



The Study of Yuediao Music, Zhoukou City, Henan Province, China

Lei Li

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

April 2023

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The examining committee has unanimously approved this Thesis,
submitted by Mr. Lei Li , as a partial fulfillment of the requirements for the Doctor of
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ABSTRACT

This dissertation focuses on Yuediao music in Zhoukou City, Henan Province, China. The research objectives were 1) to study the development of Yuediao music in Zhoukou City, Henan Province, China; 2) to analyze the music characteristic of Yuediao music in Zhoukou City, Henan Province, China; and 3) to preserve and develop music performance of Yuediao music in Zhoukou City, Henan Province, China. This is a qualitative research methods. Interviewing forms and questionnaires were used as research tools. 3 key informants providers, 4 casual investigators and 3 general investigators were selected. The study results are as follows:

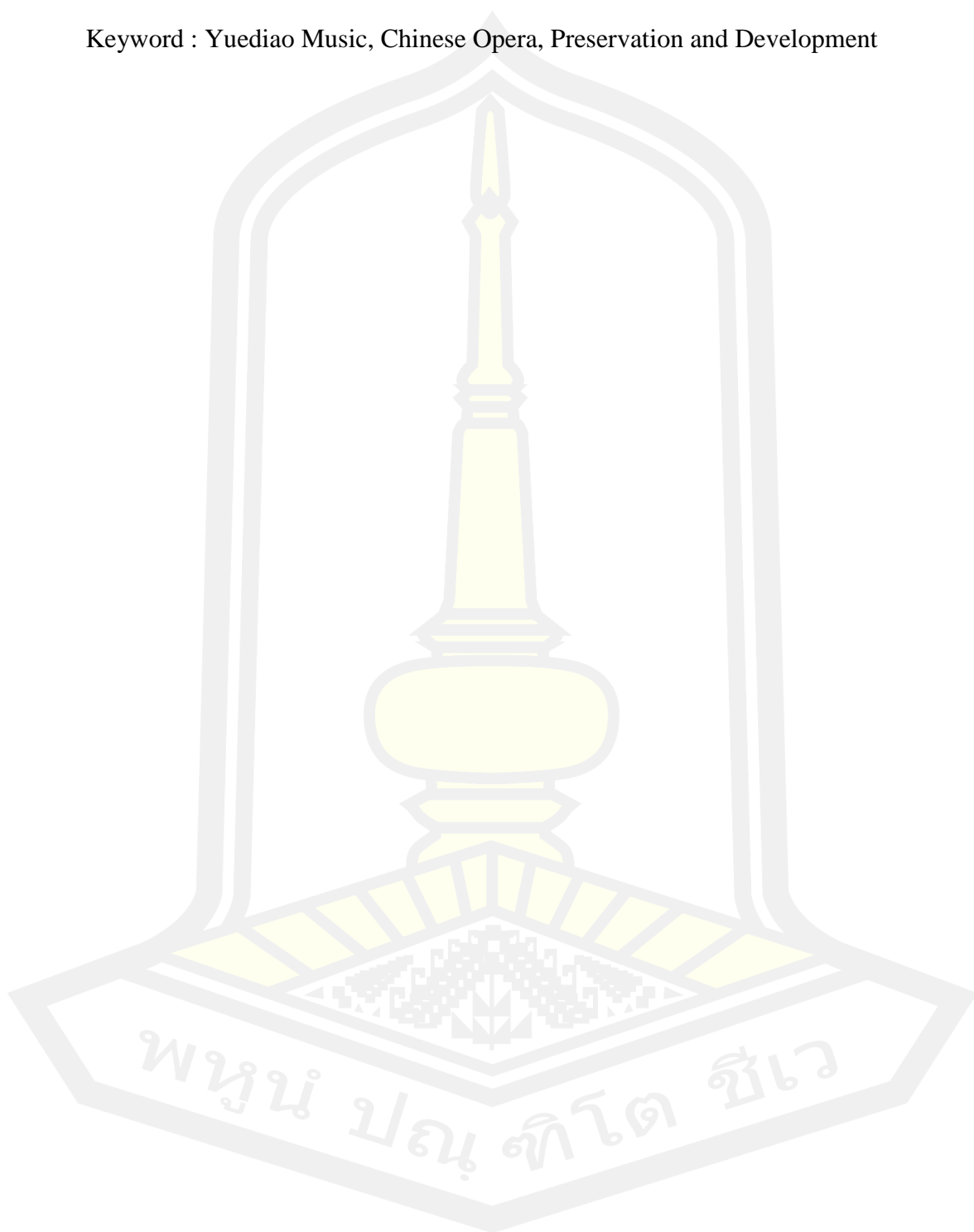
First, Yuediao music experienced the changes of Qing Dynasty, Republic of China and New China. It has a history of more than 300 years. Its history is divided into five periods. During these five periods, factors such as dynasty changes, government policies, social changes, and technological innovations had a great impact on the development of Yuediao music. At the same time, with the passage of time, the form of Yuediao music performance, singing, and band system has also changed. And with the change of society, Yuediao music has changed from a little-known local opera to one of the famous operas in Henan Province.

Secondly, from the point of view of music analysis, this paper conducts an in-depth study on the musical characteristics, scale, melody and accompaniment instruments of Yuediao music by field surveys and other methods to accumulate data, put forward objective views.

Third, from the perspective of the preservation and development of Yuediao music, data have been accumulated through field investigations and literature analysis. Through the government, troupe management, talent training, work creation, dissemination, and work preservation, the measures for the development and preservation of Yuediao music are proposed: 1) Use traditional methods and modern technologies to preserve Yuediao music; 2) The government should provide strong support for Yuediao music in terms of policies, funds, and establishment of research institutions; 3) To reform the management system of Yuediao opera troupes; 4) Strengthen the training of talents at all levels and types of Yuediao music; 5) Update the creative concept of Yuediao music repertoire; 6) Pursue Diversified Yuediao

music communication channels.

Keyword : Yuediao Music, Chinese Opera, Preservation and Development



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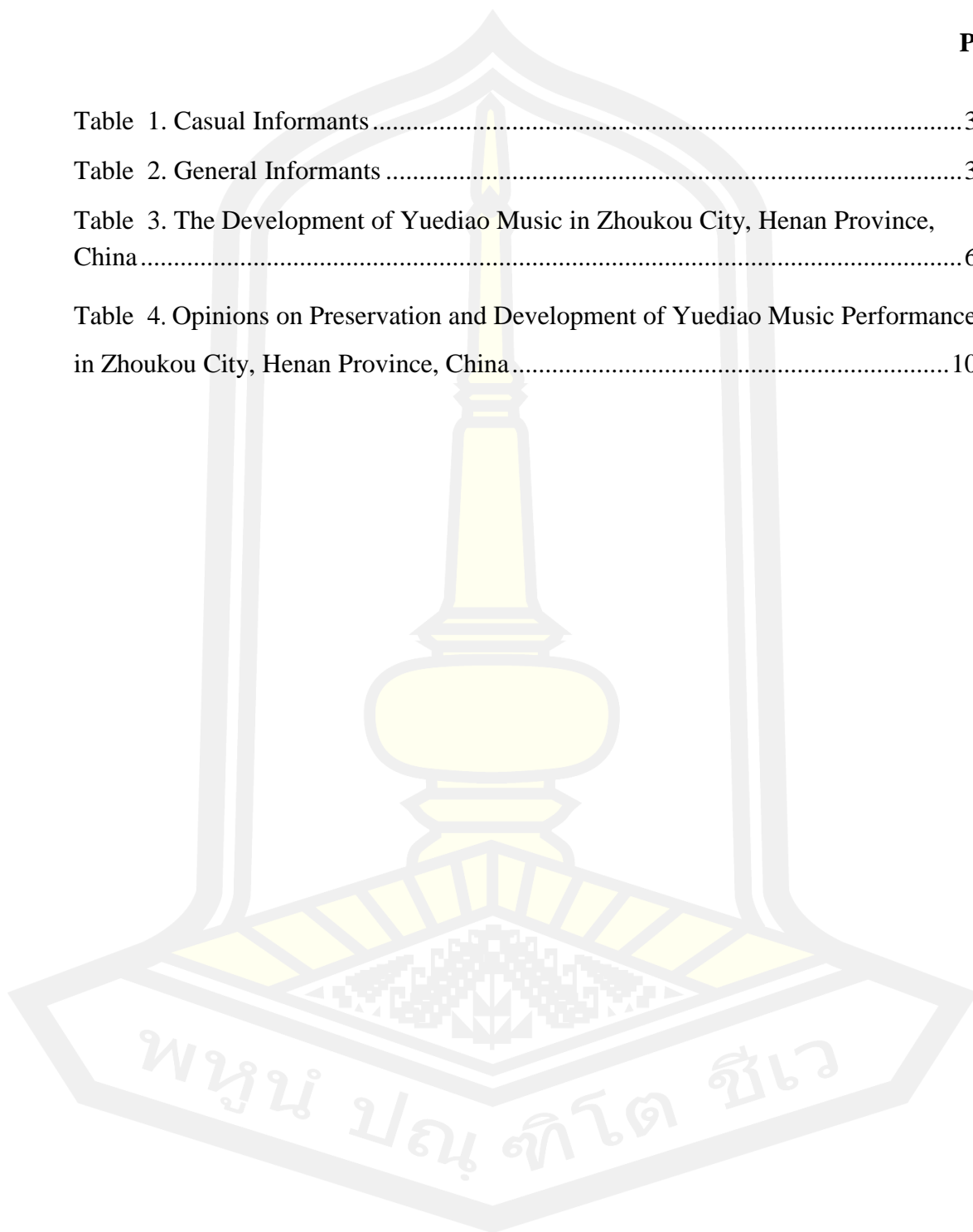
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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

Henan has been known as the cradle of opera since ancient times. Yuediao music originated in Henan Province and is an important part of Chinese opera culture. Yuediao music has a unique artistic style in terms of music, performance, and vocals. For a long time, Yuediao music has been deeply loved by the people of Henan. However, since the 1980s, traditional Yuediao music is facing a serious decline or even disappears. Therefore, it is imminent to rescue and protect Yuediao music.

Yuediao music originated in Henan Province and is an important part of Chinese opera culture. Yuediao music is mature as a type of opera. It has unique artistic style in many aspects such as in music, literature, dance, stage tableaux, performance, vocal music, melody and so on. In 1937, Zou Shaohe wrote that Bang Opera (referring to today's Henan Opera) was regarded as a real opera at that time in his essay *A Brief Study of Henan Opera*. Among many local operas in Henan, In Henan Province, only Yuediao music and Bang Opera are popular in the whole province, and the other operas are only popular in local areas. On May 20, 2006, Henan Yuediao was officially listed in China's first batch of national intangible cultural heritage (Wei Tianbao, 2008)

According to the records of Zhuangwang Temple Monument in Shedian Town, Nanyang City, Henan Province, Yuediao music has a history of at least 300 years and has been one of the three major local operas in Henan since 1830. Zhou Yibai, a famous contemporary Chinese opera theorist, founds that Yuediao music originated from Nanyang folk songs after the reign of Emperor Qianlong of the Qing dynasty (1736-1795 A.D.). Henan Yuediao music is actually a variant of Nanyang Bangziqiang (梆子腔) (Zhou Yibai, 1979). Zheng Linxi, a famous contemporary Chinese linguist and literary critic, explored the origin of Henan Yuediao music through classic works such as *New Tang book · Li Yue Zhi*, *Song History · Le Zhi*. He found that: no matter from the perspective of aria, or from the perspective of

pronunciation and phonology, Henan Yuediao music is as early from the Northern Song and Yuan dynasties (960-1368 A.D.) (Zheng Linxi, 1985)

Since the 1980s, Yuediao music is facing a serious decline and even extinction. In recent years, with the launch and operation of the intangible cultural heritage protection project led by the Chinese government, with the strong support of the National Art Fund, the Ministry of Culture and other departments, the development of the whole opera industry began to improve, and the development of Yuediao music also showed a good momentum. However, from the overall point of view, the overall transmission and development of Yuediao music is still not optimistic. Although Yuediao music has made great progress through the efforts and innovation of government departments and troupe managers, the hard-won situation was soon swallowed up by the wave of commodity economy. Therefore, it is urgent to rescue and protect Henan Yuediao music (Zhao Hua, 2009)

Through the study of preliminary data, the researcher found that government policies, national strategies, economy, cultural consumption, art education system, innovation and technology of opera itself, social media and other factors have had a negative impact on the development and protection of Yuediao music, which indirectly affected the social status, artistic role and performance style of Yuediao music. Therefore, I use ethnomusicology as the main research method to conduct fieldwork and related research on the development, musical characteristics, preservation and development of Yuediao music. It provides theoretical support and reference for the protection and development of Yuediao music, and also provides relevant information for those who are interested in further research.

1.2 Research Objectives

1.2.1 To study the development of Yuediao music in Zhoukou City, Henan Province, China.

1.2.2 To analyze the music characteristic of Yuediao music in Zhoukou City, Henan Province, China.

1.2.3 To study guideline preserve and develop music performance of Yuediao music in Zhoukou City, Henan Province, China.

1.3 Research Questions

- 1.3.1 What is the development history of Yuediao music?
- 1.3.2 What are the musical characteristics of Yuediao music?
- 1.3.3 What are the guideline to preserve and develop music performance of Yuediao music?

1.4 Importance of Research

- 1.4.1 We can get the development history of Yuediao music.
- 1.4.2 We can learn about the musical characteristic of Yuediao music.
- 1.4.3 We can obtain ways for the preservation and development music performance of Yuediao music.

1.5 Definition of Terms

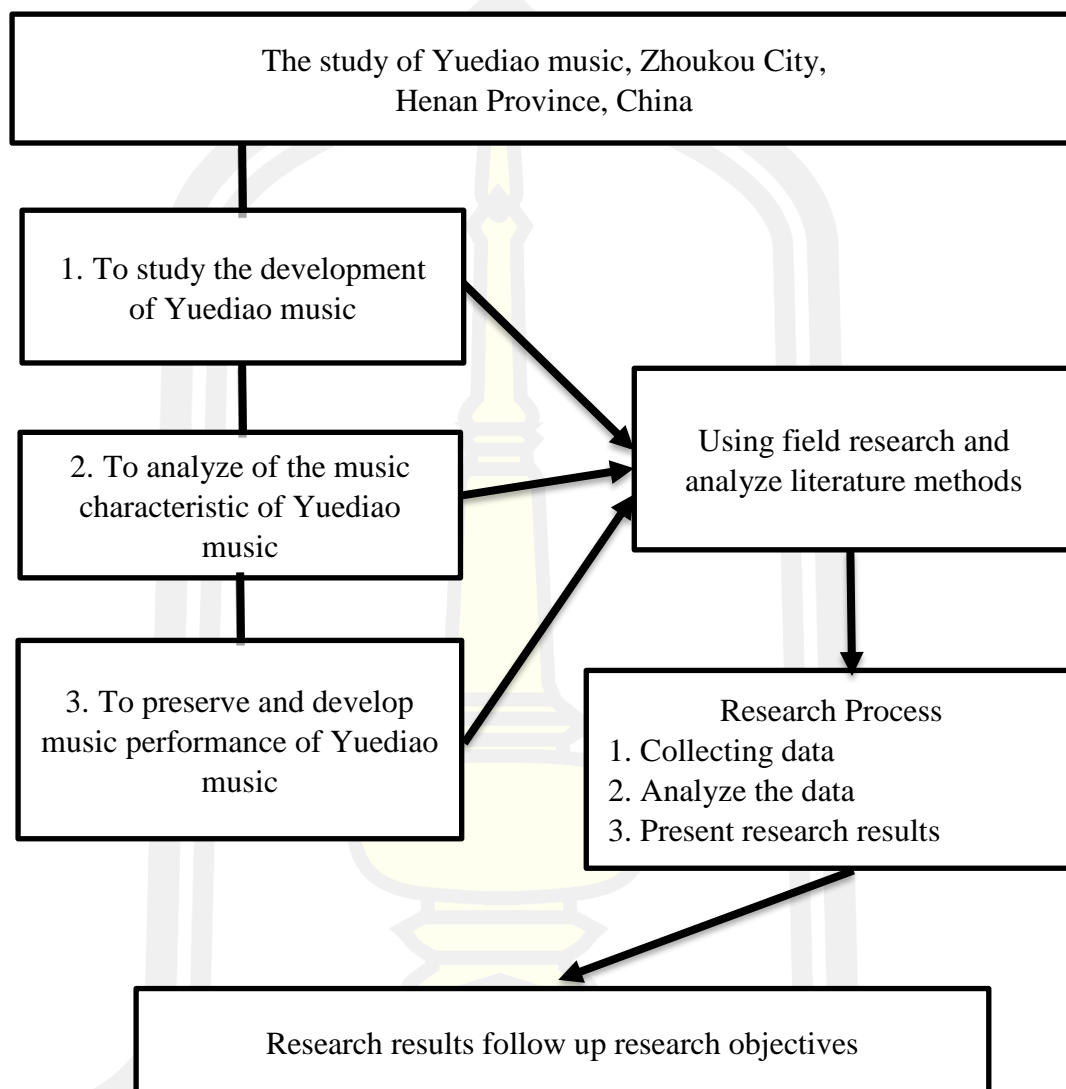
- 1.5.1 Yuediao music refers to Yuediao opera in Zhoukou City, Henan province.
- 1.5.2 The development refers to the influence of society, government and cultural environment on the development history of Yuediao Music. (Origin - 2021)
- 1.5.3 The music characteristic of Yuediao music refers to melody, mode and accompaniment instrument of Yuediao music.
- 1.5.4 The preservation and development of Yuediao music refer to the preservation and transmission of music performance of Yuediao music.

1.6 Benifit of Research

- 1.6.1 By studying the development of Yuediao music, we can get the development history of Yuediao music.
- 1.6.2 By Analyzing the music characteristics of Yuediao music, we can learn about the musical characteristic of Yuediao music.
- 1.6.3 By preserving and developing the music performance of Yuediao music, we can obtain ways for the preservation and development music performance of Yuediao music.

1.7 Conceptual Framework

This table is about the founding frame of Henan Yuediao music research.



CHAPTER II

LITERATURE REVIEW

In this study, the relevant documents have been reviewed for the most comprehensive information available to be used in this research. The following topics has been reviewed.

- 2.1 The General Introduction of Henan Province, China.
- 2.2 The General Introduction of Zhoukou City, Henan Province, China.
- 2.3 The General Introduction of the Society and Culture of Henan Province.
- 2.4 The General Introduction of Henan Yuediao music.
- 2.5 Theories Used in this Research.
- 2.6 Documents and Research Related to Henan Yuediao music.

2.1 The General Introduction of Henan Province, China

Henan Province, abbreviated as Henan, is a provincial administrative region of the People's Republic of China. Zhengzhou the provincial capital, is located in central China. Henan Province is bounded by $31^{\circ} 23' - 36^{\circ} 22'$ north latitude and $110^{\circ} 21' - 116^{\circ} 39'$ east longitude. It borders Anhui and Shandong in the east, Hebei and Shanxi in the north, Shaanxi in the west, and Hubei in the south, with a total area of 167000 square kilometers. The terrain of Henan Province is from north to south, connecting the east and opening the west. The terrain is high in the west and low in the east. It is composed of plains, basins, mountains, hills and water surfaces; It straddles the Haihe River, the Yellow River, the Huaihe River and the Yangtze River. Most of them are located in the warm temperate zone, and the southern part crosses the subtropical zone, belonging to the continental monsoon climate of transition from the northern subtropical zone to the warm temperate zone; Henan is located at the junction of the coastal open areas and the central and western regions. It is the middle zone of China's economic development from east to west. Henan Province has 17 prefecture level cities, 1 county-level city directly under the central government, 21 county-level cities, 82 counties and 54 municipal districts. By the end of 2018, the permanent population of Henan Province had reached 98.83 million (Leet M, 2023)

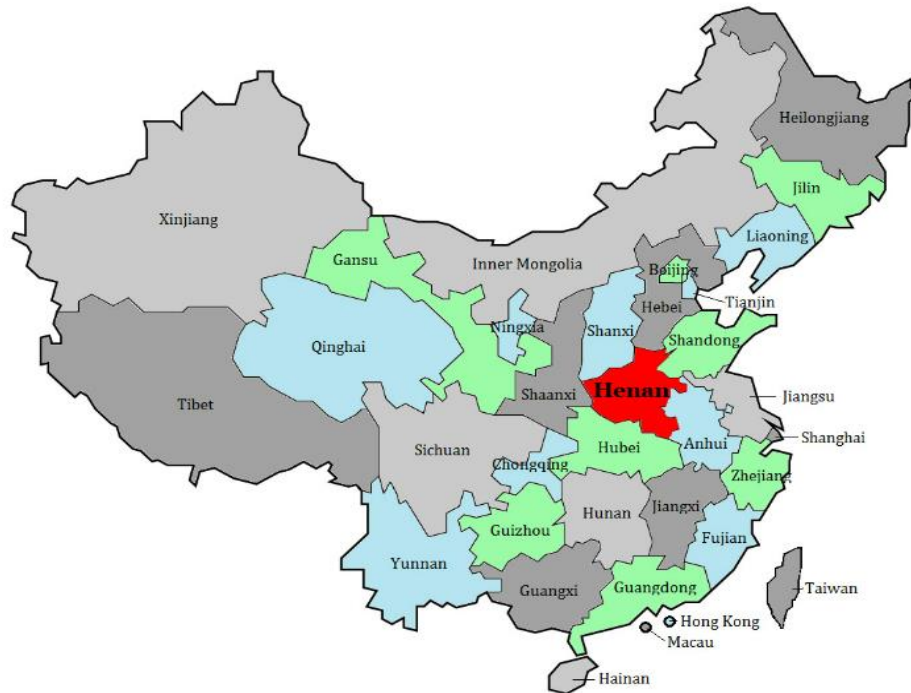


Figure 1. Map of Henan Province, China

Source: <https://chinafolio.com/provinces/guangxi-province>, (2023)

Henan Province has a long history and splendid culture. It is the cradle of Chinese history and civilization. The oracle bone inscriptions discovered in Anyang City, Henan Province in 1899 are the earliest characters and the earliest historical documents in the world. In 1986, the world-famous Jiahu Bone Flute was unearthed in Wuyang County, Henan Province. According to research, Jiahu Bone Flute dates back to 7800-9000 years ago. It is the earliest musical instrument found in China and considered to be the earliest musical instrument in the world. The excavation of Jiahu Bone Flute not only showed the long history and prosperity of Henan music, but also had a far-reaching impact on the whole history of Chinese music, which means that the Chinese seven tone scale already emerged 8000 years ago. As of January 2022, Henan province enjoys 65519 immovable cultural relics, ranking the second in China, including 5 world cultural heritages, 420 national key cultural relics protection units, and 8 national famous historical and cultural cities. Three projects have been listed in the UNESCO list of representative works of human intangible cultural heritage, 113 projects in China's national intangible cultural heritage list. And there are 127 representative transmitters of China's national intangible cultural heritage (Leet, 2023).

2.2 The General Introduction of Zhoukou City, Henan Province, China

Zhoukou City is located in the southeast of Henan Province. There are 10 counties and 2 districts, governed by Zhoukou, with a total area of 11959 square kilometers and a total population of 11.26 million. The traffic network in Zhoukou extends in all directions. Highway, railway and waterway transportation are intertwined into a network, forming a trinity traffic pattern. Shaying River, the largest river in the territory, has a total length of 619 kilometers and a drainage area of 36728 square kilometers. It is the largest tributary of the Huai River. It flows into the Huai River in Yingshang County, Anhui province, then into the Yangtze River and reaches the sea in the east. It has been an important navigable river in inland area of China since ancient times. Zhoukou is an agricultural city, ranked the first place of grain production in Henan Province and at the top of grain production in China. Zhoukou enjoys plenty of cultural resources. It is the hometown of the three emperors of China, the hometown of culture and the research base of Chinese mythology (Zhoukou Government, 2022)

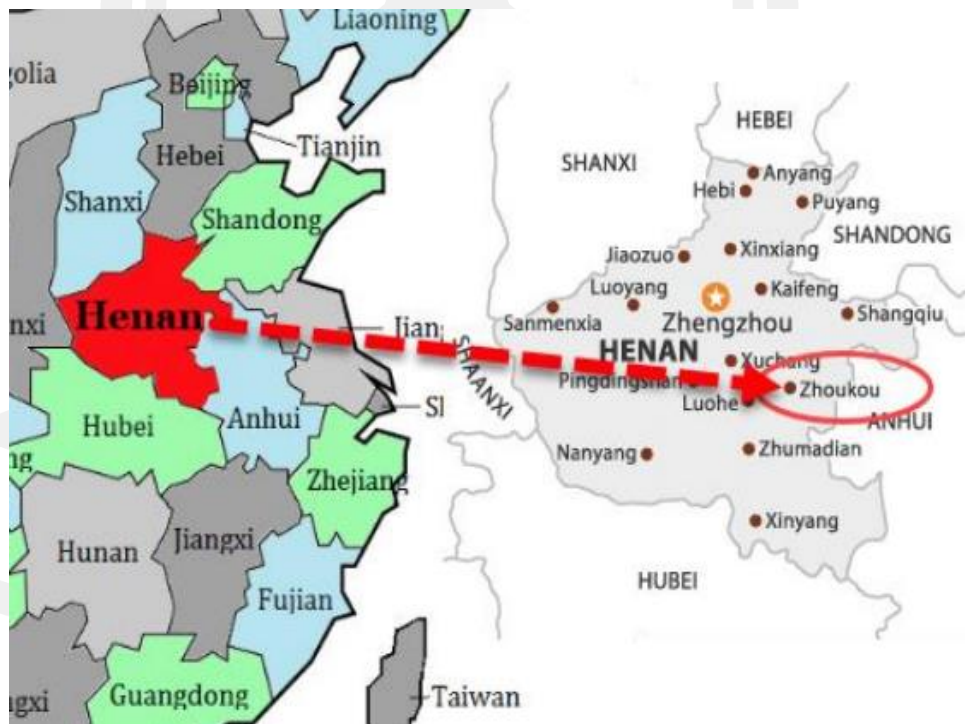


Figure 2. Map of Zhoukou, Henan Province, China

Source: <https://country.eiu.com>, (2023)

Zhoukou enjoys a long history and rich cultural heritage. It has a history of more than 8000 years, more than 4500 years of urban development and more than 2300 years of water transport. The name of Zhoukou comes from the zhoujiabukou distributed on both banks of Shaying River during the Ming dynasty (1368-1644) and the Qing dynasty (1636-1912). Zhoukou is a famous hometown of opera, calligraphy and painting in China. Zhoukou is rich in cultural heritage, including 8 national intangible cultural heritages, 31 provincial intangible cultural heritages and 93 municipal intangible cultural heritages. Zhoukou possesses 3884 immovable cultural relics, including 13 national key cultural relics protection units, 55 provincial cultural relics protection units and 105 municipal cultural relics protection units. More than 30000 items were registered in the first national census of movable cultural relics, including 6384 sets of precious cultural relics. The city has 15 museums and memorials. There are 10 art performance groups, 12 cultural centers in the city. Henan Yuediao historical opera Zhu Yuanzhang in the Ming Dynasty won the Wenhua Award in the 13th Henan opera competition. The Fifth China Intangible Cultural Heritage Exhibition was held in Zhoukou. (Zhoukou Government, 2022)

2.3 The General Introduction of the Society and Culture of Henan Province

2.3.1 Lifestyle

Henan people have a long agricultural history and form the belief of live at the mercy of the elements. For a long time, Henan people have paid attention to livability and practicality in residence. In terms of diet, it focuses on cereals, which shows the characteristics of diligence and thrift; their clothing emphasizes usefulness and practicality. After the 1980s, with China's Reform and Opening up and the development of market economy, productivity has been rapidly improved. Great changes have taken place in Henan people's consumption, clothing, food, housing and transportation. Various comfortable and perfect life concepts are gradually replacing the historical customs of traditional agricultural civilization. However, this does not mean that the concept of hard-working and simple life of Henan people has changed. The hard-working and simple lifestyle created by thousands of years of farming history is still the lifestyle that most people in Henan adhere to. The unique life style of Henan people has shaped the character of Henan people, such as being willing to

help others, upright, tenacious, and simple. (Liu L & Chen X & Lee Y K & Wright H & Rosen A, 2004)

2.3.2 Language

There are two ways to divide dialects in Henan. One is based on administrative regions, which can be divided into nine regions: Yanhe dialect area (Yanzhou City, Heze City and its surrounding areas in Shandong Province), Zhengkai dialect area (Zhengzhou City, Kaifeng City and its surrounding areas in Henan Province), Anxin dialect area (Anyang City, Xinxiang City and its surrounding areas in Henan Province) Luosong dialect area (Luoyang City, Dengfeng City and surrounding areas in Henan Province), Nanlu dialect area (Nanyang City, Lushan city and its surrounding areas in Henan Province), luoxiang dialect area (Luohe City, Xiangcheng city and its surrounding areas in Henan Province), Shangfu dialect area (Shangqiu City in Henan Province, Fuyang City in Anhui Province and surrounding areas) Xibeng dialect area (Xinyang City in Henan Province, Bengbu City in Anhui Province and its surrounding areas), Fenhe dialect area (Sanmenxia City in Henan Province, Yuncheng City in Shanxi Province and its surrounding areas); The other is the division based on the Huaihe River (the Huaihe River is located in eastern China, with a total length of 1000 kilometers, between the Yangtze River and the Yellow River. It is one of the seven major rivers in China). Therefore, Henan dialect can be divided into Huaihe Hebei dialect and Huaihe southern dialect according to the Huaihe River. The northern dialect of Huaihe River, namely Henan dialect, is relatively popular. The northern dialect of Huaihe River is used in Hebi City in the north of Henan, Luoyang City in the west, Nanyang City in the South and Kaifeng City in the east. However, the standard Henan dialect is formed on the basis of the dialects of Zhengzhou and Kaifeng. Along the Beijing-Guangzhou Railway (the railway from Beijing to Guangzhou), it extends to Shijiazhuang City in Hebei Province in the north and Zhumadian City in Henan Province in the south. The accent is close to Zhengzhou dialect. (Liu L & Chen X & Lee Y K & Wright H & Rosen A, 2004)

2.3.3 The Overview of Art

As one of the main birthplaces of Chinese civilization, Henan has a long history and rich art types. As of January 2022, there are 113 national intangible

cultural heritages in Henan Province, including 52 music projects, accounting for 47%. There are 728 intangible cultural heritages in the province, including 156 music projects, accounting for 22%. Music plays an important role in Henan people's life. Henan has been known as the hometown of opera since ancient times. Among the 52 national intangible cultural heritage projects, there are 29 traditional operas represented by Henan opera, Qu opera and Yuediao music, accounting for 56%. Even among the 156 extant music intangible cultural heritage projects in Henan Province, there are still 65 opera projects, accounting for 40%. In addition to Henan opera, Qu opera and Yuediao music, there are more than 50 kinds of traditional operas such as huaibang, Daping, Siping and Taikang Daoqing, which are deeply loved by the people of Henan. Opera is an important part of Henan's music. Henan is the region in China with the earliest opera artistic elements. The long history of establishing or moving the capital of Henan in more than 20 dynasties and the geographical advantages as China's hinterland and the thoroughfare of ten provinces have provided Henan with an excellent cultural environment for the collision and integration of various arts. In the long history of the evolution of Chinese traditional opera culture, the social life and cultural psychology of Henan people have always become artistic elements and integrated into opera culture. Henan culture has made a great contribution to the emergence, evolution, maturity and prosperity of Chinese opera. (Leet M, 2023)

Through the above point of views, the researcher found that the historical development, geographical environment, lifestyle, language style, culture and art, and other issues of Henan Province. This will provide theoretical support for my upcoming field survey on Yuediao music. At the same time, I will study the influence of musicians, their behavior and psychology in the social and cultural environment in different periods from the core communication areas of the music of Yuediao, so as to clarify the historical development, music characteristics, preservation and development of Yuediao.

2.4 The General Introduction of Henan Yuediao music

Henan is a province of many different types of opera, with the reputation of hometown of opera. Since the 16th century, nearly 80 operas have been popular in Henan. By the end of the 20th century, there were 35 operas. Yuediao music, as its

main musical instrument is four strings, commonly known as four strings, is an ancient opera in Henan (Zhao Sanhua, 2011) According to the records of Zhuangwang Temple Monument in Kaidian Town, Nanyang City, Henan Province, it has a history of at least 300 years and has been one of the three major local operas in Henan since 1830.

2.4.1 Origin of Yuediao music

Zhou Yibai, a famous contemporary Chinese opera theorist, said in the Outline of the History of the Development of Chinese Opera: after the reign of Emperor Qianlong of the Qing dynasty (1799 A.D.), the Yuediao music originated from Nanyang folk song Xiaoqu, originally named four stringed, which specializes in singing the Yuediao music and does not mix other songs. It is a variant of Nanyang Bangziqiang. The Yuediao music of the four tones of local opera is flat, back, side and moon. The flat tone is the positive tone of the big voice, the back tone is the reverse tone, the side tone is the high tone, and the moon tone refers to Yin tone, that is, the reverse tone of the bass. He denied the recognition of Yuediao music as one of the nine palace tunes in the north and south of the Yuan and Ming dynasties, on the grounds that many tunes of Yuediao music are only used for accompaniment, and many operas are common, but it contains many types of Bangziqiang, which is closest to the western Henan tune of Henan Bangziqiang. He found that in the early stage, Yuediao music only sang Yuediao, and later absorbed the singing method of western Henan tune. Nanyang Bangziqiang's main body is the western Henan Yuediao music, but later it was not popular, and the monthly tune came into being in the local place. Therefore, Henan Yuediao music is actually a variant of Nanyang Bangziqiang. (Zhou Yibai, 1979)

Ma Zichen found that there are about six assumptions about the origin of Yuediao. 1) Yuediao is the tune of Wu and Yue brought back from Wu State and Yue State(in today's Zhejiang and Jiangsu province) at the end of the Spring and Autumn period, when Fan Li, the general of the state of Yue, retired to Nanyang, Henan Province; 2) Yuediao is an independent opera that stood out from zhugongdiao and formed in the early Ming dynasty after long-term development; 3) Yuediao originated from the famous Melody of White Feathers Garment of the Tang dynasty, which can be proved by the poem the name of rural opera Yuediao, was once a Tang Court song

written by Li Peng, a native of Neixiang County, Henan Province, during the reign of Jiajing of the Ming Dynasty; 4) At the end of the Ming dynasty, Zhongzhou string music was annotated by Zhang Jiamou in the annals of Nanyang Prefecture at the end of the Qing dynasty and the beginning of the Republic of China; 5) The performance dialogue of Yuediao was clearly recorded in the Zaju (杂剧) selling love and hoarding written by Fu Yichen in the 15th year of the Ming dynasty; 6) Yuediao is originally the wrong sound of Yuediao(which means the moon tune). In fact, Yuediao is a branch of Bangziquang. Among them, Nanyang Bangziquang variant theory has been recognized by most people, that is, Yuediao should be Yuediao, which is the Yuediao among the four tones of flat, back, side and moon of Henan Bangziquang. According to various analysis and investigation, the evidence of the first five assumptions is insufficient, and the reasons are not adequate. Only the sixth assumption is basically in accordance with the academic recognition obtained from our field investigation of Yuediao and the analysis of music noumenon over the years (Ma Zichen, 2010)

2.4.2 Regional schools of Yuediao music

Since Yuediao music has spread from Nanyang, Henan Province to everywhere. Although there are Huai Yuediao popular in Qinyang (Xiuwu County, Wuzhi County, Wen County, Jiyuan county and Meng county) and Shaanxi Yuediao popular in Ankang, Shaanxi Province, the most influential are Xialudiao (下路调) popular in Nanyang, Henan Province and Luohe, Zhoukou, Pingdingshan, Xuchang, Shangqiu. The Shangludiao (上路调) in the North-South front line of Zhengzhou has its own obvious artistic characteristics. Xialudiao and Shangludiao are two long-term competing artistic factions of Henan Yuediao music. They are named because of Henan local customs referring to the South and north as Xiatou and Shangtou respectively. (Wei Tianbao, 2008)

After the early formation of Yuediao music, three different forms of performance appeared in Nanyang, Henan and Xiangyang, Hubei, namely Yuediao music, Yuediao shadow opera and Yuediao puppet opera. The Yuediao popular in Henan is mainly Zhengxi and a small number of Yuediao puppet opera, and Yuediao music, Yuediao shadow opera in the northwest of Hubei. It spreads all the way from the southwest of Henan to eastern Henan. Similar to the general division of Henan

Opera into western Henan tune and eastern Henan tune, Henan Yuediao was also called Xialudiao and Shangludiao by old artists in the past. This difference is based on a regional distinction. Generally speaking, Fangcheng county is the dividing point. What is popular in Southwest Henan and Nanyang is Xialudiao, and what is popular in Zhoukou, Xuchang, Luohe, Pingdingshan, Zhengzhou Shangqiu and other Eastern and central Henan areas is Shangludiao. Shangludiao and Xialudiao have their own distinctive artistic characteristics in singing music, forming two different artistic factions. (Han Jia, 2017)

2.4.3 Accompanying musical instruments of Yuediao Music

The accompaniment instrument of Yuediao music is composed of Chinese national orchestral music and percussion music. Chinese national orchestra is called Wen Chang (文场) and percussion is called Wu Chang (武场). The Wenwu Chang operates its functions of expressing emotions, shaping characters, setting off the stage atmosphere, improving the artistic effect of the stage, enhancing the operatic expression, and controlling the rhythm of the opera by accompanying singing, playing Qupai and other music, as well as performing gongs and drums, and performing chorus, chanting, acting, and playing. According to the artistic style of different operas, the instruments used are different. The Wen Chang of early Yuediao bands mainly played four stringed instruments, as well as Yueqin and Jinghu with soft bow, commonly known as three major instruments for accompaniment of Yuediao. In the early years of the Republic of China (1912 A.D.), Zhuihu was added, and after continuous restructuring, it became a short stem Zhuihu. After the 1950s, Suona, Pipa, Erhu, Sanxian, etc. were generally added, and Jinghu and Yueqin were rarely used. In the Wu Chang, there are mainly handboards, single skin drums, big gongs, hand rubs, small gongs, etc. Later, there are gradually added bells, hand gongs, hall drums, etc., making the Wu Chang arts arena more expressive. (Wei Tianbao, 2008)

Through the above point of views, the researcher found that various theories about the origin of Yuediao music. Since 1830, Yuediao music has been one of the three major local operas in Henan. The schools of Yuediao music are mainly divided into Shangludiao and Xialudiao. The accompaniment instruments of Yuediao music are divided into Wen chang and Wu chang. These provides an important theoretical

reference for me to clarify the historical development, music characteristics, preservation and development of Yuediao music.

2.5 Theories Used in this Research

2.5.1 Western Music Theory

Music analysis focuses on specific music structure. The basic procedure of music analysis is comparison, which defines structural elements and reveals functions through sorting. This mode can gradually explore the symbol level of music text, and identify its melody and rhythm cells according to the information carried by each text and the relationship between them (Ventura M D, 2013)

A piece of music is usually analyzed to find the structure and characteristics of different parts. The processing of melody and rhythm uses three proposed operators as metadata. In this work, we focus on melody, so the processed data is marked with fuzzy labels to detect various sound features. The two pieces of music can also be compared and analyzed according to different rhythm or melody characteristics (as a whole or sound separation) (Rybnik M & Jastrzebska A, 2016)

Music analysis is a comprehensive analysis of harmony, polyphony, music structure, orchestration, theme melody, mode, rhythm and other factors in music works in western music research. As an important part of music analysis, theme analysis is the understanding and grasp of the leading thought of music works. Music theme analysis method is an indispensable and important part of music analysis. (Liu Guohai, 2010)

In this study, I use the theoretical knowledge of western music analysis to comprehensively analyze the theme and noumenon of Yuediao music works, including the analysis of various music noumenon elements such as Yuediao music structure, theme melody, mode, rhythm and so on. And in order to capture, identify, understand and grasp the theme development process of Yuediao music, so that we can have a comprehensive, objective and rational understanding of Yuediao music.

2.5.2 Chinese Music Theory

In the field of Chinese traditional music research, we should establish a dual pattern with music ontology research as the core (open Ontology Research) and the coexistence of ontology research and cultural research (Xu Tianxiang, 2022)

Through sorting out the commonly used musical vocabulary of specific musical instruments and songs, the relationship between them and performance techniques, fingering combination routines and singing methods is inversely investigated in the performance practice, so as to explore the musicological junction of speech mode and music mode knowledge or expression. (Xiao Mei, 2020)

Under the profound influence of the interdisciplinary cross research concept, the current ethnomusicology research should not only continue to pay attention to the field work practice, but also grasp the historical literature information related to the research object macroscopically and deeply, and widely and deeply use the interdisciplinary methodology to carry out the mutual verification and intercommunication research between the live field data and the remaining historical literature information. The music performance in the cultural context and the symbolic metaphor behind it are theoretically analyzed and explained in depth. Therefore, field work, historical documents and interdisciplinary methodology are three essential conditions in the current study of Chinese ethnomusicology. (Zhao Shufeng, 2018)

Because traditional music contains more oral cultural attributes and less research based on existing score, in most cases, its research topics can only be based on field work and the actual sound generated and formed after performance as the research object and starting point. However, from the perspective of research purpose, recorders and analysts intend to use the symbolic analysis of sound after performance to construct a musical cultural object represented by score and symbol, and an analysis of the music system corresponding to the harmony, polyphony, tonality and orchestration of western music, trying to clarify the basic characteristics of this music system. (Du Yaxiong, 2011)

In this study, I use the research methods of Chinese traditional music theory. By collecting, interpreting and analyzing the written scores of Yuediao opera in different periods, the interpretation and analysis of the existing Yuediao opera will be an important part of exploring the core music materials of Yuediao music. At the same time, because the traditional Yuediao music contains more oral cultural attributes, in many cases, the research on Yuediao music can only be based on the field investigation. The researcher take the Yuediao music collected in the field

investigation as the research object and starting point, so as to clarify the basic characteristics of the Yuediao music system.

2.5.3 Musicology Theory

Folk music is a special subject of music theory. This concept has been defined and developed in multiple ways by collectors, scholars and practitioners, within different geographical locations and in different historical periods. At its root lie questions about the identity and identification of the folk, the delimitation of musical repertoires, how these repertoires are transmitted and the assessment of sounds (Sadie, 2001).

Ethnomusicological theory involves the writing of descriptions, classifications, comparisons, interpretations, and generalizations about music (and possibly sound) in general, about particular musical traditions, about music in a set of related communities, or about music in relation to cognitive, artistic, experiential, social, cultural, political, and economic issues, themes, and processes. (Rice T, 2010)

Ethnomusicology should pay attention not only to the relationship between music and culture, but also to the subjectivity of music subject - human subjectivity, and the relationship between music culture and its social context. As the embodiment of ethnomusicology research methods, we must understand it from an interdisciplinary perspective. Comparative method and field investigation method are two basic research methods of ethnomusicology. (MEI & FEN & H (n.d.), 2012)

Ethnomusicology is a science that studies the symbiotic relationship between music and its cultural environment through field investigation. The purpose of its research is to clarify the laws of music development of all ethnic groups and regions, including general laws and special laws. Starting from the actual situation of music of all ethnic groups and regions, it discusses its origin, formation, development, prosperity and evolution, so as to achieve the understanding of the development rules of human music culture. (Du Yaxiong, 2011)

In its formation and development, contemporary ethnomusicology has experienced two basic disciplinary methodological transformations: the first is its transformation from objective facts to both objective facts and subjective significance, from intertextuality to intertextuality and intersubjectivity, and from descriptive

writing to descriptive writing, as an empirical and practical discipline Interpretive writing and so on. The other is in the process of its transformation from an empirical and practical discipline to a comprehensive discipline with both theoretical and theoretical aspects, from a conventional methodology to a conventional methodology and cultural philosophy. (Yang Minkang, 2020)

In this study, I use ethnomusicological research methods to conduct field investigations, from the Yuediao music works to the performers and participants, as well as the method of interviewing informants, in order to study the origin, development, and structure and characteristics, as well as the preservation and development of Yuediao music.

2.6 Documents and Research Related to Henan Yuediao music

Up to now, I have collected more than 80 relevant dissertations and 10 monographs and anthologies. In addition, there are some views and some discussions in various monographs. By analyzing the literatures, I found that these literatures mainly involve the following two aspects: 1) from the date of publication, the time interval is from 1963 to 2022; 2) From the theme of literature, most of them focus on the historical origin, music and script of Henan Yuediao music, the singing, performance and genre of actors. In the following part, I analyze 5 representative works and 11 dissertations related to the historical development, music characteristics, preservation and development of Yuediao music.

2.6.1 Monograph related research (5)

Zhou Yibai, *Outline of the Development History of Chinese Opera*, which examines the origin of Yuediao musics in Henan Province. It is found that Yuediao musics came into being after the reign of Qianlong of the Qing Dynasty (1799 A.D.), the Yuediao music originated from Nanyang folk song Xiaoqu, originally named four stringed, which specializes in singing the Yuediao and does not mix other songs. It is a variant of Nanyang Bangziqiang. The Yuediao of the four tones of local opera is flat, back, side and moon. The flat tone is the positive tone of the big voice, the back tone is the reverse tone, the side tone is the high tone, and the moon tone refers to Yin tone, that is, the reverse tone of the bass. He denied the recognition of Yuediao as one of the nine palace tunes in the north and south of the Yuan and Ming dynasties, on the

grounds that many tunes of Yuediao music are only used for accompaniment, and many operas are common, but it contains many types of Bangziquang, which is closest to the western Henan tune of Henan Bangziquang. He found that in the early stage, Yuediao music only sang Yuediao, and later absorbed the singing method of western Henan tune. Nanyang Bangziquang's main body is the western Henan Yuediao, but later it was not popular, and the moon tune came into being in the local place. Therefore, Henan Yuediao is actually a variant of Nanyang Bangziquang. Zhou Yibai, born in 1900, is a famous contemporary Chinese opera historian and opera theorist. His identification of the origin of Henan Yuediao is of great significance. (Zhou Yibai, 1979)

Zheng Linxi analyzed the origin of Yuediao in *Collection of Historical Records of Operas in Henan Province, Volume 1*. The author explores the origin of Henan Yuediao music through the ancient books such as the chronicles of rites and music in the new Tang Dynasty, the chronicles of historical music in the Song Dynasty, the general examination of literature, the general code, the phonology of the Central Plains and the lost collection of operas in the Song and Yuan Dynasties. He found that: 1) from the perspective of music singing, Henan Yuediao and Kunshan tune have common components. Kun Opera (昆曲) was created in Kunshan by Wei Liangfu and others in the middle of the Ming dynasty during the reign of Ye Jialong (about 1566). However, Wei Liangfu studied Beiqu, which was also popular in the area at that time. The singing of Yuediao music was found as early as in the Song and Yuan dynasties, so it is impossible to learn from the later created Kunshan tune. On the contrary, Kun Opera may learn music singing from Yuediao music. At least it is also from the Northern Song and Yuan Dynasties. As far as the instruments supporting the tune are concerned, Yuediao mainly uses strings (four strand strings and Jiezi, which also proves that it is older than Kun Opera. 2) from the perspective of phonetics and phonology, Yuediao uses Henan dialect (formerly known as Zhongyuan and Zhongzhou) and preserves many words of Yuanqu. Its lyrics are also compiled in Nanyang dialect. Its initial consonants are completely consistent with the 20 initial consonants in phonology of the Central Plains, and its consonants are clearly separated. The Jiantuan (Rhyme of a dialect) of Beijing opera, etc. sing with Zhongzhou sound, also obviously learn from the opera of Beiqu and Yuediao. What is

more important is the rhyming method. The yiqizhe (Rhyme of a dialect) of Yuediao includes words with vowels EI and UI. This kind of rhyming method is completely consistent with that in the previous Song and Yuan Opera Series. This is also true of many in the Yuan Opera. Although Henan Bangzhiqiang (Henan Opera) rhymes like this, it may imitate Yuediao music because it came of late age. The characters of huiduizhe (Rhyme of a dialect) can be compared with yiqizhe (Rhyme of a dialect), and Fei, Weiread Vi or Vei, which is the old scale of Qi Weiyun (Rhyme of a dialect) in Central Plains phonology, which is consistent with the Twelve She (Rhyme of a dialect) in the Ming dynasty. From the perspective of the history of Chinese phonology, the rhyme of Yuediao is a living fossil in the process of the thirteen Zhe. The origin of Yuediao is a document about the origin of Henan Yuediao, which has a very important significance for later scholars to study Henan Yuediao. (Zheng Linxi, 1985)

Wei Tianbao, Research on Henan Yuediao music, the author of the book, Wei Tianbao, who has worked in the Yuediao troupe in Sheqi County, Henan Province for a long time, is also a professional composer. Since the late 1970s, he has paid attention to the collection, sorting the research of historical materials of Yuediao, especially based on many years of practical experience, literature and cultural relics. The research on Yuediao music has its own unique views and is recognized by the industry. The book systematically introduces the basic form and current situation of Yuediao music with a scale of nearly 400000 words from five parts: a brief introduction to the types of operas of Henan Yuediao, the relationship between cavity words and phonetic characteristics, panel structure, accompaniment and examples of comprehensive panel aria. In the aspect of opera description, the author gives a general introduction to the origin, development, regional schools, troupes, actors' performance repertoire and so on. In terms of the relationship between tune words and phonetic features, the author not only introduces the basic word case, tune case and the relationship between them, but also involves the close relationship between singing tone and language phonology and the language features of different regional factions. In the aspect of plate structure, the author adjusts, enriches and perfects the text introduction, singing score examples and expression methods of Yuediao music. In terms of the selected aria in the example of integrated panel aria, while paying

attention to its representativeness and popularity, the author puts focus on the diversity and comprehensiveness of panel application. The publication and distribution of this book is of great significance to the study of Henan Yuediao. It can be said that it is the first officially published theoretical monograph that can systematically explain the formation and development history and music type characteristics of Henan Yuediao. It is a necessary theoretical monograph for the study of Henan Yuediao. (Wei Tianbao, 2008)

Ma Zichen's central Plains Opera Culture Series: Henan Yuediao, which is a relatively complete academic work on Henan Yuediao, an ancient opera. Ma Zichen, the author of the book, is a famous literary theorist and opera theorist. His academic career has lasted for more than 60 years. Central Plains Opera Culture Series: Henan Yuediao describes the origin and development of Henan Yuediao music in detail from six parts: the origin and evolution of Henan Yuediao, the main performing groups of Henan Yuediao, the performing repertoire of Henan Yuediao, the music singing of Henan Yuediao, the new talents of Henan Yuediao, and the selection of representative aria of Henan Yuediao Xuchang Yuediao troupe, Biyang Yuediao troupe, Dengzhou Yuediao troupe, Runan Yuediao troupe, Sui County Yuediao troupe, Xiping Yuediao troupe and Neixiang Yuediao troupe were introduced in detail; The 80 performances of Henan Yuediao, such as Bala Temple, dabaoguo, Maling Road, Sanshanguan, Sanshou He Yuanqing, Changbanpo and longevity music, were explained in detail; The life and artistic achievements of 137 Yuediao artists including Shen Fengmei, Mao Ailian, he Quanzhi, Shen Xiaomei, Chen Jing and Yuan Xiulian are introduced in detail; In addition, 74 representative excellent aria of Henan Yuediao are listed. It is of great significance to the study of Henan Yuediao. (Ma Zichen, 2010)

Wei Tianbao appreciation of Shen Fengmei's singing, which aims to analyze the singing style of Shen Fengmei, one of the representatives of Henan Yuediao schools. Firstly, through the elaboration of Shen Fengmei's great task of revitalizing Yuediao art and Guan Zhi's glorious process of climbing the peak of Yuediao art, while deliberately describing her personality image, she has also outlined the style Grand View of local artistic creation. Then, based on the noumenon of music art, Shen Fengmei made a medium and micro analysis, from the set structure of singing to the decorative technique of moistening the cavity, which can be described as

meticulous and exquisite. It is commendable that Professor Zhang Li, the editor in chief of the book, made a general preface for the book, which describes the Research on Shen Fengmei's Stage Art (1963-2013.). Based on CNKI periodical data, the General Preface comprehensively combs, summarizes and analyzes the development process of Shen Fengmei's stage art research from 1963 to 2013, so that scholars and colleagues at home and abroad can take a look at the development context of the research of Yuediao art master Shen Fengmei, examine the historical process of Shen Fengmei's stage art research, and grasp the new trend of the development of Shen Fengmei's stage art research, further understand the aesthetic value and time implication of Shen Fengmei's stage art research to the overall art research of Yuediao. Appreciation of Shen Fengmei's singing is of great significance to the current study of Henan Yuediao. (Wei Tianbao, 2016)

Through the above point of views, the researcher found that: first, the author focused on the historical records and opera records, and analyzed and studied the Henan Yuediao text in Henan Volume of Chinese Opera Records and Henan Volume of Chinese Music Integration. Second, in the fifties and sixties of the last century, in terms of collating the text of Henan Yuediao traditional operas, he successively published the first episode of Henan Traditional Opera Collection Yuediao Music and the second episode of Henan Traditional Opera Collection Yuediao Music. After entering the 21st century, with the government's emphasis on and protection of intangible cultural heritage, scholars at home and abroad have turned their attention to traditional opera art. The Central Plains opera culture series: Henan Yuediao and Shen Fengmei's singing appreciation has conducted in-depth research on the music, script, singing, performance, genre and performance group of Henan Yuediao music. Generally speaking, the academic research on Henan Moon Sculpture is becoming more and more prosperous. The above research results provide great help to the development, music characteristics, protection and transmission of Yuediao.

2.6.2 Dissertations related to this research (11)

Wei Tianbao and Qi Yanbin examined the origin of Henan Yuediao in the article Exploring the Origin of Yuediao musics. They found that Yuediao is due to the spiral palace tune transfer and melody development. It is a comprehensive concept of spiral palace tune transfer and melody development in China's national traditional

music - in music practice, a tune is moved into the upper five-degree palace tone system, which often causes the change of melody form, so as to form a new tune. When this new tune can exist independently from the original tune in form and expression, it is called the deviation of the original tune. For the Yuediao of Yuediao music, it should first be the Yuediao of the basic tone of a certain opera, and this Yuediao, as the basic tone of a new opera, has gradually derived a panel family in singing practice. Therefore, this Yuediao has become the name of this new opera. (Wei Tianbao & Qi Yanbin, 2002)

Li Ronghua studied the origin and the singing form of Zhoukou Yuediao in his article *On the Singing Music of Zhoukou Yuediao*. The author founds that the introduction of Yuediao into Zhoukou began in Nanyang troupe, a famous class starring Jiang Gao in Xiangcheng during the reign of Tongzhi of the Qing Dynasty. Since then, Yuediao troupe from other places have come to Zhoukou to perform and spread the Yuediao to all counties in Zhoukou. By the spring of 1949, Huaiyang County in Zhoukou had established a people's Yuediao troupe in Huaiyang special district, mainly composed of Zhang Xiuqing. Since then, Yuediao has taken root and thrived in Zhoukou. Henan Shen Fengmei is well-known throughout the country, especially in the era of Henan Shen Fengmei. It is concluded that Yuediao began the transition process from Qupai style to banqiang style, and the band changed from suona and bamboo flute to four string instruments. (Li Ronghua, 2009)

Zhao Hua in the article *Research on the Development And Status Quo and Protection Countermeasures of Henan Yuediao*, based on the investigation of professional Yuediao troupes in Henan Province, it is concluded that there are only five professional Yuediao troupes. In addition, and the current situation of amateur Yuediao troupes in some villages and towns. Among these troupes, Henan Yuediao troupe, Xuchang Yuediao troupe and Sheqi Yuediao troupe are more active. Other troupes are basically in a state of stasis. Usually, the actors have their own things, because they want to survive. When they have a performance task, they will organize and put down their work for rehearsal and performance. Among them, there are many excellent actors. Through in-depth research, the dissertation finally put forward strategies for the protection of Henan Yuediao from four aspects: mass popularization,

campus transmission, cultivating transmitters, government support and the role of the media. (Zhao Hua, 2009)

Cheng Jun in an article *On the Evolution of Yuediao*, made a textual research on the origin of Henan Yuediao musics, and foundd that Yuediao had appeared on the stage in the artistic form of music, song and dance in the Tang Dynasty. During the Song and Yuan Dynasties, Yuediao gradually evolved into the artistic form of song and dance opera and zaju. After long-term brewing and development, by the middle and late Ming Dynasty, Yuediao finally appeared on the art stage in the comprehensive form of opera performance. From Jiaqing in the Qing Dynasty to the Republic of China, Yuediao flourished and became the largest opera in the Central Plains, with performance footprints throughout most of China. After the depression and decline from the war of Resistance against Japan to the Cultural Revolution, as well as the expansion and protection after Reform and Opening up, it has experienced ups and downs for several times, ups and downs and continuous development for more than 370 years. (Cheng Jun, 2013)

Zhao Sanhua in the article *Research on the Art of Yuediao Singing*, made a profound analysis and demonstration on the origin, music system, vocal attributes, vocal music and singing characteristics of Henan Yuediao singing, as well as the aesthetic value of Yuediao and the future development path of Henan Yuediao. Among them, on the overview of the ecological environment of Henan Yuediao, the author summarizes the literature on Yuediao musics, summarizes the areas where Yuediao spreads, and puts forward his own reasonable founding on the origin of Yuediao musics; An overview of the development of Yuediao art in Henan Province. And finally put forward the establishment of Yuediao art training center or relevant schools, and make effective use of various carriers to put forward suggestions on the transmission of Yuediao. (Zhao Sanhua, 2011)

Cheng Jun in his article *The Current Situation and Prospect of Yuediao Research* makes a textual research on the current situation and prospect of Henan research from four aspects: the origin and development of Yuediao, Yuediao music, Yuediao operas and the research on Yuediao famous actors. He foundd that a group of scholars in China have been committed to the research on Yuediao music for a long time, with extensive topics and heated contention, reflects a strong academic

rationality. However, compared with the richness of its own development, the current research is still lagging behind. Yuediao research is basically dominated by Henan experts, which has not attracted the attention of a wider range of scholars. This is not only related to the more difficulties in cross-border research, but also related to the insufficient attention of the government. Even from the perspective of the research itself, there are still a large number of areas that have not been carried out, and there is no consensus on many issues. (Cheng Jun, 2013)

Zhang Jichao in the article *Henan Yuediao in the Period of the Republic of China*, takes the Republic of China (1912-1949.) as the research time area, and discusses it from four aspects: the distribution characteristics of Henan Yuediao, the activity status of Henan Yuediao in the city, the appearance of actresses on the Yuediao stage and the rise of Eastern Henan tune. The author founds that the Republic of China is an important period in the development history of Yuediao art in Henan Province. It is mainly reflected in four aspects: first, Henan Yuediao has a wider spread and greater influence, and has become one of the most important operas in Henan; second, the activities of Yuediao in cities have increased, thereby accepting the influence of urban culture Extensive and profound influence; third, actresses stepped onto the stage of Yuediao, which laid an important position for the development of Yuediao in the Republic of China; fourth, Zhoukou Yuediao began to rise with the unremitting efforts of artists. These characteristics made the Henan Yuediao in the period of the Republic of China not only strive to inherit the tradition, but also innovate in the inheritance, showing the characteristics of being different from the tradition and tending to the modern. (Zhang Jichao, 2014)

Chen Chen' s *Hundred Years of Ups and Downs - Research on the Evolution of Henan Yuediao*, this article examines the development and evolution of Henan Yuediao during the period of the Republic of China, opera concerts, cultural analysis of Yuediao film classics, research on Yuediao creation after 1977, Shen Fengmei's appearance on the stage as a female and its influence on Henan Yuediao, old Yuediao and new Yuediao The present and future of Yuediao systematically demonstrates the evolution of Henan Yuediao in recent 100 years. Cities, intellectuals, women, revolution, films, roles and modernization are several important cultural symbols in the 20th century. When the Ancient Henan Yuediao encounters this change, Yuediao

should actively create its own new pattern when the country turns its attention to local operas. It also puts forward strategic suggestions from two aspects: the adjustment and evolution of the internal pattern of Henan Yuediao, and the adjustment and evolution of Yuediao in the long history of Chinese opera. (Chen Chen, 2015)

Li Na in the article *On the Value and Protection Principles of Yuediao Cultural Heritage*, finds that Yuediao cultural heritage has important historical, cultural, educational, aesthetic and economic values, and will have a positive and significant impact on the production and life of mass groups and the construction of a harmonious society. And put forward several principles to protect the transmission of offshoot: 1) We should protect Yuediao cultural heritage in an all-round and multi-level way to form a three-dimensional and comprehensive protection. 2) We should protect all historical and cultural information of Yuediao relics as much as possible, and strive to approach the original appearance of Yuediao cultural heritage as much as possible. 3) We should identify and explain the various cultural information contained in Yuediao music itself, especially its history, development law and inner spirit. (Li Na, 2017)

Han Jia in the article *Research on the singing characteristics of Shen sect Yuediao*, through the analysis and summary of various literature materials collected on Yuediao music, introduced the origin of Henan Yuediao music, a brief description of Henan Yuediao music, the regional distribution and division of Yuediao, and the evolution of Yuediao main string instruments. The article also focuses on the origin of Shen sect and the process of the formation and evolution of singing style, as well as the appreciation of the representative operas of Shen sect. Finally, the article makes an in-depth and detailed analysis from the aspects of singing style, Aria structure, melody and rhythm, so as to explore the unique charm of master Shen Fengmei's singing art. It also expounds the current development status and transmission prospect of Henan Yuediao from three aspects: the current situation of Yuediao troupe, the current situation of Yuediao youth talent training and the founding of the transmission and development of Yuediao (Han Jia, 2017)

Geng Yiyuan studied the origin, rise and fall of Henan Yuediao through the collection and sorting of historical data, and combed Shen Fengmei's own growth experience and her achievements in Yuediao through the collection and sorting of

historical data. This dissertation analyzes the creation, plot, scene, Aria and Shen Fengmei's performance characteristics of the two most famous representative works performed by Shen Fengmei, Zhuge Liang's mourning and subduing Jiang Wei, and makes a comparative study on the singing and performance style of the two representative schools of Henan Yuediao, the bold school Shen Fengmei and the graceful school Mao Ailian. Finally, it puts forward some suggestions on the transmission and protection of traditional Yuediao from four aspects: the establishment of Yuediao transmitters, the comprehensive use of traditional and modern technical means, traditional music innovation, government support and new media communication. (Geng Yiyuan, 2019)

Through the above point of views, the researcher found that the structure and content of these dissertations are mostly based on the professional background of musicology researcher. There is a lack of practical experience and field research in the use of research methods and theories. Therefore, the researcher will use ethnomusicology as the main research method, and collecting relevant materials such as national strategy, government policy, economy, cultural consumption, art education system, innovative technology of opera itself, and communication media, and carry out relevant research on the historical development, musical characteristics, preservation and development of Yuediao music.

CHAPTER III

RESEARCH METHODS

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interview.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Research Site

3.1.3 Scope of Time

3.1.4 Research Method

3.1.5 Key Informants

3.1.6 Casual and general informants

3.1.7 Date and site of investigation

3.2 Research process

3.2.1 Research tool

3.2.2 Data Collection

3.2.3 Data Management

3.2.4 Data Analysis

3.1 Research Scope

3.1.1 Scope of Content

This part includes the construction of the history of the development of Yuediao music, the research on the music characteristics of Yuediao music, and the research on the preservation and development of Yuediao music.

3.1.2 Scope of Research Site

Henan Province is the birthplace of Yuediao music. Yuediao music is mainly spread in the western, central and eastern regions of Henan Province. Since 1830, Yuediao music has been the main representative of operas in Henan Province.

Zhoukou Ctiy is the main carrier of contemporary Yuediao music. Henan Yuediao Troupe is located in Zhoukou City. Shen Fengmei, a famous Yuediao master,

has been the leader of the troupe for a long time. Since the 1960s, Zhoukou Ctiy has been the main carrier of Yuediao music.

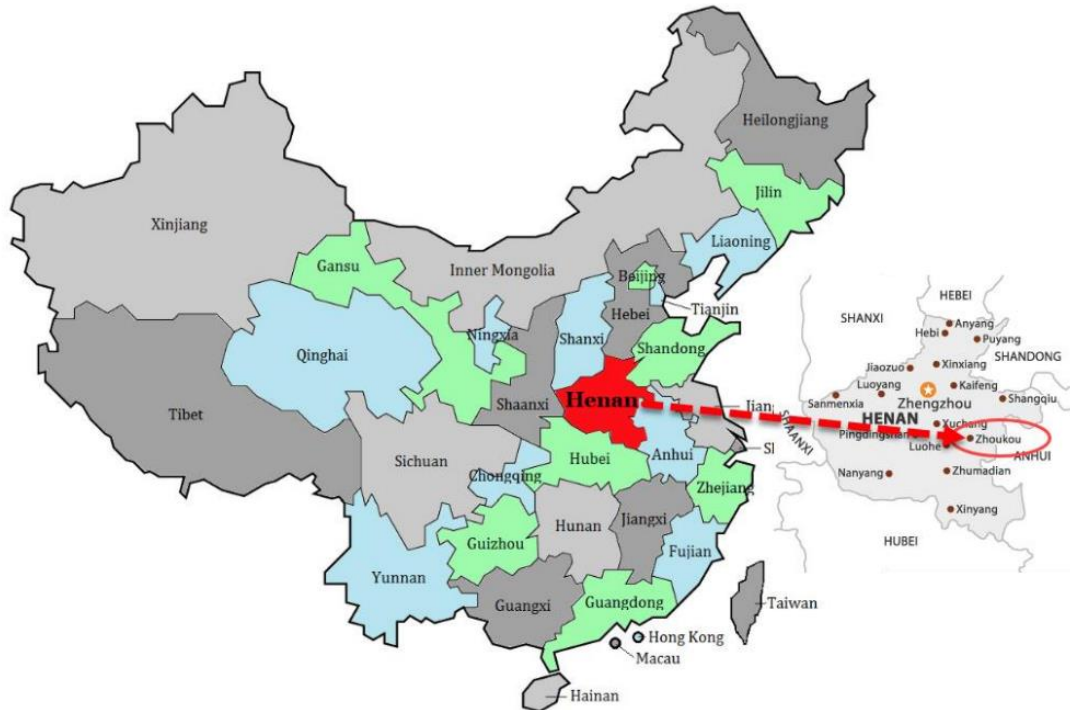


Figure 3. Map of Zhoukou, Henan Province, China

Source: <https://chinafolio.com/provinces/guangxi-province> & <https://country.eiu.com>, (2023)

3.1.3 Scope of Time

December 2020 to June 2022

3.1.4 Key Informants

3.1.4.1 Criteria for selecting key informants

The following five criteria for selecting key informants were provided by Wang Bingcan, the transmisor of China's national intangible culture:

- 1) They have been engaged in the creation, singing or performance of Yuediao music for at least 30 years.
- 2) They understand the history, culture and development of Yuediao music.
- 3) They have won the highest award in various Yuediao music competitions.

4) They must be the above provincial level Yuediao music transmitter awarded by the government.

5) They have made outstanding contributions to the dissemination and development of Yuediao music.

3.1.4.2 According to the above selection criteria, the key informants I choose are, Shen Xiaomei, Wei Tianbao and Wang Bingcan. Because they are the most outstanding representatives of key informants.

I interviewed 3 key informants, including 2 scholars and 1 famous Yuediao music actress, who are also the transmitters of Henan provincial intangible cultural heritage of Yuediao music. The three people are my most important informants, mainly because Shen Xiaomei are famous actors of Yuediao music. She is national first-class actors. She has performed many classic operas of Yuediao music, won many first prizes in national competitions, and have rich experience in Yuediao music performance. Wei Tianbao and Wang Bingcan is a famous composer and theorist of Yuediao music. They are a national first-class composer and has created many excellent Yuediao music works. They are very familiar with the historical development and musical characteristics of Yuediao music, which will contribute to the subsequent research of this dissertation.

1) Shen Xiaomei



Figure 4. Key informant Shen Xiaomei

Source: Shen Xiaomei, (2021)

Female, born in 1965, Winner of Chinese Opera Plum Performance Award, Chinese national first-class actor, now head of Henan Yuediao troupe. She has more

than 40 years of experience in Yuediao performance and is a leading figure in the transmission of contemporary Henan Yuediao.

2) Wei Tianbao

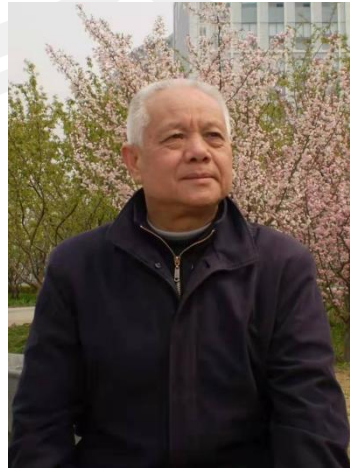


Figure 5. Key informant Wei Tianbao

Source: Wei Tianbao, (2021)

Male, died on 7, 2022, China's national first-class composer. He has nearly 60 years of Yuediao music composition experience and is an important figure in the transmission of contemporary Henan Yuediao music. He published a number of monographs such as Introduction to Henan Yuediao Music, He has published nearly 30 academic dissertations on Yuediao music.

3) Wang Bingcan



Figure 6. Key informant Wang Bingcan

Source: Wang Bingcan, (2021)

Male, born in 1957, Chinese national first-class composer. He has nearly 50 years of music composition experience and is an important figure in the transmission of contemporary Henan Yuediao music. He has independently created or participated in the creation of more than 100 works. He has published nearly 20 academic dissertations on Yuediao music.

The three key informants provided me with a lot of data and information, including music scores, videos, photos, books, news, dissertations, magazines and so on. It provided a great reference value for my thesis writing.

3.1.5 Casual and general informants

Table 1. Casual Informants

Name	Gender	Birth year	Site	Profession	Positional title
Zhang Li	Female	1972	Yuediao Research Center	Scholar	Professor
Cheng Jun	Male	1976	Yuediao Research Center	Scholar	Professor
Zhao Hua	Female	1964	Yuediao Research Center	Scholar	Associate Professor
Li Ronghua	Male	1971	Yuediao Research Center	Scholar	Associate Professor
Li Na	Female	1981	Yuediao Research Center	Scholar	Associate Professor

Table 1 shows the statistics of casual informants, including name, gender, nationality, age, address and occupation

Table 2. General Informants

Name	Gender	Birth year	Site	Profession	Positional title
Wei Fengqin	Female	1964	Henan Yuediao troupe	Yuediao Performancer	Performancer
Zhang Guoqing	Male	1958	Henan Yuediao troupe	Yuediao Performancer	Performancer
Ma Zichen	Male	1933	Zhengzhou City	Yuediao Researcher	Professor

Table 2 shows the statistics of general informants, including name, gender, nationality, age, address and occupation

3.1.6 Date and site of investigation

1) Date of Investigation

December 2020 to June 2022

2) Investigation site

Henan Yuediao Troupe, Sheqi County, Zhengzhou City, Shen Fengmei Art Center, and Yuediao Research Center.

3) Duration of Time

The first Stage

In December 2020, I visited 4 performances of the Yuediao music in Shen Fengmei Art Center.

From January to February 2021, I visited three rehearsals and two performances of traditional operas of Henan Yuediao troupe.

From March to May 2021, I interviewed 3 Yuediao performing performers Shen Xiaomei, Wei Fengqin and Zhang Guoqing in Henan Yuediao troupe and learned from them to sing Henan Yuediao.

From June to September 2021, I interviewed Wei Tianbao in Sheqi County, Nanyang City, Wang Bingcan in Chuanhui District, Zhoukou City, and Ma Zichen in Zhengzhou City. From them, I learned about the historical development and music characteristics of Yuediao music, and investigated the preservation and development strategies of Yuediao music.

The second Stage

From October to December 2021, I interviewed five scholars from the Center for the Study of Yuediao, including Zhang Li, Cheng Jun, Zhao Hua, Li Ronghua and Li Na. They have studied Yuediao music for a long time, published many dissertations on Yuediao music, and have a deep theoretical level of Yuediao. From them, I learned about the historical development of Yuediao music, and investigated the preservation and development strategies of Yuediao music.

From January to March 2022, I visited two Yuediao music rehearsals and 2 Yuediao music performances in Chuanhui District, Zhoukou City, and conducted field trips.

From April to June 2022, I summarized the investigation materials and wrote the investigation report. The investigation reports were sent to Shen Xiaomei, Wei Tianbao, Wang Bingcan, Ma Zichen, Wei Fengqin and Zhang Guoqing respectively, and feedback on the investigation reports was obtained from them. From them, I further clarified the historical development and music characteristics of Yuediao music, as well as the feasibility analysis of the preservation and development strategies of Yuediao music.

3.2 Research process

3.2.1 Research tool

Fieldwork is an important method in the dissertation. In order to collect data smoothly, interview form and questionnaire were used as research tools. So, I created a questionnaire, and then submit the document to my adviser for modified. Then it was handed over to the key informant to see if the document is comprehensive. Finally, the document used for research tools.

3.2.2 Data Collection

In the data collection, I collected data based on the research objectives.

First, the data collection of the historical development of Yuediao music. First of all, I used the literature review method to collect the original literature data, and extract the literature materials about the historical development of the Yuediao music; then, I interviewed key Informants, casual Informants and general Informants to collect verbal information about the history of the development of Yuediao music.

Organize the data collected by the literature and fields materials to prepare data analysis.

Secondly, the data collection of the musical characteristics of Yuediao music. First of all, I used the literature review method to collect the original literature data, and accumulate a certain number of documents. At the same time, I interviewed key Informants and general Informants, recorded the performance videos and recording of Yuediao music on the spot, accumulating video, recording materials for data analysis. According to the suggestions of key informants and scholars, these 12 works were selected as examples of the musical characteristics of Yuediao music for analysis.

Thirdly, the data collection of the preservation and development of Yuediao music. First of all, I used the method of literature review to collect documents; then, I interviewed key Informants, casual Informants and general Informants to collect verbal information about Yuediao music preservation and development. Prepare the data analysis.

3.2.3 Data Management

3.2.3.1 Recording

According to the research objectives, researcher got to record real - time recording. The corresponding research objectives got to classify the corresponding recording materials. The recording material is transferred according to the relevant content of the research objectives. First of all, for the historical development of Yuediao music, researcher got to screen recording materials based on research objectives and transform text materials for subsequent data analysis. Then, the researcher got to sort out the original data for the study of the music characteristics of Yuediao music, found the representative works, transferred the recording materials to text form and prepare for the later data analysis. Finally, the researcher got to organize the data for the preservation and development of Yuediao music, summarize the interview content and transfer into text form, and prepare for data analysis.

3.2.3.2 Video

The corresponding research objectives got to classify the corresponding video materials. Transferred the video material according to the relevant content of the research goals. First of all, for the historical development of Yuediao music, researcher got to screen video materials based on research objectives and transform

text materials for subsequent data analysis. Secondly, researcher took to sort out video data for the study of music characteristics of Yuediao music. Classification of representative works, transferred to the text materials and prepare for the later data analysis. Finally, the researcher needed to organize the video data for the preservation and development of Yuediao music, summarize the interview content and transfer the text form, and prepare for data analysis.

3.2.3.3 Books

Books also got to be classified and sorted according to the research objectives. In the field survey, I found that some volumes of books were books that studied the historical development of Yuediao music. some volumes were books that studied the music characteristics of Yuediao music.

3.2.3.4 Record Yuediao music

110 pieces (based on recorded handwritten scores)

3.2.3.5 Picture Data

More than 400 photos (including photos of people, activity site, books and rehearsal environment)

3.2.3.6 Electronic Data

Collect 30 kinds of online electronic materials, including e-books, museum directories, cultural relics pictures and online music scores.

3.2.4 Data Analysis

3.2.4.1 Historical development of Yuediao music

Based on the collection and management of literature and oral literature, analysis of the methodology of ethnomusicology. And pay attention to the social, and human environment of Henan, and the human environment on the development of Yuediao music, and put forward the researcher' own views on the origin and development of Yuediao music and used descriptive analysis.

3.2.4.2 On the characteristics of Yuediao music

The researcher used Western music analysis methods and traditional Chinese music analysis methods to analyze the data from the field survey. The researcher first recorded the score, then analyzed the melody and mode of the score data, and based on the results of the data analysis, summarized the musical characteristics of Yuediao music.

3.2.4.3 Preservation and development of Yuediao music

Based on the literature review and fieldwork on the preservation and development of Yuediao music, researcher took to use field survey methods for data analysis. Through data collection and management, relevant field survey data are analyzed and summarized. At the same time, the conclusions of the analysis are discussed with the key informants' casual informants and general informants. It proposed Yuediao music preservation and development methods that are more suitable for the current social and cultural development.

3.2.5 Research Program

Chapter I Introduction

Chapter II Literature Reviews

Chapter III Research Methods

Chapter IV The Development of Yuediao Music in Zhoukou City, Henan Province, China

Chapter V The Music Characteristic of Yuediao Music in Zhoukou City, Henan Province, China

Chapter VI The Preservation and Development of Music Performance of Yuediao Music in Zhoukou City, Henan Province, China

Chapter VII Conclusion Discussion and Suggestion

Chapter IV

The Development of Yuediao Music in Zhoukou City, Henan Province, China

This chapter is based on the fieldwork of Shen Xiaomei, Wei Tianbao, Wang Bingcan, and several researchers from Yuediao Research Center, and starts the research from the following parts.

- 4.1 The origin of Yuediao music (Before 1911)
- 4.2 The development period of Yuediao music (1911 - 1949)
- 4.3 The prosperity period of Yuediao music (1949 - 1966)
- 4.4 The decline period of Yuediao music (1966 - 1981)
- 4.5 The expansion period of Yuediao music (1981 - 2021)
- 4.6 Conclusion

Yuediao music is a kind of Henan local opera produced by combining the dialect of Nanyang area of Henan Province and some music of Pihuangqiang and Bangzi qiang. Yuediao music has a history of more than 300 years. The 20th century is an important period for China to move from tradition to modernity. Factors such as urban development, women's liberation, and social revolution prompted Yuediao music to actively or passively start the transition from tradition to modernity in this transformation. Yuediao music has experienced the transformation from the period of the Republic of China and the opera reform in New China, and has undergone tremendous changes in the music system, performance style, aesthetic character, etc. Under the leadership of the famous Yuediao performer Shen Fengmei, Zhoukou Yuediao has flourished. It has performed in Beijing six times, which has attracted the attention of the Chinese government and leaders, and has been praised by all walks of life. Under the leadership of Shen Fengmei, Zhoukou Yuediao has become the most important representative of Yuediao music genre. This chapter is based on the fieldwork of Shen Xiaomei, Wei Tianbao, Wang Bingcan, and several researchers from Yuediao Research Center, the origin and development of moon carving music are studied from the following five parts: the origin of Yuediao music (Before 1911),

the Yuediao music from 1911 to 1949, the Yuediao music from 1949 to 1966, the Yuediao music from 1966 to 1981, and the Yuediao music from 1981 to 2021.

4.1 The origin of Yuediao music (Before 1911)

Yuediao music is an ancient local opera. Due to the lack of historical documents, why is this opera called Yuediao, and when and where Yuediao music originated, but so far there are different opinions, which have hindered the research of this opera for a long time. According to the records of the Zhuangwang Temple Stele in Shedian Town, Nanyang City, Henan Province, Yuediao music has a history of at least 300 years. (See figure 7 and figure 8)



Figure 7. Sheqi County, Henan Province, the birthplace of Yuediao music

Source: Lei Li, (2022)



Figure 8. Sheqi County, Henan Province, the birthplace of Yuediao music

Source: Lei Li, (2022)

Zheng Linxi explores the origin of Henan Yuediao music through the ancient books such as the chronicles of rites and music in the new Tang Dynasty, the chronicles of historical music in the Song Dynasty, the general examination of literature, the general code, the phonology of the Central Plains and the lost collection of operas in the Song and Yuan Dynasties. 1) from the perspective of music singing, Henan Yuediao and Kunshan tune have common components. Kunshan tune (i.e. Kun Opera) was created in Kunshan by Wei Liangfu and others in the middle of the Ming dynasty during the reign of Ye Jialong (about 1566). However, Wei Liangfu studied Beiqu, which was also popular in the area at that time. The singing of Yuediao music was found as early as in the Song and Yuan dynasties, so it is impossible to learn from the later created Kunshan tune. On the contrary, Kun Opera may learn music singing from Yuediao music. At least it is also from the Northern Song and Yuan Dynasties. As far as the instruments supporting the tune are concerned, Yuediao mainly uses strings (four strand strings and Jiezi, which also proves that it is older than Kun Opera. 2) from the perspective of phonetics and phonology, Yuediao uses Henan dialect (formerly known as Zhongyuan and Zhongzhou) and preserves many words of Yuanqu. Its lyrics are also compiled in Nanyang dialect. Its initial consonants are completely consistent with the 20 initial consonants in phonology of the Central Plains, and its consonants are clearly separated. The Jiantuan (Rhyme of a dialect) of Beijing opera, etc. sing with Zhongzhou sound, also obviously learn from the opera of Beiqu and Yuediao. What is more important is the rhyming method. The yiqizhe (Rhyme of a dialect) of Yuediao includes words with vowels EI and UI. This kind of rhyming method is completely consistent with that in the previous Song and Yuan Opera Series. This is also true of many in the Yuan Opera. Although Henan Bangzhiqiang (Henan Opera) rhymes like this, it may imitate Yuediao music because it came of late age. The characters of huiduizhe (Rhyme of a dialect) can be compared with yiqizhe (Rhyme of a dialect), and Fei, Weiread Vi or Vei, which is the old scale of Qi Weiyun (Rhyme of a dialect) in Central Plains phonology, which is consistent with the Twelve She (Rhyme of a dialect) in the Ming dynasty. From the perspective of the history of Chinese phonology, the rhyme of Yuediao is a living fossil in the process of the thirteen Zhe (Zheng Linxi, 1985)

Zhou Yibai, a famous contemporary Chinese opera theorist, said in the Outline of the History of the Development of Chinese Opera: after the reign of Emperor Qianlong of the Qing dynasty (1799 A.D.), the Yuediao music originated from Nanyang folk song Xiaoqu, originally named four stringed, which specializes in singing the Yuediao music and does not mix other songs. It is a variant of Nanyang Bangziqiang. The Yuediao music of the four tones of local opera is flat, back, side and moon. The flat tone is the positive tone of the big voice, the back tone is the reverse tone, the side tone is the high tone, and the moon tone refers to Yin tone, that is, the reverse tone of the bass. He denied the recognition of Yuediao music as one of the nine palace tunes in the north and south of the Yuan and Ming dynasties, on the grounds that many tunes of Yuediao music are only used for accompaniment, and many operas are common, but it contains many types of Bangziqiang, which is closest to the western Henan tune of Henan Bangziqiang. He found that in the early stage, Yuediao music only sang Yuediao, and later absorbed the singing method of western Henan tune. Nanyang Bangziqiang's main body is the western Henan Yuediao music, but later it was not popular, and the monthly tune came into being in the local place. Therefore, Henan Yuediao music is actually a variant of Nanyang Bangziqiang (Zhou Yibai, 1979)

Yuediao music as an artistic form of music has been performed officially in the Tang dynasty (618-907 A.D.). During the Song and Yuan dynasties (960-1368 A.D.), Yuediao gradually evolved into the artistic form of song, dance, opera and Zaju. After long-term development, by the middle and late Ming dynasty (1436-1644 A.D.), Yuediao music finally became a kind of comprehensive opera performance. During the period from Jiaqing in the Qing dynasty to the Republic of China (1760-1912 A.D.), Yuediao flourished and became the largest type of opera in the Central Plains, with performance footprints throughout most of China. Since then, it has experienced the downturn and decline from the War of Resistance Against Japan to the Cultural Revolution (1931- 1976 A.D.), as well as the expansion and protection after the Reform and Opening up (1978 -). It has experienced several ups and downs, and continued to develop for more than 370 years. (Cheng Jun, 2021a)

There are about six assumptions about the origin of Yuediao. 1) Yuediao is the tune of Wu and Yue brought back from Wu State and Yue State(in today's Zhejiang

and Jiangsu province) at the end of the Spring and Autumn period (About 476 B.C.), when Fan Li, the general of the state of Yue, retired to Nanyang, Henan Province; 2) Yuediao is an independent opera that stood out from zhugongdiao and formed in the early Ming dynasty after long-term development; 3) Yuediao originated from the famous Melody of White Feathers Garment of the Tang dynasty, which can be proved by the poem the name of rural opera Yuediao, was once a Tang Court song written by Li Peng, a native of Neixiang County, Henan Province, during the reign of Jiajing of the Ming Dynasty; 4) At the end of the Ming dynasty, Zhongzhou string music was annotated by Zhang Jiamou in the annals of Nanyang Prefecture at the end of the Qing dynasty and the beginning of the Republic of China; 5) The performance dialogue of Yuediao was clearly recorded in the Zaju selling love and hoarding written by Fu Yichen in the 15th year of the Ming dynasty; 6) Yuediao is originally the wrong sound of Yuediao (which means the moon tune). In fact, Yuediao is a branch of Bangziquang. Among them, Nanyang Bangziquang variant theory has been recognized by most people, that is, Yuediao should be Yuediao, which is the Yuediao among the four tones of flat, back, side and moon of Henan Bangziquang (Ma Zichen, 2021)

Why Henan Yuediao music is called Yuediao, the first is that it comes from strings; the second is that it is related to Yuediao, one of the nine palaces of the Northern and Southern Song of the Yuan and Ming dynasties; the third is that it is a mistake of Moon tune; in some local opera history, chronicles and articles, the Yuediao music mentioned by the characters in the Zaju at the end of the Ming dynasty is also cited to illustrate the existence of Yuediao music in the Ming dynasty. The above statements are all assumptions about Yuediao. He believes that the Yueidao is due to the transfer of the C Pentatonic and the development of the melody. It is a comprehensive concept of C Pentatonic transfer and melody development in Chinese traditional music—in practice, putting a piece of music in the upper fifth G Pentatonic system will often lead to changes in the form of the melody and form a new tune. When a new tune can exist independently of the original tune in form and expression, it is called a transposition of the original tune (Wei Tianbao, 2021: Interviewed).

Yuediao was introduced into Zhoukou during Tongzhi's reign in the Qing Dynasty (1861-1875 A.D.). It began in the famous Nanyang class in Xiangcheng,

which starred Jiang Gao. Since then, various theatrical troupes from other places have come to Zhoukou to perform and spread the Yuediao to various counties in Zhoukou. By the spring of 1949, Huaiyang had established the Huaiyang District People's Yuediao Theater Troupe with Zhang Xiuqing as the main actor. In June of the same year, Minyou Yuediao Theater, the third branch of Huaiyang District, was established. Since then, Yuediao has taken root and thrived in Zhoukou. In particular, in the era of Shen Fengmei, who was known as living Zhuge for his good performance of Zhuge Liang of the Three Kingdoms, due to his many performances in Beijing, he was warmly received by the leaders of the Party and the state, such as Mao Zedong, Liu Shaoqi, Zhou Enlai, Zhu De, Deng Xiaoping, Jiang Zemin, etc. Zhou Kou Yuediao was famous in Henan and Beijing (Wang Bingcan, 2021)

Through the above point of views, the researcher found that before 1911, Yuediao music developed from a local folk small opera in Nanyang City, Henan Province. After development, it absorbed the musical characteristics of Bangziqiang and pihuangqiang (皮黄腔). Now, Yuediao music focuses more on the musical characteristics of Bangziqiang. Due to regional reasons, it also intersected with Han Opera and Xipi Opera. As far as the situation in modern times is concerned, I prefer Wei Tianbao's opinion that Yuediao is between Bangziqiang and pihuangqiang in terms of its voice, and Henan Yuediao is more focused on Bangziqiang. As for its final formation, it should not be later than the middle of the Qing Dynasty (1736 - 1850 A.D.). In the absence of more documents to prove it, it can be traced back to the end of the Ming Dynasty (1644 A.D.). As for when did Yuediao music transmitted Zhoukou? I am more inclined to the views of Wang Bingcan and Li Ronghua. Yuediao was introduced into Zhoukou during Tongzhi's reign in the Qing Dynasty (1861-1875 A.D.). It began in the famous Nanyang class in Xiangcheng, which starred Jiang Gao. In the era of Shen Fengmei, Zhou Kou Yuediao was famous in Henan and Beijing. (Li Ronghua, 2021)

4.2 The development period of Yuediao music (1911 – 1949)

According to the available data, there were records of Yuediao performances in Wuhan, Hubei Province during the Daoguang period (1821-1850 A.D.) of the Qing Dynasty. From 1911 to 1949 A.D., Yuediao began to enter the city on a large scale. In

1917 A.D., Kaifeng City, Henan Province, set up a civilized tea house and began to perform in October. From the summer of 1928 to the autumn of the next year, the Yuediao Opera Troupe led by Zhang Chunde performed in Hankou City, Hubei Province for more than a year, with more than 200 operas performed. After the Yuediao actresses appeared on the stage, they performed more in the city. When Zhang Xiuqing returned to Wuyang Yuediao Troupe at the age of 15 (1934 A.D.), she had become famous in Zhoukou, Zhumadian, Zhengzhou, Kaifeng and other places, and was known as the most famous actor in Henan. Jinfeng Tower and Mao Ailian are in Xuchang, and Shen Fengmei is in Luohe. The performances are also very frequent. The more famous Yuediao troupes in the city are Wang Hongcen troupe and Shi Daoyu troupe (Zhang Jichao, 2014)

Informal opera refers to the operas that emerged in the late Qing Dynasty (before 1911) and the early Republic of China (after 1911). In terms of the script system, the division of work, and the performance style, they broke the pattern of Waibajiao, a traditional opera with excessive tunes. Its emergence has pushed Yuediao to a new height. Informal opera are mostly life operas reflecting secular feelings and joys and sorrows. In this period, the Informal opera was characterized by more local language, and no fixed performance routines. It was easy to understand, with a strong flavor of life and strong local flavor. It was warmly welcomed by the working people. The lyrics of the Informal opera can be long or short, and its structure is flexible. Many operas, such as Guixi Palace, have no other speeches except for the mutual appellation, summons, news dissertation sharing and brief questions and answers between the characters; Other operas, from the beginning to the end, are all composed of aria. With the increase of the volume of singing, dozens or hundreds of long sections of singing can be seen everywhere in the Informal opera. Under the influence of the style and characteristics of this opera, the Formal opera has undergone a change of Informal opera, eliminating the stylized singing tunes, enriching the new aria, increasing the randomness of the performance, and even using opera songs and living words. (Hao Aifang, 2010)

After 1911, Henan scholars began to pay attention to Henan operas. They focused more on the booming local operas at that time (that is, today's Yu Opera). They only occasionally mentioned Yuediao, which could not be called academic

research in a strict sense. For example, in the early years of the Republic of China, Zhang Jiamou, a native of Nanyang, quoted the sentence. Before the war, the string music made by the princes' houses in Zhongzhou gradually flowed to the south of the Yangtze River. in Wu Mei village's Sui Kou Ji Lue when he was annotating the Annals of Nanyang Prefecture, and annotated it: The Yuediao, Nanyang Diao, which is said today, also originated from this here. (Ma Zichen, 2021)

From 1911 to 1949, Yuediao actresses appeared on the stage, which has far-reaching significance in the history of Yuediao. First of all, the appearance of actresses catered to the audience's aesthetic taste and brought new artistic features to the Yuediao music. Secondly, actresses ended the history of male actors playing off Dan roles, and the appearance of Yuediao stage has changed. Thirdly, the Yuediao operas are changing with the appearance of actresses. The appearance of actresses has changed the previous stage performance pattern, and the role system on the Yuediao stage, which focuses on Sheng roles and Hualian roles, has gradually changed to that of Dan roles and Sheng roles. Finally, the actresses have a high voice, in order to adapt to it, the Yuediao music gradually turns higher. The commonly used tune value is F or E, and later, it even reaches F[#] (Tianbao, 2021)

In order to adapt to the reform of the singing of Yuediao music, the artists used the pendant string. After continuous improvement, it was gradually shaped into a small garden pendant string with a length of 2-5 inches, and named short Zhuihu. In the 1940s, the short rod pendant of the Yuediao Opera Troupe in Xuchang, Henan Province, had been placed on the main chord seat, making the four chords in the second position. Therefore, the problem of Henan Yuediao also arose. First, the raising of the pitch made the four chords difficult to lead, so the short Zhuihu took over the lead task with a wide range and soft timbre; second, the raising of the pitch made the male students have difficulty in singing high notes the voice is too low. It makes Shengxing only have women to take on the role, and the phenomenon of Mainly actresses of Henan Yuediao actors appears. Up to now, this problem is still the fatal factor that restricts Henan's excessive development. (Shen Xiaomei, 2021)

From 1911 to 1949, there were many Yuediao Troupes. There were more than 90 opera troupes in Nanyang, such as Nanyang, Dengzhou and Sheqi, in the southwest of Henan alone. Pingdingshan, Xuchang and Zhoukou in the east and

middle of Henan, and Jiyuan and Jiaozuo in the north of Henan are also areas with frequent activities of Yuediao theatrical troupes. From 1911 to 1949, there were also a number of famous Yuediao actors. Li Guihong was in Wuyang and Zhang Xiuqing was in Zhoukou, Kaifeng and Zhengzhou. Other famous actors include Wu Chuncheng, Heichun, Chen Xiaojin, etc. With the increasing influence of Yuediao, some scholars and the media began to pay attention to the media evaluation of Yuediao such as Yuyan Daily and Daliang Daily, and praised it very much. Henan, a book published in 1927, briefly introduced Yuediao; The orthodox local chronicles began to be written Yuediao, such as Henan New Annals, Xin'an County Annals, Xihua County Annals, etc. Although these materials are not unbiased, they are the most special records of Yuediao that we can see at that time. (Wei Fengqin, 2021)

Yuediao can be divided into two major schools according to the musical aria, namely, East Henan Tune and West Henan Tune. Artists are commonly known as Shangludiao and Xialudiao. During the reign of Tongzhi in the Qing Dynasty (1861-1875), Nanyang Class, mainly composed of Jiang Gao, toured in the north and stayed in Xiangcheng County, Zhoukou City, having a great influence in the area of Zhoukou City. Later, Dengzhou Yuediao Artists Wowo started Woban in Xuchang, Zhoukou and other places around 1914, which built a bridge between Nanyang Yuediao and Zhoukou Yuediao, and promoted the spread of Yuediao. After integrating the language, music, customs and other factors in the east of Henan, Yuediao has formed an art genre with its own musical style, which is different from Xialudiao. This is what artists call Shangludiao. Yuediao can be divided into Yudong Diao and Yuxi Diao. Yuxi Diao is popular in Nanyang City in the southwest of Henan, also known as Nanyang Yuediao or Xilu Yuediao, which is the parent of Henan Yuediao. (Wang Bingcan, 2021)

From 1911 to 1949 was an important period for the development of Yuediao. Yuediao in this period transmitted its traditional form and absorbed the reform spirit of the 20th century, showing a different modern characteristic. In the process from tradition to modernity, there are three new qualities of Yuediao: first, Yuediao started to enter the central city from being active in the countryside, and gradually attracted the attention of the public audience and intellectuals; Second, with the appearance of female actors on the stage and in the era of Informal opera, the traditional form of

Yuediao has changed significantly in terms of performance repertoire, music system and performance characteristics; Third, the Yuediao, which originated and was initially active in Nanyang, has been spreading in the middle and east of Henan Province. Under the new development opportunities, the Zhou Kou Yuediao has become increasingly popular. All this has shaped the basic appearance of Yuediao before 1949 (Zhang Li, 2021)

Through the above point of views, the researcher found that from 1911 to 1949, Yuediao art played a very important role in the history of development of Yuediao art. It was a link between the past and the future, showing a characteristic that is different from tradition and tends to be modern. During this period, while transmitting the tradition, Yuediao was also influenced by the trend of the times, the exchange between brother operas and other factors, resulting in the trend of sprouting new shoots in the tradition. This is one of the main features of modern Yuediao. These achievements are the result of the vast number of artists who have been honed and innovated, laying the foundation for the development pattern of Yuediao after 1949. It is worth emphasizing that Yuediao is different from its parent Nanyang Yuediao through a series of music and performance reforms, Zhoukou Yuediao, absorbing the music elements of other operas, and adding new plates such as Tongqidiao Rhythm (铜器调), so as to better adapt to the appreciation taste of the audience in eastern Henan. After hard reform, Zhoukou Yuediao has become the mainstream of Yuediao. It has developed rapidly since 1949. The Yuediao we see today is mostly Zhoukou Yuediao.

4.3 The prosperity period of Yuediao music (1949 – 1966)

The opera performances from 1949 to 1966 are closely related to the reform of opera, which together constitute an important proposition of contemporary opera. The Instruction on the Reform of Traditional Opera issued by the Chinese Government Council in May 1951 indicated that whenever possible, a national opera competition should be held every year to show the improvement of various operas, encourage their excellent works and performances, and guide their development. It can be seen that the purpose of watching opera performance is to expand the communication between opera types and actors, set a benchmark by performing together, and then guide the

future development of the opera industry. The important goal of opera reform is to achieve the integrity of the opera stage system, involving both content and form. To be specific, it is to improve the literariness of the script, enrich the music and singing, seek the unity of stage art style, transmit the realistic tradition of opera performance, improve the directing system, so that various artistic means can be integrated to serve the performance of the theme and shape the characters, and ensure the clarity of the theme and the integrity of the characters. If the competition show is a good way to promote the development of opera art, then the sorting and adaptation of the purpose of the traditional melodies and the creation of new operas will be closer to integrity on the one hand, and become demonstration through the award-winning operas of the show. With the pursuit of Integrity, gradually open the new style of Yuediao. (Shen Xiaomei, 2021)

After the founding of the People's Republic of China in 1949, Yuediao, like other operas, was highly concerned and valued by the mainstream ideology of society and governments at all levels, and became an important carrier of theoretical propaganda in New China. Yuediao artists became respected writers and artists from bullied and belittled actors, and their social status improved unprecedentedly. In the eastern, central, southwestern and central southern regions of Henan, where the mass base is deep, a number of private vocational and amateur classes have been operating normally (Wei Tianbao, 2008)

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After the founding of New China in 1949, the Chinese government continued to advocate the spirit of the Yan'an Forum on Literature and Art, adhere to the literary and artistic policy of letting a hundred schools of thought flourish and a hundred schools of thought contend, and follow the purposes of serving the people and serving socialism, so that some Yuediao troupes in Henan Province began to recover and rebuild. In March 1959, Henan Province held its first ever Yuediao performance in Xuchang, and 16 professional Yuediao troupes across the province participated in this event. In today's view, this event has far-reaching influence and great significance. Taking this as an opportunity, Henan Yuediao art circle not only negotiated skills and improved understanding, but also discussed the future and development of Yuediao to a certain extent. In 1963, Henan Yuediao Theatre Troupe performed in Beijing for the first time. Yuediao Master Shen Fengmei led the troupe to operas such excellent traditional Yuediao operas as *Subdue Jiang Wei*, *Li Tianbao's Marriage*, *Zhuge Liang's Running into mourning*, etc. Their exquisite skills and excellent performances quickly stirred the capital, and all kinds of praises were coming. During this period, the Central News Film Studio also filmed the documentary *The Artistic Career of Shen Fengmei*. In 1965, the modern opera *Ba Gua Yuan* starring Shen Fengmei was filmed as an art film by Beijing Film Studio. At the same time, the modern opera *Couple* starring Mao Ailian was also filmed. (Cheng Jun, 2021b)

Around 1949, the government came forward to set up the first batch of new types of Yuediao performing art groups, including Nanzhao Yuediao Opera Troupe (1949), Neixiang and Xiping Yuediao Opera Troupe and Xiangxian People's Yuediao Opera Troupe (1951). On the eve of the founding of New China, Deng County Yuediao Opera Troupe and Luohe Victory Yuediao Opera Troupe, which were

established with the help of the People's Liberation Army, totaled 6. By the end of 1956, when Henan Province held the first opera watching and performing conference, the number of public Yuediao troupes had increased to 16. During this time, five delegations, Shangqiu, Xuchang, Zhengzhou, Nanyang and Kaifeng, participated in the Yuediao. The opera that won the first prize was *Crying Palace*. The first prize winning actors were Zhang Xiuqing, Shen Fengmei, Zhang Guilan, Mao Ailian and Li Mingyu; In addition, 8 second prizes and 14 third prizes were awarded. Since then, although the number of troupes has not increased, the scope of their tour performances has expanded rapidly. In addition to Guangzhou in the south, Beijing and Tianjin in the north, Anhui, Shaanxi, Shandong, Shanxi, Hubei, Hebei and other provinces have all become the normal activity areas of Henan Yuediao. At the same time, the rural amateur troupes and semi agricultural troupes of the generation in southwest Henan are surging. Only more than 10 counties in Deng, Xichuan, Neixiang and Zhenping, as well as Fangcheng, Biyang, Ye County, Wuyang and other counties in the east, have more than 100 Yuediao troupes. In 1959, there were 14 out of 16 public Yuediao opera troupes in the province at the performance of Yuediao single opera held in Xuchang. (Ma Zichen, 2021)

In November 1960, Xuchang Yuediao Opera Troupe was selected as Henan Yuediao Opera Delegation to report to Beijing after the Second Henan Opera Observation and Performance Conference. He successively performed ancient costume operas in the Great Hall of the People, the auditorium of the State Council and other theaters, and was warmly received by Zhou Enlai, the Chinese leader, and Guo Moruo, Tian Han, famous figures in the literary and art circles. In March 1963, Shangqiu Yuediao Theatre Troupe, where Shen Fengmei, the famous master of Yuediao, was recommended to perform 30 performances in Beijing from March 21 to May 15 in Beijing Zhongnanhai Huarentang and Jixiang Theatre. Among them, on April 2, April 9, and May 15, they entered the Zhongnanhai for three performances for Chinese leaders. Yuediao performed in Beijing, which received great attention from the People's Daily, Guangming Daily, Beijing Evening News and other news media, enthusiastically introduced the types of operas and actors, and highly praised the performance. In September 1965, Sun Tai'an and He Lanying starred in the modern opera *Dou Shu Chang*, and Shen Fengmei and He Quanzhi performed *Ba Gua*

Yuan, which participated in the Central South Opera Festival and won excellent results. The Xinhua News Agency spoke highly of the Yuediao. At the 1966 National Day ceremony, the Yuediao actors, together with representatives of various industries from all over the country, boarded the Tiananmen Temple in Beijing and participated in the National Day ceremony. On October 10, Mao Zedong, Zhou Enlai, Zhu De and other state leaders met the cast members and took a group photo with them. In November, Ba Gua Yuan was shot as an opera art film by Beijing Film Studio, and Yuediao operas were put on the screen again. (Wang Bingcan, 2021)

Through the above point of views, the researcher found that opera performances from 1949 to 1966 greatly promoted the transformation, development and self-innovation of Yue Tiao. Through two nationally influential theatrical performances, the first opera viewing performance in Henan Province in 1956 and the opera viewing performance in Central and Southern District in 1965, this dissertation analyzes the transformation and innovation of Yuediao in the mainstream level of opera in the past 17 years. The Chinese opera from 1949 to 1966 is a vast world, which is reflected in all aspects of the cultural ecology of opera. By placing Yuediao, a local opera, in the theatrical arena from 1949 to 1966, the perspective of its research is naturally diversified. Its formation will depend on the establishment and interpretation of the mainstream discourse power, and the opera performance with the government color is just a suitable space to spy and analyze the ecology of Henan's Yuediao in New China. Yuediao has gone from improving the literariness of the script, enriching music and singing, seeking unity of stage art style, to transmitting the realistic tradition of opera performance, improving the directing system, so that various artistic means can be integrated to serve the performance of the theme and shape the characters, and then to ensure the clarity of the theme and the integrity of the characters. The two modern operas of Yuediao, Ba Melon Garden and Dou Shuchang, have been highly recognized by the opera circle, which is the best proof of Yuediao's success in transformation and innovation. In the end, Shangludiao (represented by Zhoukou Yuediao) won the attention and recognition of opera experts and the general audience in the performance, and began to become the spokesman of Yuediao in China from 1949 to 1966 and decades after.

4.4 The decline period of Yuediao music (1966 – 1981)

Film was born at the end of the 19th century. By the 1920s and 1930s, it had become a popular entertainment in many parts of the world. However, in China at that time, in fact, the film has not completely replaced the art status of opera in the hearts of most Chinese audiences. Academics generally regard the emergence of *Dingjun Mountain*, the first Chinese opera short film in 1905, as the beginning of Chinese film, which indirectly shows the dominant position of opera stage performance in the cultural consumption at that time, and also foreshadows the future exploration of national films and Chinese characteristics. As one of the three major operas in Henan, Yuediao did not have opera films until about 1965. As a relatively ancient opera, none of the traditional operas appeared on the screen. In fact, the theme of opera films during this period was ancient life. Most of the opera films shot in this issue are presented in the form of fragments. The Yuediao film *New Opera in Mountain Villages* is a combination of two stage operas *Couple* and *Selling Basket*. As mentioned earlier, since 1963, a large number of modern operas have been created and performed in various parts of the country. It is against this background that two out of tune operas were born. (Chen Chen, 2015)

From 1966 to 1977, Yuediao suffered serious losses, leaving only Zhoukou City, Xuchang City and Sheqi County Yuediao Troupe (formerly Fangcheng County Yuediao Troupe) in the province. In the upsurge of popularizing model opera, Xuchang Yuediao Opera Troupe sang model opera of Peking Opera the first day and model opera of Yuediao the next day. Therefore, some people jokingly called the troupe half a Yuediao troupe, saying that there were only two and a half Yuediao troupes in the province at that time. From 1979 to 1981, Zhuge Liang's *Filial Piety*, *Li Tianbao*, Zhuge Liang, *Zhi Shou Jiang Wei* and *Grandma Bai Drunken* were shot as opera art films by Beijing, Pearl River and Changchun film studios respectively. (Wei Tianbao, 2016)

From 1966 to 1977, Yuediao suffered irreparable losses, just like other Chinese operas. Most of Henan Yuediao Opera Troupes are banned, stopped or disbanded, and the only three remaining Yuediao Opera Troupes request to change to model opera. During this period, only Zhoukou Yuediao Theatre Troupe (the predecessor of Henan Yuediao Theatre Troupe), under the guidance of Peng Xiuwen,

a famous musician, created and rehearsed large-scale modern operas such as Yuediao's *Hunt Tiger on the Mountain*, *The Story of the Red Lantern*, and *Ode to the Dragon River*, which had a great impact both inside and outside Henan Province (Cheng Jun, 2021b)

Yuediao is one of the important local operas in Henan. According to the survey of Henan opera workers in 1979, Yuediao is widely popular in Zhengzhou City, Xuchang City, Xuchang County, Zhoukou City, Fugou County, Shangshui County, Xiangcheng County, Xiping County, Pingdingshan City, Xiangcheng County, Wei County, Zhechuan County, Deng County, Zhenping County, Nanyang City, Nanyang County, Sheqi County and other places in Henan Province. Yuediao is an essential kind of performance for the masses in slack seasons and birthday celebrations. (Zhang Guoqing, 2021)

Zhoukou Yuediao Opera Troupe (the predecessor of Henan Yuediao Opera Troupe) resumed the performance of traditional operas in 1978; In 1979, Sui County Yuediao Theatre Troupe officially resumed and rehearsed such operas as *Fire Burning Embroidery Building* and *Flower Court Meeting*; In 1980, *Zhuge Liang Diaoxiao* was made into a film; In 1981, *The Zhi Shou Jiang Wei* was made into a film; In 1982, *Grandma Bai* was made into a film. So far, it seems that Yuediao art has ushered in a warm spring day. From script literature, director, music to stage art, all aspects have been greatly developed. However, after the reform and opening up, due to the impact of the commodity economy tide, Yuediao was hit again. Fortunately, thanks to the efforts of the operawrights, directors, music accompanists, stage workers and actors such as Shen Fengmei, Mao Ailian and other masters, Yuediao has persisted and has developed so far. (Wang Bingcan, 2021)

After 1977, the second climax of the development of opera film was ushered in, and the revival of opera stage performance was obviously an important driving force. After 1977, when a large number of traditional operas reappeared on the stage, the Yuediao traditional operas *Li Tianbao*, *Zhuge Liang*, *Zhi Shou Jiang Wei* and *Grandma Bai Drunken* went on the screen one after another. The Yuediao film *Li Tianbao* was shot as a color opera art film by Beijing Film Studio in 1979. It went from folk and rural performances to urban theaters, and then boarded the film screen, It has become a typical case of the pursuit of Yuediao refinement. Looking at these

four opera films, we can see that Yuediao's innovation to adapt to the market at that time is mainly reflected in the following four aspects: First, it is to delete some unnecessary details to further refine the opera structure; Second, it is to transform the characters in traditional Chinese opera and pursue the unity of characters; Third, delete some vulgar stories and lines; The fourth is to promote the opera of the whole opera with comprehensive performance; Finally, it is to strengthen the comedy color of the opera plot in order to obtain more audiences. (Chen Chen, 2015)

Through the above point of views, the researcher found that from 1966 to 1981, compared with the previous development, this period of Yuediao art is a change made to adapt to the new social change and the evolution of the audience's aesthetic taste. If the performance of Yuediao in Beijing in 1963 was another prosperity of Yuediao operas, then Henan Yuediao Troupe went to Beijing to take part in film shooting in 1979, as Shen Fengmei said, it was prosperity again of Yuediao music. From the Yuediao informal costume opera, Li Tianbao's *Hanging Filial Piety*, to the movie Li Tianbao's *Getting Married*, which is well-known throughout the country, objectively speaking, Yuediao music has made new progress in ideology and art. If opera is regarded as an art, especially to be put on the screen, then this pursuit of refinement of Yuediao is also a necessity of historical development. To a certain extent, filming has promoted the innovation of traditional Yuediao. Of course, stage is the life base of opera, and opera performance outside the film should be a more real and vivid existence. However, at that time, those Yuediao films that were generally welcomed by audiences at all levels provided some successful experience for the development and transmission of current Yuediao.

4.5 The expansion period of Yuediao music (1981 – 2021)

In the 1980s, with the establishment of China's reform and opening up policy, more attention was paid to the call of national policies and a series of reforms were actively carried out. During this period, Yuediao created a large number of new historical operas, such as, *Wolong Self compiled*, etc., which had new breakthroughs and development in content and form. At the same time, although there are many traditional operas and new historical operas that have been reorganized and adapted on the Yuediao music stage, there are still masterpieces of modern operas. Influenced

by the new literary and artistic trend of thought, the content of modern opera in out of tune performance aims at cultural exploration. The modern opera that first appeared on the stage, such as Red Aunt, etc. With the deepening of reform and opening up, the creators' ideas have been further emancipated and broadened, and Henan local operas have gradually begun to transform from a simple theory of reflection to the excavation of the cultural field, which is a bold exploration in form. A number of explorative Yuediao music modern operas, such as The Tearing Red Candle. (Chen Chen, 2015)

During the 50 years from the 1950s to the beginning of the 21st century, Yuediao has made great progress in terms of script literature, director, music and stage art. In October 1991, the modern opera Noisy In laws created and performed by Henan Yuediao Troupe was invited to perform in Beijing, which was widely praised by all walks of life in Beijing. Chinese opera, Beijing Daily and other news dissertations have published articles one after another, believing that the opera is close to life, popular and lively, full of interest, and has strong practical significance; In the Five One Projects award of the Central Propaganda Department in 1991, the opera ranked among them, and won the Wenhua New opera List Award of the Ministry of Culture in 1992 and the Outstanding Performance Award of the 10th National Modern opera Annual Conference. From October 1994 to January 1995, Zhuge Liang, a seven 14 episode out of tune TV art series starring Shen Fengmei, was rated as one of the Ten Outstanding Cultural and Artistic Achievements in Henan Province in 1996. In 1999, the sound and image of Shou Jiang Wei was awarded the first prize of One Hundred Excellent Chinese Opera Collections (Tianbao, 2021)

In the 1980s, Henan Province successively restored Zhengzhou Yuediao Troupe and Yuediao Gang Troupe in Deng County, Xiangcheng County, Xiangcheng County, Fugou County and Xiping County, and newly established Pingdingshan Yuediao Troupe, Zhenping County and Xichuan County Yuediao Troupe. So far, there are 12 professional Yuediao troupes with the nature of national and collective in the province. In 1983 and 1985, the Yuediao Opera Troupe in Zhoukou District and Sheqi County successively changed their organizational systems and were upgraded to Henan Yuediao Opera Troupe and Nanyang Yuediao Opera Troupe respectively. After the 1980s, the main aria of famous actors such as Shen Fengmei and Mao Ailian

became a widely circulated classic of Yuediao music and sang for various artistic performances. Since the opera challenge arena program *Spring in Liyuan* of Henan TV Station, which became popular nationwide, was launched in 1999, especially Shen Fengmei's aria, has become the main aria of the players who are Yuediao, playing an important role in expanding the influence of Yuediao. (Shen Xiaomei, 2021)

After 1981, literature and art gained a new life, and Yuediao opera gradually entered a transitional period of expansion or adjustment. At this stage, the Yuediao troupes of Zhengzhou City, Dengxian County, Xiangcheng County, Xiangcheng County, Fugou County and Xiping County have been successively restored. In addition, a municipal Yuediao Troupe (Pingdingshan Yuediao Troupe) and two county-level Yuediao Troupes (Zhenping Yuediao Troupe and Zhechuan Yuediao Troupe) were newly established. So far, there are 12 professional Yuediao troupes in the province. In 1983, Zhoukou Yuediao Opera Troupe was successfully promoted to provincial Yuediao Opera Troupe due to its brilliant achievements. In 1985, Sheqi Yuediao Opera Troupe was promoted to Nanyang Yuediao Opera Troupe due to its excellent artistic performance. Around the 1980s, Chinese films entered a golden period of rapid development. (Cheng Jun, 2021b)

In the Chinese opera crisis that came in the 1980s, Yuediao inevitably fell into a low ebb. In the winter of 1987, Zhengzhou Yuediao Opera Troupe was abolished in the reform of the local literary and artistic system. Following closely, Yuediao troupes in Xiangcheng, Fugou and Zhenping counties were cancelled or stopped their activities. (Li Ronghua, 2021)

The 1990s: compared with the 1980s, the national opera in the 1990s entered a downturn. The plight of Yuediao is even worse. Some state-owned troupes restored at the beginning of the new era have been cancelled, and some have been basically paralyzed or semi paralyzed for a long time. The brain drain is serious, and the pursuit and exploration of Yuediao' modernization is even more difficult. In terms of creation, most of the influential works in this period are modern operas. However, this liveliness inevitably has a strong timeliness and is often difficult to be transmitted as a reserved repertoire. However, compared with the targeted modern opera that can win the favor of the government, traditional opera and new historical opera are much more lonely. In the 1990s, there were two tendencies in the creation of Yuediao. One was

the deliberate pursuit of formality in the creation of operas, such as the representative work of modern opera, *Noisy in laws*; The other is to seek the convergence of tradition and modernity, focusing on the convergence of culture between historical stories and today's audience, such as the representative work of the new historical opera *Defeat Meng Huo* for the seventh time. (Chen Chen, 2015)

In July 1992, held the First Yuediao Actors Screen Competition in Zhengzhou the provincial capital. This is another large-scale performance of a single type of Yuediao opera since the first provincial Yuediao performance was held in 1959. Yuediao has made great achievements. By the beginning of the new century, some aspects (such as operas and actors) of Yuediao have improved. However, the overall situation of Yuediao is not optimistic. In the early 1990s, there were originally 10 Yuediao troupes in Henannan Province (in Zhoukou City); After only 10 years or so, the two city regiments of Zhengzhou and Pingdingshan were reduced, while Nanyang District withdrew its organizational system and directly delegated the regiments to Sheqi County. Although some private theatrical troupes have also been added to the trial system reform, it is an indisputable fact that the overall situation of Yuediao theatrical troupes faces difficulties. (Ma Zichen, 2021)

By the mid-1990s, Henan Yuediao Opera Troupe had performed in Beijing five times, and had participated in performances in more than ten provinces, cities and autonomous regions, including Shanghai. In 1987 and 1992, Shen Fengmei, a famous Yuediao performing artist, attended the 13th and 14th Congress of the Communist Party of China, and wrote a very glorious and proud page for Yuediao. On January 21, 1992, the establishment meeting of Henan Yuediao Arts Professional Committee was held in Zhengzhou. At that time, 10 Yuediao troupes in the province: Henan Yuediao Troupe (based in Zhoukou City), Nanyang Yuediao Troupe, etc. were group members of the professional committee. In July 1992, Henan Art Research Institute, Henan opera Society, Henan Operatist Association and Henan TV Station jointly held the first Yuediao actor screen competition in Henan Province, and 22 of the more than 70 video programs selected from various places were selected to participate in the final. Actors selected by Henan Provincial Yuediao Theatre Troupe, won the performance gold medal. (Wei Fengqin, 2021)

At the end of the 20th century, with the establishment and development of the market economy system, the number and structure of Yuediao professional performance groups have changed greatly. First of all, the number of state-owned theaters, troupes and troupes under collective ownership is decreasing sharply. Zhengzhou Yuediao Opera Troupe, Xiangcheng Yuediao Opera Troupe and Zhenping Yuediao Opera Troupe have been cancelled or merged into Henan Yuediao Troupe and other groups. Nanyang Moon Sculpture Troupe was transferred back to Sheqi County for management. Secondly, the disbanded or diverted Yuediao actors of professional troupes have successively established or merged into folk Yuediao troupes, so the self-employed Yuediao troupes continue to emerge. As a result, the competition of private opera troupes has become increasingly fierce, and many private opera troupes in villages and towns have disappeared in the fierce market competition due to various factors (Zhang Li, 2021)

Looking at the Yuediao ecology since the 21st century, on the one hand, Yuediao still faces the dilemma caused by the general weakness of the performance market, on the other hand, in the context of intangible cultural heritage gradually becoming the key word of the times, Yuediao people are committed to the creation of opera cultural taste and deep artistic conception. Among them, the modern opera *Spring Rain in the Far Mountains* is adapted from Jia Pingwa's novel *Heavenly Dog*. It is a bold attempt to jump out of the perspective of traditional rural themes and focus on people's emotional instincts. In terms of traditional opera, it not only restored *Female General of Yang Clan* and *Chopping Yang Scene*, but also reprocessed old operas such as *No Jun Mansion*, *Red Book Sword*, *Li Shuangxi Borrows Liang*, etc. The new historical operas continue to maintain a strong momentum, and *Jane Tiehen*, *Devoted to Qishan Mountain*, *Prince and Minister in the Prosperous Age*, *Lao Tzu* and others especially show the Yuediao way of self-presentation and the struggle for the right to speak in the new century. However, while active practice has become the grand plan of the national stage art boutique project, it has enhanced the Yuediao character of the times, but it is in danger of losing its individuality in this operatic impact. (Chen Chen, 2015)

Yuediao cultural heritage is a combination of music, literature, dance, acrobatics, martial arts and many other excellent traditional folk arts in China, and

operas an important role in the history of Chinese opera, music and literature. Therefore, the protection of Yuediao heritage has been paid more and more attention by the state and its relevant departments. Since the launch and operation of China's Intangible Cultural Heritage Protection Project in 2003, Henan Yuediao Opera Troupe, Xuchang Yuediao Opera Troupe and Dengzhou Yuediao Opera Troupe have successively entered the National Intangible Cultural Heritage Protection Directory, and the Yuediao Opera industry has improved overall. However, judging from the existing form of intangible cultural heritage, the Yuediao heritage is a kind of cultural memory that is easy to disappear. (Li Na, 2021)

Henan Yuediao Opera Troupe (based in Zhoukou City) was the leading group in the area of Yuediao in the province. Its predecessor was the Nine Women's Yuediao Class in the east of Henan in 1947. Since then, it has a history of more than 70 years. Henan Yuediao Opera Troupe has always been famous for performing Three Kingdoms Opera, and Devoted to Qi Mountain came to the stage at the beginning of the 21st century. How to open up a new stage? The creators actively explore new writing space and extend their eyes to local cultural resources. Henan Yuediao Opera Troupe, rooted in Zhoukou and developed in Zhoukou, has become a famous local cultural card. The new historical opera Laozi, created and performed by Henan Yuediao Opera Troupe, is the first opera in China to show the image of Laozi in the form of opera. This opera is one of the Top Ten Excellent operas of the National Fine Stage Art Project in 2012. The melodic design uses the Yuediao inherent pattern, and the lyrics are beautiful, which fully demonstrates the unique charm of the Yuediao vocal art. Lao Tzu can be called a landmark work in the history of the development of Yuediao, and has also become a magic weapon for Yuediao troupes and operas to turn over successfully. (Wang Bingcan, 2021)

Current situation of Yuediao: First, the number of professional troupes has decreased sharply. At present, there are only six professional Yuediao troupes in Henan Province, including one at provincial level, one at prefecture level and four at county level. Compared with the era of the Republic of China when there were many Yuediao troupes and professional troupes were the most prosperous after the founding of New China, the number of them decreased sharply. Second, the poverty and transmission difficulties of the Yuediao schools. In addition to the only Shenpai

Yuediao and Maopai Yuediao which have made some achievements in transmission, the transmission of Yuediao in other aspects is more fragile. Third, there is no successor and the passage of art. No one transmits, which will inevitably lead to the loss of art. Fourth, the negative consequences of geographical restrictions. Although the provincial regiments may not all be in the provincial capital, Zhoukou is not the hometown of Yuediao, and its residence in Zhoukou is a historical man-made reason. First, it is impossible to introduce excellent talents; Secondly, due to the lack of competition, it is easy to lack crisis awareness. Fifth, the lack of excessive self-confidence has led to the creator's unwillingness to return to his own vision, which has led to the crisis of the transmission of the Yuediao, and he has to constantly rely on innovation to make up for the gap. However, the remedy under such a state of mind will undoubtedly lead to the downplaying of the overblown personality. (Zhao Hua, 2009)

Through the above point of views, the researcher found that since the 1980s, in response to the national policy call, Yuediao has actively carried out a series of reforms and achieved some good results. At this time, Yuediao created a large number of new historical operas and modern operas, and made new breakthroughs and developments in content and form. In 1983, Zhoukou Yuediao Troupe was reorganized and upgraded to Henan Yuediao Troupe. After the 1980s, the main aria of famous actors such as Shen Fengmei became a popular classic. But compared with the 1980s, the Chinese opera in the 1990s entered a downturn, and the situation of Yuediao is worrying. Some newly restored state-owned troupes were forced to cancel, and the talent drain of the troupes was serious. It was more difficult to pursue and explore the modernization of Yuediao. But at this time, Yuediao was still carrying out self-innovation. There are two trends in the creation of Yuediao in the 1990s: one is the deliberate pursuit of form in creation; The other is to seek the integration of tradition and modernity, focusing on the cultural integration between historical stories and current audiences. Looking at the moon carving ecology since the 21st century, on the one hand, Yuediao is still facing the difficulties caused by the bad performance market. On the other hand, in the context of the government's intangible cultural heritage protection policy, Yuediao is committed to creating opera cultural taste and deep artistic conception. At this time, Yuediao still has made good achievements. For

example, the historical opera Lao Tzu created and performed by Henan Yuediao Opera Troupe is the first opera in China to show the image of Lao Tzu in the form of opera. This opera is one of the Top Ten Excellent operas of the 2012 National Fine Stage Art Project. In terms of melody design, it adopts the inherent mode of Yuediao, with beautiful lyrics, which fully demonstrates the unique charm of Yuediao vocal art. This opera can be called a classic work in the history of Yuediao development, it also made Henan Yuediao Opera Troupe get rid of the predicament successfully. However, Yuediao is also in danger of losing its traditional artistic personality while actively striving to become a national stage art boutique project. How will Yuediao transmit and innovate in the future? How to open up a new stage? This will be the main problem faced by insiders of Yuediao. At present, Henan Yuediao Opera Troupe is actively exploring new innovation and development space, and focuses on the local cultural resources of Zhoukou City.

4.6 Conclusion

This chapter mainly studies the origin and development of Yuediao music from five parts: the origin of Yuediao music (Before 1911), the Yuediao music from 1911 to 1949, the Yuediao music from 1949 to 1966, the Yuediao music from 1966 to 1981, and the Yuediao music from 1981 to 2021. Yuediao music has gone through the changes of the Qing Dynasty, the Republic of China and New China. It has a history of more than 300 years. 1) Before 1911, Yuediao music developed from a local folk small opera in Nanyang City, Henan Province. After development, it absorbed the musical characteristics of Bangziqiang and pihuangqiang. Now, Yuediao music focuses more on the musical characteristics of Bangziqiang. From 1861 to 1875, Yuediao music was introduced into Zhoukou. 2) From 1911 to 1949, the appearance of actresses promoted the rapid prosperity of Shangludiao, and also promoted the innovation of the music system of Yuediao. While transmitting the tradition, Yuediao music was also affected by the trend of the times, brother opera exchanges and other factors. Zhoukou Yuediao has become the main representative genre of Yuediao music. The Yuediao music we see today is mostly about the Yuediao music in Zhoukou. 3) From 1949 to 1966, through the first opera performance in Henan Province in 1956 and the opera performance in central and southern China in 1965,

these two nationally influential opera performances greatly promoted the transformation, development and self-innovation of Yuediao. The two modern operas of Yuediao, Bagua Garden and Dou Shuchang, have been highly recognized by the opera circle, which is the best proof of Yuediao's successful transformation and innovation. In the end, Shanglu Tune (represented by Zhoukou Yuediao) won the welcome of opera experts and the general audience in the performance, and became the representative of Yuediao music in China from 1949 to 1966 and decades later. 4) From 1966 to 1977, due to the government's policy of advocating the creation of model operas, Yuediao music suffered serious losses. Most Yuediao troupes were banned, stopped or disbanded, leaving only Zhoukou, Xuchang and Sheqi Yuediao troupes in the province. During this period, only Zhoukou Yuediao Theatre Troupe (the predecessor of Henan Yuediao Theatre Troupe), under the guidance of Peng Xiuwen, a famous musician, created and rehearsed large-scale modern operas such as Yuediao's The Story of the Red Lantern, which had a great impact both inside and outside Henan Province. From 1979 to 1981, four operas, including Yuediao music Zhuge Liang Holds a Memorial Ceremony to Zhou Yu, were shot as opera films respectively. Yuediao music has made great progress from script literature, director, music to stage art. Overall, the innovations made by Yuediao music in this period to adapt to the audience's aesthetic appreciation are mainly reflected in the following 4 aspects: first, to delete some unnecessary details, so as to further refine the opera structure; Second, it is to transform the characters in traditional Chinese opera and pursue the unity of characters; Third, delete some vulgar stories and lines; The fourth is to promote the opera of the whole opera with comprehensive performance; Finally, it is to strengthen the comedy story plot of the opera plot in order to gain more audience. Objectively speaking, the recording and shooting of film operas promoted the self-innovation of traditional Yuediao to a certain extent. 5) In the 1980s, in response to the national policy call, Yuediao actively carried out a series of reforms and achieved some good results. At this time, Yuediao created a large number of new historical operas and modern operas, and made new breakthroughs and development in content and form. In 1983, Zhoukou Yuediao Troupe was reorganized and upgraded to Henan Yuediao Troupe. After the 1980s, the main aria of famous actors such as Shen Fengmei became popular classics. However, compared with the 1980s,

the Chinese opera in the 1990s entered a downturn, and the situation of Yuediao is worrying. Some newly restored state-owned theatrical troupes were forced to cancel, and the talent drain of the troupes was serious. It is more difficult to pursue and explore the modernization of Yuediao music. But at this time, Yuediao is still carrying out self-innovation. There are two trends in the creation of Yuediao in the 1990s: one is the deliberate pursuit of form in the creation; The other is to seek the integration of tradition and modernity, focusing on the cultural integration between historical stories and current audiences. Looking at the Yuediao since the 21st century, on the one hand, the Yuediao is still facing the dilemma brought by the poor performance market. On the other hand, in the context of the government's intangible cultural heritage protection policy, Yuediao is committed to creating operatic cultural taste and profound artistic conception. However, while actively striving to become a national excellent stage art project, Yuediao is also facing the danger of losing its traditional artistic personality. How will Yuediao transmit and innovate in the future? How to open up a new stage? This will be the main problem faced by Yuediao insiders. At present, Henan Yuediao Opera Troupe is actively exploring new space for innovation and development, and focusing on the local cultural resources of Zhoukou City.

In order to make the development period of Yuediao music more clear, I use the table to summarize. (See Table 3)

Table 3. The Development of Yuediao Music in Zhoukou City, Henan Province, China

Period	Factor	The development	Effect of the development
Before 1911	Before 1911, the development of Chinese opera was very prosperous, which promoted the exchange of local operas. In this case, in order to develop better, Yuediao music actively tried to learn from other better operas.	Yuediao music absorbs the musical features of Bangziqiang and pihuangqiang.	Yuediao music has developed from local folk small opera in Henan Province to big opera in Henan Province. From 1861 to 1875, Yuediao music was introduced into Zhoukou.

1911-1949	During this period, the Chinese government experienced the demise of the Qing Dynasty and the founding of the Republic of China, and the operatic social changes and the coexistence of diverse foreign cultures have made women's status unprecedented. The appearance of female artists of Yuediao music promoted the prosperity of Yuediao music and the reform of the system.	Female artists can perform Yuediao music on the stage and gradually gain warm welcome from experts and audience. Female artists promote the prosperity and development of Yuediao music.	Zhoukou Yuediao music became the main representative school of Yuediao music from 1911 to 1949.
1949-1966	In May 1951, the Chinese Government Council issued the relevant documents of the Directive on the Reform of Opera. The Henan Opera Festival in 1956 and the Central South Opera Festival in 1965 were both conducted under the guidance of the government's opera policy. these two nationally influential opera performances greatly promoted the transformation, development and self-innovation of Yuediao.	The creation of Yuediao music follows the principles of improving the literariness of opera scripts, enriching music and singing, and conveying the realism of opera performances.	Zhoukou Yuediao has gradually won the popularity of experts and audiences. During this period, Shen Fengmei became a well-known Yuediao actress in China. Zhoukou Yuediao has become the representative of Chinese Yuediao music since 1949.
1966-1981	1. From 1966 to 1977, due to the government's policy of promoting the creation of a unified opera style, Yuediao music suffered serious losses. Most Yuediao troupes were banned, stopped or disbanded. 2. From 1979 to 1981, four operas, including Yuediao music Zhuge Liang Holds a Memorial Ceremony to Zhou Yu, were shot as opera films respectively. Yuediao music	1. From 1966 to 1977, most Yuediao troupes were banned. During this period, only Zhoukou Yuediao Theatre Troupe (the predecessor of Henan Yuediao Theatre Troupe), created and rehearsed large-scale modern operas such as Yuediao's The Story of the Red Lantern, which	1. From 1966 to 1977, due to the government's policy of promoting the creation of a unified opera style, Yuediao music suffered serious losses. 2. From 1979 to 1981, filming has promoted

	<p>has made great progress from script literature, director, music to stage art. To a certain extent, filming has promoted the innovation of traditional Yuedaio music.</p>	<p>had a great impact both inside and outside Henan Province. 2. From 1979 to 1981, the innovation of Yuediao was mainly reflected in the following four aspects: first, further rigorous opera structure; second, the pursuit of character unity; third, delete some vulgar stories and lines; fourth, comprehensive performance to promote the opera of the whole opera; finally, to strengthen the comedy plot of the opera to get more audiences.</p>	<p>the innovation of traditional Yuedaio music. 3. From 1979 to 1981, Yuediao's innovations were mainly reflected in the pursuit of a rigorous opera structure; the deletion of vulgar lines; and the strengthening of the comedy plot of the opera.</p>
1981-2021	<p>1. In the 1980s, with the establishment of the national reform and opening up policy and the influence of the new literary trend of thought, the content of the modern opera performed Yuediao music was aimed at cultural exploration. 2. 1990s: With the further establishment of the national reform and opening up policy, the Chinese opera in the 1990s entered a downturn. The plight of Yuediao is even worse, the brain drain is serious, and the pursuit and exploration of Yuediao modernization is even more difficult. 3. Since the 21st century: on the one hand, Yuediao is still facing the dilemma caused by the general weakness of the performance market. On the other hand, under the care of the national policy of</p>	<p>1. In the 1980s, Yuediao created a large number of new historical operas, which had new breakthroughs and development in content and form. At the same time, the content of Yuediao modern opera aims at cultural exploration. 2. In the 1990s: the plight of Yuediao was even worse, the number of professional theater troupes was greatly reduced, and the brain drain was serious. 3. Since the 21st century: Yuediao has faced two situations. On the one hand, it is due to the lack of performance market and various difficulties brought by audience appreciation; On the other hand, the</p>	<p>1. In the 1980s, Yuediao has made bold explorations in form, and a batch of Yuediao modern operas have emerged as the times require. 2. In the 1990s, there were two tendencies in the creation of Yuediao: one was the pursuit of traditional Yuediao in the creation of operas; The other is to seek the integration of tradition and modernity. 3. Since the 21st century: Yuediao is</p>

	intangible cultural heritage, Yuediao people are committed to promoting the local characteristic cultural taste and creating a deep artistic conception.	slow recovery was supported by the national policy of intangible cultural heritage.	committed to creating regional local culture.
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Source: Lei Li, (2022)



Chapter V

The Music Characteristic of Yuediao Music in Zhoukou City, Henan Province, China

This chapter is based on the fieldwork of Shen Xiaomei, Wei Tianbao and Wang Bingcan, and the research is carried out from the following parts.

- 5.1 The mode of Yuediao music
- 5.2 The music characteristic of Yuediao music
- 5.3 The accompanying musical instruments of Yuediao music
- 5.4 Conclusion

5.1 The mode of Yuediao music

5.1.1 The mode 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 Diyuanyuan 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 (C) tone, then get zhi (G), shang (D), yu (A), and jue (E) by up five intervals. The scale is C pentatonic (C, D, E, G, A). (see Figure 9)



Figure 9. C pentatonic (C, D, E, G, A)

Source: Lei Li, (2021)

5.1.2 The Mode of Yuediao Music

The scale of Yuediao music belongs to the pentatonic seven tone scale. The basic mode is the C pentatonic (C, D, E, G, A), and the timbre of the basic mode belongs to the C pentatonic (G, A, C, D, E). There are two types of backbone sound groups in the melody of singing: one is G, C, D and D, G, A with four or five degrees of structure; The other is C, E, G and A, C, E, G of three- and five-degree structures. In the process of artistic practice, especially in music creation, the music technology of human voice tends to be complex and changeable (Wei Tianbao, 2021: interviewed).

5.1.3 The pitch and range of Yuediao Music

Before the actresses appeared, the Yuediao music Dan role was also played by male actors. The commonly used pitch of this period is C or D, and the vocal range is g - c² or a - d. After the appearance of actresses, the tone is gradually raised to E or F. Sometimes, in order to adapt to the voice conditions of the main actors, there is also a phenomenon of F# or G, which is usually F. On the premise that the vocals of Sheng role, Dan role and Chou role are basically of the same tune, they show differences in range due to different voice conditions of men and women. The common range of the actors (male actors) is c - d, and the actors (including female actors) with good voice conditions can sing c - f (Shen Xiaomei, 2021: interviewed).

5.1.4 The Singing Speed of Yuediao Music

There is no strict standard for the speed of various types of singing patterns of Yuediao. Generally, it is conventionally divided into three types: slow, medium and fast. In the slow speed, there are slower and slightly slower; In medium speed, there are fast medium speed, slow medium speed, medium speed slightly faster, medium speed slightly slower; There are a little fast, fast and so on. The slow speed is about 50-60 beats per minute, and slower and slightly slower fluctuate between 60-70 beats per minute. The medium speed is about 110-140 beats per minute. Fast medium speed and medium speed slightly faster float between 140-180 beats per minute; Slow medium speed and Medium slightly slow speed float between 80-110 beats. Fast (including slightly fast and fast) is about 180-240 beats per minute (Wang Bingcan, 2021: interviewed).

Through the above point of views, the researcher found that the scale of Yuediao music belongs to the pentatonic seven-tone scale. The basic mode is the C pentatonic (C, D, E, G, A), and the timbre of the basic mode belongs to the C pentatonic (G, A, C, D, E). G, C, D is the main tonic. The pitch and range of Yuediao music before the appearance of actresses, the commonly used pitch is C or D, and the vocal range is $g - c^2$ or $a - d$. After the appearance of actresses, the tone is gradually raised to E or F. Sometimes, in order to adapt to the voice conditions of the main actors, there is also a phenomenon of F# or G, which is usually F. Generally, Yuediao music can be divided into three types: slow, medium and fast. In the slow speed, there are slower and slightly slower; In medium speed, there are fast medium speed, slow medium speed, medium speed slightly faster, medium speed slightly slower.

5.2 The music characteristic of Yuediao music

According to the communication and interview with key informants, it found that the current works of Yuediao music are very rich. According to the suggestions of key informants and scholars, these 12 works were selected as examples of the musical characteristics of Yuediao music for analysis.

1) Wu Wang Palace

phrase 1

1 2 3 4 5 6

哭 死 我 张 权 谁 知 道,

Ku si wo zhang quan shui zhi dao,

Zhang Quan is too sad. Nobody knows.

phrase 2

7 8 9 10 11 12 13

不 犯 王 法 坐 监 牢。

Bu fan wang fa zuo jian lao.

He never broke the law, but he was in jail.

Figure 10. Yuediao music “Wu Wang Palace”

Source: Lei Li, (2021)

In figure 10, there are 2 phrases in this sample. The phrase 1 ends in C (bars 1–6). The phrase 2 ends in C (bars 7–13). Therefore, we can see that the mode of this work is the C pentatonic (C, D, E, G, A), the beat of this piece is 2/4.

The melody of this work is slow and steady, and it is mainly used to express the sadness and anger of the characters. The music creation technique of this work is one of the techniques often used in Yuediao music Liushui rhythm (流水调). Liushui rhythm is one of the main rhythm forms of Yuediao music. It is 2/4 when it is notated. It has moderate speed, simple and smooth tune, stable rhythm, and relatively comprehensive emotional and emotional expression functions. It can be used for narration and lyrical, can portray the image of characters, can also describe the scenery, especially suitable for the expression of discussion while narrating (Wei Tianbao, 2021: interviewed).

2) Zhuge Liang mourns Zhou Yu

phrase 1

1 2 3 4

阵 阵 怒 火 涌 在 心, 任 你 巧 言
Zhen zhen nu huo yong zai xin, ren ni qiao yan
I can not suppress my anger, even if you explain

phrase 2

5 6

全 讲 尽, 灵 前 绝 不 饶 仇 人。
Quan jiang jin, ling qian jue bu rao chou ren.
it better, I won't forgive you at General Zhou's funeral.

phrase 3

7 8 9 10 11 12

D C

Figure 11. Yueidao music “Zhuge Liang mourns Zhou Yu”

Source: Lei Li, (2021)

In figure 11, there are 3 phrases in this sample. The phrase 1 ends in C (bars 1 – 4). The phrase 3 ends in D (bars 5 – 8). The phrase 3 ends in C (bars 9 – 12). Therefore, we can see that the mode of this work is the C pentatonic (C, D, E, G, A), the beat of this piece is 1/4.

The melody of this work is very fast, the rhythm is very tight, there are only strong beats, no weak beats. This work uses fast melodies and tight rhythmic patterns

to express the emotional agitation and other emotions in the inner world of the characters (Wei Tianbao, 2021: interviewed).

3) Li Shuangxi Borrows Food

The musical score is written in 4/4 time and consists of 23 bars. It is divided into nine phrases, each labeled with a box containing a letter indicating the mode: D, C, or E. The lyrics are in Chinese, English, and Pinyin.

phrase 1 (ends in D):
 耳 听 得 谁 楼 上 更 鼓 起, 思 前 想 后,
 Er ting de qiao lou shang geng gu qi, Si qian xianghou,
 I heard the sound of drums playing upstairs, Think it over and over again,

phrase 2 (ends in C):
 心 焦 急 常 言 道 心 中 有 事 难 入 睡, 闷 来 惆 怅
 Xin jiao ji, Chang yan dao xin zhong you shi nan ru shui, Men lai chou chang
 I was very anxious, I couldn't sleep because of something, Feeling depressed and

phrase 3 (ends in C):
 把 泪 滴, 幼 小 儿 与 李 郎 在 一 起, 情 投 意
 ba lei di you xiao er yu li lang zai Yi qi, qing tou yi
 full of tears, Li Lang and I grew up together and fell in love,

phrase 4 (ends in C):
 合 两 相 依 我 们 私 定 白 头 永 不 分 离
 he liang xiangyi wo men si ding bai tou yong bu fen li,
 We get married quietly and never part, However,

phrase 5 (ends in E):
 爹 爹 不 念 前 情 意, 嫌 贫 爱 富 昧 亲 戚。
 Die Die bu nian qian qing yi, xian pin ai fu mei qin qi.
 my father did not agree with our marriage because Li Lang was a very poor man.

phrase 6 (ends in C):
 爹 爹 不 念 前 情 意, 嫌 贫 爱 富 昧 亲 戚。
 Die Die bu nian qian qing yi, xian pin ai fu mei qin qi.
 my father did not agree with our marriage because Li Lang was a very poor man.

phrase 7 (ends in C):
 爹 爹 不 念 前 情 意, 嫌 贫 爱 富 昧 亲 戚。
 Die Die bu nian qian qing yi, xian pin ai fu mei qin qi.
 my father did not agree with our marriage because Li Lang was a very poor man.

phrase 8 (ends in C):
 爹 爹 不 念 前 情 意, 嫌 贫 爱 富 昧 亲 戚。
 Die Die bu nian qian qing yi, xian pin ai fu mei qin qi.
 my father did not agree with our marriage because Li Lang was a very poor man.

phrase 9 (ends in C):
 爹 爹 不 念 前 情 意, 嫌 贫 爱 富 昧 亲 戚。
 Die Die bu nian qian qing yi, xian pin ai fu mei qin qi.
 my father did not agree with our marriage because Li Lang was a very poor man.

Figure 12. Yuediao music “Li Shuangxi Borrows Food”

Source: Lei Li, (2021)

In figure 12, there are 9 phrases in this sample. The phrase 1 ends in D (bars 1 – 6). The phrase 2 ends in C (bars 7 – 8). The phrase 3 ends in C (bars 9 – 10). The phrase 4 ends in C (bars 11 – 12). The phrase 5 ends in E (bars 13 – 15). The phrase 6 ends in C (bars 15 – 16). The phrase 7 ends in C (bars 17 – 19). The phrase 8 ends in C (bars 20 – 21). The phrase 9 ends in C (bars 22 – 23). Therefore, we can see that the mode of this work is the C pentatonic (C, D, E, G, A), the beat of this piece is 4/4.

The speed of this work is very slow, and the music creation technique of this work is one of the commonly used techniques in the Adagio rhythm of Yuediao music. Adagio rhythm is one of the main rhythm forms of Yuediao music. It is 2/4 when notation, and the speed is slow, generally about 60 beats per minute. It is often used to express the characters' feelings about the environment and current events, as well as their feelings of sadness, sadness, longing, and nostalgia (Wei Tianbao, 2021: interviewed).

4) Meeting in Ancient City

phrase 1

1 2 3 4 5

说 什 么 曹 操 待 俺
Shuo shen me cao cao dai an
No matter how good Cao cao was to

phrase 2

6 [C] 7 8 9 10 11 [C]

好, 我 与 他 甩 手 两 无 交。
Hao, wo yu ta shuai shou liang wu jiao.
me, this time I will break with Cao cao, he will not be spared.

Figure 13. Yuediao music “Meeting in Ancient City”

Source: Lei Li, (2021)

In figure 13, there are 2 phrases in this sample. The phrase 1 ends in C (bars 1–6). The phrase 2 ends in C (bars 7–11). Therefore, we can see that the mode of this work is the C pentatonic (C, D, E, G, A), the beat of this piece is 2/4.

In this work, there are only 2 phrases, and each phrase starts with an light beat, because this kind of processing can make the singing melody and the rhythm of the percussion more integrated. This work adopts the creation method of Tongqidiao rhythm in Yuediao music, with simple melody and simple tune, and has strong chanting and rap characteristics. Tongqidiao rhythm, so named because percussion instruments are often used to accompany the prelude and interlude of the work. At first, percussion was used every two sentences. Later, through continuous singing and innovation by artists, it became a form of continuous singing of large arias. Tongqidiao rhythm are tuned to the rhythm, and they are mostly sung at a medium

speed. Tongqidiao rhythm melody is simple and straightforward, and has strong characteristics of reciting and rapping (Wei Tianbao, 2021: interviewed).

5) Subduing Jiang Wei

phrase 1 phrase 2

1 2 3 4 5 6 7 8

三支将令往下传, 叫了声征北的将军
San zhi jiang ling wang xia chuan, jiao le sheng zheng bei de jiang jun
The third order has been issued, The general of the Northern Expedition

9 10 11 12 13 14

名魏延, 自从你长沙
Ming wei yan, zi cong ni chang sha
was Wei Yan, Since Wei Yan returned to the Han

15 16 17 18 19 20 21

归了汉, 随定山人 许多
Gui le han, sui ding shan ren xu duo
Dynasty in Changsha, he has been with me for many

22 23 24 25 26 27 28 29 30

年, 南的杀北的战, 逢山开路、遇水造桥、
Nian, nan de sha bei de zhan, feng shan kai lu, yu shui zao qiao
years, In many wars and battles we have fought together,

31 32 33 34 35 36

阵 阵 全 是 你 的 先 行 官。
Zhen zhen quan shi ni de xian xing guan.
Wei Yan has always been the general who charged at the forefront.

Figure 14. Yuediao music “Subduing Jiang Wei”

Source: Lei Li, (2021)

In figure 14, there are 6 phrases in this sample. The phrase 1 ends in A (bars 1–4). The phrase 2 ends in C (bars 5–11). The phrase 3 ends in D (bars 12–16). The phrase 4 ends in C (bars 17–22). The phrase 5 ends in A (bars 23–26). The phrase 6 ends in C (bars 27–36). Therefore, we can see that the mode of this work is the C pentatonic (C, D, E, G, A, except F#, B), the beat of this piece is 2/4.

This work adopts the creation method of Duozi rhythm (垛子调) in Yuediao music, with simple melody and simple tune. Duozi rhythm, the beat is 2/4, the tune is simple, and it has strong chanting characteristics. It is the music rhythm that is best at expressing narrative among all Yuediao music. The melody is simple and good at narration, especially in the long aria, which makes the emotion and atmosphere gradually reach a climax from slow to fast. It is mainly used for accusations, debates, and sad and painful complaints, especially in large sections of vocal that express impassioned speeches, excitement, slow to fast, and steady to tight, showing advantages that other rhythms cannot match (Wang Bingcan, 2021: interviewed).

6) Grandma Bai's Drunken

1 2 phrase1 3 4 5 [G] 6 7 8 phrase2

好 一 个 俊 俏 的 赵 风 英, 话 不 虚 传
Hao yi ge ju qiao de zhao feng ying, hua bu xu chuan
Zhao Fengying is a beautiful and witty woman, and she really deserves

9 10 11 12 [C] 13 14 phrase3 15 16

是 真 情, 她 恭 恭 敬 敬 施 一
Shi zhen qing, ta gong gong jing jing shi yi
her reputation. She saluted me respectfully,

17 [E] 18 19 20 21 22 phrase4 23 24 25 [C]

礼, 果 然 是 知 书 达 理 又 聪 明。
Li guo ran shi zhi shu da li you cong ming.
which shows that Zhao Fengying is indeed a polite and intelligent woman.

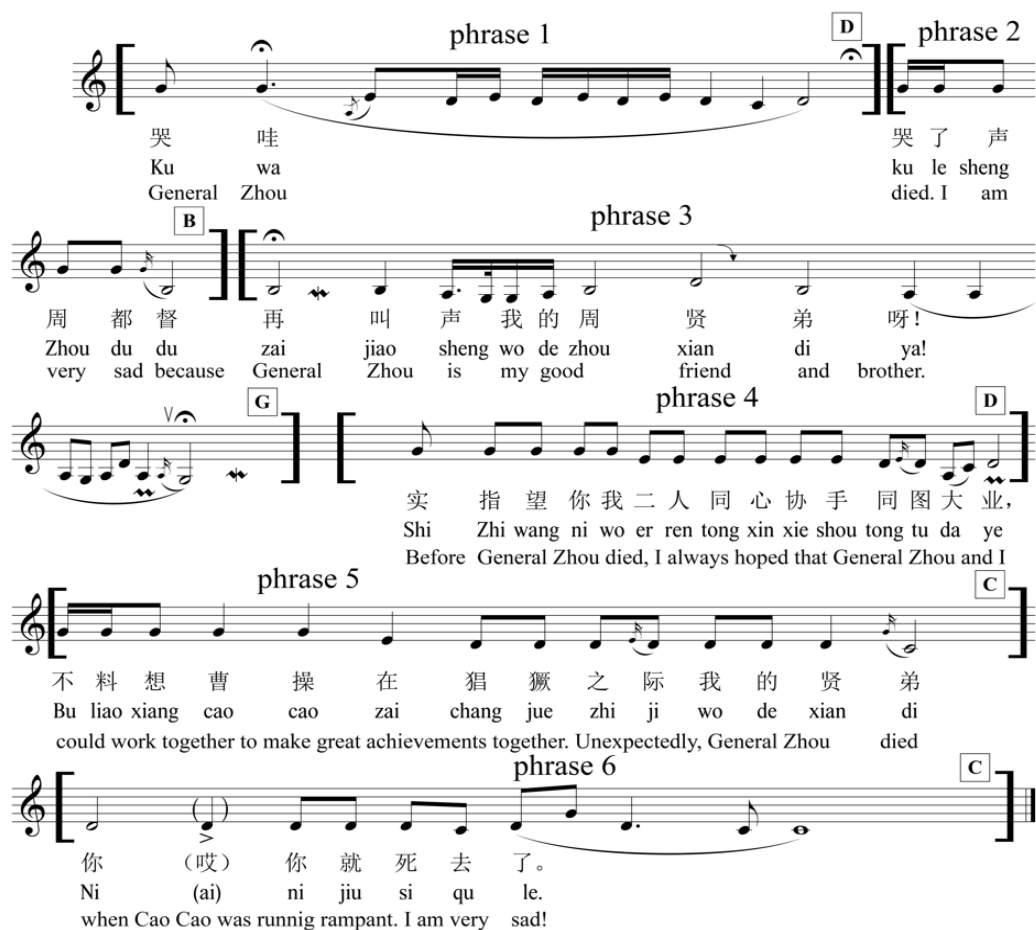
Figure 15. Yuediao music “Grandma Bai's Drunken”

Source: Lei Li, (2021)

In figure 15, there are 4 phrases in this sample. The phrase 1 ends in G (bars 1–5). The phrase 2 ends in C (bars 6–12). The phrase 3 ends in E (bars 13–17). The phrase 4 ends in C (bars 18–25). Therefore, we can see that the mode of this work is the C pentatonic (C, D, E, G, A, except B), the beat of this piece is 2/4.

In this work, there are only 4 phrases, the phrase 1, phrase 2 and phrase 4 start on the strong rhythm, phrase 3 starts on the weak rhythm, because of this treatment, you can make singing melody and percussion rhythm more integrated. This work is based on the Tongqidiao Rhythm in Yuediao music, and has musical characteristics composed of continuous sentences, flexible beats and rich narrative (Wang Bingcan, 2021: interviewed).

7) Zhuge Liang mourns Zhou Yu



哭 哇
Ku wa
General Zhou

哭了声
ku le sheng
died. I am

周 都 督 再 叫 声 我 的 周 贤 弟 呀!
Zhou du du zai jiao sheng wo de zhou xian di ya!
very sad because General Zhou is my good friend and brother.

实 指 望 你 我 二 人 同 心 协 手 同 图 大 业,
Shi zhi wang ni wo er ren tong xin xie shou tong tu da ye
Before General Zhou died, I always hoped that General Zhou and I

不 料 想 曹 操 在 猖 獗 之 际 我 的 贤 弟
Bu liao xiang cao cao zai chang jue zhi ji wo de xian di
could work together to make great achievements together. Unexpectedly, General Zhou died

你 (哎) 你 就 死 去 了。
Ni (ai) ni jiu si qu le.
when Cao Cao was running rampant. I am very sad!

Figure 16. Yuediao music “Zhuge Liang mourns Zhou Yu”

Source: Lei Li, (2021)

In figure 16, there are 6 phrases in this sample. The phrase 1 ends in D (bar 1). The phrase 2 ends in B (bar 1). The phrase 3 ends in G (bar 1). The phrase 4 ends in D (bar 1). The phrase 5 ends in C (bar 1). The phrase 6 ends in C (bar 1). Therefore, we can see that the mode of this work is the C pentatonic (C, D, E, G, A).

In this work, there is no fixed rhythm and beat, and the speed is free, and the actors can control it according to their own needs. The phrase 1 ends in D, the phrase 2 ends in B, the phrase 3 ends in G, the phrase 4 ends in D, the phrase 5 and the phrase 6 ends in C. The creation method of this work consolidates the C pentatonic (C, D, E, G, A, except B) mode of the main mode. The speed changes from slow to fast, reflecting the gradual tension of the character's mood from broad to magnificent. This work is created with the Rubato rhythm in Yuediao music. Rubato rhythm means that the melody has no fixed rhythm and beat, the length of the sentence is free, the speed is free, and the actors can control it according to their own needs. The melody of this kind of works is simple, stable and generally slow, mostly composed of four, six, or eight lines of melody, which are mostly used for short narrative and lyric (Wang Bingcan, 2021: interviewed).

8) Kill the Emperor's son-in-law

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of four phrases, each marked with a bracket and a label above it. The lyrics are written in Chinese and English below the notes. The score includes various musical notations such as notes, rests, and dynamic markings like 'v' (accrescendo) and 'f' (forte). The lyrics are as follows:

phrase 1
 若 Ruo If [E] 是 shi you 要 yao kill

phrase 2
 把 Ba fu ma zhan, huang er wo qing chun er ba shou the age
 my husband, I will start to be alone at [C]

phrase 3
 孤 Gu dan. 16. 儿 成 婚 不 到 百 日 满, jing ren xin jiao er shou gua
 of dan. Er cheng hun bu dao bai ri man, and you have the heart to make me

phrase 4
 I have been married for less than 100 days, and you have the heart to make me
 到 百 年! Dao bai nian! widowed all my life! [C]

Figure 17. Yuediao music “Kill the Emperor's son-in-law”

Source: Lei Li, (2021)

In figure 17, there are 4 phrases in this sample. The phrase 1 ends in E (bar 1). The phrase 2 ends in C (bar 1). The phrase 3 ends in E (bar 1). The phrase 4 ends in C (1-2). Therefore, we can see that the mode of this work is the C pentatonic (C, D, E, G, A, except F, B).

In this work, there is no fixed rhythm and beat, the speed is free, and the actors can control it according to their own needs. The phrase 1 of this work falls on the E, the phrase 2 turns back to the main tone to the end of C, the phrase 3 turns to the E, and the phrase 4 turns back to the main tone to C end. This work is created with the Chinese Rubato technique in the Chinese Rubato Rhythm of Yuediao music. The Chinese Rubato technique in Chinese Rubato Rhythm in Yuediao music refers to the creative technique of the rhythm singing and accompaniment are Rubato. This type of work is good at expressing more urgent emotions, and it is a relatively common creative technique in the rhythm creation of Yuediao music (Wang Bingcan, 2021: interviewed).

9) Ode to Longevity

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four phrases, each ending with a bracketed note indicating the final pitch: E for phrase 1, D for phrase 2, E for phrase 3, and D for phrase 4. The lyrics are in Chinese with Pinyin below them.

phrase1
 1 2 3 4 5
 一 匹 白 马 入 深 山,
 Yi pi bai ma ru shen shan,
 A white horse was found in the mountain.

phrase2
 6 7 8 9 10
 一 没 有 辮 头 二 没 有 鞍。
 Yi mei you pei tou er mei you an.
 It had neither a saddle nor a bridle.

phrase3
 11 12 13 14 15
 有 人 解 开 白 马 意,
 You ren jie kai bai ma yi,
 If anyone can understand the intention of

phrase4
 16 17 18 19 20
 能 活 长 生 不 老 年。
 Neng huo chang sheng bu lao nian.
 White Horse, he can live forever.

Figure 18. Yuediao music “Ode to Longevity”

Source: Lei Li, (2021)

In figure 18, there are 4 phrases in this sample. The phrase 1 ends in E (bars 1-5). The phrase 2 ends in D (bars 6-10). The phrase 3 ends in E (bars 11-15). The phrase 4 ends in D (bars 16-20). Therefore, we can see that the mode of this work is the D pentatonic (D, E, F#, A, B), the beat of this piece is 2/4.

In this work, there are only 4 phrases, the melody of the phrase 1 and the phrase 3 is the same, while the melody of the phrase 2 and phrase 4 is slightly changed, but it is not difficult to see, just because the melodies of these two phrases should adapt to the changes in the lyrics, so the melodies of these two phrases are basically the same (Wei Tianbao, 2021: interviewed).

10) Guan Yu refuses the robe presented by Cao Cao

phrase 1 [E] phrase 2 [C] phrase 3 [D] phrase 4 [C] phrase 5 [D] phrase 6 [C] phrase 7 [D] phrase 8 [C]

匹 马 单 刀 出 许 昌, 一 封 书
Pi ma dan Dao chu xu chang, yi feng shu
Out of Xuchang City alone, Guan Yu sent a letter

辞 别 曹 魏 王。 丹 凤
Ci bie cao wei wang. dan feng
to say goodbye to Cao Cao, Guan Yu

眼 (来) 朝 天 主, 卧 蚕 眉 下
Yan (lai) chao tian zhu, wo can mei xia
wanted to go to the north of the

起 焰 光。 奔 往 河 北 找 兄 长,
Qi yan guang. beng wang he bei zhao xiong zhang,
Yellow River to find his brother Liu Bei.

怕 的 途 路 有 埋 藏, 天
Pa de tu lu you mai cang, tian
He was worried that there would be soldiers on the

保 佑 找 着 我 大 哥 面,
Bao you zhao zhao wo da ge mian,
way to kill him. God bless Guan Yu to find his brother Liu Bei,

一 柱 明 香 谢 上 苍。
Yi zhu ming xiang xie shang cang.
and Guan Yu will burn incense to thank Gad.

Figure 19. Yuediao music “Guan Yu refuses the robe presented by Cao Cao”

Source: Lei Li, (2021)

In figure 19, there are 8 phrases in this sample. The phrase 1 ends in E (bar 1). The phrase 2 ends in C (bars 2-7). The phrase 3 ends in D (bars 8-11). The phrase 4 ends in C (bars 12-17). The phrase 5 ends in D (bars 18-19). The phrase 6 ends in C (bars 20-26). The phrase 7 ends in D (bars 27-39). The phrase 8 ends in C (bars 40-41). Therefore, we can see that the mode of this work is the C pentatonic (C, D, E, G, A).

In this work, there are only 8 phrases, the phrase 1 melody ends in E, while the phrase 2 melody turns back to C, and then, the melodies of the phrase 3, phrase 5, and phrase 7 are all end with D, at the same time the melodies of the phrase 4, phrase 6, and phrase 8 end with C. Therefore, we can see that no matter how the 8 phrases in this example change, they always return C. So, this is a way to consolidate the main tone in the Yuediao music (Wei Tianbao, 2021: interviewed).

11) Subduing Jiang Wei

The musical score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of four phrases, each with Chinese and English lyrics. The notes are numbered 1 through 20. The lyrics are as follows:

phrase 1
久 闻 马 家
Jiu wen ma jia
I heard long ago that General

phrase 2
枪 法 善,
Qiang fa shan,
Ma's spear is very powerful. this time I didn't defeat him, but he backed down.

phrase 3
为 哪 般?
Wei na ban?
I don't know why?

phrase 4
莫 非 是 诸 葛 亮 布 下 连 环
Mo fei shi zhu ge liang bu xia lian huan
Is it Zhuge Liang who came up with a serial plan to kill

战, 我 要 想 取 胜 难 上 难!
Zhan, wo yao xiang qu sheng nan shang nan!
me? It's really hard for me to win!

Figure 20. Yuediao music “Subduing Jiang Wei”

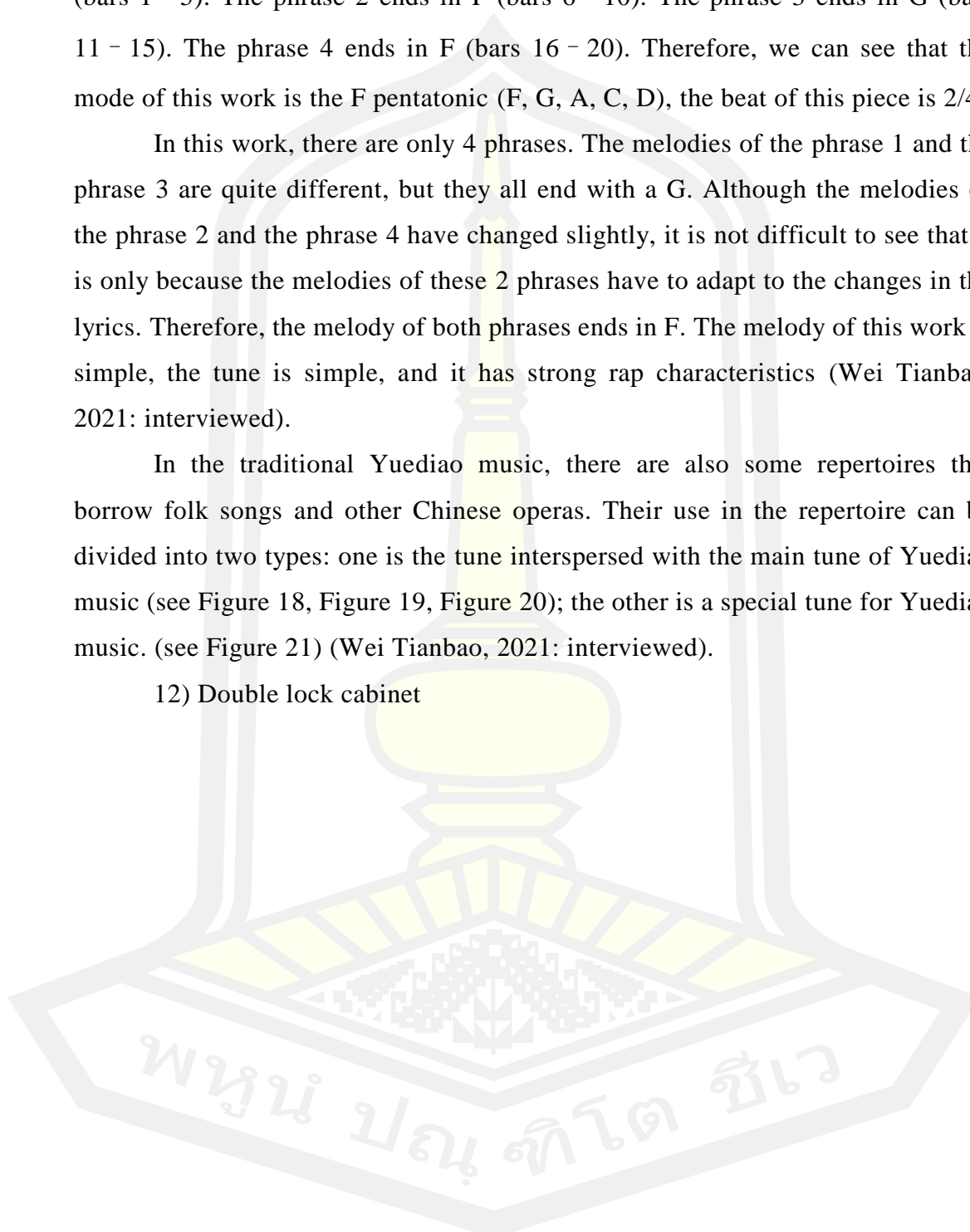
Source: Lei Li, (2021)

In figure 20, there are 4 phrases in this sample. The phrase 1 ends in G (bars 1 – 5). The phrase 2 ends in F (bars 6 – 10). The phrase 3 ends in G (bars 11 – 15). The phrase 4 ends in F (bars 16 – 20). Therefore, we can see that the mode of this work is the F pentatonic (F, G, A, C, D), the beat of this piece is 2/4.

In this work, there are only 4 phrases. The melodies of the phrase 1 and the phrase 3 are quite different, but they all end with a G. Although the melodies of the phrase 2 and the phrase 4 have changed slightly, it is not difficult to see that it is only because the melodies of these 2 phrases have to adapt to the changes in the lyrics. Therefore, the melody of both phrases ends in F. The melody of this work is simple, the tune is simple, and it has strong rap characteristics (Wei Tianbao, 2021: interviewed).

In the traditional Yuediao music, there are also some repertoires that borrow folk songs and other Chinese operas. Their use in the repertoire can be divided into two types: one is the tune interspersed with the main tune of Yuediao music (see Figure 18, Figure 19, Figure 20); the other is a special tune for Yuediao music. (see Figure 21) (Wei Tianbao, 2021: interviewed).

12) Double lock cabinet



The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of eight phrases, each ending with a specific note in a box: C, F, F, F, A, F, G, and F. The lyrics are in Chinese with English translations below them.

phrase 1 (bars 1-4): 一 (Yi) 见 (jian) 酒 (jiu) 菜 (cai) 笑 (xiao) 开 (kai) 颜 (yan),
As long as he saw the food and wine, he was very happy.

phrase 2 (bars 5-8): 忙 (Mang) 把 (ba) 筷 (kuai) 子 (zi) 手 (shou) 中 (zhong) 掂 (dian).
He hurriedly took his chopsticks into his hands,

phrase 3 (bars 9-12): 先 (Xian) 吃 (chi) 菜 (cai),
ate the food and

phrase 4 (bars 13-18): 尝 (Chang) 尝 (chang) 鲜 (xian), 不 (Bu) 管 (guan) 冷 (leng) 热 (re) 腹 (fu) 中 (zhong) 餐 (can).
tasted it quickly. No matter whether the food was cold or hot,

phrase 5 (bars 19-22): 狼 (Lang) 吞 (tun) 虎 (hu) 咽 (yan) 还 (hai) 嫌 (xian)
he hurriedly ate all the food into his stomach. He felt

phrase 6 (bars 23-27): 慢 (Man), 连 (lian) 盘 (pan) 子 (zi) 带 (dai) 碗 (wan) 一 (yi) 齐 (qi) 端 (duan).
that the speed was still very slow, He put all the food in front of him.

phrase 7 (bars 28-32): 伸 (Shen) 舌 (she) 头 (tou) 再 (zai) 把 (ba) 盘 (pan) 子 (zi) 舔 (tian),
After eating, he licked the plate with his tongue,

phrase 8 (bars 33-41): 免 (Mian) 得 (de) 涮 (shuan) 洗 (xi) 找 (zhao) 麻 (ma) 烦 (fan).
In this way, you don't have to clean the tableware.

Figure 21. Yuediao music “Double lock cabinet”

Source: Lei Li, (2021)

In figure 21, there are 8 phrases in this sample. The phrase 1 ends in C (bars 1 – 4). The phrase 2 ends in F (bars 5 – 8). The phrase 3 ends in F (bars 9 – 14). The phrase 4 ends in F (bars 15 – 18). The phrase 5 ends in A (bars 19 – 23). The phrase 6 ends in F (bars 23 – 27). The phrase 7 ends in G (bars 28 – 32). The phrase 8 ends in F (bars 33 – 41). Therefore, we can see that the mode of this work is the F pentatonic (F, G, A, C, D), the beat of this piece is 1/4.

In this work, there are only 8 phrases. The phrase 1 ends with C, the phrase 5 ends with A, the phrase 7 ends with G, and the phrase 2, phrase 3, and the melodies of the phrase 4, phrase 6, and phrase 8 all end in F. Therefore, we can see that no matter how the 8 phrases in this example change, they are all consolidating their main mode F pentatonic (F, G, A, C, D). This work is a special tune of Yuediao music (Wei Tianbao, 2021: interviewed).

Through the above analysis, the researcher found that there are five types of rhythm patterns commonly used in Yuediao music: Liushui rhythm, Adagio rhythm, Tongqidiao rhythm, Duozi rhythm and Rubato rhythm. 1) Liushui rhythm is one of the main rhythm forms of Yuediao music. It is 2/4 when it is notated. It has moderate speed, simple and smooth tune, stable rhythm, and relatively comprehensive emotional and emotional expression functions. It can be used for narration and Lyrical, can portray the image of characters, can also describe the scenery, especially suitable for the expression of discussion while narrating. 2) Adagio rhythm is one of the main rhythm forms of Yuediao music. It is 2/4 when notation, and the speed is slow, generally about 60 beats per minute. It is often used to express the characters' feelings about the environment and current events, as well as their feelings of sadness, sadness, longing, and nostalgia. 3) Tongqidiao rhythm are tuned to the rhythm, and they are mostly sung at a medium speed. Tongqidiao rhythm melody is simple and straightforward, and has strong characteristics of reciting and rapping. 4) Duozi rhythm, the beat is 2/4, the tune is simple, and it has strong chanting characteristics. It is the music rhythm that is best at expressing narrative among all Yuediao music. The melody is simple and good at narration, especially in the long aria, which makes the emotion and atmosphere gradually reach a climax from slow to fast. 5) Rubato rhythm means that the melody has no fixed rhythm and beat, the length of the sentence is free, the speed is free, and the actors can control it according to their own needs. Which are mostly used for short narrative and lyric. In addition, in the traditional Yuediao music, there are also some repertoires borrowed from folk songs and other Chinese operas. Their use in the repertoire is divided into two types: one is the tune interspersed in the main tune of Yuediao music; the other is a special tune for Yuediao music.

5.3 The accompanying musical instruments of Yuediao music

The accompaniment instrument of Yuediao music is composed of Chinese national orchestral music and percussion music. Orchestra is called Wen Chang and percussion is called Wu Chang. The Wenwu Theater operates its functions of expressing emotions, shaping characters, setting off the stage atmosphere, improving the artistic effect of the stage, enhancing the operatic expression, and controlling the rhythm of the opera by accompanying singing, playing Qupai and other music, as well as performing gongs and drums, and performing chorus, chanting, acting, and playing. According to the artistic style of different operas, the instruments used are different. The Wen Chang of early Yuediao bands mainly played four stringed instruments, as well as Yueqin and Jinghu with soft bow, commonly known as three major instruments for accompaniment of Yuediao. In the early years of the Republic of China (1912 A.D.), Zhuihu was added, and after continuous restructuring, it became a short stem Zhuihu. After the 1950s, Suo Na, Pi Pa, Er Hu, San Xian, etc. were generally added, and Jinghu and Yueqin were rarely used. In the Wu Chang, there are mainly handboards, single skin drums, big gongs, hand rubs, small gongs, etc. Later, there are gradually added bells, hand gongs, hall drums, etc., making the Wu Chang arts arena more expressive (Wei Tianbao, 2021: interviewed).

5.3.1 The accompanying musical instruments of Yuediao music Wen Chang

When Yuediao music came into being, it was a Qupai style, and the singing system was changed to Si Xian lead playing, which mostly originated from folk songs and music. When Yuediao's informal costume opera and actresses appeared, it prompted the replacement of the main instrument of Yuediao - the short rod Zhui Hu replaced the Si Xian lead. The main reasons for this are: first, after the actress takes the stage, she gradually rises from the traditional C or D to the E or F (sometimes to F# or G). The upward adjustment of the sound height greatly weakens the expressiveness of Si Xian, because the strings of Si Xian are too tight and the height of the sound cannot be reached. The short rod Zhui Hu is a multi-position musical instrument, which can be played up and down freely. It is suitable for chanting, reciting and singing and tuning; At the same time, the volume of the short rod Zhui Hu is far greater than that of the four strings. It has a wide range and soft timbre. While it is compatible with the personality of the Si Xian, it can also show the charm of the opera with its unique timbre and charm. At the end of the

1940s, when the short rod Zhui Hu played, he was recognized by the band and actors, and the audiences were satisfied (Wang Bingcan, 2021: interviewed).

1) Name Si Xian (See Figure 22) and Zhui Hu (See Figure 23). The Si Xian, is the main instrument accompanied by the early Yuediao Wenchang instrumental music. The Si Xian lute pole is bent, about 50cm long and 62cm long. Because the string pillow (mountain pass) looks like an elephant trunk, it is also known as the SiXian trunk. Five-degree chord setting is A — E. The sound is bright and solid, slightly sharp. Performance techniques include: hook, finger pad, etc. Zhui hu comes from the restructuring of Zhun qin. It is called Zhui hu in order to distinguish it from the similar Qu hu. The total length is 75 cm, with four degrees of chord setting G — C. The tone is bright and transparent. The playing techniques include sliding, kneading, shaking and trembling (Wang Bingcan, 2021: interviewed).



Figure 22. Si Xian
Source: Lei Li, (2021)



Figure 23. Zhui Hu
Source: Lei Li, (2021)

2) Name Jing hu (See Figure 24) and San Xian (See Figure 25), also known as Tu hu, it is a commonly used accompaniment instrument in Yuediao music bands. It can imitate various bird songs. The bow is called soft bow because its soft hair is loose and its hair is longer than the bow pole. The soft bow Jing hu is about 56.5cm long, and the commonly used five-degree chords are A – E, C – G, etc. The playing techniques include sliding, kneading, pausing, shaking and trembling. San xian is one of the traditional plucked instruments in China, and is a commonly used accompaniment instrument in the Yuediao band. The timbre of San xian is dry, loud, thick and bright, and its range is more than three octaves. San xian is generally 122 cm long, with head, neck and body. The playing techniques include sliding, kneading, shaking and trembling (Wang Bingcan, 2021: interviewed).

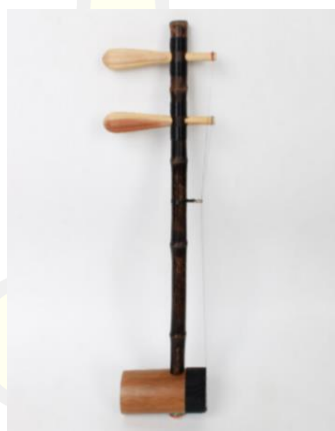


Figure 24. Jing Hu



Figure 25. San Xian

Source: Lei Li, (2021)

3) Name Yue Qin (See Figure 26) and Pi Pa (See Figure 27), it is a commonly used accompaniment instrument in Yuediao music bands. The speakers of Yueqin are round, with a short neck, 62cm in length and 36.3cm in diameter. The four strings of Yueqin are set as G, D, G, G, with 30 notes and 4 octaves. The playing skills of Yueqin are usually played, plucked, plucked, and pushed, pulled, kneaded. Pi pa, it is a commonly used accompaniment instrument in Yuediao music bands. It belongs to plucked string instruments, and can play a variety of chords and harmonies. The four strings of the pipa are set as A, D, E and A. It is an important national instrument for solo, accompaniment, ensemble and ensemble playing. The right hand can play, pick, roll, while the left hand can knead, push (Wang Bingcan, 2021: interviewed).



Figure 26. Yue Qin
Source: Lei Li, (2021)



Figure 27. Pi Pa
Source: Lei Li, (2021)

5.3.2 The accompanying musical instruments of Yuediao music Wu Chang

The accompaniment instrument of Yuediao music is composed of Chinese national orchestral music and percussion music. Orchestra is called Wen Chang and percussion is called Wu Chang. The Wenwu Chang operates its functions of expressing emotions, shaping characters, setting off the stage atmosphere, improving the artistic effect of the stage, enhancing the operatic expression, and controlling the rhythm of the opera by accompanying singing, playing Qupai and other music, as well as performing gongs and drums, and performing chorus, chanting, acting, and playing. According to the artistic style of different operas, the instruments used are different. The Wen Chang of early Yuediao bands mainly played Si xian, as well as Yueqin and Jinghu with soft bow, commonly known as three major instruments for accompaniment of Yuediao. In the early years of the Republic of China (1912 A.D.), Zhuihu was added, and after continuous restructuring, it became a short rod Zhui Hu. After the 1950s, Pipa, Erhu, Sanxian, etc. were generally added, and Jinghu and Yueqin were rarely used. In the Wuchang, there are mainly Gu, Ban, Da Luo, Xiao Luo, Shou cha, Peng ling, Suo Na, Da Gu and other musical instruments. The addition of these instruments makes the Wu Chang more artistically expressive (Wei Tianbao, 2021: interviewed).

1) Name : Gu (See Figure 28) and Ban (See Figure 29), which is equivalent to the conductor and leader of the civil and military arena, operates a vital role in the rhythm, speed, style and even charm of the entire stage performance (Wang Bingcan, 2021: interviewed).



Figure 28. Gu

Source: Lei Li, (2021)



Figure 29. Ban

Source: Lei Li, (2021)

2) Name Da Luo (See Figure 30) and Xiao Luo (See Figure 31). The Luo is one of the percussion instruments. The Luo in Yuediao music can be divided into Da Luo and Xiao Luo. The Da Luo is the main instrument of percussion instruments. It usually hits on the beat. Except for a few works, when striking the Da Luo, the Shou cha and Xiao Luo should be played on the same beat as the Da Luo. The Xiao Luo plays the role of adding flowers, filling and solo in accompaniment. The Da Luo and Xiao Luo can be divided into high, medium and low Luo, and they also have different playing methods, such as side hitting, rubbing hitting, heavy hitting, light hitting, and stuffy hitting (Wang Bingcan, 2021: interviewed).



Figure 30. Da Luo

Source: Lei Li, (2021)



Figure 31. Xiao Luo

Source: Lei Li, (2021)

3) Name Shou Cha (See Figure 32) and Peng Ling (See Figure 33). Shou Cha, there are high, medium and low pitch, and the percussion methods include hard hit, light hit, stuffy hit, buckle hit, etc. The rhythm of Shou Cha's percussion is complex, when playing alone, most of them are on the weak beat. The shape of Peng Ling is like a bell, made of copper, two in a pair, which are connected by ropes, and can be pronounced by colliding with each other without fixed pitch. Commonly used in the accompaniment of Yuediao music percussion instruments, it is a kind of instrument that controls the rhythm (Wang Bingcan, 2021: interviewed).



Figure 32. Shou Cha

Source: Lei Li, (2021)



Figure 33. Peng Ling

Source: Lei Li, (2021)

4) Name Suo Na (See Figure 34) and Da Gu (See Figure 35). Suo Na is a wind instrument with strong artistic expression in Yuediao. It is one of the national instruments loved and welcomed by the public, and is widely used in the accompaniment of Yuediao music. The Da Gu is in the charge of special striking personnel. The Da Gu is an indispensable instrument in the performance of fighting, war and hot and warm scenes (Wang Bingcan, 2021: interviewed).



Figure 34. Suo Na

Source: Lei Li, (2021)



Figure 35. Da Gu

Source: Lei Li, (2021)

Through the above analysis, the researcher found that the accompaniment instrument of Yuediao music is composed of Chinese national orchestral music and percussion music. Orchestra is called Wen Chang and percussion is called Wu Chang. Wen Chang and Wu Chang give full play to their functions of expressing emotions, shaping characters, setting off the stage atmosphere, improving the artistic effect of the stage, enhancing the operatic expression, and controlling the rhythm of the opera by accompanying singing, playing Qupai and other music, as well as performing gongs and drums, and performing stage acts such as singing, reciting, acting, and playing. In the early stage of the Wen Chang, Yuediao accompaniment instruments were mainly composed of Si Xian, as well as Yue Qin and Jing Hu. After continuous restructuring, it added short rod Zhui Hu, Pi Pa, San Xian, etc. The Yuediao music Wu Chang for the accompaniment instruments of Yuediao mainly includes Gu, Ban, Da Luo, Xiao Luo, Shou Cha, Peng Ling, Suo Na, Da Gu, etc. were added to make the Wu Chang more expressive. The Wu Chang is an indispensable part of the accompaniment of the Yuediao band, which forms a artistic whole together with the Wen Chang and Yuediao music actors. All stage behaviors, such as posture, performance, recitation, singing, and martial arts, are inseparable from the cooperation of the Wu Chang. Among the Yuediao music percussion instruments, the Gu and Ban dominate other percussion instruments. The accompaniment music of Yuediao music has been developed into two types: Si Xian music and Suo Na music. Most of this music comes from operas such as Kun Opera and Pi Huang opera or folk instrumental music. Many accompanying music are used in specific environments and occasions.

5.4 Conclusion

5.4.1 Based on the basic scales of traditional Chinese music, Yuediao mode music is composed of five tones: Gong (C), Shang (D), Jiao (E), Zhi (G) and Yu (A). The scale of Yuediao music belongs to the pentatonic seven tone scale. The basic mode is the C pentatonic (C, D, E, G, A), and the timbre of the basic mode belongs to the C pentatonic (G, A, C, D, E). The pitch and range of Yuediao music are usually F. There is no hard standard for the singing speed of Yuediao music. Generally, it can be divided into three types: slow, medium and fast.

5.4.2 There are five common rhythm patterns in Yuediao music: Liushui rhythm, Adagio rhythm, Tongqidiao rhythm, Duozi rhythm and Rubato rhythm. Liushui rhythm is one of the main rhythm forms of Yuediao music. It is 2/4 when it is notated. It has moderate speed, simple and smooth tune, stable rhythm, and relatively comprehensive emotional and emotional expression functions. Adagio rhythm is one of the main rhythm forms of Yuediao music. It is 2/4 when notation, and the speed is slow, generally about 60 beats per minute. Tongqidiao rhythm are tuned to the rhythm, and they are mostly sung at a medium speed. Tongqidiao rhythm melody is simple and straightforward, and has strong characteristics of reciting and rapping. Duozi rhythm, the beat is 2/4, the tune is simple, and it has strong chanting characteristics. It is the music rhythm that is best at expressing narrative among all Yuediao music. Rubato rhythm means that the melody has no fixed rhythm and beat, the length of the sentence is free, the speed is free, and the actors can control it according to their own needs. In addition, in the traditional Yuediao music, there are also some repertoires borrowed from folk songs, minor tunes and other Chinese operas. Their use in the repertoire is divided into two types: one is the tune interspersed in the main tune of Yuediao music; the other is a special tune for Yuediao music.

5.4.3 The accompaniment instrument of Yuediao music is composed of Chinese national orchestral music and percussion music. Orchestra is called Wen Chang and percussion is called Wu Chang. In the early stage of the Wen Chang, Yuediao accompaniment instruments were mainly composed of Si Xian, as well as Yue qin and Jing hu. After continuous restructuring, it added short rod Zhui Hu, Pi pa, San xian, etc. The Yuediao music Wu Chang for the accompaniment instruments of Yuediao mainly includes Gu, Ban, Da Luo, Xiao Luo, Shou Cha, Peng Ling, Suo Na, Da Gu, etc. were added to make the Wu Chang more expressive. The Wu Chang is an indispensable part of the accompaniment of the Yuediao band, which forms a artistic whole together with the Wen Chang and Yuediao music actors. All stage behaviors, such as posture, performance, recitation, singing, and martial arts, are inseparable from the cooperation of the Wu Chang. Among the Yuediao music percussion instruments, the Gu and Ban dominate other percussion instruments. The accompaniment music of Yuediao music has been developed into two types: Si Xian music and Suo Na music. Most of this music comes from operas such as Kun Opera and pihuangqiang or folk instrumental music. Many accompanying music are used in specific environments and occasions.

Chapter VI

The Preservation and Development of Music Performance of Yuediao Music in Zhoukou City, Henan Province, China

This chapter is based on the fieldwork of Shen Xiaomei, Wei Tianbao, Wang Bingcan, and several researchers from Yuediao Research Center, and starts the research from the following parts.

6.1 The Current Situation of Yuediao Music

6.2 The Music Performance of Preserving and Developing Yuediao Music

6.3 Conclusion

6.1 The Current Situation of Yuediao Music

Current situation of Yuediao: 1. The number of professional troupes has decreased sharply. At present, there are only six professional Yuediao troupes in Henan Province, including one at provincial level, one at prefecture level and four at county level. Compared with the era of the Republic of China when there were many Yuediao troupes and professional troupes were the most prosperous after the founding of New China, the number of them decreased sharply. 2. The poverty and transmission crisis of the Yuediao schools. In addition to the only Shenpai Yuediao and Maopai Yuediao which have made some achievements in transmission, the transmission of Yuediao in other aspects is more fragile. 3. There is no successor. At present, in addition to the reasonable talent echelon of Henan Yuediao Opera Troupe, the remaining Yuediao Opera Troupes, whether public or private, the aging of actors is very serious. 4. The negative consequences of geographical restrictions. Although the provincial regiments may not all be in the provincial capital, Zhoukou is not the hometown of Yue Diao, and its residence in Zhoukou is a historical man-made reason. However, the failure to occupy the provincial capital city has buried hidden dangers for the development of the Yuediao. First of all, it is unable to attract outstanding talents; Secondly, due to the lack of competition, it is easy to lack crisis awareness. 5. Less transmission, more innovation. Yuediao is in danger of losing one's artistic individuality (Chen Chen, 2015).

In the late 1980s, the situation of Chinese opera fell from peak to trough. Yuediao troupes in various cities of Henan Province have also been forced to stop performing. The space of opera troupes in the city is very small. Under the pressure of the market economy, some theaters have been changed into dance halls, and some have been forced to close. With the emergence of various art forms such as TV media, songs, dances, sketches, etc., the single situation that the whole people only watch operas in the past no longer appears. With a long history of hundreds of years, Yuediao is struggling and getting worse. The Yuediao Opera Troupe is currently facing a shortage of funds, difficulties in new programs, shortage of artistic talents, deterioration of the original ecological environment of opera, aging and impoverishment of transmitters, aging of the audience, loss of artists and other situations, which will directly threaten the survival of the Yuediao Opera Troupe and the existence of opera types. Some Yuediao artists have no data and no art schools to cultivate transmitters, which makes Yuediao opera fall into the crisis of dying out (Wei Tianbao, 2021: interviewed).

At present, there are only Henan Yuediao Troupe, Xuchang Yuediao Troupe, Sheqi County Yuediao Troupe, Fugou County Yuediao Troupe and Xiangcheng County Yuediao Troupe left in the province. In addition, there are amateur troupes in some villages and towns. More active are Henan Yuediao Troupe, Xuchang Yuediao Troupe and Sheqi Yuediao Troupe. Other county-level troupes are basically in a semi paralyzed state. Everyone has their own business at ordinary times, because they need survive. When they have a performance task, they will organize and put down their work to rehearse and perform. There are many excellent actors among them. In addition, some rural amateur troupes are also doing their part for the transmission of Yuediao (Zhao Hua, 2021: interviewed).

The reasons for the decline of Henan Yuediao are as follows: 1. The construction of Yuediao itself cannot keep up with the changes of the times; 2. The development of Yuediao teams is difficult. Most theaters take the middle-aged and elderly as their core strength, and there are few Yuediao young tea; 3. Lack of innovative talent echelon. The decline of Yuediao is not only due to the lack of new interpretation teams, but also the key factor for the development of Yuediao. 4. Lack of application of modern technology. At present, although Yuediao has had some

experience with this modern stage form of expression, it is far from satisfying the visual pursuit and aesthetic habits of modern people (Li Na, 2021: interviewed).

The development of Yuediao Opera Troupe can be divided into the following points: 1. The funds provided by the government for its operation are insufficient; 2. Too few people are willing to study Yuediao; 3. The number of excellent operas created is too small; 4. Too few people are willing to enjoy Yuediao music; 5. The overall cultural quality of Yuediao professional actors is low; 6. The development of the whole Chinese opera industry is slow, and the overall environment of opera is not good; 7. The construction of Yuediao cannot keep up with the changes of the times. These reasons threaten the safety of Yuediao Opera Troupe and even Yuediao Opera. Therefore, measures must be taken and cooperation from all parties is needed to complete it together (Zhang Li, 2021: interviewed).

The objective reasons for the development of Henan Yuediao: Since the 1980s, with the impact of the commodity economy and the emergence of various forms of entertainment, Yuediao has encountered great challenges. Many Yuediao troupes have been disbanded, and Yuediao artists have changed their careers to business. Theatre subleases have made it difficult to innovate scripts, and there is a gap between performing talents. Occasionally, performances are mostly adapted to the occasion. The content is separated from the masses or obscure, and the audience level is single. The rapid process of reform and opening up and the popularity of multimedia entertainment tools are the objective prisoners of its gradual decline. Subjective reasons: There are the following aspects: 1. The content of the Yuediao opera is too elegant and the intention is too high; 2. The singing and stage skills of the actors have declined, not as good as before; 3. The management system of Yuediao Opera Troupe is not sound enough; 4. The government's support is insufficient (Li Ronghua, 2021: interviewed).

Since the 1980s, the development of the entire Chinese opera industry has been slow and the overall environment of opera is not good. Yuediao has also encountered great challenges. Many theatrical troupes have been disbanded. Many Yuediao artists have switched to business, and many theatrical troupes have been forced to sublet. Yuediao scripts are difficult to innovate, and there is a gap between acting talents. Occasionally, some performances are also working of the occasion, not

classic works. The content of the scripts is separated from the masses or obscure, and the audience level is single, and only some older people are watching the performance. These are all caused by the impact of commodity economy and the emergence of various forms of entertainment. In addition, Yuediao's own construction has not kept up with the changes of the times. These reasons threaten the safety of Yuediao Opera Troupe and even Yuediao Opera. Since entering the 21st century, Henan Yuediao Opera Troupe has made great contributions to the transmission of Yuediao, and has also made certain achievements. However, compared with the development of the whole industry, it still faces a very serious situation. We also need to take more measures to transmit Henan Yuediao. At the same time, we also need the support of the government and all sectors of society, so that Yuediao can be better protected and transmitted (Shen Xiaomei, 2021: interviewed).

Henan Yuediao Opera Troupe is the main force to transmit Henan Yuediao, Henan Yuediao Opera Troupe (based in Zhoukou City) was the leading group in the area of Yuediao in the province. Its predecessor was the Nine Women's Yuediao Class in the east of Henan in 1947. Since then, it has a history of more than 60 years. In the process of development, he has successively taken charge of 4 special zones, including Huaiyang, Shangqiu, Kaifeng and Zhoukou; Zhengzhou Yuediao Theatre Troupe was once incorporated into Henan Yuediao Theatre Troupe, and many famous Yuediao artists, such as Zhang Xiuqing, He Jintang, Li Quanshan, Li Yuhua, Zhang Xiulan, Qiu Xiuling, Shen Fengmei, and Li Daxun, have participated in or led it, and their strength is very strong. In May 1983, after the group was under the direct management of the Department of Culture of Henan Province, in addition to a group of middle-aged actors who had come to the fore in the early 1960s, such as He Quanzhi, Chen Jing, Li Jinying, Tian Fagen, etc., a large number of young stars, such as Ma Lan, Wei Fengqin, Shen Xiaomei, Zhang Guoqing, Mu Baicheng, emerged one after another, making Henan Yuediao Theater the most powerful performing arts group in the history of Yuediao. Henan Yuediao Opera Troupe has always been famous for performing Three Kingdoms Opera, and Devoted to Qi Mountain came to the stage at the beginning of the 21st century. How to open up a new stage? The creators actively explore new writing space and extend their eyes to local cultural resources. Henan Yuediao Opera Troupe, rooted in Zhoukou and developed in

Zhoukou, has become a famous local cultural card. The new historical opera Lao Tzu, created and performed by Henan Yuediao Opera Troupe, is the first opera in China to show the image of Lao Tzu in the form of opera. This opera is one of the Top Ten Excellent Operas of the National Fine Stage Art Project in 2012. The melodic design uses the Yuediao inherent pattern, and the lyrics are beautiful, which fully demonstrates the unique charm of the Yuediao vocal art. Lao Tzu can be called a landmark work in the history of the development of Yuediao, and has also become a magic weapon for Yuediao troupes and operas to turn over successfully (Wang Bingcan, 2021: interviewed).

Through the above point of views, the researcher found that current situation of Yuediao music can be summarized as follows:

Objective reasons:

Since the 1980s, the rapid development of commodity economy, the impact of various forms of entertainment, and the popularity of multimedia entertainment tools have caused great resistance to the development of Yuediao.

1) The development of the whole Chinese opera industry is slow, and the overall environment of opera is not good.

2) The government did not pay enough attention and the funds provided for the operation of the troupe were insufficient.

3) The number of professional Yuediao troupes has decreased rapidly. At present, only Henan Yuediao troupes, Xuchang Yuediao troupes, Sheqi Yuediao troupes, Fugou Yuediao troupes and Xiangcheng Yuediao troupes are left in the province.

4) Too few people are willing to enjoy Yuediao music.

5) The aging of transmitters are serious, young talents are not available, and the loss of artists is very serious.

6) The negative consequences of regional restrictions are very serious. At present, Henan Yuediao Opera Troupe, the only provincial opera troupe of Yuediao, is located in Zhoukou. The regional restrictions make Yuediao unable to attract outstanding talents.

Subjective reasons:

1) The content of the Yuediao opera is too elegant, and divorced from the actual appreciation level of the audiences, resulting in a sharp reduction of the Yuediao audiences.

2) The singing skills and stage skills of the actors have declined, which is not as good as before, resulting in the low overall level of Yuediao.

3) The management system of Yuediao Opera Troupe is not sound enough, lacks competition mechanism, and has serious negative thoughts, which can not keep up with the changes of the times.

4) The overall cultural quality of Yuediao professional actors is low.

5) Lack of innovative talent echelon, not only the lack of emerging deductive teams, excellent and innovative talents are also the key factor for Yuediao development.

6) Lacking the application of modern technology, the Yuediao performance still retains the traditional stage setting, which is difficult to adapt to the aesthetic preference of contemporary audiences.

7) There is less transmission and more innovation of Yuediao, and the number of excellent operas produced is too small. There is a danger of losing the artistic individuality of Yuediao.

6.2 The Music Performance of Preserving and Developing Yuediao Music

The outlooks for the development of intangible cultural heritage from the perspective of protection:

1. Diversification of artistic concepts. Yuediao people should strive to establish a pluralistic and open artistic concept.
2. Attach significance to the restoration and construction of cultural space. Intangible cultural heritage can be divided into two categories: one is traditional forms of cultural expression; One is cultural space, that is, a place where traditional cultural activities are held on a regular basis or where traditional cultural expressions are intensively displayed, which is both spatial and temporal.
3. Deepen the reform of the troupe management system. Yuediao groups need to gradually abolish negative thoughts, establish a sense of crisis, and activate the enthusiasm of performers through competition through reform.
4. Strengthen the internal communication of Yuediao operas and actively develop communication channels. Opera leaders should actively exert their influence,

strengthen artistic exchanges and learn from transmission and development experience. 5. Reserve forces are accumulated through transmission. Establish a talent training model represented by provincial and municipal league, form a new model integrating teaching, mining, sorting, creation, performance, etc., accumulate reserve forces in the transmission, and develop inconspicuously in the transmission (Chen Chen, 2015).

Protection and transmission strategies of Yuediao music: 1. Popularization. Opera is a folk art, which originates from the folk and serves the public. Only when it is rooted in the masses, can it be the foundation of the development of opera. Through the community square culture, make the ultra-tune to the public. 2. Campus heritage. Schools are the cradle of cultivating talents. The music education in primary and secondary schools should appropriately increase the learning of local operas, so that children can be exposed to the art of Chinese opera from an early age, and lay a good foundation for them to understand and transmit Chinese opera in the future. The university stage is a period when students' minds are rapidly mature and their knowledge is rapidly complete. They often have a strong understanding and integration ability in dealing with knowledge and art. 4. Cultivate transmitters. The cultivation of opera reserve talents is mainly undertaken by opera schools and art schools. First of all, we should set up a theater school that specializes in training Yuediao actors as soon as possible, or set up out of tune classes in general theater schools to train Yuediao talents; Secondly, we should dig out the good seedlings from local opera schools and the society, hire the old artists who have left the stage to cultivate their professional quality through words and deeds; Finally, it is an effective way to protect the transmitters of Yuediao operas. 5. Government support and media role. It is far from enough to rely solely on the professionalism of artists for cultural transmission, which must be supported and guided by the government and even made decisions, which is not only reflected in funds but also in policies. First of all, the government should increase the investment in national intangible cultural heritage, establish Henan Yuediao Art Research Institute, organize experts to record and video the existing Yuediao operas, collect and sort out precious Yuediao documents, performance scripts and music scores, and strengthen the construction of theoretical research team. Secondly, excavate old operas and create new ones. Dig and sort out

the lost old operas, and rescue the unique skills of old artists. The excellent operas that have been performed by various artists, such as Shen Fengmei and Mao Ailian, and are very popular with the audience, must be excavated, sorted out, and rehearsed so that old trees can regenerate new branches. Finally, the local county governments should vigorously support the county-level Yuediao Theaters, and take the theater construction, solving the office conditions of the troupes, and improving the salaries of front-line actors as a major event to promote excellent traditional culture. It is understood that in addition to professional Yuediao troupes, there are also many amateur troupes in Zhoukou, Pingdingshan, Nanyang and other vast areas in our province. They are also making positive efforts to promote and enrich the cultural life of the people. It is hoped that cultural departments at all levels will pay more attention to them and support more types of Yuediao (Zhao Hua, 2021: interviewed).

The protection methods of traditional operas: 1. Protection through setting up transmitters. The cultivation of opera reserve talents is the most effective and direct way to protect opera and traditional music. Because this is a living art, it cannot be passed down only by recording and writing. As for the establishment of transmitters, we should first protect the very mature old artists, affirm their virtues and skills, and study their performances. After all, they are the most direct people who can pass on the music culture to future generations. The second is to tap young people. We need to increase the popularity and publicity, so that young people can understand before they like it, and then they will learn. We can also train such talents by starting Quyi schools. 2. Protect by technical means. The technology mentioned here includes both traditional protection methods and modern technical means. Traditional methods include gathering; Record performance characteristics, skills, singing methods, etc; Collection and arrangement of audio and video recordings. The modern technology means are relatively rich and diverse. Nowadays, mobile Internet is not a new word, and VR technology has quietly come to us. In the past, when people wanted to see a opera, they had to travel long journey to buy tickets to watch it. Now, science and technology can enable people to watch the performance without leaving their homes. For another example, you can collect information and knowledge about Yuediao on its website. Audio, video, interviews, operas, troupes, etc. can be found quickly and easily. Therefore, with this scientific and technological means, our traditional music

culture will be preserved more completely. 3. Protect the innovation of traditional music. In fact, all of us have reflected on such a problem. We have also done publicity. We have also had opera culture on campus and tried various methods. However, people are still not enthusiastic about opera music, so they are not interested in its content, or in the form of performance. We can add some popular elements to the opera, or integrate the opera with folk songs, dances, etc., while maintaining its own form, add new elements to give the public a sense of impact, which may make the audience accept traditional opera. 4. Protect through government support and new media. A large part of the support for cultural heritage comes from the national government, because any development cannot be separated from politics and policies. The development of traditional music inevitably needs funds, so it needs strong support from the government. The government can support the students' classroom in which traditional operas enter, so that students can contact traditional culture from an early age and cultivate their artistic aesthetic ability. In addition, in addition to good conditions for cities to receive these cultures in a timely manner, we should also vigorously develop the construction of rural music culture, so that rural people can also enjoy the influence of art. Therefore, in the process of intangible cultural heritage protection, it is necessary to coordinate the development of all aspects, which is not an immediate thing, but a long process (Li Ronghua, 2021: interviewed).

Henan Yuediao innovation and development strategy: 1. Control the pulse of the times and do a good job in the innovation of Yuediao songs. The specific measures are to carry out in-depth research, take the audience's preferences and cultural needs as the basis for the construction of the track, so that the emerging track can be in line with the contemporary audience's preferences without destroying the traditional Yuediao spiritual connotation. Only in this way can the internal attraction of Henan Yuediao be improved, laying a foundation for its revitalization. 2. Pay attention to transmission, transmit and carry forward the historical essence of Henan Yuediao. The decline of Henan Yuediao cannot be separated from the current situation that the Yuediao team has no successors. Specific measures should first actively promote the folk-art culture, bring the excellent spiritual connotation of Yuediao to the society, and improve its popularity and attraction. Then, in this

process, we will actively look for young people who are interested in this traditional skill, and help them find disciples who are Yuediao. Finally, we should focus on the cultivation of these young people, inject fresh blood into the Yuediao team, and ensure that Yuediao, a folk art, can continue to radiate vitality and finally be effectively revitalized in the new era.

3. Take the lead of the government, and drive the society to jointly help the development of excessive development. The decline of Henan Yuediao has aroused extensive concern of the country and even all sectors of society. In response to this situation, our government has included Henan Yuediao in China's national intangible cultural heritage in 2006. This action shows that the state and the government pay close attention to the traditional culture and true friendship, so it is imperative to revitalize Henan Yuediao and take the lead of the government. In addition, government intervention will promote more harmony and stability within the Yuediao Opera Troupe. The strong support of the government will provide a stable financial guarantee for the Yuediao Opera Troupe, which is conducive to the retention of internal talents, as well as create conditions for the creation of internal talents, and directly improve the aging of the Yuediao Opera Troupe's repertoire and the loss of personnel. Finally, the government will take the lead in guiding the Yuediao Opera Troupe to perform among the grassroots people, which will not only bring Yuediao a more solid mass foundation, but also enable its internal spiritual culture to be widely spread among the people and be recognized, fundamentally improving the problem of audience loss.

4. Actively use modern science and technology, based on innovation, construction and publicity. The reason why Henan is out of tune with the new era is, first of all, that it does not control the inherent needs of modern people for entertainment. The gorgeous stage design and costume modeling are more in line with the taste of modern people. Therefore, Henan Yuediao Opera Troupe should actively keep pace with the times. Secondly, we must recognize the characteristics of high-speed information transmission in the Internet era for the development of Yuediao. Because the development of Yuediao cannot be separated from extensive publicity, modern technology can be used to integrate Yuediao Quyi culture with various programs, or to set up a special Yuediao culture website platform, which can play an effective role in the promotion of Yuediao. Finally, the transmission of Yuediao cannot be separated from the help of young people, which can bring Yuediao culture

to the compulsory education stage, spread the excellent cultural spirit of Yuediao to primary and secondary school students in the music class, and provide a deeper mass basis for the development of Yuediao (Zhang Li, 2021: interviewed).

There are two subjects in the process of intangible cultural heritage transmission: one is the transmission subject, which refers to people or groups directly involved in transmission. One is the protection subject, which refers to the government departments, academia, business circles and media that encourage, promote and support the protection and transmission of intangible cultural heritage. Yuediao opera has formed its own unique style in performance, voice, music, dance art, etc. How to pass on this art? Yuediao needs not only the efforts of professional groups and transmitters, but also the strong support of government departments, academia, business circles and the media. Henan is the main root of Yuediao, so it is the responsibility of each of us, as well as the whole society, to learn, develop and transmit Yuediao (Wei Fengqin, 2021: interviewed).

Direction of Yuediao's future efforts should be: 1. The content of the Yuediao should be close to the farmers' life, reflect the farmers' daily life, and the language should be easy to understand, so as to achieve the purpose of serving the majority of the people's entertainment; 2. Yuediao actors should learn the singing characteristics of the famous Yuediao artists, and should constantly improve their singing skills and stage performance ability on the basis of their own conditions and efforts to practice their basic skills; 3. The leaders of Yuediao Opera Troupe should change the situation of redundant personnel in management, and lead the team to go deep into the countryside to obtain more market space; 4. The government should give more support to Yuediao operas, support the establishment of Yuediao professional schools, make Yuediao have a good development platform, support the establishment of academic institutions for Yuediao research, and enable Yuediao art to survive for a long time and pass on healthily (Wei Tianbao, 2021: interviewed).

The protection and transmission of Yuediao music needs the support of the government and all sectors of society in order to better protect and transmit Yuediao music. First of all, the government should increase investment in Yuediao music, establish Henan Yuediao Art Research Institute, organize experts and scholars to record and video the existing operas, collect and sort out precious Yuediao literature,

performance scripts and music scores, and strengthen the construction of theoretical research team. At the same time, local governments should vigorously support Yuediao Theaters, and take theater construction, solving the office conditions of the troupes, and improving the wages of front-line actors as a major event to promote excellent traditional culture. Secondly, we should deepen the reform of the troupe management system. Yuediao groups need to gradually abolish negative thoughts, establish a sense of crisis, and activate the enthusiasm of performers through competition through reform. Finally, the talent training mode represented by the troupe should be established to form a new model integrating teaching, mining, sorting, creation and performance. At the same time, we should increase the learning of opera knowledge in college, middle school and primary school education, so as to lay a good foundation for them to understand and transmit opera in the future (Shen Xiaomei, 2021: interviewed).

First of all, the creation of Yuediao operas should control the pulse of the times and do a good job in the innovation of Yuediao songs. Carry out in-depth research, and take the audience's preferences and cultural needs as the basis for the construction of the track, so that the emerging track can be in line with the contemporary audience's preferences without destroying the traditional Yuediao spirit connotation. Secondly, excavate old operas and create new ones. Dig and sort out the lost old operas, and rescue the unique skills of old artists. The excellent operas that have been performed by various artists such as Shen Fengmei and are very popular with the audience must be excavated, sorted out and rehearsed so that the old trees can regenerate. Finally, it is about the innovation of traditional Yuediao music. We can appropriately add some popular elements to the Yuediao, or integrate them with folk songs and dances, and add new elements while maintaining the inherent form of the Yuediao (Wang Bingcan, 2021: interviewed).

Through the above point of views, the researcher found that the preserve and develop music performance of Yuediao music can be summarized as follows:

1) With regard to the preserve of Yuediao music: First of all, traditional methods are used to protect the art of Yuediao music, which includes recording the performance characteristics, skills, singing methods, etc. of Yuediao music, as well as collecting and sorting out recordings and videos. Secondly, modern technology is

used to protect the art of Yuediao music, which includes the use of mobile Internet, VR technology, etc. to collect and sort out the audio, video, visit, repertoire, troupe performance, etc. of Yuediao music. Finally, it is to protect the innovation of traditional Yuediao music. We can add some popular elements to the opera, or integrate the opera with folk songs, dances, etc., and add new elements to give the public a sense of impact on aesthetic vision while keeping its own shape unchanged, which may make the audience accept out of Yuediao music.

2) On the government side: First of all, the government should increase its investment in Yuediao music, establish the Henan Yuediao Art Research Institute, organize experts to record and video the existing Yuediao operas, collect and sort out the precious Yuediao literature, performance scripts and music scores, and strengthen the construction of the theoretical research team. Secondly, excavate old operas and create new ones. Dig and sort out the lost old operas, and rescue the unique skills of old artists. Finally, the local county governments should vigorously support the county-level Yuediao Theaters, and take the theater construction, solving the office conditions of the troupes, and improving the salaries of front-line actors as a major event to promote excellent traditional culture.

3) On the management of Yuediao Opera Troupe: First of all, we should deepen the reform of the management system of the opera troupe. The Yuediao groups need to gradually abolish negative thoughts through reform, establish a sense of crisis, and activate the enthusiasm of performers through competition; Secondly, the leaders of Yuediao Opera Troupe should change the situation of redundant personnel in management, and lead the team to go deep into the countryside to obtain more market.

4) With regard to the talent cultivation of Yuediao music transmission: first, establish a talent cultivation model represented by provincial Yuediao troupes and municipal Yuediao troupes, form a new model integrating teaching, mining, sorting, creation, performance, etc., accumulate reserve forces in the transmission, and develop Yuediao in the transmission; Second, the school is the cradle of cultivating talents, which can increase the learning of opera knowledge in college, middle school and primary school education, laying a good foundation for them to understand and transmit opera in the future; Third, the training of reserve talents for Yuediao is

mainly undertaken by opera schools and art schools. First of all, we should set up a theater school that specializes in training Yuediao actors as soon as possible, or set up Yuediao classes in general theater schools to train Yuediao talents; Secondly, we should dig out the good seedlings from local opera schools and the society, hire the old artists who have left the stage to cultivate their professional quality through words and deeds; Finally, effectively protect the transmitters of Yuediao music.

5) On the creation of Yuediao music repertoire: First of all, the creation concept of Yuediao music repertoire should be as popular as possible, and the content that different types of people are interested in and can understand should be organically integrated. In the selection of creative themes, we should also stick to the theme of the times, social hot spots or prominent contradictions in local social culture. Secondly, the development of today's Yuediao should identify the main communication objects in different audience types, refine and integrate their aesthetic standards, needs and judgments, and create targeted operas. Finally, we should control the pulse of the times and do a good job in the innovation of Yuediao music. Carry out in-depth research, and take the audience's preferences and cultural needs as the basis for the construction of the track, so that the emerging track can be in line with the contemporary audience's preferences without destroying the traditional Yuediao spirit connotation.

6) On the aspect of the spread of Yuediao music: the transmission channels are diversified. First of all, for example, for the public audience groups, rural audience groups, student audience groups, etc., the Yuediao can be spread in a square theater, attracting their attention to the Yuediao in a free form, and providing the possibility for those people who do not know much about the Yuediao art to have Yuediao knowledge. Secondly, free performances and publicity will be carried out for various folk activities, civic squares, cultural stages in villages and towns, rural fairs, as well as schools in major, middle and primary schools, so as to improve the influence and attention of Yuediao among contemporary people. Finally, contemporary Yuediao should actively use modern media means and Internet technology to explore the development strategies and communication channels of Yuediao art in terms of creation, performance, audience cultivation, etc.

Table 4. Opinions on Preservation and Development of Yuediao Music Performances in Zhoukou City, Henan Province, China

Opinion	Zhao Hua	Li Rong hua	Zhang Li	Wei Feng qin	Wei Tian bao	Shen Xiao mei	Wang Bing can
Preserving Yuediao music using techniques		√	√				
Governmental support	√	√	√		√	√	
Theater troupe system reform	√			√	√	√	
Talent development	√	√	√		√	√	
Innovative concept	√	√	√	√	√		
Expand transmissions channels	√	√	√	√			√

Source: Lei Li, (2022)

6.3 Conclusion

The general conclusion of the current situation of Yuediao music is as follows:

Objective reasons:

1) Since the 1980s, the rapid development of commodity economy, the impact of various forms of entertainment, and the popularity of multimedia entertainment tools have caused great resistance to the development of Yuediao.

2) The development of the whole Chinese opera industry is slow, and the overall environment of opera is not good.

3) The government did not pay enough attention and the funds provided for the operation of the troupe were insufficient.

4) The number of professional Yuediao troupes has decreased rapidly. At

present, only Henan Yuediao troupes, Xuchang Yuediao troupes, Sheqi Yuediao troupes, Fugou Yuediao troupes and Xiangcheng Yuediao troupes are left in the province.

5) Too few people are willing to enjoy Yuediao music.

6) The aging of transmitters are serious, young talents are not available, and the loss of artists is very serious.

7) The negative consequences of regional restrictions are very serious. At present, Henan Yuediao Opera Troupe, the only provincial opera troupe of Yuediao, is located in Zhoukou. The regional restrictions make Yuediao unable to attract outstanding talents.

Subjective reasons:

1) The content of the Yuediao opera is too elegant, and divorced from the actual appreciation level of the audiences, resulting in a sharp reduction of the Yuediao audiences.

2) The singing skills and stage skills of the actors have declined, which is not as good as before, resulting in the low overall level of Yuediao.

3) The management system of Yuediao Opera Troupe is not sound enough, lacks competition mechanism, and has serious negative thoughts, which cannot keep up with the changes of the times.

4) The overall cultural quality of Yuediao professional actors is low.

5) Lack of innovative talent echelon, not only the lack of emerging deductive teams, excellent and innovative talents are also the key factor for Yuediao development.

6) Lacking the application of modern technology, the Yuediao performance still retains the traditional stage setting, which is difficult to adapt to the aesthetic preference of contemporary audiences.

7) There is less transmission and more innovation of Yuediao, and the number of excellent operas produced is too small. There is a danger of losing the artistic individuality of Yuediao.

The preserve and develop music performance of Yuediao music can be summarized as follows:

1) With regard to the preserve of Yuediao music: First of all, traditional methods are used to protect the art of Yuediao music. Secondly, modern technology is used to protect the art of Yuediao music. Finally, it is to protect the innovation of traditional Yuediao music.

2) On the government side: First of all, the government should strengthen the construction of a research team on the Yue Diao music theory and establish the Henan Yue Diao Art Research Institute. Secondly, dig and sort out the lost old operas, and rescue the unique skills of old artists. Finally, the local county governments should vigorously support the county-level Yuediao Theaters.

3) On the management of Yuediao Opera Troupe: First of all, we should deepen the reform of the management system of the opera troupe. Secondly, the leaders of Yuediao Opera Troupe should change the situation of redundant personnel in management, and lead the team to go deep into the countryside to obtain more market space.

4) With regard to the talent cultivation of Yuediao music transmission: first, establish a talent cultivation model represented by provincial Yuediao troupes and municipal Yuediao troupes. Second, which can increase the learning of opera knowledge in college, middle school and primary school education. Third, the training of reserve talents for Yuediao is mainly undertaken by opera schools and art schools.

5) About the creation of Yuediao music repertoire: First of all, the creation of Yuediao music repertoire should pursue the concept of popularization. Secondly, the theme of Yuediao music creation should choose the hot issues in the era and society. Finally, the innovation of Yuediao music should consolidate the foundation and seek new ones.

6) Yuediao music should pursue diversified communication channels. First, use traditional theater-style stage performances for communication. Second, use modern community stage performances for dissemination. Finally, use modern media means and Internet technology to explore new communication channels.

Chapter VII

Conclusion Discussion and Suggestion

7.1 Conclusion

7.1.1 Study on Development of Yuediao music in Zhoukou City, Henan Province, China

Yuediao originated in Sheqi County, Henan Province. It is a combination of Bangziqiang and pihuangqiang. Yuediao was introduced to Zhoukou from 1861 to 1875. At the same time, the characteristics of the development of Yuediao music have been sorted out and summarized. Yuediao music has gone through the changes of the Qing Dynasty, the Republic of China and the New China. During its century-long development, Yuediao music has experienced the evolution from formal opera to informal opera. Yuediao music has gone from being a less famous local opera to becoming one of the famous operas in Henan Province.

7.1.2 Study on Characteristic of Yuediao music in Zhoukou City, Henan Province, China

1) The Yuediao music basic mode is the C pentatonic (C, D, E, G, A), and the timbre of the basic mode belongs to the C pentatonic (G, A, C, D, E). The pitch and range of Yuediao music are usually F. 2) There are five common rhythm patterns in Yuediao music: Liushui rhythm, Adagio rhythm, Tongqidiao rhythm, Duozi rhythm and Rubato rhythm. 3) The accompaniment instrument of Yuediao music is composed of Chinese national orchestral music and percussion music. Orchestra is called Wen Chang and percussion is called Wu Chang. Most of this music comes from operas such as Kun Opera and Pi huang opera or folk instrumental music.

7.1.3 Study on Preservation and Development of Music Performance of Yuediao Music in Zhoukou City, Henan Province, China

1) With regard to the preserve of Yuediao music: First of all, traditional methods are used to protect the art of Yuediao music. Secondly, modern technology is used to protect the art of Yuediao music. Finally, it is to protect the innovation of traditional Yuediao music. 2) On the government side: First of all, the government should strengthen the construction of a research team on the Yue Diao music theory

and establish the Henan Yue Diao Art Research Institute. Secondly, dig and sort out the lost old operas, and rescue the unique skills of old artists. Finally, the local county governments should vigorously support the county-level Yuediao Theaters. 3) On the management of Yuediao Opera Troupe: First, we should deepen the reform of the management system of the opera troupe. Secondly, the leaders of Yuediao Opera Troupe should change the situation of redundant personnel in management, and lead the team to go deep into the countryside to obtain more market space. 4) With regard to the talent cultivation of Yuediao music transmission: first, establish a talent cultivation model represented by provincial Yuediao troupes and municipal Yuediao troupes. Second, which can increase the learning of opera knowledge in college, middle school and primary school education. Third, the training of reserve talents for Yuediao is mainly undertaken by opera schools and art schools. 5) About the creation of Yuediao music repertoire: First, the creation of Yuediao music repertoire should pursue the concept of popularization. Secondly, the theme of Yuediao music creation should choose the hot issues in the era and society. Finally, the innovation of Yuediao music should consolidate the foundation and seek new ones. 6) Yuediao music should pursue diversified communication channels. First, use traditional theater-style stage performances for communication. Second, use modern community stage performances for dissemination. Finally, use modern media means and Internet technology to explore new communication channels.

7.2 Discussion

7.2.1 Discussion on development of Yuediao music in Zhoukou City, Henan Province, China

Through field work and literature analysis, researcher found it is necessary to explore the development process of Yuediao music from the perspective of historical development of the times. In researcher opinion, from a lesser-known local opera to becoming one of the famous operas in Henan Province, Yuediao music is inseparable from the joint efforts of successive generations of Yuediao performing artists and creators. In the historical process of its century-old development, Yuediao music has gone from the heyday of formal costume opera to the prosperity of non-formal costume opera, from the emergence of actresses in the Republic of China period, to

the great contribution made by actresses to the prosperity of Yuediao music, Yuediao music has undergone tremendous changes in terms of music system, performance style, aesthetic character, and band system. All of the above are due to the efforts of Yuediao performing artists and creators. At the same time, it is also inseparable from historical factors such as the Qing Dynasty that imprisoned human creativity, the Republic of China under the turmoil of the times, the literary and art policy of New China that promoted the prosperity and development of opera, and the mutual influence of multiculturalism in the contemporary world. In addition, there are profound social and historical reasons for the production and dissemination of Yuediao music. Of course, this is also the inevitable result of cultural development, mainly because the development of Yue Tiao music art begins with the development of social economy, and its artistic development has a profound relationship with social and economic development. This needs to be explored from the perspective of socio-economic development and cultural development, and researcher found this is a necessary research method.

The results of research are consistent with the following scholars' views: 1) Zhou Yibai finds that Yuediao music is actually a variation of Nanyang Bangziqiang (Zhou Yibai, 1979). 2) Through the transformation of the Republic of China period, the Shanglu Diao of Yuediao music took the opportunity to develop and became the main spokesperson of Yuediao music in Henan opera (Chen Chen, 2015.) 3) After entering New China (1949 to now), people have been paying attention to this ancient art, which has played an important role in the development and changes of Yuediao music (Zhang Jichao, 2014.) 4) Over the course of its development, Yuediao music has changed from formal opera to informal opera, and then to the reform of Chinese opera, with great changes in the music system and performance style (Ma Zichen, 1989).

The results of research are consistent with my point of view in the field investigation: 1) The emergence of actresses during the Republic of China made a great contribution to the prosperity of Yuediao music (Wang Bingcan, 2021: interviewed). 2) Yuediao music has changed from formal opera to informal opera, which has prompted great changes in Yuediao music in terms of music system, performance style, and band system (Wei Tianbao, 2021: interviewed). 3) During the

period of the Republic of China, the prosperity of Yuediao music Shangludiao was the main spokesperson of Yuediao music in Henan opera (Wang Bingcan, 2021: interviewed).

4) Yuediao music is actually a variation of Nanyang Bangziqiang (Ma Zichen 2021 interviewed).

In addition, Zheng Linxi founds that the singing of Yuediao music began as early as the Song Dynasties (960 - 1279 A.D.) and Yuan Dynasties (1271 - 1368 A.D.) (Zheng Linxi, 1985). Yuediao music as an artistic form of music has been performed officially in the Tang dynasty (618 - 907 A.D.) (Cheng Jun, 2013). Researcher found that the Yuediao music should be no later than the middle of the Qing Dynasty (1736 - 1850 A.D.), and in the absence of more documents to prove it, it can be traced back to the end of the Ming Dynasty (A.D. 1644).

7.2.2 Discussion on Characteristic of Yuediao music in Zhoukou City, Henan Province, China

Through field investigation and literature analysis, researcher found that it is of great significance to further reveal the connotation of national culture to strengthen the understanding of Yuediao music and improve the artistic quality of Yuediao music performance. Rich and colorful local operas are an important part of national music, which contain the charm of the Chinese nation. First, based on the basic scales of traditional Chinese music, the Yuediao music mode music is composed of pentatonic scale. The scale of Yuediao music belongs to the pentatonic seven tone scale. The basic mode is the C pentatonic (C, D, E, G, A), and the voice of the basic mode belongs to the C pentatonic (G, A, C, D, E). The pitch and range of Yuediao music are usually F pentatonic (F, G, A, C, D). There is no hard standard for the singing speed of Yuediao music. Generally, it is divided into three types: slow, medium and fast. Second, Yuediao music can be divided into five types: Liushui rhythm, Adagio rhythm, Tongqidiao rhythm, Duozi rhythm and Rubato rhythm. In addition, in the traditional Yuediao music, there are also some repertoires borrowed from folk songs, minor tunes and other Chinese operas. Their use in the repertoire is divided into two types: one is the tune interspersed in the main tune of Yuediao music; the other is a special tune for Yuediao music. Third, the accompaniment instrument of Yuediao music is composed of Chinese national orchestral music and percussion music.

Orchestra is called Wen Chang and percussion is called Wu Chang. Wen Chang, Wu Chang and Yuediao performers form an artistic whole for Yuediao music. Researcher found that Yuediao music is an inevitable development trend that conforms to the changes of the times and the aesthetic changes of the audience in such changes as the rise of accompaniment instruments, Shangludiao, and the participation of actresses in performances.

The results of research are consistent with my point of view in the field survey: 1) The scale of Yuediao music belongs to the pentatonic seven tone scale. The basic mode is the C pentatonic (C, D, E, G, A), and the timbre of the basic mode belongs to the C pentatonic (G, A, C, D, E). Liushui rhythm, Adagio rhythm, Tongqidiao rhythm, Duozi rhythm, Rubato rhythm are the main rhythm forms of Yuediao music. In addition, there are also some repertoires that borrow folk songs, ditties, and other Chinese operas (Wei Tianbao, 2021: interviewed). 2) After the appearance of actresses, the tone is gradually raised to E or F. Sometimes, in order to adapt to the voice conditions of the main actors, there is also a phenomenon of F[#] or G, which is usually F (Wang Bingcan, 2021: interviewed). 3) Yuediao music is usually divided into three types: slow, medium and fast. The accompaniment instrument of Yuediao music is composed of Chinese national orchestral music and percussion music. Orchestra is called Wen Chang and percussion is called Wu Chang. The accompaniment music of Yuediao music has been developed into two types: Si Xian music and Suo Na music (Wang Bingcan, 2021: interviewed).

7.2.3 Discussion of Preservation and Development of Yuediao music in Zhoukou City, Henan Province, China

Through field research and literature analysis, researcher found that under the impact of contemporary multiculturalism, Yuediao music must not only master the traditional Yuediao music creation techniques, but also innovate Yuediao music creation techniques. Only in this way can Yuediao music develop rapidly. 1) With regard to the preserve of Yuediao music: First of all, traditional methods are used to protect the art of Yuediao music. Secondly, modern technology is used to protect the art of Yuediao music. Finally, it is to protect the innovation of traditional Yuediao music. 2) On the government side: First of all, the government should strengthen the construction of a research team on the Yue Diao music theory and establish the Henan

Yue Diao Art Research Institute. Secondly, dig and sort out the lost old operas, and rescue the unique skills of old artists. Finally, the local county governments should vigorously support the county-level Yuediao Theaters. 3) On the management of Yuediao Opera Troupe: First, we should deepen the reform of the management system of the opera troupe. Secondly, the leaders of Yuediao Opera Troupe should change the situation of redundant personnel in management, and lead the team to go deep into the countryside to obtain more market space. 4) With regard to the talent cultivation of Yuediao music transmission: first, establish a talent cultivation model represented by provincial Yuediao troupes and municipal Yuediao troupes. Second, which can increase the learning of opera knowledge in college, middle school and primary school education. Third, the training of reserve talents for Yuediao is mainly undertaken by opera schools and art schools. 5) About the creation of Yuediao music repertoire: First, the creation of Yuediao music repertoire should pursue the concept of popularization. Secondly, the theme of Yuediao music creation should choose the hot issues in the era and society. Finally, the innovation of Yuediao music should consolidate the foundation and seek new ones. 6) Yuediao music should pursue diversified communication channels. First, use traditional theater-style stage performances for communication. Second, use modern community stage performances for dissemination. Finally, use modern media means and Internet technology to explore new communication channels.

The results of research are consistent with the following scholars' views: 1) Yuediao groups need to gradually abolish negative thoughts, establish a sense of crisis, and activate the enthusiasm of performers through competition through reform. Yuediao group leaders should actively exert their influence, strengthen artistic exchanges and learn from transmission and development experience. Establish a talent training model represented by provincial and municipal league, form a new model integrating teaching, mining, sorting, creation, performance, etc (Chen Chen, 2015). 2) Henan Yuediao innovation and development strategy: Control the pulse of the times and do a good job in the innovation of Yuediao songs. Pay attention to transmission, transmit and carry forward the historical essence of Henan Yuediao. Take the lead of the government, and drive the society to jointly help the development of excessive development. Actively use modern science and technology, based on

innovation, construction and publicity. (Liu Xinyi, 2018.) 3) Research on the development strategy of Henan Yue Diao: popularization of repertoire creation concept. diversified production of operas. diversified transmission channels. (Li Lei, 2019.) 4) The protection methods of traditional Yuediao: Protection through setting up transmitters. Protect by technical means. Protect through government support and new media (Geng Yiyuan, 2019.) 5) The direction of Yuediao's future efforts should be: The leaders of Yuediao Opera Troupe should change the situation of redundant personnel in management, and lead the team to go deep into the countryside to obtain more market space; The government should give more support to Yuediao operas, support the establishment of Yuediao professional schools, make Yuediao have a good development platform, support the establishment of academic institutions for Yuediao research, and enable Yuediao art to survive for a long time and pass on healthily (Hao Aifang, 2010).

The results of research are consistent with researcher point of view in the field investigation: 1) Protection and transmission strategies of Yuediao music: The music education in primary and secondary schools should appropriately increase the learning of local operas, and lay a good foundation for them to understand and transmit Chinese opera in the future. The cultivation of opera reserve talents is mainly undertaken by opera schools and art schools. Government support and media role. (Zhao Hua 2021 interviewed). 2) Some suggestions for strengthening the theoretical construction of Henan Yuediao's vocal music are as follows: Establishing academic institutions for systematic theoretical research and concentrating academic talents. Solve the problem of talent shortage in Henan Yuediao singing. Learn from other opera singing methods. (Zhang Li 2021 interviewed). 3) The protection and transmission of Yuediao music needs the support of the government and all sectors of society in order to better protect and transmit Yuediao music. First of all, the government should increase investment in Yuediao music, establish Henan Yuediao Art Research Institute, organize experts and scholars to record and video the existing operas, collect and sort out precious Yuediao literature, performance scripts and music scores, and strengthen the construction of theoretical research team. At the same time, local governments should vigorously support Yuediao Theaters, and take theater construction, solving the office conditions of the troupes, and improving the

wages of front-line actors as a major event to promote excellent traditional culture. Secondly, we should optimize the reform of the troupe management system. Yuediao groups need to gradually abolish negative thoughts, establish a sense of crisis, and activate the enthusiasm of performers through competition through reform. Finally, the talent training mode represented by the troupe should be established to form a new model integrating teaching, mining, sorting, creation and performance. At the same time, we should increase the learning of opera knowledge in college, middle school and primary school education, so as to lay a good foundation for them to understand and transmit opera in the future (Wang Bingcan, 2021: interviewed). 4) First of all, the creation of Yuediao operas should control the pulse of the times and do a good job in the innovation of Yuediao songs. Carry out in-depth research, and take the audience's preferences and cultural needs as the basis for the construction of the track, so that the emerging track can be in line with the contemporary audience's preferences without destroying the traditional Yuediao spirit connotation. Secondly, excavate old operas and create new ones. Dig and sort out the lost old operas, and rescue the unique skills of old artists. The excellent operas that have been performed by various artists such as Shen Fengmei and are very popular with the audience must be excavated, sorted out and rehearsed so that the old trees can regenerate. Finally, it is about the innovation of traditional Yuediao music. We can appropriately add some popular elements to the Yuediao, or integrate them with folk songs and dances, and add new elements while maintaining the inherent form of the Yuediao (Wang Bingcan, 2021: interviewed).

7.3 Suggestion

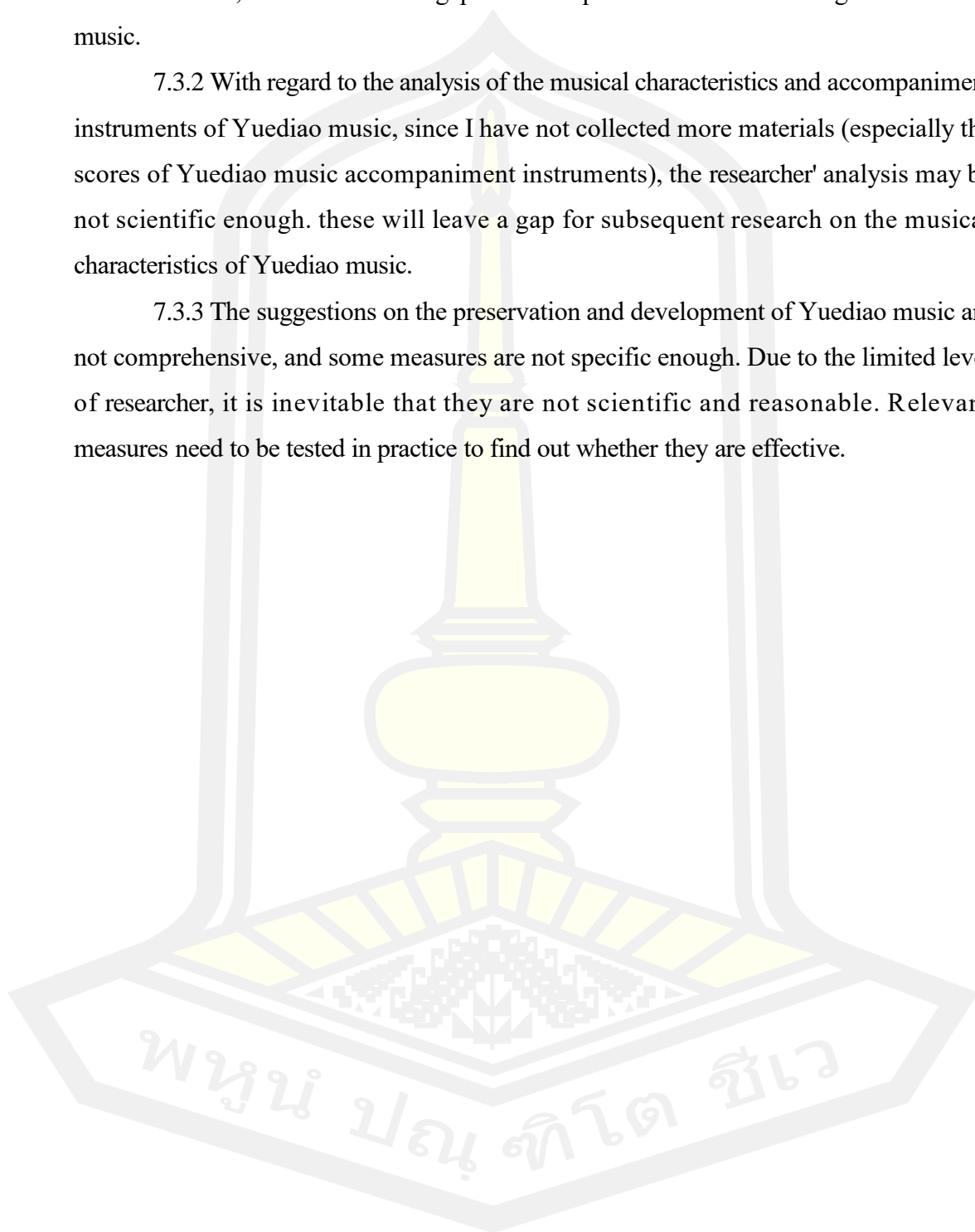
This dissertation aims to make contributions to the preservation and development of Yuediao music. Due to my limited knowledge and ability, my thesis writing still has many deficiencies. The researcher hope to get in the subsequent research process.

7.3.1 Some Chinese scholars have different views on the origin of Yuediao music. such as, Yuediao music as an artistic form of music has been performed officially in the Tang dynasty (618 - 907 A.D.). (Cheng Jun, 2013) Researcher found that the Yuediao music should be no later than the middle of the Qing Dynasty (1736-1850), and in the absence of more documents to prove it, it can be traced back to the end of the Ming

Dynasty (A.D. 1644). Since researcher have not collected accurate and powerful materials so far, these will leave a gap for subsequent research on the origin of Yuediao music.

7.3.2 With regard to the analysis of the musical characteristics and accompaniment instruments of Yuediao music, since I have not collected more materials (especially the scores of Yuediao music accompaniment instruments), the researcher' analysis may be not scientific enough. these will leave a gap for subsequent research on the musical characteristics of Yuediao music.

7.3.3 The suggestions on the preservation and development of Yuediao music are not comprehensive, and some measures are not specific enough. Due to the limited level of researcher, it is inevitable that they are not scientific and reasonable. Relevant measures need to be tested in practice to find out whether they are effective.



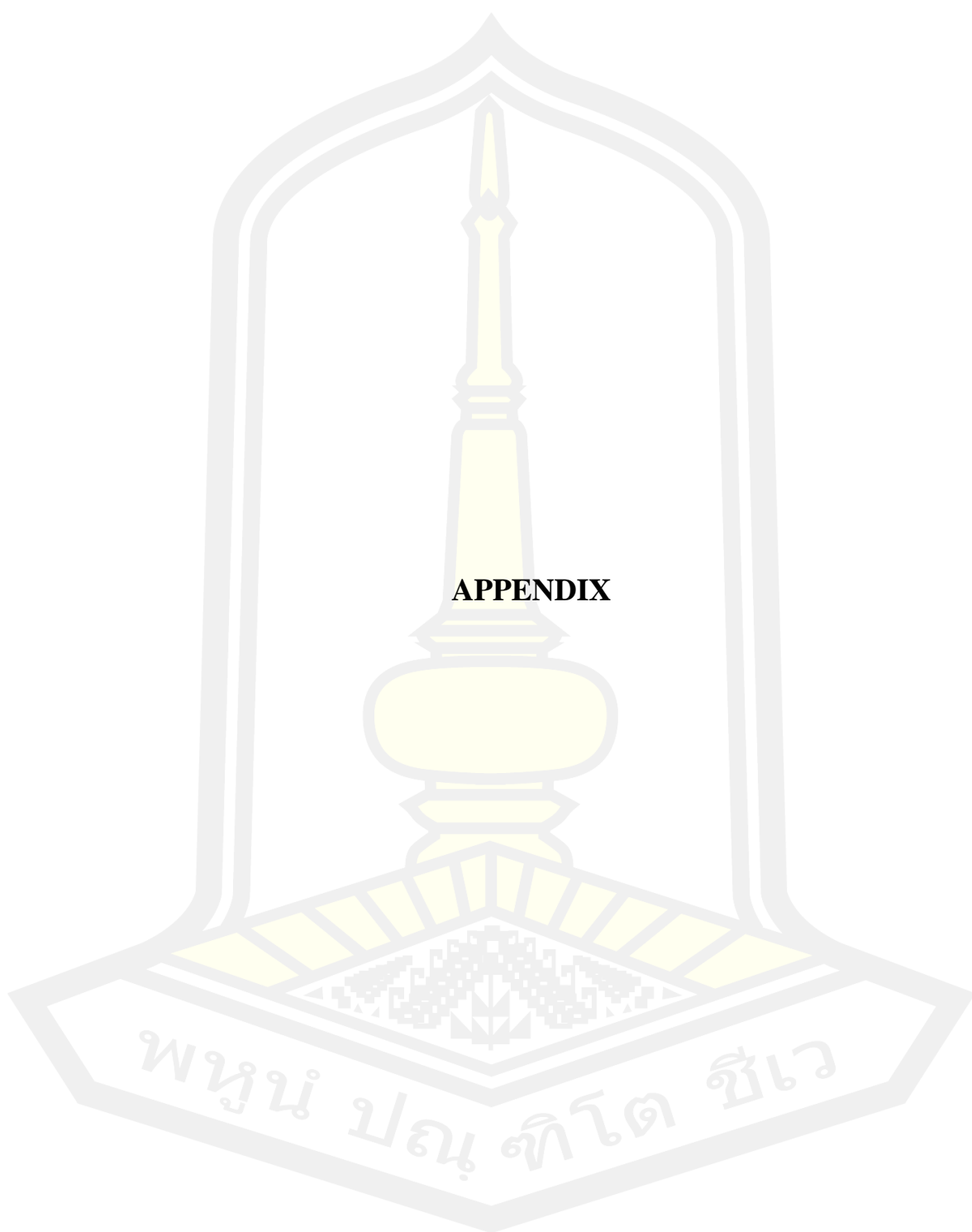
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APPENDIX



Appendix 1

Explanation of Special Terms in Dissertation

Bangziquang (梆子腔): A form of singing often used in Chinese opera.

Zaju (杂剧): It is a traditional Chinese art form that combines songs, sayings, and dances.

Xialudiao (下路调): The main school of Yuediao music, mainly spread in Zhoukou City, Xuchang City and surrounding areas in Henan Province.

Shangludiao (上路调): The main school of Yuediao music, mainly spread in Nanyang City and surrounding areas in Henan Province.

Wu Chang (文场): A form of band accompaniment for Yuediao music, mainly composed of Chinese national orchestral instruments.

Wen Chang (武场): A form of band accompaniment for Yuediao music, mainly composed of percussion instruments.

Kun Opera (昆曲) : One of the oldest operas in China.

Pihuangqiang (皮黄腔): The combination of the two singing forms of "Xipi" and "Erhuang" in Chinese opera.

Tongqidiao Rhythm (铜器调): A rhythmic pattern in Yuediao music creation.

Liushui rhythm (流水调): A rhythmic pattern in Yuediao music creation.

Duozi rhythm (垛子调): A rhythmic pattern in Yuediao music creation.

Appendix 2

Interview Photos

1. Time

December 2020 to June 2022

2. Site

Henan Yuediao Troupe, Sheqi County, Zhengzhou City, Shen Fengmei Art Center, and Yuediao Research Center.



Figure 36. Key informant Shen Xiaomei's performance photo

Source: Shen Xiaomei, (2021)



Figure 37. Key informant Wei Tianbao's teaching photo

Source: Wei Tianbao, (2021)



Figure 38. Key informant Wang Bingcan's rehearsal photo
Source: Wang Bingcan, (2021)



Figure 39. Shen Fengmei and Chinese Premier Zhou Enlai
Source: Lei Li, (2021)



Figure 40. Shen Xiaomei and Chinese Premier Li Keqiang
Source: Lei Li, (2021)



Figure 41. The famous actress Chen Jing's Teaching picture

Source: Chen Jing, (2021)



Figure 42. Henan Yuediao Troupe

Source: Lei Li, (2022)



Figure 43. Yuediao performance (1)

Source: Lei Li, (2021)



Figure 44. Yuediao performance (2)

Source: Lei Li, (2021)



Figure 45. Yuediao orchestra rehearsal (1)

Source: Lei Li, (2021)



Figure 46. Yuediao orchestra rehearsal (2)

Source: Lei Li, (2021)

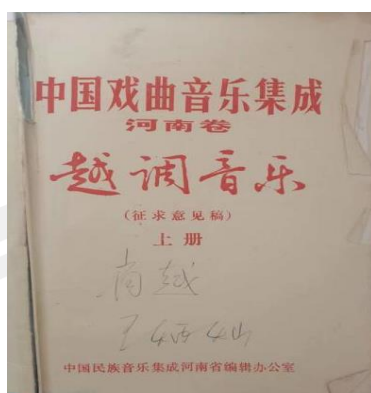


Figure 47. Yuediao Music

Source: Wang Bingcan, (2022)

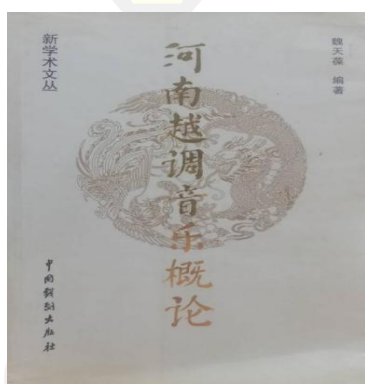


Figure 48. Research on Henan Yuediao Music

Source: Wei Tianbao, (2021)

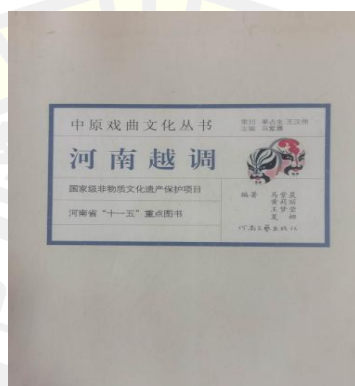


Figure 49. Henan Yuediao

Source: Ma Zichen, (2021)

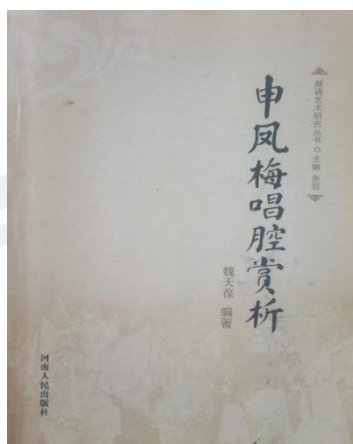


Figure 50. Shen Fengmei's vocal art (volume 1)

Source: Zhang Li, (2021)

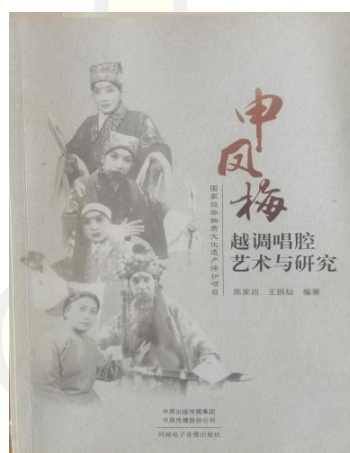


Figure 51. Shen Fengmei's vocal art (volume 2)

Source: Zhang Li, (2021)



BIOGRAPHY

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