



Huangmei Opera in Anqing City, Anhui Province, China

Meng Liu

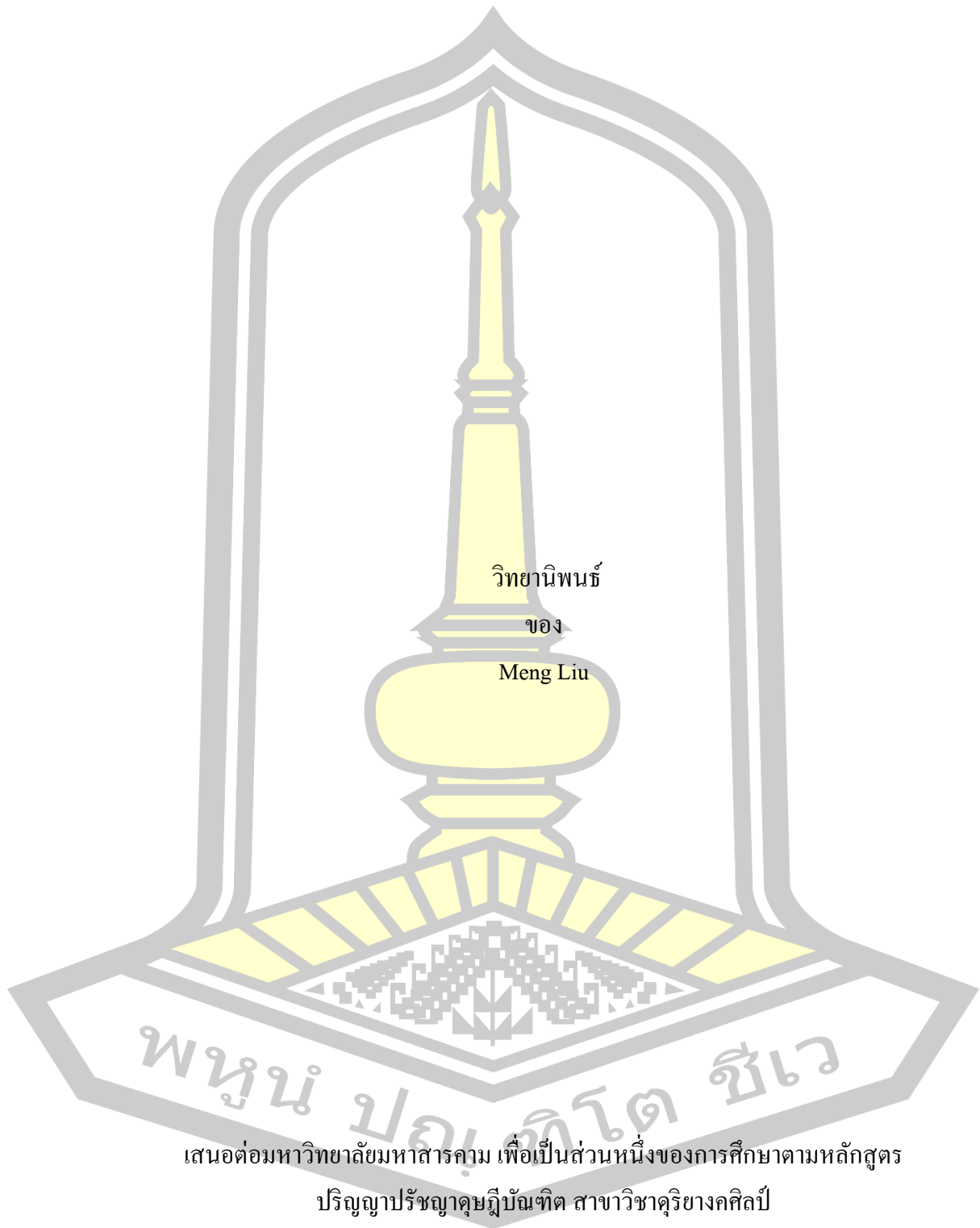
A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

February 2021

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วิทยานิพนธ์
ของ
Meng Liu

พูน บุญเกิด ชีเว

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

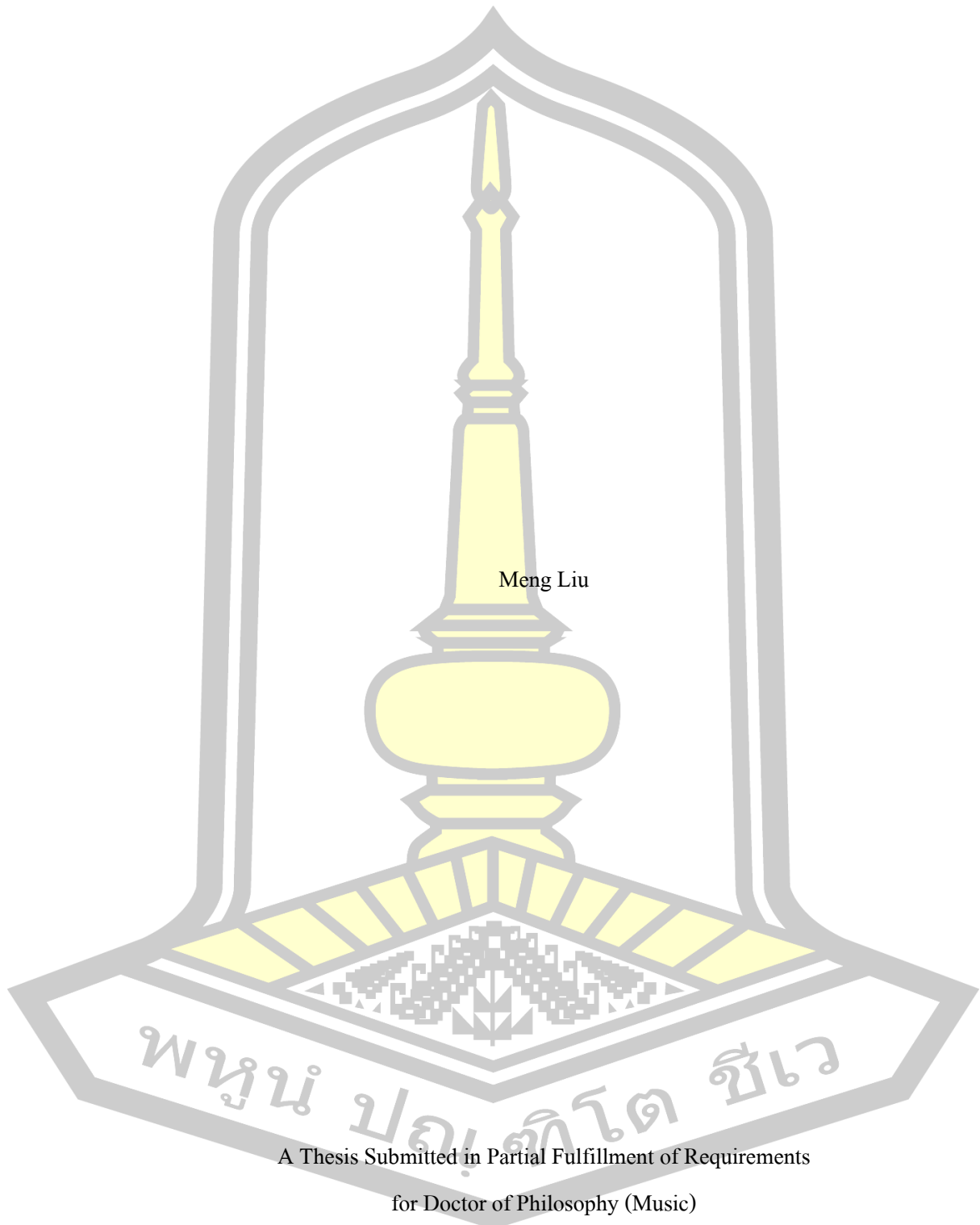
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กุมภาพันธ์ 2564

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม



Huangmei Opera in Anqing City, Anhui Province, China



Meng Liu

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for Doctor of Philosophy (Music)

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

Examining Committee

Chairman

(Assoc. Prof. Wiboon Trakulhun , Ph.D.)

Advisor

(Prof. Arsenio Nicolas , Ph.D.)

Committee

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

Committee

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

Committee

(Assoc. Prof. Phiphat Sornyai)

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

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

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School



TITLE Huangmei Opera in Anqing City, Anhui Province, China
AUTHOR Meng Liu
ADVISORS Professor Arsenio Nicolas , Ph.D.
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ABSTRACT

This dissertation is a study of Huangmei opera in Anqing City, Anhui Province, China. It describes the characteristics of its music, its history, and its preservation, promotion and transmission in the context of contemporary times. Huangmei opera has a history of more than 200 years from the Qianlong period of the Qing Dynasty to the present. Its history is divided into four periods, during which the performance practices have changed from simple to complex, the singing style has drawn from folk songs to other opera styles, the repertoire has significantly expanded, the musical ensemble accompaniment has evolved from single to multiple forms, and its popularity has spread from around Anqing areas to all over the country.

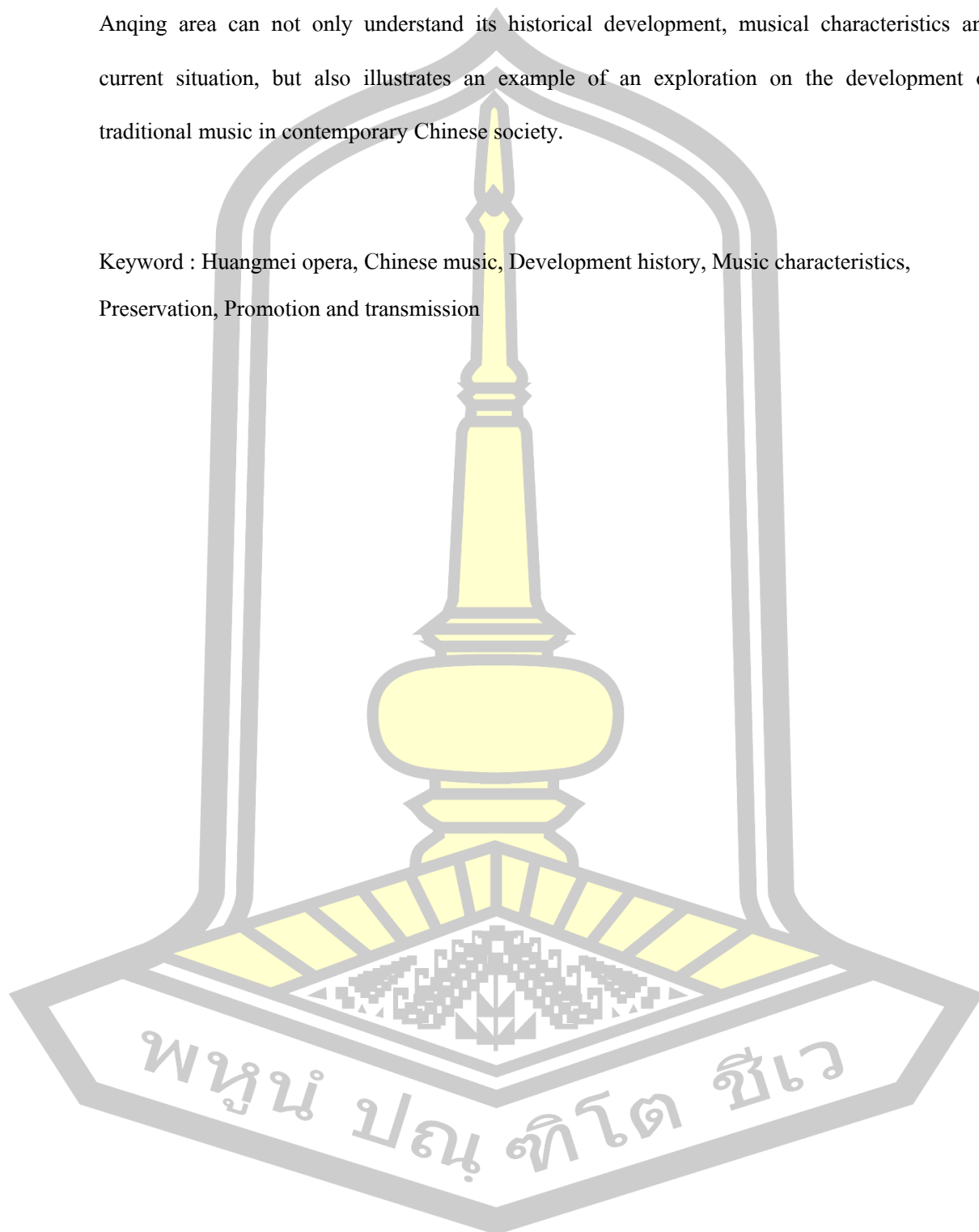
This study also deals with the opera's music structure, scales and modes, and melodic and phrase structure. Huangmei opera music uses both the qupai system and banqiang system as known in Chinese music. The melodies are sung mainly in the gong mode and zhi mode.

The preservation, promotion and transmission of Huangmei opera has undergone through a development crisis in the contemporary times impacting the performer, audience and the troupe. To attract more audiences to appreciate Huangmei opera, the troupes and performers have made a series of reforms, adaptations and innovations, which brought about its effective preservation and transmission. Huangmei opera is not only a kind of opera but an essential part of traditional Chinese music as well. The Anqing area is the centre for the development of



Huangmei opera, and its highest performance level in China. Studying Huangmei opera in Anqing area can not only understand its historical development, musical characteristics and current situation, but also illustrates an example of an exploration on the development of traditional music in contemporary Chinese society.

Keyword : Huangmei opera, Chinese music, Development history, Music characteristics, Preservation, Promotion and transmission



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In 2018, I came to Thailand and embarked on a new journey, choosing to study Ph.D. at Maharakham University to realize my dreams and pursuits. I have had a wonderful time here, and there are too many people I want to thank, teachers, classmates, family, friends, and kind Thai people. It is your help and care in all aspects that enable me to persevere. It is precisely because of your company that my study life is full of brilliant colors.

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Finally, I would like to thank my dearest family, thank you for your continued support, thank you for your concern, love and encouragement along the way, thank you for your understanding of me, thank you for your enlightenment and company when I am sad.

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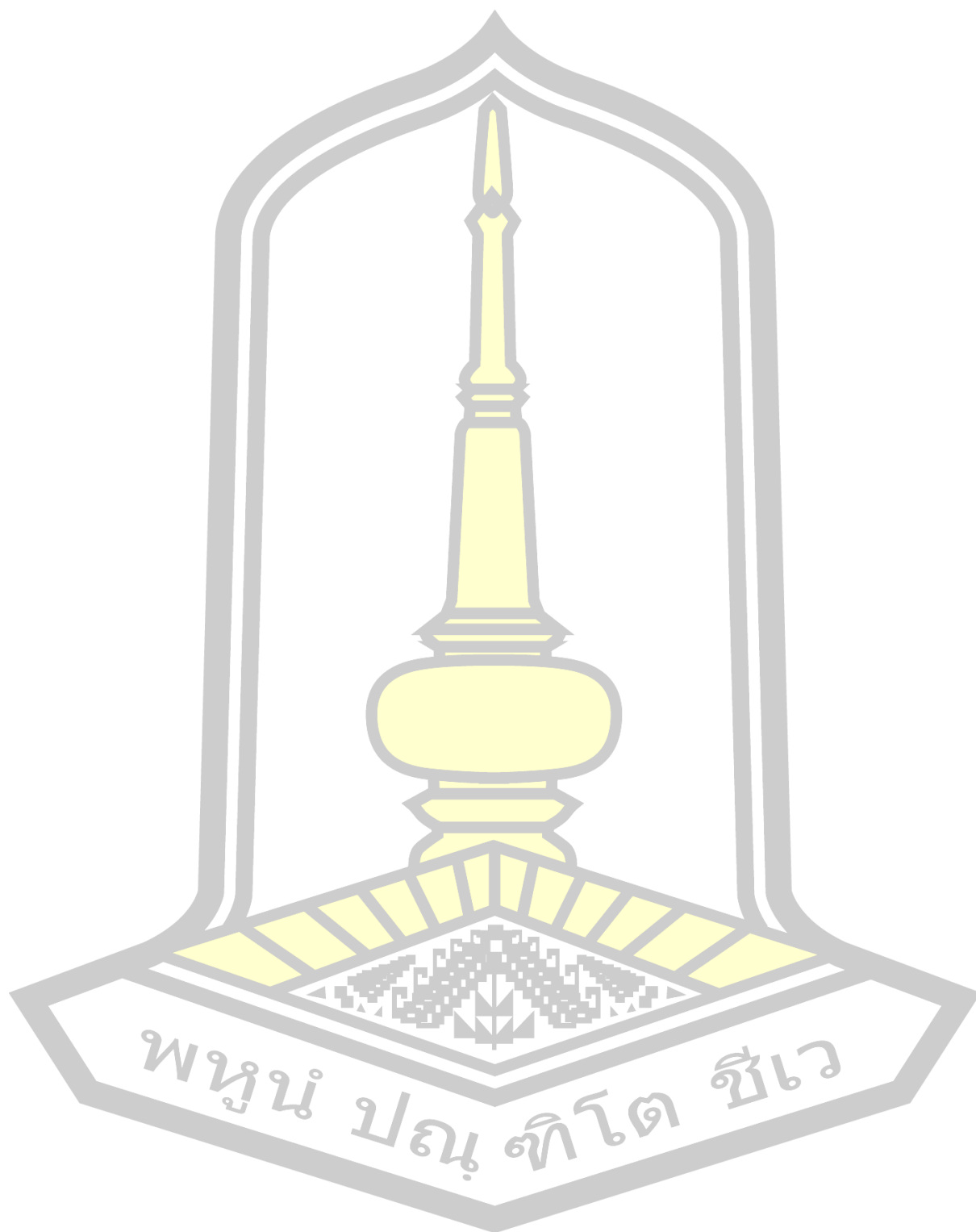
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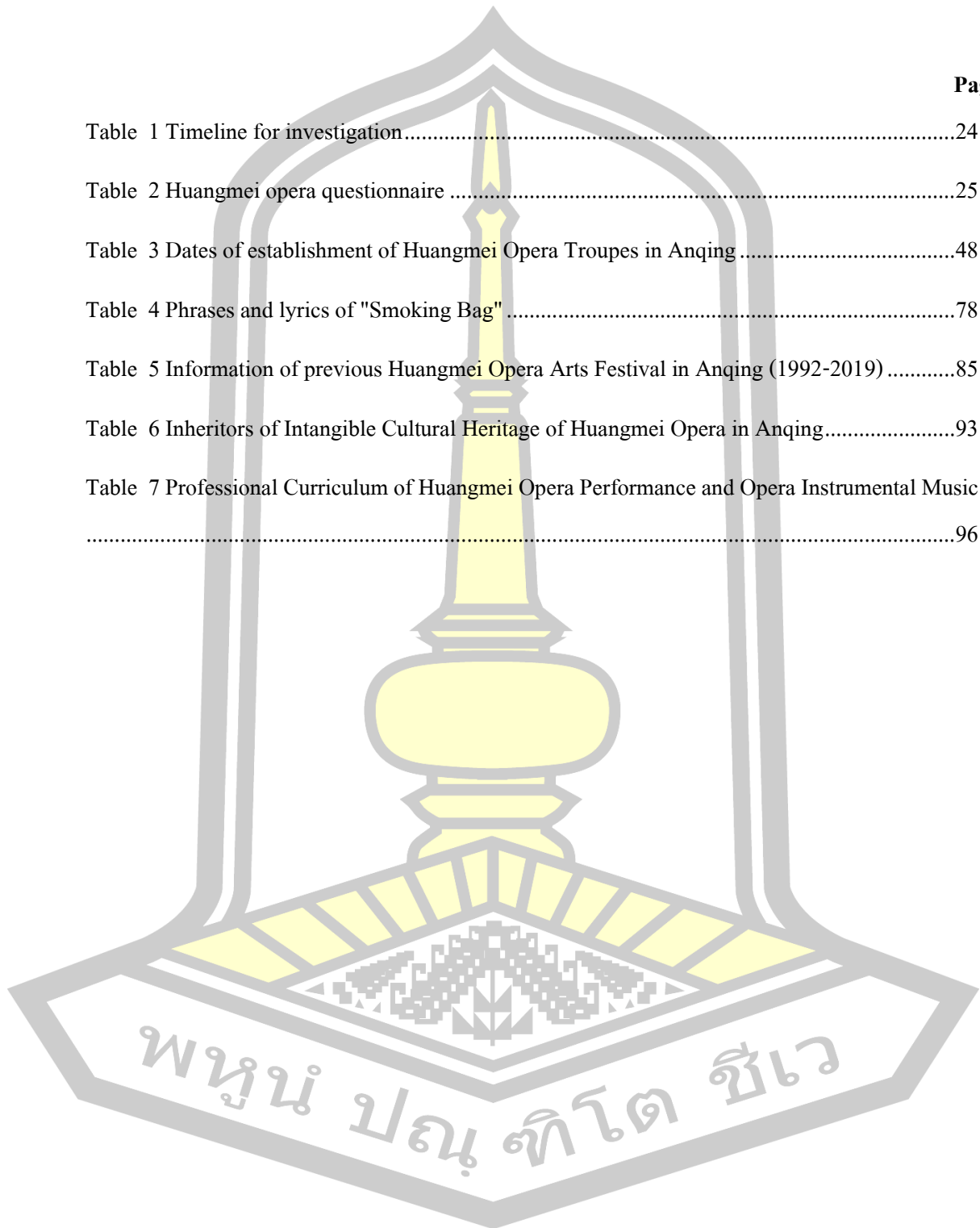


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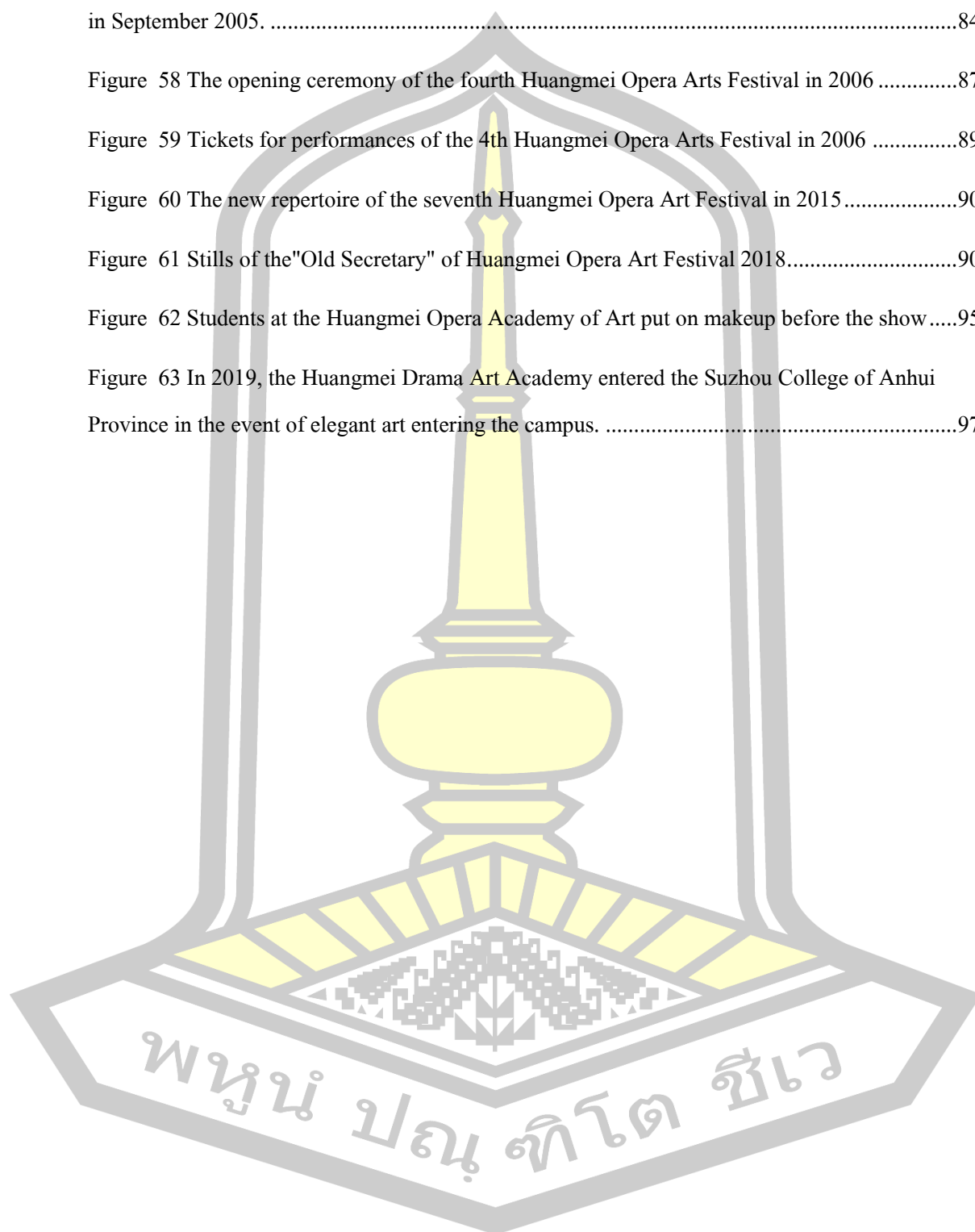
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Chapter I

Introduction

1.1 Statement of the Problem

Huangmei opera (huangmeixi), also known as Tea picking opera (caichaxi), is a kind of opera developed on the basis of Tea picking songs (caichage). It is mainly popular in Anqing City, Anhui Province and its surrounding areas, and is sung in the dialect of Anqing City. Its performances are singing and dancing, with the stories in life as the performance content. It shows a fresh, natural and beautiful artistic style. (Wang Zhaoqian, 1957)

The history of Huangmei opera can be traced back to the Qianlong period (1735-1796) of the Qing Dynasty (1644-1911). The combination of Tea-picking songs and other folk music in the Anqing area produced a new folk song. Because this folk song was popular in Huaining County of Anqing City, it was called Huai melody. In the subsequent development of more than one hundred years, Huangmei opera has borrowed from other operas popular in Anqing, such as the music elements and performance elements of Qingyang melody and Hui melody, and gradually formed its own unique style. (Li Feng, 2013b)

In the contemporary era of rapid economic and cultural development, the traditional music has been strongly influenced by modern culture. Although Huangmei opera is one of the most successful and representative operas in China, it still encounters challenges in its contemporary development. The rural culture on which Huangmei opera relies to live is different with modern life. The previous repertoire cannot meet the needs of today's culture. Young people cannot understand the culture of Huangmei opera, and the audience is less and less. (Wu Chunping, 2009) In May 2006, Huangmei opera was included in China's intangible cultural heritage list, which means that traditional music including Huangmei opera needs more people to pay attention. The Huangmei opera performance artists and performance groups have made great efforts to this.

This dissertation focuses the development history of Huangmei opera from its inception to the present for more than 200 years, and summarizes the evolution and singing, accompaniment and performance characteristics of Huangmei opera in each period. In the context



of traditional Chinese music, the composition of Huangmei opera music and its musical characteristics such as mode, structure, scale are analyzed in detail. Focusing on the contemporary practical activities of Huangmei opera, discussed the current development dilemma of Huangmei opera, and looked for effective preservation and development countermeasures to provide more thinking about the life continuation of this ancient opera.

1.2 Research Objectives

- 1.2.1 To investigate the development of Huangmei opera
- 1.2.2 To analyze the characteristics of Huangmei opera music
- 1.2.3 To explore on how to preserve,promote and transmit Huangmei opera

1.3 Research Questions

- 1.3.1 What is the development of Huangmei opera?
- 1.3.2 What are the characteristics of Huangmei opera music?
- 1.3.2 How to do the preservation,promotion and transmission of Huangmei opera?

1.4 Importance of Research

- 1.4.1 To know the development of Huangmei opera
- 1.4.2 To know the characteristics of Huangmei opera music
- 1.4.3 To help do the preservation,promotion and transmission of Huangmei opera

1.5 Definition of Terms

1.5.1 Huangmei Opera

Huangmei opera refers to an opera popular in Anqing City, Anhui Province. It sings in Anqing dialect. It is one of the five major operas in China.

1.5.2 The Origin of Huangmei Opera

The origin of Huangmei opera refers to the region in which Huangmei opera originated and became popular and was formed under the influence of which kind of music or art.

1.5.3 History of Huangmei Opera



The history of Huangmei opera refers to the development process of more than 200 years from the Qianlong period of the Qing Dynasty to the present , it is divided into four periods.

1.5.4 Huangmei Opera Music

Huangmei opera music includes vocal and instrumental music.

1.5.5 Huangmei Opera Vocal Music

Huangmei opera vocal music refers to the music sung by performers, and is the most important part of Huangmei opera music.

1.5.6 Huangmei Opera Instrumental Music

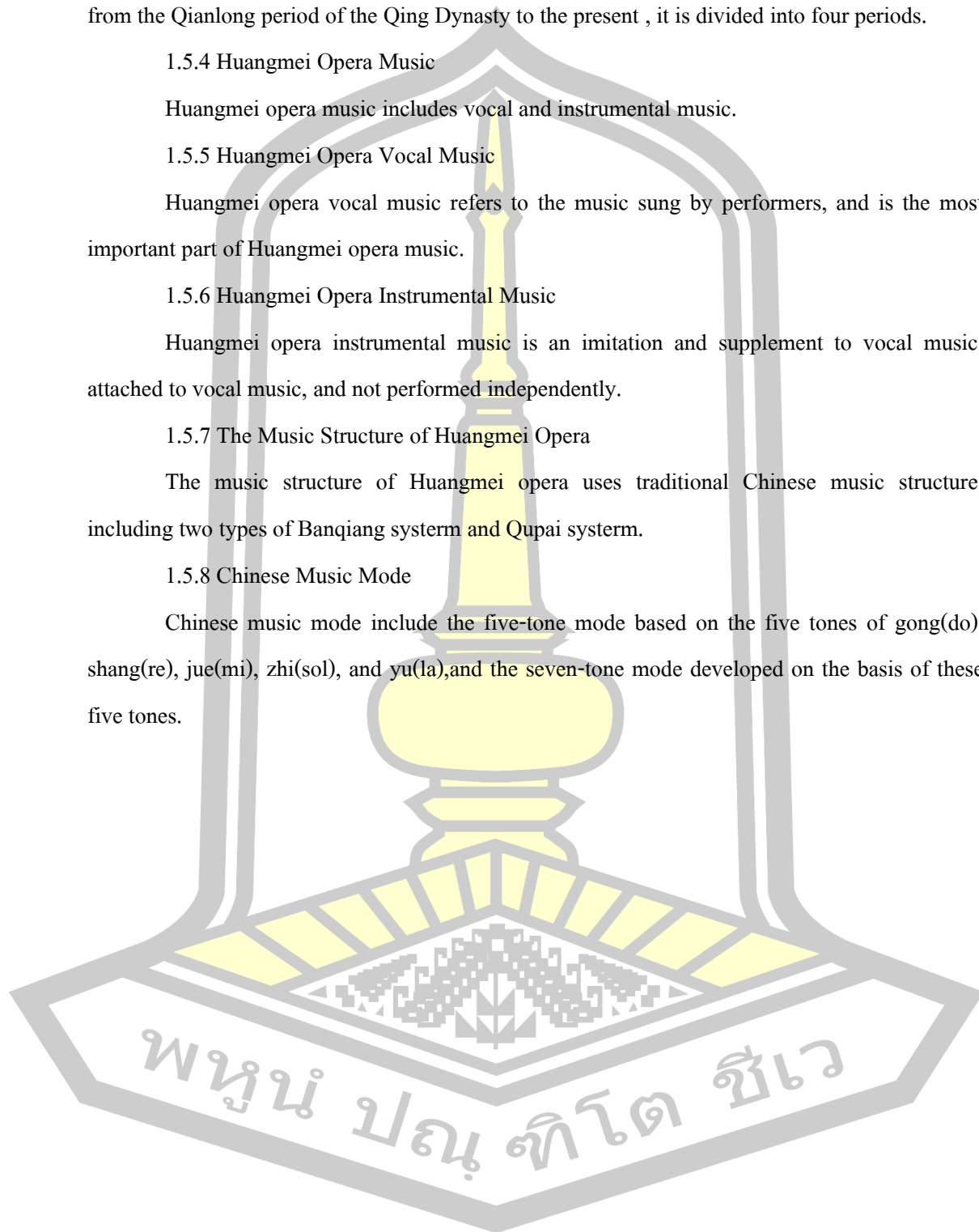
Huangmei opera instrumental music is an imitation and supplement to vocal music, attached to vocal music, and not performed independently.

1.5.7 The Music Structure of Huangmei Opera

The music structure of Huangmei opera uses traditional Chinese music structure, including two types of Banqiang system and Qupai system.

1.5.8 Chinese Music Mode

Chinese music mode include the five-tone mode based on the five tones of gong(do), shang(re), jue(mi), zhi(sol), and yu(la),and the seven-tone mode developed on the basis of these five tones.



1.6 Conceptual Framework



Chapter II

Literature Reviews

2.1 Chinese Opera

The study of Chinese opera in China can be divided into two types: music form study and cultural study.

The study of musical form takes opera music itself as the research object, and summarizes the creation rules of traditional opera music. The study of music form can be divided into the study of music theory, rhythm and beat system, relationship between tunes and words, structure principle, structure form and mode. Zhang Xiaolan's *Musical Theory Thoughts and Chinese Opera* (2013), Peng Shiduan's *The Beat Features of Traditional Chinese Music* (1990), Liu Renfeng's *The Art of Rhythm in Opera Music* (2007), Feng Guangyu's *New Thoughts on the Classification of Opera Sounds* (2000), Yao Yijun's *A Probe into the Tune Forms of Opera Acoustics* (2003), Liu Zhengwei's *The Plate Structure and Plate Distribution of Opera* (2006), Jiang Baohai's *Analysis of the Structure of Opera Music* (1999), Zhou Dafeng's *Opera Music-The scale and mode changes in Chinese opera* (1982), Wu Shengli's *Limitations of Tonal in Opera Music* (2010) and other articles explore and analyze opera music itself from different perspectives.

The study of culture takes opera as a comprehensive art as the research object, puts opera music in the cultural environment and artistic environment, and interprets opera music from the local language, history, geographical environment, customs, aesthetic psychology and other factors. Specifically, it can be divided into opera music history, opera music culture, opera music aesthetics, opera music sociology, opera music performance. Cai Jizhou's *Discuss the Status of "Fanqu" in the History of Chinese Opera Sound and Music* (1993), Liu Zhengwei's *History and Music of Chinese Opera Tone and Music* (2004), Tian Tongxu's *On the Formation of Ancient Opera Music and the Fusion of National Culture* (2007), Zhou Xianbao's *Traditional Opera·Literature·Music—The Constitution of Cultural Characteristics—A Case Study of Qingyang Opera's Cultural Anthropology* (2000), Wang Yueming's *On Huxiang Regional Culture and the Artistic Features of Local Opera Music* (2014), Yue Yue's *Aesthetic Features of Opera*



Music (2008), Chen Jun's Singing and Dance Characteristics of Opera Aesthetics and Dramatic Characteristics of Opera Music (2013), Wu Hongye's The Relationship between Gong and Drum Points in Puxian Opera Music and Opera Performance (2009) are researches and interpretations of opera music in the context of cultural and artistic environment.

There are relatively few studies on Chinese opera in English, a small part of which studies Chinese opera music, and more studies on history and culture related to Chinese opera.

Chen, GF & Sheu, JS's An optical music recognition system for traditional Chinese Kunqu Opera scores written in Gong-Che Notation (2014) uses new IT technology to study the scores of Kunqu Opera to promote the preservation and transmission of Kunqu Opera. Chen (2014)

Lovrick (2014) uses Chinese opera images and videos to illustrate and explain the stage skills of Chinese opera, and explore the costumes, gestures, music, poetry, acrobatics, and makeup of Chinese opera.

Blair, T. C. , Shieh, M. D. , Chen, K. H. , & Chiou, S. C's The rebirth of phoenix: a dying cultures chinese opera (2010) shows the historical and cultural characteristics of Chinese opera, and points out that the creation of Chinese opera is closely related to social and economic development. (Blair, 2010)

Chong, & Terence's Ethnic identities and cultural capital: an ethnography of chinese opera in singapore (2006) analyzes the development of Chinese opera in Singapore and reveals the relationship between Chinese culture represented by Chinese opera and overseas Chinese. (Opera, 2006)

2.2 Huangmei Opera

Huangmei opera's professional theoretical research began in the 1950s and can be roughly divided into three stages: the first stage was the 1950s and 1960s. The study of Huangmei opera in this period mainly focused on the collection and arrangement of traditional plays of Huangmei opera, and accumulated a certain amount of textual materials, which laid a solid foundation for the study of Huangmei opera music today. Although some research results have been formally published, the number is relatively small, mainly including Wang Zhaoqian's Huangmei Opera Music (1957) and Ling Zupei's Huangmei Opera Tunes (1958). In addition, The



New Collection of Huangmei Opera (1960) includes arias of several outstanding plays of Huangmei Opera. In the newspapers, there were short articles about Zhang Mei, Dong Meiyang, Shi Hui, Wu Zuyi, He Luting, which talked about Huangmei opera's simple, fresh and popular style. Their positive appraisal and praise have greatly promoted the status of Huangmei opera.

The second stage was from the 1970s to the 1980s. During this period, the research on Huangmei opera began to shift from overview to theoretical research (such as the study of the origin of Huangmei opera), and achieved many important research results, including Lu Hongfei's Huangmei Opera Source (1985), Anhui Provincial Institute of Literature and Art's Introduction to Huangmei Opera's New Tune (1983), Shi Bailin's Introduction to Huangmei Opera Music (1989). Established the academic journal of Huangmei Opera Art, established the Huangmei Opera Research Association and the Huangmei Opera Art Research Base, and held a number of national Huangmei opera academic seminars.

Since the 1990s, the study of Huangmei opera has entered the third stage. This is a period of diversified development. People have begun to examine the development of Huangmei opera from a multidimensional perspective. Researchers focused on the history, music, performers, repertoires, and stage performances of Huangmei opera, and analyzed and evaluated the modern exploration of Huangmei opera in the new era, including Wang Changan's Huangmei Opera (2000), Ban Youshu's Huangmei Opera Ancient and Modern (2000), Shi Bailin's Huangmei Opera Singing Appreciation (2005), Hu Kuisheng's Huangmei Opera Characters (2010).

Over the years, Huangmei opera research monographs and actor biographies have published more than 20 books (including the thesis and aria selection), Huangmei opera research academic papers have published about 70 articles, and a large number of drama reviews, feedback and performance reports. Progress has also been made in the compilation and publication of repertory literature. The researchers of Huangmei opera are mainly concentrated in Anhui and Hubei province. Most of them are Huangmei opera writers, musicians, directors, and performers. There are also a few college teachers and scholars from professional research institutions and students involved in Huangmei opera research. Although researchers have paid attention to Huangmei opera, the systematic exploration of Huangmei opera's academic research process and results is incomplete, and it is necessary to conduct a thorough analysis.



2.3 Development of Huangmei Opera

Wang Zhaoqian (1957) is the first theoretical work on the study of Huangmei opera. For the first time, the history of the formation and development of Huangmei opera was discussed. The author analyzes the process of the gradual enrichment and development of the various artistic elements that formed Huangmei opera, and outlines a clear artistic development path for Huangmei opera.

Lu Hongfei (1985) is the first monograph of Huangmei opera. This book is based on "the folklore and the memories of old artists, refer to the relevant local history materials" to explore the origin of Huangmei opera.

Anhui Institute of Art (2000) is an integrated work in the study of Huangmei opera. This book provides an overview of Huangmei opera's script, music category, actors' representatives and their representative works, and discusses different periods of Huangmei opera performance.

Wang Changan (2000) has detailed the important figures, events, folk customs, performances, institutions and theater groups in the historical development of Huangmei opera. The book uses the description method of music history to make a more detailed record of the origin of Huangmei opera, the sound of music, and the introduction of actors.

Hu Kuisheng's Huangmei Opera Characters (2010) in accordance with the chronological order, comment on the important figures in the field of Huangmei opera literature, music, and directors. The book cuts through the direction of character research and outlines the general development of Huangmei opera.

Anhui Institute of Art (2000), Ban Youshu's Huangmei Opera Ancient and Modern (2000), Jinzhi and Yang Qingsheng's Huangmei Opera (2008), and Wang Changan's Reflections on the History and Current Situation of Huangmei Opera (2008) and China Huangmei Opera (2009) also examined and described the development of Huangmei Opera.

2.4 Music of Huangmei Opera

Research on Huangmei opera music includes Wang Zhaoqian's Huangmei Opera Music (1957), Ling Zupei's Huangmei Opera Tunes (1958), Anhui Provincial Institute of Literature and Art's Introduction to Huangmei Opera's New Tune (1983), and Xu Min's Sequence of Ten Sounds—The Core of Huangmei Opera's Voice(1992), Shi Bailin's Introduction to Huangmei



Opera Music (1989) and Huangmei Opera Singing Appreciation (2005), Zhao Guang's On the Musical Mode Characteristics of Huangmei Opera (2011), Shen Jie's Music Comparison of the Main Vocals in Huangmei Tea-picking Opera and Huangmei Opera (2007), Li Feng's Study on Music Creation of Huangmei Opera in Shibailin (2007), Xue Yehao's Study on the Music of Huaqiang Xiaoxi in Huangmei Opera (2009), the following is the specific content of some important research.

Wang Zhaoqian (1957) is the earliest monograph on the study of Huangmei opera music vocal. The folk vocals were extensively collected, classified and organized, and a large number of original vocal materials sung by early Huangmei opera artists were preserved. There are 42 percussion music (the gongs and drums), 10 orchestra music cards, 10 139 songs in the flower chamber, 12 songs and 1 35 songs in the original opera.

Ling Zupei (1958) briefly introduces the source of the Huangmei opera, the basic structure of the music, and the characteristics of the vocals that are often used on the stage. It summarizes the practical experience of arranging Huangmei opera music for many years and provides a guiding role for the singer.

Xu Min (1992) concluded that Huangmei Opera took the "Ten Sounds" as the core of the sound cavity, and detailed the morphological features, structural features and functions of the "10 Sounds" Elaboration.

Shi Bailin (1989) systematically classified the melody of Huangmei opera, focusing on the structural problems of different sound chambers.

Shi Bailin's Huangmei Opera Singing Appreciation (2005), conducted a systematic analysis of the vocal music of Huangmei Opera, and summarized the laws of traditional Chinese creative techniques in the creation of opera music.

2.5 Preservation ,Promotion and Transmission of Huangmei Opera

The papers on preservation, promotion and transmission of Huangmei Opera include Jiang Diming's Develop and Prosper Anqing Huangmei Opera from the Protection and Promotion of Intangible Cultural Heritage (2008) , Wu Chunping's Where is the Road to Reform of Huangmei Opera (2009), Wang Ji and Ding Yaqiong, Investigation and Analysis of the Development Status of Huangmei Opera Folk Class Clubs and Countermeasures (2011), Shao



Min's Inheritance and Protection of Huangmei Opera from the Perspective of Cultural Space (2015), Wang Changan's The Original Power of Huangmei Opera Needs Improving (2013), and Shi Bailin's Analysis of the Development History of Huangmei Opera Music (2014). Many other papers have been published in the periodical "Huangmei Opera Art" co-edited by the Huangmei Opera Research Office of Anhui Huangmei Opera School and the Creative Research Office of Anqing Cultural Bureau. Among them, there are Wang Changan's Anhui Huangmei Opera in the New Era (1999), Li Huikang High Development and Future Trend of Huangmei Opera Art (1997), Ding Qingping, Promoting the Development of Huangmei Opera Art by Innovation (2001), and Li Jiujiu's Current Situation and Prospect of Huangmei Opera (2014).

2.6 Research Site

2.6.1 Anqing City Map



Figure 1 Location of Anhui Province, China.

Retrieved from

<https://images.chinahighlights.com/allpicture/2015/04/915a591a42424082a0eed8a3.jpg>





Figure 2 Location of Anqing City, Anhui Province, China.

Retrieved from

<https://images.chinahighlights.com/allpicture/2015/04/7f7b01e310764ec4b2b8282d.jpg>

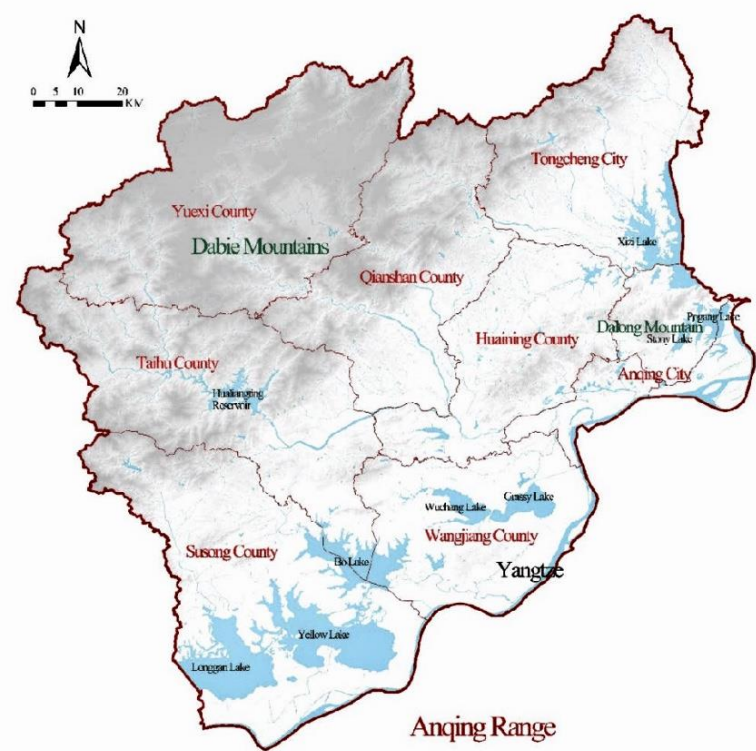


Figure 3 Anqing City.

Retrieved from https://www.researchgate.net/figure/Status-map-in-Anqing-City-area_fig1_33422921



2.6.2 Geographical environment of Anqing City

Anqing, located in the southwestern part of Anhui Province, is the political, economic and cultural center of southwest Anhui. There are many lakes in the territory, and the water flows into the Yangtze River. It is one of the top ten ports in the Yangtze River Basin. Anqing city center is located between $29^{\circ}47' \sim 31^{\circ}16'$ north latitude and $115^{\circ}45' \sim 117^{\circ}44'$ east longitude. It is on the north bank of the lower reaches of the Yangtze River. The Weihe River is in the river, the west is in Hubei, the south is in Jiangxi, and the northwest is the main peak of Dabie Mountain. The southeast is leaning against the Huangshan Mountains. The city has jurisdiction over Huaining, Tongcheng, Wangjiang, Taihu, Yuexi, Susong, Qianshan 7 counties and Yingjiang, Dagan and Yixiu 3 districts. The city's total area is 1,3589.99 square kilometers, of which the urban area is 821 square kilometers. By the end of 2018, the city's registered population was 5,284,400. (Anqing Municipal People's Government, 2011.06.10, retrieved from <http://www.anqing.gov.cn/3902257.html>)

Anqing has a diverse landscape, with mountains, hills, rivers and lakes accounting for about one-third each. The Dabie Mountains are in the northwest, the Yangtze River is surrounded by the southeast, and the hills are between the two. The mountainous areas are mainly distributed in Yuexi, Qianshan, Taihu and Susong counties, and the altitude is generally between 1000 and 1600 meters. The hills are mostly between 100 and 500 meters above sea level. Part of the undulation is relatively large, the relative height is more than 100 meters, mainly distributed in the northeast direction in the front of the Dabie Mountains in the Tongcheng, Qianshan, and Taihu Lake; part of the undulation is small, mostly cut and broken by the river, the trend is variable, mainly distributed on the edge of the plain. The plain is mainly located along the river and along the lake. It is mostly formed by river alluvial or lake siltation. During this period, the water network is interwoven and the land is fertile, which is very suitable for crop planting. (Anqing Municipal People's Government, 2011.06.10, retrieved from <http://www.anqing.gov.cn/3902257.html>)

2.6.3 History of Anqing City

As early as 5,000 years ago, people lived and proliferated. Many new stone ruins were found in Anqing, such as the Zhangsirang ruins and the Wangjiashan ruins. In the Eastern Zhou Dynasty (770 BC-256 BC), Anqing was the ancient Wan State, and Anhui Province referred to it



as “Wan”. In AD 1147 in the Southern Song Dynasty (1127-1279), the Army was changed name to Anqing Army. "Anqing" was named after it. Anqing City was founded in 1217 AD and has a history of nearly 800 years. Since the establishment of Anqing House in the Southern Song Dynasty, the area is not only the seat of the provincial capital of Anhui, but also a political, economic and cultural exchange center. Among them, Anqing has convenient transportation and a very advantageous geographical position. Since ancient times, it has been known as “the throat of the Yangtze River and the first state of Wu Chu place.” Guo Pu, a poet of the Eastern Jin Dynasty(317-420), once called *yicheng* (the city is suitable for living), so Anqing is known as “*yicheng*” (Anqing Municipal People's Government, 2011.06.10, retrieved from <http://www.anqing.gov.cn/3902257.html>).

2.6.4 Religious beliefs of Anqing City

Anqing City is an area with multiple religious beliefs. There are five major religions: Buddhism, Taoism, Islam, Catholicism and Christianity. In addition, folk beliefs are spread throughout the urban and rural areas, and they can be divided into five types: the first is to worship ancestors and pray for ancestors' blessing. The second is to believe in the gods of Buddhism and Taoism, and pray for the blessing of the gods, the safety of young and old, and the good weather. The third type is the protector of characters. They are mainly good local officials and historical figures who have done good deeds there. The fourth is the worship of natural objects. Such as worship of tall trees, mountains, and stones. The fifth type is abstract god. These religious activities are generally organized spontaneously by the masses, and ritual activities are held on traditional holidays such as the ancestor worship day, Buddhist and Taoist festivals, Spring Festival, and Qingming Festival. (Anqing Municipal People's Government, 2020.09.1, retrieved from <http://aqxxgk.anqing.gov.cn/show.php?id=263092>)

2.6.5 Culture of Anqing City

Anqing, as a famous historical and cultural city, is rich in culture, and is influenced by religious culture, drama culture, Tongcheng literary culture, and Yangtze River culture. As of the end of 2018, Anqing had a registered population of 5,284,400, the main ethnic group was the Han nationality, and the ethnic minorities were Hui and Man. Due to its geographical location at the border of Anhui, Hubei, and Jiangxi provinces, there is regional diversity in the dialects of Anqing. The dialects in Anqing include certain characteristics of "Chu", "Gan" and "Jianghuai



dialects". It is mixed with various dialects and merges into the unique local color of the area. (Anqing Municipal People's Government, 2019.06.10, retrieved from <http://www.anqing.gov.cn/3902257.html>)

Anqing is also known as "Huangmei Opera Town" and the town of drama. Anqing is rich in opera resources, including Yuexi high tone, Wennan tune and Beijing opera. In the late Ming and early Qing dynasties, the Shipai area of Huaining County, Anqing City, had a far-reaching impact on the opera history. During the Qianlong period of the Qing Dynasty, four major Hui opera troupes entered Beijing in succession. The talents of tunes and other dramas have created Peking operas that are popular all over the country and make outstanding contributions to the development of Chinese opera. These folk opera arts nourished the growth of Huangmei opera and played a strong role in promoting the development of Huangmei opera. From the names of some plays, Huangmei opera was deeply affected by Hui opera and Qingyang tune. (Li Feng, 2013b)

In order to promote the development of Huangmei Opera culture, Anqing City has successively established some representative Huangmei Opera development bases as follows.

Anqing Huangmei Opera Theater : It was established in February 1956. Anqing Huangmei Opera Theater has a strong cast and outstanding performances. The whole group has more than 100 people. The group contributed great power in the history of Huangmei Opera. Since the establishment , it has performed all over China. A group of nearly 300 large and small plays, was invited to Hong Kong, Macao and Japan and other places. The number of performances per year has reached more than 400. (Anqing Huangmei Opera Art Theater, 2019.10.15, retrieved from <http://www.aqhmxjy.com/index.php/Index/index.html>).



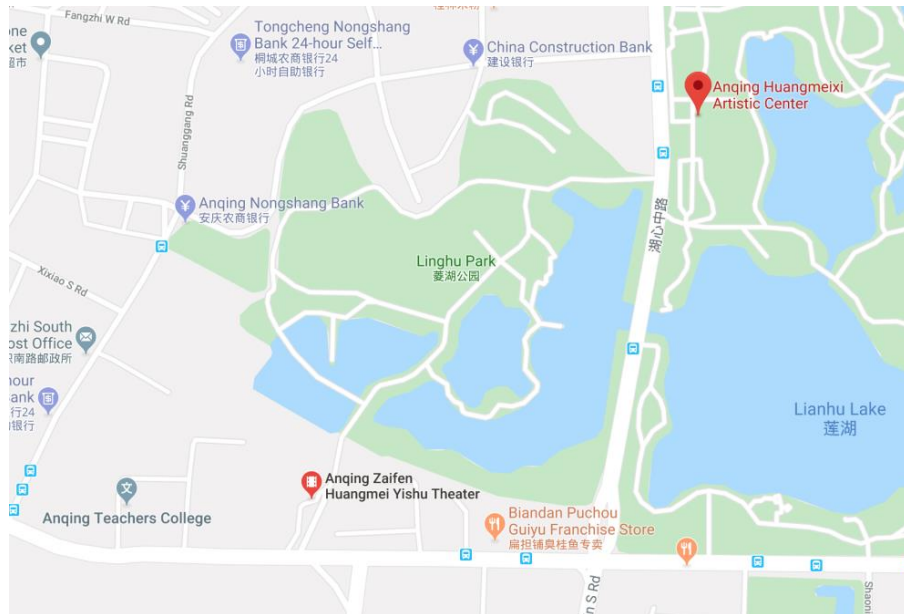


Figure 4 Location of Anqing Huangmei Opera Theater.

Retrieved from

<https://www.google.com/maps/place/Anqing+Huangmeixi+Artistic+Center/@30.5179828,117.0546877,15.99z/data=!4m5!3m4!1s0x34338c6aef1b92f9:0x1d3b3656e98b4717!8m2!3d30.520344!4d117.058432?hl=en>

Zaifen Huangmei Opera Art Theatre: It was established in 2005. In order to promote the development of Huangmei opera art, Anqing Municipal Government reorganized the resources of Huangmei opera and re-adjusted the construction of the troupe of Anqing City. On the basis of the original Huangmei Opera Second Group, with Han Zaifen as the core, the Zaifen Huangmei Opera Art Theatre was built. The Remainder Huangmei Opera Art Theatre is different from the Anqing Huangmei Opera Theatre, which focuses on the Anhui province. Instead, it targets outside the province and is committed to the development of Huangmei opera in China and overseas. These two troupes have their own work and focus on each other, one inside and one outside, harmonious development. (Zaifen Huangmei Opera Art Theatre, 2019.10.16, retrieved from http://www.zfhm.cn/index.php/Brand_introduction.html)



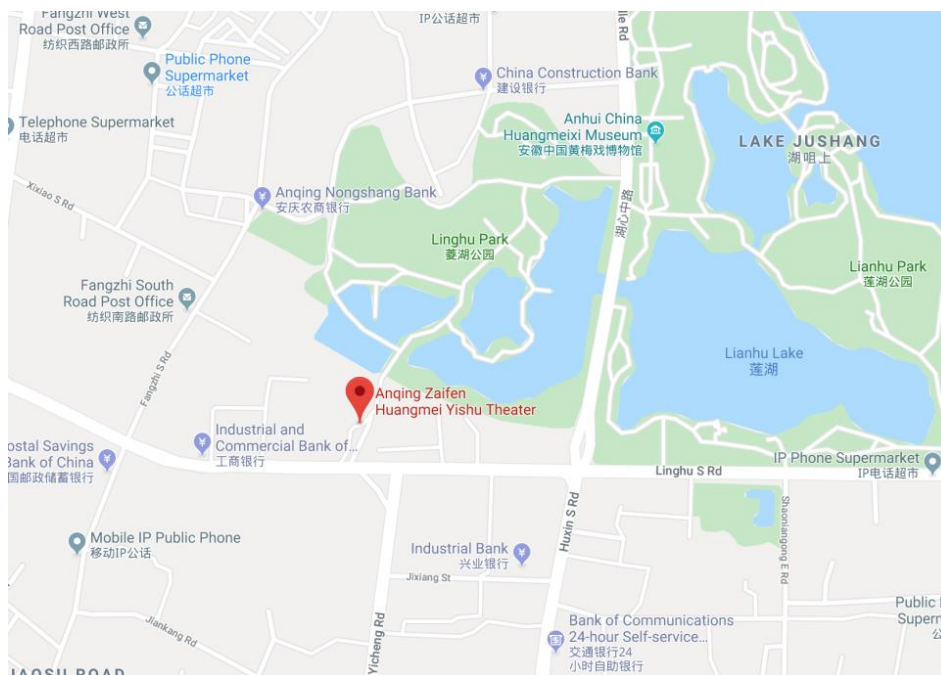


Figure 5 Location of Zaifen Huangmei Opera Art Theatre

Retrieved from

<https://www.google.com/maps/place/Anqing+Zaifen+Huangmei+Yishu+Theater/@30.5165066,117.0529894,16.11z/data=!4m5!3m4!1s0x34338c436aba9b21:0x1366a350e43feacc!8m2!3d30.514322!4d117.051408?hl=en>

Huangmei Opera Art College of Anqing Normal University: It was established in May 2006. At present, there are two undergraduate majors in the direction of Huangmei opera and the direction of opera instrumental music, as well as five master's programs in opera research and opera editing, opera education and art management, opera beauty and design, opera performance and opera music. During the years of development, Huangmei Opera Art College of Anqing Normal University has established the "Huangmei Opera Art Development Research Center", the national-level specialty Huangmei Opera Performance Undergraduate Major, trained a large number of professionals for Huangmei opera. (Huangmei Opera Art College of Anqing Normal University, 2019.10.16, retrieved from <http://yyxy.aqnu.edu.cn/xygk/xyjs.htm>)



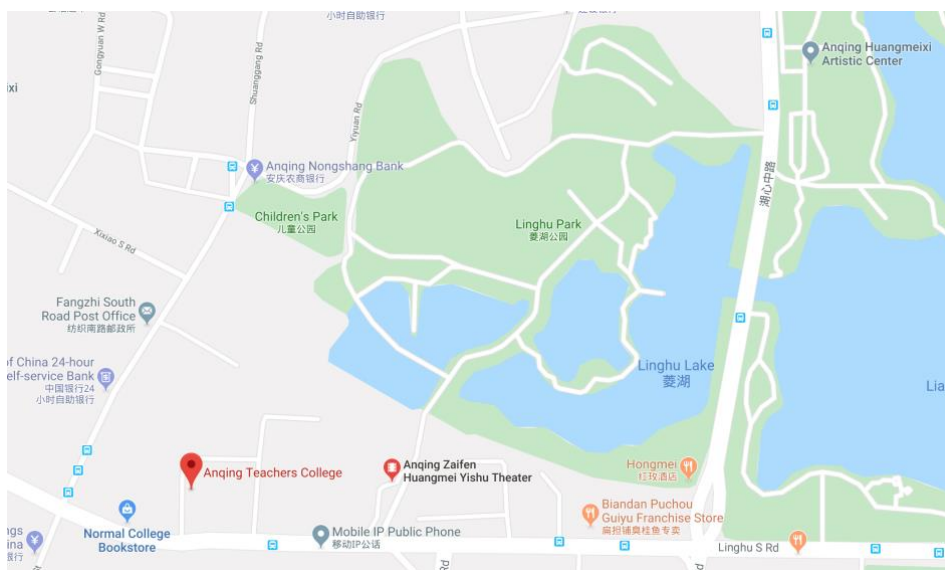


Figure 6 Location of Huangmei Opera Art College of Anqing Normal University

Retrieved from

<https://www.google.com/maps/place/Anqing+Teachers+College/@30.5161863,117.0510288,16.34z/data=!4m5!3m4!1s0x34338c44cf19ac2b:0xbd7bc36f968762c!8m2!3d30.514224!4d117.048042?hl=en>

2.7 Theory

This dissertation use the theory of musicology to study, including Chinese traditional music analysis theory, Chinese traditional music structure theory, Chinese traditional music mode theory.

2.7.1 Chinese Traditional Music Analysis Theory

In the study of traditional Chinese music, traditional music morphology analysis is the most important analysis method, through notating the performance of music and developing analysis activities around the score, this is a kind of study that emphasizes on music. Yang Minkang's Music Morphological Analysis, Musicological Analysis and Ethnomusicological Analysis-Comparison of Different Methodological Perspectives and Cultural Contexts of Traditional Music Research (2014) and A Free Talk on Chinese Traditional Music Analysis Methods (2015), Cai Jizhou's Qualitative Analysis in the Research of Chinese Traditional Music (2014), Fu Limin's Pedagogy Exploration of Chinese Traditional Music Form Analysis (2015), Zeng Zhen's Linear Phenomenon and Cause Analysis of Chinese Traditional Music (2004) , Qian



Guozhen's Analysis of Chinese Opera Musical Works (2015), Xia Hou Lingling's The Literature Research Status Quo of Chinese Opera Music Aria Analysis and Thoughts on the Meaning of Aria Analysis (2015), Wu Guodong's Music National Music Context of Morphological Analysis (2017), Zheng Rongda's Extraction and Analysis of Music Special Information-The Analysis and Application of the Law of Ethnic Folk Music (2004), Zhao Dongmei's Analysis of Chinese Traditional Music (2018) both Discuss the analysis method of Chinese traditional music.

2.7.2 Chinese Traditional Music Structure Theory

The theory of traditional Chinese music structure takes the composition and performance of music language as the research object, including the structure of mode, syllable, tune and expression, the structure of rhythm and beat, the performance and structure of timbre, music development techniques and its structural functions , the influence of the structure of literature and opera on the structure of Chinese music. Related papers include Li Jiti's An Introduction to the Analysis of Chinese Music Structure (2004), Wang Yaohua's Chinese Traditional Music Structure (2010) and The Thinking Mode, Creation Method and Characteristics of Chinese Traditional Music Structure (2010) , Liang Maochun's The Enlightenment of Chinese Traditional Music Structure to Professional Creation (1989), Sun Zhihong's A Discussion on the Structural Principles and Thinking Characteristics of Chinese Traditional Music (2000), Wang Zhou's Pitch Composition of Chinese Traditional Music Structure Elements and their Structure and Function (2015).

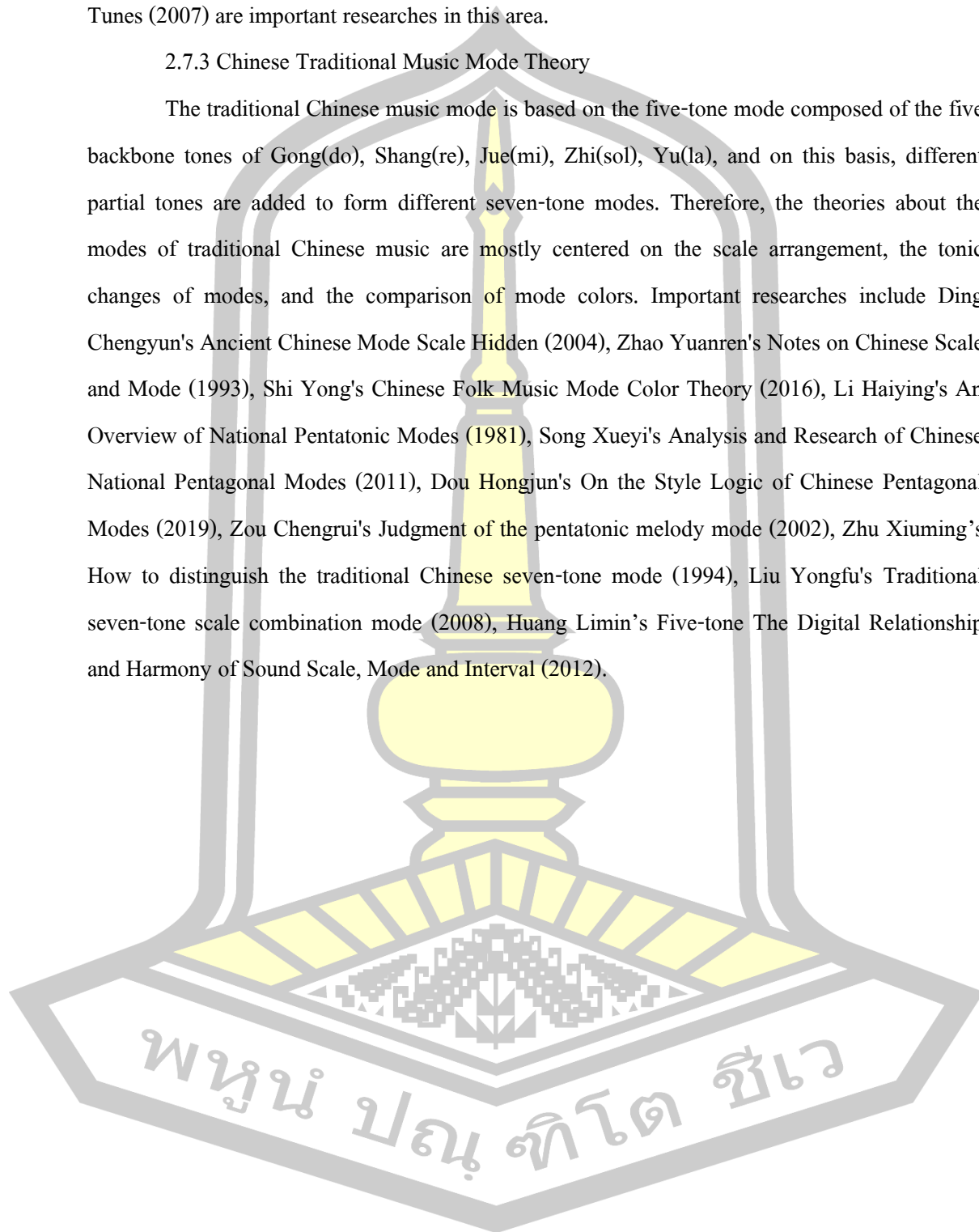
In addition to the music structure theory in the broad range of traditional Chinese music, this dissertation also involves the music structure theory in the specific range of opera music. The structural theory of opera music mainly includes two different structures: the Qupai system and the Banqiang system. Sun Congyin's Analysis of Traditional Music from the Structural Principles of Opera Music (1987), Si Wenhua's A Discussion on the Rhythm and Beats of Chinese Opera Music (1993), Jiang Jing's A Brief Discussion on the Syntax of Qupai Opera Music Structure-Talking about the Similarities and Differences with Banqiang Style (1985), Long Sai Zhou's Qupai System to Banqiang System Opera Adaptation (2018), Zhao Dongmei Analysis of Combination Style Structure in Chinese Traditional Music (2016), Zhao Huifeng's The Impairment, Extension and Pitch Structure Analysis of Banqiang Style Opera Music (2012), Qian Guozhen's Analysis of the Shape of Banqiang Style Opera Aria (2005), Li Liansheng's Banqiang



System-The Formation of Chinese Opera and the Characteristics of the Evolution of Opera Tunes (2007) are important researches in this area.

2.7.3 Chinese Traditional Music Mode Theory

The traditional Chinese music mode is based on the five-tone mode composed of the five backbone tones of Gong(do), Shang(re), Jue(mi), Zhi(sol), Yu(la), and on this basis, different partial tones are added to form different seven-tone modes. Therefore, the theories about the modes of traditional Chinese music are mostly centered on the scale arrangement, the tonic changes of modes, and the comparison of mode colors. Important researches include Ding Chengyun's Ancient Chinese Mode Scale Hidden (2004), Zhao Yuanren's Notes on Chinese Scale and Mode (1993), Shi Yong's Chinese Folk Music Mode Color Theory (2016), Li Haiying's An Overview of National Pentatonic Modes (1981), Song Xueyi's Analysis and Research of Chinese National Pentagonal Modes (2011), Dou Hongjun's On the Style Logic of Chinese Pentagonal Modes (2019), Zou Chengrui's Judgment of the pentatonic melody mode (2002), Zhu Xiuming's How to distinguish the traditional Chinese seven-tone mode (1994), Liu Yongfu's Traditional seven-tone scale combination mode (2008), Huang Limin's Five-tone The Digital Relationship and Harmony of Sound Scale, Mode and Interval (2012).



Chapter III

Research Methodology

3.1 Research Scope

3.1.1 Content

This dissertation is a study of Huangmei opera in Anqing City, Anhui Province, China, the research objectives are to investigate the development of Huangmei opera, to analyze the characteristics of Huangmei opera music and to explore on how to preserve, promote and transmit Huangmei opera.

Chapter 4 will focuses on the development history of Huangmei opera from Qianlong period in Qing Dynasty to the present. The history can be divided into 4 periods: the first period, from the Qianlong period of the Qing Dynasty to the 1910s, Huangmei opera from a simple folk song-style mini play to big play with distinctive opera characteristics; the second period, from 1910s to 1950s, Huangmei opera gradually became professional and stepped onto the urban stage from the countryside; the third period, from the 1950s to the 1970s, with the reform of traditional operas, there was many classic repertoires and excellent performers, Huangmei opera became popular in China; the fourth period, from the 1980s to the present, Huangmei opera recovered becoming one of China's most representative operas.

Chapter 5 will focuses on the Huangmei opera music that is still being performed, study the three different music types of Huangmei opera music and analyze Huangmei opera music from music structure, mode, melody, and phrase structure.

Chapter 6 will focuses on the preservation, promotion and transmission of Huangmei opera, and analyzes that in order to attract more audiences to appreciate Huangmei opera, the troupes and performers have made a series of reforms and work, which helped the effective preservation and transmission of Huangmei opera in the contemporary era.

3.1.2 Research Site

This dissertation select Anqing City, Anhui Province, China as the research site. Huangmei opera grew up and grew stronger in Anqing, so Huangmei opera in Anqing represents the highest level of Huangmei opera in China. Choosing Anqing as a research site is of great



significance for in-depth research on Huangmei opera and an accurate understanding of the characteristics of Huangmei opera. Specifically, I will choose the following three locations for field work.

3.1.2.1 Anqing Huangmei Opera Theater

I selected Anqing Huangmei Opera Theater as the research site because the members of Anqing Huangmei Opera Theater include Yan Fengying, Wang Shaofang and a large number of the most famous performers of Huangmei opera, representing the highest level of Huangmei opera of 20 century.(Anqing Huangmei Opera Art Theater, 2019.10.15, retrieved from <http://www.aqhmxjy.com/index.php/Index/index.html>).

3.1.2.2 Zaifen Huangmei Opera Art Theatre

I selected Anqing Zaifen Huangmei Art Theatre as the research site because it is the most famous Huangmei opera group in China. It is the first theater in the contemporary Chinese opera world named after the individual, representing the highest level of Huangmei opera of contemporary.(Zaifen Huangmei Opera Art Theatre, 2019.10.16, retrieved from http://www.zfhm.cn/index.php/Brand_introduction.html)

3.1.2.3 Huangmei Opera Art College of Anqing Normal University

I selected Huangmei Opera Art College of Anqing Normal University as the research site because it is currently the only university-level Huangmei Opera performance school in China. It invites the best Huangmei Opera artists as teachers in Huangmei Opera singing, instrumental accompaniment, and performance, representing the highest level of Huangmei Opera teaching in China.(Huangmei Opera Art College of Anqing Normal University, 2019.10.16, retrieved from <http://yyxy.aqnu.edu.cn/xygk/xyjs.htm>)

3.1.3 Methodology

3.1.3.1 Collection of Documents

The collection of written materials is indispensable before any research is done. Taking Huangmei opera music as the object of investigation, it is necessary to search the literature and related materials through the network and the library. Collect research papers and books on the development of Huangmei opera, the music of Huangmei opera, and the protection and transmission of Huangmei opera according to the three research objectives of the dissertation. Explore the different forms and expressions of Huangmei opera in different periods, study the



style and characteristics of Huangmei opera music, and discover more possibilities for protection and transmission of Huangmei opera.

3.1.3.2 Qualitative research

The investigation and study of the contemporary practice of Huangmei opera in Anqing City can only further understand the contemporary Huangmei Opera Culture in Anqing City and promote the development of Huangmei opera in Anqing City. Therefore, it is necessary to use the field work method in the qualitative research method as the main means, and to study the sample of Anqing Huangmei Opera Theatre, the Zaifen Huangmei Opera Art Theatre and the Huangmei Opera Art College of Anqing Normal University.

First, visited the Huangmei opera performance group, select important informants with rich performance and research experience, prepare interview questions related to dissertation topics and research objectives in advance, and obtain information on the development history, music characteristics and current status of Huangmei opera.

Secondly, distributed questionnaires to the troupe staff, performers, students, and audience to obtain data about the objectives of the dissertation, and understand the current situation of the development and transmission of Huangmei opera in the most direct way.

Through the access to the interview form and the questionnaire, a large number of first-hand materials, including oral materials, music scores, scripts, musical instruments, props, audio, video are collected as the basis for the research.

3.1.4 Informants

3.1.4.1 Criteria: According to statistics, Anqing City currently has more than 2,000 people working in Huangmei Opera, 9 professional theater groups, and 68 private theater groups (People's Political Consultative Conference, 2016.08.30, 003). I choose the three most influential groups of Anqing Huangmei Opera Theater, Zaifen Huangmei Opera Art Theatre and Huangmei Opera Art College of Anqing Normal University as research samples. Take performance experience, the level of performing and the influence on the people as a division criterion to selected informants from the three groups as suitable interviewees.



3.1.4.2 Experienced Huangmei Opera Performing Artist

1) Interviewee: Han Zaifen

2) Criteria: I selected Han Zaifen as the informant because she has always represented the highest level of contemporary Huangmei opera performance and has the most rich performance experience and extensive social influence. She is known as the "Queen of Huangmei Opera" and has twice won the "Meihua Award" (meihuajiang), the highest award of Chinese opera. (Zaifen Huangmei Opera Art Theatre, 2019.10.16, retrieved from <http://www.zfhm.cn/index.php/president.html>)

3.1.4.3 Young Performers Active in the Performance

1) Interviewee: Wu Meilian

2) Criteria: I selected Wu Meilian as the informant because she is the very famous young performer of Huangmei opera, and she is the representative of contemporary young performers of Huangmei opera. Her performance is well received by the audience and is one of the "Five Golden Flowers" of Huangmei opera in the 21st century. (Zaifen Huangmei Opera Art Theatre, 2019.10.16, retrieved from http://www.zfhm.cn/index.php/team_demonstrated-id-307.html)

3.1.4.4 Huangmei Opera Students Studying at School

1) Interviewee: Huangmei opera performance major undergraduate students in Huangmei Opera Art College of Anqing Normal University

2) Criteria: I selected Huangmei opera performance major undergraduate students in Huangmei Opera Art College of Anqing Normal University as the informant because they have participated in various rehearsals and performances of Huangmei opera since childhood. Compared with the professional Huangmei opera performers, they are still in the training stage, but as the future Huangmei opera performers, their growth and learning process can not be ignored.



3.1.5 Duration of Time

My investigation last for about 6 months.

Table 1 Timeline for investigation

1	Collect written information about my topic	2 months
2	Field work, to interview the informants and Huangmei opera groups with interview form and questionnaire	1 month
3	Manage and classify the collected data about Huangmei opera	1 month
4	Data analysis and integration	1 month
5	Get the result	1 month

3.2 Research Process

3.2.1 Research Tools

Fieldwork is inseparable from interviews with interviewees. In the field work, in order to collect data smoothly and ensure that the interviews are carried out normally, I use interview forms and questionnaires as research tools to prepare questions for interviews in advance. There is a process for making interview forms and questionnaires. First of all, after determining the research topic and research object, collect written information about Huangmei opera and learn as much as possible about Huangmei opera. Secondly, according to the three research objectives of Huangmei opera and the desired research results in this dissertation, research hypotheses are put forward on this basis, and corresponding questions are designed. Finally, the questionnaire needs to be revised several times. After the first draft of the questionnaire is designed, experts are invited to check and revise it if problems are found. Such as testing whether the relevant concepts of the questionnaire are clear, whether the question wording is appropriate, whether the survey content can meet the research requirements, and whether to add or remove questions.



Table 2 Huangmei opera questionnaire

1	When and where did Huangmei Opera originate?
2	What kind of types can Huangmei play be divided according to the forms?
3	How many pieces of each type of Huangmei Opera?
4	What is the representative of each type of Huangmei Opera?
5	What are the different vocals of Huangmei Opera?
6	What are the different ways of accompaniment in Huangmei Opera?
7	What is the lead instrument of Huangmei Opera?
8	What are the most famous Huangmei opera artists in contemporary times?
9	What is the living state of contemporary Huangmei opera?
10	What is the change in contemporary Huangmei opera performance?
11	In order to promote the development of contemporary Huangmei opera, what work has been done by the government, theaters and performers?

3.2.2 Data Collecting

Data collection is divided into two parts: written document and field works.

3.2.2.1 collecting written document information

Taking the Huangmei opera in Anqing as the object of investigation. Search the literature and related materials through the Internet and libraries, collect the existing research results, and make full use of the existing archives and written materials to learn more about the relevant knowledge and theory of Huangmei Opera.

3.2.2.2 Collection of field work data

The field work method is one of the basic research methods of this dissertation. From December 2019 to June 2020, field work on Huangmei opera was carried out in Anqing City. First, select the three most influential theater as the main locations for field work, and use cameras and video cameras to record the stills, scores, musical instruments and videos of Huangmei opera performances as the basis for Huangmei opera music research. Secondly, based on the performance records of Huangmei opera, the questions to be studied in the thesis dissertation made into interview forms and questionnaires. Through the interview forms and questionnaires, further interviews with Huangmei opera performers and researchers to collect rich



first-hand information , and learn about the professional knowledge and accurate information about Huangmei opera from the practitioners of Huangmei opera.

3.2.3 Data Management

3.2.3.1 According to the topic of this article, select the data directly related to the research in this dissertation.

3.2.3.2 Classify valid data according to research objectives. These materials can be divided into two categories according to the research objectives, namely the historical data of Huangmei Opera and the contemporary materials of Huangmei Opera.

3.2.3.3 According to the keywords of the paper, the data is further subdivided. The historical data of Huangmei opera includes the evolution and development of Huangmei opera music and the formation of its style. The protection of Huangmei opera is based on the characteristics of Huangmei opera music and its historical development experience. As a result, the data of each research target are interconnected and intertwined, and need to be carefully identified and distinguished.

3.2.4 Data Analysis

According to the research objectives of this dissertation, the method of comparative research is used to compare the data of different periods of the development of Huangmei opera, analyze the gradual improvement process of contemporary Huangmei opera and the music characteristics formed on the basis of this, and explore how to promote and transmit Huangmei opera based on historical experience development .

3.2.5 Research Results

This dissertation takes the Huangmei Opera of Anqing City as the starting point, and uses Anqing Huangmei Opera Art Theater, Zaifen Huangmei Opera Art Theater, and Huangmei Opera Art College of Anqing Normal University as the objects of investigation. Through interviews and data collection of informants at different levels, from the origin of Huangmei opera to the contemporary development history of more than two hundred years, explore the reform and evolution of Huangmei opera performance form, repertoire, actors, and accompaniment instruments, summarize the characteristics and style of Huangmei opera music, and use this as a guide to survive in contemporary traditional culture under difficult circumstances, obtain reasonable, effective and diverse means of preservation and transmission of Huangmei opera.



3.2.6 Research Results Presentation

There are 7 chapters in my dissertation.

Chapter 1 Introduction

Chapter 2 Literature Reviews

Chapter 3 Research Methodology

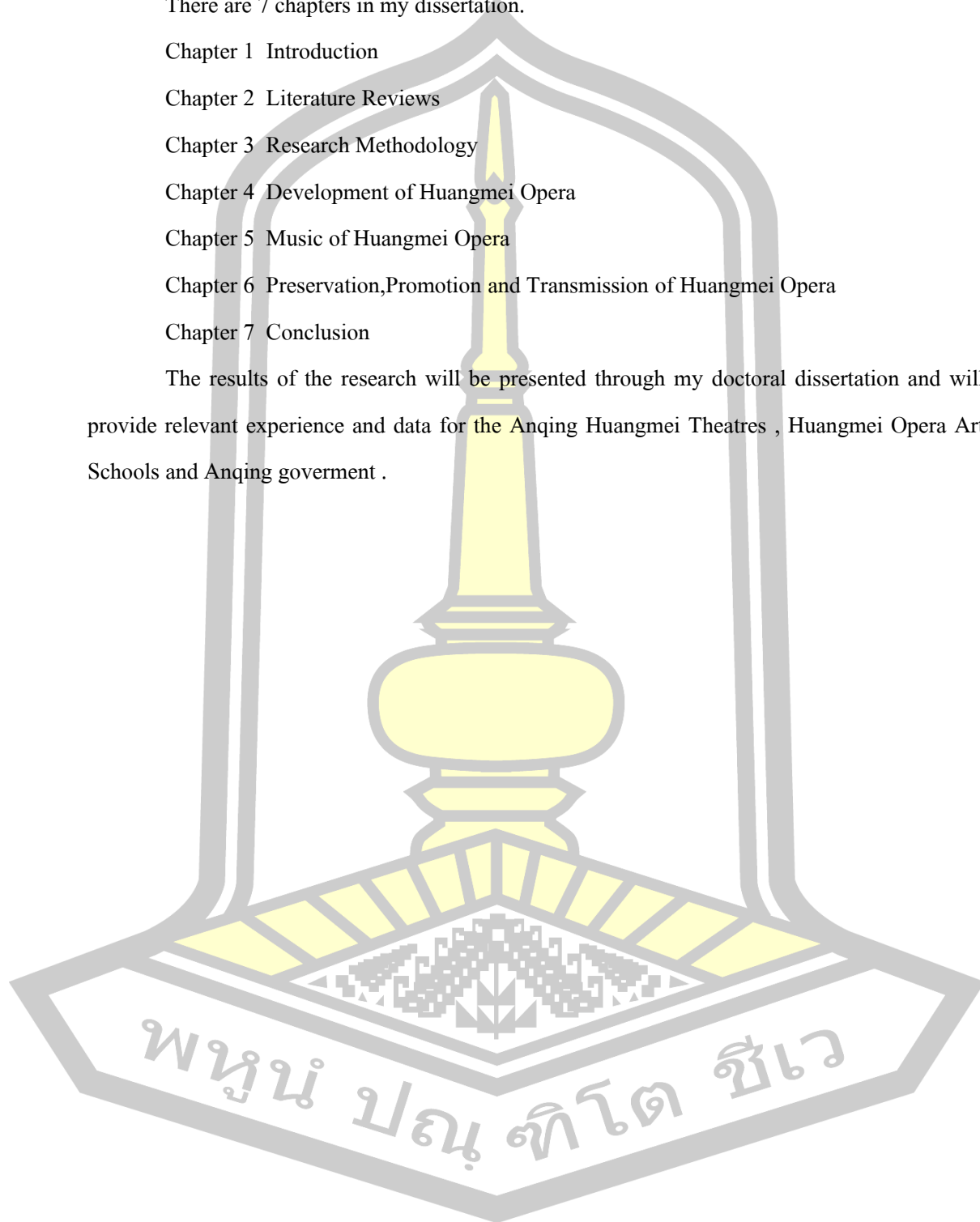
Chapter 4 Development of Huangmei Opera

Chapter 5 Music of Huangmei Opera

Chapter 6 Preservation, Promotion and Transmission of Huangmei Opera

Chapter 7 Conclusion

The results of the research will be presented through my doctoral dissertation and will provide relevant experience and data for the Anqing Huangmei Theatres , Huangmei Opera Art Schools and Anqing government .



Chapter IV

Development of Huangmei Opera

This chapter interviews the most famous Huangmei opera artists and the staff of Anqing City Museum. Based on a full discussion of the origin of Huangmei opera, according to the characteristics of the development of Huangmei opera, the more than 200-years history is divided into four periods: the Qianlong period of the Qing Dynasty —1910s, 1910s—1940s, 1950s-1970s, 1980s—21st century.

The dissertation will discuss the comparison of performance forms, performance locations, repertoire, singing and accompaniment instruments in different periods, analyze the historical development process of Huangmei opera. Through the continuous development of performance forms, performance locations, repertoire, singing, and accompaniment instruments, how Huangmei opera finally evolve from a simple tea-picking folk song to an opera with unique style and great influence.

4.1 The Origin of Huangmei Opera

Huangmei opera is a kind of opera that is popular in Anqing City, Anhui Province. With Anqing as the development center, it has profound influence in Hubei, Jiangxi, Fujian, Zhejiang, Jiangsu, Hong Kong, Taiwan, Tibet and other regions. Huangmei opera is one of the five most influential operas in China's existing opera (Peking opera, Yue opera, Ping opera, Yu opera and Huangmei opera). It is also the representative opera of Anhui Province.

The history of Huangmei opera can be traced back to the Qianlong period (1735-1796) of the Qing Dynasty (1644-1911) (Wang Zhaoqian, 2009, p.3). However, Huangmei opera originated in which area and how it was formed, there is no specific written information. People can only infer the possibility of its origin through the analysis of folklore, literary poetry, and the characteristics of Huangmei Opera music. At present, there are five opinions about the origin of Huangmei opera.



4.1.1 Huangmei Opera originated in Huangmei County, Hubei Province.

The introduction of Huangmei opera in the Dictionary of Chinese opera and opera Arts (Shanghai Art Research Institute, 1985) reads: "Huangmei opera, which travels in parts of Anhui, Jiangxi, and Hubei, originates from the tea-picking song in Huangmei County, Hubei Province."

(Wang Zhaoqian, 1957) first proposed that Huangmei opera originated in Huangmei County, Hubei Province. Huangmei County, Hubei Province, is often hit by floods because it is on the banks of the Yangtze River. At the time of the flood, the refugees were homeless and had to migrate to other places for food. After the development of this kind of song, it gradually became an opera, popular in Anqing area and developed. Because it originally came from Huangmei County, Hubei Province, it was called "Huangmei opera".

Although Huangmei County, Hubei Province, and Anqing City, Anhui Province belong to two different provinces in the administrative region, the people of the two places have a close relationship in life, forming similar customs and cultural backgrounds. When the Huangmei County was hit by floods, a large number of people migrated to other places, some of them in nearby Anqing, which promoted the exchange of folk songs and operas between the two places. The similar customs and cultural background of Anqing City and Huangmei County make Huangmei opera more easily accepted and loved by the people of Anqing. Huangmei opera has developed rapidly in Anqing. A tea-picking opera that is currently popular in Huangmei County, Hubei Province is very similar to Huangmei opera in singing and music, which also confirms that the legend that Huangmei opera originated in Huangmei County, Hubei Province has its rationality. (Wang Zhaoqian, 1957)

4.1.2 Huangmei Opera originated in Susong County, Anqing City, Anhui Province.

"The birthplace of Huangmei opera belongs to Susong" (Xin'an Evening News, 2007) reported that Wang Changan, director of the Anhui Provincial Institute of Art, put forward the view that "Huangmei opera is an authentic native opera in Anhui." Liao Linan (2009), a scholar who studies local history in Anhui Province, also believes that Huangmei opera originated in Susong County, Anqing City, Anhui Province. He gave multiple evidences: Susong County was the first to perform the Huangmei tea-picking opera on Songmeiling Street on the third day of March every year starting in the middle of the Qing Dynasty (1662-1621). During the Daoguang



reign of the Qing Dynasty (around 1840AD), for the first time, the Susong people wrote several popular Huangmei dramas such as "Send Fragrant Tea"(songxiangcha) and "Xilouhui" into the Liaohe Theatre couplet. Susong invited Huangmei opera to perform from the village to the county in 1853, 81 years before the "Huangmei Opera Performed in Huangmei County in 1934" recorded in Hubei Province "Huangmei County History". The "Songsong County History" published in 1921 formally recorded the name "Huangmei opera". This is also the first time that the Huangmei tea picking song has been officially named Huangmei opera.



Figure 7 The site of the Liaohe Ancient Theatre, built during the Jiajing reign of the Ming Dynasty (1522 ~ 1563).

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Wang Bangchang (2008) believes that Huangmei opera was not called Huangmei opera because it originated from Huangmei County, Hubei Province, but was named because of its Huangmei season singing in China's 24 solar terms. In April and May of the lunar calendar each year, due to the heavy rain, the objects in the home are easy to be moldy (in Chinese called mei), so it is called the moldy rain season (meiyu season). In Chinese culture, the word "moldy" is not auspicious, and at this time it is the season when the plums mature (in Chinese plum also called mei), so the season is gradually called the plum rain (meiyu) season. Because of the moldy objects are mostly yellow (in Chinese called huang), so it is also called the yellow plum



(huangmei) season. At this time, when the farmer was working in the field, he banished the mold with joyful singing, hoping for peace and a bumper harvest. The tune sung in this custom was called "Huangmei Tune", and later developed into Huangmei opera. Everyone in Susong County can sing Huangmei opera. In Huangmei County, only people in Dushan area can sing Huangmei opera. Other regions in Huangmei County sing high-pitched tea-picking operas. After the Huangmei drama "Tianxianpei" became popular throughout China, Huangmei County Troupe changed to singing Huangmei opera.

4.1.3 Huangmei Opera originated in Huaining County, Anqing City, Anhui Province.

As the birthplace of Huangmei opera, Huaining County, Anhui Province has more favorable conditions than Huangmei County, Hubei Province. There is a mountain named Huangmei Mountain in Huaining County, Anhui Province. The name of Huangmei opera is related to Huangmei Mountain. The singing language of Huangmei opera is Huaining dialect, which is different from the dialect of Huangmei County. Geographically, Huangmei Mountain in Huaining County is only about 20 kilometers away from Anqing City, and Huangmei County in Hubei is more than 170 kilometers away from Anqing City. In the ancient times with inconvenient transportation, operas sung in Hubei Huangmei County dialect were not popular in Hubei Province. However, after climbing over mountains and treks to Anqing, more than 170 kilometers away, it was widely accepted by the public, and the singing language was changed to Anqing dialect. This method of transmission is extremely difficult and the possibility of realization is too small. (Lu Hongfei, 1985). Therefore, according to the above various arguments, Huangmei Mountain in Huaining, Anhui is the birthplace of Huangmei opera, which is more reliable than the Huangmei County in Hubei.

4.1.4 Huangmei Opera originated in Tongcheng County, Anqing City, Anhui Province.

From this point of view, Huangmei opera really formed an opera after "Tianxianpei" became popular in China. Yan Fengying, the performer of "Tianxianpei", came from Luoling Town, Tongcheng County, Anqing City. The custom of Tongcheng County gave birth to this outstanding artist of Huangmei opera, making her the originator of Huangmei opera (Long Feiya, 2014, p. 12). Yan Fengying made key adaptations of those minor and folk songs, making it a kind of opera. Therefore, Yan Fengying was the founder of Huangmei opera, and Yan Fengying's hometown, Tongcheng County, was the birthplace of Huangmei opera.



4.1.5 Huangmei Opera originated in the border area of Anhui, Hubei and Jiangxi provinces.

Hubei, Anhui, and Jiangxi provinces have many mountainous areas adjacent to each other. There are no exact borders. The natural environment and living customs are similar. Frequent trade exchanges make people living in this area have similar cultures. Huangmei County, Susong County, Huaining County and Tongcheng County in the above four sayings belong to this area. There are tea picking songs in all three provinces, and the people in the neighboring regions of the three provinces have a custom of singing Huangmei tea picking songs. The tea picking song is not exclusive to any region. Therefore, where did the tea picking song that gave birth to Huangmei opera come from and who developed the tea picking song into "Huangmei opera" on this basis, it is uncertain. There is a close relationship between Huangmei opera and the folk songs and folk customs of Anhui, Hubei, and Jiangxi provinces. The formation and development of Huangmei Opera was jointly affected by the three provinces. Under the cultural exchanges, the characteristics of the local dialects were absorbed and gradually developed. (Long Feiya, 2014, p. 13).

The region in which Huangmei opera originated is still controversial. This kind of folk opera used for entertainment has a small influence in the early stage of development and is popular in villages. It is mainly verbal and lacks corresponding written materials. On the other hand, under the influence of traditional thoughts in China, opera was a lowly occupation at that time. Therefore, opera and people engaged in opera were therefore excluded from society. In particular, Huangmei opera, a kind of folk music, cannot be seen in the halls of elegance, which directly caused the lack of early historical records. In the absence of historical data, it has not been possible to verify which of the five versions about the origin of Huangmei Opera is correct. The current origin of Huangmei County is widely adopted. Of the five origin theories, there are only three directly related to Anqing, which shows that Huangmei opera is closely related to Anqing.

4.2 Qianlong Period of the Qing Dynasty-1910s

The period from the Qianlong period of the Qing Dynasty to the 1910s was the enlightenment period for the development of Huangmei opera. During this period, Huangmei



opera went through the process of tea-picking folk songs, semi-folk songs and operas, and then being completely operatic. Although the early Huangmei opera had not yet formed a mature opera performance form, in the process of transition from tea-picking folk songs to opera, the music style of Huangmei opera was established, laying an important foundation for the development of Huangmei opera. (Wang Zhaoqian, 1957)

4.2.1 Transformation from Folk Song to Opera

As the capital of Anhui Province during the Qing Dynasty, Anqing was not only a political and economic center, but also a cultural center. The deep cultural heritage of Anqing has given birth to a variety of opera music such as the Hui tune, Gaoqiang and Qingyangqiang. During the Qianlong period (1735-1796) of the Qing Dynasty (1644-1911), Huangmei melody a folk song of tea picking, was under the influence of various historical operas such as the Hui melody, the Yuexi Gaoqiang and the Qingyangqiang. The combination of folk art such as nuo, flower drums, gradually out of the form of the original folk songs, began the transition to the form of opera (Zhang Caiyun, 2013). These folk arts had a profound impact on Huangmei opera in terms of repertoire and singing methods.



Figure 8 Wooden carvings of opera figures in Anqing, Qing Dynasty.

Source: Liu Meng



On the other hand, the performance of the early Huangmei opera was mainly about the social life of villagers. The performance is popular and popular in the countryside. It has satisfied farmers' entertainment needs during their leisure time. However, because it does not conform to the elegant and reserved aesthetic principles of traditional Chinese culture, it was disdained by literati and the government, and considered to be stigmatizing, and the government often banned it from performing. Huang Mei opera, which has no social status, is often forced to perform in concert with Hui opera or high-melody due to the pressure of survival. In the course of performing with other operas, Huangmei opera was influenced by the already developed and mature Hui opera and high-melody, the elements of folk songs gradually weakened, and the style of the opera continued to increase, further promoting the transformation of Huangmei opera from folk songs to opera . (Wang Chang'an, 2008)

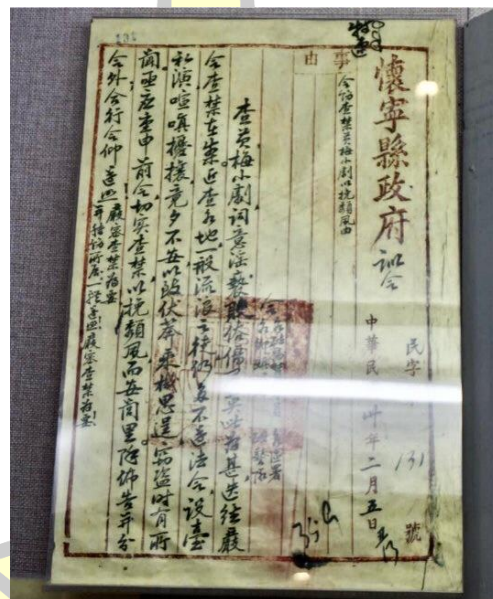


Figure 9 The government of Huaining County, Anqing City considers Huangmei opera to be unhealthy and unconventional, and specifically issued a directive to restrict the performance of Huangmei opera. Source: Liu Meng

4.2.2 Change of Performance Form

Huangmei Opera was originally good at performing humorous mini plays (called xiaoxi). Xiaoxi include one-person and two-person plays. The one-person show is performed in the form of a long narrative folk song performed by an actor on the stage with simple actions and



expressions according to the corresponding plot. The two-person play include the roles of sheng (man) and dan (woman), showing the love of young men and women. During the Daoguang period (1821-1850), further development of mini-plays, in addition to the one-person play and two-person play, appeared in three-person play in the form of sheng, dan, chou(harlequin). (Wang Shilei, 2018) Affected by the art of rap, the two-person play and three-person play often show that the male and female protagonists are on the stage and focus on singing. In addition to simple hands-on and twisting the waist, the lack of stylized opera arrangements . Therefore, the level of actor's requirements in this period is reflected in whether the facial expressions of joy and sorrow on the storyline are in place when singing.

Although the roles of the three-person play increased, they abandoned the purely narrative performance form, making Huangmei opera a more dramatic element, but in this period, Huangmei opera is still a prototype of opera with life characteristics. No matter the structure of the repertoire or the structure of the music, the early mini- plays could not reach the artistic standard of mature opera in the strict sense. (Shi Bailin, 1989) When the expression of rural operas can not fully meet the audience's aesthetic needs, the pursuit of higher opera expressions will become increasingly prominent.

During the Xianfeng period (1851-1861), the Huangmei opera become "benxi", that is, the big play. This play absorbs the characteristics of Qingyangqiang, Hui Opera, Peking Opera and other operas in Anqing. It has a complete storyline and many characters. The emergence of this play marks the final formation of Huangmei opera. (Shi Bailin, 1982)

4.2.3 Changes in singing and accompanying instruments

The melody of Huangmei opera in the stage of the mini-play evolved into flower melody(huaqiang), and then color melody(caiqiang) appeared, both of which belong to the characteristic Huangmei opera vocal. (Shi Bailin, 1989)

During this period, the accompaniment form of Huangmei opera was relatively simple, using percussion accompaniment which started with just one bamboo beat (called ban), and later added gongs (luo) and drums (gu).





Figure 10 Accompaniment instrument in mini play period-ban. Source: Liu Meng



Figure 11 The accompaniment instrument in mini play period-drum (gu).

Source: Liu Meng





Figure 12 Accompaniment instrument in mini play period-gong (luo).

Source: Liu Meng

With the rise of big play, the tone of Huangmei opera has also been enriched. Compared with the huaqiang and caiqiang in the stage of the mini play, the main melody (zhuqiang) used in the big play. The main melody is the most important and representative one of the three major melodies of Huangmei opera. (Wang Shaofang,1957)

In the form of accompaniment, great development has also been achieved. The original simple accompaniment form of ban, drum, and gong evolved into a performance form of "three hits and seven sings", that is, a group has three percussion staff and seven performers. The specific division of the three is: one sits in the middle of the stage, plays the drum and cymbals, and the other two play the small gong and the big gong. This means that the accompaniment instrument of Huangmei opera during the big play period is based on the three instruments of the ban, drum and gong during the mini play period. The drum was retained, the ban was removed, the cymbal (bo) was added, and one gong was turned into two gongs of different sizes. (Li Feng, 2013a)





Figure 13 Accompaniment instrument in big play period-cymbals (bo).

Source: Liu Meng



Figure 14 Accompaniment instrument in big play period-small gong (luo) and big gong. Source:

Liu Meng

During this period, the percussions not only played a role in creating an atmosphere for the vocal music, but also assumed the function of using the sound to attract the audience before the performance. (Li Feng, 2013b)





Figure 15 Percussion accompaniment of Huangmei opera. This is a modified four-player form based on a three-player percussion performance. In the three-player mode, the big gong and the small gong are played by the same person.

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4.3 1910s-1940s

The period from 1910s to 1940s was a stable period for the development of Huangmei opera. In this period, Huangmei opera has completed the transition from tea-picking folk songs to opera. The lively music style and down-to-earth performance make Huangmei opera favorite among villagers. It is widely popular in the countryside around Anqing, and has become an important part of villagers' entertainment life. On this basis, the Huangmei troupes set the goal of performing in Anqing City and made many attempts. When Huangmei opera entered Anqing City, it was by no means a simple change of performance location. Changes in the environment and audience bring changes in aesthetic requirements and promote the further improvement of Huangmei opera. (Chen Gaopeng, 2010)

4.3.1 Performing from Rural to Urban

At the beginning of the 20th century, the Qing government perished and Chinese society was in a state of turmoil. The drastic changes in society provided historical opportunities for the development of Huangmei opera. A number of high-level Huangmei opera troupes have been established one after another. In Huaining County alone, there are more than 20 semi-professional



groups and more than 300 performers. As the warlord melee caused the rural economy to wither, farmers and craftsmen around Anqing began to flock to the city to make a living, laying a foundation for Huangmei opera's professional groups to enter the city. (Wang Changan, 2000)

Huangmei opera performed in the city began in 1926. Prior to this, the scope of Huangmei opera was limited to rural areas in Anqing. As the political, economic and cultural center of Anhui Province at that time, Anqing City had developed commercial trade. The prosperity of commerce has brought the prosperity of opera. For hundreds of years, Kun opera, Qingyangqiang, Hui Opera, High melody have once famous here. Bringing Huangmei opera from the countryside to Anqing City and performing in Anqing City is the dream and goal of Huangmei opera Artists. (Wang Zhaoqian, 1957)



Figure 16 Huangmei opera transcript in the Republic of China. Source: Liu Meng

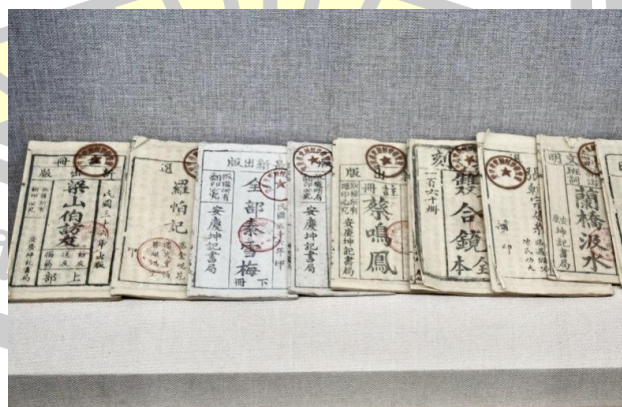


Figure 17 The Woodcut Version of Huangmei opera in the Republic of China. Source: Liu Meng



At the end of 1926, Tongcheng and Huaining generation's famous Bai Yunfang troupe sang publicly on the second floor of Zhongxing Hotel, Wuheng Street, Anqing City. In order to avoid persecution by the government, the troupe sang in the residents' homes and received good reviews. Then they quietly rented the venue for rehearsals. In order to meet the aesthetic needs of the town, the performers also consciously changed the singing method, performance form, content, and it really received a good response from the urban audience. (Yin Xueliang, 2015) This has allowed Huangmei opera artists to have a fixed venue and performance income in the city, which has greatly promoted the development of Huangmei opera.

In 1927, the "3.2" revolution occurred in Anqing. The turbulent situation forced the Huangmei opera troupes to maintain normal performances, and returned to the village after entering the city only six months. Although the performance in the city is not long this time, the influence of Huangmei opera has spread to Anqing. By the summer of 1931, the two major rivers of the Huaihe River and the Yangtze River in Anhui had suffered floods at the same time. Anqing, located along the Yangtze River, was a severely affected area. The floods caused great damage to the rural economy. In order to make a living, Huangmei opera's troupes had to re-enter the city of Anqing, and established two Huangmei theaters, the "New Stage Theater" and the "Airen Theater". With these two theaters, Huangmei opera developed rapidly in Anqing. (Wang Changan, 2000)



Figure 18 Ding Yongquan, the famous Huangmei opera performer of Baiyunfang troupe. Source:

Liu Meng



Huangmei's entertainers are not just content to base themselves on Anqing city, they set their sights on Shanghai. At the end of the 1920s, a large number of people in Anqing area flowed to Shanghai. After work, they voluntarily sang Huangmei opera and performed amateur performances of Huangmei opera. However, the level of such amateur performances is limited, so Anqing's Huangmei opera Professional troupe was invited to perform in Shanghai. (Zhang Caiyun, 2013) From 1933 to 1935, the professional Huangmei opera troupes came to Shanghai to perform. The audience of the Huangmei opera troupes in Shanghai is not limited to the people from Anqing. Because Huangmei opera uses Anqing dialect to sing, other Shanghai audiences cannot fully understand the lyrics and cannot understand the plot of Huangmei Opera. (Lu Hongfei, 1985) Therefore, Huangmei opera's performance in Shanghai did not succeed. Although the performance from Anqing to Shanghai ended in failure, Huangmei Opera has come into contact with operas such as Ping opera, Yue opera and Peking opera from all over China in Shanghai, which broadened its horizons and gained rich development experience. By watching other opera's performances, the performers of Huangmei opera discovered their shortcomings in stage performance, makeup, lighting, music and established the foundation for the standardized development of Huangmei opera.

4.3.2 Changes in singing and accompanying instruments

Although after the establishment of the big play, Huangmei opera's three kinds of aria huaqiang, caiqiang and zhuqiang have been formed. But as Huangmei opera entered Anqing City, the audience of Huangmei opera changed from villagers to citizens of Anqing City. In order to attract the audience, the tone of Huangmei opera's vocal music gradually moved closer to the accent of the citizens of Anqing, absorbing the local language of Anqing. (Pan Wenqing, 2011) The melodies are richer than before. In addition to absorbing the characteristics of other opera music, it also incorporates a part of Anqing's popular folk songs. This change of vocal music makes Huangmei opera more in line with the diverse aesthetic requirements of urban residents.

On the accompaniment instrument, the percussion accompaniment no longer meets the actual requirements of the performance. The early stage of Huangmei opera in rural areas was outdoor, and the venue was large. It needed to make a loud sound through percussion to attract the audience's attention. When Huangmei Opera entered Anqing, the venue changed from open-



air outdoor to closed indoor. Percussion is extremely noisy in a small environment, affecting the performer's singing. (Liu Meng, 2018)

In order to strengthen the vocal music in Huangmei opera, Huangmei opera made clear the importance of melody instruments in the accompaniment, and began to try to use traditional Chinese instruments such as gaohu, flute, suona, and sheng as accompaniment instruments, and enhanced the soft and melodic musical composition (Xu Jun, 2009).



Figure 19 Melody Accompaniment instrument-gaohu. Source: Liu Meng



Figure 20 Melody accompaniment instrument-sheng (top), flute(di) (bottom). Source: Liu Meng





Figure 21 Melody accompaniment instrument-Suona (left). Source: Liu Meng

Unlike percussion accompaniment, which only plays rhythm, melody instruments strengthen the audience's impression of Huangmei opera music by playing vocal melody. Especially the stringed instrument gaohu, its timbre and pitch are very similar to vocal music, it sounds like an imitation of the performer's singing. Therefore, gaohu became the most important instrument in the accompaniment of Huangmei opera, it is the soul of Huangmei opera accompaniment music. (Xu Qiang, 2005) Since then, the accompaniment instrument of Huangmei opera has changed from the original percussion instrument to a small traditional Chinese band with both percussion and melody instruments.



Figure 22 The rehearsal of the stringed instrument in the accompaniment of Huangmei opera.

Source: He Pei (director of the Anqing Zaifen Huangmei Opera Art Theatre)



4.4 1950s-1970s

The period from 1950s to 1970s was a turning point in the development of Huangmei Opera, and it was also the most important period in the history of Huangmei Opera. Prior to this, Huangmei Opera, as a short-lived folk opera, was limited to Anqing and was an inconspicuous one of Anqing's local opera. Affected by the reform policy of Chinese opera, Huangmei opera has developed rapidly. It has made a sensation in China with excellent repertoire and superb performance, becoming the representative opera of Anqing and even Anhui Province. (Lu Hongfei, 1985)

4.4.1 Reform of the Opera

The founding of the People's Republic of China in 1949 brought a new environment for the development of Huangmei Opera. On May 5, 1951, the government issued the "Directive on the Reform of Traditional Chinese Opera" . The reform of the opera provided a rare opportunity for the development of Huangmei opera. (Chen Xiang, 2019)

Under the call of the government's reform policy on opera, Huangmei opera was highly valued. In 1952, the Anhui Provincial Culture Bureau held a summer artist training course in the provincial capital Hefei to provide centralized training for all opera performers in the province, including Huangmei Opera. After systematic training and learning, the overall level of Huangmei opera performers has improved significantly. At the same time, the addition of intellectuals has improved the artistic standard of Huangmei opera, and has made up for the defect of traditional Huangmei opera performers who are mainly non-cultural folk artists. (Chen Xiang, 2019) After the reform, Huangmei opera's work has a clear division of labor, forming a performance team represented by Yan Fengying and Wang Shaofang, a composition team represented by Wang Zhaoqian, Wang Wenzhi, and Shi Bailin with Lu Hongfei, Ban Youshu, Wang Ziyi is the representative of the screenwriter team and the director team represented by Li Liping, Qiao Zhiliang, and Wang Guanya. They compiled and adapted classic repertoires such as " Tianxian Pei (A Goddess' Marriage)", " Nu Fuma (Emperor's Female Son-In-Law)", "Couple Watching the Lamp", "Digging Pigweed" and "Xiaocidian". The classic sings in these repertoires such as "Couple Returning Home", "Sigh of the Embroidered House", "Pair of Flowers", "Counting Lights" and "Caps of the Official Flower" were widely sung, and Huangmei Opera gradually began to spread to other regions. In November 1952, Huangmei Opera took the traditional dramas



"Blue Bridge Draining Water", "Pigweed" and "Tianxianpei" to Shanghai to perform. This performance was different from the failure of Huangmei Opera in Shanghai in the 1930s, which won praise from the audience. (Yin Xueliang, 2015)



Figure 23 Huang Mei opera performers in Shanghai in 1952. Source: Liu Meng



Figure 24 On November 15, 1952, Jiefang Daily introduced the grand performance of Huangmei Opera in Shanghai. Source: Liu Meng



Later, Huangmei opera gained extensive attention with these repertoires at the 1st East China Opera Watching Performance Conference in 1954 (Liu, 2016). Shanghai Film Studio decided to make "Tianxianpei" into a drama film. After the film was screened, it not only caused a "Huangmei opera fever" in the mainland, but also swept Hong Kong, Taiwan, and Macau, and also had a certain influence in many overseas countries.(Stock, 2016) Following "Tianxianpei", the classic repertoires of Huangmei opera such as "Nv Fuma ", "Cowboy and Weaver" and "Couple Watching the Lamp" have been remade into Huangmei opera movies. "Nv Fuma " and "Tianxianpei" have even been rated as one of China's 100 classic movies. (Lin Qinghua, 2009)



Figure 25 Stills from the movie "Tianxianpei" starring Yan Fengying (left) and Wang Shaofang (right).

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4.4.2 Performance from Anqing to China

The development of Huangmei opera's repertoire has made the development of Huangmei opera troupes unprecedented. After the founding of the People's Republic of China, Huangmei opera's status in the countryside has greatly improved. In the past few years, many troupes have emerged in the countryside. In the counties to which Anqing Prefecture belongs, there were more than 370 in the two years from the spring of 1949 to the spring of 1951. In addition to the countryside, professional Huangmei troupes have also been established in towns. In 1956, the



Anqing Municipal Government changed the two private Huangmei opera troupes of the People's Theatre and Shengli Theatre into Anqing Huangmei Opera First Regiment and Anqing Huangmei Opera Second Regiment. At the same time, counties in Anqing have also established county-level professional theater troupes. (Chen Gaopeng, 2010)

Table 3 Dates of establishment of Huangmei Opera Troupes in Anqing

Year of Establishment	Name
1949	Huangmei Theater Troupe, Huaining County
1950	Taihu County Huangmei Theater Troupe
1952	Huangmei Drama Troupe of Tongcheng County Huangmei Drama Troupe of Susong County Huangmei Drama Troupe of Zongyang County Huangmei Drama Troupe of Qianshan County
1955	Huangmei Drama Troupe of Yuexi County
1956	Huangmei Opera Group in Anqing; Huangmei Opera Second Troupe of Anqing
1957	Huangmei Drama Troupe of Wangjiang County

The development of Huangmei opera in Anqing City has promoted the development of Huangmei opera in other areas. In Anhui Province, the Anhui Huangmei Opera Troupe was established in 1953. In addition to the northern Anhui region, other regions have set up professional Huangmei theater troupes. Outside the province, Hubei, Jiangxi, Jiangsu, Jilin, and Tibet Autonomous Regions have all established Huangmei opera troupes. (Zhang Lang, 2014) The establishment of the troupes throughout China further illustrates that Huangmei opera is not only an opera in Anqing City, but also widely loved by the Chinese people.



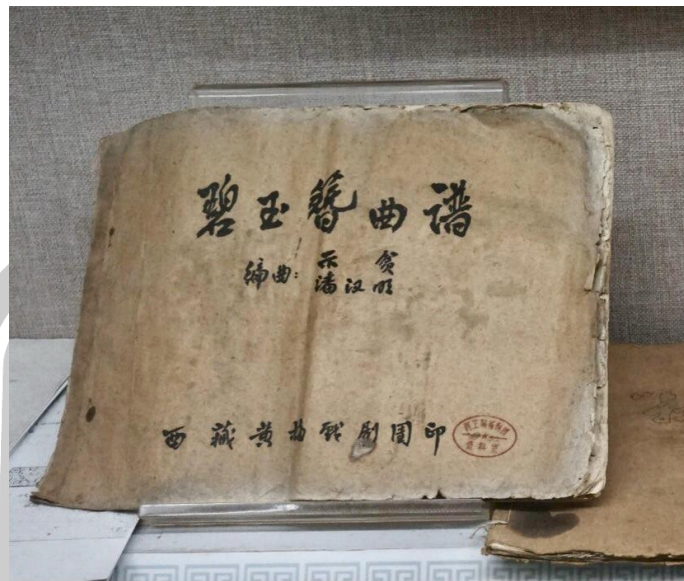


Figure 26 Repertoire of "Jade " by Tibet Huangmei Drama Troupe.

Source: Liu Meng

The prosperity and development of Huangmei opera continued until the "cultural revolution" broke out in 1966. During this period, under the guidance of the country and the Anhui Province and the Anqing Municipal Government, artists such as Yan Fengying and Wang Shaojiao pioneered and innovated, making Huangmei opera from an unknown and discriminated local opera into the representative opera of Anhui Province. (Wang Changan, 2000)



Figure 27 Popular singing materials arranged according to Huangmei Opera's classic repertoire for ordinary people to sing (1957).

Source: Liu Meng





Figure 28 Huangmei opera's playbook at the time. Source: Liu Meng

4.4.3 Changes in accompanying instruments

With the expansion of Huangmei Opera's cultural spreading area, the people's aesthetic needs continue to increase, and the requirements for Huangmei opera's accompaniment music have gradually increased. The addition of professional composers has not only improved the band's compilation, but also accompanied the accompaniment music to a higher level. The development of accompaniment instruments during this period can be divided into two stages:

In the first stage, pipa, ruan, sanxian and dulcimer were added to the small band. The accompaniment band becomes a complete Chinese traditional ensemble band including stringed, plucked, wind and percussion instruments. This form of accompaniment can not only emphasize the melody of vocal music, but also play the intro and interlude of vocal music at the same time, fill the gaps between different vocals, and connect the whole and plot of the music. (Liu Meng, 2018)



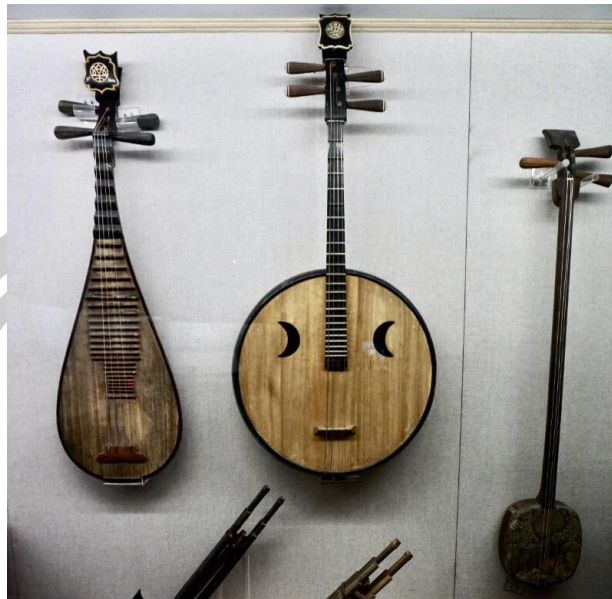


Figure 29 Accompaniment plucked instruments-pipa, ruan, sanxian.

Source: Liu Meng



Figure 30 Accompaniment plucked instruments-dulcimer (yangqin).

Source: Liu Meng





Figure 31 The plucked and stringed instruments in the Huangmei opera accompaniment.

Source: He Pei (director of the Anqing Zaifen Huangmei Opera Art Theatre)

In the second stage, Western instruments such as cello, bass, and clarinet were added to the traditional Chinese ensemble band, and became a mixed ensemble of about thirty people composed of western and Chinese instruments (Xu Yan, 2005). This mixed ensemble enhances the expressiveness of the accompanying music. First, the band's composition is expanded, the sound range is widened, and the volume is increased; second, the variety of musical instruments is rich, the tone is colorful, and the emotional expression is more delicate; Third, the Chinese musical instrument ensemble only focuses on playing the melody, ignoring the sound of the texture and bass, resulting in imbalance in the sound of each part. The Chinese and Western mixed ensemble can solve this problem.





Figure 32 A mixed band accompaniment with Western and Chinese instruments.

Source: Liu Meng

In the Huangmei opera film soundtrack, about 50 Chinese and Western mixed bands were produced. Gaohe, flute, and sanxian are the main performances. In addition to traditional percussion, Western percussion is added to enrich the hearing. Such large mixed bands are used in films such as "Tianxianpei" and "Nu Fuma" and gained a good artistic effect.

4.5 1980s-21st century

In 1966, China launched the "Cultural Revolution." During the "Cultural Revolution", the performances and forms of Huangmei opera were criticized by the society, and a large number of outstanding Huangmei opera artists were persecuted. The development of Huangmei opera is basically at a standstill. After the Cultural Revolution, Huangmei opera made various efforts to resume the performance. During this period, the influence of Huangmei opera further expanded and was loved by the Chinese people. Huangmei opera has become one of the five most representative operas in China from the native opera of Anhui Province. (Wang Changan, 2000)

4.5.1 From stagnation to prosperity again

After the end of the Cultural Revolution, China's cultural undertakings were awaited, and the Huangmei theater troupes gradually resumed performing. In addition to restoring the performance of the original Huangmei troupes, a number of new troupes have also been established. By 1984, there were 52 Huangmei opera Troupes in Anhui, Fujian, Jiangsu,



Shandong, Shanxi, Hubei and other provinces. In 1981, the Huangmei opera troupe of Anhui Province performed for the first time in Hong Kong. Taking this as a starting point, Huangmei opera has once again entered a period of rapid development and prosperity. (Zhang Ling, 2006)

The older generation of Huangmei opera artists also returned to the stage of Huangmei opera. On the one hand, they continued to persist in performing activities, and on the other hand, educated themselves to train the new generation of Huangmei opera talents. The new strength of Huangmei opera began to emerge, and gradually raised the beam on the stage of Huangmei opera. Traditional Huangmei opera performers belong to folk artists, most of them come from rural theater troupes. Most of the young Huangmei opera performers graduated from Anhui Provincial Art School and Anqing Huangmei Opera School. In the early 1980s, Ma Lan, Wu Qiong, Wu Yaling, Yang Jun, and Yuan Mei became the most outstanding five actress representatives of Huangmei opera. They are known as the "Five Golden Flowers" of Huangmei opera and enjoy a high reputation at home and abroad. In 1984 and 1989, CCTV held the Huangmei Opera National Young and Middle Age Actors Grand Prix respectively, selecting "out of ten best" Huangmei opera outstanding actors. The revival of cultural undertakings has led to the cultivation of Huangmei opera talents, and outstanding Huangmei opera performing artists have emerged endlessly. (Chen Gaopeng, 2010).



Figure 33 Huang Mei opera's most famous five actress in the 1980s, "Five Golden Flowers", second row from the left to the right are Yang Jun, Wu Qiong, Yuan Mei, Wu Yaling, and Ma Lan.

Retrieved from <http://baijiahao.baidu.com/s?id=1680985665987740234&wfr=spider&for=pc>



During this period, excellent plays such as "Dream of the Red Mansion" and "Meng Jiangnv" were produced. In addition to performing on the stage, most of them were filmed at the same time. Huangmei opera TV dramas were also produced. It mainly includes three aspects: new historical plays, modern life plays and literary script adaptation plays. Newly edited historical plays include: "Zheng Xiaozheng", "Dong Yong and the Seven Fairies", "Xiao Cidian" and so on. Modern life plays include: "Kelaoer Joining the Party", "February". The plays based on literary scripts include: "The West Chamber", "Peach Blossom Fan", "Home", "Spring", and "Autumn". (Wang Changan, 2000)



Figure 34 Stills from Huangmei drama "Dream of Red Mansions" starring Wu Yaling (left) and Ma Lan (right).

Retrieved from <http://ah.people.com.cn/BIG5/n2/2016/0309/c358326-27895056.html>

The Huangmei opera TV plays relies on television, a new media, to allow viewers to enjoy Huangmei opera without leaving home, so that Huangmei opera is more widely disseminated, thus promoting the mass distribution of Huangmei opera records. (Ye currently, 2011) With its popularity in stage, film, TV series, and records, Huangmei opera finally established its status as one of the five major operas in China.





Figure 35 The schedule of Huangmei opera performance in 1980s.

Source: Liu Meng

4.5.2 Crisis in prosperity

Although the 1980s was the second peak period for the development of Huangmei opera, at the same time, popular culture occupied the market and a large number of overseas art forms continued to enter the China. This has had a great impact on the Chinese opera art, which has led to the More and more people no longer pay attention to Huangmei opera. With the improvement of people's living standards and the continuous enrichment of their spiritual lives, people's appreciation styles and requirements have also shown diversified development, and a single performance mode has been unable to meet the needs of the public. (Wu Chunping, 2009)

At the end of the 1980s, Huangmei opera was impacted by popular culture, and professional performing talents began to drain away. A group of influential Huangmei opera artists such as Yuan Mei, Guo Xiaozhen, Yang Jun, Zhang Hui, Chen Xiaofang, Wu Qiong have left the stage of Huangmei opera performance. As the representative of the highest level of Huangmei opera, "Five Golden Flowers", only Wu Yaling continued to perform. The departure of this group of outstanding performers quickly brought the development of Huangmei opera into a downturn. (Cao Wenlong, 2015) One of the research goals of this thesis is how to survive and continue to develop in the severe environment of Huangmei operas, which will be explained in detail in Chapter 6.



4.5.3 Changes in accompanying instruments

During this period, Huangmei opera music showed strong characteristics of the times on the accompanying instruments. In the 1990s, the rapid development of electronic technology, once electronic music came out, it was quickly applied to the accompaniment music of Huangmei opera. (Duan Youfang, 2013)

Electronic music is an accompaniment mode that does not require live performance of the instrument. The timbre and pitch of various instruments can be simulated through the digital signal of the computer. Different arrangements and combinations can be used to create different accompaniment effects. (Liu Meng, 2018) At the same time, it can be converted to MP3 format and stored in some portable devices. The convenient and fast features are sought after by the people and some performance groups.

As a convenient way, electronic music accompaniment can break through the limitation of the band size, and can achieve the various tones and music atmospheres that composers want, which greatly saves the cost of performance. From the perspective of sound, electronic music can more exaggerate the emotions of actors, enhance the sense of drama, and inject vitality into Huangmei opera music creation, which meets the aesthetic needs of most young people. (Chen Jinhua, 2016) Therefore, in addition to the live accompaniment of the Chinese ensemble and mixed ensemble, the accompaniment form of Huangmei opera is more commonly used as an accompaniment form made by MIDI method.

However, it is inevitable that electronic music destroys the musical color and style of Huangmei opera. As a special form of artistic expression, the aesthetic composition of opera music often needs to be realized in a large movement through the contrast of rhythm, tempo, volume, and speed. "Deterministic" beauty expression. (Jing Jinghong, 2012) Electronic music was recorded before the concert, which weakened the "re-creation" of improvisation space during opera singing. How to achieve the reform and innovation while retaining the charm of traditional opera is still an important issue that needs to be considered in the reform of opera accompaniment.



Chapter V

Music of Huangmei Opera

This chapter collects performances from Huangmei Opera Art College and Zaifen Art Theater through fieldwork in Anqing. Focuses on the live performance of Huangmei opera performers like Wu Meilian as a sample and recording the score as the basis of Huangmei opera music analysis. In addition, I also interviewed Wu Shumin from the Huangmei Opera Art Theater and asked him to introduce and analyze the characteristics of Huangmei opera music. Wu Shumin is not only a famous composer of Huangmei opera, but also a performer of Gaohu of Huangmei opera. He has been teaching Gaohu accompaniment for more than 30 years.

The dissertation will discuss from the followings: Focuses on the characteristics of Chinese music as the research background, and take the vocal music that best represents the characteristics of Huangmei opera's music as the analysis object, and discuss the characteristics of Huangmei opera music from the aspects of music structure, mode, melody, and phrase structure. First, with the music structure of Chinese opera as the background, analyze the three musical structures of Huangmei opera. Secondly, starting from the mode theory of Chinese music, analyze the mode characteristics of Huangmei opera music. Third, analyze the melody fluctuation of Huangmei opera music according to the interval relationship. Finally, based on the music structure, analyze the phrase structure of Huangmei opera music.

5.1 Three Types of Huangmei Opera Vocal Music

The music of Huangmei opera includes vocal music and accompaniment music. During the period from the origin of Huangmei opera to the emergence of mini play and big play, Huangmei opera's accompaniment consisted only of percussion instruments. During this period, Huangmei opera music refers to the vocal music. Percussion accompaniment only plays rhythm, there is no melody, so it is not really called accompaniment music. With the development of Huangmei opera, the accompaniment has evolved into an ensemble of traditional Chinese instruments and a mix of Chinese and Western instruments. Unlike the original accompaniment form of percussion, the ensemble has melody and harmony, becoming a true accompaniment



music. Accompaniment music is based on vocal repetitions and variations. The portamento, intonation, style of the accompaniment are all imitations of vocal music. Therefore, the most important and basic part of Huangmei opera music is vocal music. The characteristics of Huangmei opera vocal music represent the basic characteristics of Huangmei opera music.

There are many kinds of operas in China, and the main sign that distinguishes them is the vocal music. Huangmei opera's vocal music is composed of three independent and different types, namely "zhuqiang", "huaqiang" and "cai qiang". These three types of vocal music are formed at different times. The characteristics they show are influenced by different structural systems in Chinese opera music. They are the products of Chinese opera music with different structural systems.

5.1.1 Structure of Chinese Opera Music

Chinese opera music has two structural systems, qupai system and banqiang system. Before the end of the Ming Dynasty, most of Chinese opera music belonged to qupai system, such as Haiyan melody, Yuyao melody, Kunshan melody, and Yiyang melody. From the end of the Ming Dynasty, banqiang system represented by Bangzi melody was developed and became the main structure of Chinese opera. (Xu Gaosheng, 2004)

5.1.1.1 Qupai System

Qupai system uses the qupai as the basic structural unit, and connects the qupai to form the whole of opera music. Qupai means a piece of music with a fixed melody. The opera music of the qupai system means that the opera consists of many different pieces of music. There are three types of qupai systems: repeated a single piece of music; different pieces of music connected; one or two phrases drawn from different pieces of music to form a new piece of music.

Qupai system music, its lyrics are composed of mixed long and short phrases, so it can be called a long and short phrase system. The structure of qupai music is flexible, which is expressed in the number of phrases of each qupai and the number of lyrics of each phrase. In the opera music of the qupai system, different lyrics structures correspond to different qupai structures.

According to the number of lyrics, qupai can be divided into short phrases with one or two characters, middle phrases with three to six characters and long phrases with more than



seven characters. Therefore, the phrase structure of the qupai system can be divided into three types: qupai music with only long phrases, qupai music with only middle phrases, and qupai music with short, medium and long phrases.

The qupai music mainly composed of long phrases have a large scale and a long rhythm, which is suitable for expressing pure lyrical style; the qupai music mainly composed of middle phrases are short in width and tight in rhythm, which is suitable for expressing pure narrative character; the qupai music composed of all three phrases, short phrase, middle phrase, and long phrase, which has various integrated techniques and strong expressiveness, conveying complex and diverse dramatic feelings.

5.1.1.2 Banqiang System

The music of the banqiang system is based on a basic tune, which develops and changes in melody and rhythm to form a tune with multiple rhythms and tempo. It can also be understood as a musical theme and its many variations.

There are two ways of variation of banqiang system. First, based on a simple basic theme, through the changes in beat, rhythm, speed, and melody, a variety of different speeds such as slow, fast, and rubato are made. Second, make the melody move higher, lower, expand, and contract, the form and tone of the melody are changed to form new variations.

It should be pointed out that although the Chinese banqiang system and the Western Variations use the same way of music development, the music structure of the two is different. Western Variations present the theme first, and then perform variations one by one to develop the theme. The variation of banqiang system is the structure of the rubato --- adagio --- a tempo --- allegro --- rubato. The a tempo speed is the music theme. Therefore, banqiang system always appears the variation part (rubato and adagio) first, then the theme, and then the variation (allegro and rubato).

Therefore, the two different musical structure systems of Chinese opera have their own characteristics. Qupai system music reflects the richness of Chinese opera music, and banqiang system reflects the diversity of the variations of opera music.

5.1.2 Zhuqiang

Zhuqiang of Huangmei opera comes from the Qingyang melody . As early as four hundred years ago, the famous Qingyang tune spread in the triangle of Anhui, Hubei and Jiangxi.



Qingyang melody 's music was originally qupai system, but in the development it broke through the old standard of qupai system and gradually transitioned to banqiang system. (Wang Zhaoqian, 1984) This is a far-reaching change in the history of Chinese opera music development, which has a greater impact on the Hui and Han melodies, as well as the tea-picking and flower-drum plays.

The Huangmei opera originated from the tea-picking opera. Zhuqiang has a distinctive banqiang system feature. This feature that distinguishes it from the huaqiang of the qupai system and the caiqiang with both system characteristics, and has become the most dramatic expressive part in the vocal music of Huangmei opera.

Zhuqiang does not mean to be the main in all the plays of Huangmei opera. In fact, the zhuqiang is basically not used in mini plays, and some major plays are not based on the zhuqiang. The reason why zhuqiang is called the main tone is in terms of its musical form and musical expression function. In addition, from the perspective of Huangmei opera's music development history, zhuqiang is also later than huaqiang and caiqiang. It is the product of Huangmei opera's development to maturity. Its appearance marked the establishment of the basic style of Huangmei opera music.

The representative of zhuqiang music is the theme song of the repertoire "Tianxianpei", which is also the most classic music of Huangmei Opera.

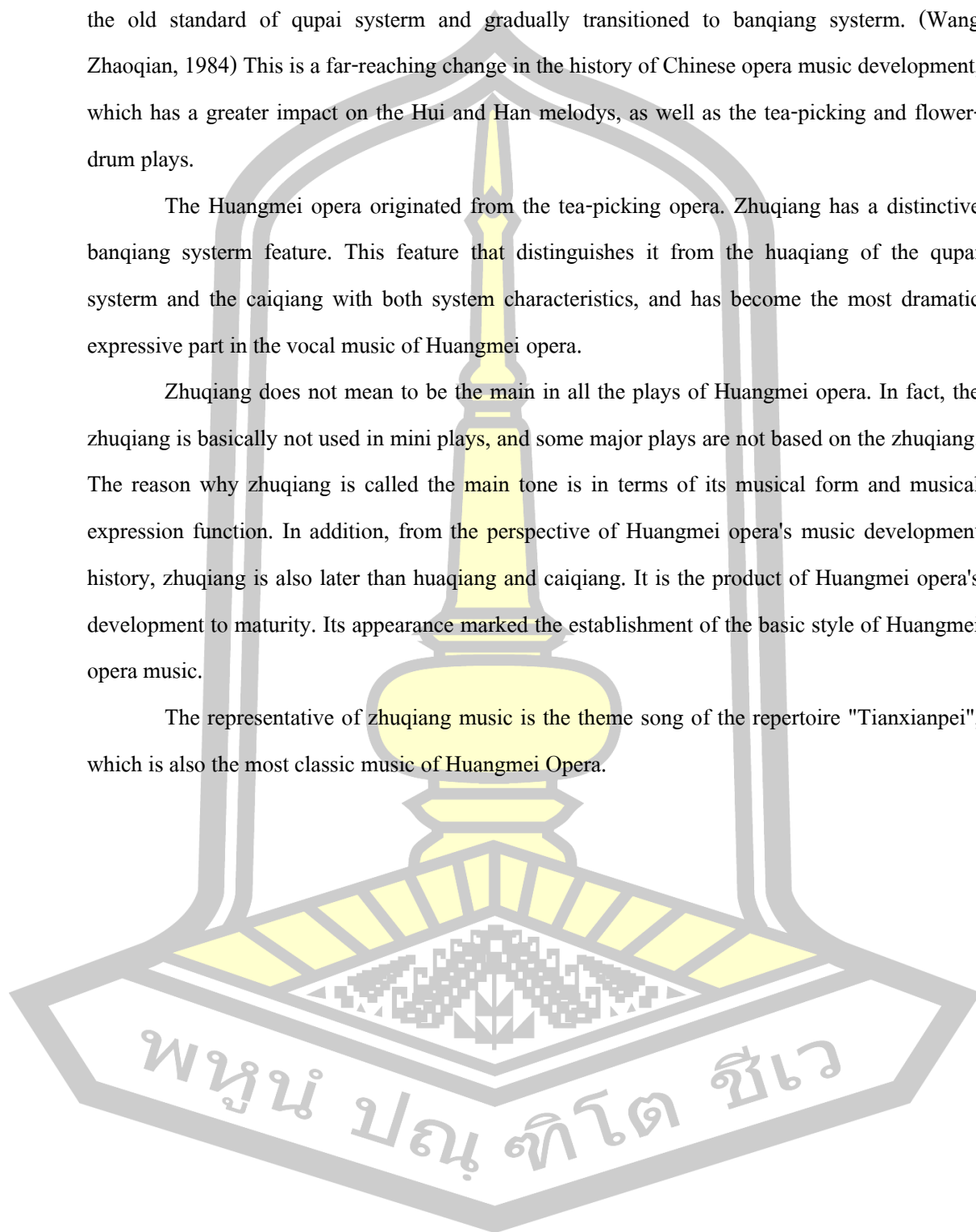




Figure 36 theme song of "Tianxianpei"

The music structure of the theme song of "Tianxianpei" is as follows:

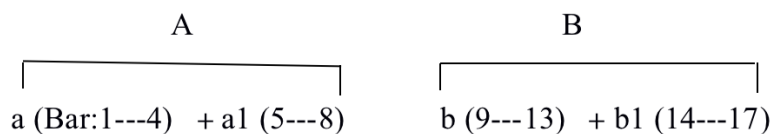


Figure 37 The music structure of the theme song of "Tianxianpei"

This music is #F zhi mode. The first section A is consists of two phrases, phrase a (1 to 4 bars) and phrase a1 (5 to 8 bars), ending with zhi note. The second section B is consists of two phrases, phrase b (9 to 13 bars) and phrase b1 (14 to 17 bars), ending with zhi note.

5.1.3 Huaqiang

Huaqiang of Huangmei opera was developed on the basis of folk songs . Most of them are vocal music used by the two-personl plays and the three-person plays . The melodys of Huaqiang come from folk songs and dances, such as "Fengyang Song"(fengyangge), "embroidered purse"(xiuhebao), "tea picking song"(caichage), "stepping on the ground"(caidipan), "Lotus Fall"(lianhualuo), and Yangge, with a strong regional folk song style. Huaqiang is mainly used in mini plays. The melodys between plays and plays are independent and cannot be applied to each other. In different plays, different tunes are sung. For these vocals,



it is called the special melodies of the huaqiang, and these special melodies are also called qupai in the opera.

Huaqiang music belongs to qupai system. There are more than 100 traditional qupai music in Huangmei opera. There are many famous qupai music, such as the pigweed melody and flowers melody in "Pigweed", the door open tune and the light melody in "Couple Watching the Light", the tofu melody in "Tofu" and the water draw melody in "Blue Bridge Water".

In some of the existing representative plays, the content reflected in huaqiang music mainly includes two parts: one reflects the love of young men and women in rural areas; the other reflects the life of rural society. The music "Pigweed", "Couple Watching the Lamp", "Tofu" and "Order Barley" are all huaqiang music with the theme of rural life.

Although the generation of huaqiang originates from folk songs, it is not same as folk songs. It has become part of opera music. No matter how similar huaqiang is to folk songs, it cannot be called folk song. It has evolved over a long period of time and has certain characteristics of dramatic music. It can also be said that it is a kind of opera music with the characteristics of folk songs.

5.1.4 Caiqiang

After the early Huangmei opera performance, the performers came on stage and sang some compliments, flattery and congratulations to audience. This is caiqiang and its melody is singing with the widest audience and the most representative of Huangmei opera. The special purpose determined that music must be expressed concisely and clearly, without the need for gorgeous embellishments.

The music structure of the caiqiang is neither banqiang system nor qupai system. It is between the zhuqiang and huaqiang. As early as the period of the mini-play of Huangmei opera, caiqiang and huaqiang are often combined. The content expressed by caiqiang was a straightforward introduction, it can express life more deeply in the opera.





Figure 38 "Red Propaganda"

The music structure of "Red Propaganda" is as follows:

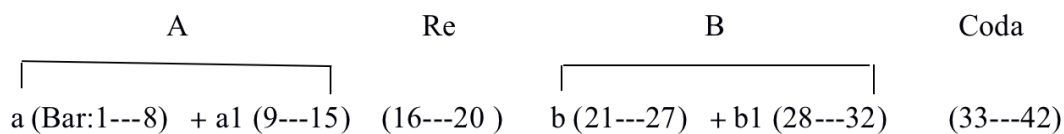


Figure 39 The music structure of "Red Propaganda"

This music is G zhi mode. The first section A is consists of two phrases, phrase a (1 to 8 bars) and phrase a1 (9 to 15 bars), ending with zhi note. The second section B is consists of two phrases, phrase b (21 to 27 bars) and phrase b1 (28 to 32 bars), ending with zhi note.

These four phrase music form a complete caiqiang music. The first and second phrases (1 to 15 bars) expand the rhythm and enrich the melody based on the backbone notes of the main



melody, making the music more lyrical. In the third and fourth phrases (21 to 32 bars), rhythm is basically unchanged, but the sound range is widened, and the mode scale has changed from five tones to seven tones. The note composition of the melody is richer and the fluctuations are more obvious.

5.2 Mode of Huangmei Opera Music

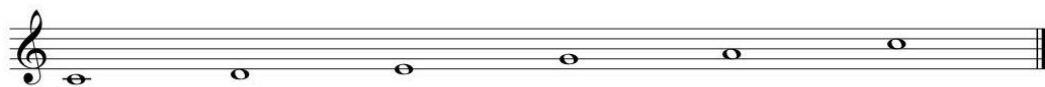
Huangmei opera music mainly uses the traditional Chinese five-tone and seven-tone mode.

5.2.1 Modes of Chinese Traditional Music

Chinese traditional music modes are based on five-tone mode. A five-tone mode means that there are five tones in the mode.

In the book "Guanzi·Diyuan Chapter" of the Spring and Autumn Period, the method of calculating the five tones mode scale was recorded for the first time, taking the tone emitted by a certain chord length as the standard pitch. Increase the length of the chord by one third to get a tone that is fifth interval lower than the standard pitch. Reduce the length of the chord by one third to get a tone that is fifth interval higher than the standard pitch.

Therefore, using this method four times, you can get the other four tones in the five tone mode scale. Generally starting from the gong(do) tone, then get zhi(sol), shang(re), yu(la), and jue(mi) by up five intervals. The Scale is:



These five tones can be used as the main tone in turn to generate five modes.

C is the main tone, which can constitute the C gong mode, the scale: gong(do), shang(re), jue(mi), zhi(sol), yu(la).



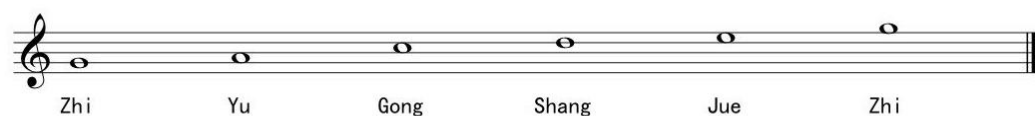
D as the main tone can form the D shang mode, the scale: shang(re), jue (mi), zhi (sol), yu (la), gong(do).



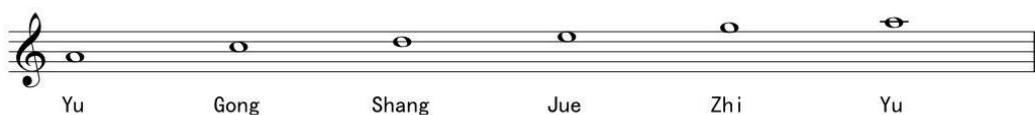
E as the main tone, it can form the E jue mode. The scales are: jue (mi), zhi (sol), yu (la), gong(do), shang(re),



G is the main tone, which can form the G zhi mode, the scales: yu (la), gong(do), shang(re), jue (mi), zhi (sol)



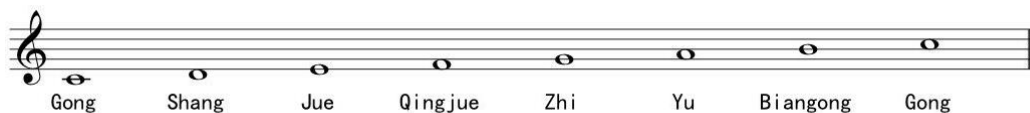
A as the main tone, it can form A yu mode, scale: gong(do), shang(re), jue (mi), zhi (sol), yu (la),



In addition to the five-tone mode, the seven-tone mode is also commonly used in traditional Chinese music. The seven-tone mode is formed by adding two other tones to the five-tone mode. The seven-tone mode of traditional Chinese music include three types: Qing mode, Ya mode and Yan mode. These three seven-tone modes are all based on five-tone modes with different tones.



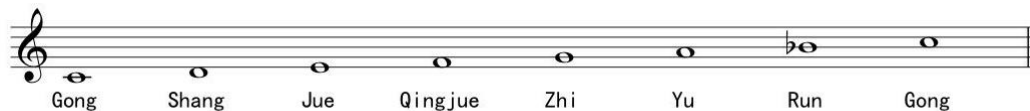
Qing mode scale: Add qingjue (fa) and biangong (si) to the five-tone mode.



Ya mode scale: Add bainzhi (#fa) and biangong (si) to the five-tone mode.



Yan mode scale: Add qingjue (fa) and run (bsi) to the five-tone mode.



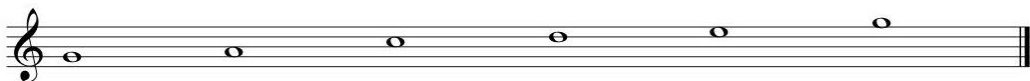
5.2.2 Five-tone mode and seven-tone mode in Huangmei opera music

Huangmei opera music is mainly composed of five tones, it shows a bright style. Most of Huangmei opera's music is zhi mode and gong mode, they are the most distinctive modes of Huangmei opera.

Gong mode scale--five tones



Zhi mode scale--five tones



When these two modes music are end, the melody end with the main tone of the mode, which becomes the typical expression of Huangmei opera music.

Gong mode ending--five tones



Zhi mode ending-- five tones





Figure 40 "Nv Fuma"

This music of "Nu Fuma" is C gong mode, the scale is do, re, mi, sol, la, do.



The ending is sol → mi → re → do, the last tone is gong, marked as follows:



Figure 41 The ending of "Nv Fuma"



Figure 42 "Pigweed"

This music of "Pigweed" is G zhi mode, the scale is sol, la, do, re, mi, sol.

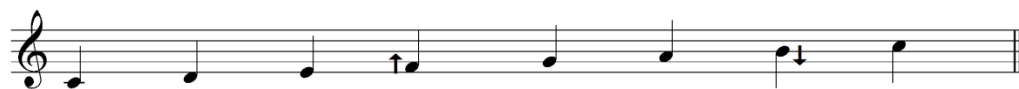


The ending is re→do→la→sol, the last tone is zhi, marked as follows:



Figure 43 The ending of "Pigweed"

With the continuous enrichment and development of Huangmei opera music, the seven-tone mode gradually increased. The seven-tone mode scales of Huangmei opera are different from the three traditional Chinese seven-tone mode scales.



The pitch of "↑ fa" is higher than "qingjue" (fa) in Qing mode scale, and lower than "bianzhi" (# fa) in Ya mode scale; the pitch of "↓ si" is higher than "run" (bsi) in yan mode scale, and is lower than "biangong"(si) in Qing mode scale. The use of this seven-tone mode scale with distinctive sounds enhances the regional characteristics of Huangmei opera music and enriches the expressiveness of the music.

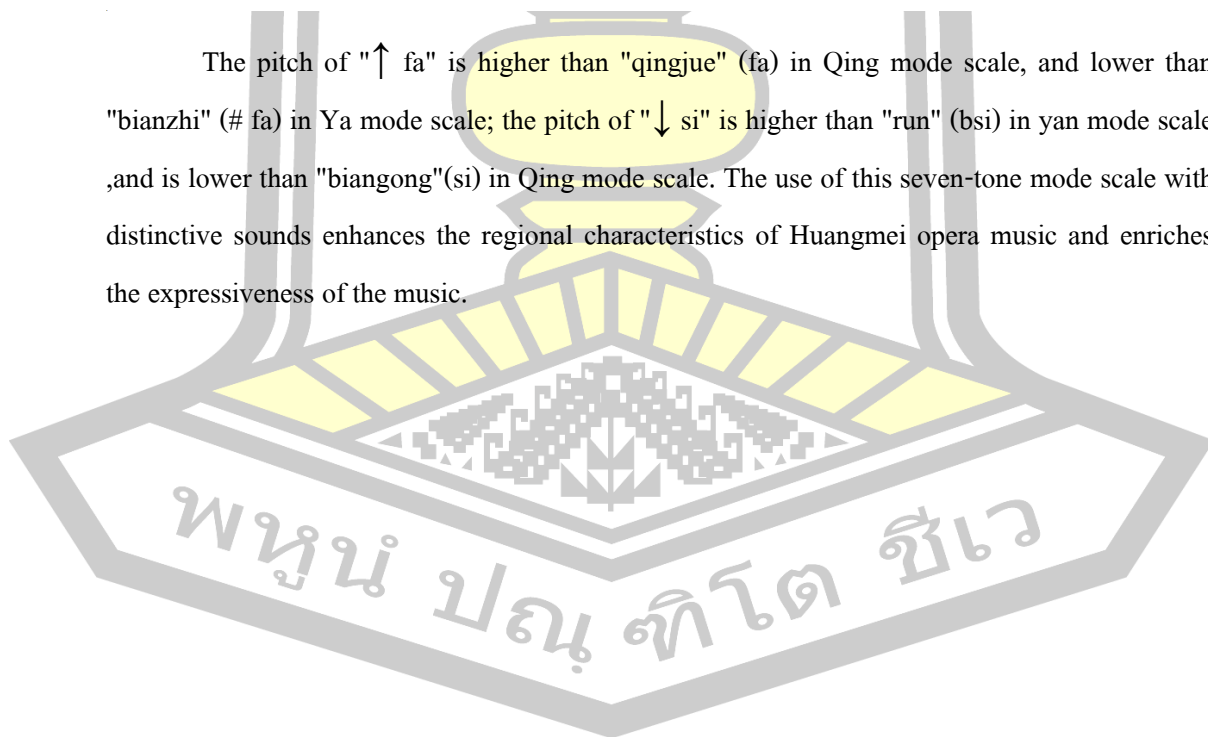


Figure 44 "Red Propaganda"

This music of "Red Propaganda" is G zhi mode, its music structure is shown in Figure 39. It is seven-tone mode of Huangmei opera music, the scale is sol, la, si, dol, re, mi, fa, sol.

Si and fa tone in the seven-tone scale have already appeared in the first phrase (1 to 8 bars). Compared with the five tone mode in Huangmei opera music, this seven tone mode music is more expressive. The ending of melody (31 to 32 bars) is re→do→la→sol, which is a typical Huangmei opera zhi mode ending. Marked as follows:



Figure 45 The seven tone and ending of "Red Propaganda"

5.3 Melody of Huangmei Opera Music

Melody is an important manifestation of music. It is one of the main signs that distinguish the music of a certain nation and region from the music of other nations and regions. The melody of Huangmei opera music has a unique regional style, which is inseparable from the dialect, geographical environment, historical background and other factors of the region to which it belongs. As these tones emerge, they will exhibit the unique style to Huangmei opera.

The melody structure of Huangmei opera music is mainly conjunct, combined with the fourth and fifth interval disjunct, there are fewer sixth or seventh interval disjunct. The end of the phrase is basically fall on the main tone of the melody.



5.3.1 The five-tone interval conjunct

The five-tone interval conjunct is the main form of melody in Huangmei opera. The way of conjunct is from the upward and downward directions to the mode main tone, with downward as the main direction.

The musical score consists of seven staves of music, numbered 1 through 44. The notation includes various time signatures such as 2/4, 3/4, 4/4, and 3/2. The melody is written in a single treble clef. The notes are primarily eighth and sixteenth notes, often beamed together. There are several repeat signs and dynamic markings throughout the piece.

Figure 46 "Couple Watching the Lamp"

The music structure of "Couple Watching the Lamp" is as follows:

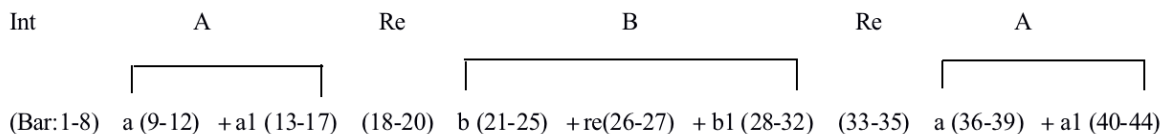


Figure 47 The music structure of "Couple Watching the Lamp"



This music is B zhi mode. Section A consists of two phrases, phrase a (9 to 12 bars) and phrase a1 (13 to 17 bars), ending with zhi note. Section B consists of two phrases, phrase b (21-25 bars) and phrase b1 (28-32 bars), ending with zhi note. The third section A is a repetition of the first section, consisting of two phrases, phrase a (36 to 39 bars) and phrase a1 (40 to 44 bars), ending with zhi note.

The melody of music is basically composed of interval conjunct of the five-tone scales, which makes the melody soft and natural, giving a beautiful and smooth style. Especially at the end of each phrase, there are intervals conjunct from the high pitch to the low pitch, and finally falls on the zhi tone, marked as follows:

Figure 48 The intervals of "Couple Watching the Lamp"

The special way of ending the phrase shows the typical characteristics of Huangmei opera music ending.



5.3.2 The fourth and fifth interval disjunct

The fourth and fifth interval disjunct between the tone make the movement of the music richer in the change of the interval, the melody is further developed, which enhances the dynamic and dramatic of the music.



Figure 49 The end of "farewell"

This piece of music is C zhi mode. It consists of two phrases a and a1, including phrase a (1 to 7 bars) and phrase a1 (8 to 11 bars), ending with zhi note. In the melody of this piece of music, the fourth and fifth intervals disjunct appear six times, marked as follows:



Figure 50 The intervals of end of "farewell"

However, these fourth and fifth intervals disjunct are all used with conjunct. This disjunct not only enhances the dynamic development of music, but also guarantees the beauty and melody of Huangmei opera.

On the one hand, the fourth and fifth intervals disjunct can enhance the dynamics of music development. On the other hand, their connection with intervals conjunct ensures that the melody of Huangmei opera music remains smooth and natural.



5.3.3 The sixth or seventh interval disjunct

In the melody of Huangmei opera, the intervals of the sixth and seventh is rare. The seventh and sixth interval disjunct have a large interval span, which is in sharp contrast to the five-tone conjunct, not only showing its special effect in the melody, but also giving the vocal voice a dialect-specific tone, highlighting regional style of Huangmei opera.



Figure 51 "Buddha"

The music structure of "Buddha" is as follows:

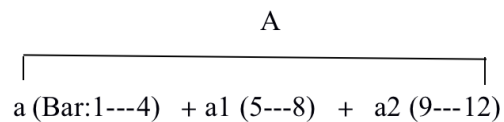


Figure 52 The music structure of "Buddha"

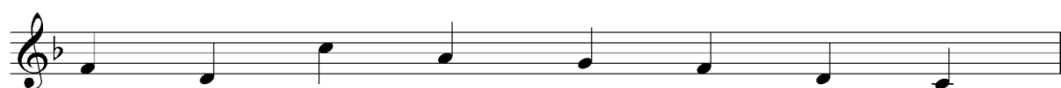
This piece of music is C zhi mode. Section A is consists of three phrases, phrase a (1 to 4 bars), phrase a1 (5 to 8 bars), and phrase a2 (9 to 12 bars), ending with zhi note. In the melody of this piece of music, the seventh interval disjunct appear three times, marked as follows:





Figure 53 The interval of "Buddha"

The melody appears at the beginning of the music with seventh interval disjunct. The second and third phrases are based on the first phrase. The scale is as follows:



This seventh interval disjunct is a musical imitation of the dialect tone used in Huangmei opera singing, which further expresses the special local style.

5.4 Phrase Structure of Huangmei Opera Music

The structure of Chinese opera music includes qupai system and banqiang system. The difference between the two different structures is not only reflected in the difference in the overall structure of the music, but also the structure of the phrases shows different characteristics. The lyrics of qupai system are not the same as each phrase. It consists of phrases of different lengths. The music structure is flexible and diverse, with non-squareness and asymmetry mainly. The lyrics of banqiang system consists of seven or ten words, with two symmetrical phrases as a unit, so the phrase structure of music is also square and symmetrical.

Huangmei opera's music belong to different musical structures, so the phrase structure is also different. The zhuqiang, which belongs to the banqiang system structure, is a structure that up and down in phrase structure. It uses the upper and lower phrases of the chant as a unit to form a regular, symmetrical double-sentence. Huaqiang belongs to qupai system. The music lyric is mainly asymmetrical long and short phrases, and its syntax often appears a large number of long



and short phrases. The combination of long and short phrases makes the huaqiang music more flexible. Caiqiang's music structure is located in the middle of banqiang system and qupai system, so the two features are mixed together.

Among the three types of music the structure of huaqiang has the most characteristics. Its music is mostly composed of simple phrases, the number of words is not fixed but flexible. In particular, there are many function words in the middle, which is a major feature of Huangmei opera's lyrics. The function words are an indispensable part of Huangmei opera's huaqiang. It expands the structure of the melody and enriches short phrases. The function words have no specific meaning, leaving a space for the singer. Different performers often have different singing versions. They can freely render their own recognized emotions, adding local characteristics and floral flavor to the music.

1 2 3 4 5 6
Xiao Xiao Yan Dai Dian Cui Lan Na Xiao Xiao Lang Er Lai

7 8 9 10 11 12 13 14
Guai Qiao Lang Er Lai Yan Dai Mai Le Xin Gan Ya Yi You Gua Zi Diao Er You

15 16 17 18 19 20
Ai Ai You Ai You Duo Shao Qian Na Wo De Gan Ge

21 22 23 24 25 26
Ai Ai You Ai You Duo Shao Qian Na Wo De Gan Ge

Figure 54 "Smoking Bag"

The music structure of "Smoking Bag" is as follows:



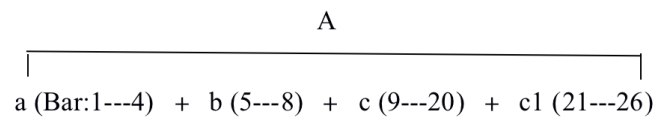


Figure 55 The music structure of "Smoking Bag"

This music is bB zhi mode. Section A is consists of four phrases, phrase a (1 to 4 bars), phrase b (5 to 8 bars), phrase c (9 to 20 bars), and phrase c1 (21 to 26 bars), ending with zhi note.

Although the music consists of four phrases, only two phrases have meaning, "Little cigarette bag with green orchids, how much did you buy?" A large number of function words are used in the lyrics, such as "Xiao xiao lang er lai guai qiao lang er lai", "xin gan yi you gua zi diao er suo ai ya you ai ya you", "ai ai you ai you", "na". The use of these function words has the effect of continuity of the meaning of real words, and also plays the role of expanding the phrase, and promotes the emotional expression of the music.

The phrases and lyrics of this piece of music are as follows (the brackets are the function words):

Table 4 Phrases and lyrics of "Smoking Bag"

Phrase	Number of bars	lyrics	Number of notional words
1st	4 (1---4)	Xiao xiao yan dai dian cui lan (na)	7
2nd	4 (5---8)	(Xiao xiao lang er lai guai qiao lang er lai).	0
3rd	12 (9---20)	Yan dai mai le (xin gan yi you gua zi diao er suo ai ya you ai ya you)duo shao qian?Wo de gan ge ge	12
4th	6 (21---26)	(Ai ai you ai you)duo shao qian(na)Wo de gan ge ge	8



The first phrase is notional words of 4 bars (1 to 4 bars). The second phrase is function words of 4 bars (5 to 8 bars). The third phrase is an expanded phrase with function words and notional words, totaling 12 bars (9 to 20 bars). In the fourth phrase, repeat the part of the third phrase for 6 bars (21 to 26 bars). The first, third, and fourth phrases are syntactic structures of alternating length and shortness, and the number of notional words is also an asymmetric structure of alternating lengths of 7, 12, and 8, which shows the typical music characteristics of qupai system.



Chapter VI

Preservation, Promotion and Transmission Of Huangmei Opera

In this chapter, through interviews with the staff of Anqing Huangmei Opera Art Theater and teachers from Anqing Huangmei Opera Art College, discuss the current difficulties encountered in the development of Huangmei opera troupes and the development of Huangmei opera performers, and analyze the measures taken by the government, theater troupes and schools to solve the problems.

The dissertation will discuss from the following: First, discuss the reasons why the development of Huangmei opera has encountered difficulties. In the late 1980s, in the face of the rise of popular culture, traditional culture and traditional music gradually faded out of sight. The entertainment programs for the people to choose from have become more and more diverse, and all traditional cultures, including Huangmei opera, have been strongly impacted. (Cao Wenlong, 2015) The audience, performers and troupes of Huangmei opera are constantly decreasing, and its survival is facing huge challenges. Secondly, from the perspective of the relationship between the troupes, performers, and audience, discuss the measures adopted to better preserve the troupe and performers, thereby attracting more audiences, and alleviating the plight of the development of Huangmei opera.

6.1 Difficulties in the Development of Huangmei Opera

The development of contemporary Huangmei opera has fallen into a desperate situation. To sum up, it is related to three points-performers, audiences, and troupes. These are also the three most important factors in the development of Huangmei opera.

6.1.1 Loss of Performers

Starting from the late 1980s, Yuan Mei, Yang Jun, Wu Qiong, and Ma Lan in the "Five Golden Flowers" representing the highest level of Huangmei opera performances have successively left the stage of Huangmei opera performance, and the professional performers of Huangmei opera began to drain. The gradual loss of Huangmei opera's professional performers is the main reason for the sluggish development of Huangmei opera. (Cao Wenlong, 2015)



The key to the development and transmission of traditional opera lies in the performers. Generations of performers have used their performances to give the opera a lively vitality and promoted the transmission of the opera. The training of performers is a long-term process. In addition to having a certain talent, it also needs to put a lot of effort into practicing the basic skills of opera, and then hone the performance in thousands of professional performances. A qualified Huangmei opera performer needs to be trained for decades, and excellent Huangmei opera performers are extremely scarce. (Li Yijie, 2013)

The training of Huangmei opera performers is an extremely arduous process. Under the condition of better and better living conditions, few young people are willing to choose Huangmei opera performance as their specialty. The slump in the development of Huangmei opera led to lower salaries of Huangmei opera performers, further causing the lack of performers. Under the influence of these factors, there are fewer and fewer performers in Huangmei opera, which has affected the development of Huangmei opera. (Wang Yan & Ding Yaqiong, 2011)

6.1.2 Reduction of Audience

The reason why Huangmei opera had a huge influence after 1950 was mainly because of the superb performance of the first generation of Huangmei opera artists represented by Yan Fengying and the second generation of artists represented by "Five Golden Flowers", which made Huangmei opera famous. These outstanding Huangmei opera performing artists enjoy high popularity in China and have won the audience's love. When the performers of Huangmei opera began to lose, some audiences could not accept that their favorite performers left the stage of Huangmei opera, and they stopped paying attention to Huangmei opera. (Cao Wenlong, 2015)

On the other hand, as young people are more inclined to modern entertainment, the performance market of Huangmei opera has shrunk, and the audience of Huangmei opera has been decreasing. Huangmei opera did not get better development in the city, and some troupes returned to rural areas. (Li Yijie, 2013) Compared with the city, the rural economy is relatively backward, and there are fewer entertainment projects, and the elderly like to watch operas. The life of the elderly is relatively simple, and they have special feelings for traditional culture, making them easier to accept Huangmei opera.



6.1.3 Crisis of the Troupes

As Huangmei opera gradually moved from rural areas to Anqing, Anhui Province and China, Huangmei opera's troupes also spread across Anhui Province and China. From 1949 to the 1980s, Huangmei opera troupes grew from 5 troupes in Anqing to 51 troupes throughout China, and the number of performers grew from less than 200 to over 3,000. (Ding Qiuju, 2009) The number and spread of the Huangmei opera troupes intuitively reflected the development of Huangmei opera. The better the development of Huangmei opera, the greater the number of troupes, and the wider the area in which troupes spread.

After the 1980s, the development of Huangmei opera shrank, and the number of troupes also decreased. In 2008, the total number of Huangmei opera professional performance troupes in Anhui was 28. So far, there are still 18 Huangmei opera professional performance troupes. More than 70% of the plays performed by these Huangmei opera troupes are traditional or classic plays, and the number of performances is relatively small, which can only maintain daily operations. (Wang Changan, 2000)

It can be said that the three factors of the performers, the audience and the troupes of Huangmei opera are mutually influential. The loss of outstanding performers has led to a decrease in audiences; the decrease in audiences has reduced the performances of the troupes, and it has been difficult to maintain normal operations; when the troupes are in trouble, financial support cannot be provided, the performers' treatment has deteriorated, and they cannot continue to perform in Huangmei opera. The relationship between the three factors is as follows:

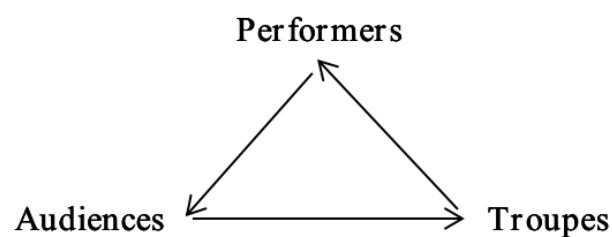


Figure 56 The relationship between performers, audience and troupes

Therefore, if Huangmei opera wants to regain attention and win the audience's love, it must formulate corresponding preservation measures for performers and troupes. Solving the



problems of the performers and the troupes will make it possible to attract more audiences and make Huangmei opera full of vitality.

6.2 Preservation and Promotion of Troupes

The troupe is an important part in the development of Huangmei opera. It brought together the various elements of Huangmei opera, and through coordination and cooperation, finally shown to the audience by the performers. The development of Huangmei troupes was subject to the influence of Huangmei opera. Therefore, to keep the troupes active, it is necessary to increase support for the troupes, expand the influence of Huangmei opera, and create more stages for the performance.

6.2.1 Join the Intangible Cultural Heritage List

On May 20, 2006, Huangmei opera was officially listed in China's first batch of national intangible cultural heritage, the project number is IV-60, and the category belongs to traditional drama (China Intangible Cultural Heritage Network.2020.1.25). In November 2019, Huangmei opera was included in the list of national intangible cultural heritage representative project preservation units. As a national intangible cultural heritage, Huangmei opera is also the representative and symbol of Anqing local culture. It is the government's responsibility to inherit and protect it. The preservation of "National Intangible Cultural Heritage" is divided into two levels. One is to rescue the cultural heritage that is on the verge of being lost, so that it can be preserved and transmitted; the second is to the culture that is basically better but has a tendency to shrink, intensify developmental preservation. From the development status quo of Huangmei opera, although it is in a shrinking state, its development foundation is good, and further measures are needed for developmental preservation. (Xia Yi, 2008)

Anqing Municipal Bureau of Culture formulated the Huangmei Opera National Intangible Cultural Heritage Representative Project to rescue and collect the traditional repertoire of Huangmei opera scattered among the folks; rescue and maintain the cultural relics of Huangmei opera; strengthen the research on the theory, music, and performance of Huangmei opera art. Continuously innovate on the basis of transmission; a preservation plan to increase the support for the troupes of the transsion subject. (Li Feng, 2012)



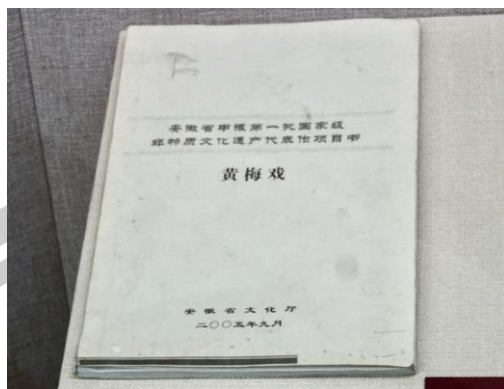


Figure 57 Huangmei Opera National Intangible Cultural Heritage Project Document formulated in September 2005.

Source: Liu Meng

The successful application of the Huangmei Opera National Intangible Cultural Heritage has to a certain extent promoted the government's attention to Huangmei opera this traditional music and has strengthened the protection and depth of Huangmei opera. In accordance with the requirements of the state, the government has taken measures to promote Huangmei opera's performance activities, academic research, and repertoire development, which has played a positive role in promoting the development of Huangmei opera. (Li Feng, 2012) Affected by this policy, the preservation of Huangmei opera has become a social awareness that has been recognized by the public. The improvement of people's attention to Huangmei opera has established a good social atmosphere for the survival of troupes.

At the same time, the Anhui Provincial Government set up a special fund for the preservation of intangible cultural heritage in 2006 to preserve traditional music including Huangmei opera. In addition, China has given 5 million yuan in funding for the creation of Huangmei opera. Anhui Province's finances arrange special funds each year to support the development of Huangmei opera art. Starting from 2007, the annual subsidy of 0.5 million yuan for 6 years will be used for the creation of Anqing Zaifen Art Theater. (Anhui Daily, 2011) In 2008, Anhui Province financed 2 million yuan in funding. In 2010, it further increased its support and subsidized 9.5 million yuan in funds from the troupes of Anqing city and counties. Anhui Province and Anqing City jointly set up a special fund for the development of the art of the Han Zaifen Huangmei Opera, with 10 million yuan each arranged for five consecutive years. (China



Business News, 2011) These funds provide a strong guarantee for the training, creation, performance and publicity of Huangmei opera troupes.

6.2.2 Hosting the Huangmei Opera Art Festival

In order to expand the social influence of Huangmei opera, the Anqing Municipal Government has repeatedly organized Huangmei Opera Art Festivals. China Huangmei Opera Art Festival is one of the important art festivals for the display and exchange of traditional Chinese culture and art. (Ji Yan, 2012)

6.2.2.1 Provide More Stages for Troupes

From the first session in 1992 to 2020, Anqing City held a total of eight Huangmei Opera Arts Festivals. Except for a few years break between the second and third sessions, generally speaking, it is held every three years.

Table 5 Information of previous Huangmei Opera Arts Festival in Anqing (1992-2019)

Huangmei Opera Art Festival	Time	Theme	Number of New Repertoires
The 1st	1992.10.6-10.12	Unity, Cooperation, Prosperity and Development	2
The 2nd	1995.10.8-10.18	Reform, opening up, prosperity, and development	7
The 3rd	2003.11.1-11.5	All come to sing Huangmei	5
The 4th	2006.11.8-11.15	Huangmei popular everywhere	15
The 5th	2009.10.30-11.1	Art Festival, Mass Festival	16



Table 5 (Continued)

Huangmei Opera Art Festival	Time	Theme	Number of New Repertoires
The 6th	2012.11.5-11.7	Heritage, Innovation, Prosperity and Harmony	20
The 7th	2015.9.28-10.7	Singing Huang Mei, Visit Anqing, Enjoying the Beauty	23
The 8th	2018.9.27-10.8	—	31

The specific links of the Huangmei Opera Arts Festival include the opening ceremony, themed evening party, performances of Huangmei opera troupes in Anqing, performances of Huangmei opera troupes in other places, Huangmei opera film and TV show exhibitions, Huangmei opera art discussion activities, Huangmei opera art achievements exhibition, and closing ceremony. The content involves the stage performance of Huangmei opera, the exhibition and broadcast of Huangmei opera, and the academic research of Huangmei opera. In addition to the opening and closing ceremonies, there are 8 to 10 Huangmei opera performances at each art festival. (Huangmei Opera Art Festival, 2020)

Taking the 5th Huangmei Opera Art Festival as an example, more than 1,700 cast members and more than 30,000 spectators entered the scene to watch the opening and closing ceremonies alone. Thirteen Huangmei opera troupes from China and Anhui Province performed a total of 16 Huangmei operas, and the ticket revenue alone exceeded 1 million yuan. During the 7th and 8th Huangmei Opera Arts Festival, public welfare performances of Huangmei Opera were promoted. Including 1,000 performances of "Send Plays to the Countryside", Huangmei opera entered the community, homes for the elderly and construction sites for public performances. (Zhigeng, 2015)The Huangmei Opera Art Festival not only provided a lot of performance



opportunities for the Huangmei opera troupes, but also attracted the attention of thousands of audiences, which enabled the troupes to earn considerable income.



Figure 58 The opening ceremony of the fourth Huangmei Opera Arts Festival in 2006

Source: Liu Meng

6.2.2.2 Promote New Repertoire Creation of Troupes

The Huangmei Opera Art Festival not only provides a platform for the troupe to perform, but also further promotes the creation of Huangmei opera's new repertoire. The promotion of the new repertoire has become an important part of the Huangmei Opera Art Festival. According to the website of Huangmei Opera Arts Festival (2020.1.27) (Retrieved from <http://www.huangmei.gov.cn/>):

With the weak influence of the first Huangmei Opera Art Festival in 1992, the 5 repertoires launched only included 2 new repertoires: "Yuenv Love" and "Championship Girl and Doctor".

In 1995, the performances of the second Huangmei Opera Art Festival were broken, breaking the situation where the first art festival was all performed by local actors, except for the new compilation of the Huangmei Opera Second Troupe of Anqing City, the new compilation of the Huangmei Opera Song and Dance Drama "Peacock Flying to the Southeast", and the new ensemble of the Huangmei Opera Three Troupe. The costumed Huangmei opera "Little Qiao and



Daqiao" and the Huangmei opera in Anqing transplanted the costumed Huangmei opera "Rich Figure" to participate in the performance, and also received the support of Hubei, Jiangsu and other troupes, including the Jiangsu Yiquan Huangmei Theater Troupe performed "Xiang Lin Sao", The Hubei Huangmei Theater Troupe performed "Unfinished Love" and the Taiwanese Five Generations Art Troupe's Huangmei Opera orchestra, a total of 7 new repertoires.

The special performances of the third Huangmei Opera Art Festival in 2003 increased significantly. Nine troupes in the province launched 11 repertoires, and two troupes outside the province launched 2 repertoires. The Singapore Academy of Opera brought a special performance of the Huangmei Opera. Among them, there are 5 new repertoires, including "Song of Everlasting Regret" by Huangmei Theater in Anwei Province, "Huizhou Woman" starring Han Zaifen of Anmei Huangmei Opera Second Troupe, "Chifu Huanggan" by Huangmei Opera Three Anqing of Anqing City, and "Half the Moon" by Huangmei Theater of Susong County, "Bronze Love" by Huangmei Drama Troupe of Tongling City. In addition, there is the National Huangmei Opera Ticket Friend Contest and the Huangmei Opera Folk Group Mini-Tune.

In 2006, the fourth Huangmei Opera Art Festival had a total of 15 new Huangmei opera performances, with nearly 20 performances. Including "Thunderstorm" and "Backfire" by Huangmei Theater of Anhui Province, "Engzi" of Hubei Local Theater, "Old House Spring and Autumn" of Huangmei Theater Troupe of Wuxue, Hubei, "Lending Wife" of Huangmei Theater Troupe of Chuzhou, Huangmei Theater of Chizhou "The Legend of the Fog" by the National Theatre Company, "Mothers for Slave" and "Liu Chi Alley" by Huangmei Theater of Anqing City, "Chunjiang Woman" by Zaifen Huangmei Theater of Anqing City, and "The Blue Blood" by Huangjiang Theater of Susong County, Anqing City, "Rouge Lake" by Tongcheng Huangmei Theater of Anqing City, "Huaishu Ballad" by Huangmei Theater of Qianshan County, Anqing City, "Daqing Angel" by Huangmei Theater of Taihu County, Anqing City, and a Huangmei Opera by Singapore Opera Academy The small drama special "Nie Xiaoqian" and "Phoenix Egg".





Figure 59 Tickets for performances of the 4th Huangmei Opera Arts Festival in 2006

Source: Liu Meng

In 2009, the Fifth Huangmei Opera Art Festival launched a total of 16 new Huangmei opera repertoires, including "The Woman Under the Duxiu Mountain", "Xu Xilin", "Mountain Plum", "Li Siguang", "Jianghuai Boy", "The Mind and Talent", "Mid-autumn moon full moon", "Spring in the Red Mansion", "Dream Snow", "Canna", "Blood Spring", "Thunderstorm", "Lonely Mountain Mazu", "Tongcheng Six-foot Alley", "Huishang Hu Xueyan", "A Narcissus Narcissus".

In the Sixth Huangmei Opera Art Festival in 2012, outstanding new repertoire performances were unprecedented. A total of 19 professional academies from Hubei, Jiangsu and other places and nearly 2,000 actors contributed 42 outstanding repertoires and 42 wonderful performances. The audience was nearly 40,000. The average attendance rate of each performance reached more than 80%. Among them, there are 20 new repertoires, including the "Fengchen Female Painter" of Huangmei Theater of Anhui Province, "Dream Flowers Will Not Open to Hope" by Huangmei Theater Troupe of Qianshan County, "Huizhou Past" and "Six Chapters of a Floating Life" of Huangmei Art Theater in Anqing.

In the Seventh Huangmei Opera Art Festival in 2015, a total of 23 dramas participated in outstanding Huangmei drama performances, including "First Love of Xiao Qiao", "Dream of Earth", "Official Examination", "Fengming Hongcun", "Huanghu Ballad", "Big



Home" , "Lonely Han Qing" , "County Order Chen Lian" , "Old House Style" , "Promotion by Goodness" , "Lei Chi Qingbo" , "Da Qing Xianxiang" , "Qingshanjian" , "Quit Shop" , "Loyalty Song" , "Li Li Fu Jian", "Anecdote of Yu Sansheng" , "Baby Girl Wants to Cross the River" , "Yan Yu Xing Hua Cun", "Hu Jiugen stepped down" , "Luo Zi Bi" , "Daqing Angel Zhao Wenkai" , "Nv fuma".



Figure 60 The new repertoire of the seventh Huangmei Opera Art Festival in 2015

Source: Liu Meng

There are 31 new repertoires in the Eighth Huangmei Opera Art Festival in 2018, including "Yan Fengying" , "A Midsummer Night's Dream", "Dabie Mountain Mother" , "Huaihua Yao" , Among them, the most outstanding ones are at the opening ceremony and closing performances of "Deng Jiaxian" and "Old Secretary".



Figure 61 Stills of the "Old Secretary" of Huangmei Opera Art Festival 2018.

Source: Liu Meng



These new repertoires are created by arranging and adapting traditional Huangmei opera repertoires that are passed on by the people, or based on the cultural background of Huangmei opera. It further promoted the culture of Huangmei opera and enriched its connotation. The new repertoire provided new performance materials for the troupes, greatly enhanced the troupes' appeal to the audience, and played an important role in promoting the development of Huangmei opera. (Li Guangnan, 2015)

6.2.2.3 Increase Influence of Troupes

The Huangmei Opera Art Festival has become more and more mature and has become a representative large-scale cultural festival in Anhui Province. Each art festival has attracted many national media reports. In particular, the opening ceremony was broadcast live by ten national and provincial radio stations including Anhui, Shandong, Hubei, Fujian, Jiangsu, Zhejiang, and Jiangxi provinces. Huangmei opera troupes received unprecedented attention and vigorous publicity. (Ji Yan, 2012)

During the Eighth Huangmei Opera Art Festival, Huangmei opera is no longer the only opera promoted by the festival. Traditional operas with origins and influences from Huangmei opera include Anhui opera, puppet opera, Qingyang opera, Lu opera, tea picking opera in Jiangxi, Xihe opera, Chu opera in Hubei, Xi opera in Jiangsu, and Lu opera in Shandong. The classic orchestras of the 12 troupes have been concentrated in Anqing City, promoting the exchange between different operas and troupes. (Pan Ying, 2018)

The Huangmei Opera Art Festival has made an important contribution to the popularization and promotion of the Huangmei opera performance market. Affected by this, Huangmei opera troupes gradually returned to the lives of more people with the performance and was warmly welcomed by the audience. The Huangmei Opera Art Festival promotes the transmission and innovation of Huangmei opera. It is also an important platform for communication and cooperation between Huangmei opera and other operas. (Li Yijie, 2013).

6.3 Preservation and Transmission of Performers

The performance of Huangmei opera is inseparable from excellent performers. To protect Huangmei opera, the performers must be preserved. Through the establishment of a good talent training system, training outstanding Huangmei opera performers and creative talents, improving



performers' artistic accomplishment, and promoting the transmission and development of Huangmei opera.

6.3.1 Formulate Inheritors Policy

The role of "juer" (in Chinese means famous performers) in the opera represented by Huangmei opera is very important. They are the leading figures and spiritual leaders in the development of this opera. Having an outstanding celebrity can not only attract the general public's attention to Huangmei opera, but also drive the overall development of Huangmei opera . For example, the famous Huangmei opera artist Yan Fengying performed 1950s-1960s many excellent Huangmei dramas such as "Tianxianpei", "Nv Fuma", and "Chun Xiang", which aroused the enthusiasm of the people in the country for Huangmei opera. After the Cultural Revolution, the rapid recovery of Huangmei opera also benefited from the high-level performance and stage charm of the "Five Golden Flowers" of Huangmei opera headed by Ma Lan, which promoted the sales of Huangmei opera films, TV series and records. Excellent Huangmei opera actors have an important appeal to the audience. Audiences not only want to enjoy high-quality repertoires, they also want to enjoy the performances of famous Huangmei opera artists. (Chen Gaopeng, 2010)

With the Huangmei opera being included in the National Intangible Cultural Heritage List, the government has formulated a preservation policy for the inheritors of Huangmei opera performers, composers and other related artists. As of January 2020, there are 40 inheritors of the intangible cultural heritage of Huangmei opera in Anqing, including 2 national-level inheritors, 5 provincial-level inheritors, and 33 city-level inheritors. The higher the level, the higher the artist's level and the greater the social influence. (Xia Yi, 2008)



Table 6 Inheritors of Intangible Cultural Heritage of Huangmei Opera in Anqing

Huangmei Opera Inheritor Level	Quantity	Name
National	2	Han Zaifen; Zhao Yuanyuan
Provincial	5	Chen Zhaoshun; Wu Meilian; Wang Qin; Liu Guoping; Guo Xiaozhe
City	33	Qi Wendou; Wang Qiugui; Xia Jicheng; Zhang Xiaoping; Pan Wenqing; Ding Fei; Yao Meimei; Chen Rutian; Ding Xianchuan; Dong Runhuai; Huang Xiaoping; Zhang Ping; Wu Wei; Lei Cimei; Wan Yusheng; Ma Zijun; Chen Liwang; He Chengjie; Wu Shumin; Chen Weizhong; Song Xiuping; He Chenliang; Hu Jieyin; Wang Liangjie; Chen Li; Liu Hong; Wang Jing; Pan Wenge; Li Guangnan; Tan Chunfang; Xiong Yan; Zhang Ping; Bao Xiaoxia

List these artists as the inheritors of the Huangmei opera, on the one hand, on behalf of the government, they affirmed their contribution and influence to the development of Huangmei opera, on the other hand, it also meant that they had to assume more responsibilities and obligations. According to the "Measures for the Identification and Management of Representative Inheritors of Intangible Cultural Heritage at the National Level", the representative inheritors of the intangible cultural heritage at the national level undertake the inheritance activities and train the successor talents; properly preserve the relevant physical objects and materials; cooperate with the cultural and tourism authorities And other relevant departments to conduct intangible cultural heritage surveys; to participate in intangible cultural heritage public welfare publicity and other activities. Inheritors of Huangmei opera must not only use their influence to vigorously



promote Huangmei opera, collect relevant materials, but more importantly, based on their own performance, creative experience and skills, cultivate outstanding talents for Huangmei opera for the country and promote the sustainable development of Huangmei opera. (Gui Yedan, 2010)

6.3.2 Training Performers in Schools

As early as 1958, Anhui Huangmei Opera School has been established in Anhui Province. Huangmei Opera School is located in Anqing. It is the only comprehensive secondary art school in the country that mainly trains Huangmei opera performing arts talents. It has Huangmei opera performances, opera music, composition techniques, character image design, film and television director and other majors. More than 80% of the performers of the Chinese Huangmei Opera Professional Troupe have graduated here, which has trained a large number of outstanding artistic talents for various places and played a positive role in the prosperity of Huangmei Opera. (Chen Jihua, 2013)

At the end of the 20th century, the development of Huangmei opera became more and more specialized. As a secondary vocational school, the Huangmei opera art school in Anhui has been unable to meet the demand for training high-level talents in Huangmei opera-related majors. In order to cultivate high-quality Huangmei opera talents, as the only undergraduate university in Anqing, Anqing Normal University established the Huangmei Opera Art College in 2006 and recruited students in 2007. This is currently the only college in China that has an undergraduate education qualification in the art of Huangmei opera, and it is also the third domestic opera with an undergraduate specialty after Beijing Opera and Kun Opera. (Huang Jing, 2012)





Figure 62 Students at the Huangmei Opera Academy of Art put on makeup before the show

Source: Liu Meng

In order to cultivate high-quality Huangmei opera talents, the school has opened undergraduate majors such as Huangmei opera performance and opera instrumental music, established the Huangmei Opera and Folk Culture Research Institute, and established the college student Huangmei Opera Art Troupe. Han Zaifen , Guo Xiaozhen , Pan Qicai , Jiang Lina , Li Meiqing , Zhu Xueqingu and a group of experienced Huangmei opera artists were hired as teaching teachers, and a professional construction team with provincial teaching masters, Huangmei opera research experts, and Huangmei opera performing artists was established. (Huang Mei Opera Art College, Anqing Normal University, 2020.1.27, Retrieved from <http://yyxy.aqnu.edu.cn/xkjs.htm>)

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Table 7 Professional Curriculum of Huangmei Opera Performance and Opera Instrumental Music

Course category	Major in performance	Major in instruments
Compulsory courses	Aria and Speaking Basic Skill Training Posture Acting Lists	Logu and Qupai of Opera Major in Musical Instruments Ensemble rehearsal Repertoire accompaniment Music Composition and arranging of Huangmei Opera
Elective courses	Logu and Qupai of Opera Make-up Art Instrumental music performance History of Huangmei Opera Rehearse Vocal Opera Character Chinese National Folk Music History of drama music Dancing Aesthetics of Opera Stage Artb and Dramas Appreciation of Famous Chinese and Foreign Dramas	Minor in Musical Instruments History of Huangmei Opera Chinese National Folk Music Aria and Speaking Rehearse Orchestration History of drama music Appreciation of Famous Chinese and Foreign Dramas Dancing Aesthetics of Opera Stage Artb and Dramas

Since 2008, the performance of Huangmei opera has been approved by the Ministry of Education of China as a "characteristic of national colleges and universities." Huangmei



opera's talent training was approved as a major project in the National Talent Training Model Innovation Experimental Zone, and its related achievements won the special and first prizes of teaching achievements in Anhui Province. Huangmei opera troupe of the college has been selected as one of the 65 teams of “Elegant Art on Campus” in China. It has carried out activities such as sending drama to the countryside, entering the community, and elegant art on campus. (Huangmei Opera Art College, Anqing Normal University, 2020.1.27, Retrieved from <http://yyxy.aqnu.edu.cn/xkjs.htm>)



Figure 63 In 2019, the Huangmei Drama Art Academy entered the Suzhou College of Anhui Province in the event of elegant art entering the campus.

Source: Liu Meng

As the training base for Huangmei opera performers, Anhui Huangmei Opera School and Anqing Normal University Huangmei Opera Art College have trained more than 2,000 performers for Huangmei Opera Troupes across China. They not only trained the students basic skills, but also actively sought cooperation with the Huangmei opera research institutes and Huangmei opera theater troupes to provide practical opportunities for students' performance and employment. The two schools trained performers with the goal of transmission, innovation and development of Huangmei opera, and promoted the prosperity of Huangmei opera culture. (Wang Ping, 2011)



Chapter VII

Conclusion, Discussion and Suggestions

7.1 Conclusion

This dissertation focuses on Huangmei opera in Anqing City, Anhui Province, and analyze the development history, music characteristics and preservation status of Huangmei opera.

Huangmei opera is a popular opera in Anqing, Anhui Province, with a history of more than 200 years. The development of Huangmei opera has gone through four periods: In the first period, from the Qianlong period of the Qing Dynasty to the 1910s, Huangmei opera has grown from sprout, emergence, development to maturity, from a simple folk song-style mini play to big play with distinctive opera characteristics. In the second period, from 1910s to 1950s, the performances of Huangmei opera gradually became professional, and it stepped onto the urban stage from the countryside. The performance content and form changed a lot. In the third period, from the 1950s to the 1970s, the development of Huangmei opera took an important turn. The reform of traditional operas created a number of classic repertoires and excellent performers, Huangmei opera became popular in China. In the fourth period, from the 1980s to the present, Huangmei opera recovered from the blow of the Cultural Revolution, and once again achieved prosperity, becoming one of China's most representative operas.

Music analysis uses the theory of musicology to study, including Chinese traditional music analysis theory, Chinese traditional music structure theory, Chinese traditional music mode theory.

Huangmei opera music includes three types of huaqiang, caiqiang and zhuqiang. Huaqiang is the music formed by the evolution of tea picking folk songs, it is sung in the early mini play of Huangmei opera and belongs to the opera music with the characteristics of folk songs. Its structure belongs to the qupai system, the phrases are not equal in length. Zhuqiang is the music formed by the influence of other opera music, it is sung in the big play when Huangmei opera is mature and the music has distinctive opera characteristics. Its structure belongs to the



banqiang system, the upper and lower phrases are symmetrical in length. Caiqiang is formed during the transition from huaqiang to zhuqiang, so it has the mixed characteristics of both.

Huangmei opera music mainly uses the traditional Chinese five-tone and seven-tone modes, especially the five-tone mode. Most of Huangmei opera's music is zhi mode and gong mode, these two modes are also the most characteristic modes in Huangmei opera. The interval conjunct is the main form of melody in Huangmei opera. It makes the melody soft and natural, giving a beautiful and smooth style. The interval disjunct sometimes is used to imitate the tone of Anqing dialect, makes Huangmei opera easy to remember and sing.

In recent years, with the rapid development of modern and pop culture, traditional opera has been impacted. Huangmei opera is facing crises such as diminishing audiences, lack of talent, and sluggish development. In 2006, Huangmei opera was included in China's Intangible Cultural Heritage List and ushered in new development opportunities. China and Anqing City have formulated corresponding countermeasures against the crisis of Huangmei opera to protect performers and troupes. Strengthen the training of Huangmei opera performers, establish a perfect training mechanism, and ensure the treatment of performers. Expand the performance market of Huangmei opera, strengthen the publicity of Huangmei opera, and ensure the vitality of the troupes. Under these preservation measures, the plight of Huangmei opera was eased.

7.2 Discussion

Through the research of this dissertation, we can know that Huangmei opera is an opera with continuous innovation and change.

In terms of vocal music, Huangmei opera first originated from tea-picking folk songs. In the process of development, it constantly absorbed the characteristics of other operas, and finally formed three types of music: zhuqiang, caiqiang and huaqiang. It not only has the style of folk songs, but also embodies the characteristics of opera, including the dual characteristics of folk songs and opera.

In terms of accompaniment instruments, Huangmei opera only used percussion instruments such as drums, gongs, and cymbals to beat the rhythm at the beginning. On this basis, add Chinese plucked instruments such as pipa and sanxian to play simple musical melody; then add melody Chinese instruments such as gaohu and flute to enhance the appeal of music; finally,



add western instruments such as cello and clarinet to enrich the musical expression and enhance the vibe of the music.

In terms of performance, the number of performers in Huangmei opera has increased from two or three at the beginning to multiple, and the performance has also changed from mini play to big play, with more and more roles and richer expressions.

In terms of performance location, Huangmei opera has been constantly striving for performances from the rural areas around Anqing into Anqing City, improving the performance style with the aesthetics of Anqing citizens, and then becoming the representative opera of Anhui Province and finally popular throughout China.

Therefore, Huangmei opera is always in development and change, especially in the rapidly developing contemporary society. In order to seek a better survival, Huangmei opera is more actively seeking change, including the creation of a large number of new repertoires, the use of new composition techniques, the use of MP3 music accompaniment, the trial of new performance forms, and the promotion of network appreciation. Whether these current changes can really promote Huangmei opera to prosper again requires long-term testing and audience approval.

7.3 Suggestions

As a traditional opera in China, the living environment of Huangmei opera has been challenged, and there are still many problems to be solved on the development path. The preservation and transmission of Huangmei opera is a long and arduous process. Studying its history and musical characteristics helps to understand the art in more depth and to find a way more suitable for its development. How to better promote the transmission and development of Huangmei opera requires more attention from the government and society, and guide the cultural aesthetic tendency through the formulation of scientific programs. As music students, we should use our professional knowledge to popularize Huangmei Opera and expand the influence of traditional music among young people.



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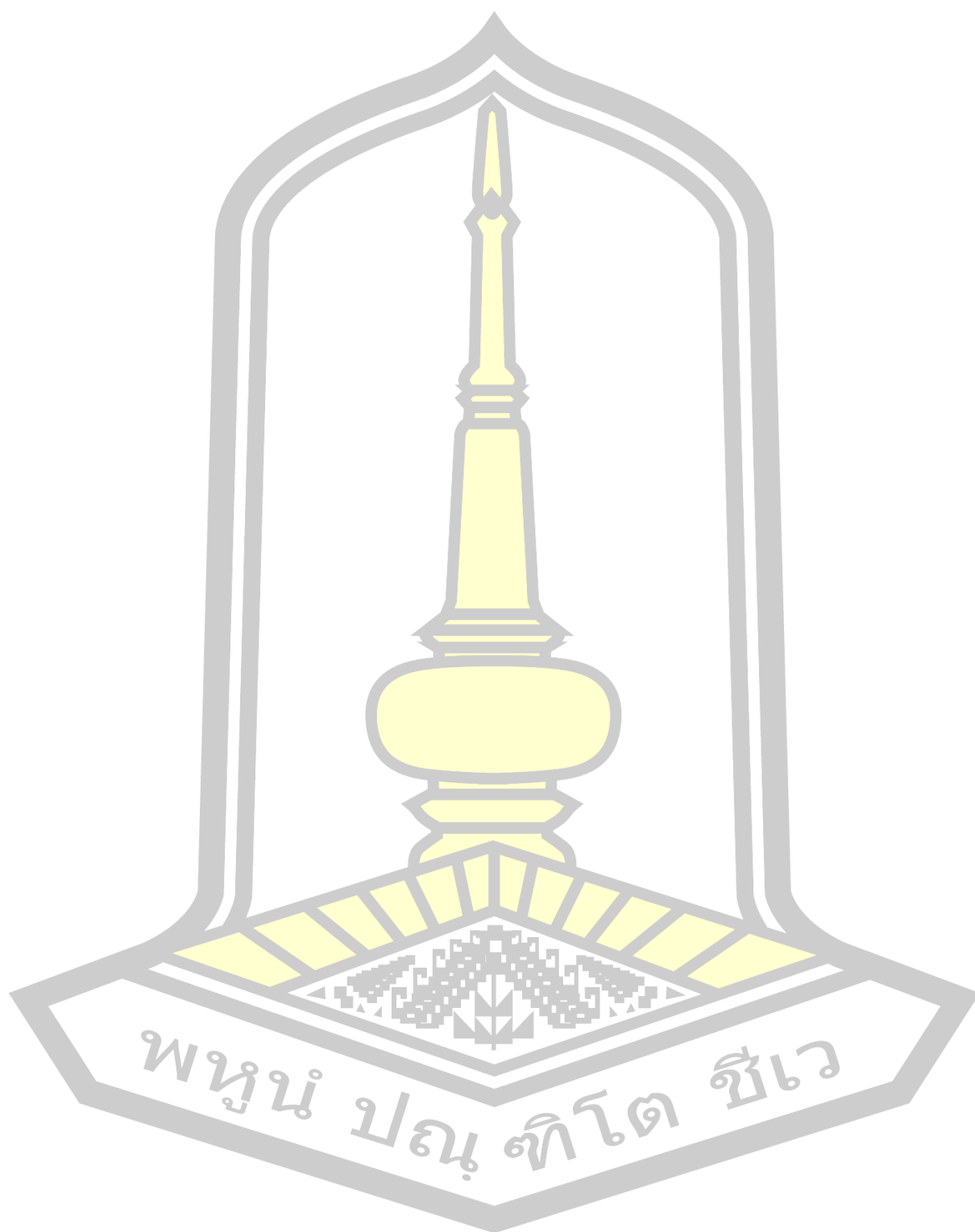


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APPENDIX

GLOSSARY OF MUSICAL TERMS

- Ban**
A percussion instrument made of bamboo.
- Banqiang**
Chinese music structure system characterized by rhythm changes.
- Benxi**
The big play in Huangmei opera, with more than three performers.
- Biangong**
The tone in Chinese seven-tone mode, the pitch is equivalent to si.
- Bianzhi**
The tone in Chinese seven-tone mode, the pitch is equivalent to #fa.
- Caiqiang**
Huangmei opera's vocal music which has both the characteristics of opera and folk songs.
- Five-tone Mode**
Chinese mode with five tones. The scales are gong (do), shang (re), jue (mi), zhi (sol), yu (la).
- Gaohu**
Treble Chinese stringed instrument.
- Gong**
The tone in Chinese five-tone mode, the pitch is equivalent to do.
- Huaqiang**
Huangmei opera's vocal music which has the characteristics of folk songs.
- Jue**
The tone in Chinese five-tone mode, the pitch is equivalent to mi.
- Juer**
Very famous performer in China



Pipa

A four-stringed Chinese plucked instrument of a pear-shaped resonator.

Qingjue

The tone in Chinese seven-tone mode, the pitch is equivalent to fa.

Qing

A Chinese seven-tone mode, the scales are gong (do), shang (re), jue (mi), qingjue (fa), zhi (sol), yu (la), biangong (si).

Qupai

Chinese music structure system characterized by different pieces of music connections.

Ruan

A four-stringed Chinese plucked instrument with a round-shaped resonator.

Run

The tone in Chinese seven-tone mode, the pitch is equivalent to bsi.

Sanxian

A three-stringed Chinese plucked instrument with snake skin resonator.

Seven-tone Mode

Chinese mode with seven tones. There are three types of Qing mode, Ya mode and Yan mode.

Shang

The tone in Chinese five-tone mode, the pitch is equivalent to re.

Sheng

A Chinese wind instrument made of multiple bamboos.

Xiaoxi

The mini-play in Huangmei opera, with performers one, two or three.

Ya

A Chinese seven-tone mode, the scales are gong (do), shang (re), jue (mi), bainzhi (#fa), zhi (sol), yu (la), and biangong (si).

Yan



A Chinese seven-tone mode, the scales are gong (do), shang (re), jue (mi), qingjue (fa), zhi (sol), yu (la), run (bsi).

Yu

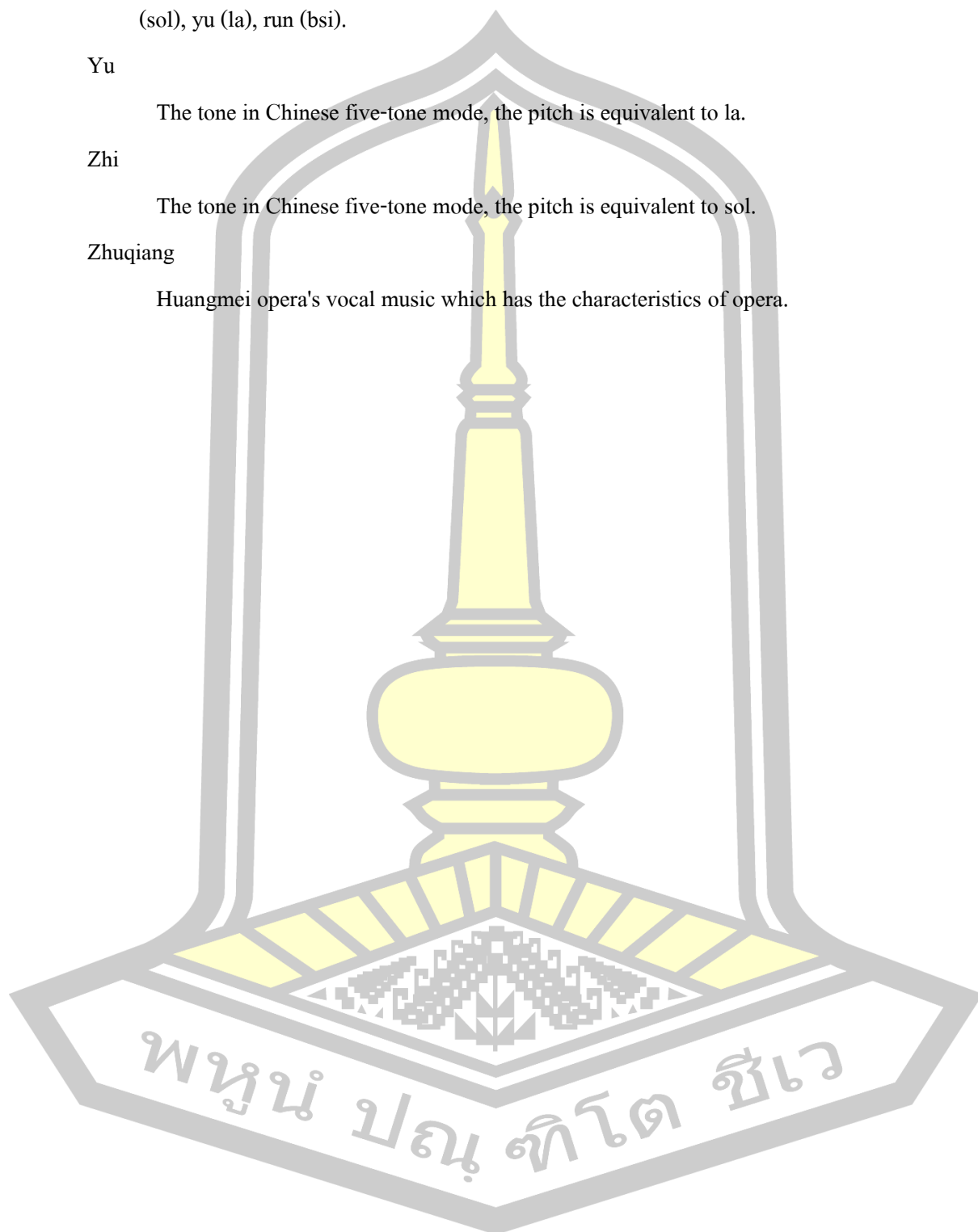
The tone in Chinese five-tone mode, the pitch is equivalent to la.

Zhi

The tone in Chinese five-tone mode, the pitch is equivalent to sol.

Zhuqiang

Huangmei opera's vocal music which has the characteristics of opera.



Questionnaire

Huangmei Opera in Anqing City, Anhui Province, China

Interviewer: LIU MENG

Statement: Hello, we are conducting a survey on Huangmei opera and would like to invite you to help fill out this questionnaire. All questionnaire information will be kept confidential for analysis purposes only. Thanks for your help.

Part 1 General information of the interviewee

1.

Name Age Gender

2.

Address.....

3. Telephone

Number.....

4.

Occupation.....

5. Educational

Background.....



Part 2 A survey of Huangmei opera

1. The development of Huangmei opera

1.1 Where did Huangmei opera come from

.....
.....

1.2 How many periods did Huangmei opera develop

.....
.....

1.3 What is the accompaniment instrument of Huangmei opera

.....
.....

1.4 What are the classic repertoires of Huangmei opera

.....
.....

2. The music of Huangmei opera

2.1 What are the types of Huangmei opera music

.....
.....

2.2 What is the mode of Huangmei opera music

.....
.....

2.3 What is the style of Huangmei opera music

.....
.....

3. The preservation, promotion and transmission of Huangmei opera

3.1 Are people interested in Huangmei opera now

.....
.....

3.2 What repertoire did people like best in Huangmei opera now

.....
.....

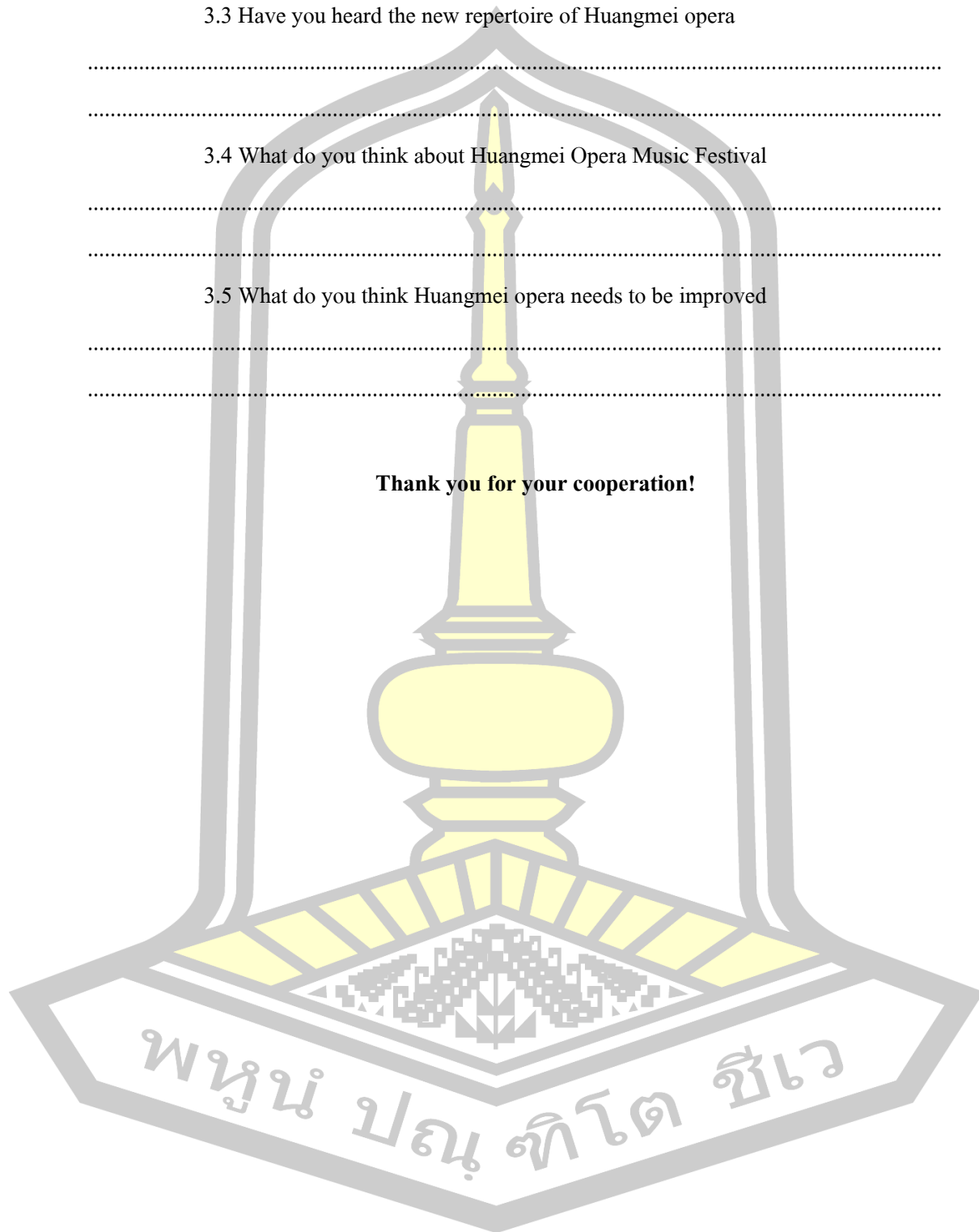


.....
3.3 Have you heard the new repertoire of Huangmei opera
.....
.....

3.4 What do you think about Huangmei Opera Music Festival
.....
.....

3.5 What do you think Huangmei opera needs to be improved
.....
.....

Thank you for your cooperation!



BIOGRAPHY

NAME	Liu Meng
DATE OF BIRTH	1990-09-30
PLACE OF BIRTH	Anhui Province
ADDRESS	Huaipei City, Anhui Province
POSITION	lecturer
PLACE OF WORK	Anqing Normal University
EDUCATION	2007 - 2011 Bachelor's degree, Tian Jin Conservatory of Music 2011 - 2014 Master's degree, Tian Jin Conservatory of Music 2018 - 2020 Doctor of philosophy in music (Ph.D.), Mahasarakham University

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