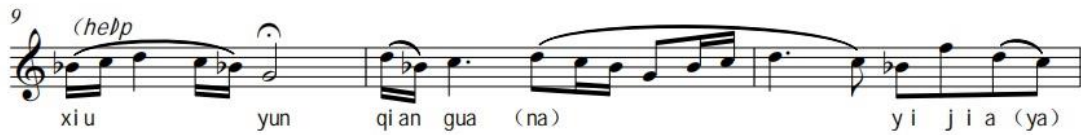
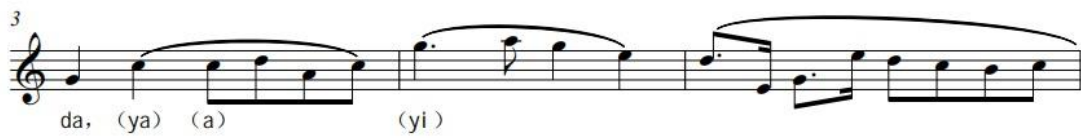
Yes /37 No/3



Appendix C

《si guni ang》xuanduan

Minglun Wei lyricist
Jianjun Rao Border
Zhongrong Liao
Wei Duan singing



2 17
 (a) (a)

20
 (a) (sing) she bu de

23
 shuang da xue ya de qiong zhang jia. wang bu liao dang ni an,

26
 huan hu he zuo hua, wang bu liao qin shou chuang wai

28
 zai gui hua. pao bu kai da jie linzhong zhu tuo hua,

30
 bie bu xia qin ren you zai ku zheng (na) (a) zha.

32
 nandaoshuohuozai yiyunjiuci ba, bu xia wu ni ang wu yang de
 di u

34
 ku wa wa (ya) (a)

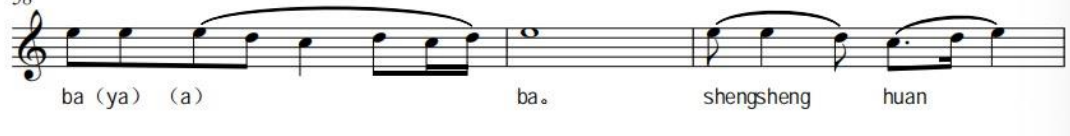
35
 manerliu
 yi jia san kou wu pian wa, choushui fangzhong zan xia ta.

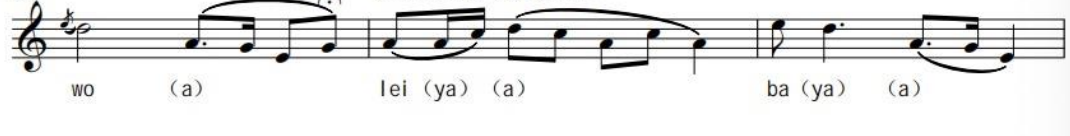
40
 si ting jian chang xiu ti ku sheng si ya, si kan jian chang sheng chi jiao

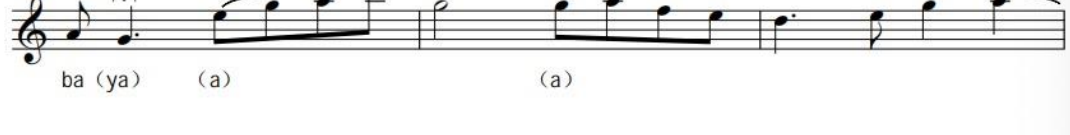
45 
cai ni wa. qiu feng luo ye mao pengleng,

50 
shei ti wa wa zuo xie (ya) wa. san tiao ku ming

55 
yi shuang nen ya, shengsheng huan wo (a) lei yan (na) (ha) (yi)

58 
ba (ya) (a) ba. shengsheng huan

61 
wo (a) lei (ya) (a) ba (ya) (a)

64 
ba (ya) (a) (a)

67 
jin wo yin

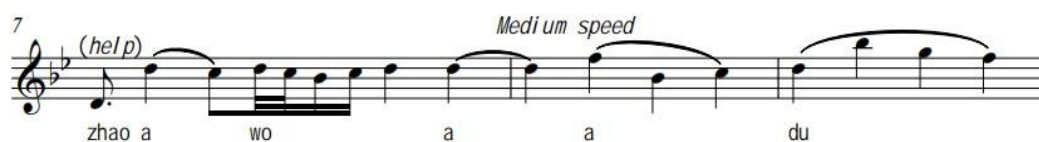
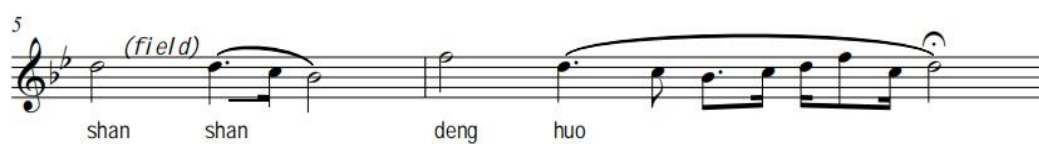
72 
wo wo bu jia, hu lu ba jiu

80 
shi wo de jia. ai leng shou e



sui sui chong yang

MinglunWei lyricist
 ZhongrongLiao composition
 Xiaoli Jian singing



2

23

shi feng chui wu tong

26

ye er luo, you ting men qian di sheng huan

29

shi yang que gu gu chang

31

Lyrical slow

qi ng ge.

35

dui men shan shang e

39

mao zi ge, cun ni you hua dui ni

43

shuo, ku lian shu shang jie ku guo,

3



4

80 *(Medium-fast)*

bu shuo zhen qing yao chu jia,

87

shuo chu zhen qing huo geng duo.

94

yue xiang yue shi pa hou guo, yue pa

101 *restore*

yue xiang jian ge ge, dui men

108

shan shang e bao zi

112 *V*

ge, cun ni you hua dui ni shuo,

116

a a.

《xi yangqi shan》 xuanduan

lyricist weiming lun
composition liaozhongrong
singing cai shaobo



2

14 *help* *sing*
jin ou que ya, zan bu pian an

17 *help*
na rong a han na a

20
zei ya.

23
liu chu shi a, shi wei jie ya a,

25
tian bu jia wo shou bing mo cui hun ,

28
si bu ming mu. yang tian xiao,

32 *help*
hui guang fan she, hui guang fan

36
she a.

41 *(sing)*
chi cheng huang lv qing lan bai, guan yu

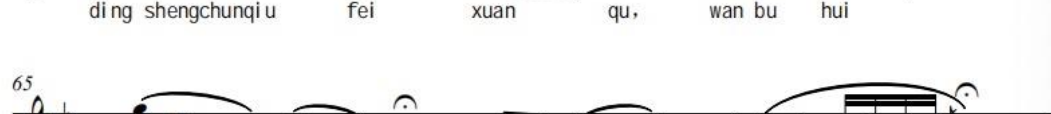
46 
hong zhangfei hei, machao jin, zhao

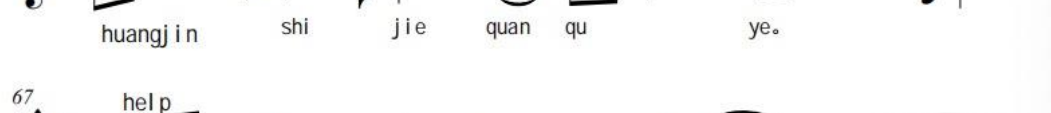
51 
yun bai huangzhong cheng, jia wan gong she wu hu

56 
shang jiang wu cai se, yong mian liu wang

61 
zhe xi an di zhao lie ya a.

64 
ding shengchunqi u fei xuan qu, wan bu hui

65 
huangji n shi jie quan qu ye.

67 
sheng ying ying deng ying, xiao xiao luo

71 
ye ya a,

74 
luoye gui gen gui bu de. ji suan tian ku

4

76
la, yi shu guo

78
a,

82
du jiang yan shui

87
guan tian ye, shu jin zhi nv

91
yao fang che, jing yan gu lu

95
zhuan rye, fan ren xuan guan mu yun zhe.

100
chuan jiu

105
chun chuanjiao lie,
chuanjiu chun chuanjiao lie,

109
chuanyao mei, chuan wei jue chuanyu ru gan lan,

女合)

113

chuan ge si ti an zhe

you luo he he he hei you ye

117

chuan chuan jin tao li, chuan qing liu song bai

mo you hei you he hei

121

bai bie jue bie

125

huang quan wu xian jiang jiang lian, lai sheng

130

zai zuo shu chuan ke ya

131

a

136

a

141

a

146 *rit.*
a a

151
jin cheng yue,

156
qi shan ye, meng li xiang feng

161
meng li bie. rou qing qian juan

166
hu a liang, bei ge kang kai

171
song xiang ye. a

176
a sheng

183 *(sing)*
wei guo, si wei guo, liang xiu
sheng wei guo, si wei guo, si wei guo,

189
chun feng qu, yi sheng liu dan

193

198 bo. lin zhongjian a chou, zhi si bu na

203 qie wo jia zi di wu wan ku, tong liao

208 er nv zhenghao she. hao a liang,

213 wo de qiong wo de qiong xiang

217 ye, sheng lian jie

si lian jie, yu shan lun

sheng lian jie, lian jie

222 jin ni dai bu zou, dai bu z o ban sheng

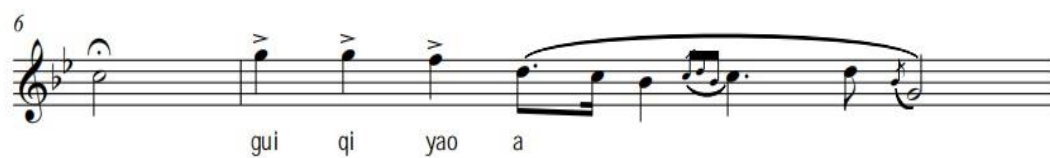
a a a

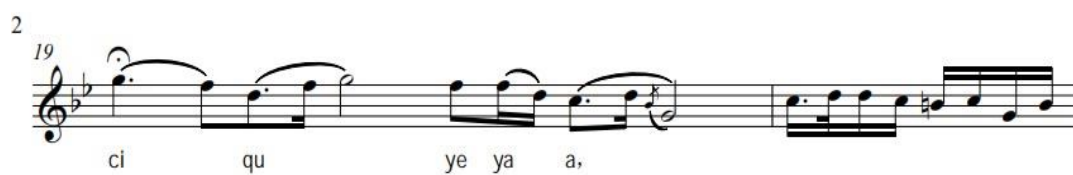
228 xiang sui de si lun che.

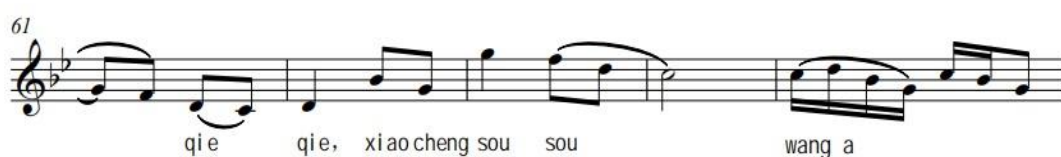
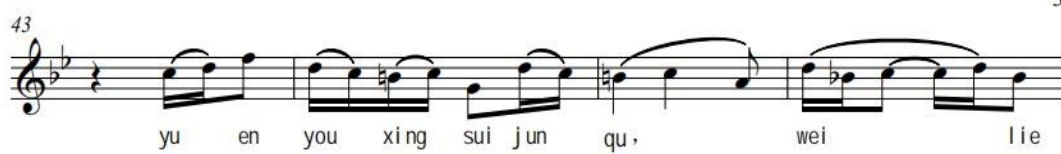
a xiang sui de si lun che.

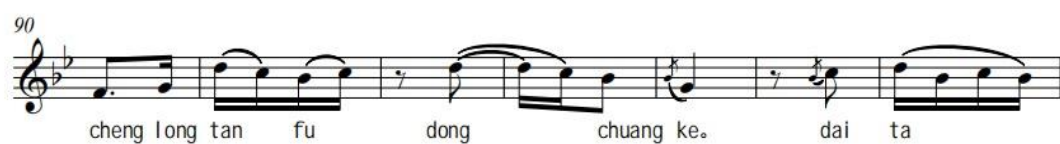
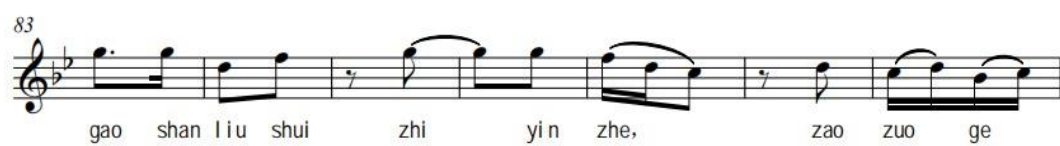
《panji ni i an》xuanduan

MinglunWei lyricist
ZhongrongLiao compositio
Conghou Yu singing



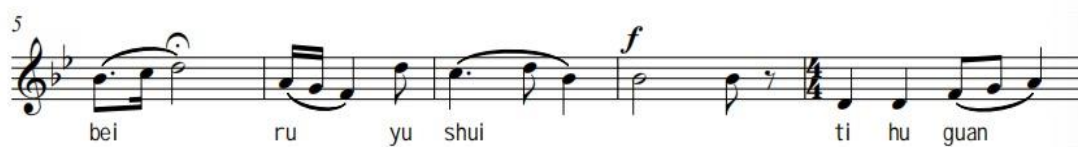






《zhongguogongzhutulan duo》 xuanduan

MinglunWei lyricist
ZhongrongLiao composition
Yumei Wang singing



2

30

jin ye wu ren ru shui

35

a

40

sing

yi ye jian wu zhi nv zhang da wu zhi nv zhang da

43

ji sui ling wu le

46

ren yu ren mei chou shi fei ling wu le ren yu ren

49

mei chou shi fei

52

56

chen yu luo yan

60

wai mao mei a

64

sui yue yi cui man mian hui

3



4

113

gao bu zi bei ping ping dan dan ta ta

119

shi shi yi duo xiao hua lei

123

help

jin ye wu ren ru shui jin ye wu ren ru shui

127

a

BIOGRAPHY

NAME	Shan Fan
DATE OF BIRTH	08/01/1984
PLACE OF BIRTH	Zigong Sichuan, China
ADDRESS	Dongfang Mingcheng, Hongqi Street, Ziliujing District, Zigong City, Sichuan Province, China
POSITION	Teacher
PLACE OF WORK	Sichuan Health Rehabilitation Vocational College
EDUCATION	2002 - 2006 (Bachelor degree) Sichuan Conservatory of Music 2014 - 2017 (Master degree) Southwest University of Science and Technology 2022 - 2025 (Ph.D.) College of Music Mahasarakham University

