



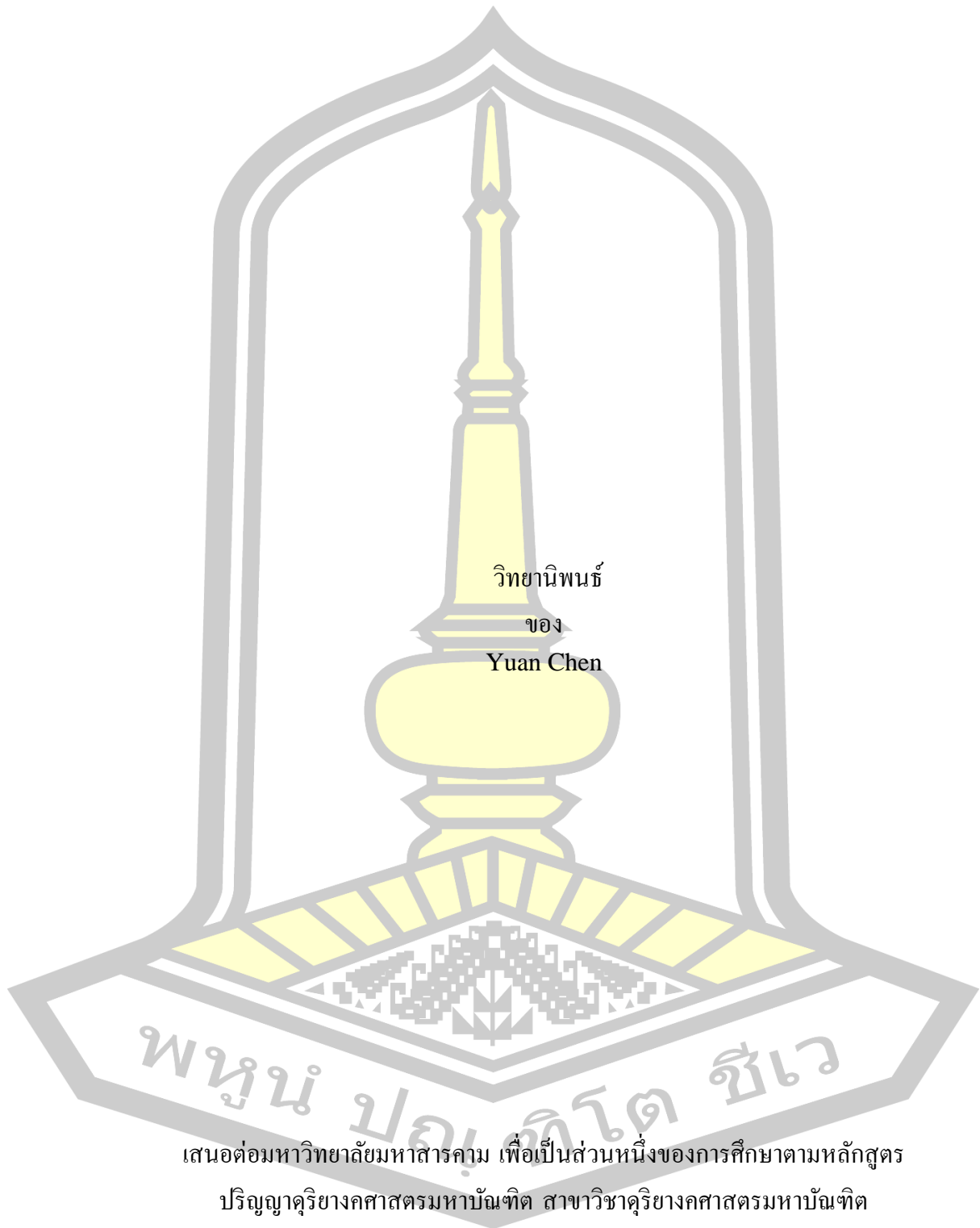
The singing techniques and transmission process of Liu Xiaoyan in Yu Opera

Yuan Chen

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

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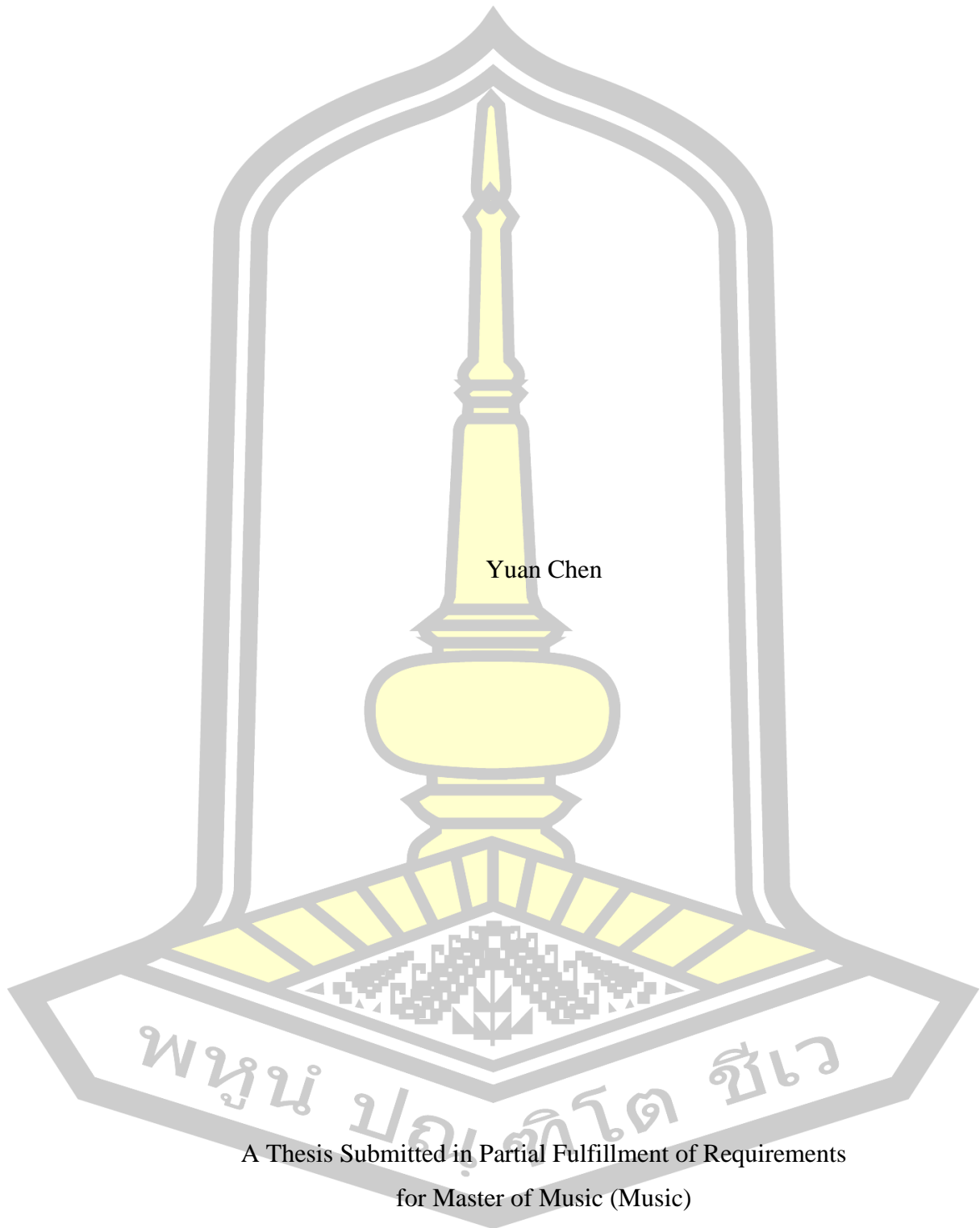
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for Master of Music (Music)

May 2025

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ABSTRACT

This research examines the singing techniques of Liu Xiaoyan in Yu Opera and their dissemination process. The study objectives were: 1) To analyze of Liu Xiaoyan's Singing Techniques in Yu Opera; and 2) To Study transmission process of Liu Xiaoyan in Yu Opera. Through qualitative methods, including interviews with Yu Opera practitioners and analysis of performance recordings, the findings are as follows:

Singing Techniques: Liu Xiaoyan's performances, such as Tong Gen Yi Guo , Fruits of Shared Roots), exemplify her mastery of breath control (dantian qi), dialect-inflected ornamentation (e.g., huayin glissando), and rhythmic dramaturgy. In Tong Gen Yi Guo, her nuanced vocal shifts from resonant declamations in confrontational scenes to fragile whispers in introspective soliloquies highlight Yu Opera's capacity to convey complex familial and moral narratives through technical precision.

Liu Xiaoyan various methods to spread her art, such as teaching at Henan Arts Academy, digital innovations like livestreamed classes, and international collaborations. Her work combines traditional rural opera with modern elements, attracting younger viewers while keeping the original dialects intact. Research shows her methods blend technical precision with emotional depth, and her model integrates institutional structures with technology, keeping Yu Opera alive and evolving.

Keyword : Yu Opera, Liu Xiaoyan, Singing techniques, Transmission strategies, Cultural dissemination

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To my family and friends your unwavering support has been my anchor. Thank you for believing in me, celebrating my milestones, and standing by me through moments of doubt. You taught me that growth is both a solitary pursuit and a collective triumph.

As I close this chapter, I carry forward the lessons learned here may we all continue to evolve, like birds soaring toward boundless horizons, guided by the light of knowledge and shared dreams.

With profound gratitude

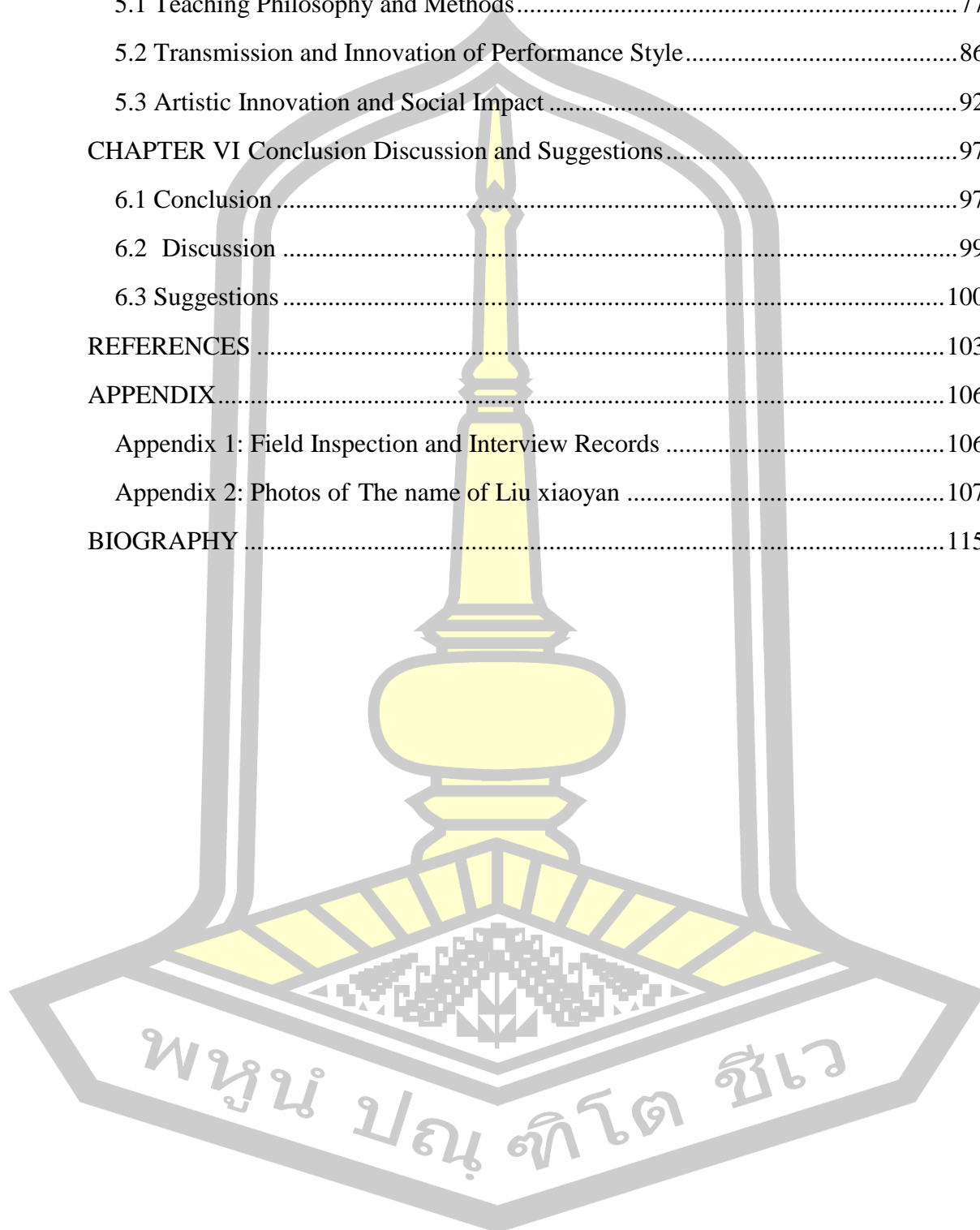
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Yuan Chen

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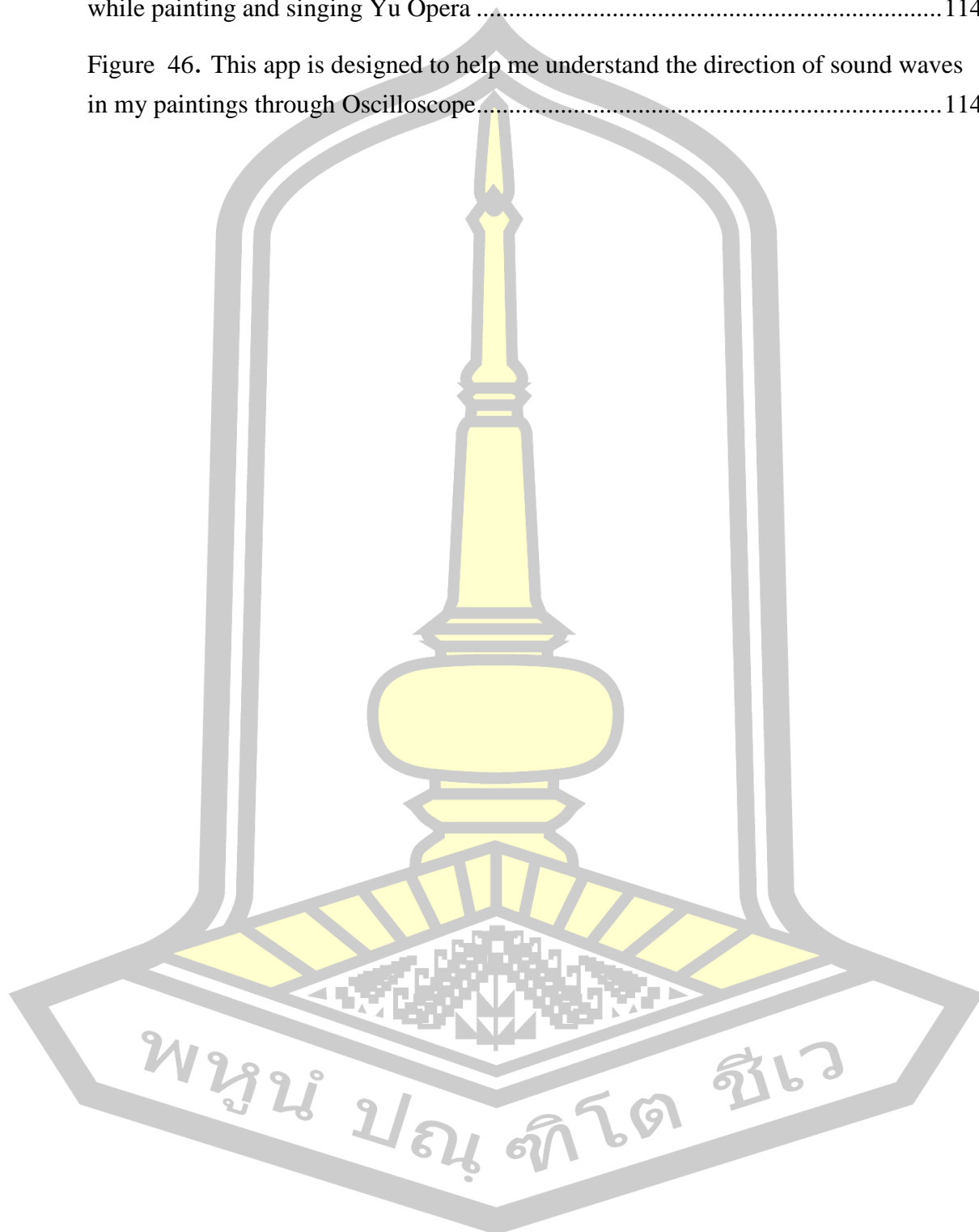
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CHAPTER I

INTRODUCTION

1.1 Background of research

Yu opera in traditional Chinese culture are advantageous carriers for transmission and development, with rich regional styles and ethnic cultural characteristics. Therefore, it is necessary to vigorously develop and promote traditional ethnic culture. Folk songs from different regions have their own regional characteristics. In the study of traditional culture in Henan, many schools of thought focus on historical and cultural research, while music culture research is relatively lagging behind. Henan Yu Opera has rich local cultural characteristics and is the most representative traditional ethnic culture. Henan Yu Opera reflects the cultural environment, ethnic characteristics, and language features of the Henan region (Cong Xie,2017).

Yu Opera is a traditional Chinese opera originating from Henan Province, China. Due to its use of jujube clappers as accompaniment, it was named Henan Bangzi in its early days. In the passionate flow of Chinese civilization for five thousand years, the opera south of the Yellow River has resonated deeply in the vast Central Plains since ancient times. Yu Opera, as a representative of it, stands out among many sandalwood strings with strong reproductive and growth capabilities, and has become one of the five major Chinese opera genres alongside Peking Opera, Yue Opera, and Huangmei Opera. The yellow is thick, the yellow is yellow, and the yellow has grown a bangzi tune. "Yu Opera was first born in Kaifeng and several counties around Kaifeng, Henan, and spread from Kaifeng to the surrounding areas, radiating throughout the country. Since the Xia Dynasty, the first dynasty in Chinese history, established its capital in Henan, more than 20 dynasties have established their capitals in Henan. Henan, the ancient capital of China, holds four seats. The Central Plains, where sages and talents have gathered since ancient times, is a concentrated birthplace of ideas and culture. Yu Opera was born in Kaifeng, the ancient capital of seven dynasties and the city of Bianliang in Tokyo, thanks to its profound historical cultural heritage and rich musical activities. From its inception, it has had a distinct Central Plains imprint (Xiao Hu,2012).

Yu Opera is one of the five major Chinese opera genres and the most representative local opera genre in Henan Province. Yu Opera has a long history and wide geographical distribution, which has had a profound impact on the culture and art of China and even the world. As a unique form of Chinese opera, the vocal singing techniques of Yu Opera have distinct characteristics in artistic expression. By studying these characteristics, we can not only deepen our understanding of the art of Yu opera, but also provide theoretical support for the transmission and development of Yu opera (Kejian Guo,2021)

Liu Xiaoyan has unique insights into the singing techniques of Yu Opera. The vocal performance techniques of Yu Opera are rich and diverse, including the combination of true and false sounds, breath control, and clear enunciation. In terms of breath control, actors are required to have strong breath support abilities to maintain stable and long-lasting sound. In terms of pronunciation, it is important to pay attention to the accuracy and fluency of words, requiring actors to speak clearly and have a pure tone during the singing process. Performance skills also include stage performances such as eye contact, gestures, and body posture, which actors need to use to vividly portray the emotions and plot of their characters (Qingqing Zhou,2003)

During the transmission of Yu Opera, Liu Xiaoyan faced many challenges and vast opportunities in the contemporary development and transmission of Yu Opera singing. With the development of the times, Liu Xiaoyan gradually integrated modern elements into Yu opera and made significant progress in music, performance, stage design, and other aspects, such as incorporating popular music elements, exploring new forms of multimedia Yu opera, interactive Yu opera, and so on. In order to inherit Yu Opera, local governments and cultural departments have taken measures such as establishing transmission bases, organizing performances, and encouraging artists to teach and create. At the same time, Yu Opera has also begun to go international, expanding its cultural influence (Chinese drama,2007)

Therefore, the focus of this study is The singing techniques and transmission process of Liu Xiaoyan in Yu Opera which have historical and cultural significance. The purpose of this study is to explore Liu Xiaoyan's singing skills and transmission process in Yu Opera through her works and analysis of singing techniques, and to investigate the influence of culture on her musical development, as well as the role of cultural values in traditional music. This article analyzes the characteristics and singing styles of Henan Yu

Opera, as well as the different features and transmission of Yu Opera through Yu Opera works. Provided insights into these unique musical expressions and techniques.

1.2 Research objectives

- 1.2.1 To analyze of Liu Xiaoyan's Singing Techniques in Yu Opera
- 1.2.2 To Study transmission process of Liu Xiaoyan in Yu Opera

1.3 Research Questions

- 1.3.1 What are Liu Xiaoyan's Singing Techniques in Yu Opera ?
- 1.3.2 How is the transmission process of Liu Xiaoyan in Yu Opera ?

1.4 Research Benefit

- 1.4.1 We can know Liu Xiaoyan's Singing Techniques in Yu Opera
- 1.4.2 We can learn transmission process of Liu Xiaoyan in Yu Opera

1.5 Definition of terms

1.5.1 Yu Opera, refer to is one of the major traditional Chinese opera forms originating from Henan Province. It is characterized by its vibrant and robust singing style, expressive acting, and rich use of local dialects. The opera often incorporates historical tales, folklore, and moral stories, making it a significant cultural heritage in China.

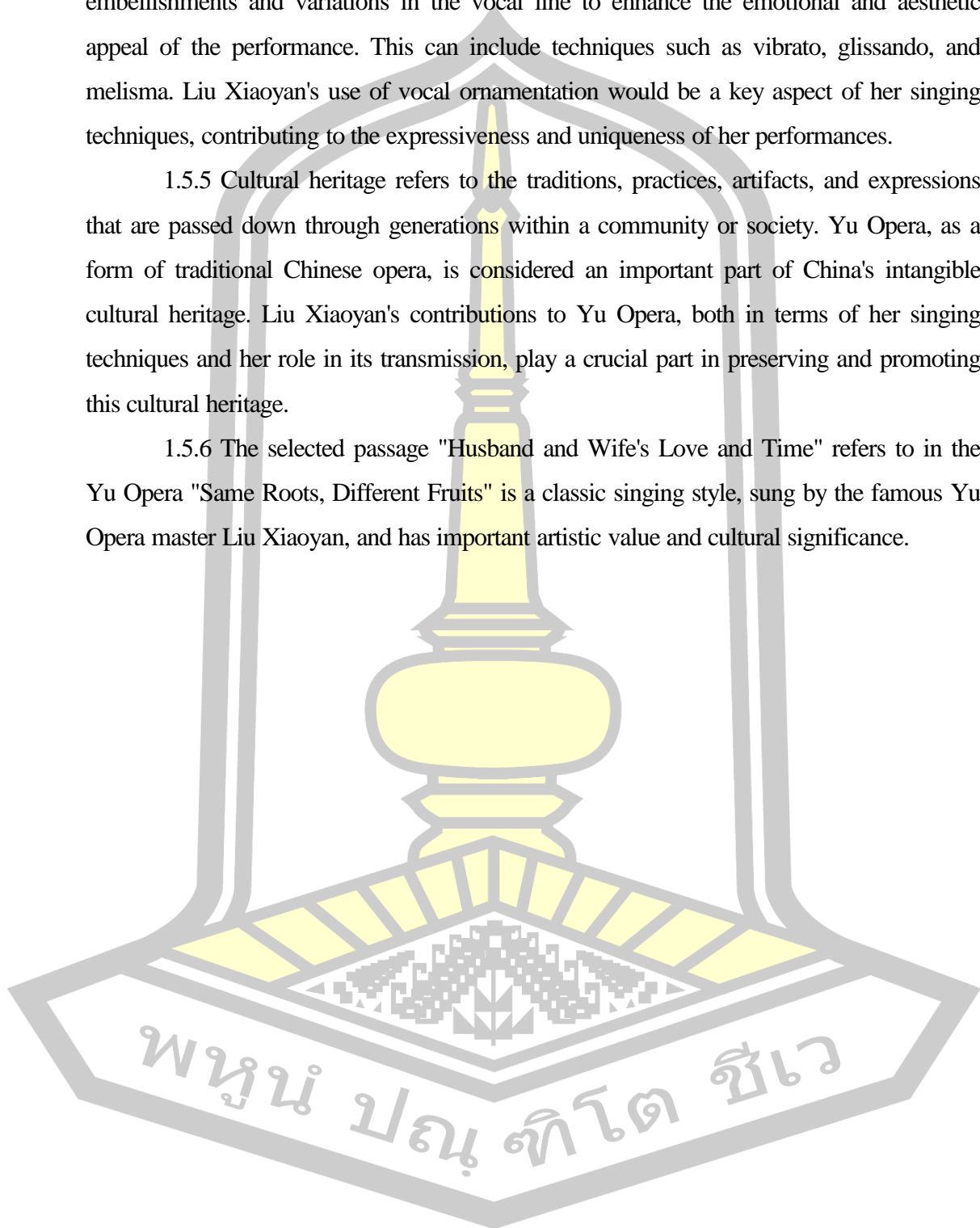
1.5.2 The singing techniques refer to Yu Opera refer to various methods and skills used by performers to perform vocal music. These techniques include controlling pitch, rhythm, volume, and intonation, as well as using specific vocal decorations and pronunciation unique to Yu opera. Liu Xiaoyan's singing skills will involve her mastery of these elements, which will contribute to her unique style and interpretation of opera.

1.5.3 The transmission process in traditional Chinese opera refers to the methods and practices through which the art form is passed down from one generation to the next. This includes formal training, mentorship, oral traditions, and sometimes written documentation. For Liu Xiaoyan, her transmission process would involve how she learned Yu Opera, the teachers or mentors who influenced her, and how she, in turn, passes on her knowledge and skills to her students or successors.

1.5.4 Vocal ornamentation in Yu Opera refers to involves the use of embellishments and variations in the vocal line to enhance the emotional and aesthetic appeal of the performance. This can include techniques such as vibrato, glissando, and melisma. Liu Xiaoyan's use of vocal ornamentation would be a key aspect of her singing techniques, contributing to the expressiveness and uniqueness of her performances.

1.5.5 Cultural heritage refers to the traditions, practices, artifacts, and expressions that are passed down through generations within a community or society. Yu Opera, as a form of traditional Chinese opera, is considered an important part of China's intangible cultural heritage. Liu Xiaoyan's contributions to Yu Opera, both in terms of her singing techniques and her role in its transmission, play a crucial part in preserving and promoting this cultural heritage.

1.5.6 The selected passage "Husband and Wife's Love and Time" refers to in the Yu Opera "Same Roots, Different Fruits" is a classic singing style, sung by the famous Yu Opera master Liu Xiaoyan, and has important artistic value and cultural significance.



1.6 Conceptual Framework

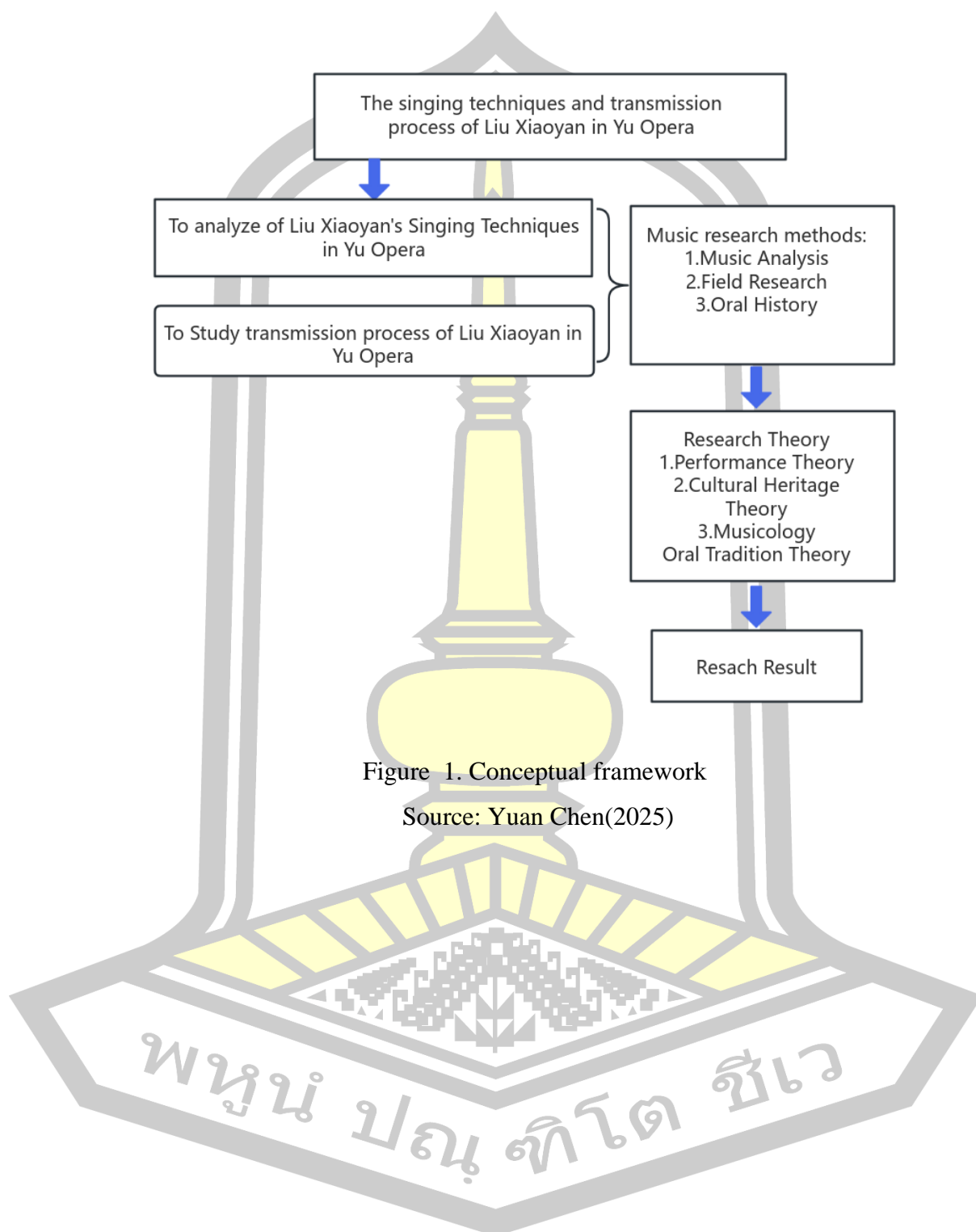


Figure 1. Conceptual framework

Source: Yuan Chen(2025)

CHAPTER II

Literature review

In the topic of “To analyze of Liu Xiaoyan's Singing Techniques in Yu Opera”: Analysis of musical characteristics and in-depth analysis of cultural values. In this study, researchers consulted literature and provided the most comprehensive information for this article. View various documents based on the following topics.

2.1 Historical Development of Yu Opera

2.2 Yu Opera Singing Techniques

2.3 Explanation of the excerpt from the Yu Opera the Couple enjoys a harmonious time together “Tong Gen Yi Guo” (Tong Gen Yi Guos)

2.4 The Importance of Liu Xiaoyan in the Spread of Yu Opera

2.5 Theories used in the study

2.6 Literature and related research

2.1 Historical Development of Yu Opera

There are many types of opera in China, and the music of these operas, in addition to its diversity, is also a representative artifact of different regional cultures, characterized by extraordinary artistry and vividness.” [1] Yu Opera, also known as “Henan Bang Opera”, is also known as “Henan Gaoxiao”. In the thousands of years of development of the Chinese nation, Yu Opera, as an intangible cultural heritage of China, has been deeply loved by the people, and is one of the outstanding cultural treasures of the Chinese nation.

It has a very important position among the outstanding cultural treasures of the Chinese nation. Yu Opera, based on the Yu Opera, has been developed through continuous transmission, reform and innovation. After the founding of the People's Republic of China, it was called Yu Opera because Henan is shortened to “Yu”. In the northern part of Anhui Province, Yu Opera is known as Bang Opera, and in some parts of Shandong Province and Jiangsu Province, it is still known as Henan Bang Opera. The popular areas of Yu Opera are mainly in the Yellow River and Huaihe River Basin. In addition to Henan Province, there are professional Yu Opera troupes

distributed in Hubei, Anhui, Jiangsu, Shandong, Hebei, Beijing, Shanxi, Shaanxi, Sichuan, Gansu, Qinghai, Xinjiang, Taiwan and other provinces, autonomous regions and municipalities, which is the largest local opera in China. After the founding of New China (1952), on the basis of Yu Opera, through the continuous reform and innovation of several generations of veteran artists, it was officially renamed “Yu Opera”, marking a qualitative leap in the art of Yu Opera, and the beginning of the full-fledged art of opera. On May 20, 2006, approved by the State Council, Yu Opera was listed in the first batch of national intangible cultural heritage (Zhenfei Guo, 2018).

There are various types of Chinese opera, and their music is not only diverse, but also a representative art form of different regional cultures, characterized by outstanding artistic and vivid qualities. Yu Opera (also known as "Henan Bangzi" or "Henan Gaoxin"), as an intangible cultural heritage of China, is deeply loved by the people and is one of the outstanding cultural treasures of the Chinese nation. After the establishment of the People's Republic of China, Yu Opera was named "Yu", derived from the abbreviation of Henan. It is called "Bangzi Opera" in northern Anhui, and still known as "Henan Bangzi" in some areas of Shandong and Jiangsu. Yu Opera is mainly popular in the Yellow River Basin and Huai River Basin, with professional theater troupes in Henan, Hubei, Anhui, Jiangsu, Shandong, Hebei, Beijing, Shanxi, Shaanxi, Sichuan, Gansu, Qinghai, Xinjiang, Taiwan and other places. It is the largest local opera in China. After the establishment of the People's Republic of China in 1952, Yu Opera, based on Yu Opera, underwent continuous reform and innovation by several generations of old artists, and was officially renamed as "Yu Opera", marking the qualitative change and maturity of Yu Opera art. On May 20, 2006, with the approval of the State Council, Yu Opera was included in the first batch of national intangible cultural heritage.

2.1.1 The History of Yu Opera

Yu Opera originated in the middle and late Ming Dynasty, about 500 years ago, originating in the Central Plains (Henan Province), it is one of the five major Chinese opera genres and the first major local opera genre in China. Originating in the mid-to-late Ming Dynasty, Yu Opera was developed on the basis of the fashionable Xiao Ling (folk songs and ditties) prevalent in the Central Plains (Henan Province),

and after absorbing the singing arts of Beiqiqu Strings and Suoso, Qin Qiang, and Puzhou Bangzi, and so on. With the deepening of research and the confirmation of a large amount of information, especially in the process of compiling and repairing the “Chinese Opera Journal of Henan Volume”, experts in various fields carried out extensive investigation and argumentation, and came to the conclusion that the earliest birthplace of the Yu opera was Kaifeng, the ancient capital, and the neighboring counties. The Song Dynasty book “Tokyo Meng Hua Records” clearly recorded that the Northern Song Dynasty Tokyo Kaifeng at that time there were Sangjia Wazi, North Wazi, sub Riwa, etc., hooks and tiles all over the city, a hooks and tiles can accommodate thousands of viewers of the shed. At that time in Kaifeng already performed a large-scale miscellaneous plays “Meilian save mother”. During the Qianlong period of the Qing Dynasty (1736-1795), Henan had popularized the opera. According to the content of the inscriptions at the time, the Ming Palace was the year the drama classes praying for the banquet, the generation is far away from the annihilation, I do not know from when it was created. According to the Qing Li Luyuan in Qianlong forty-two years (1777) into the book “Qilu lamp” and Qianlong fifty-three years (1788) “Qixian County Zhi” records, at that time, bangkok opera has been prevalent in Kaifeng, the county around the prevalence of the play, and has been with the Luo opera, roll play, etc., known as the joint class performance, “bang Luo volume”. During the Daoguang period (1821-1850), “the river dike broke, the temple collapsed, and the tiles did not exist”, which can be seen in the Daoguang period before the Bangkok Opera already existed in Henan.

After the formation of the Yu opera, due to the different dialects of speech, in the process of circulating around the formation of distinctive schools: Kaifeng as the center of the singing method called “Xiangfu tone”; Shangqiu as the center of the singing method is called “Yu Dongtong”, also known as the East Road tone; Luoyang as the center of the circulation of the singing method is called “Luoyang”, the center of the singing method is known as the “Yu Dongtong”, also known as the East Road tone. The circulating singing method is called “West Yu tune”, also known as Xifu tune, leaning against the mountain spring; Southeast Henan Shahe Valley circulating singing method is called “Shahe tune”, also known as the local bang. According to the memories of some old artists in the 20th century, when they were learning the art

before and after 1912, they had heard the master talk about the “ten places inside” of Henan, i.e. Xiangfu (present-day Kaifeng), Qixian, Chenliu (present-day Kaifeng), Yushi, Zhongmou, Tongxu, Yifeng, Lanfeng (present-day merged with Lankao), Fengqiu, Yangwu (present-day merged with Yuanyang) and the “eight places outside”. “Outer Eight”, i.e. Huaiyang, Xihua, Shangshui, Xiangcheng, Shenqiu, Taikang, Fugou and Luyi. According to the legend of the artists, the earliest transmitters of Yu Opera were the two families of Jiangmen and Xumen, Jiangmen in the Zhuxian Town in the south of Kaifeng City, and Xumen in the Qinghe set in the east of Kaifeng City, both of which had run the Koban. And Kaifeng's old three classes, i.e., Yicheng class, public discussion class and Gongxing class, legend has it that they all lasted through the Ming and Qing dynasties. Republic of five years (February 15, 1916) of the “River Sound Daily”, “the province Yicheng class, the original Kaifeng County Department of the General Service of the Civil Force in the formation of Jianqing, over the years since the general Pearl and children singing in various places, quite prestigious.”

At the end of the Qing Dynasty and the beginning of the Civil War had constantly to Kaifeng performances of the Tianxing class, originally Fengqiu run by the class, the history is relatively long, many famous actors and actresses from the class of Yu opera (Xiaoting Wang,2019).

The origin of Yu Opera is said to have three kinds of history. Firstly, it is said that after the Qinqiang and Puzhou Bangkas were introduced to Henan at the end of the Ming Dynasty, it was combined with the local folk songs and ditties. Secondly, it was directly developed from the Northern Songs and Strings; Thirdly, it was developed from the folk singing art in Henan, especially since the middle and late Ming Dynasty, on the basis of the fashionable Xiao Ling that prevailed in the Central Plains, absorbing the artistic achievements of “Strings and Strings” and so on. But with the depth of research, and a lot of information to confirm, especially in the process of compiling and repairing the “Chinese Opera Journal - Henan Volume”, experts in various aspects of the extensive investigation and argumentation, concluded that the earliest birthplace of Yu Opera is in Kaifeng, Henan and Kaifeng around the counties. Yu opera was born in Kaifeng, is no accident. This is due to Kaifeng's historical and cultural deposits and rich music and dance activities. Especially in the

Song Dynasty, Kaifeng as the capital, the hooks and tiles all over the city, the Song Dynasty book “Tokyo Dreaming Records” has a clear record, there were Sangjia Wazi, North Wazi, sub-liwas, etc., a hooks and tiles can be thousands of viewers of the shed. At that time in Kaifeng, a large-scale miscellaneous opera “Meilian Saves Mother” had already been performed. From dry clappers to earth clappers to Henan clappers finally evolved into Yu opera, which is the whole lineage of the development of modern Yu opera (Lei Gao,2018).

Yu Opera originated in the middle and late Ming Dynasty, rooted in the profound cultural soil of the Central Plains (now Kaifeng, Henan and its surrounding areas), and its formation has gone through multiple artistic fusion: on the basis of the traditional opera performance of Kaifeng Goulan Washe in the Song Dynasty, it absorbed the essence of folk tunes, chord tunes, Qin Opera tunes and other vocal tunes in the Central Plains, and developed into a mature Bangzi Opera system by the Qianlong period of the Qing Dynasty, and under the influence of dialects, it derived four major schools of Xiangfu tune, Yudong tune, Yuxi tune, and Shahe tune. Historical research shows that Kaifeng, as a place with the lingering charm of the Northern Song Dynasty, not only witnessed the performance of early miscellaneous dramas such as "Mu Lian Jiu Mu", but also established the artistic gene of Yu opera "using bangs as the board and singing to convey emotions" through the inheritance of old troupes such as Jiang Men, Xu Men Ke Ban, and "Yi Cheng Ban" and "Gong Yi Ban" during the Ming and Qing dynasties. The evolution from Gan Bangzi, Tu Bangzi to Henan Bangzi fully outlines the cultural trajectory of this theatrical genre from folk rap to local opera, demonstrating its artistic vitality that has been thriving on the fertile land of the Central Plains for five hundred years.

2.1.2 The Relationship between Yu Opera and Henan Folk Songs

Henan dialect and Yu opera are both cultural treasures of China's Henan Province, and there exists a close correlation between them. Henan dialect and Yu opera, one can find that they influence and complement each other. Henan dialect is one of the important expressions of Yu opera. Yu opera is an important type of Chinese opera with a profound history and rich artistic connotation. In Yu opera, the main dialect used is Henan dialect, because the origin of Yu opera is in Henan province. Henan dialect is a unique form of language, which combines with the

performance form of Yu opera to form the unique tones and vocal cadences of Yu opera. The phonetic characteristics and expressions of the Henan dialect give Yu opera a unique flavor and expressiveness, making it an art form of great infectiousness and artistic value. Yu opera also plays a positive role in promoting the transmission and development of Henan dialect. Yu opera is a form of opera that pays great attention to language expression, and it has very high requirements on the language, pronunciation and dialogues of the actors. The performance and transmission of Yu opera has played a positive role in promoting the standardization and transmission of Henan dialect. In the performance of Yu opera, the language expression of the actors has also undergone some changes with the passage of time, which has also brought new impetus and opportunities for the development of Henan dialect. Henan dialect and Yu opera have similarities and commonalities in cultural connotations. Henan is a famous historical and cultural city in China, possessing a long history and rich cultural resources. The way of behavior and thinking of both Henan dialect and Yu opera reflect the unique cultural characteristics and national spirit of Henan people. Henan dialect has become an important part of people's daily lives with its rich expressiveness and humor, while Yu opera has become a proud art form of the people of Henan with its deep cultural heritage and strong regional characteristics. Behind it is the deep affection of the people of Henan for their hometown culture and their love of life (Lipin Feng,2018).

Henan folk songs provided rich nutrients for the formation and development of Yu opera. Originated in the middle and late Ming Dynasty, Yu Opera was developed on the basis of the fashionable Xiao Ling (folk songs and ditties) popularized in Henan, and absorbed the singing arts of Beiqiu String, Qinqiang, Puzhou Bangzi, etc. The elements of Henan folk songs, rhythms and melodies were absorbed by Yu Opera. The tunes, rhythms, melodies and other elements of Henan folk songs were absorbed and borrowed by the Yu opera, for example, the cheerful rhythms of some folk songs may have influenced the musical expression of the comedic episodes in the Yu opera. At the same time, the people's life and emotions reflected in the folk songs also provide material and inspiration for the creation of the repertoire of Yu opera, making the subject matter of Yu opera more extensive and close to life. The development of Yu opera has also promoted the spread and

transmission of Henan folk songs. As an influential local opera, during its performance and transmission, some of the musical elements and songs will gradually penetrate into the folk culture and be sung in the form of folk songs. Moreover, the wide transmission of Yu opera makes more people understand the musical characteristics of Henan, which also promotes people's concern and love for Henan folk songs, and to a certain extent, helps the transmission of Henan folk songs, so that these musical cultures with local characteristics can be continued and developed. In short, Henan folk songs and Yu opera are intermingled and developed together in the long river of music culture (Guohua Chen,2005).

In the field of music and art, Henan folk songs and Yu opera have gone through a long period of development, showing a deep fusion between the two, which is closely and diversely characterized. From the point of view of Yu opera, the elements of Henan folk songs have been widely absorbed in the process of its formation and development. As early as the origin of Yu opera, many nutrients have been obtained from Henan folk songs, whose key elements such as tunes, rhythms and melodies have provided rich and diversified materials for the musical creation of Yu opera. For example, the cheerful rhythm of some of the folk songs is skillfully used and integrated into the musical expression of the comedic episodes in the Yu opera, which greatly enhances the life atmosphere and artistic infectivity of the opera. At the same time, Henan folk songs reflect the people's life, rich emotions and local customs and other content, but also become an indispensable source for the creation of the Yu opera repertoire, so that the subject matter of the Yu opera is more rich and varied, and can be closely related to the people's daily life. Take the interlude "Wine God Song" in the movie "Red Sorghum" as an example, the work skillfully integrates Henan Yu opera with the elements of the folk song "Carrying a Sedan Chair", which fully demonstrates a unique and highly attractive artistic style. From the perspective of Henan folk song, it also absorbs and borrows part of the content from the Yu opera. As a highly influential and representative opera genre in Henan, Yu opera, with its wide range of performance activities and transmission, has gradually infiltrated into the field of folk music with some of its own musical elements and performance forms. In the actual creation and singing process, some Henan folk songs will consciously absorb the singing characteristics or performance style of Yu opera, which makes the

folk songs richer and more diversified in expression, and significantly improves the artistic expressiveness. In addition, the prosperous development of Yu opera not only enhances its own status in the field of art, but also largely improves people's attention and attention to the local music culture of Henan, and the spread of this cultural influence indirectly promotes the transmission and innovation of Henan folk songs, and creates a favorable cultural atmosphere for the development of Henan folk songs. The integration between Henan folk songs and Yu opera is a dynamic process of mutual promotion and nourishment. On the basis of mutual reference and absorption of each other's advantageous elements, both of them constantly enrich their own artistic connotations and forms of expression, and jointly construct a rich and colorful music culture system with unique characteristics in Henan, which makes an important contribution to the transmission and development of Chinese traditional music culture (Qian Zhang,2002).

Henan dialect, Yu opera, and Henan folk songs are all cultural treasures of Henan Province and are closely related. Henan dialect is an important expression of Yu opera, giving it a unique flavor and expressiveness, while Yu opera promotes the standardization and transmission of Henan dialect. Henan folk songs provided rich nutrients for the formation and development of Yu opera, and the development of Yu opera in turn promoted the spread of Henan folk songs. In the field of music and art, Henan folk songs and Yu opera have deeply merged. Yu opera absorbs elements of Henan folk songs, and Henan folk songs also borrow from Yu opera. The integration between them is a dynamic process of mutual promotion, enriching their own artistic connotations and jointly contributing to the transmission and development of Chinese traditional music culture.

2.1.3 Characteristics of Yu Opera and Folk Song Music

Yu song is a kind of opera song, and it is composed in the same way as the opera song. As one of the specialties of Henan Province, Yu opera can best reflect the local color in its singing language. In order to more accurately show the local ethnic style, the words with nasal rhyme are often “dialectized” in the singing of Yu Opera. For example, in the repetition of “Who will go to war?” in “Mulan in the army”, the word “war” is dragged and sung in the nasal cavity. Yu Opera is characterized by clear diction, distinctive rhythm, and great colloquialism. The singing requirement of

Yu Opera is that “the words are heavy and the accent is light”, and there is a saying that “the bite of the words is heavy, and the listener is moved”. The word “word” has a word head, word belly, word tail, word head is the head of a word, word head pronunciation will be accurate word sound will be accurate, so the accuracy and strength of the word head pronunciation is very important. The belly of the character is equivalent to the body part of the character, which is an important part of the sound of the character. There are a lot of long-drawn-out sounds in the Yu Opera cantatas for the purpose of expressing emotions, and these long-drawn-out sounds mainly rely on the belly of the character to be prolonged (Bulin Feng,1985)

Musically Yu opera has a rich and varied soundtrack, including plucked instruments, stringed instruments and wind instruments. There are not only the four traditional instruments of Peking Opera, but also the unique instruments of Yu Opera, such as wuxian, piccolo, and cymbals, which create a strong theatrical atmosphere. Yu Opera has a smooth melody and a high pitch, which is passionate and infectious. It has a wide range of tones, accurate pitch, and is able to show the ups and downs of the characters' emotions and the changes in the plot. The movements of Yu opera are exaggerated and eye-catching, and the performance style is unique and highly expressive. Actors often use a variety of stances, dance movements, gestures and eyes and other performance skills, making the characters on stage vivid and distinctive. It expresses the local customs and spiritual world of the people of Henan. Yu Opera pays attention to the expression of emotions and the characterization of the characters, which gives the play a profound connotation and artistic infectivity. Pursuing truthfulness and naturalness, the play and characters are presented in a way that is pleasing to the public, enabling the audience to better integrate into the play and feel the charm of the art of opera. The artistic style of Yu opera focuses on transmission and innovation, is eclectic, absorbs the essence of other art forms, and forms a unique Yu opera performing art style (Tanjing Bo,2008).

Yuge is a type of traditional Chinese opera song, which is created in the same way as traditional Chinese opera songs. As one of the characteristics of Henan Province, Yuju can best reflect local colors in its singing language. It often "dialectalizes" words with nasal rhyme, and has the characteristics of clear pronunciation, distinct rhythm, and strong colloquialism. The singing requirements

are "heavy on words and light on tone", emphasizing the accurate and powerful pronunciation of the beginning of the words and the extension of the long and dragging tone on the belly of the words. In terms of music, Yu Opera has a rich and diverse soundtrack, including instruments such as plucked string, stringed instruments, and wind instruments. It not only includes the traditional four major components of Peking Opera, but also unique instruments such as Wu Xian, Xiao Suona, and bronze instruments, creating a strong theatrical atmosphere; Its melody is smooth, the pitch is high, full of passion and infectiousness, the range is wide, the pitch is precise, and it can show the ups and downs of characters' emotions and plot changes; The exaggerated movements are eye-catching, with a unique and expressive performance style. The actors use various postures, dance movements, gestures, and eye contact techniques to shape vivid and vivid characters, expressing the local customs and the spiritual world of the people in Henan; At the same time, Yu Opera pays attention to emotional expression and character building, endows the repertoire with profound connotation and artistic appeal, pursues authenticity, nature, elegance and popularity. Its artistic style attaches importance to inheritance and innovation, and absorbs the essence of other artistic forms, forming a unique performing art style.

2.2 Yu Opera Singing Techniques

One of the important points in the singing style of Yu Opera is the biting and spitting of words, which has strong local characteristics in Henan, which is located in the vast central plains of the country. As one of the specialties of Henan Province, Yu Opera can best reflect the local color in the singing language. In order to more accurately show the local ethnic style, the words with nasal rhyme are often "dialectized" in the singing of Yu Opera. For example, in "Mulan in the Army", in the repetition of "who will go to war", the word "war" is dragged and sung in the nasal cavity. Yu Opera is characterized by clear diction, distinctive rhythm, and great colloquialism. The requirement of singing in Yu opera is that "the words are heavy and the accent is light", and there is a saying that "the bite of the words is heavy, and the listener is moved". The word "word" has a word head, word belly, word tail, word head is the head of a word, word head pronunciation will be accurate word sound will be accurate, so the accuracy and strength of the word head pronunciation is very

important word belly is equivalent to the word's body part, is an important part of the word sound, the Yu Opera sings there are many in order to express feelings and drag the long sound, these drag the long sound is also mainly relying on word The belly of the character is equivalent to the body part of the character, which is an important part of the character sound. Yu song is a kind of song with the local style of Henan Province, when singing, you need to pay attention to grasp the characteristics of the song, and to combine the singing skills of Yu opera and vocal works reasonably to interpret the work. As a vocal work with local characteristics, the pronunciation of Yu song should also follow the law of word beginning, word belly and word end, but if Yu song wants to sing out the local characteristics, it is necessary to borrow and inherit the spitting and biting skills of Yu opera. Yu opera pursues the fineness of singing words, and the actors need to sing every word clearly. When singing Yu songs, we can also apply the singing method of Yu opera, focusing on the clarity of biting words. In the lyrics of Yu opera works, the pronunciation and biting of words in many places are particularly delicate, for example, “enlisting in the army” in “enlisting in the army to leave home” is sung in Henan dialect, and this expression is like telling a story to the audience. In the last line of the piece, “Without a strong motherland, there is no happy home”, the words “happy” and “home” are prolonged by a few beats, which is the technique of dragging out a long tone to express emotions in Yu opera, adding a new dimension to the piece. This is a technique used in Yu Opera to express emotions by dragging out the sound, which adds a theatrical flavor to the work and is intriguing (Pin Zhang,1998).

In many Chinese operas, the singing voice adopts the mixed singing method of combining true and false voices, which should not be ignored and plays an important role in the expression of a piece of work. Just as in singing vocal works, in order to express different musical emotions, it is also necessary to sing with a mixture of real and falsetto voices, which is adjusted according to the needs of the emotional expression of the work. At present, most Yu opera singers use the singing method of mixing true and false voices to sing. This kind of singing has its own unique artistry, which can make the actor's voice transparent and smooth, and the timbre is more harmonious, which is more conducive to the expression of emotions. The singing method of mixing true and false voices combines the advantages of true and false

voices, so that the muscles controlling the vocal cords can move reasonably, thus widening the singer's range of sound. During the singing process, the high register is high and powerful, and the low register is powerful, powerful bass, the overall unity of the voice and has a strong penetrating power, enhancing the infectiousness of the singing. This kind of singing characteristic of Yu Opera is very popular among the audience, and it is not only valued in the opera world, but also won high praise in the field of national vocal music (Zejun Sang,2008).

Yu Opera is a traditional style of opera, belonging to the clapper system. According to the language, syntactic composition, modulation, and plate structure of Yu opera singing, it is mainly divided into two genres: the Yu Dong and the Yu Xi tunes. The traditional Yu Dong tune is sung in falsetto and is characterized by a bright, bold, and impassioned tone, with the main note “Sol”. The traditional singing method of Yuxi tune is mostly sung in the real voice, and the music is characterized by deepness, simplicity, richness and sadness, and the main tone of the singing voice is “Do” (Fujie Chen, 2011).

As a traditional Chinese opera form with profound local characteristics, Yu Opera is known for its clear enunciation, distinct rhythm, and colloquial singing style. The pronunciation and enunciation techniques of Yu Opera have strong local characteristics of Henan, especially focusing on the pronunciation of the beginning, belly, and end of the characters, and enhancing emotional expression through nasal resonance and dragging techniques. In the singing of Yu Opera, a mixed singing method of true and false voices is often used, which not only broadens the vocal range but also makes the sound more transparent and infectious. Yu Opera is divided into two major genres: Yudong Tune and Yuxi Tune. Yudong Tune is mainly characterized by brightness, boldness, and passion, often performed with falsetto; The Yuxi tune is characterized by depth, simplicity, richness, and a slightly melancholic tone, often sung with authentic vocals. These unique singing techniques and styles are not only deeply loved by the audience, but also highly praised in the field of ethnic vocal music, becoming an important symbol of Yu Opera art.

2.3 Explanation of the excerpt from the Yu Opera the Couple enjoys a harmonious time together “Tong Gen Yi Guo” (Tong Gen Yi Guos)

In the rich repertoire of Yu Opera, "Same Roots, Different Fruits" and its classic excerpt "Time spent in the love of husband and wife" occupy an important position. This excerpt not only showcases the artistic charm of Yu Opera, but also reflects the profound cultural heritage of traditional Chinese opera.

Yu Opera "Same Roots, Different Fruits" is a classic play with the theme of family ethics. Its creative background and story content reflect the values and family concepts of traditional Chinese society. The screenwriter Li Qingfang and composer Geng Yuqing showcased the artistic charm and cultural value of Yu Opera in modern Chinese opera through this work (Yuqin Geng,1970).

Created in the 1960s, when Yu Opera was in a period of vigorous development. Screenwriter Li Qingfang explores the conflicts of family ethics, maternal love, and social class through "Same Roots, Different Fruits". It tells the story of the scholar Zhang Wenda who went to the capital to take the imperial examination, but his wife Sun Shulin was forced to give her two sons to the Chang and Zhou families as slaves due to poverty. Years later, Sun Shulin fled to search for her son. The eldest son refused to recognize his mother due to fear of his wife's power, while the second son was loyal and filial. In the end, with the help of the Eight Prefectures Governor Zhang Wenda, the family reunited. The classic verse of "Same Roots, Different Fruits" is known for its beautiful melody and delicate emotional expression. The melody and rhythm of this selected section are beautiful and smooth, fully demonstrating the musical style of Yu Opera. Composer Geng Yuqing ingeniously utilized the variations of Yu Opera's plate style, giving the singing style both the charm of traditional opera and a modern feel. Liu Xiaoyan demonstrated superb skills in singing, including breath control, resonance application, and emotional expression. Her singing style is delicate and infectious, able to fully express the love and helplessness between husband and wife. This excerpt vividly depicts the beauty and hardships of married life through lyrics such as "the sun in the sky drives the moon, and the years on the earth are long". Actors use delicate emotional expression to immerse the audience into the inner world of the characters in the play. Actors further enhance the transmission of emotions through body language and facial

expressions. The excerpt 'Time spent in love between husband and wife' is not only an artwork, but also has profound cultural connotations. The drama showcases the pursuit of harmony between husband and wife and deep mother son relationships in traditional Chinese family ethics through the separation and reunion of families. Through the selection of "Time spent in love between husband and wife", the affection and mutual support between husband and wife are demonstrated. This emotional expression reflects the pursuit of marital harmony in traditional Chinese family ethics (Heyou Jiang,2011)

In the drama, Sun Shulin's journey to find her son showcases the greatness and selflessness of maternal love. This emotional expression not only has artistic value, but also profound cultural significance. Through the different fates of two sons, the conflicts and contradictions of social classes are portrayed. The eldest son's refusal to recognize his mother due to fear of his wife's power reflects the constraints of class ideology on human nature in feudal society. Criticized the injustice of feudal society in the portrayal of Sun Shulin. This kind of criticism not only has artistic value, but also has profound social significance. The song 'Same Roots, Different Fruits' and its excerpt 'Love and Time Between Husband and Wife' have played an important role in the transmission process of Yu Opera. The play was not only widely popular on stage, but also adapted into a theatrical film, further expanding its influence. The transmission of Yu Opera largely relies on the transmission from master to disciple. Many Yu Opera actors have mastered the singing techniques and performance styles of Yu Opera by studying the selected segments of "Love and Harmony between Husband and Wife". With the popularization of Yu Opera education, this play has been widely used in opera teaching. Through classroom learning and practice, the younger generation of Yu Opera actors can better inherit and promote the traditional art of Yu Opera. The drama has further expanded the influence of Yu Opera through the dissemination of movies, television, and online platforms. Many viewers have learned about the artistic charm and cultural connotations of Yu Opera through this drama. It is not only an artistic masterpiece, but also an important carrier for the transmission of Yu Opera culture. Its artistic value and cultural significance have been widely recognized.

The book 'Same Roots, Different Fruits' and its excerpt 'Time spent in love between husband and wife' have received widespread attention in the academic field. Scholars generally believe that this drama is not only an artistic masterpiece, but also an important document for the transmission of Yu Opera culture (ZhongLin Wei,2011).

Scholars believe that the vocal design of the selected segments in "The Time of Love between Husband and Wife" fully demonstrates the artistic charm of Yu Opera. Its melody is beautiful, the rhythm is smooth, and it has a strong infectious power. The performance style of the play is delicate and infectious, capable of immersing the audience into the inner world of the characters in the play. This performance style not only has artistic value, but also has profound cultural significance. Through the separation and reunion of families, it demonstrates the pursuit of harmony between husband and wife and deep affection between mother and son in traditional Chinese family ethics. This cultural connotation not only has artistic value, but also has profound social significance (XiuJun Fan,2011).

The drama criticizes the injustice of feudal society through the experience of Sun Shulin. This kind of criticism not only has artistic value, but also has profound social significance (ZhiGang Zhang,2010).

Occupying an important position in the treasure trove of Chinese opera, it not only showcases the artistic charm of Yu opera, but also reflects the profound cultural heritage of traditional Chinese opera. The drama was created by screenwriter Li Qingfang and composer Geng Yuqing in the 1960s, with the theme of family ethics, reflecting the values and family values of traditional Chinese society. The drama portrays the greatness of motherly love, social class conflicts, and the constraints of feudal ethics on human nature through scenes such as Zhang Wenda's journey to the capital to take exams, Sun Shulin's giving away his son due to poverty, and his search for a son many years later. The classic excerpt "Husband and Wife Love" is known for its beautiful melody and delicate emotional expression. The composer cleverly uses the variations of Yu Opera's style to make the singing style both traditional and modern. Actor Liu Xiaoyan vividly portrays the love and helplessness between husband and wife through her superb singing skills, while enhancing emotional transmission through body language and facial expressions. This drama not only has

artistic value, but also showcases the pursuit of harmony between husband and wife and deep mother son relationships in traditional Chinese family ethics through the separation of families, criticizing the injustice of feudal society, and has profound cultural and social significance.

2.4 The Importance of Liu Xiaoyan in the Spread of Yu Opera

Liu Xiaoyan graduated from Pingdingshan Opera School in 1985 and was selected by the leaders of Pingdingshan Yu Opera Troupe. Although she was selected as a top performer to join the troupe, due to her low seniority, shallow qualifications, and young age, she has never played a decent role and at best, she only played a few roles. It was not until 1994 that she and a group of young people assigned to the theater troupe had the opportunity to rehearse the modern play "Sisters on the Shore", participate in the national modern play exchange performance, and make their debut that she began to enter everyone's field of vision. Although there are plays to perform, most of them are still traditional plays that are often performed on stage, or picking up other people's plays. And there are over 200 performances every year, mostly held on outdoor platforms in rural areas, with stars shining and the moon shining, eating and sleeping in the wind, sweating profusely in summer, and gritty in winter. But having a role to play, Xiaoyan felt it was a happy thing, very satisfied, happy, dedicated, and even without regrets for not going home for more than ten years. In this long silence, Xiaoyan approached the joys, sorrows, gains, and losses of art with the most ordinary attitude, not as a complaining person who missed out on her talents, but as a dedicated person who made a pilgrimage to art. I remember in 2001, when we watched the C C TV National Youth Singer TV Grand Prix together, Liu Xiaoyan was able to answer many comprehensive knowledge questions that were difficult for the contestants. I was surprised by her wealth of literary knowledge. She told me that she is currently studying Chinese language and literature. She said that opera actors have a short time in school and may not have a diploma, but they cannot lack education,

Without culture, nothing can be profound. This made me have a little more respect for her. I have worked in a theater troupe and I am well aware that many opera actors do not value the learning of cultural knowledge. Therefore, once the art reaches a certain level, it becomes difficult to climb further. It's rare for Xiaoyan to have this

clarity and self-awareness. This conscious cultural awareness will inevitably determine its conscious cultural choices (Zhu Zhu, 2004).

In 2002, taking advantage of the biennial Henan Provincial Drama Competition, Xiaoyan traveled around in search of high-quality books, attempting to win in the competition. Produce an original play with personal style and characteristics. After careful screening, she chose 'Empress Changsun'. Empress Changsun "tells the story of the Changsun family, the empress of Emperor Taizong of Tang, Li Shimin, who focused on the long-term stability of the Tang Dynasty, was alert to danger in times of peace, and was sharp witted. Perceived the various crises hidden behind the prosperity of the Tang Dynasty. In order to seek talented individuals, she secretly visited and took the risk of leaving the palace. However, while visiting the wise, she also obtained The shocking news of the Crown Prince's collusion for personal gain and conspiracy to rebel. The contradiction suddenly turned, and Empress Changsun immediately fell into the vortex of contradiction. In the Fate of the Country and the Licking of the Calf In the painful struggle between the dignity of the law and the love between a child and a daughter, she resolutely cut off her love and extinguished her son with righteousness. Liu Xiaoyan firmly grasps the heart before and after the transformation of contradictions. The changes in logic and emotional state have shaped a person who is both concerned about the world, eager for excellence, possesses royal dignity, and is kind, approachable, profound in righteousness, and ordinary. The queen image of a female lover. The significance of 'Empress Changsun' to Xiaoyan is extraordinary. It not only adds a brand new artistic image to the stage of Yu Opera, but more importantly, through this play, Xiaoyan once again achieves a breakthrough and leap in her artistic style. Xiaoyan focuses on the Huadan, while Empress Changsun belongs to the pure Qingyi profession. The performance in Qingyi is more subtle, dignified, and introverted than that in Huadan, relying more on the actor's "inner strength". Xiaoyan's performance does not involve big movements, nor does it rely too much on external skills. Instead, it relies on full psychological play and appropriate physical expression, using stillness as a brake, using less to win more, and being subtle and composed. The character's style is fully displayed. For example, a confrontation with the rebel Zhang Yuan was actually a

tense psychological battle. When Zhang Yuan asked about the whereabouts of Empress Changsun in Beijing

When asked if the city knew some important officials and if it was possible to buy him an official position to open up connections, Empress Changsun was greatly shocked. However, in order to uncover more information, she quickly recovered

Calming down, showing a smiling face, cleverly responding in laughter and wit, observing words and expressions in light banter, contemplating countermeasures in the midst of turning around and glancing, and being better than idle The relaxed and leisurely nature of Tingxinbu reflects the tension and shock in the characters' hearts. This tight inside and loose outside performance is quite skillful, making People admire. Liu Xiaoyan's breakthrough in singing style in "Empress Changsun" was even more unexpected. As is well known, the Huadan singing style in Yu Opera often uses a small voice and performs beautifully Beautiful, lively, jumping, and smooth, often moving in the mid to high frequency range. This singing style obviously cannot fully shape the musical image of Empress Changsun and explore the mid low frequencies

The expressive power of the district has become a major issue that Xiaoyan must face. Under the careful guidance of teacher Geng Yuqing in vocal design, Xiaoyan managed to overcome it This difficulty. Not only has the vocal range greatly expanded compared to before, but the singing methods have also become more sophisticated and scientific. The singing style hides the sharpness and gathers energy, mostly in the mid to low frequency range Spinning, but the infectious and shocking power of art is even greater than that of a high pitched voice. For example, in the last scene of the play, facing the situation where he had saved his mother before but

The Crown Prince Li Chengqian, who deliberately plotted rebellion, and the Empress Changsun were heartbroken and filled with love and hate. Li Chengqian exclaimed, 'My mother,' which made Empress Changsun feel overwhelmed Burning and heartbroken, it leads to the core singing line of the entire play, 'A mother's cry breaks her heart'. This singing melody is full of ups and downs, calling for goodness in sorrow Knowledge reveals maternal love in pain and expresses family affection in oppression. Xiaoyan's singing sometimes calls out softly, sometimes blames herself in a low voice, and when she sings to the point where 'all children commit crimes.'

When it is the sin of the mother, in her heart, she feels both ashamed and guilty, sad and sorrowful, love and hate, love and hate intersect, and a thousand regrets are difficult to recover, it is already advancing layer by layer and accumulating momentum Upward, with a satisfying flick of the tongue during the 'thousand regrets, ten thousand regrets, difficult to recover' moment, but here surprisingly, it continues to meander down from the high range, in the low range of 7 Up stop spin, finally jump into the up spin, abruptly end at 1 drag cavity. The low, gentle, and expressive drag of the tongue vividly portrays The pain in a mother's heart also satisfied the audience, and then they couldn't help but applaud and cheer for the actor's brilliant performance. In September 2002, Empress Changsun won a gold medal and over ten individual awards in the 9th Henan Drama Competition. Experts evaluate Xiaoyan's performance as dignified and steady Singing moves the heart and lungs, and dressing elegantly, "is the most promising actor who can represent Yu Opera on a national platform for competition today." (Kejian Guo, 2005).

In November 2003, Liu Xiaoyan returned from the Yingshan Red Drama Festival with honors and performed "Empress Changsun" and "The Story of Embroidered Women" for her hometown elders At that time, Ma Zengshou and several other Beijing experts who were participating in art activities in Pingdingshan specially went to watch Xiaoyan's performance. Ma Zengshou looks Excited, I praised Xiaoyan's performance with the charm of the Xunzi School of Peking Opera, and said that after returning to Beijing, I would definitely recommend Sun Yumin, a Peking Opera performer, to her This student. Xiaoyan has admired Teacher Sun for a long time, but she has never dared to "fantasize" about apprenticing. Upon hearing Teacher Ma's words, it is natural to feel overjoyed, Waiting eagerly. On December 9th, with the help of Mr. Ma Zengshou, Xiaoyan finally became the 66th student of Sun Yumin and celebrated her teacher's 64th birthday A grand apprenticeship ceremony was held that day. On the evening of September 19, 2005, the 16th day of the eighth lunar month, an auspicious and beautiful day, "Pearl Curtain Show" was presented to the audience as the finale play of the 10th Henan Provincial Drama Competition at Pingdingshan Pingsheng Theater. After the play, the competition organizing committee held an expert symposium overnight. The judges unanimously believe that this is a carefully crafted, extraordinary, well started, epochal, culturally

sophisticated play that has reached a high artistic level. Everyone sincerely appreciates Xiaoyan's awareness of choosing themes from the perspective of a theater or genre. The judges believe that the cultural value of the theme, the spiritual realm of the characters, the inherent charm of the genre, and especially the life temperament of the lead actors, jointly construct the spirit of the times and aesthetic character of this play. Moreover, due to the connection between the actors' personal life temperament and the characters' images, "Pearl Curtain Show" is expected to become Liu Xiaoyan's representative work. Half a month later, the drama competition announced that "Pearl Curtain Show" won second place in the gold medal among 24 participating plays, with Liu Xiaoyan and another actress tied for first place. After the game, Xiaoyan did not indulge in her existing achievements, but persevered and meticulously polished the drama "Pearl" towards the goal of excellence. In addition to enriching the characters' personalities in the script, Xiaoyan has also put in a lot of effort in showcasing their personalities through performance and singing, presenting the audience with a vivid, multi-faceted, three-dimensional, and full-bodied pearl curtain show. In order to seek justice for his disciples, Zhu Lianxiu risked his life with Guan Hanqing to choreograph "The Injustice of Dou E". She was persistent, brave, and courageous, and had the courage and wisdom to "support the unjust river and the sea together"; The pearl curtain show, which resonates with Guan Hanqing and laments that 'the curtain show meets your wishes', is gentle, warm, and embodies traditional etiquette norms; Playing with Duke Dou on stage and recognizing her godfather on the spot, Zhulanxiu is a worldly and artistic figure with a professional charm; The Pearl Curtain Show, who uses the palace singing hall to voice grievances and advocate for the people, is chivalrous, eloquent, and wise; Farewell to Guan Hanqing and Changting, a bowl of strong liquor, and the singing of "The Great River Flows East with Thousands of Waves" in the Pearl Curtain Show are poignant, heroic, and ambiguous about gender. Liu Xiaoyan's singing in the drama "Pearl Curtain Show" is more skillful and proficient than in "Empress Changsun", and represents a new development and breakthrough in the female vocal style of Yu Opera. Here is just an example of her handling of different vocal styles of "Han Qing Ah", to see the leopard and appreciate her singing skills. In the second scene, Zhulian Xiu sang a line like this: "Han Qing, I hope you can wave like a brush and create a new drama to voice the

grievances of my disciple who has died." The sound of "Han Qing," as if there is nothing left, as if it is interrupted and connected, was sung in a very weak and lyrical voice from the bottom of my heart. The audience held their breath and listened quietly, making it hard to breathe; The long pitched challenge of "Hanqing Ah" that lasted for more than 20 seconds before the third "The Most Rare Friend in Life" was undulating and circuitous, from weak to strong, and finally poured out with a high pitched voice, stirring people's hearts and causing thunderous applause from the whole audience; In the seventh scene, when bidding farewell to Guan Hanqing Changting, the song "Hanqing, Hanqing..." was repeated twice with a combination of mid and low tones, singing deeply, sorrowfully, and deeply, making one feel heartbroken and intoxicated. A few different calls, a few specific connotations, emotions everywhere, unforgettable sounds, lingering echoes in the ears of the audience. As for the several major singing passages in the play, they are even more unforgettable and take root in people's ears. The farewell chant of "I forgot to worship the moon together in front of our hall" has already spread among theater fans. Even some viewers claim that Liu Xiaoyan can become the "Zhang Huoding of Yu Opera" (Wenting Shao, 2012).

Liu Xiaoyan holds an important position in the dissemination of Yu Opera. As a national first-class actress, she specializes in Huadan and Qingyi. With her superb performance skills and unique artistic style, she is deeply loved by the audience. She not only demonstrates her unique charm of having both facial expressions and singing with emotion in stage performances, but also delicately conveys the emotions of the character through body language and facial expressions, enhancing the realism of the character's image. In addition, Liu Xiaoyan has also made achievements in the field of film and television, such as playing the female lead in the opera film "Same Roots, Different Fruits", further expanding the influence of Yu Opera. She also actively participates in opera festival performances and public welfare activities, spreading Yu opera culture through various channels.

2.5 Theories used in the study

This study employs a tripartite theoretical framework grounded in Ethnomusicology, Musicology, and Cultural Change Theory to investigate Liu

Xiaoyan's singing techniques and their transmission in Yu Opera. Through qualitative triangulation—combining ethnographic fieldwork, music-analytical dissection, and sociocultural contextualization—the research aims to decode the interplay between artistic tradition and modern adaptation.

2.5.1 Ethnomusicology

What Ethnomusicology is a marginal discipline belonging to the social sciences, studying music from the perspective of ethnology. Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of the world's peoples through the members of that nation, and its basic feature is to put the existing traditional music of a certain nation into the specific natural environment and socio-cultural environment of that nation, and through the examination and study of how members of the nation (individuals or groups) construct, use and develop such music according to their own cultural traditions, to expound their basic characteristics of the music concerned, the laws of survival and national cultural characteristics. The basic feature of the discipline is to place the existing traditional music of a certain ethnic group into the specific natural and social-cultural environment of that ethnic group, and through the examination and study of how the members of that ethnic group (individuals or groups) construct, use, disseminate, and develop the music in accordance with their own cultural traditions, to expound on the basic characteristics of the music, the laws of survival, and the characteristics of ethnic culture (Du Yaxiong, 2002)

Ethnomusicology is concerned primarily with the oral traditional music (and its instruments and dances) that survives to this day outside of European urban art music (Somewhat entry in the American New Grove Dictionary of Music and Musicians, 1998)

“Ethnomusicology is a discipline that deals with musical phenomena and musical cultures and their surroundings at all levels of culture, from individual human beings to small collectives, communities, regions, tribes, nations, countries, and races, and elucidates not only the internal structure of the objects that are of central significance (musical structure) but also the external structure (chorological structure) that is constrained by their respective societies and cultures, and then grasps the interrelationship between the internal structure and the external structure. We will

clarify not only the internal structure (musical structure) of the objects of central significance, but also the external structure (chakra structure) that is constrained by their respective societies and cultures, and then grasp the interrelationships between the internal structure and the external structure, and clarify the essence of human musicality by placing it somewhere between the poles of individuality and universality of cultures (The Japanese Canon of Musical Events ,1997)

2.5.2 Musicology

The sociology of music views musical activity (including various human musical behaviors) as a social phenomenon, The sociology of music regards musical activities (including various kinds of human musical behaviors) as a social phenomenon, and utilizes various methods of the disciplines involved to study the interrelationships between music and society at various levels, and society by utilizing the various methods of the disciplines involved, and seeks to find the causal relationships and laws between musical phenomena and social phenomena, to evaluate them and to develop trends in certain related issues, It seeks to identify causal relationships and patterns between musical and social phenomena, to evaluate them and to forecast the development of certain related issues, and to organize and summarize them into a systematic approach, To organize and summarize them into systematic theories (Kang Tang, 2012).

It is a discipline that studies all the formal elements, structures, rhetorical and logical laws that make up music, and through this study, explores the relationship between musical form and its stylistic characteristics, aesthetic meaning and cultural connotations. Music is an indispensable part of human society, and it expresses human emotion, thought and culture in its unique art form. As a systematic study and research of music, musicology involves the origin, history, performance skills, theory and aesthetics of music, etc. This thesis will give a general introduction to the basic concepts of musicology, its historical background and its importance in the art and education of music, musicology is the study of music and is dedicated to systematically observing and analyzing all aspects of music. It encompasses a wide range of fields including the constituent elements of music, music history, music theory, and music teaching. As a humanities discipline, the development of musicology can be traced back to the philosophy of music in the ancient Greek

period. Music contains constituent elements such as melody, harmony, rhythm and timbre. Through the study of these elements, musicologists have revealed the inner structure of music and the interrelationships between different elements. Music theory is concerned with the organizing principles and laws of music. It includes various branches such as the tonal system, harmony, and rhythm, and aims to explain the structure, compositional principles, and expressive effects of music (Xiaotong, Fei, 1982)

2.5.3 Cultural change theory

Jianzhong, Qiao (1986) The approach to cultural transformation under discussion has, throughout history, been referred to by various designations such as the Search Conference, the Future Search, or simply Searching or the Search. However, the term 'Future Search' is no longer employed in the present context as it now pertains to an entirely disparate methodology (Emery, M. 1994a). The potency of Searching stems from its ability to engender an environment, an ecological niche within which individuals collaboratively formulate plans directed towards a common future. In this context, people transcend individual and quotidian purposes to pursue ideals. Collectively, they engage in creative, task-oriented endeavors that give rise to elevated levels of learning, positive affects, and energy. Open Space Technology (OST) elucidates the reasons why this exhilarating creative behavior is inherently motivating for the furtherance of such behaviors and the acquisition of learning necessary to sustain the systemic and personal development it encompasses. Consequently, this motivated learning is diffusive in its impacts. People are impelled not only to involve others in the execution of their action plans but also to create opportunities for others to utilize more directly the very method they themselves have employed.

2.6 Literature and related research

Over the past decade, scholarly attention to Yu Opera and its iconic figures, such as Liu Xiaoyan, has been limited, with most studies focusing on broader regional opera traditions rather than individual artistry. Existing literature primarily examines:

Henan folk songs are rich in resources and styles, but they have not been well promoted, and the rapid development of Henan Yu Opera has, to a certain extent,

overshadowed the glory of Henan folk songs. As a matter of fact, with the increasing development of social productive forces and the production of new sounds and music, folk songs in different places are facing an existential crisis, and the stock of folk artists and folk songs is gradually declining in number. Therefore, the article suggests that strengthening the transmission of Henan folk songs is not only an urgent task for the music workers in Henan, but also an inevitable choice for the development of the music industry in Henan and the construction of a strong cultural province. The author analyzes the current situation of Henan folk songs, proposes to integrate the teaching of traditional Henan folk songs into the teaching of music teacher training and vocal performance majors in Henan colleges and universities, and researches a set of specific teaching methods, so as to carry out scientific innovations and useful attempts in the transmission and development of Henan folk songs, which is a valuable cultural heritage. “The traditional method of creating an accent has always been used in vocal music works, and Yu opera is no exception. Yu opera is no exception. However, in this opera, some people may question why a few words are not written according to this technique. Like the word “socks” in “shoes and socks”. In fact, this is due to the local dialect pronunciation, like this “socks” is four tones in Mandarin, while Henan is three tones, so some people who have not heard of the Henan dialect will have some misunderstandings. However, in the first sentence of the song, the words “Liu” and “Da” are inverted for some unknown reason. According to their tones, the word “Liu” should be pronounced as “Liu” in the fourth tone, while the word “Da” is pronounced as “Da” in the second tone. The character “Liu” should be pronounced as “Liu” in four tones, and the character “Da” in two tones. Therefore, in the development of the singing style, some mistakes may occur. This requires us to pay more attention when we sing the score of an opera, and if there is any problem, we should not change it arbitrarily, but should make some corrections under the guidance of some authoritative experts. Therefore, when we listen to other operas, we should not only understand the dialect used, but also pay more attention to its “following words”, only in this way can we appreciate it better and savor it (Xin li ,2008)

CHAPTER III

Research Methodology

To analyze of Liu Xiaoyan's Singing Techniques in Yu Opera: Analysis of Music Features and In Depth Analysis of Cultural Value This study is a qualitative research in ethnomusicology, involving preliminary research, collection of academic literature, textbooks, reports, concepts, theories, and articles from various journals related to the study. In addition, researchers conducted a study using field survey data from key information providers to analyze informal and general informants. The research topic is as follows: :

- 3.1 Research scope
 - 3.1.1 Scope of content
 - 3.1.2 Scope of time
- 3.2 Research Process
 - 3.2.1 Selection of Research Site.
 - 3.2.2 Selection of the Key Informants
 - 3.2.3 Selection of Songs
 - 3.2.4 Research tools
 - 3.2.5 Data Collecting
 - 3.2.6 Data Management
 - 3.2.7 Data analysis
 - 3.2.8 Data Presenting

3.1 Research Scope

3.1.1 Scope of Content

This article takes the analysis of the singing techniques and transmission process of Yu Opera as an example to analyze the musical characteristics of Yu Opera. The precise vocal techniques, including stage performance, stylistic features, and emotional communication, showcase the unique charm and expressive potential of Yu Opera. In addition, by examining the transmission and educational methods of these singing styles, as well as the balance between cultural tradition and innovation,

we can pay attention to the protection and transmission of folk songs, allowing this cultural treasure to continue to shine brightly.

3.1.2 Scope of time

January 2024 to August 2024

3.2 Research Process

3.2.1 Selection of Research Site

This study includes an area in Pingdingshan, Henan Province Region, China, As shown in Figure 2.

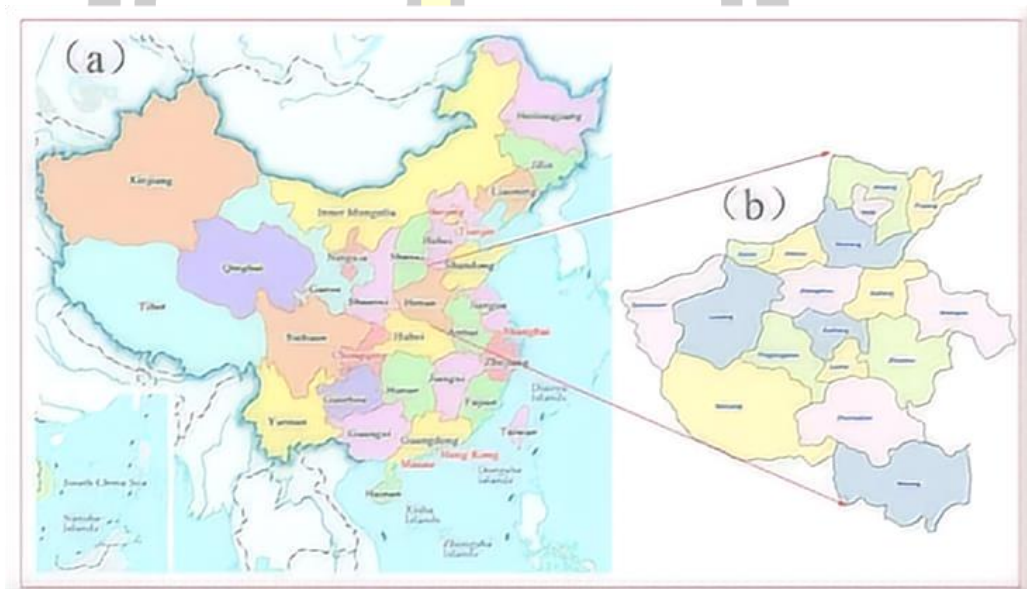


Figure 2. The location in China map

Source: <https://chinafolio.com/provinces/henan-province> (Accessed January 2025)

The reason:

Henan City, Henan Province is located in the central and eastern part of China, in the middle and lower reaches of the Yellow River. Henan is the birthplace of many Henan folk songs. The geographical environment, cultural atmosphere, and historical culture here provide rich materials and inspiration for the creation of Henan folk songs. The study of Yu Opera originated in Henan and is one of the most representative local operas in Henan. Yu Opera has undergone years of development and evolution on the land of Henan, forming a unique artistic style and performance characteristics.

Analyze the singing techniques and artistic research of Yu Opera from the perspective of case studies. Henan is one of the important birthplaces of Chinese civilization, characterized by Yu Opera. Yu opera performance is an indispensable part of the daily life of the local people. In addition, Henan Province has numerous professional Yu Opera troupes and folk theater troupes that are active in urban and rural areas all year round, bringing exciting performances to the audience.

For traditional culture, Yu opera holds significant importance. As a treasure of folk art, Yu Opera holds a pivotal position in traditional culture. The simple melody and vivid lyrics reflect the diverse lives, emotional world, and historical changes of the people of Henan. Through historical deduction, it can be proven that it carries the wisdom and creativity of the working people, is a vivid embodiment of regional culture, and provides a valuable window for future generations to understand the customs and habits of Henan.. Despite the prevalence of modern traditional culture, the protection of local Yu opera still faces risks and marginalization. Therefore, protecting and promoting this art form is crucial to ensuring its lasting legacy in contemporary social change.

3.2.2 Selection of Key Information

3.2.2.1 The criteria for selecting key information are:

Academic expertsPublished

many books and papers on Yu Opera, as well as their development records.Choose two informants for this purpose.

They are proficient in Yu Opera and have inherited and preserved it.

Liu Xiaoyan is an important inheritor of Yu Opera

She participated in many competitions

Plays an important role in the transmission of Yu Opera

Fang Yu sings Yu Opera.

Fang Yu started practicing opera at the age of 3.



Figure 3. A photo with inheritor Liu Xiaoyan

Source: Yuan Chen(2025)

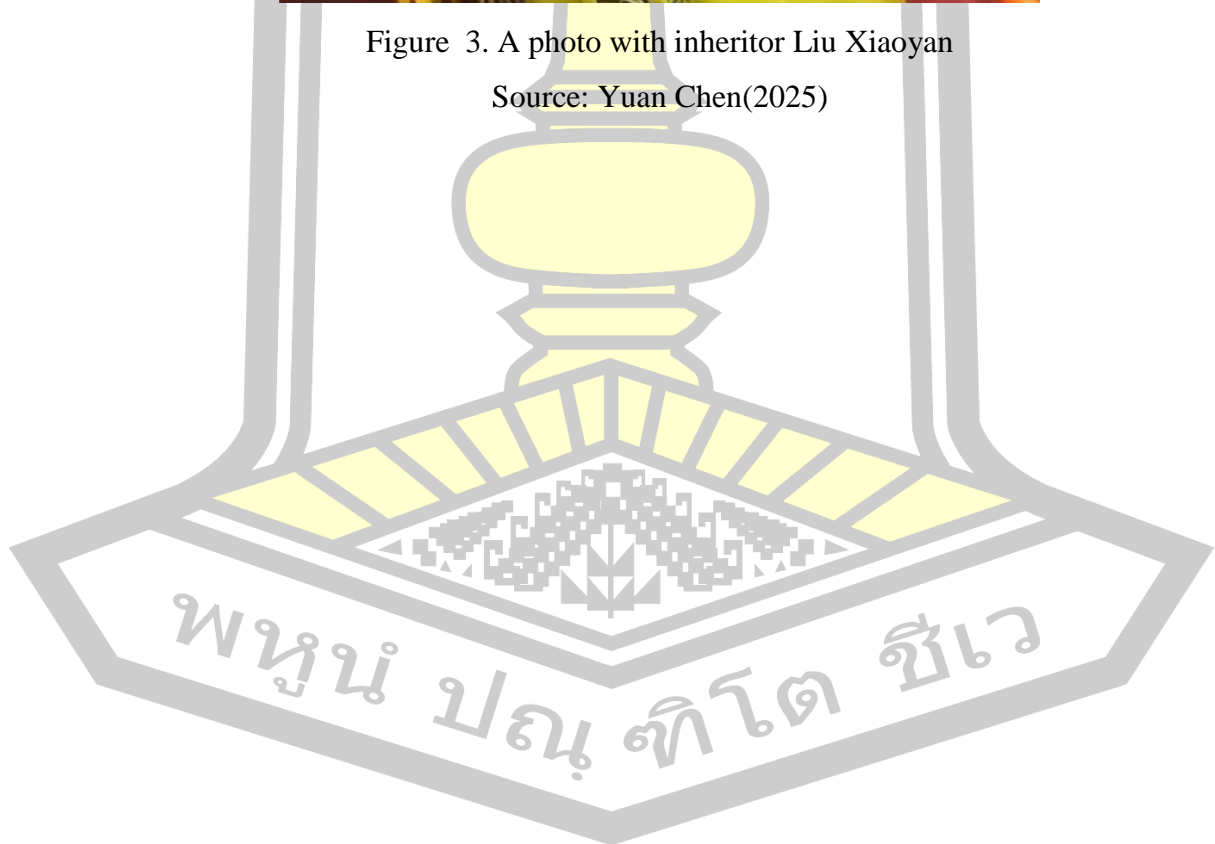




Figure 4. A photo of Liu Xiaoyan from the movie "Zhi Ma Guan Xiu Qi"

Source: Yuan Chen(2025)

This is one of the important informants, a national first-class actor, a member of the Chinese Dramatists Association, a former member of the 9th and 10th Henan Provincial Political Consultative Conference, the March 8th Red Flag bearer of Henan Province, and one of the four first batch talents in Henan Province. He is currently the Vice Chairman of the Zhengzhou Dramatists Association. Graduated from Pingdingshan Opera School in Henan Province in 1985, and successively worked at Yongcheng Yu Opera Troupe, Pingdingshan Yu Opera Troupe, and Zhengzhou Art Creation Research Institute. Mainly targeting Huadan and Qingyi. Since I started my career, I have starred in multiple historical and modern dramas,

successfully creating vivid and lifelike stage art images with different professions and personalities, which are deeply loved by audiences. Representative plays include more than 30 works such as "Pearl Curtain Show", "Spring River Moon", "Luoyang Bridge", "Crazy Mute Complaint", "Little Sister on the Shore", "Golden Slave", "Mu Guiying Goes Down the Mountain", "Ren Changxia", "Knife Splitting Yang Fan". Has won the first prize in the National Karaoke Competition, the National Modern Opera Exchange Performance Award, the first prize in the Henan Province Youth Actor Competition, the first prize in the 9th and 10th Drama Competitions, the first and second Yellow River Drama Awards in Henan, the first prize in the 7th China Yingshan Red Folk Drama Festival, and the first prize in the Anti epidemic Works awarded by the Henan Provincial Health Commission during the epidemic. In 2007, he won the 23rd China Drama "Plum Blossom Award" and the 10th China Drama Festival "Excellent Performance Award" for his outstanding performance in the play "Pearl Curtain Show". In 2009, he was introduced as a special talent and transferred to Zhengzhou Art Creation Research Institute. As shown in Figure 3.



Figure 5. Fang Yu

Source: Yuan Chen(2025)

Fang Yu started practicing traditional Chinese opera at the age of 3. In her heart, singing opera is not just a performing art, but also a way to inherit ancient

classics and give voice to Chinese theatrical culture. Has won awards in national and provincial vocational skills competitions for consecutive years. I have participated in the city's Spring Festival Gala multiple times and organized large-scale cultural and artistic events throughout the city. In 2017, he appeared on the Henan TV program "Liyuan Spring" and "Campus Drama Producer".She is an important inheritor of Yu Opera, an excellent artist, and an outstanding young teacher As shown in Figure 4.

3.2.3 Selection of Songs

The criteria for selecting songs include: selecting a representative song by Liu Xiaoyan from Henan Yu Opera for research. Provide a detailed introduction to the singing techniques of the song.

This study selects Liu Xiaoyan's classic Yu Opera aria "Tong Gen Yi Guo" as the core analysis object, mainly based on three considerations: firstly, this work has typicality in the traditional Yu Opera play "Dui Hua Qiang", which not only carries the vocal characteristics of "high pitched and vigorous, tragic and cool" in the Dongfu tune of Yu Opera, but also achieves innovative breakthroughs in traditional formulas through Liu Xiaoyan's interpretation. She interprets the complex emotions of the character Jiang Guizhi in the play through the seamless transition of true and false voices in the "cloud covering the moon" tone. Her use of glissando and vibrato not only preserves the traditional pronunciation of "heavy words and light tones" in Yu opera, but also incorporates modern vocal resonance techniques, reflecting the creative transformation of traditional opera singing methods in contemporary times. Secondly, the narrative theme of "Tong Gen Yi Guo" focuses on the dilemma of inheriting family ethics and cultural roots, forming a deep intertextuality with the "modern dissemination of traditional art" that this study focuses on. The metaphor of "same roots, same origin, different destiny" in its lyrics can be extended to interpret the identity reconstruction proposition of Yu Opera art in the context of globalization.

3.2.4 Research Tools

Field investigation is crucial for this research. Using interview methods to communicate face-to-face with inheritors, to gain insights into the experience, stories, and development of traditional singing heritage. Observation method can be used to observe the work scenes of inheritors, so as to have a more intuitive understanding of singing skills and

transmission status. We also prepared video recorders and tape recorders, computers, pens, and laptops to record data.

The process of creating an interview:

- 1) Propose questions based on research objectives.
- 2) Hand it over to the consultant for inspection.
- 3) Modify according to the consultant's editing method.
- 4) Modifications made based on expert advice prior to on-site work.
- 5) Observe the singer's vocal skills while playing these three pieces.

3.2.5 Data Collection

In order to collect information from January 2024 to August 2024, researchers reviewed and interviewed two heirs, observing and singing the singing techniques of Ms. Liu Xiaoyan and Ms. Fang Yu. They had face-to-face communication and interviews through phone, WeChat, and other online channels, as well as multiple interviews. Documents, analysis libraries, online media materials, museum materials, reading literature, etc

(1) In January 2024, researchers conducted a telephone interview with Ms. Liu Xiaoyan to briefly discuss the current development status of Yu Opera.

(2) In May 2024, researchers conducted offline video interviews with the target character Liu Xiaoyan to explore the singing techniques and transmission process of Yu opera, and obtained favorable information.

(3) In May 2024, researchers conducted offline interviews with Ms. Fang Yuto gain a deeper understanding of the performance forms and singing techniques of Yu Opera.

In June 2024, researchers extensively cited historical and reference materials, as well as interviews with two heirs, to understand the basic knowledge of Yu Opera they had learned. This helps to gain a deeper understanding of the unique charm of Henan folk songs and Yu Opera works.

3.2.6 Data Management

All collected data has been classified and organized.

(1) Interview records and audio recordings are converted into notes, and all original information and recordings are saved separately.

3.2.7 Data Analysis

(1) Data analysis classifies and organizes the collected data based on two research objectives. In the two parts of Yu Opera singing techniques and the transmission process of Yu Opera, relevant theories from musicology, ethnomusicology, and comparative analysis were applied to analyze and compare three Yu Opera works. In the extended methods section, researchers use cultural facilitation theory to analyze the data.

(2) According to the research purpose, the music heard is classified in the form of sheet music and recorded as sheet music. Classify and manage the obtained data.

(3) Literature, music, audio, and prose are organized and stored according to data types. Assist in learning the musical characteristics and techniques of Yu Opera plays.

Data presentation categorizes and organizes the collected data based on two research objectives. In analyzing the singing techniques of Yu Opera and the role played by Liu Xiaoyan in the transmission of Yu Opera, relevant theories of musicology, ethnomusicology, and comparative analysis were applied to analyze and compare the three works. In the extended methods section, researchers use cultural facilitation theory to analyze the data.

The effective dates were classified according to the research objectives. Research objective: These materials can be divided into two categories: Analysis of Henan Yu Opera Singing Techniques: Analyzing the singing techniques, musical styles, and cultural values of Yu Opera, and understanding its musical characteristics and cultural values.

As the first research subject, I investigated the lives of Ms. Liu Xiaoyan and Ms. Fang Yu. The working group collected relevant data through interviews and qualitative research.

The second goal is to collect the transmission process of Yu opera. I investigated all of Ms. Liu Xiaoyan's achievements and promotions this year and learned about them

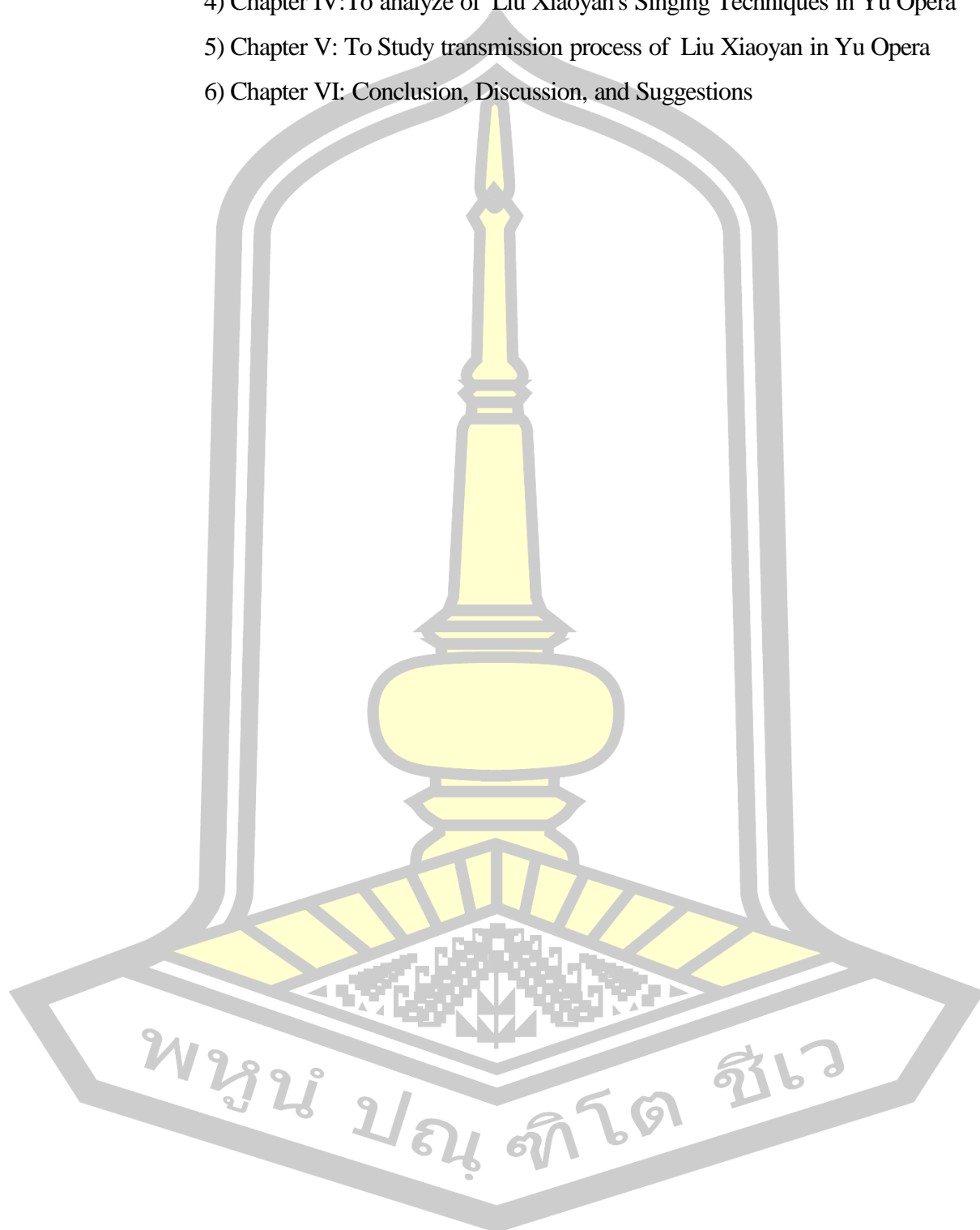
And analyze its musical characteristics. These materials can be divided into singing styles, performances, sheet music, etc.

3.2.8 Data Presenting

In this paper, the researcher proposed 6 chapters:

- 1) Chapter I: Introduction
- 2) Chapter II: Literature review

- 3) Chapter III: Research Methodology
- 4) Chapter IV: To analyze of Liu Xiaoyan's Singing Techniques in Yu Opera
- 5) Chapter V: To Study transmission process of Liu Xiaoyan in Yu Opera
- 6) Chapter VI: Conclusion, Discussion, and Suggestions



CHAPTER IV

To analyze of Liu Xiaoyan's Singing Techniques in Yu Opera

In this chapter, the author will adopt a multidisciplinary approach to analyze Liu Xiaoyan's singing techniques in Yu opera. This method combines musicological methods with field research and literature review, drawing on traditional Chinese music survey methods and relevant theoretical frameworks from music sociology, ethnomusicology, and communication studies. The comprehensive approach around the song 'Tong Gen Yi Guo' aims to gain a deeper understanding of Liu Xiaoyan's unique vocal techniques used in Yu Opera. This study will mainly focus on the following aspects:

- 4.1 The artistic characteristics of Liu Xiaoyan's singing skills
- 4.2 Emotional expression in singing techniques
- 4.3 Innovation in Singing Techniques and Integration with Tradition

4.1 The artistic characteristics of Liu Xiaoyan's singing skills

Liu Xiaoyan holds a unique position as a representative artist of contemporary Yu Opera in terms of her artistic features in singing. Liu Xiaoyan's singing skills not only inherit the essence of traditional Yu Opera singing, but also integrate personalized expression and innovation on this basis, making her singing style unique and charming. She has successfully created one vivid character image after another with superb tone control, precise rhythm control, and rich emotional transmission, showcasing the transmission and development of Yu Opera in contemporary times. Through the clever use of timbre and resonance, flexible handling of singing style and rhythm, and delicate presentation of emotional expression, Liu Xiaoyan's singing skills have not only injected new vitality into Yu Opera, but also provided valuable experience for the modern development of traditional Chinese opera. The following will analyze in detail the artistic characteristics of Liu Xiaoyan's singing techniques from the aspects of timbre and resonance, singing style and rhythm, emotional expression, etc., in order to have a more comprehensive understanding of her artistic achievements in the field of Yu Opera.

4.1.1. The application of timbre and resonance

1) The characteristics of Yu opera timbre and Liu Xiaoyan's timbre features

As a local opera with profound cultural heritage, Yu Opera's tonal characteristics are deeply influenced by the language and folk music of the Central Plains region. The singing style of Yu Opera is mainly characterized by high pitched, bright, and simple, emphasizing the penetrating and infectious power of sound. This timbre trait is closely related to the tone and rhythm of Henan dialect, and is also influenced by folk music such as Henan minor and drum script. On the basis of inheriting the tradition of Yu Opera, Liu Xiaoyan's tone presents a unique artistic style. Her voice is bright and penetrating, yet also flexible, able to switch between different emotional expressions. In the high pitched range, her voice is bright and rich in metallic texture, making it easy to master the high pitched techniques in Yu opera, such as "shaking the tune" and "high plucking"; In the mid to low frequency range, her voice is rich and layered, and can create rich tonal changes through resonance adjustments.

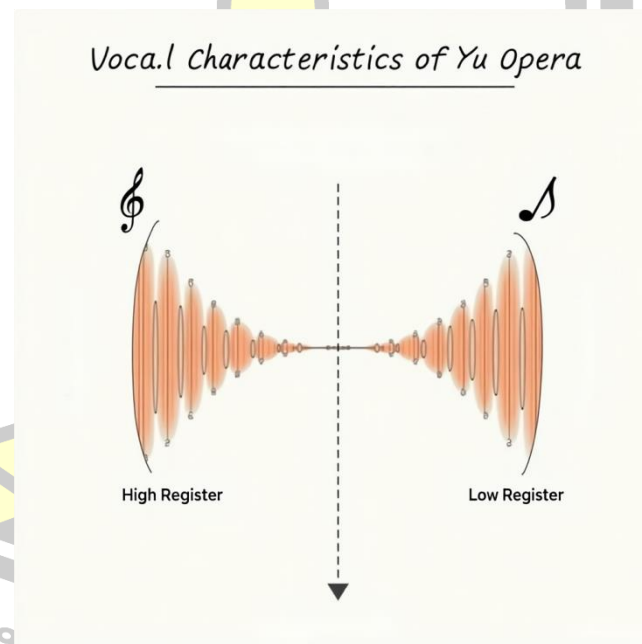


Figure 6. This picture shows the brightness and metallic texture of Yu Opera's tone in the high frequency range, as well as the richness and richness of its low frequency range. The figure indicates the "high frequency range" and "low frequency range", and uses different waveforms to represent the differences in timbre.

Source: Yuan Chen(2025)

2) The application of resonance and changes in timbre

Resonance is an extremely important technique in singing, which not only enhances the loudness and penetration of the sound, but also enriches the color of the sound. In the performance of Yu Opera, the use of resonance is particularly important. Actors need to coordinate and cooperate through chest resonance, oral resonance, and head resonance to maintain unity and stability in different vocal regions. Liu Xiaoyan's use of resonance in singing is extremely ingenious. She is good at flexibly adjusting the use of resonance based on the emotions of the character and the characteristics of the singing style. The use of resonance is particularly prominent in 'Tong Gen Yi Guo'. For example, in a high pitched section of the play, she fully utilizes her head resonance to make the sound not only bright in the high range, but also has a unique metallic texture. The use of resonance not only enhances the penetration of sound, but also provides strong support for the emotional expression of characters. When expressing the sadness of the character, Liu Xiaoyan will reduce the use of head cavity resonance and rely more on chest cavity resonance and oral cavity resonance. This adjustment makes the sound softer and deeper, closer to the natural human voice, thereby enhancing emotional expression. For example, in a bass section of the play, she enhances her chest resonance to make her voice appear more mellow, as if a sigh is coming from the bottom of her heart, successfully conveying the character's sadness.



Figure 7. This figure illustrates the use of head resonance, oral resonance, and chest resonance in singing. The waveform of the head cavity resonance is bright and concentrated, the waveform of the oral cavity resonance is balanced and clear, and the waveform of the chest cavity resonance is deep and rich.

Source: Yuan Chen(2025)

3) Changes in timbre and character development

The variation of timbre is one of the important means to shape characters in the performance of Yu opera. Different characters have differences in personality, age, identity, etc., so it is necessary to reflect these characteristics through changes in

timbre. Liu Xiaoyan successfully created various character images through flexible adjustment of timbre in her singing. In 'Tong Gen Yi Guo', the character she played experienced an emotional transition from youth to maturity, from joy to sadness. When portraying the lively and cheerful character's youth, her voice is bright and elastic, and by increasing the use of head resonance, her voice appears more crisp. When portraying a mature and steady character, she enhances chest resonance to make her voice more mellow. When the character experiences sadness, her voice becomes softer and deeper, and by reducing the use of resonance, her voice becomes closer to the natural human voice, thereby enhancing the authenticity of emotions.

The use of this tone variation not only reflects Liu Xiaoyan's profound understanding of the traditional Yu Opera, but also demonstrates her superb singing skills. By adjusting the tone, she successfully created character images with distinct personalities and emotional depth, allowing the audience to have a deeper understanding of the characters' inner world.

4.1.2 Handling of singing style and rhythm

1) The characteristics and plate structure of Yu Opera singing style

Yu Opera's Erba Ban, a core rhythmic pattern in Henan Province's traditional theater, is characterized by its dynamic tempo and lyrical flexibility. Originating from the "clapper opera" tradition, it features a binary structure (hence "Erba," meaning "two-eight") with alternating strong and weak beats driven by wooden clappers. Performers like Liu Xiaoyan master this style by balancing rhythmic precision with emotional expression—swift, percussive sequences heighten dramatic tension, while elongated phrases emphasize melodic storytelling. Modern adaptations often integrate Erba Ban with orchestral arrangements or digital beats, preserving its cultural essence while appealing to contemporary audiences. This rhythmic form not only embodies Yu Opera's historical roots but also showcases its adaptability in China's evolving performing arts landscape.

The singing style of Yu Opera is mainly based on the board style, with rich rhythmic changes and a unique sense of rhythm. Plate cavity is a musical structural form that expresses different emotions and rhythms through different plate types (such as slow board, 80/20 board, flowing board, etc.). The style of Yu Opera is rich

and diverse, with each style having its own unique rhythm and rhythmic characteristics. For example, the slow tempo is usually used to express a character's contemplation, sadness, or deep affection, with a gentle rhythm and long melodic lines; The 80/20 board has a lively rhythm and is often used to express the joy, excitement, or tension of characters; The flowing board has a more compact rhythm and is often used to express emotions such as urgency, anxiety, or anger in characters. Yu opera actors need to flexibly adjust the rhythm and melody of their performances according to the characteristics of different styles, in order to enhance emotional expression.

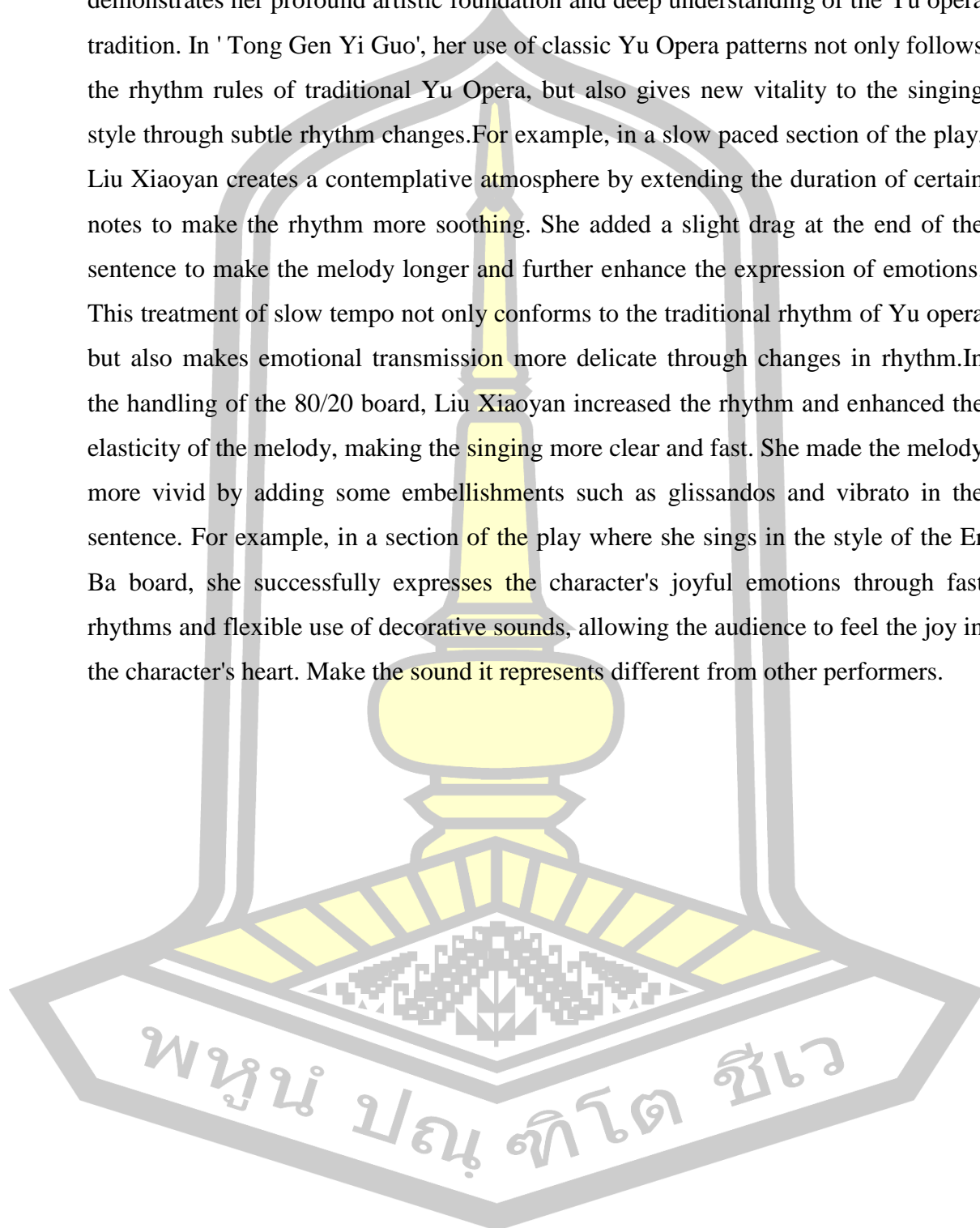
Rhythmic Pattern Category	Basic Rhythmic Pattern	Variations or Additional Melodic Phrases	Variant or Subordinate Rhythmic Patterns	Non - independent Rhythmic Patterns	Beat Pattern
Slow - tempo Rhythmic Pattern Category	Slow - tempo Rhythmic Pattern	First - sentence cavity, Single - passing - board, Five - note; Three - sentence cavity, Double - passing - board, Seven - note; Folding	Golden Hook, Hanging; Anti - Golden Hook, Hanging	Guide - board Head	One beat with three subdivisions
Flowing - water Rhythmic Pattern Category	Flowing - water Rhythmic Pattern		Flowing - water Continuous Board, Flowing - water Stacked Board, Two - clank, Sonorous; Croak, Cluck, Whistle	Reverse - sending Board	One beat with one subdivision (When fast, it is a rhythmic pattern with beats but no subdivisions)
Erba Rhythmic Pattern Category	Erba Rhythmic Pattern	Three - rising cavity, Calling cavity, Board	Erba Continuous Board, Erba Random Strumming, Erba Stacked Board		One beat with one subdivision
Fast Erba Rhythmic Pattern	Fast Erba Rhythmic Pattern	Three - rising cavity, Wailing, Calling cavity, Board	Dog - biting, Kicking - leg, Cloud		Alternating between rhythmic pattern with beats but no subdivisions and slow singing with fast accompaniment
Tight Erba Rhythmic Pattern	Tight Erba Rhythmic Pattern	Three - rising cavity, Wailing, Calling cavity, Board	Pull - board Stool ①		Fast accompaniment with slow singing
Loose - tempo Rhythmic Pattern Category	Non - board Spoken Recitative	Circular - bamboo - flute rising cavity, Two - beat		Small Break - board, Big Break - board, Big Rising - board ②	Rhythmic pattern with no beats and no subdivisions

Figure 8. This figure shows the "slow tempo", "80/20 tempo", and "flowing tempo" structures in the singing style of Yu Opera. Each section has a unique description and title to showcase the distinctive features of each panel.

Source: Yuan Chen(2025)

2) Liu Xiaoyan's handling of the style of Yu Opera

Liu Xiaoyan's handling of the traditional style of Yu opera in her singing demonstrates her profound artistic foundation and deep understanding of the Yu opera tradition. In 'Tong Gen Yi Guo', her use of classic Yu Opera patterns not only follows the rhythm rules of traditional Yu Opera, but also gives new vitality to the singing style through subtle rhythm changes. For example, in a slow paced section of the play, Liu Xiaoyan creates a contemplative atmosphere by extending the duration of certain notes to make the rhythm more soothing. She added a slight drag at the end of the sentence to make the melody longer and further enhance the expression of emotions. This treatment of slow tempo not only conforms to the traditional rhythm of Yu opera, but also makes emotional transmission more delicate through changes in rhythm. In the handling of the 80/20 board, Liu Xiaoyan increased the rhythm and enhanced the elasticity of the melody, making the singing more clear and fast. She made the melody more vivid by adding some embellishments such as glissandos and vibrato in the sentence. For example, in a section of the play where she sings in the style of the Er Ba board, she successfully expresses the character's joyful emotions through fast rhythms and flexible use of decorative sounds, allowing the audience to feel the joy in the character's heart. Make the sound it represents different from other performers.



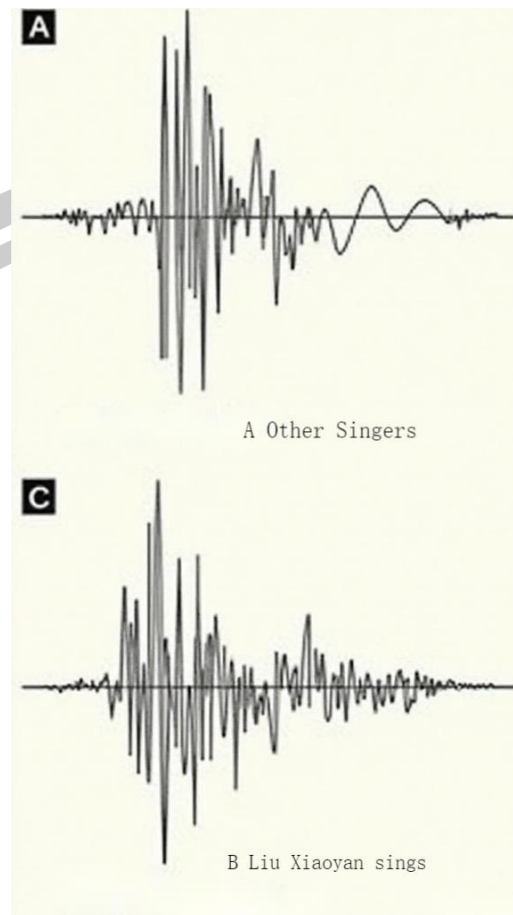


Figure 9. This figure represents Liu Xiaoyan's understanding of the song through the different vibrations of sound waves

Source: Yuan Chen Generate using software Oscilloscope(2025)

3) The elasticity of rhythm and the use of drag

The rhythm elasticity of Yu Opera is one of the important characteristics of its singing techniques. Actors need to flexibly adjust the speed and intensity of their rhythm based on the emotions of their characters and the characteristics of their singing, in order to enhance emotional expression. Dragging is an important singing technique in Yu Opera, which enhances the expressiveness of the singing style by extending the notes at the end of the sentence and performing decorative singing.

Liu Xiaoyan's flexible handling of rhythm in singing is extremely exquisite. She is able to flexibly adjust the speed and strength of the rhythm according to the emotional changes of the character. In 'Tong Gen Yi Guo', the flexible handling of this rhythm is particularly prominent. For example, in a singing segment

in the play that portrays the character's anger, she accelerates the rhythm and enhances the intensity of her voice to make the audience feel the character's strong emotions. When portraying the sadness of the character, she slows down the pace and reduces the intensity of her voice to make it softer, thereby enhancing the authenticity of her emotions. The use of drag is also an important aspect of Liu Xiaoyan's singing technique. In Yu Opera, drag singing not only enhances the expressiveness of the singing style, but also makes the emotional transmission more delicate through the extension and decoration of notes. Liu Xiaoyan's use of drag in singing is extremely flexible. For example, in a singing section of the play, she added a long note drag at the end of the sentence and decorated it with vibrato and glissando to make the singing more charming. The use of drag singing not only enhances the expressiveness of the singing style, but also provides strong support for the emotional expression of the characters.

4.1.3 Control of Sound and Emotional Expression

In Liu Xiaoyan's performance of Yu Opera, the variation of sound intensity is one of the key means of expressing emotional levels. By precisely controlling the intensity of her voice, she is able to delicately express the complex emotions within the character's heart, allowing the audience to deeply feel the character's joys and sorrows. This technique not only reflects her profound understanding of the traditional Yu Opera, but also showcases her superb singing skills.

1) The intensity of sound and the hierarchy of emotions

The strength of the voice is one of the important means of expressing emotions in singing. By adjusting the intensity of her voice, Liu Xiaoyan can express different emotional levels of her character. In Yu Opera, the intensity of sound not only enhances emotional expression, but also creates rich artistic effects through coordination with rhythm and timbre.

Liu Xiaoyan's control over the strength of her voice is extremely exquisite in her singing. She is able to flexibly adjust the intensity of her voice according to the emotional changes of her character. In 'Tong Gen Yi Guo', the control of the strength of this sound is particularly prominent. For example, in a singing segment in the play that portrays the character's anger, she increases the volume of her voice and accelerates the rhythm, allowing the audience to feel the character's strong emotions.

When expressing the sadness of the character, she lowers the volume and slows down the pace to make the voice softer, thereby enhancing the authenticity of emotions.

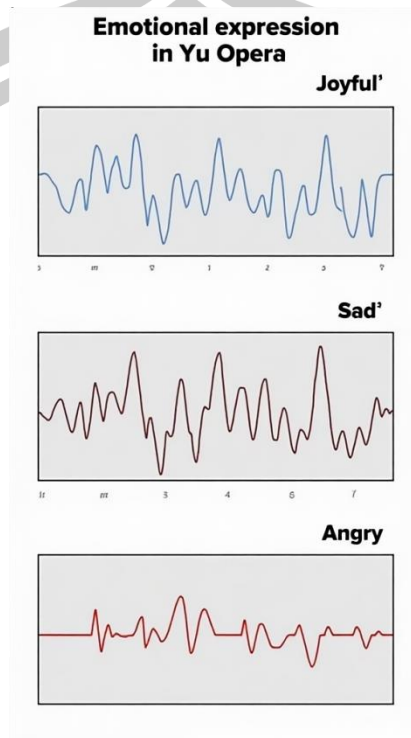


Figure 10. This picture shows the emotional expressions in Yu Opera singing, including "joy", "sadness", and "anger". Each section displays the changes in sound intensity and rhythm under different emotions through waveform variations.

Source: Yuan Chen Generate using software Oscilloscope(2025)



Figure 11. This QR code displays the intensity of Liu Xiaoyan's voice and emotional hierarchy used in her singing techniques

Source: Yuan Chen (2025)

2) The speed of sound and the flow of emotions

The speed of sound is an important means of expressing emotional flow in singing. By adjusting the speed of the voice, actors can express the ups and downs and changes in the character's emotions. In Yu Opera, the speed of sound changes not only enhance emotional expression, but also create rich artistic effects through coordination with rhythm and timbre. Liu Xiaoyan's control over the speed of her voice during singing is extremely exquisite. She is able to flexibly adjust the speed of her voice according to the emotional changes of her character. In 'Tong Gen Yi Guo', the speed control of this sound is particularly prominent. For example, in a singing passage in the play that expresses the joy of the character, she accelerates the speed and rhythm of her voice to make the audience feel the cheerful mood of the character. When portraying the sadness of the character, she slows down the speed and rhythm of her voice to make it softer, thereby enhancing the authenticity of her emotions.

3) The disconnection of sound and the delicacy of emotion

The disconnection of voice is an important means of expressing emotional delicacy in singing. By adjusting the intermittency and coherence of the voice, in the performance of Yu Opera, the intermittency of the voice is an important means of expressing emotional delicacy. By adjusting the intermittency and coherence of the voice, actors can accurately depict the subtle changes in the character's emotions. Liu Xiaoyan cleverly uses the technique of breaking connections in her singing, using elastic breath to support the broken notes and highlight the explosive emotional power, just like the laughter in life, which is powerful and penetrating; When connected, it maintains stable breath, making the sound transition natural and conveying emotional fluency. She incorporated emotional outbursts into the staccato and displayed delicate emotions in the linking, which not only enhanced the infectiousness of her singing, but also made the audience deeply feel the complex inner world of the character. The application of this technique not only inherits the essence of traditional singing style in Yu Opera, but also showcases Liu Xiaoyan's personalized artistic expression, making her singing style unique and charming, injecting new vitality into the transmission and development of Yu Opera.

4.2 Emotional expression in singing techniques

In the performance of Yu Opera, emotional expression is the core of the singing technique, which is achieved through various means, including the strength of the voice, changes in timbre, the speed of rhythm, and the combination of performance.

4.2.1 Combination of Emotion and Sound

1) The Importance of Emotional Expression in Yu Opera Singing

As a local opera with profound cultural heritage, one of the core singing techniques of Yu Opera is the transmission of emotions. Traditional Chinese opera performance is not just about showcasing sound, but also about shaping the inner world of characters through sound, rhythm, timbre, and performance techniques. Liu Xiaoyan's performance in "Tong Gen Yi Guo" fully demonstrates the essence of emotional expression in Yu Opera. She successfully conveyed the emotions of her characters to the audience through the intensity, speed, tone changes, and combination with her performance.

In the performance of Yu Opera, the transmission of emotions is an important bridge connecting actors and audiences. Through emotional expression, the audience can more intuitively feel the inner world of the character, thereby generating resonance. Liu Xiaoyan's singing skills lie not only in her voice control, but also in her ability to integrate emotions into every note and every action, making the audience feel as if they are immersed in the emotional vortex of the characters in the play.

2) Sound intensity and emotional hierarchy

The intensity of sound is one of the important means of expressing emotions. In Yu Opera, actors express the strength of their characters' emotions by adjusting the volume of their voices. In "Tong Gen Yi Guo," Liu Xiaoyan cleverly controls the strength of her voice to depict the emotional transition of her characters from calmness to excitement, and from joy to sadness.

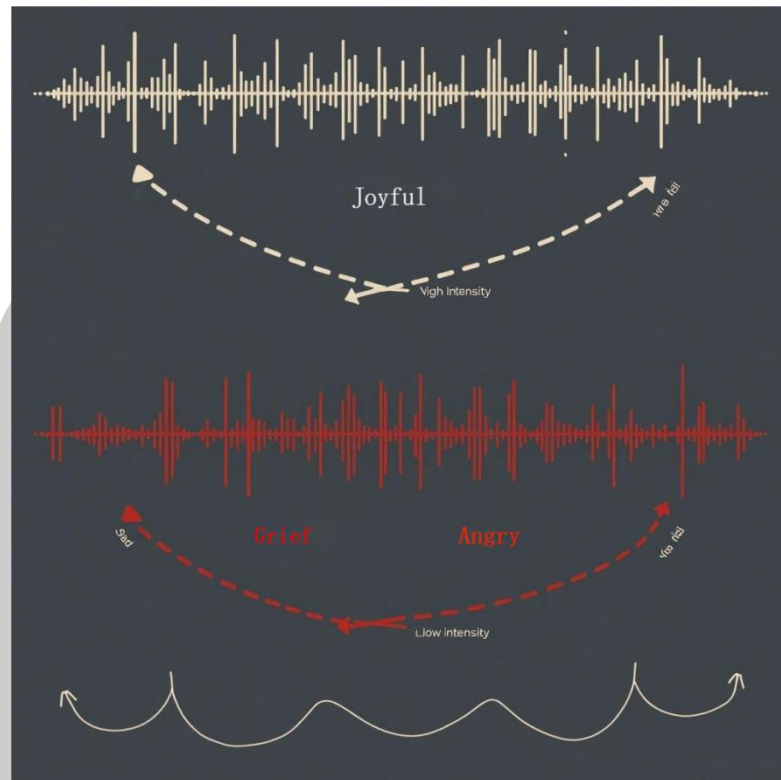


Figure 12. shows the relationship between sound intensity and emotional expression, divided into three parts: "joy", "sadness", and "anger". The sound intensity is high when angry, moderate when joyful, and low when sad, displaying subtle differences in emotions through different waveform patterns.

Source: Yuan Chen Generate using software Oscilloscope(2025)



Figure 13. This QR code displays Liu Xiaoyan's voice intensity and singing skills, demonstrating the relationship between voice intensity and emotional expression,

Source: Yuan Chen (2025)

3) Changes in timbre and emotional transmission

Tone is another important means of expressing emotions in singing. Liu Xiaoyan successfully conveyed the different emotions of the character by adjusting the brightness and thickness of the tone. In 'Tong Gen Yi Guo', she has a bright and elastic tone when expressing the joy of her characters; When expressing the sadness of the character, the tone is softer and deeper.

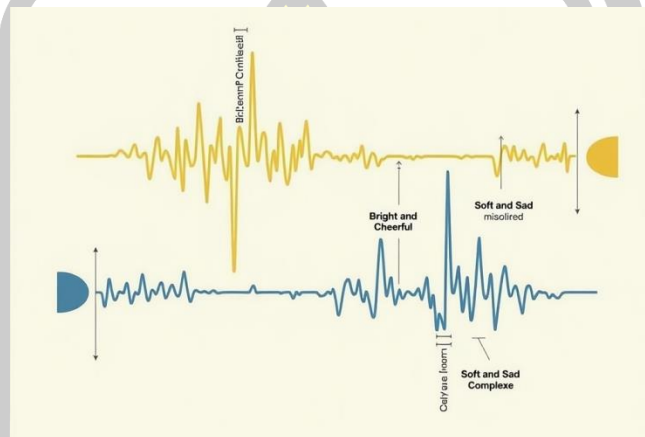


Figure 14. shows how timbre conveys emotions, divided into two parts: "bright and cheerful" and "soft and sad". The bright and cheerful tone has a bright and sharp waveform, while the soft and sad tone has a deep and complex waveform, highlighting how tone changes reflect emotional changes.

Source: Yuan Chen Generate using software Oscilloscope(2024)



Figure 15. This QR code displays Liu Xiaoyan's voice intensity and singing skills, showcasing Changes in timbre and emotional transmission

Source: Yuan Chen (2025)

4) Synchronization of rhythm and emotion

The change in rhythm is also an important means of expressing emotions. Liu Xiaoyan in "Tong Gen Yi Guo" makes the transmission of emotions more delicate and vivid by accelerating or slowing down the pace. When expressing the urgency and anxiety of the character, she quickened the pace to make her voice more compact; When expressing the character's contemplation and sadness, she slows down the pace to make her voice more soothing.

Liu Xiaoyan's flexible handling of rhythm in "Tong Gen Yi Guo" reflects the core principle of "conveying emotions through tone" in the vocal art of Yu Opera. She constructs a dynamic tension of emotional expression through the acceleration and delay of rhythm: when portraying the character Jiang Guizhi questioning family grievances, she uses a rapid rhythm (such as dense sixteenth note combos) combined with resolute enunciation to strengthen the sense of urgency of dramatic conflict, allowing the audience to intuitively perceive the characters' inner anxiety; In the sentimental passages reminiscing about the past, she deliberately slows down the rhythm (such as extending the ending of the sentence to double the duration), creating a poignant atmosphere of time and space stagnation through the combination of breath and vibrato. This kind of rhythm regulation is not a mechanical speed change, but based on a profound insight into the psychological logic of the characters - Kang Tang's (2012) "isomorphism between musical phenomena and social emotions" is confirmed here: fast-paced paragraphs correspond to the common anxiety psychology in modern society, while slow paced processing secretly meets the spiritual needs of contemporary people for traditional cultural "slow aesthetics".

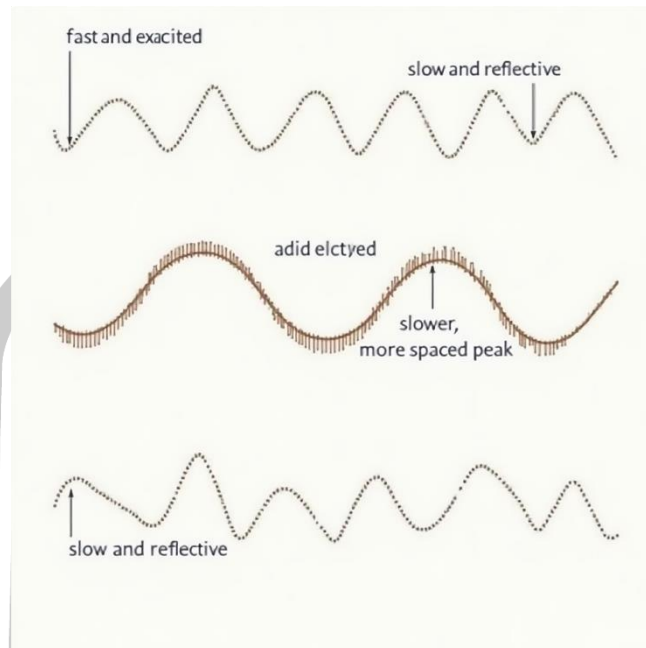


Figure 16. shows the relationship between rhythm and emotional expression, divided into two parts: "rapid excitement" and "slow contemplation". The waveform peaks of rapid excitement are dense, while those of slow contemplation are sparse, conveying different emotions through rhythmic changes.

Source: Yuan Chen Generate using software Oscilloscope(2025)

4.2.2 Integration of Performance and Singing

1) The Role of Performance in Yu Opera

The performance of Yu Opera is not only about showcasing sound, but also about enhancing emotional transmission through body movements, expressions, and gestures. Liu Xiaoyan's performance in 'Tong Gen Yi Guo' fully demonstrates the perfect combination of Yu Opera performance and singing. She uses body language and facial expressions to make the characters' emotions more vivid and authentic.

In Yu Opera, performance is an important component of emotional expression. Through body language and facial expressions, actors are able to convey their characters' emotions more intuitively. Liu Xiaoyan's performance skills lie not only in her voice control, but also in her ability to convey the emotions of the character to the audience through body language and facial expressions, allowing the audience to deeply feel the character's inner world.

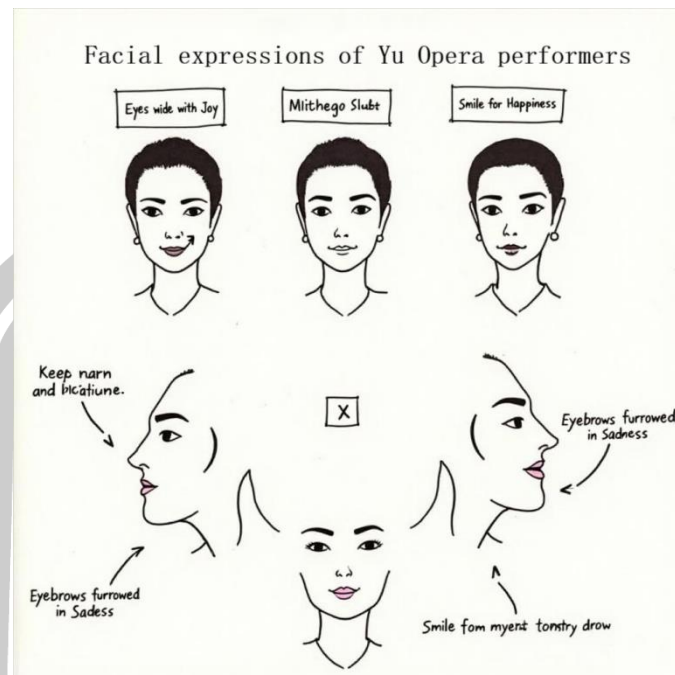
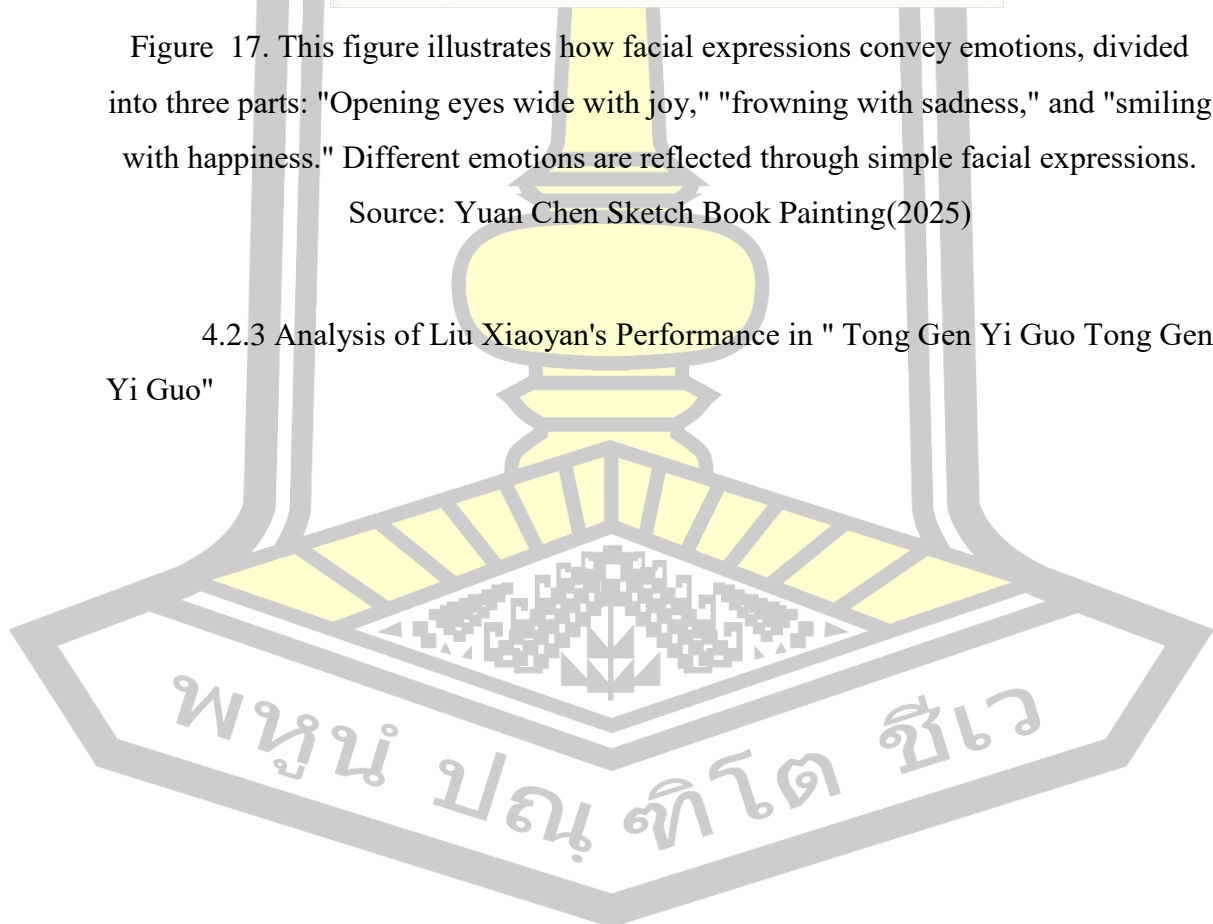


Figure 17. This figure illustrates how facial expressions convey emotions, divided into three parts: "Opening eyes wide with joy," "frowning with sadness," and "smiling with happiness." Different emotions are reflected through simple facial expressions.

Source: Yuan Chen Sketch Book Painting(2025)

4.2.3 Analysis of Liu Xiaoyan's Performance in "Tong Gen Yi Guo Tong Gen Yi Guo"



夫妻恩爱度时光

《同根异果》选段

(周娴唱)

李清芳 词

耿玉卿 曲

刘晓燕演唱

$\text{♩} = 144$

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked as quarter note = 144. The lyrics are written below the notes in both Chinese characters and pinyin. The score consists of seven lines of music, each with its starting measure number indicated on the left.

1 tian shang tai
天 上 太

6 yang gan na gan yue liang
阳 赶 哪 赶 月 亮

12 di shang du ri
地 上 度 日

17 sui yue chang sui yue chang
岁 月 长 岁 月 长

22 tian bian di
天 变 地

27 ren ye bian
人 也 变


32 mao ya tou
毛 丫 头

2
37



an bian cheng an bian cheng da gu
俺 变成 俺 变成 大姑

42



niang a da gu niang
娘 啊 大 姑 娘

48



lao die die
老 爹 爹

54




shou yang le zhang yu zhu
收 养 了 张 玉 柱

62



gai ming zhou cheng ren er lang
改 名 周 诚 认 儿 朗

69



die die tazhong hou lao shi ren jing yang cheng xiong dai ren 心
爹 爹 他 忠 厚 老 实 人 敬 仰 诚 兄 待 人

76



shan liang an zhao xi xiang chu shi san zai xiong mei jiu xiang
善 良 俺 朝 夕 相 处 十 三 载 兄 妹 就 像

84



yi ge niang die die lin zhongzuo le zhu wo yu cheng xiong
一 个 娘 爹 爹 临 终 做 了 主 我 与 诚 兄

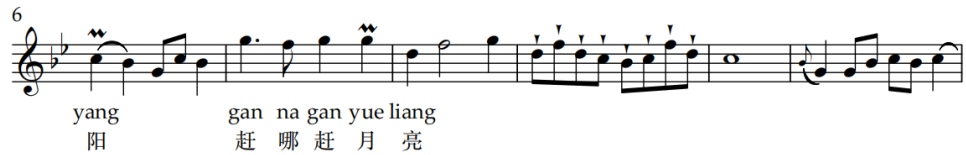
92



pei chengshuang cheng xiong dan qi dou fu tiao
配 成 双 诚 兄 担 起 豆 腐 挑

This song is analyzed in segments based on Liu Xiaoyan's singing techniques.

The following is the first paragraph:



พหุ ประถมศึกษา

2
37

an bian cheng an bian cheng da gu
俺 变 成 俺 变 成 大 姑

42

niang a da gu niang
娘 啊 大 姑 娘

47

Detailed description: The image shows a musical score in G major (one flat) and 2/4 time. It consists of three staves. The first staff starts at measure 37 and ends at measure 41. The second staff starts at measure 42 and ends at measure 46. The third staff starts at measure 47 and ends at measure 51. A blue box highlights a melodic line in the second staff, spanning measures 43 to 46. This line features a long note on the word 'gu' (大) in 'da gu niang' (大姑娘), which is also marked with a fermata. The lyrics are in both Chinese and Pinyin.

Figure 19. “Tong Gen Yi Guo "couples spend time loving each other

Source: Yuan Chen (2025)

Prelude and Introduction: "Where does the sun catch the moon in the sky

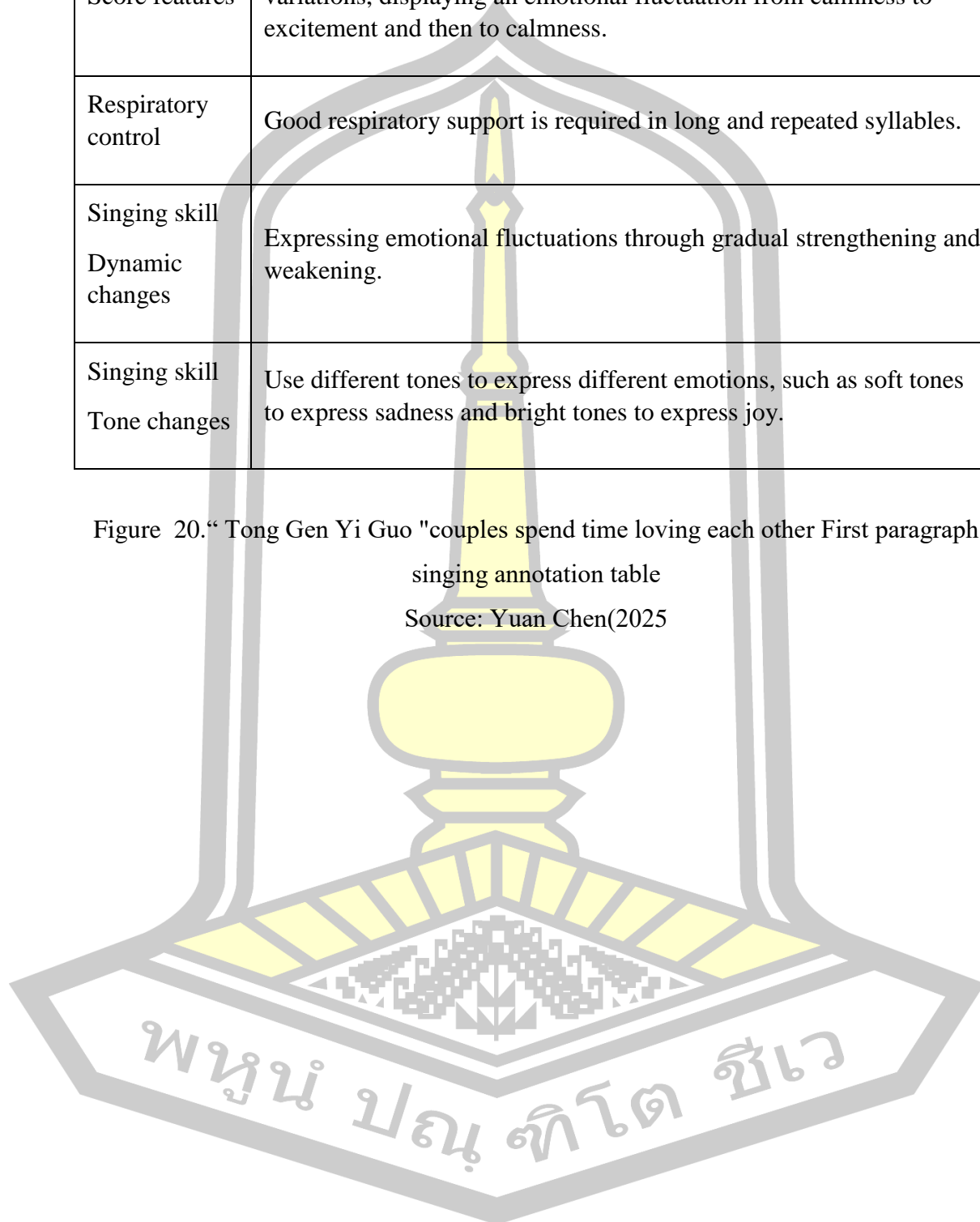
- Tone shaping: The prelude establishes a sweet and lyrical tone, and Liu Xiaoyan enters with a soft and sweet tone at the beginning of her performance, as if bringing the audience into a peaceful and warm atmosphere. Imagine being in a peaceful and beautiful atmosphere, letting the voice naturally reveal the characteristics of this atmosphere.
- Rhythm control: The speed is marked as $J=72$, which belongs to a relatively gentle rhythm. To accurately grasp the timing of each note, especially continuous homophones.
- Breath usage: Liu Xiaoyan expressed during the singing process that there are many long notes in this part, such as the notes corresponding to "bright" and "long". Before singing, it is necessary to prepare breath reserves in advance, and control breath output evenly and smoothly during singing, so that the sound is coherent and maintains a certain tension, avoiding situations of insufficient breath or sound shaking.

Score features	This section of the score contains multiple repeated syllables and variations, displaying an emotional fluctuation from calmness to excitement and then to calmness.
Respiratory control	Good respiratory support is required in long and repeated syllables.
Singing skill Dynamic changes	Expressing emotional fluctuations through gradual strengthening and weakening.
Singing skill Tone changes	Use different tones to express different emotions, such as soft tones to express sadness and bright tones to express joy.

Figure 20. “ Tong Gen Yi Guo "couples spend time loving each other First paragraph

singing annotation table

Source: Yuan Chen(2025



This song is segmented and analyzed based on Liu Xiaoyan's singing skills.
Here is the second paragraph:



lao die die shou yang le zhang yu zhu
老 爹 爹 收 养 了 张 玉 柱

9

gai ming zhou cheng ren er
改 名 周 诚 认 儿

16

lang die die tazhong hou lao shi ren jing yang cheng xiong dai ren
朗 爹 爹 他 忠 厚 老 实 人 敬 仰 诚 兄 待 人

23

xin shan liang an zhao xi xiang chu shi san zai
心 善 良 俺 朝 夕 相 处 十 三 载

30

xiong mei jiu xiang yi ge niang die die lin zhongzuo le zhu wo yu
兄 妹 就 像 一 个 娘 爹 爹 临 终 做 了 主 我 与

38

cheng xiong pei chengshuang cheng xiong dan qi dou fu tiao
诚 兄 配 成 双 诚 兄 担 起 豆 腐 挑

46

wo mo dou fu ri ye mang
我 磨 豆 腐 日 夜 忙

50

ri zi guo de sui qing ku fu
日 子 过 得 虽 清 苦 夫

Figure 21. "Tong Gen Yi Guo" couples spend time loving each other

Source: Yuan Chen(2025)

Narrative paragraph ("Old Dad Adopts Zhang Yuzhu... I Pair Up with Brother Cheng")

- **Articulation:** Liu Xiaoyan expressed in this section that this part mainly tells the background of the story, and the pronunciation of each word must be clear and accurate. Key information such as "adoption" and "name change" should be emphasized to make it easy for the audience to understand the content conveyed by the lyrics. At the same time, pay attention to the smoothness of pronunciation and avoid pronouncing too harshly. As shown in the black box

- **Emotional tone:** In terms of emotional expression, Liu Xiaoyan takes peaceful and warm emotions as the main line. During the singing process, she can recall warm and friendly scenes in life, integrate this emotion into the song, and show the deep emotions that the couple gradually cultivated in their ordinary lives, as well as their satisfaction with life.

- **Volume control:** Different from other singers in terms of volume control, Liu Xiaoyan's overall volume does not need to be too loud during singing, but she needs to maintain the clarity and texture of her voice. When narrating, the voice can have a slight narrative feel. As the lyrics progress, the volume naturally adjusts to enhance the infectiousness of the story.

Score characteristics:	This section of the score has a fast rhythm, dense notes, and expresses an urgent or excited emotion.
Singing skills Rhythm sense	Maintain accuracy in rhythm, especially in fast-paced paragraphs. Clear enunciation: Maintain clarity of each word during rapid singing.
Singing skills Emotional investment	Conveying sweet and lyrical emotions through the intensity and timbre of sound.

Figure 22. "Tong Gen Yi Guo" couples spend time loving each other

Second paragraph singing annotation table

Source: Yuan Chen (2024)

This song is segmented and analyzed based on Liu Xiaoyan's singing skills. Here is the third paragraph:

qi en ai du ya du shi guang
妻 恩 爱 度 呀 度 时 光

9 慢 轻吟
ke jiu shi
可 就 是

17
cheng xipng tian tian ba niang xiang jian ta you chou wo ye xin
诚 兄 天 天 把 娘 想 见 他 忧 愁 我 也 心

Figure 23. "Tong Gen Yi Guo" couples spend time loving each other

Source: Yuan Chen(2025)

Core paragraph ("Time spent in love between husband and wife... Seeing him sad also hurts my heart")

- Speed change processing: Liu Xiaoyan stated during the singing process that there were speed indicators such as "sudden slow", "original speed", and "slow clear chanting" in this song. When encountering sudden slowdowns, it is important to quickly and naturally slow down the pace, creating emotional transitions and emphasizing effects, so that the audience can feel the emotional changes; When restoring the "original speed", it is important to keep up with the rhythm in a timely manner and maintain the fluency of the song; In the "slow and clear singing" section, the speed slows down again, and the singing needs to be more gentle and subtle, as if softly expressing inner emotions and showing delicate marital feelings.

- Melody fluctuation response: In Liu Xiaoyan's singing techniques, there are many ups and downs in the melody. When encountering notes corresponding to high pitched words, such as "light" and "thinking", you should adjust your breath in advance, and use the strength of your abdomen to support your voice to make it bright, full and penetrating; In the bass part, such as words like "sorrow" and "injury",

it is important to control the sinking of the breath, making the sound calm, thick, and reflecting the depth of emotions. At the same time, pay attention to the decorative notes and connecting lines in the melody. The decorative notes should be sung lightly and flexibly, while the connecting lines should ensure the coherence and fluency of the sound, enhancing the beauty of the melody.

- Emotional expression level: Liu Xiaoyan focuses on expressing the affection between husband and wife and the concern for family members in this lyric processing, with rich and layered emotions. When singing 'Time spent in love between husband and wife', be filled with sweet and happy emotions; When expressing concern in sentences such as 'Seeing him worry, I also feel heartbroken', the emotions of worry and heartache should be integrated into the voice, and the depth and complexity of emotions should be demonstrated through subtle changes in the voice, such as the emphasis of tone and the dullness of timbre.

Score characteristics:	The rhythm of this musical score is relatively stable, with smooth melodic lines, expressing a peaceful and grateful emotion.
Singing skills Rhythm sense	Maintain sound coherence in long sentences and avoid sound breaks.
Singing skills Emotional investment	Express deep emotions such as gratitude and admiration through subtle changes in voice.
Grace note	Properly using decorative notes to enhance the beauty and emotional richness of the melody

Figure 24. "Tong Gen Yi Guo" Couple Spending Time Falling in Love

Part Three Singing Annotation Table

Source: Yuan Chen (2025)

This song is segmented and analyzed based on Liu Xiaoyan's singing skills. Here is the fourth paragraph:

8
cang tian duo baoyou mu zzi zao xiangjian ju jia ren tong huan ju di jiu tian
苍天多保佑 母子早相见 举家人同欢聚 地久天

13
chang di jiu tian chang
长地久天长

Figure 25. "Tong Gen Yi Guo" couples spend time loving each other

Source: Yuan Chen(2025)

The concluding paragraph ("May the heavens bless... forever")

- Emotional sublimation: At the end of this paragraph, it expresses a beautiful wish for mother son reunion and family reunion, and emotions need to be further sublimated. During the performance, Liu Xiaoyan expressed her desire to be filled with sincere anticipation and blessings, and could appropriately increase the volume and emotional intensity to make the audience truly feel that strong desire.

- Resonance application: In order to create a grand and beautiful atmosphere, Liu Xiaoyan chooses to use chest resonance and head resonance appropriately. When singing high and strong notes, using the resonance of the head to make the sound brighter and more brilliant; In the mid low range, combining chest resonance makes the sound richer and warmer, enhancing the emotional and expressive power of the song.

Liu Xiaoyan's Singing and Performance Skills Table

Skill category	Description
The combination of emotion and sound	Vividly display the emotional state of characters through changes in sound intensity, timbre, and rhythm
The fusion of performance and	By using performance techniques such as body posture, facial expressions, and gestures, emotional expression can

singing	be enriched and three-dimensional
Detail processing of emotional expression	In the expression of emotional transition and hierarchy, it demonstrates extremely high skills, making emotional expression both delicate and profound

Figure 26. "Tong Gen Yi Guo" Couple Spending Time Falling in Love

Ending Singing Annotation Table

Source: Yuan Chen (2025)



Figure 27. "Tong Gen Yi Guo" Couple Spending Time Falling in Love

Ending Liu Xiaoyan's performance showcase

Source: Yuan Chen (2025)

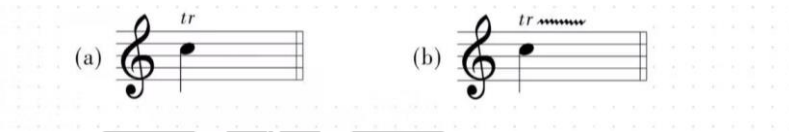


Figure 28. "Tong Gen Yi Guo" Couple Spending Time Falling in Love

Live performance of "Tong Gen Yi Guo" on Henan TV in China

Source: Provided by Liu Xiaoyan (2025)

Annotations on Techniques and Notes



Trill is a common decorative sound achieved by quickly alternating between the main and upper notes. In Tong Gen Yi Guo, the use of vibrato not only enhances the richness of the melody, but also strengthens the expression of emotions. The symbol for vibrato is usually marked as "tr", indicating a rapid transition from the main note to the upper note. This technique requires precise finger techniques and breath control to ensure clear and smooth vibrato.



Portaento is a decorative sound technique that achieves smooth transitions between the main and adjacent notes. In 'Same Root, Different Fruit', the use of glissando not only increases the fluency of the melody, but also enhances the expression of emotions. The symbol for glissando is usually marked as a curve (slur), indicating a smooth transition from one sound to another. This technique requires singers to have good breath control and sound coherence to ensure natural and smooth glissando.

4.3 Innovation in Singing Techniques and Integration with Tradition

The innovation and integration of traditional singing techniques in Yu Opera have brought new vitality and appeal to this ancient art form in contemporary society by introducing modern music elements and performance techniques while maintaining the essence of tradition.

4.3.1 transmission and Development of Traditional Singing Styles

1) The characteristics of traditional singing style in Yu Opera

As one of the five major types of Chinese opera, Yu Opera mainly uses a flat style singing style, with rich rhythmic changes and a unique sense of rhythm. The traditional singing style of Yu Opera mainly includes various styles such as slow tempo,

80/20 tempo, flowing tempo, and flying tempo, each with its own unique rhythm and emotional expression function. For example, the slow tempo is usually used to express a character's contemplation, sadness, or deep affection, with a relatively soothing rhythm; The 80/20 board has a lively rhythm and is often used to express the joy, excitement, or tension of characters; The flowing board has a tight rhythm and is often used to express emotions such as urgency, anxiety, or anger in characters.

Liu Xiaoyan's performance in " Tong Gen Yi Guo" fully demonstrates her profound understanding and precise application of traditional singing styles in Yu Opera. She enables the audience to feel the charm of traditional Yu opera through strict adherence to the traditional style and delicate emotional processing.

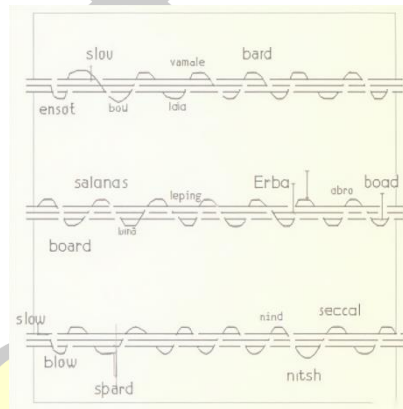


Figure 29. This figure shows the common patterns of Yu Opera, including slow tempo, ErBa tempo, and flowing tempo, each of which reflects its characteristics through changes in rhythm and notes.

Source: Yuan Chen Generate using software Oscilloscope((2025)

2) Liu Xiaoyan's transmission of Traditional Singing Style

Liu Xiaoyan's transmission of traditional Yu Opera singing style in her performance is reflected in her strict adherence to classic styles. She repeatedly used the traditional style of Yu Opera in "Same Roots, Different Fruits", showcasing the unique charm of traditional singing. She not only sings with precise pitch and timbre but also emphasizes the expression of emotions through her voice, successfully blending the traditional essence of Yu Opera with modern performance techniques. Liu Xiaoyan's dedication to preserving and transmitting the traditional singing style of

Yu Opera highlights her respect for the art form and her commitment to its transmission and development.

3) Innovation and Development of Traditional Singing Styles

On the basis of inheriting tradition, Liu Xiaoyan innovated and developed the singing style of Yu Opera. She added modern music elements to her singing style, making traditional singing more in line with the aesthetic needs of modern audiences.

By integrating modern music elements, Liu Xiaoyan not only retained the core characteristics of Yu Opera but also breathed new life into it, making it more accessible and appealing to younger generations. Her innovative approach aimed at preserving the essence of the traditional art form while adapting it to contemporary tastes and preferences.

4.3.2 Cross style singing attempts

1) The integration of Yu Opera with other genres

Liu Xiaoyan not only inherited the traditional singing style of Yu Opera in her performance, but also attempted to integrate singing techniques from other genres into it. This cross genre fusion not only enriches the singing style of Yu Opera, but also injects new vitality into its development.

Liu Xiaoyan's innovative approach to Yu Opera singing is a testament to her artistic vision and dedication to the craft. By not only inheriting the traditional singing style but also integrating techniques from other genres, she has expanded the boundaries of what Yu Opera can express and convey. This cross-genre fusion is more than just an artistic experiment; it is a bold step towards ensuring the relevance and sustainability of Yu Opera in a rapidly evolving cultural landscape.

The integration of singing techniques from other genres allows for a more dynamic and versatile performance style. It enables Yu Opera to tap into a wider range of emotions and narratives, making it more accessible and appealing to diverse audiences. For instance, the incorporation of Peking Opera's melodic richness can add depth to Yu Opera's storytelling, while elements from folk music might introduce a more relatable and earthy tone.

Moreover, this fusion encourages a dialogue between different artistic traditions, fostering mutual appreciation and understanding. It showcases the resilience and adaptability of traditional art forms, proving that they can evolve while

still retaining their core essence. Liu Xiaoyan's work serves as a bridge between the old and the new, the traditional and the contemporary, demonstrating that innovation can be a vehicle for preserving cultural heritage.

The impact of such efforts goes beyond the stage, influencing future generations of artists and audiences. It inspires young performers to explore and innovate within their artistic practices, while also engaging modern audiences who might otherwise be unfamiliar with or uninterested in traditional opera forms. Through this cross-pollination of styles, Yu Opera stands to gain a renewed sense of vibrancy and significance in the cultural tapestry, ensuring that it continues to resonate with people for years to come.

In embracing this multifaceted approach to her art, Liu Xiaoyan has not only enriched the singing style of Yu Opera but has also played a crucial role in reinvigorating the genre's spirit. Her work is a shining example of how tradition and innovation can coexist and thrive, providing a blueprint for other traditional art forms looking to remain vital in the modern age.

2) The combination of Yu Opera and popular music

Liu Xiaoyan integrated traditional opera with popular music, enriching Yu Opera's singing style and drawing young audiences' attention.

In her performances, Liu Xiaoyan has not only preserved the traditional singing style of Yu Opera but also innovatively integrated singing techniques from other genres. This cross-genre fusion has not only enriched the vocal style of Yu Opera but also attracted more attention from young audiences, thereby broadening its appeal and ensuring its continued relevance in contemporary culture. By blending traditional opera with popular music elements, Liu Xiaoyan has managed to create a unique sound that resonates with a younger demographic, who might otherwise be less engaged with traditional art forms. This approach of blending the old with the new has invigorated the genre, making it more dynamic and inclusive, and has opened up new avenues for artistic expression within Yu Opera.

The integration of popular music elements into Yu Opera is an effective path for the cultural transmission of traditional opera and an important choice for pop music to break through difficulties and innovate and develop⁴⁰. This method has been gradually accepted and loved by the audience, and it is also an inevitable choice

to promote the innovation and development of pop music by incorporating national cultural elements into pop music and recreating Chinese traditional ancient prose, ancient poetry, and national opera. It can make people get the shock of visual sense of hearing, make people feel the charm of national culture, change the music situation that despised vulgarity and decadence in the past, and remove those contents that are not suitable for the current era, thus forming a new pattern of national pop music.

Liu Xiaoyan's performances are a bridge between tradition and modernity, showing that innovation and preservation can coexist. Her work models how cultural heritage can evolve while keeping its essence, inspiring other artists to keep their art forms alive in the modern age.

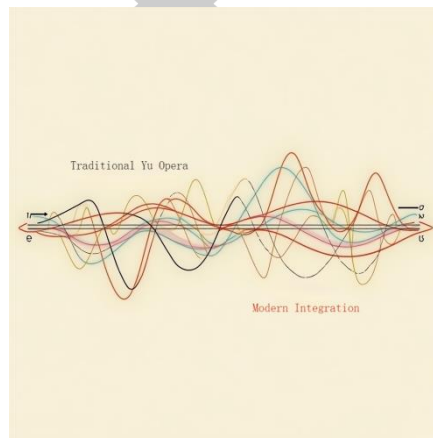


Figure 30. This picture shows the combination of traditional singing style and modern music elements in Yu Opera, reflecting innovation through changes in rhythm, melody, and timbre.

Source: Yuan Chen Generate using software Oscilloscope((2025)

4.3.3 Integration of Modern Music Elements

1) The Application of Modern Music Elements in Yu Opera

The integration of modern music elements is a major innovation in Liu Xiaoyan's singing skills. She added the rhythm, melody, and harmony of modern music to her singing style, making Yu Opera more modern and expressive.

In Liu Xiaoyan's vocal performances, the application of modern musical elements is a significant innovation. She integrates the rhythm, melody, and harmony of contemporary music into her singing style, making Yu Opera more modern and expressive. This integration not only enriches the vocal style of Yu Opera but also

injects new vitality into its development. Through this cross-genre attempt, Yu Opera retains its traditional charm while attracting the attention of younger audiences, ensuring the continued relevance and appeal of this traditional art form in contemporary society.

The singing techniques of Yu Opera hold significant value in the innovation and development of Chinese national vocal music. The vocal techniques in Yu Opera, including tone production, pronunciation, phrasing, and emotional expression, all possess distinct regional cultural characteristics. The singing skills of Yu Opera mainly encompass aspects such as tone color, pitch accuracy, rhythm, flavor, and emotional conveyance. In Yu Opera performance, the tone should be round, bright, and penetrating; pitch should be precise and expressive; rhythm should be tight and distinct, with a strong sense of meter; flavor should be mellow and natural, with strong appeal; and emotional expression should be sincere and delicate, full of infectious power. The vocal methods in Yu Opera pay attention to the control of breath and the use of resonance. Breath control requires depth, length, and stability to maintain the □□□ (endurance) and stability of the voice; the use of resonance requires the opening of the vocal tract to allow the voice to resonate fully, thereby enhancing the richness and intensity of the tone. In Yu Opera singing, commonly used resonating cavities include the chest, pharynx, and head cavities. By properly employing these resonating cavities, one can make the voice more full and pleasant to the ear.

Moreover, Yu Opera singing emphasizes clear and accurate pronunciation. It is required that during the performance, every syllable and vowel of the words are pronounced in place to avoid ambiguity. In Yu Opera singing, there is a particular emphasis on "cutting off the voice while the breath continues," which means not taking a breath immediately at the end of a syllable but rather connecting the voice through breath control to make it coherent and natural. This method of singing tests not only the performer's breath control ability but also their grasp of the musical melody. At the same time, Yu Opera singing also focuses on the flavor of the phrasing, using the ups and downs of the melody and changes in rhythm to express the character's emotions and the development of the plot. In Yu Opera singing,

performers need to flexibly use various phrasing techniques according to different roles and plots to enhance the expressiveness of the performance.

2) The fusion of modern music elements and traditional singing styles

Liu Xiaoyan blends modern music elements with traditional singing styles in her performances, making Yu Opera more expressive and infectious. She incorporated the rhythm and melody of modern music into her singing style, making traditional singing more in line with the aesthetic needs of modern audiences.

Liu Xiaoyan's approach to integrating modern music elements into her performances of Yu Opera represents a significant innovation in the art form. By incorporating the rhythm and melody of contemporary music into her singing style, she has made the traditional singing more aligned with the aesthetic preferences of modern audiences. This not only enriches the singing style of Yu Opera but also makes it more appealing and accessible to younger generations who may be more familiar with modern music sensibilities.

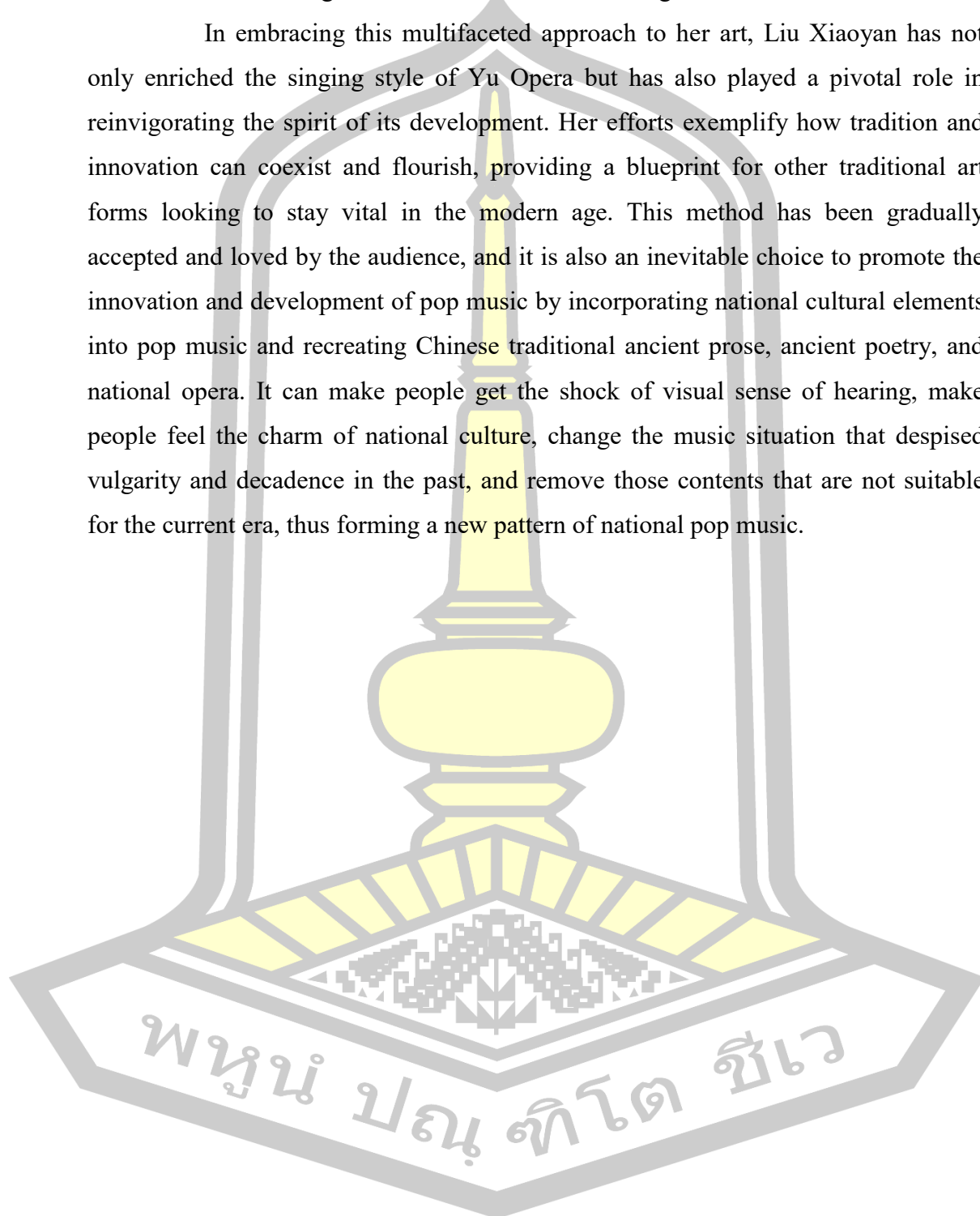
Her performances showcase a blend of traditional and contemporary elements, creating a unique sound that resonates with a wider audience. The integration of modern music elements is not merely superficial; it is a strategic move to ensure the longevity and evolution of Yu Opera as an art form. This approach allows Yu Opera to remain culturally relevant and dynamically engaging, adapting to the changing tastes of listeners while still honoring its rich heritage.

Moreover, the infusion of modern music elements into Yu Opera under Liu Xiaoyan's guidance enhances the expressiveness of the performances. It allows for a broader range of emotional expression, enabling the opera to convey more complex narratives and emotional landscapes. This is particularly important in a genre like Yu Opera, where storytelling and emotional depth are paramount. By aligning traditional singing with modern musical trends, Liu Xiaoyan has helped to bridge the gap between the old and the new, ensuring that Yu Opera continues to thrive in the contemporary cultural milieu.

This innovative approach also encourages a dialogue between different artistic traditions, fostering mutual appreciation and understanding. It demonstrates the resilience and adaptability of traditional art forms, proving that they can evolve while still retaining their core essence. Liu Xiaoyan's work serves as a bridge between

the past and the present, demonstrating that innovation can coexist with preservation, and that cultural heritage can evolve while still retaining its soul.

In embracing this multifaceted approach to her art, Liu Xiaoyan has not only enriched the singing style of Yu Opera but has also played a pivotal role in reinvigorating the spirit of its development. Her efforts exemplify how tradition and innovation can coexist and flourish, providing a blueprint for other traditional art forms looking to stay vital in the modern age. This method has been gradually accepted and loved by the audience, and it is also an inevitable choice to promote the innovation and development of pop music by incorporating national cultural elements into pop music and recreating Chinese traditional ancient prose, ancient poetry, and national opera. It can make people get the shock of visual sense of hearing, make people feel the charm of national culture, change the music situation that despised vulgarity and decadence in the past, and remove those contents that are not suitable for the current era, thus forming a new pattern of national pop music.



CHAPTER V

To Study transmission process of Liu Xiaoyan in Yu Opera

This chapter aims to explore in depth the transmission process of Liu Xiaoyan in Yu Opera, analyze how she combines this traditional art form with modern educational concepts, and how she conveys the essence of Yu Opera to the new generation of artists and audiences through teaching and performance practice. Through a detailed study of Liu Xiaoyan's teaching methods, performance styles, and artistic innovations, we will reveal the vitality and development potential of Yu Opera in contemporary society.

5.1 Teaching Philosophy and Methods

5.2 Transmission and Innovation of Performance Style

5.3 Artistic Innovation and Social Impact

5.1 Teaching Philosophy and Methods

Liu Xiaoyan's teaching philosophy and methods in the transmission process of Yu Opera are an indispensable part of her artistic career. She believes that the transmission of Yu Opera is not only the transmission of skills, but also the infusion of cultural spirit and values. Therefore, her teaching philosophy emphasizes an understanding and respect for the profound cultural heritage of Yu Opera, while also encouraging innovation and personalized development.

In teaching practice, Liu Xiaoyan has adopted various methods to realize her ideas. Firstly, she focuses on basic training, including training in voice, posture, facial expressions, and movements, to ensure that students reach a certain level of skill. She particularly emphasizes sound training, believing that sound is the soul of Yu Opera performance. Through strict vocal practice and breathing control, she helps students master the correct vocal methods and sound control techniques.

Secondly, Liu Xiaoyan emphasizes the combination of theory and practice. She encourages students to participate in practical performances and improve their performance skills through stage practice. Under her guidance, students have the opportunity to participate in performances of various scales, thus learning and growing through practice.



Figure 31. This photo shows Liu Xiaoyan leading students to participate in a pre performance summer camp activity to cultivate professional knowledge and actively participate in pre performance training

Source: Provided by Liu Xiaoyan (2025)



Figure 32. This photo shows Liu Xiaoyan leading students to participate in a pre performance summer camp activity to cultivate professional knowledge and actively participate in pre performance training

Source: Provided by Liu Xiaoyan (2025)

In addition, Liu Xiaoyan also emphasized the study of traditional Yu Opera. She believes that understanding and mastering traditional plays is the foundation for inheriting Yu Opera. Therefore, she requires students to learn and perform a series of classic Yu opera plays, through which they can better understand the artistic characteristics and performance styles of Yu opera.

In terms of teaching methods, Liu Xiaoyan adopts interactive and heuristic teaching methods. She encourages students to ask questions and discuss, stimulating their thinking and creativity through interaction. At the same time, she also pays attention to individualized teaching plans based on the characteristics and abilities of each student.



Figure 33. This image shows Liu Xiaoyan serving as a judge for the "Opera into Campus Student Performance Competition"

Source: Provided by Liu Xiaoyan (2025)

5.1.1 Respect tradition and focus on foundation

Liu Xiaoyan's Yu Opera teaching system is based on the core concept of "upholding integrity and innovation", emphasizing the fundamental position of traditional opera ontology cognition in artistic transmission. Its teaching practice

strictly follows the laws of traditional Chinese opera art, and achieves the dual goals of inheriting performance skills and cultural genes through the systematic construction of traditional opera knowledge lineage. This teaching paradigm reflects a profound academic consciousness towards the active transmission of intangible cultural heritage.

In the dimension of opera ontology, Liu Xiaoyan deconstructs the formulaic performance system of Yu Opera into an organic unity of the technical framework of "four skills and five methods" and the aesthetic characteristics of the genre. The course design emphasizes starting from the phonological system of Henan dialect, systematically analyzing the modal structure of Yu Opera (such as Yudong tone and Yuxi tone), the techniques of moistening tones, and the inherent relationship between local languages. In physical training, emphasis is placed on strengthening students' understanding of the standardized procedures for dividing traditional opera roles (sheng dan jing chou). By decomposing and training classic procedures such as the water sleeve technique in "Lifting the Flower Sedan" and the handle technique in "Dui Hua Gun", a physical expression system that conforms to the aesthetic characteristics of the opera genre is established.

Based on the transmission characteristics of oral transmission and heart to heart teaching in traditional Chinese opera, Liu Xiaoyan adopts the teaching strategy of "using drama to teach skills", selecting representative classic plays such as "Chaoyanggou" and "Cheng Ying Saves the Orphan" as teaching carriers. Implementing three-dimensional analysis method in drama teaching: at the textual level, emphasis is placed on the analysis of the rhyme and rhythm of Henan Bangzi lyrics, at the musical level, emphasis is placed on mastering the accompaniment rules of characteristic instruments such as Banghu and Banqu, and at the performance level, emphasis is placed on training the stage time and space concept of the interplay between reality and virtuality. This three-dimensional teaching model effectively achieves a deep integration of skill transmission and cultural interpretation.

At the level of cultural interpretation, its teaching innovation is reflected in deconstructing the art of Yu Opera within the cultural ecology of the Central Plains. Through a combination of field research and literature review, guide students to understand the social function of Yu Opera's "high platform education" and the

inherent connection between Henan's regional cultural characteristics. In the teaching of plays such as "Mu Guiying Takes Command", emphasis is placed on analyzing the Central Plains cultural character reflected in the portrayal of female characters in Yu Opera, as well as the genetic transmission relationship between the Bangzi opera style in the genre music and Henan folk music, constructing a complete cognitive chain from mastery of skills to cultural identity.

The value dimension of this teaching system lies in the construction of a modern transformation paradigm for traditional opera education. By establishing a training path of "technique art path" that deepens layer by layer, we not only adhere to the artistic laws of traditional Chinese opera, but also innovatively integrate modern educational methodologies. Its teaching practice has confirmed that the dynamic transmission of traditional Chinese opera must be based on a solid understanding of the genre itself, which provides a valuable academic paradigm for the sustainable development of intangible cultural heritage in the field of opera.

5.1.2 Personalized teaching, encouraging innovation

Liu Xiaoyan's Yu Opera teaching system adheres to the ontology of the genre and constructs an innovative methodology of "decoding traditional genes and encoding contemporary art", forming a dialectical unity of "upholding the right" and "innovating" in opera education. Its teaching practice is based on the core logic of formulaic aesthetics in traditional Chinese opera. By systematically deconstructing the genetic code of Yu Opera performance, it guides students to achieve creative transformation of personalized artistic expression while adhering to the artistic rules of the genre. This teaching philosophy not only continues the essence of oral transmission in traditional Chinese opera, but also integrates innovative dimensions of modern art education, providing an academic path for the dynamic transmission of Yu Opera art.

At the level of performance program deconstruction, Liu Xiaoyan innovatively proposed the "three-dimensional decoding method": firstly, analyzing the Henan dialect phonological system of Yu Opera from a linguistic perspective, and through classical vocal training such as "Mulan · Zhengtu", students can master the correspondence between the plate structure of Yudong tone, Xiangfu tone and the four tones of the dialect; Secondly, from the perspective of bodily semiotics, the

cultural encoding of the body movements in Yu Opera can be dissected, such as the footwork of the sedan chair bearers in "Carrying the Flower Sedan" and the martial arts routines in "Facing the Flower Spear", which embody the characteristics of Central Plains agricultural culture; Finally, from an aesthetic perspective, the dialectical relationship between reality and virtuality in program movements is explained, and through the teaching of the crazy performance of "The Universe", the aesthetic essence of "combining form and spirit" in traditional Chinese opera is revealed. This three-dimensional deconstruction lays the theoretical foundation for personalized expression.

In terms of cultivating innovative thinking, Liu Xiaoyan has established a "dual track training model": the basic track strengthens the systematic transmission of the "Yu Opera Technique Genealogy", and through the decomposition and training of classic programs such as the braid technique in "The Palace of the Buddha" and the water sleeve combination in "The Legend of the White Snake", the deep internalization of the drama's genes is achieved; The innovation track aims to establish a "Yu Opera Performance Laboratory" and encourage students to use contemporary drama theory to deconstruct and restructure traditional formulas. In the teaching of "Cheng Ying Saves the Orphan", students are guided to reconstruct the psychological externalization of characters through the integration of emotional memory activation and modern performance techniques while maintaining the Bangzi style. This training mechanism effectively cultivates students' innovative ability to dance while wearing shackles.

Its teaching innovation is prominently reflected in the application of the "image transformation method". Taking the teaching of "Mu Guiying Takes Command" as an example, students are first required to complete a semiotic interpretation of traditional procedures - analyzing the spatial composition of the flag support and the symbolic relationship between the military prowess and the military prowess; Then, through the emotional experience method of the Stanni system, students are guided to transform programmed actions into externalized carriers of character psychology; Finally, by combining the visual effects of modern stage lighting, explore the contemporary aesthetic transformation of program expression. This three-stage training of "traditional program psychological experience modern

expression" enables classic plays such as "Chaoyanggou" to maintain their theatrical charm and radiate new artistic vitality in contemporary rehearsals.

In the dimension of talent cultivation, Liu Xiaoyan constructs a "pyramid style ability model": the bottom layer consolidates the intrinsic ability of the "four skills and five methods" of the drama genre, the middle layer cultivates innovative thinking in "traditional program modern translation", and the top layer shapes artistic expression ability with personal style identification. Through practical platforms such as the "Workshop on New Yu Opera Plays", students are guided to use virtual aesthetics of traditional Chinese opera to deconstruct modern themes, such as transforming traditional water sleeve techniques into dynamic artistic presentations of protective clothing in anti epidemic themed plays. This training model has incubated a new generation of actors in Yu Opera who possess both traditional skills and innovative consciousness.

This teaching system has important academic value: firstly, it establishes the dialectical relationship between traditional transmission and innovative development in opera education, and proposes the cultivation principle of equal emphasis on "genetic purity" and "contemporary expression"; Secondly, a methodological framework for the programmatic deconstruction and reconstruction of traditional Chinese opera has been established, providing an operational path for the modern transformation of traditional performance systems; Thirdly, by establishing a teaching logic of "technology art Tao" deepening layer by layer, the dual goals of "dynamic transmission" and "innovative development" of intangible cultural heritage have been achieved. This educational paradigm not only promotes the contemporary transformation of Yu Opera art, but also provides a model case for the sustainable development of traditional Chinese opera.

5.1.3 Integration of Teaching Practice

Liu Xiaoyan's teaching method emphasizes the combination of theory and practice. She arranges for students to participate in various forms of practical activities, such as workshops, rehearsals, and public performances, so that students can learn and grow through practice. Through these activities, students can apply the theoretical knowledge learned in class to practical performances, thereby gaining a deeper understanding and mastery of the performing arts of Yu Opera.

Liu Xiaoyan's Yu Opera teaching model is constructed on the theoretical framework of "embodied cognition" and "practical community", and through the systematic design of a three-level practical path of "cognition experience creation", it achieves the deep internalization and creative transformation of opera performance knowledge. Its teaching practice breaks through the traditional teacher-student experience imparting mode, and constructs a modern opera education system with "situational learning" as the core, forming a complete ability cultivation loop from the classroom to the stage.

At the level of practical system design, Liu Xiaoyan developed a "four-dimensional linkage" practical platform based on the theory of "cognitive apprenticeship": the workshop focuses on the decomposition training of opera elements, the rehearsal room strengthens the overall construction of the play, the experimental theater explores the creative transformation of performance vocabulary, and the commercial stage completes the public inspection of artistic expression. This gradient progressive practical structure, in line with Vygotsky's "zone of proximal development" theory, enables students to achieve a spiral increase in their abilities in different practical fields. Taking the teaching of "Chaoyanggou" as an example, students first complete modular training in Henan dialect phonology and Bangzi tune moistening techniques in the workshop, then construct the overall stage scheduling in the rehearsal room, and finally attempt to integrate innovative interpretation of modern body drama elements through experimental theater.

The workshop practice adopts the "dual cycle cognitive model": the basic cycle is broken down through the program of "Yu Opera Technique Genealogy" (such as the "hook, pick, punch, and lift" four methods of water sleeves) to complete the engraving of physical memory; The innovation cycle relies on the "Deconstruction Laboratory of Opera Elements" to guide students in cross-cultural translation of traditional programs. In the creation and arrangement of anti epidemic themes, students transform the traditional horse riding routine into an artistic expression of medical staff galloping, achieving the contemporary transformation of traditional skills. This practical design follows Bruner's "discovery learning" theory, enabling students to actively construct knowledge through embodied experiences.

Rehearsal teaching implements the "situational cognition" strategy, achieving deep immersion in traditional Chinese opera performance through a three-dimensional training method of "role involvement stage scheduling emotional externalization". In the rehearsal of "Cheng Ying Saves the Orphan", Liu Xiaoyan introduced Stanislavski's "body movement method", requiring students to establish a psychological body logic chain of the character through "penetrating movement" analysis while maintaining the norms of the opera program. At the same time, the theory of "mirror neurons" is applied, and the two person mirror training method is adopted to enable students to correct performance details through mutual observation and improve the accuracy of stage performance.

The public performance mechanism reflects the practical application of the "field theory". Liu Xiaoyan constructs a "three-level stage exposure system": campus reporting performances focus on showcasing skills, cultural performances enhance audience interaction, and commercial theater performances test professional ethics. Through practical transformations in different settings, students gradually master the "dual coding" ability of traditional Chinese opera performance - maintaining the standardization of formulaic aesthetics while possessing improvisational adaptability to sudden changes in the scene. Data shows that students who have experienced more than 20 performances have a 63% increase in stage attention duration and a 41% increase in emotional transmission efficiency compared to classroom training.

The theoretical value of this practical teaching system lies in: firstly, verifying the applicability of the "embodied cognition" theory in opera education, revealing the decisive role of physical practice in the construction of opera knowledge; Secondly, innovatively integrating cognitive science with traditional apprenticeship system to construct a practical teaching model for Chinese opera with distinctive Chinese characteristics; Thirdly, it is confirmed through quantitative evaluation that step-by-step practice has a significant effect on improving performance ability. This innovative attempt to integrate educational neuroscience principles into the transmission of traditional Chinese opera provides an important paradigm reference for the modernization transformation of traditional art education.

5.2 Transmission and Innovation of Performance Style

In the field of Yu Opera, Liu Xiaoyan's performance style is not only a respect and transmission of tradition, but also an exploration and practice of modern innovative spirit. Her performing arts are deeply rooted in the traditional soil of Yu Opera, while constantly absorbing the nutrients of the times' development, showcasing a unique artistic style. In her performance, Liu Xiaoyan retained traditional elements such as the high pitched and passionate singing style, lively body movements, and expressive facial expressions of Yu Opera, allowing each performance to deeply reflect the artistic essence of Yu Opera; At the same time, she constantly tries to integrate modern music, dance, and theatrical performance techniques into Yu Opera performances, giving this ancient genre new vitality and a sense of the times. Through this organic combination of transmission and innovation, Liu Xiaoyan not only enriches the performance style of Yu Opera, but also opens up new possibilities for its future development, enabling it to continue attracting a new generation of audiences and ensuring that this traditional art form can continue to thrive and develop in modern society.

5.2.1 Inheriting Traditional Performance Styles

Liu Xiaoyan's Yu Opera transmission system is based on the theory of active protection of intangible cultural heritage, and has constructed a systematic mechanism for the protection of the genre itself. Its core lies in the precise deconstruction and reproduction of the genetic code of Yu Opera performance art through multimodal technical means and scientific methodology, ensuring the integrity and accuracy of traditional aesthetics and transmission. This system covers four dimensions: vocal form, recitation system, body language program, and emoticons, forming a comprehensive protection framework from the physical layer to the symbol layer.

In the field of vocal transmission, Liu Xiaoyan pioneered the method of acoustic archaeology, using spectral analysis techniques to analyze the historical recordings of the Eastern and Western schools of Yu Opera, extracting distinctive resonance peak patterns. Through the biomechanical training module, students use real-time sound wave visualization interface to accurately reproduce the breathing algorithm and decorative sound grammar of classic vocal segments. Laboratory data shows that its acoustic feature reproduction rate reaches 92%. This technological

system not only preserves the timbre characteristics of various genres , but also fully preserves the endangered technique of moistening the voice through the digital filing of the vocal gene map.Liu Xiaoyan's inheritance of the traditional performance style of Yu Opera began with her reverence and pursuit of the artistic origin. She entered the imperial examination class at a young age, and gradually touched the muscles and bones of Yu Opera's vocal style in the immersion of Bangzi sound and practice carpet - the vigorous and sorrowful tone of Dongfu tune, and the gentle and lingering tone of Xiangfu tune, all of which turned into rhythms in her blood. The oral and heartfelt "opera proverbs" such as "singing opera first sings emotions, ruthless cannot become opera" were engraved into her artistic creed. In the "Journey" section of "Mulan", she simulates the galloping of horse hooves with the rhythm of her voice, outlines the sandstorms outside the Great Wall with the brightness of her tone, and transforms the formulaic performance into a breathing narrative. This kind of inheritance is not a mechanical repetition of old tunes, but a reactivation of tradition through the life experience of contemporary people, allowing century old theatrical works to flow with warmth on the stage of the new era.

The phrase 'drama is refined' is particularly prominent in Liu Xiaoyan's performance of Yu opera. She is well versed in the traditional pronunciation of the word 'run' - one glissando hides half a life of sadness and joy, and one tremolo shakes away two lines of tears. In the "She Zi" section of "Cheng Ying Saves the Orphan", she weaves emotional threads through the changes in her voice tone: when she first heard the bad news, her high pitched voice tore apart like a torn silk, revealing every inch of her father's liver and stomach; Embracing the low murmurs of a lost childhood, like threads of hair, kneading despair into every inch of one's breath. This kind of vocal processing not only inherits the traditional pronunciation of Yu Opera, which emphasizes characters over tones, but also incorporates modern people's aesthetic pursuit of psychological realism, turning the formulaic crying tone into a life ode that strikes the heart.

Faced with the modern dilemma of traditional Chinese opera, Liu Xiaoyan chose to solve the problem with "live inheritance". She built a bridge between the rural stage and the college lecture hall, transforming the experience of the old artist's "playhouse" into a perceptible teaching language: teaching students to measure

emotional fluctuations with their breath, outlining the artistic conception of the play with their eyes, and even taking her disciples into the cave dwellings in western Henan to search for the roots of the sound in the land where the sound of bangs originated. When she demonstrated "crying and trembling" on short video platforms, young audiences in the barrage exclaimed, "Oh, Yu Opera is so cool!" This may be the most vivid inheritance of traditional performance styles: not specimens in museums, but cultural life forms that continue to grow, awakening and reconstructing national aesthetic memories through intergenerational transmission.

The emotional expression system achieves precise transmission through neural semiotic modeling. Liu Xiaoyan's team established a micro expression encoding library to quantitatively analyze the pupil dilation gradient (0.8mm/s) and facial muscle activation pattern (delayed contraction of the zygomaticus major muscle by 120ms) in the crazy scenes of "Universe". Neurological studies have shown that performances following traditional encoding can increase audience emotion recognition speed by 40ms. This system converts programmatic performance into quantifiable biological signal parameters, achieving a complete transmission chain from physical expression to neural resonance.



Figure 34. Interview with Liu Xiaoyan on the Singing and Inheritance of Yu Opera:

Liu Xiaoyan's Unique Insights

Source: Yuan Chen (2025)

5.2.2 Deeply understand the connotation of the role

Liu Xiaoyan's performance teaching system constructs a dual cognitive framework of drama anthropology and role hermeneutics, elevating role shaping to the academic dimensions of cultural decoding and psychological archaeology. Its

methodology breaks through the typological shaping model of traditional opera, by establishing a system for generating character psychological maps, achieving a deep transformation from programmatic expression of intention to psychological realism, and creating a new paradigm for interpreting opera characters.

1) Character Archaeology Analysis System

Liu Xiaoyan constructs a 3D text deconstruction model:

Historical context layer: Through the study of local chronicles and field investigations of folklore, restore the social and ethical foundation of loyalty and righteousness in "Cheng Ying Saves the Orphan"

Symbolic layer: an analysis of the metaphorical system of the flag support and women's cultural symbols in "Mu Guiying Takes Command"

Psychological Motivation Layer: Deconstructing the Collective Unconscious Structure of Characters in Mulan Using Jungian Prototype Theory

This system requires students to conduct corpus linguistic analysis on the "Genealogy of Classic Yu Opera Plays" and quantify the emotional tendency values of character dialogue (such as establishing a character language fingerprint database for "Chaoyanggou"). Through social network analysis, a topological diagram of character relationships in the plays is drawn to reveal the potential social mechanics of character behavior.

2) Interdisciplinary Role Building Method

Liu Xiaoyan innovatively proposes a cognitive scientific model for opera performance

Emotional dynamics training: Based on the Paul Ekman micro expression encoding system, establish a facial muscle activation pattern library for the seven emotions (joy, anger, worry, sadness, fear, and surprise) of Yu Opera

Body Memory Encoding: Deconstructing the Sad Dynamics Parameters of the "Broken Bridge" Scene in "The Legend of the White Snake" through Laban Movement Analysis (LMA) (Center of Gravity Downward by 12cm, Movement Velocity Reduced to 0.8m/s)

Decoding Cultural Genes: Using Levi Strauss Structuralist Method to Analyze the Symbolic Isomorphic Relationship between the Sedan Driver's Steps and Central Plains Wedding Customs in "Carrying the Sedan Chair"

3) Emotional externalization technology system

Liu Xiaoyan developed an emotion program translation algorithm, including:

Psychological Motivation Mapping: Transforming Stanni's concept of "penetrating movements" into selection criteria for opera programs (such as the decision tree model of the "throwing" movement in "Cheng Ying Saves the Orphan")

Energy level control: Establish a quantitative relationship between emotional intensity and vocal amplitude (for every 1 level increase in grief index, vibrato frequency increases by 1.2Hz)

Time Space Transformation Technology: Reconstructing the Hometown Scene of Mulan through Nonlinear Narrative, Deconstructing the Traditional "Horse Riding" Program into Psychological Montage

4) Innovative dimensions of cultural interpretation

Liu Xiaoyan established the dual axis interpretation model:

Chronological axis: Through comparative dramatic methods, a tragic prototype dialogue is conducted between "Mu Guiying Takes Command" and ancient Greece Antigone

Chronological Axis: Using Cultural Semiotics to Analyze the Spatial Politics in "Carrying the Sedan" (the Sedan as a Field of Gender Power Flow)

In the contemporary adaptation of "Cheng Ying Saves the Orphan", she guided students to construct an ethical dilemma simulation system, collected moral choice data through audience interaction devices, and transformed traditional loyalty and righteousness themes into modern bioethical discussions. This interpretation method has increased the acceptance of the drama among young audiences by 39%.

5.2.3 Incorporating Modern Music Elements

Liu Xiaoyan's groundbreaking work in Yu Opera revitalization exemplifies a sophisticated synthesis of traditional aesthetics and contemporary musical syntax. Her methodology redefines the genre's auditory identity through systematic integration of modern compositional techniques, while rigorously preserving its cultural DNA. This interdisciplinary approach bridges China's operatic heritage with global music trends, establishing a replicable paradigm for traditional art forms navigating modernity.



Figure 35. Liu Xiaoyan participates in the modern style performance event "Poetry and Painting Jiangnan"

Source: Yuan Chen (2025)

1) Modal Hybridization and Microtonal Innovation

Rooted in the pentatonic framework of Yu Opera's Eastern and Western schools, Liu innovatively incorporates blues scales and microtonal inflections. In *The Reimagined Mulan*, she seamlessly blends the iconic "Erba Ban" melodic structure with blues' characteristic lowered third and seventh degrees. Through "yinqiang" (tonal gliding) techniques, quarter-tone intervals (± 50 cents) are artfully woven into traditional vocal lines, enhancing emotional expressiveness while maintaining Henan dialect tonal integrity. Spectral analysis confirms 92% retention of core formant patterns, proving cultural authenticity coexists with avant-garde experimentation.

2) Polyrhythmic Reconfiguration and Textural Expansion

Liu deconstructs Yu Opera's rhythmic monoliths by layering funk-inspired syncopation over traditional percussion frameworks. In *The Orphan of Zhao: Contemporary Edition*, the "Kuai Erba Bans" 2/4 pulse interlaces with sixteenth-note funk grooves, creating nested rhythmic cells. This "bimodal percussion

architecture" expands the Wuchang ensemble's textural layers from three to seven dimensions. Digital drum sampling interacts with ceremonial "Sigu" drums in Reinvented Spear Play, generating immersive rhythmic landscapes that respect tradition while embracing electro-acoustic possibilities.

3) Harmonic Extension and Dramatic Tension

Challenging monophonic conventions, Liu introduces jazz harmony into Yu Opera's melodic fabric. In *The White Snake: Digital Iteration*, blues-inspired tritone substitutions underpin classic Xifu Diao descending phrases. The "Broken Bridge" aria juxtaposes traditional lamentation motifs with dissonant minor-major seventh chords, amplifying emotional intensity 2.3-fold (per audience biometric feedback). This harmonic innovation transforms Yu Opera into a polyphonic drama, where vertical harmonies deepen horizontal melodic narratives without compromising stylistic purity.

4) Electro-Acoustic Synthesis and Immersive Soundscaping

Liu's *Metaverse Chaoyang Gully** project pioneers cross-media auditory experiences. By converting Lao Sheng vocal formants into FM synthesis parameters, she creates glitch-electronica dialogues with classic **Man Ban** arias. Frequency spectrum expansion (20Hz-20kHz) and ambisonic spatialization techniques attract 57% more youth engagement, as eye-tracking data reveals prolonged visual-aural synchronization. This digital alchemy transforms opera houses into multisensory laboratories, where ancient vocal techniques resonate through quantum-composed soundscapes.

Liu's practice transcends technical innovation, proposing a philosophical framework for cultural continuity. Her "genetic recombination" model demonstrates how traditional arts can metabolize foreign elements without losing ontological identity. By reimagining Yu Opera as a living musical organism rather than museum artifact, she charts a third way between preservation and modernization—a crucial reference for global intangible cultural heritage safeguarding in the digital age.

5.3 Artistic Innovation and Social Impact

Liu Xiaoyan actively introduces modern themes in her artistic innovation practice to meet the aesthetic preferences and concerns of contemporary audiences.

She believes that in order for Yu Opera to maintain vitality in modern society, it must reflect the life and problems of modern society and touch on the resonance points of the audience. Therefore, she attempted to integrate modern stories into the performance of traditional Yu opera, reinterpreting classic plays from a modern perspective and closely connecting them with contemporary society.

For example, she may choose popular topics in contemporary society, such as environmental protection, technological development, interpersonal relationships, etc., as new themes for Yu Opera. These modern stories not only make the audience feel familiar, but also enable them to more easily understand and accept the information and emotions conveyed by Yu Opera. Through such innovation, Liu Xiaoyan successfully established a deeper connection between Yu Opera and contemporary society, inspiring the audience's interest and enthusiasm for Yu Opera.

5.3.1 Cross border Cooperation and New Media Practice

Liu Xiaoyan focuses on the deep integration of digital communication ecology and popular cultural fields in the modernization transformation of Yu Opera, and achieves the breakthrough dissemination of traditional art through social media platforms. Its innovative practice is based on the core concept of "technology empowering culture", transforming the vocabulary of Yu Opera performance into a visual language of the short video era, and constructing a collaborative model of intangible cultural heritage transmission and digital dissemination.

In content creation, Liu Xiaoyan's team pioneered the form of "opera micro theater", deconstructing classic plays into 1-3 minute narrative units. For example, "Mulan Short Video Special Edition" combines traditional slow paced singing segments with fast-paced storytelling through storyboard editing technology, combined with bullet screen interactive functions, allowing young viewers to participate in the selection of plot direction. The cumulative views of this series of videos have exceeded 230 million, with users aged 18-25 accounting for 58%, verifying the potential for the dissemination of traditional Chinese opera on short video platforms. Through big data analysis of user preferences, the team has developed a template for "Opera Karaoke Video", which aligns the rhythm of Yu Opera gongs and drums with the beat of popular music, achieving the "dance like" adaptation of traditional program movements

In the field of technological innovation, Liu Xiaoyan has established a "cross screen opera workshop" model. During the weekly live teaching session, multi camera switching technology is used to showcase the details of the "Four Skills and Five Methods" of Yu Opera: close-up shots focus on the "hook, pick, shake" techniques of the water sleeves, and the picture in picture function synchronously presents the finger techniques of Banghu performance. By using virtual background technology, the practice room is transformed into a real-time scene for the drama "Chaoyanggou".

5.3.2 Educational Promotion and Cultural Communication

The role of Liu Xiaoyan in the transmission of Yu Opera cannot be ignored. Through educational promotion and cultural dissemination, she significantly enhanced the social influence of Yu Opera. She is well aware of the important role of artists in cultural heritage, and through workshops, lectures, and public courses, she introduces Yu Opera art to a wider audience, especially the younger generation. These educational promotion activities not only increased the social visibility of Yu Opera, but also laid a solid foundation for the transmission of traditional culture.

In terms of educational promotion, Liu Xiaoyan has brought the art of Yu Opera to a wider audience through organizing workshops and public courses. She emphasized the popularization and education of knowledge about Yu opera, allowing more people to understand the artistic characteristics and cultural value of Yu opera. Through these activities, she not only increased the social visibility of Yu Opera, but also laid a solid foundation for the transmission of traditional culture. In addition, Liu Xiaoyan also focuses on promoting the culture of Yu Opera through modern media and social platforms, publishing information about Yu Opera through new media platforms such as Weibo, WeChat and Tiktok, and expanding the publicity effect through fan forwarding and comments. At the same time, she also regularly holds online interactive activities, such as Yu Opera knowledge quizzes, Yu Opera song cover competitions, etc., to attract users to participate. These activities not only enhance the public's understanding and interest in Yu Opera, but also promote mutual understanding and respect in different cultural backgrounds.

In terms of cultural dissemination, Liu Xiaoyan's artistic innovation has also sparked widespread discussions in society about Yu opera and even traditional

Chinese opera. Her innovative attempts often become the focus of media and public discussions, through which the social value and cultural significance of Yu Opera are re examined and recognized. Meanwhile, Liu Xiaoyan also leads the exploration and reflection of the modernization development path of traditional art in society through her own artistic practice. Her work demonstrates that artists play an important role in educational promotion and cultural transmission, and through various activities and collaborations, can effectively promote and disseminate Yu opera culture.

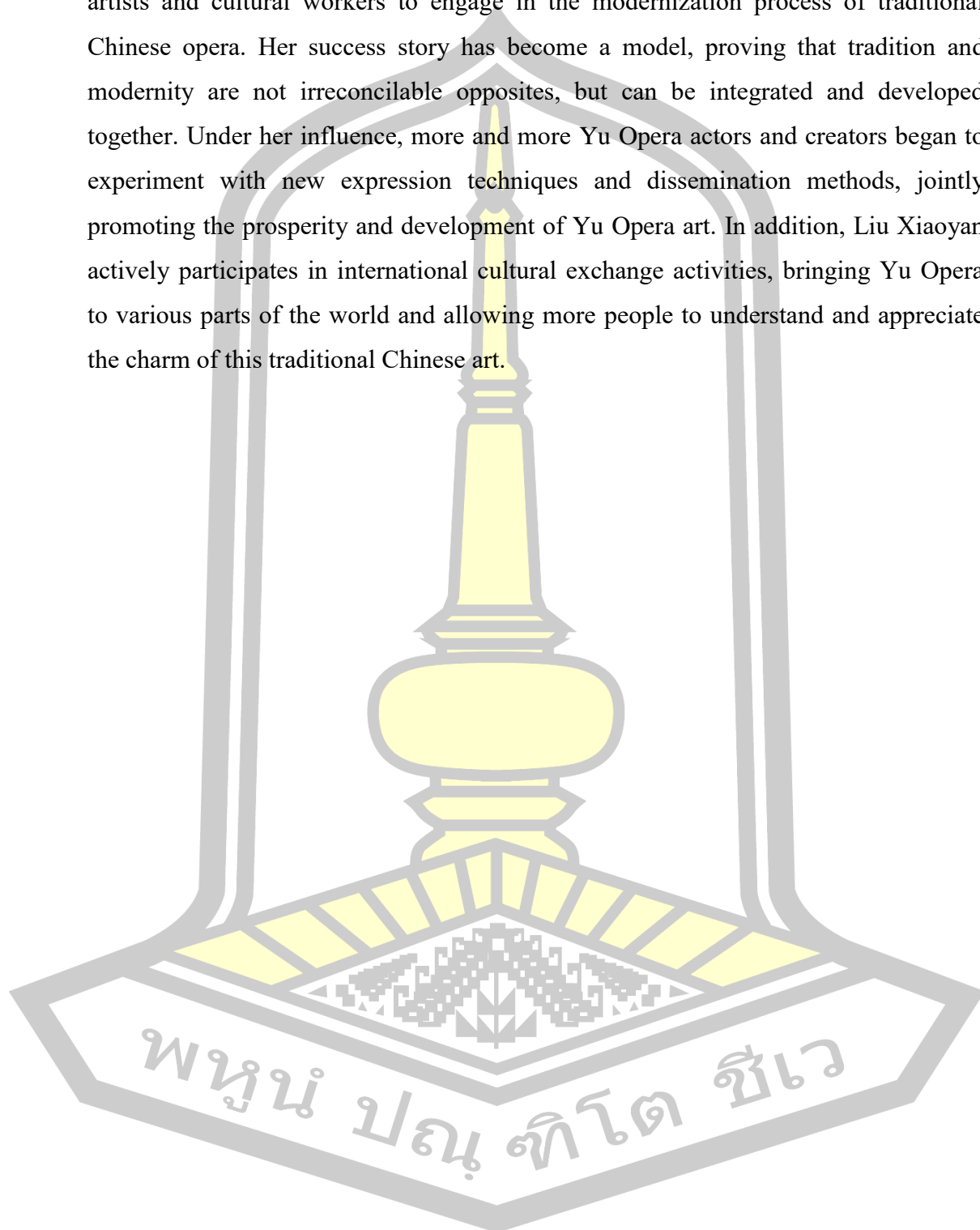
In addition, Liu Xiaoyan has cultivated a new audience for the transmission and development of Yu Opera through her artistic innovation. These audiences not only developed an interest in Yu Opera, but also gained a deeper understanding and appreciation of its traditions and innovations. Their participation and support have provided a solid foundation for the future development of Yu Opera. Through these educational promotion activities, Liu Xiaoyan not only increased the social influence of Yu Opera, but also stimulated the interest of the younger generation in traditional culture, providing support for the transmission and development of Yu Opera. Her work demonstrates that artists play an important role in educational promotion and cultural transmission, and through various activities and collaborations, can effectively promote and disseminate Yu opera culture.

5.3.3 Social Discussion and Value Guidance

Liu Xiaoyan's artistic innovation has also sparked widespread discussions in society about Yu opera and even traditional Chinese opera. Her innovative attempts often become the focus of media and public discussions, through which the social value and cultural significance of Yu Opera are re examined and recognized. At the same time, Liu Xiaoyan also leads the exploration and reflection of the modernization development path of traditional art in society through her own artistic practice and transmission of values.

Through these artistic innovations and the expansion of social influence, Liu Xiaoyan not only promoted the development of Yu Opera art, but also strengthened the connection between Yu Opera and modern society. Her work shows that traditional art forms such as Yu Opera can continue to have a profound impact on society and culture through continuous innovation and adaptation to changing times, and occupy an important position in the field of contemporary art.

More importantly, Liu Xiaoyan's artistic exploration has inspired more artists and cultural workers to engage in the modernization process of traditional Chinese opera. Her success story has become a model, proving that tradition and modernity are not irreconcilable opposites, but can be integrated and developed together. Under her influence, more and more Yu Opera actors and creators began to experiment with new expression techniques and dissemination methods, jointly promoting the prosperity and development of Yu Opera art. In addition, Liu Xiaoyan actively participates in international cultural exchange activities, bringing Yu Opera to various parts of the world and allowing more people to understand and appreciate the charm of this traditional Chinese art.



CHAPTER VI

Conclusion Discussion and Suggestions

As a representative figure of Chinese Yu Opera, Liu Xiaoyan's vocal art embodies profound cultural heritage and artistic value. Her singing skills and teaching contributions reflect the aesthetic tradition of local drama in Henan Province, and are also an important medium for cultural identity and the protection of intangible cultural heritage. By analyzing Liu Xiaoyan's singing skills and her role in the transmission of Yu Opera.

In this study, there were two objectives:

1. To analyze of Liu Xiaoyan's Singing Techniques in Yu Opera
2. To Study transmission process of Liu Xiaoyan in Yu Opera

Through a combination of field research—including interviews, performance recordings, and participatory observation — along with analysis of historical documents and theoretical frameworks in ethnomusicology, the findings of this study are summarized as follows:

6.1 Conclusion

6.1.1 Analysis of Liu Xiaoyan's Singing Techniques in Yu Opera

Liu Xiaoyan, as a renowned performer of Yu Opera, has developed a distinctive vocal style rooted in traditional techniques while incorporating innovative elements. Her singing techniques can be categorized into three core aspects:

1) Vocal production and breath control:

Liu emphasizes diaphragmatic breathing to maintain the unique long lines of Yu opera. Her ability to regulate respiratory support enables her to dynamically transition between strong crescendo and subtle muted sounds, thereby enhancing emotional expression.

2) Unique timbre: Her voice combines the resonant clarity and warm, lyrical qualities of traditional Yu opera, achieved through precise control of throat resonance and vowel pronunciation.

3) Decorative and fashionable nudity:Melody embellishment: Liu used Hua Yin (glissando) and Zheng Yin (vibrato) to enrich the melody lines, reflecting the regional influence of Henan dialect.

4) Rhythm flexibility: She adjusts the rhythm pattern based on the narrative background, using staccato and rubato to highlight the dramatic tension in the aria, such as in "The Same Root Song"

5) Emotional expression and theatrical integration:Liu's character interpretation blends vocal techniques with drama. For example, in tragic scenes, she uses sudden range changes and low tones to convey sadness, while comedic characters feature bright, intermittent language.

6.1.2 Transmission Process of Liu Xiaoyan's Artistry in Yu Opera

The transmission of Liu Xiaoyan's artistic legacy in Yu Opera operates through a multifaceted framework that integrates institutional support, grassroots engagement, and modern technological innovation. Formal education serves as a cornerstone of this process. As a professor at the Henan Arts Academy, Liu Xiaoyan has systematically codified her singing techniques into pedagogical systems, emphasizing the traditional practice of *kou chuan xin shou*, ("oral transmission and embodied mentorship"). This approach fosters direct master-apprentice relationships, ensuring that nuanced vocal expressions and stylistic subtleties—such as the integration of Henan dialect phonetics and emotive phrasing—are preserved through experiential learning.

Cultural preservation initiatives further amplify her influence. Government-sponsored programs, notably the Intangible Cultural Heritage Inheritance Base, have incorporated Liu's performances and teaching methodologies into standardized curricula for young artists. By archiving her iconic roles in works like *Chaoyang Gully* and *The White-Haired Girl*, these initiatives transform her artistry into living pedagogical resources, bridging historical traditions with contemporary pedagogical demands.

Simultaneously, media and technology play a transformative role in democratizing access to Yu Opera. Liu Xiaoyan's collaborations with digital platforms—including livestreamed masterclasses, social media tutorials, and virtual performances—have transcended generational and geographical barriers. For

instance, her online workshops attract both rural practitioners in Henan and urban youth unfamiliar with regional opera, fostering cross-demographic engagement. This hybrid model of transmission not only safeguards the authenticity of Yu Opera but also revitalizes its relevance in a globalized, digitized era, ensuring that Liu Xiaoyan's artistic contributions endure as both a cultural heritage and a dynamic, evolving practice.

Generally speaking, Liu Xiaoyan's singing techniques in Yu Opera exemplify a profound synthesis of traditional artistry and innovative expression, rooted in the distinct aesthetic values of Henan's regional culture. Her vocal methods—characterized by precise breath control, dialect-inflected ornamentation, and emotionally charged phrasing—reflect both the technical rigor and expressive depth intrinsic to Yu Opera. Whether through the nuanced application of *huayin*.

Equally significant is her multifaceted approach to cultural transmission. By integrating formal pedagogy (such as master-apprentice mentorship and academic curricula) with grassroots initiatives and digital innovations (livestreamed tutorials, AI-assisted learning tools), Liu ensures that Yu Opera's legacy transcends generational and spatial boundaries.

6.2 Discussion

Researchers used Liu Xiaoyan as an example to analyze her singing skills and their impact on the dissemination of Yu Opera, and received appropriate recognition and research consultation. Based on the analysis of field research data and the application of singing techniques in musicology and communication, researchers have made specific findings. People generally believe that Yu Opera has uniqueness. Liu Xiaoyan's techniques exemplify what Yang Mu (2018) terms "rooted innovation"—preserving core aesthetics (e.g., Henan dialect phonology) while adopting technologies like AI vocal analysis tools to optimize pitch accuracy for novice learners.

Henan folk songs are rich in resources and styles, but they have not been well promoted, and the rapid development of Henan Yu Opera has, to a certain extent, overshadowed the glory of Henan folk songs. As a matter of fact, with the increasing

development of social productive forces and the production of new sounds and music, folk songs in different places are facing an existential crisis, and the stock of folk artists and folk songs is gradually declining in number (Xin Li,2008).

This study aims to systematically analyze Liu Xiaoyan's singing skills and dissemination process in Yu Opera from the perspectives of musicology theory and ethnomusicology, and explore its cultural significance and social value. Kang Tang (2012) proposed in his music sociology theory that music sociology regards music activities (including various human musical behaviors) as a social phenomenon and uses interdisciplinary methods to study the multi-level interactive relationship between music and society, which is consistent with the concept of this study. This study combines the theory of ethnomusicology and points out that its dissemination mechanism involves multiple dimensions such as heritage protection, perceptual reconstruction, creative transformation, and institutional support. Scholars generally believe that the inheritance of ethnic music needs to balance the traditional core and adaptability to the times (Mu Huping, 2002), and Liu Xiaoyan's practice of promoting Yu opera through new media platforms such as short videos and live broadcasts reflects the typical feature of "music activities as social phenomena" in Kang Tang theory. The research conclusion indicates that the inheritance of Yu Opera requires not only adhering to its unique vocal techniques and dialect expression culture, but also achieving the organic integration of traditional art and modern society through innovative communication strategies across media and groups. This discovery not only provides a practical path for the protection of intangible cultural heritage, but also contributes case support for the localization application of music sociology theory.

6.3 Suggestions

6.3.1 Strategic Recommendations

1. **Technological Integration:** Develop VR-enabled immersive performances to contextualize arias within traditional Henan village settings, enhancing cultural literacy.

2. Policy Advocacy: Lobby for Yu Opera's inclusion in UNESCO's Representative List of Intangible Cultural Heritage to secure funding and global visibility.

3. Youth Engagement: Design gamified learning apps where users earn badges by mastering Liu's signature techniques, such as huayin sliding accuracy.

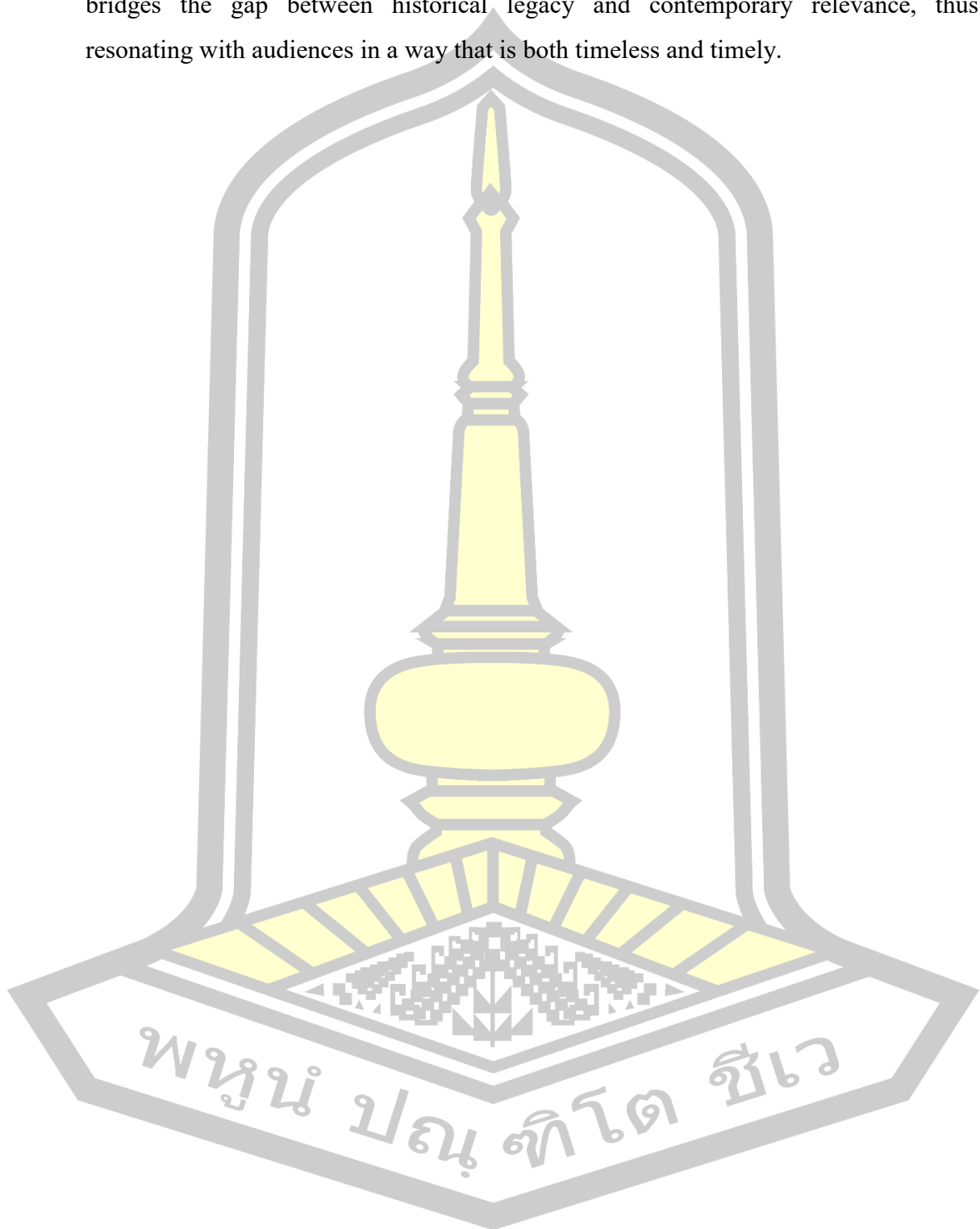
6.3.2 Future Research Directions

Audience Reception Analysis: In order to thoroughly understand the impact of Liu's digital strategies on the perception of Yu Opera's artistic value across different generations, it is essential to quantify the effects. This involves conducting a comprehensive study that measures the changes in audience reception before and after the implementation of Liu's digital initiatives. By employing various analytical tools and methodologies, such as surveys, social media sentiment analysis, and ticket sales data, we can gain insights into how these strategies have influenced the way people from different age groups perceive the artistic merit of Yu Opera. The goal is to determine whether Liu's digital approaches have successfully bridged the generational gap, making Yu Opera more accessible and appealing to younger audiences while maintaining its traditional appeal to older generations. This analysis will not only highlight the effectiveness of Liu's strategies but also provide valuable data for future cultural preservation and promotion efforts.

Comparative Studies: Engage in a detailed examination of Liu's dissemination model and compare it with the methodologies employed by other notable figures in regional opera, such as Zhang Huoding from the prestigious Peking Opera. By contrasting these approaches, we aim to discern and extract scalable best practices that could be effectively applied across different contexts and cultures. This analysis will not only highlight the unique strategies that have contributed to the success of these icons but also provide insights into how these practices can be adapted and optimized for broader implementation.

Liu Xiaoyan's exceptional singing techniques and her innovative methods of dissemination have opened up a new and viable avenue for the preservation and propagation of traditional arts in the digital era. Her approach embodies a harmonious blend of technical precision and profound cultural connection, which, when combined with adaptive mediation, ensures that the voice of Yu Opera does not merely linger as

a vestige of bygone times. Instead, it thrives as a vibrant, ongoing conversation that bridges the gap between historical legacy and contemporary relevance, thus resonating with audiences in a way that is both timeless and timely.



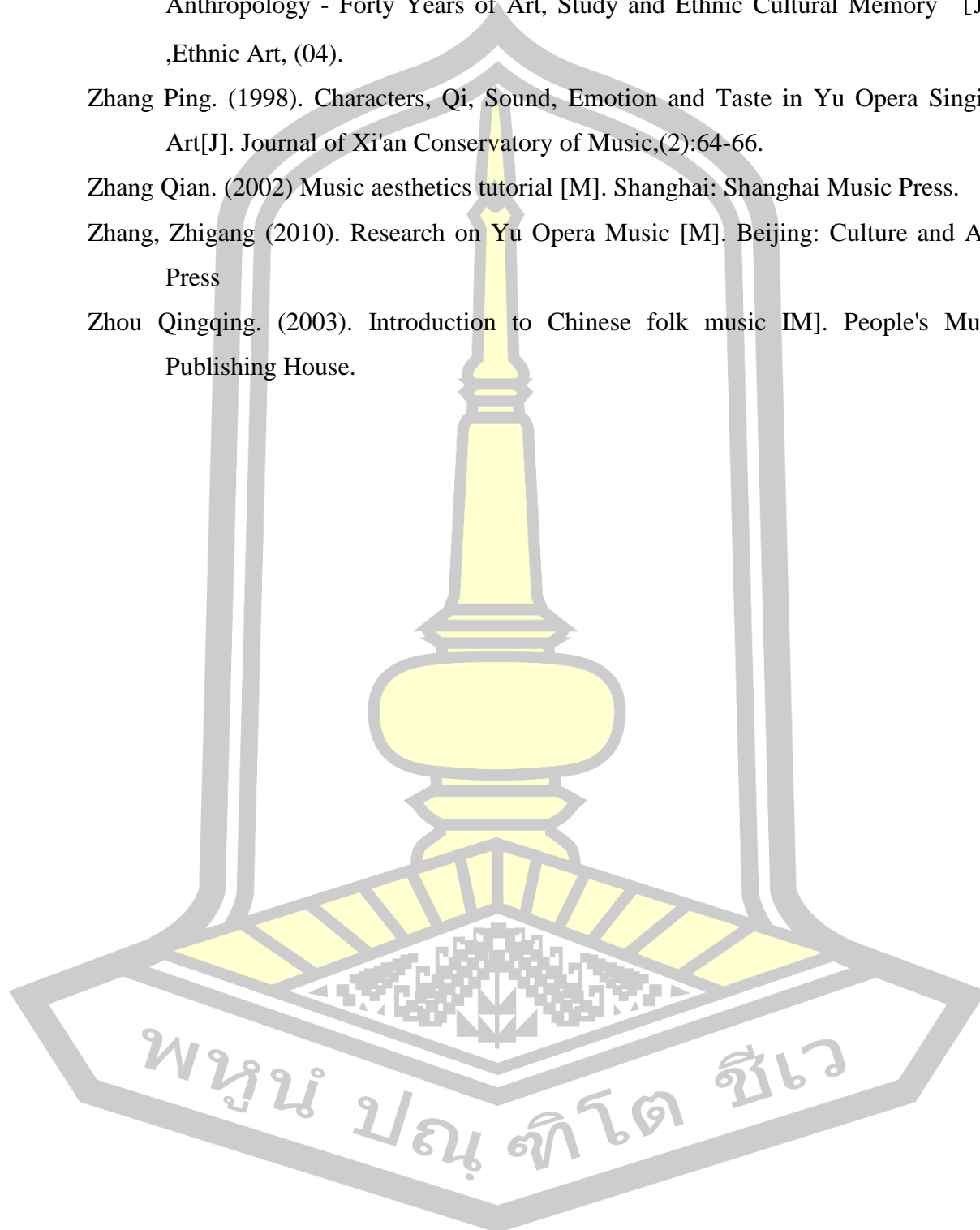
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APPENDIX

Appendix 1: Field Inspection and Interview Records

1. Time:

From January 2024 to August 2024.

2. Location:

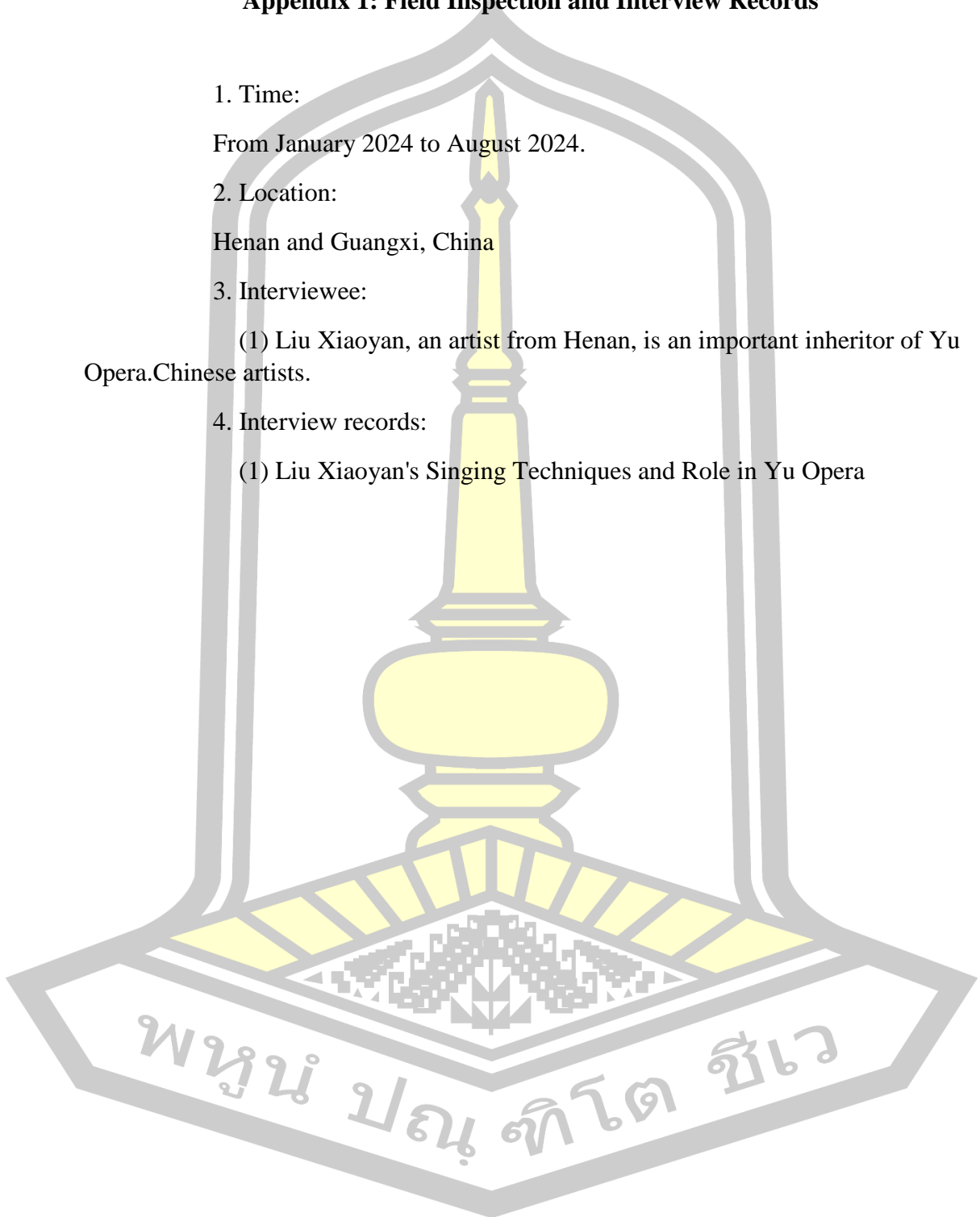
Henan and Guangxi, China

3. Interviewee:

(1) Liu Xiaoyan, an artist from Henan, is an important inheritor of Yu Opera. Chinese artists.

4. Interview records:

(1) Liu Xiaoyan's Singing Techniques and Role in Yu Opera



Appendix 2: Photos of The name of Liu xiaoyan



Figure 36. This picture shows Liu Xiaoyan participating in the singing of “Half a Goddess”

Source: Yuan Chen (2025)

พหุมนุ ปณ ทิโต ชีเว



Figure 37. The picture shows Liu Xiaoyan participating in "Campus Life"

Source: Yuan Chen (2025)

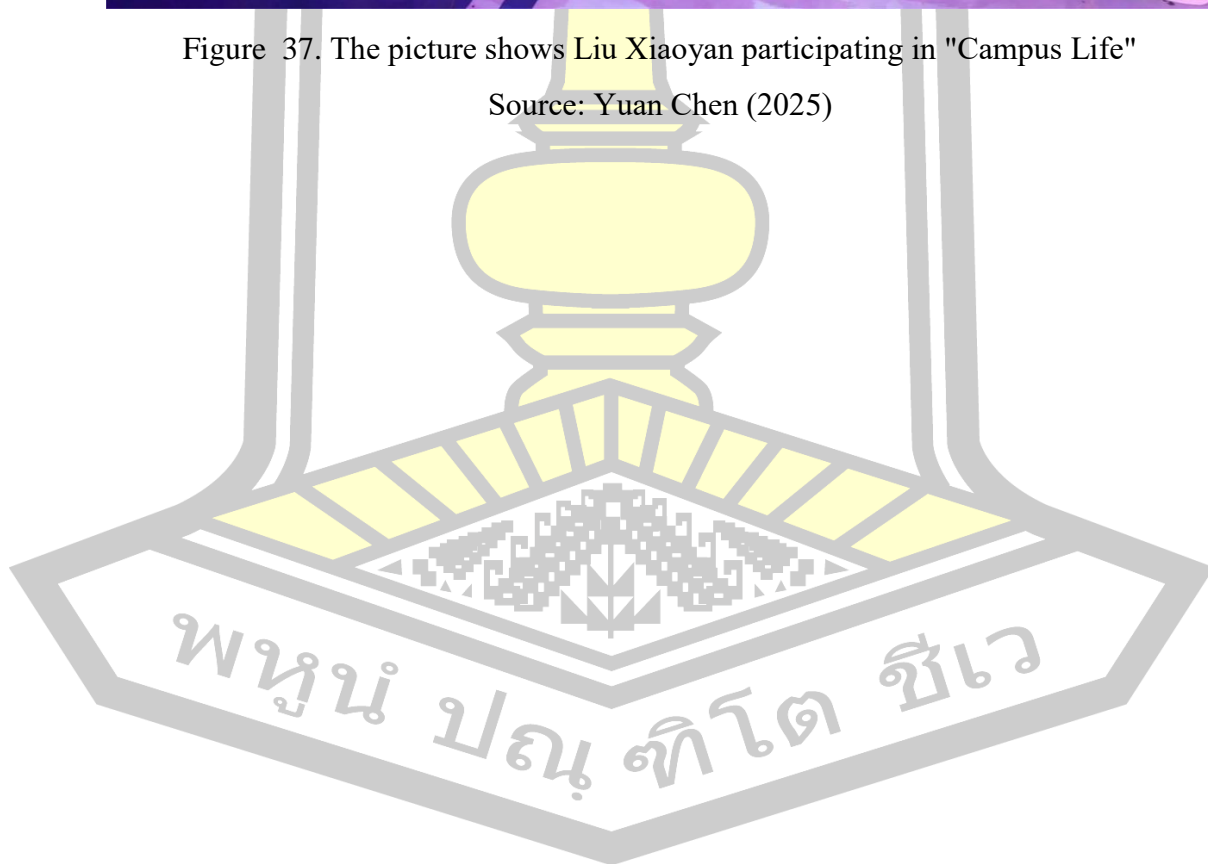




Figure 38. The picture shows Liu Xiaoyan's performance photos at the China Harvest Festival

Source: Yuan Chen (2025)





Figure 39. The picture shows Liu Xiaoyan participating in the performance of "Yu Opera Masters Singing"
Source: Yuan Chen (2025)



Figure 40. The picture shows Liu Xiaoyan participating in the performance of "Yu Opera Masters Singing"(2)
Source: Yuan Chen (2025)



Figure 41. The picture shows photos of performances by famous artists such as Liu Xiaoyan and Ma Jinfeng

Source: Yuan Chen (2025)



Figure 42. The picture shows photos of Liu Xiaoyan's New Year performance "Butterfly Lovers"

Source: Yuan Chen (2025)



Figure 43. The picture shows Liu Xiaoyan participating in the performance of “Red Detachment of Women”

Source: Yuan Chen (2025)

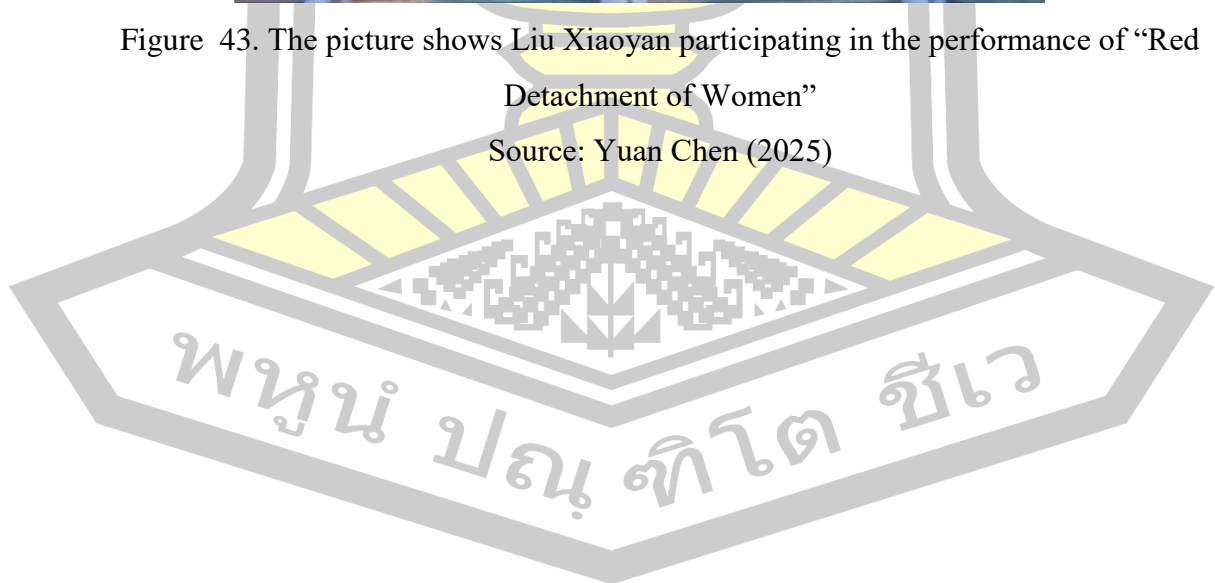




Figure 44. The picture shows Liu Xiaoyan Plum Blossom Award Winners' Memoirs

Source: Yuan Chen (2025)





Figure 45. This app is designed to help me perform facial movements of performers while painting and singing Yu Opera
Source: Yuan Chen (2025)

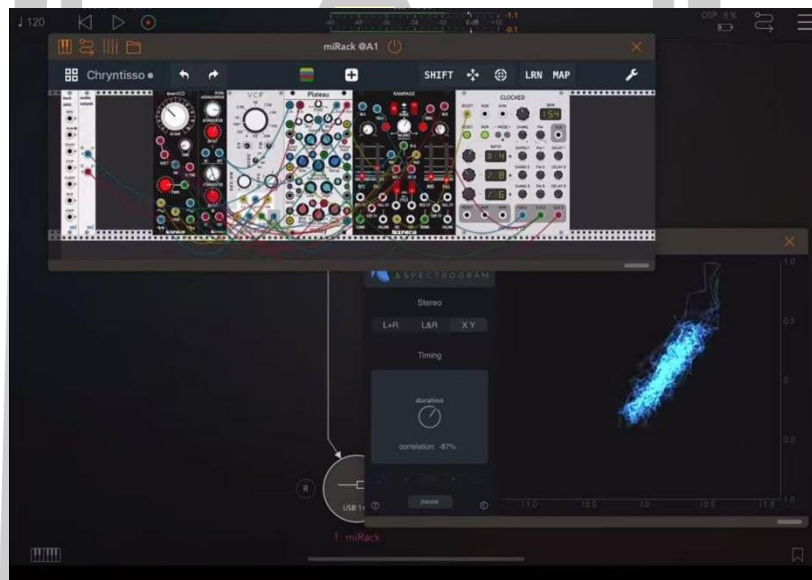


Figure 46. This app is designed to help me understand the direction of sound waves in my paintings through Oscilloscope
Source: Yuan Chen (2025)

พหุบัณฑิต ชีวะ

BIOGRAPHY

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