



The Development of Duangong Opera in Zhaotong city, Yunnan Province, China

Cui Ailin

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Master of Music in Music

August 2021

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พัฒนาการของตวงกงโอเปร่า ในเมืองเซาซง จังหวัดยูนนาน ประเทศจีน

วิทยานิพนธ์

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ปริญญาศึกษาศาสตรมหาบัณฑิต สาขาวิชาศึกษาศาสตรมหาบัณฑิต

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The examining committee has unanimously approved this Thesis, submitted by Ms. Cui Ailin , as a partial fulfillment of the requirements for the Master of Music Music at Maharakham University

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| DEGREE | Master of Music | MAJOR | Music |
| UNIVERSITY | Maharakham University | YEAR | 2021 |

ABSTRACT

This research is “The Development of Duangong Opera in Zhaotong City, Yun’nan Province, China”, The purpose is to: 1) To Investigate the history of Duangong Opera in Zhaotong; 2) To Analyze the music characteristic of Duangong Opera in Zhaotong. These data are collected through field investigations of 4 transmissions of Duangong Opera in Zhaotong. This article uses the method of field investigation to analyze the data of the transmissions of Duangong Opera in Zhaotong. The research results of this article are as follows:

Investigate the history of Duangong Opera in Zhaotong, which can be divided into three periods. 1)1665AD-1850AD, Duangong Opera was introduced to Zhaotong from Sichuan, Guangxi, and other places, which was formed by blending with local religions and ethnic cultures. 2)The Early People's Republic of China, In the early days of the founding of the People's Republic China, wars were constant and people relied on religious beliefs, so Duangong Opera in Zhaotong developed well. Later, it was regarded as feudal culture and was destroyed. 3) In The 21st Century, in this period, Duangong Opera developed again as the government protected local culture, but new problems also emerged.

2.Analyze the music characteristic of Duangong Opera in Zhaotong, which is five parts, as follows:

1). Tune 2). Melody 3). Lyric [Song text] 4). Singing Technique 5). Music ensemble for Performance

Keyword : Duangong Opera in Zhaotong, Zhaotong, Development, Music characteristics

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ACKNOWLEDGEMENTS

The completion of this paper is inseparable from the help of many parties People.

First of all, I'd like to thank my adviser Assist. Prof. Dr. Khomkrich Karin has brought me a lot of new knowledge, enriched my research horizon, and further improved my major.

Secondly, I would like to thank Mahasarakham University for providing me with this rare opportunity to study and the good learning atmosphere of the Conservatory of Music. Such a learning environment can help me improve my professional level.

I would like to express my heartfelt thanks for your assistance. Dr. Jarernchai Chonpairot, Assistant Dr. Arsenio Nicolas, assisted. Professor Sayam Chuangprakhon and Assistant. Thanks to Professor Anak Jaranyanon for his suggestions and comments on my paper.

I am very grateful to my family. They always encourage me to study music and they help me a lot in the process of learning.

Finally, thank you for your hard work.

Cui Ailin

TABLE OF CONTENTS

| | Page |
|-----------------------------------------------------------|-------------|
| ABSTRACT..... | D |
| ACKNOWLEDGEMENTS..... | F |
| TABLE OF CONTENTS..... | G |
| LIST OF FIGURES | I |
| Chapter I Introduction..... | 1 |
| 1. Background | 1 |
| 2. Research Objective..... | 3 |
| 3. Research Questions | 3 |
| 4. Importance of Research..... | 3 |
| 5. Definition of Terms..... | 3 |
| 6. Conceptual Framework | 4 |
| CHAPTER II LITERATURE REVIEW..... | 5 |
| 1. Basic knowledge of Zhaotong city , China | 5 |
| 2. Opera of Zhaotong | 11 |
| 3. Theories used in this study | 12 |
| 4. Related research and document..... | 14 |
| CHAPTER III RESEARCH METHODS | 19 |
| 1. Research Scope | 19 |
| 2. Key Informant | 21 |
| 3. Research Process | 24 |
| CHAPTER IV The history of Duangong Opera in Zhaotong..... | 26 |

| | |
|--------------------------------------------------------------------------|----|
| 1. The historical of Duangong Opera | 26 |
| 2. The historical and cultural value of Duangong Opera in Zhaotong | 28 |
| CHAPTER V The musical characteristics of Duangong Opera | 31 |
| 1. Tune..... | 31 |
| 2. Melody | 34 |
| 3. Lyric [Song text] | 34 |
| 4. Singing Technique..... | 36 |
| 5. Music ensemble for Performance..... | 38 |
| CHAPTER VI Discussion and Suggestions | 43 |
| 1. Conclusion..... | 43 |
| 2. Discussion | 46 |
| 3. Suggestion..... | 46 |
| REFERENCES | 48 |
| Appendix..... | 50 |
| BIOGRAPHY | 60 |



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LIST OF FIGURES

| | Page |
|---------------------------------------------------------------------------------------------|-------------|
| Figure 1 Ethnic Group in Zhaotong City, Photo: Cui Ailin draw Accessed: March 21, 2021 | 7 |
| Figure 2 Torch Festival..... | 8 |
| Figure 3 Dongjing music | 10 |
| Figure 4 Dragon Lantern Dance..... | 11 |
| Figure 5 Map of Yun’nan Province | 20 |
| Figure 6 Map of Zhaotong, | 21 |
| Figure 7 Mr. Wang Yong..... | 22 |
| Figure 8 Mr. Wang Yinghuai..... | 22 |
| Figure 9 Mr. Yao Yongxiang..... | 23 |
| Figure 10 Mr. Tao Wankun..... | 24 |
| Figure 11 Comparison of Score for piano and numbered musical notation..... | 32 |
| Figure 12 Five- tone scale of China | 33 |
| Figure 13 Two-sentence pattern of the lyrics..... | 35 |
| Figure 14 Three-sentence pattern of the lyrics..... | 35 |
| Figure 15 Suppressing the tail..... | 37 |
| Figure 16 A dialect name for the percussion instrument | 38 |
| Figure 17 The rhythm of the percussion instrument in a score..... | 39 |
| Figure 18 Drum..... | 40 |
| Figure 19 Gong | 41 |
| Figure 20 Ma Gong | 41 |
| Figure 21 Cymbals..... | 42 |

Figure 22 The Current situation and Development of Duangong Opera in Zhaotong43

Chapter I

Introduction

1. Background

Yunnan is the most southwestern province in China. The Tropic of Cancer passes through the southern part of the province. The province covers an area of 394,000 square kilometers, accounting for 4.1% of the country. (Ding Yuanji, 2011)

Zhaotong area is located in the northeast corner of Yunnan Plateau, it governs one city and ten counties with a population of more than 20,000. Zhaotong is located at the corner of the three provinces of Yunnan, Sichuan, and Guizhou. It is only 124 kilometers long from the boundary of this province within the boundary of 1482 kilometers. Due to differences in natural conditions, inconvenient transportation and many other reasons, Zhaotong's economy and culture are relatively backward. In the vast mountains of Wumeng, science and superstition, civilization and ignorance are always contradictory intertwined in the reality of people's survival and development. Some traditional customs are incompatible with the progress of the times, but also have the meaning of "living fossil", from which a large amount of long-lasting information can be captured. (Zhaotong government, 2017)

Zhaotong is an important city in Yunnan Province, home to ethnic minorities. The large number and relatively backward productivity make the folk religious culture and customs. To a greater development. Nuo culture in this area has a long history of development history, Duangong Opera is one of the important forms. (Zongyun, 2020)

"Duangong", a cultural symbol bearing too many historical and cultural marks, has been used to refer to people with different cultural identities in different fields, such as the palace, the government and the folk, since it was called in the Tang Dynasty. However, in the application of modern folk custom, "Duangong" only retains one semantic meaning - "wizard". In today's Sichuan, Shanxi, Guizhou, Hunan, Guangxi and Yunnan, the people all conventionally refer to "sorcerers" as "Duangong", and specifically refer to male sorcerers. As the main functions of wizards in folk society are to expel gods and expel ghosts from spirits and pray for people, there are as early as in the old folk sayings, such as, "to learn people from the good and to dance gods after the dungeon",



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"to do both dungeon and ghost, please both" and "Du gong meditate and pretend to be ghosts". (Gongde Q, 2014)

Duangong Opera in Zhaotong is an art genre that originated from the religious culture of the Han Nationality. Because Yunnan province is close to Sichuan province, it was mostly introduced from Sichuan and Jiangxi. It began in the Ming Dynasty and flourished in the middle and late Qing Dynasty and the Republic of China. Duangong Opera is a collective name to various kinds of Duangong opera activities in the sacrificial ceremony. It is a special form of Han folk drama, mainly including a series of Duangong Opera activities such as "Qing Bodhisattva", "Qing Altar" and "Yang Opera". Now Duangong Opera is spreading in the Zhaotong area of Yiliang, Zhenxiong, Guan, Yanjin, Qiaojia, Yongshan, Weixin, Suijiang, and other nine counties and cities of the remote mountainous area. (Wang, Y, 1994)

As a branch of Nuo Drama, Duangong Opera widely exists in southwest China, but its differences are decided by geography and history. (Zhao, 2014) Sacrificial offerings Originated from totem worship, ghost worship and ancestor worship in primitive society. In the Shang Dynasty, it formed a fixed exorcism ritual. The combination of ritual, folk custom and mask is a basic feature of sacrifice, dance and drama. The use of masks is the decisive feature that distinguishes them from other sacrificial activities, sacrificial dances and mask dramas. (Tuoxiu, 2001)

During China's Cultural Revolution from 1966 to 1976, Duangong Opera was regarded as a kind of feudal and superstitious culture, which was suppressed and thus did not develop. There were no performances of Duangong Opera in this decade.

Until China's reform and opening up, the Chinese authorities wanted to protect the distinctive local culture, so they appointed Mr. Wang Yong to conduct research on Duangong culture in Zhaotong, Yun'nan. That's why I hope to continue to understand and learn this culture, so that more people can know the Duangong culture.

Because after the founding of new China, the rich culture and art of feudal thought have been varying degrees of damage, especially in China's Cultural Revolution Movement was broken capitalism,so that the art culture almost disappeared.Until the end of the Cultural Revolution in 1976, Duangong Opera did not recover.After the reform and opening up Opera protected, Zhaotong government launched in 1987 by Mr. Wang and edited a book after Zhu Darun's fieldwork to regain

this art research. Therefore, I want to learn and study the Duangong Opera in Zhaotong, I will investigate the history of Duangong Opera in Zhaotong and analyze the music characteristic of Duangong Opera in Zhaotong, so that more people can know about the Duangong Opera in Yunnan.

2. Research Objective

- 2.1 To investigate the history of Duangong Opera in Zhaotong
- 2.2 To analyze the music characteristic of Duangong Opera in Zhaotong

3. Research Questions

- 3.1 What is the history of Duangong Opera in Zhaotong
- 3.2 What are the specific characteristics of Duangong Opera in Zhaotong

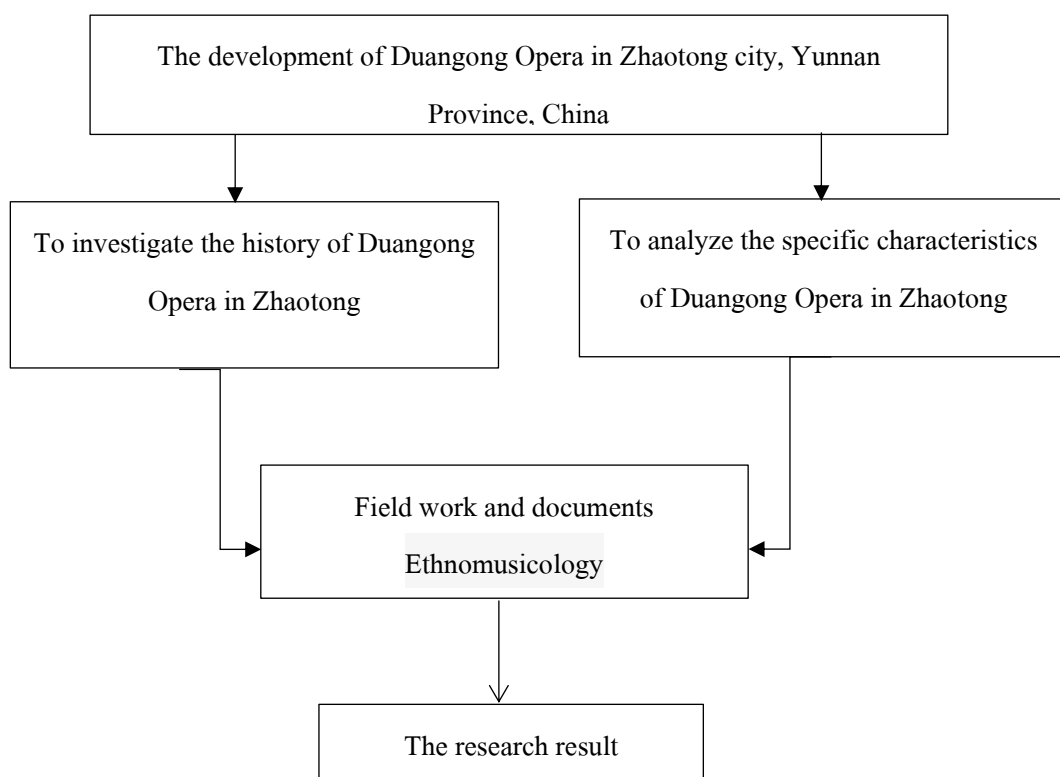
4. Importance of Research

- 4.1 We will learn the history of Duangong Opera in Zhaotong
- 4.2 We will understand the music characteristics of Duangong Opera in Zhaotong

5. Definition of Terms

- 5.1 Duangong Opera: Refer to the performance in Zhaotong city, Yun'nan Province, China.
- 5.2 History: Refer to the evolution of Duangong Opera in Zhaotong, Yunnan from 1665AD to the 21th century
- 5.3 Music characteristics: Refer to the characteristic of
 1. Tune
 2. Melody
 3. Lyric [Song text]
 4. Singing Technique
 5. Music ensemble for Performance

6. Conceptual Framework



CHAPTER II

LITERATURE REVIEW

In this study, the researcher reviewed the relevant documents to obtain the more comprehensive information available to be used in this research. The research has reviewed the following topics.

- 2.1 Basic knowledge of Zhaotong city, China
- 2.2 Opera of Zhaotong
- 2.3 Theories used in this study
- 2.4 Related research and document

1. Basic knowledge of Zhaotong city , China

1.1 city history

Zhaotong city, known as Zhuti and Wumeng in ancient times, is a prefecture-level city under the jurisdiction of Yunnan Province of the People's Republic of China, located in the northeast of Yunnan Province. The city borders Qujing in the south and Bijie in Guizhou province, and borders Luzhou, Yibin and Liangshan in Sichuan province in the east, north and west respectively.

"Early Homo sapiens fossil", about 100,000 years ago, is called "Zhaotong man", filling the gap between the ape-man stage and the late Homo sapiens stage in Yunnan Province, indicating that Zhaotong city is one of the important areas of human origin and development. About 10,000 years ago to 4,000 years ago about 6,000 years ago, the ancestors who lived here had extensively used the grinding stone tools, and learned pottery, textile, agriculture and grazing technology, and began to live in the city and settle down. Zhaotong city, known as Zhuti and Wumeng in ancient times, is a prefecture-level city under the jurisdiction of Yun'nan Province of the People's Republic of China, located in the northeast of Yun'nan Province. In 618 AD from Zhuti county to Qu Zhou, Tang dynasty to Song Dynasty, the city is located in the Central Plains and Nanzhao, Dali between the state, until the elimination of The State of Dali. In the republic of China two years (1913) the

abolition of the government, state, hall to change county, En 'an county renamed Zhaotong County. After the founding of the People's Republic of China, in 1950 it was established in Zhaotong, with a special office in Zhaotong County. It has jurisdiction over 11 counties, namely, Zhaotong, Dagan, Suijiang, Yanjin, Weixin, Zhenxiong, Yiliang, Ludian, Huize, Qiaojia and Yongshan. In 1958, Yanjin county was abolished and incorporated into Dagan County. Ludian county was abolished and incorporated into Zhaotong County. In January 2001, Zhaotong district and County Level Zhaotong city were abolished, and prefecture-level Zhaotong city was established. The original county Zhaotong city into Zhaoyang district. (Yunnan Provincial Bureau of Statistics, 2019)

1.2 Geography

Zhaotong city is located at the junction of Yunnan, Sichuan and Guizhou provinces, Yun'nan-Guizhou Plateau and Sichuan Basin, west part of Wumeng Mountain. Jinsha river as the boundary between the west and north sides and sichuan province, the city's total area of 22440 square kilometers and a population of 5.43 million, the mountains are high deep valley, the elevation difference is big, the highest elevation of 4040 meters (Qiaojia county mountain), the lowest elevation 267 meters, Zhaotong city jurisdiction 1 municipal districts and 9 counties, is hosting a county-level cities respectively: Zhaoyang, Shuifu, Ludian, Qaijia, Yanjing, Dagan, Yongshan, Suijiang, Zhenxiong, Yiliang, Weixin. (Yunnan Provincial Bureau of Statistics, 2019)

1.3 Humanities

1) Population:

Zhaotong area is distributed with a variety of ethnic groups, the majority of which are Han, Hui, Miao and Yi. Han, Hui, Miao and Yi account for 89.83% of the city's total population, 3.74% of the total population, 3.31% of the total population, and 3.10% of the total population of Yi. The following is the data chart.

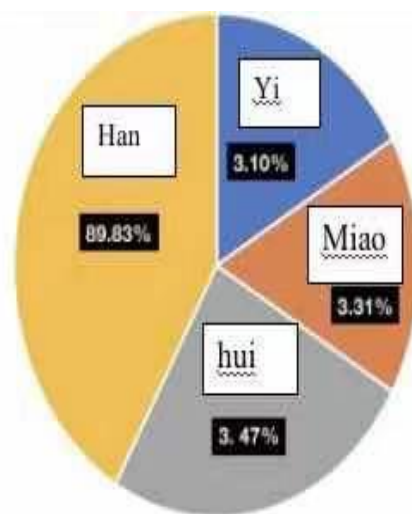


Figure 1 Ethnic Group in Zhaotong City, Photo: Cui Ailin draw Accessed: March 21, 2021

2) Way of life

Zhaotong people are diligent and kind, the mode of their living is very rich, at 7 o'clock in the morning they begin to open street shops, industrious, Zhaotong people always have a habit of catching up, so breakfast culture is an indispensable part of life, the most Zhaotong people don't work but often enjoy life, with the development of the era of Zhaotong people's life is very rich, some old people often gather, singing songs, dancing performances in the park. (Interview Huang Yexi, 2019)

1.4 Traditional culture

Zhaotong has a long history and profound cultural accumulation. Through the ages, the industrious and honest people of all ethnic groups in Zhaotong have multiplied and lived on this rich and vast land, singing merrily and dancing merrily, and creating a colorful ethnic and folk culture through their labor. The traditional folk culture of Zhaotong has a long history and has been passed down from generation to generation. Up to now, many folk cultural resources of Zhaotong are still well preserved and become an important part of the life of all ethnic groups. The Han nationality folk art: drums grass: popular in Jinsha river, Zhujiang and Baishuijiang along the coast, farming people wield hoe become an outlaw, a drum drum in the crowd who carrying Yang song, singing the close, starts from singing, drums, laughter ripples, so people blissfully unaware, improve the labor efficiency, the labor of the song is called a drum drum grass.

Four-drum: popular in Zhaoyang District, Ludian and Yongshan County of Zhaotong City, it is a kind of dance in funeral ceremonies of the Han nationality in rural areas. This kind of dance exists with the funeral and the form is relatively primitive. During the dance, the dancer is carried with a straight barrel shaped wooden drum made by himself, combined with sounds such as gongs, hinges and nickel. Top waist Grand Prix hip, buckle chest neck, appears rough and simple, very charming. The dance itself takes routines as its structural unit and simulates animal forms and games as its content. There are more than 80 routines, such as "Magpie Climbing a Branch", "Rhinoceros Watching the Moon", "Old Cow wiping its back", "Yellow Dragon Turning Three", "Cat Carrying a Mouse", etc., which are very rich.

(<https://zhidao.baidu.com/question/589926914.html>)

Torch festival: The Torch Festival is a traditional festival of the Yi people. It is held on the 24th of the 6th lunar month every year. According to the ancient legend of the Yi people, the Torch Festival is held to drive away evil spirits and pray for peace and prosperity of the country and the people, good weather, good harvest and good life. The activities of Zhaotong Torch Festival also have "throwing torches" to express blessings to each other and drive away evil spirits. At the same time, it is thrilling and exciting, which can be said to be one of the most attractive reasons for the Torch Festival.



Figure 2 Torch Festival

Photo: <http://mt.sohu.com/20170715/n501755900.shtml>

Accessed: March 22, 2021

The dragon sacrifice is held in the second lunar month. On the eighth day of the big dragon hole offering dragon god, known as "sacrifice dragon will", also known as the "flying dragon festival." Zhaotong people more jokingly called "Play Dragon Cave on February 8th".

The main activities include stories of gods and dragon solitaires, activities to pray for and eliminate disasters, such as receiving holy water, touching stones and throwing coins. 2.1.5 Music and performance

(1) The music:

Dongjing music is also an ancient form of folk culture in Zhaotong. According to the investigation, the source of Zhaotong cave meridian music is located in Zitong, Sichuan Province, and it is also one of the sources in Yunnan Province. In the old days, there were four famous Dongjing Society in Zhaotong City, namely, "Dedying Yiyi", "Ethics", "Shouting Filial Piety" and "Universal Yuan Society". Since Zhaotong Dongjing Society was not affiliated with any religious sect, its activities were also extensive. Guandi Temple, Confucius Temple, Wenchang Palace, Laojun Temple all participate in various "fire meeting" activities, as well as folk prayer for rain, funeral and death ceremonies. After the liberation of Zhaotong, the Dong Jing Society was disbanded, and Dong Jing music was on the verge of extinction. Recently, some people of vision and warm-hearted people in Zhaotong spontaneously organized the Zhaoyang Dongjing Orchestra, which is committed to restoring and carrying forward, and has begun to take shape.



Figure 3 Dongjing music

Photo: <https://new.qq.com/rain/a/20201230A06LZ600>

Accessed: March 25, 2021

(2) the performance:

Diversified "Dragon Lantern Dance": There are many forms of "Dragon Lantern Dance" in Zhaotong. Include dance fire dragon, water dragon, small color dragon, bench dragon to wait.

"Cow Lantern" and "Lion Lantern": The first day of the tenth lunar month every year is called "Cow King Festival". Town Xiong, Yanjin and other places of farmers and worship cattle, play cattle lamp custom. Zhaotong "Lion Deng" is mainly popular in Yongshan, Suijiang, Yanjin and other counties. It was brought by Han immigrants from other counties. The southern lion and the northern lion gathered together, and there are "Gaotai lion", "ground lion" and "Ganggan lion".



Figure 4 Dragon Lantern Dance

Photo: <http://baike.sogou.com/v11637.htm>

Accessed: March 27, 2021

2. Opera of Zhaotong

2.1 Opera types

1) Zhaotong folk song: Has a long history and splendid culture, and is located at the intersection of Yun'nan, Sichuan and Guizhou provinces. A variety of cultural communication, making it highly central plains culture, Bashu culture, Yun'nan culture influence, and in the long river, in the spirit of Chinese culture and local folk custom, marriage, funeral, festival, etc are closely linked, formed its own gorgeous, wide-ranging, content rich, kit kat, words mowgli, emotional characteristics. (Zhao.Y, 2014)

2) Dongjing music: Has a long history. According to relevant records, the quintessence of the Chinese classics Daodejing and the Book of Yijing was integrated into the music art. The traditional Dongjing ancient music of Quanzhen Taoism began in the Han Dynasty and flourished in the Tang Dynasty. It became popular among the people. And Duangong Opera is also used for religious worship activities.

2.2 Performance

1) Zhaotong folk song: Rhythm characteristics of Zhaotong folk songs: the first two sentences are figurative, the last two lyrical sentences can also be simple, straight to the point, the

expression is reasonable. In the singing style, "seeing the child and hitting the child" can also be used by things to give play to the topic, feeling the scenery, praise and points, the metaphor is ingenious, the atmosphere is harmonious, and the vivid image is vivid. Han nationality song rhythm: long and elegant melody graceful and beautiful, smooth rhythm, simple and unrestrained feelings, sometimes rough and powerful, high and passionate, melody is mostly flat tone and high tone. Rhythm of Yi nationality songs: melodious and graceful, steady rhythm, simple feelings, rich ethnic flavor, and unique words and sentences. Rhythm of Miao folk songs: there are lyrical and repressed love songs, and high and passionate flying songs, which are crooned and sung slowly with slow rhythm. Flying songs are sung with false voices, high and passionate, with loud and euphemistic tones, vast and unrestrained, with occasional long and short sentences, but most of them are still four or seven words. (Zhao, 2014)

2) Dongjing music: With the basic form of "integration of song and music", the music of the cave classics is simple and elegant. The artists of the clear cave classics constantly absorb the silk and bamboo of the south of the Yangtze River and folk tunes into the music of the cave classics to carry out reform and innovation, and gradually form the unique cave classics tunes. It takes ancient music, court music, jiangnan silk and bamboo, folk tunes as the main components. There are two kinds of rough music and fine music, and the music is more folk.

2.3 Status and influence of Zhaotong

The preservation of the musical culture has played a vital role in the development and inheritance of Zhaotong's opera culture, and has provided a theoretical basis for the sacrificial music culture of the Han nationality. They are all living fossils in the music history of Zhaotong.

The preservation of the musical culture has played a vital role in the development and inheritance of Zhaotong's opera culture, and has provided a theoretical basis for the sacrificial music culture of the Han nationality. They are all living fossils in the music history of Zhaotong.

3. Theories used in this study

In this study, the concept of Chinese and western drama is adopted. The following are the researchers' interpretations and comparisons of the concepts of Chinese and Western drama

1) Chinese folk music theory

Ethnomusicology is a science that investigates and studies the folk music of different countries and regions with different social systems and different levels of development, and finds out various laws related to music. Also translated as "Ethnomusicology". It belongs to a branch of musicology and is closely related to ethnology and folklore. Originally known as comparative musicology, also known as musical anthropology, but its connotation and emphasis is slightly different. Including the investigation of different ethnic groups, different countries, different regions of the musical characteristics; Explore the connection between music and geography, history, and other cultures; Compiling folk music or regional music and drawing some conclusions related to music. In addition, such as comparative Instrumentology, comparative music history and so on belong to the research topics of this discipline.

The methods can be summarized into two categories: empirical and speculative. It is roughly divided into two stages: collecting, sorting out data and analyzing research data. The previous phase of the work content in addition to field a notation, recording, video, include investigation, collection and record of various cultural phenomena related to the music, including the investigation and study music and social cultural background, and other art, proven consciousness of singing, the music of the players as well as the meaning of the music they use language and so on. The latter stage is for laboratory and desk work. It includes: accurate recording of audio data collected; In order to ensure the scientific nature and reliability of the data, the instrument such as pitch measuring device or score device is used for measuring and recording. From all aspects of the musical expression form, such as the sound system, form structure, singing and playing methods and other aspects of the analysis and research, and then summarized into ethnic music Chronicles (<https://baike.baidu.com/item/>)

2) Western music theory: The western music theory occupies the leading position in the world's music circle, and the notation and composition program developed by the European music circle have been recognized by the world.

The form of ancient Greek music is mainly monophonic. All the musical notes in the tune include natural notes and varying semitones and quarters (the latter is also known as differential notes). It is recorded with letters and symbols, and is mainly composed of vocal music, which is often accompanied by instrumental music.

Most of the music activities at that time were related to the worship of gods, among which the most important should be the worship of Apollo, the sun god, and Dionysus, the god of wine.

The two most important instruments of antiquity, the stringed lyre and the wind avros, were used in the music of the sun god and the Dionysus respectively. (Feier, 2014)

In 1885, "Musicology" entered the period of "Adler System". In that year, Guido Adler, an Austrian musicologist, published an article entitled "Categories, Methods and Objections of Musicology" in the "Quarterly Journal of Musicology", which raised "musicology" to the concept of "discipline" for the first time and became the term that unified the overall knowledge in the field of music. In his "musicology" discipline structure, music knowledge is divided into "historical musicology" and "system musicology" two major categories. Historical musicology includes :(1) musical notation, (2) basic historical classification (classification of musical forms), (3) history of laws (representation in musical works, provisions of theorists and manifestations in practice), (4) history of Musical Instruments, etc.; Musicology of "system" include: (1) the study of music law principle (harmony, time, rhythm), (2) music aesthetics and psychology (accept, music, the complicated relationship between different concepts of beauty), (3) the music education (basic theory, and acoustic, counterpoint, the art of doing this, orchestration, practical method), (4) the musicology (ethnographic research and folklore studies) (Lifang, 2015) Contrast: Traditional Chinese philosophy advocates continuity. Therefore, in the study of music theory, there is not only no classified "individual depth", but also less attention to how the subject knows the object. Westerners are good at analytical thinking, but music studies are another characteristic. The study of music in categories has a long history in the West. (Cai Jizhou,2014)

4. Related research and document

Wang. Y (1994) Duangong Opera music, This book is based on the popular Duangong Opera music in Zhaotong, Yunnan Province. The main content of the book includes an overview of Duangong Opera, singing, instrumental music, character introduction and photo compilation of five parts, and selected Duangong Opera script, performance organization, performance venues, performance customs, masks and other relevant information as an appendix. The author has gone into remote villages for many times to investigate the music of Duangong Opera and its related

cultural background, interview more than 200 Duangong artists in total, and watched various ceremonies and performances of Duangong opera for many times.

Zhao.Y (2014) Study on Duangong Opera, The author think we should pay attention to the content of the following several aspects: above all, local rural community in the district culture, the significance of the existence of Duangong cultural elements; The second is the end public practitioners, that is, the "Duangong" status quo of the survival of the study, from the practitioners to explore the development and inheritance of Duangong Opera;In the end, back to the origin, continue to dig the artistic connotation and essence of Duangong god connotation, hope to find a fitting point in the contemporary society.

Gongde Q (2014) On the mixed characteristics of Southwest Duangong clan attribution, Southwest Duangong's sectarian attribution presents an abnormal complex mixed form, we identify its "cultural background" of "sorcery" school. On the basis of this, we also find its deep blend with Confucianism, Buddhism and Taoism Mutual infiltration. From this we say, "Duangong" as a reference to the folk wizard Appellation, more often, is an overview with a sense of historical limitation Referring, in fact, "Duangong" this title itself represents a different Often complex and even very vague cultural identity exists." Duangong" said The meaning and multiple signifiers of "sorcerer" are what we understand an important key to the public culture.

Lifang (2015) A Brief Discussion on Yunnan Duangong Opera, On the basis of field investigation, this paper tries to make a preliminary analysis of Duangong Opera spread in Zhaotong area of Yunnan Province.

In the process of development, Duangong Opera has developed into a cultural phenomenon from witch style and etiquette, and its continuation is inseparable with its practical value. Duangong Opera involves all aspects of social life, is a great capacity of national culture carrier, as a folk culture, its social functions are various.

The performance of Duanogong Opera, as a special national cultural transmission, has a profound impact on the national psychology. It is not only a custom of faith and admiration, but also can help people learn a lot of knowledge about production and life through exorcise activities, cultivate people's sentiment, and help people to know the true, the good, the beautiful and the false, the evil and the ugly. At the same time, the performance of Duangong drama is based on life etiquette and common customs. It contains the confusion of life and death. It is this confusion of

the concept of life and death that connects the Nuo sacrifice and Nuo drama, and that connects the relationship between the activities of Nuo and real life.

Duangong Opera is mainly in the form of singing and dancing, which not only has the function of sacrifice, but also has a strong entertainment nature for the people to entertain and enjoy.

Due to the unbalanced social development and the special geographical conditions, the traffic block and cultural exchange block, as well as the long-term historical deposit of religious culture and art, the vast mountainous areas in Zhaotong, especially the remote mountainous areas, rarely have advanced cultural life. This kind of exorcism culture can satisfy people's needs of spiritual life.

Tuoxiu (2001) A Brief Discussion on Duangong Opera in Zhaotong, The author believes that The main characteristics of stall play are as follows: stall play is the carrier of stall culture, stall culture is the evolution of sorcery culture, and witchcraft is inherited in beach play and beach play in its unique way. It is the product of the interpenetration and mixing of various religious cultures, witchcraft, Taoism, Confucianism and Buddhism all have influence on it, but its dependence on Taoism is particularly obvious.

Folk custom activities and folk beliefs are the soil for the survival and development of beach opera, and folk opera is mostly performed in folk custom activities.

The mask is the artistic feature of the play. The difference between it and the mask in the general mask play lies in that it is the symbol and carrier of the gods.

Wang (2014) Duangong and its art in Zhaotong City, in which, The word "Duangong" itself reflects a considerable complexity, and in real life Duangong, play a variety of roles: they are not only a common member of the village society, but also marked with the historical brand, enveloped in the mysterious color of the special characters;

It is a wizard who drives away evil spirits and asks for Genafu, and it is also a Taoist priest who lives and dies with people. To some extent, they are still folk culture level is higher, know a little medical "Sir". The performance of Duangong Opera has its own music, and has a unique dance, but also the performance of the mask.

Zongyun (2020) Study on the Artistic Characteristics of the Mask about Duangong Opera in Zhaotong, Yunnan, Duangong Opera is an important form of folk art. It was introduced from Jiangxi and Sichuan during the Ming and Qing Dynasties and has been passed down till now.

Zhaotong's Duangong activities are mainly divided into Yin altar and Yang altar, including beating Nuo sacrifice, celebration altar, Yang play, three types.

Mask is the most important prop in Duangong opera, and plays an important role in the performance. Its artistic characteristics are mainly reflected in the formal beauty, the brushwork style, the secularization, the utilitarian and the aesthetic.

He,K (2012) *The Artistic Value and Inheritance of Yunnan Zhaotong Dragon Boat Show Mask*, In this paper the author analysis of the form of Duangong mask, the cultural connotation behind its form is interpreted, and it is suggested that the establishment of folk training center and other protective measures are conducive to the protection and inheritance of Duangong mask. Duangong mask, as an important intangible cultural heritage, contains.

The author believes that the mask of Duangong Opera has rich cultural connotation and reflects the simple aesthetic psychology of the working masses. The most effective way to protect Duangong wood carvings is to protect them Development, only Duangong mask art to the market, in the market function at the bottom only in this way can the art of the male mask achieve a truly benign development. Of course, in the market. Under the role of folk art, the original nature of the risk of being broken, therefore, politics, government or cultural institutions and researchers should guide the audience to accept the folk, the original style of art. Establish a sound cultural and ecological atmosphere.Folk artists should also preserve our cultural confidence and traditions. On the basis of inheriting tradition,Creation on the folk art not only in line with the aesthetic connotation, and in line with the modern audience, Works of beauty demand.

Wang (2014) *Analysis on the Value and Function of Traditional Folk Art from the Perspective of Intangible Cultural Heritage-A Case Study of Duangong Opera in Zhenxiong, Yunnan Province*, In this, the author want to say that in recent years, the protection of China's intangible cultural heritage has been carried out effectively and comprehensively, and remarkable achievements have been made.

Under the current good opportunity of the state, province, city and county to dig, protect and carry forward traditional folk culture, the value and function of traditional folk art are becoming more and more prominent. Taking Duangong Opera in Zhenxiong, Yunnan Province as an example, this paper analyzes and introduces Duangong Opera to reveal its profound folk history, excavate its

inherent cultural implication, and examine its significance and value in modern society, so as to maintain its inheritance and development.

Jin, C (1986) Play and creative rambling, The author believes that drama is a comprehensive art, which consists of many elements. Chinese opera, in particular, is an art system composed of multiple elements. The opera is a system including literary art, performing art, directing art, music art, fine art, dance and so on. Chinese opera contains the most elements, the most comprehensive.



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CHAPTER III

RESEARCH METHODS

1. Research Scope

1.1 Research Content

To investigate and analyze the origin and characteristics of Duangong Opera in Zhaotong, Yunnan, China

1.2 Research Sites

The reason why I choose Zhaotong to study Duangong opera is that Zhaotong is located at the junction of Yunnan, Sichuan and Guizhou, with rich cultural output and integration. The preservation and inheritance of the culture located in the mountains has not lost much of its original appearance due to the development of The Times. Secondly, because of Zhaotong's geographical location, it is difficult to travel and the transportation is not convenient. As the most important drama of Yunnan Nuo Opera culture, It cannot spread the city well. Moreover, because the new China once opposed the feudal culture, this unique sacrificial offering art is faced with loss. Until 1989, when Mr Wang Yong, because working reason, for the first time to research this kind of culture, is the first fieldwork written books can understand the culture, as the first book published and Mr Wang Yong's follow-up studies, the scholars more and more attention to this kind of Duangong opera in Zhaotong , and I hope I wrote this article to let more and more scholars can attention and study to pass on this kind of art.

1.2.1 Yunnan Province



Figure 5 Map of Yun’nan Province

Photo: <https://www.travelchinaguide.com/map/yunnan/>

Accessed: April 3, 2021

1.2.2 Zhaotong city

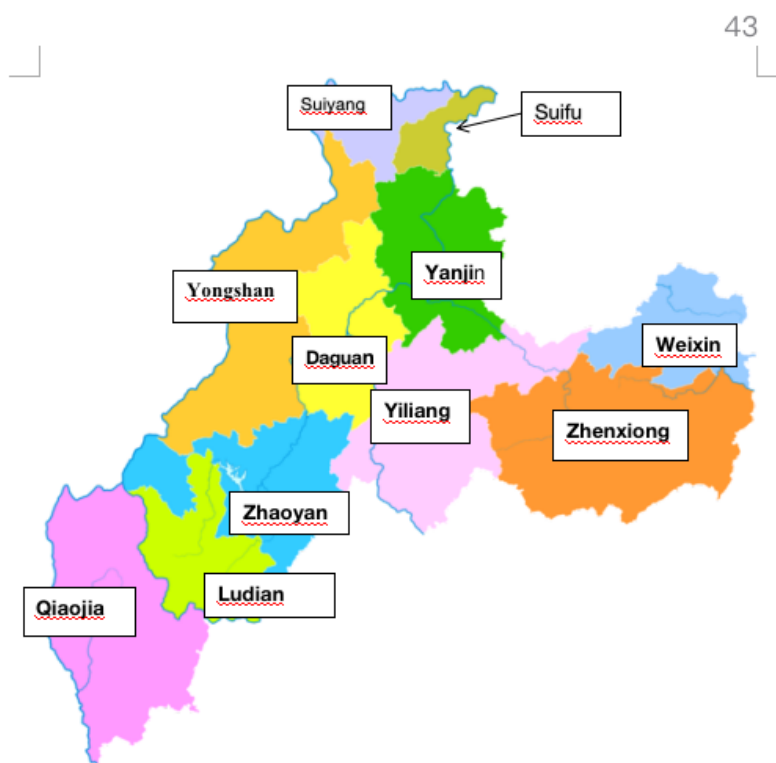


Figure 6 Map of Zhaotong,

Photo: <https://zh.m.wikipedia.org/zh-hans/%E6%98%AD%E9%80%9A%E5%B8%82>

Accessed: April 5, 2021

2. Key Informant

The following key figures are listed:

The first researcher of modern Duangong Opera in Zhaotong . I interview the following four famous figures. Firstly, they are all local people and have been living in Zhaotong. Teacher Wang Yong was the first scholar who began to study transmission and Duangong Opera, and he is still studying it today. The other three transmissions are the performers of Duangong Opera in Zhaotong. They all played a role in promoting the development and dissemination of Duangong Opera.

2.1 Wang Yong was born in Zhaotong, Yunnan, who worked in Zhaotong Regional Cultural Bureau, focusing on local culture research, choreography and photography creation. He is a member of Chinese Nuo Drama Society, Chinese dancers Association and Chinese photographers

Association. From 1987 to now, I have been tracking and investigating Duangong opera culture for a long time, and published more than 20 articles related to Duangong.



Figure 7 Mr. Wang Yong

Photo: Hong Ling 2018,

2.2 Wang Yinghuai, 76 years old, is a contemporary Duangong master of The Altar in Jingping Village, Wuji Town, Yongshan County, Zhaotong City, Yunnan Province. He is originally from Jiangxi province. He studied martial arts, also known as "Henan religion".



Figure 8 Mr. Wang Yinghuai

Photo: WangYong

2.3 Yao Yongxiang, Duangong Master of the altar. Hongshan town, Qiaojia County, Zhaotong City, Yunnan Province. Born in 1959, ancestral home in Jiangxi, from the county of Dongping town Li Chengjiang Altar door, down to 2 generations. The main sacrificial activities of Yao Yongxiang Temple class are "All-tang Exorcism wish" and "Half-Tang Exorcism wish", among which "Hemeishan" and "Zhong Kui exorcism wish" are particularly wonderful.



Figure 9 Mr.Yao Yongxiang

Photo: WangYong

2.4 Tao Wankun, born in 1963, lives in Jinzhai Village, Huanghua Town, Yongshan County, Zhaotong city, Yunnan Province. Zhaotong city intangible cultural transmission. Jiangxi legacy, 15 years old from his father learned to jump Duangong, for the sixth generation of Dow Duangong descendants. I was able to take charge of large-scale Duangong sacrificial activities such as "Celebration altar" and "beating Nuo Customs clearance", and played important roles such as "Wang Lingguan" in Duangong opera performances. Tao Wankun is not only the master of the altar but also a rare painter. His paintings of various "god cases" are delicate, vivid and colorful.



Figure 10 Mr.Tao Wankun

Photo: WangYong

3. Research Process

3.1 Investigate the document

3.2 Selected the filed work place and key informant

3.3 Make the tools

Process of making the questionnaire

3.3.1 Make questions based on research objective.

3.3.2 Bring it to the adviser to examine.

3.3.3 Be modified according to adviser editing.

3.3.4 Send it to a expert for inspection before using.

3.3.5 Modified according to specialist advice before being used in the field work.

3.4 Data collecting

In the following data collection process, I will collect targeted data according to my research purpose, namely the history of Duangong Opera and the musicality of Duangong Opera in Zhaotong. From the mid-14th century to the late 20th century, the works and development of Duangong Opera in Zhaotong, Yunnan Province will be analyzed and studied.

3.5 Data Analysis

For objective 1, I analyze the history from the mid-14th century to the late 20th century using information from documents and field work by writing descriptive analysis.

For objective 2, I analyze the musical characteristics. Firstly, I use the song selected. Using the method of asking an expert, then analysis is done according to the following topics.

1. Tune
2. Melody
3. Lyric [Song text]
4. Singing Technique
5. Music ensemble for Performance

CHAPTER IV

The history of Duangong Opera in Zhaotong

This chapter focuses on the first research objective. I divided the historical development of Duangong Opera in Zhaotong into three periods. As following:

1. The historical of Duangong Opera

1.1 1665AD-1850AD

After the Ming Dynasty, Duangong Opera continued to develop and spread throughout the region from outside Duangong Opera or from local people who went out to learn it. For example, the genealogy of Cao Xianghe, Duanduan of Yutian Township, Dagan County, reads: "There was a Confucian scholar Cao Wenguang in his family. When Tao Wankun was young, he was weak and ill, and studied hard. He has been very fond of Chinese since he was young. In the fourth year of Kangxi (1665 AD), he went to the capital and was defeated in the election. (Tao Wankun, 2021)

In the thirteenth year of Daoguang (1850 AD), three brothers, Li Jinshan, Li Yinshan and Li Caishan from Qiaojia County came to Qiaojia Ying from Taihe County, Ji 'an Prefecture, Jiangxi Province. When Peng Taixian and Xiao Changdong were young, they learned the Duangong in Jiangxi. When he returned home, he brought with him a number of Dugong science and art books, which have been handed down from generation to generation for six. (Yao Yongxiang, 2021)

Mr. Wang Yinghuai, recalled that in the 20th year of Daoguang (1840 AD), Mu Zhihong from Ledu Village, Qiaoshan Township, Yiliang County, went to Sichuan to learn Duan Gong and became the earliest Duan Gong in Yiliang County. Now live in xiongxian town tang room township small zhuo kui village that house base of the old Duangong zhaogoudou, now 81 years old, Confucianism, shi dao all pass, it is said that the tang room community only received "Maoshan tong law" Duangong. Zhao's family is originally from Jiangxi province, and their duan duan returned from Sichuan province and has been passed down for eight generations, he said.

1.2 The Early People's Republic of China

After the founding of the People's Republic of China, the state has been cracking down on worship activities suspected to be related to feudal superstition in order to prevent the restoration



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of feudal dynasties. This cultural crackdown culminated in 1966, a period known in China as the "Cultural Revolution". During this period of time, as long as all the old culture about China was denied, the official culture in Zhaotong was classified as the old culture of feudalism and superstition, which was regarded as rubbish culture to be eradicated, and therefore was suppressed.

According to Mr. Wang Yong, by the civil organization "little red soldier" Duangong and related personnel to arrest and besiege, Duangong at that time known as strange force chaos god, cannot perform. Lead to related people dare not in this kind of sacrifice, and were arrested under the pressure many Duangong burned the screenplay of his own house, clothes and paraphernalia, this led to the Duangong fault of the sacrificial culture, this kind of situation until the cultural revolution ended, lasted for ten years, in 1978, the third plenary session of the eleventh of the communist party of China, At the meeting, the following guidelines and policies were put forward, so that cultural and artistic workers could be rehabilitated, especially in treating traditional culture without extreme treatment. Moreover, the local government of Yunnan Province appointed Mr. Wang Yong to set up a group to collect customs and investigate Duangong Opera in ZhaotongOpera in Zhaotong area. (Wang Yong, 2021)

1.3 The 21st Century

To the Republic of China years, Zhaotong area Duangong altar frame, repeatedly banned more than. In the Republic of China "Yanjin County Records" cloud: "the end of the public, township all have". "Zhenxiong County Annals" records: "During the Republic of China, there were more than 180 Taoist Duangong, more than 2200 people. "According to the household registration survey of Qiaojia County in 28 years of the Republic of China, there were 125 wizards and 56 witches" (Qiaojia County Records · witchcraft in the Republic of China). In addition, "in case of local fire and plague, the Taoist disciples should be ordered to set up altars, baptismal altars and pray for three to five to seven days" (Records of Suijiang County in the Republic of China). Nowadays, with the rapid development of society,

the age of science and technology has gradually become the mainstream, and the sacrificial culture is gradually disappearing from the public's vision. After all, most of the new generation of young people in China are atheists, which makes the Duangong opera culture uninherited. The development of the Internet has brought about popular culture in various countries, and pop music has become the favorite music style of Chinese young people.

Due to the promotion of Mandarin by Chinese authorities, few people can understand the dialect of Duangong Opera. Language makes it more difficult to learn Duangong Opera in Zhaotong, and the audience is getting smaller and smaller. Both the audience and the actors have an age gap.

3) the music drama culture comes from the remote mountainous area, most of the young people to more prosperous city to make a living, is not willing to stay in the local learning and inheriting Duangong Opera in Zhaotong, this led to the existing Duangong Opera inheritance are the local old people, and these old people are faced with death and some people have died. This makes it harder to pass on the culture.

In the past two years, through the continuous efforts of Mr. Wangyong and many scholars, the segments of Duangong Opera in Zhaotong have been put on the stage and become an important intangible cultural heritage. (Wang Yong, 2021)

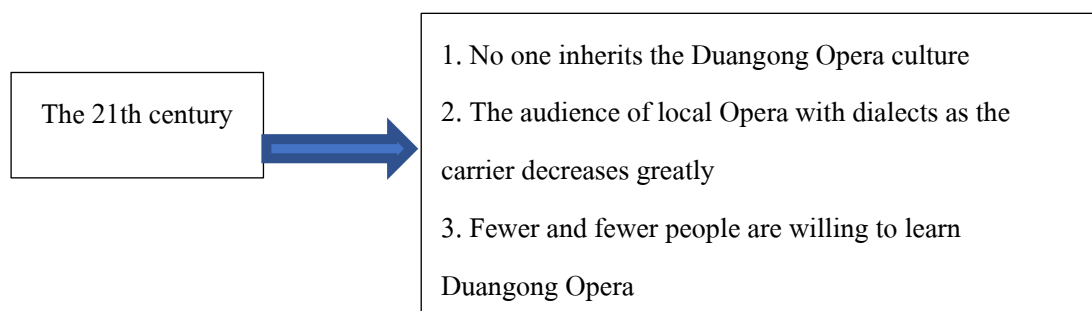
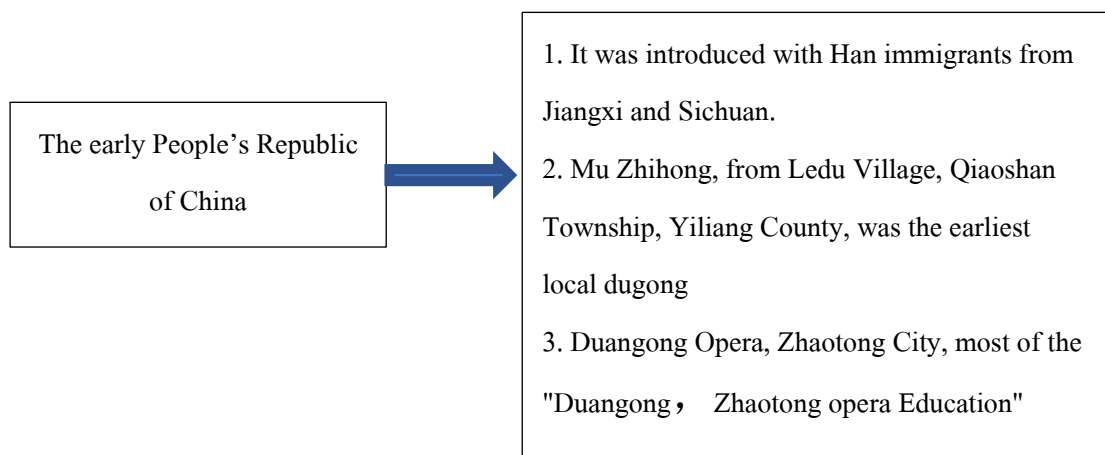
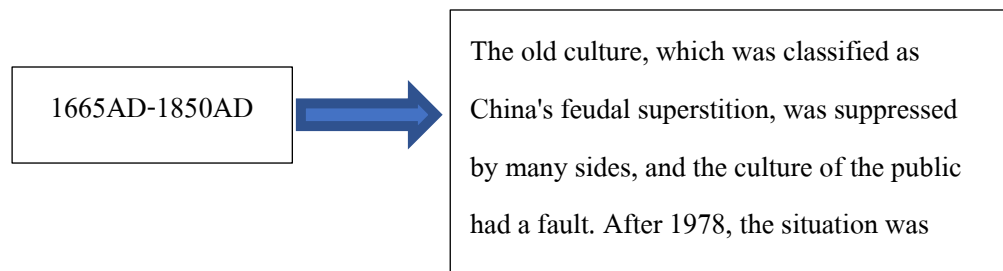
2. The historical and cultural value of Duangong Opera in Zhaotong

Duangong Opera, with a history of hundreds of years, has been called by experts and scholars as a "living fossil of opera". For a long time, neither Nuo Drama nor Duangong Opera was known to the public because the word "Nuo Drama" was very rare and Duangong was almost a synonym of "Witch Festival". Indeed, it is hard for people to imagine that the curl of smoke rising from Duangong altar will be a hotbed of drama, and Duangong Master is actually an actor on the stage. Nuo, which means originated in prehistoric times, prevailing in the Shang and Zhou dynasties, cast out a popular activity, the ghost, historically known as the Nuo offering or Nuo ceremony, the ceremony by a variety of artistic factors of the Nuo multiplied by a special form of drama called Nuo play. Because the Nuo activities in Zhaotong area, such as "Celebrating Altar", "Celebrating Bodhisattva", "beating Nuo", "Returning Money" and so on are all presided by Duangong, so Zhaotong Nuo Drama is also called Duangong Drama. From the origin and flow of the existing Zhaotong Nuo opera, it is the result of the migration of feudal rulers in different historical periods, which is brought by the Han immigrants. It originated in Jiangxi, Hunan, Sichuan and other places. According to historical records, as early as tomorrow during the reign of Emperor Qi, there was a Duangong performance in Zhaotong. As is often the case in history, due to changes in historical conditions, what was originally lost in its place and remained elsewhere. The existence

of Zhaotong Nuo Opera probably belongs to this situation. Due to the special historical development and special geographical and cultural environment in Zhaotong, the original Nuo Drama varieties are still preserved and the ancient stories are spread. Duangong Opera in Zhaotong Opera was discovered by Jiang Hongxiang, Yang Rongsheng, Wang Yong and other cultural workers in Zhenxiong and Yiliang counties in 1980s. After the continuous investigation of Wang Yong and other people in the field of vision, Zhaotong City in addition to Shuifu County, ten counties and one district have found Duangong opera. At present, Duangong Opera in Dagan and Yiliang counties has been included in the provincial intangible cultural heritage list. (Tao Wankun, 2021)

Wang Yong said that according to existing information, Duangong Opera in Zhaotong Opera was introduced from Jiangxi and Sichuan with Han immigrants. It began in the Ming Dynasty and flourished in the middle and late Qing Dynasty and the Republic of China. (WangYong, interview, 2021).

Mr. Wang Yong learned from Yao Yongxiang and Yao Shaozhou Duangong Office of Tongzi, Puer Town, Yanjin County that his ancestral home was Guangxi. According to the "qing, yuan, light, xu, ji, zhao, general, tong, dao, virtue, light, bright" method named fixed inheritance, so far has 28 generations. But Professor Quan Xia, PU's er who works in the cold-water office, says his ancestral home is Guangdong Province, and his name is "pure and clean, with Hai Line being true, and Yuan Ming Puzhao passed on to Dacheng", which was passed on until the 31st generation. If you take 20 years as a generation, then Yao Duan's altar has a history of 560 years, and Xia Duan's altar has a history of 620 years, both can be traced back to the Ming Hongwu and Xuande years. In addition, according to the information provided by Zou Family in Puji Town, Zhenxiong County, Zou's ancestral home was Shandong and later moved to Jiangxi, and the ancestral home of the first generation was Zou Luwen. This clansman compiled in 1991 "Zou family family lineage" said: "Lu Wenzu Zhao married, they two of the six counties of Qingjiang County Lingjiang County marbled stone Pangtang, the Ming Dynasty Longqing fourth year (AD 1570), Buddhism and Taoism in many provinces. (now Zhenxiong)It has a history of over 400 years. (Wang Yong, 2021)



CHAPTER V

The musical characteristics of Duangong Opera in Zhaotong

This chapter chooses the recitation of Chi You in Zhengxiong Duangong Opera "Zha Wu Ying" as the object of analysis. There are mainly two reasons: one is the recommendation of the successor; the other is that this play tells the story of a husband rescuing his wife from a bandit village. It is the representative of Yang opera in Duangong Opera in Zhaotong. It mainly tells the story of Guo Sanlang, a military marshal in the Qing Dynasty, when he was suppressing bandits, his wife was taken to King Road by bandits. He led troops through bloody battles to bring his wife home. This work belongs to the work of thanking the immortals and is the representative work of Zhaotong sacrificial music.

In the study of this characteristic, the researcher categorizes 2 topics to study points as follows:

Music Characteristic

1. Tune
2. Melody
3. Lyric [Song text]
4. Singing Technique
5. Music ensemble for Performance

Music Characteristics

1. Tune

Duangong opera in Zhaotong area mainly belongs to Qupai structure system.

The musical composition of the play can be roughly divided into two types: single structure and multi-song structure.

The following picture is mainly a comparison of Score for piano and numbered musical notation, indicating the traditional notation and the proposed Notation in China.



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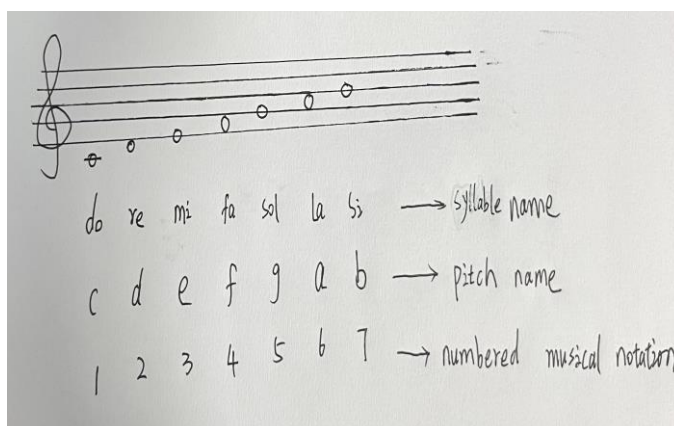


Figure 11 Comparison of Score for piano and numbered musical notation

Photo: Cui Ailin

1.1 Tunes from religious sacrificial music

Sinawi is one of the main components of Duangong Opera music in Zhaotong area. Duangong means a sorcerer. On the cover of the book of martial arts, the words "Women can be skilled" are mostly written. Sichuan Nuo Opera is also known as "Divine Comedy" or "Duangong Tone", which is characterized by "percussion accompaniment and loud human voices". This form is very similar to some martial arts music in Duangong Opera in Zhaotong Opera. Duangong artists in Yiliang County also call many of the tunes of martial arts "Divine Comedy" or "Divine Comedy". This kind of melody has the characteristics of short structure, soft melody and strong singing. (Tao Wankun, interview, 2021).

Besides witchcraft music, Taoism and Buddhism also have some influence on the music of Duangong Opera. For example, the Taoist rituals of Duangong Opera in Zhaotong City, such as "Revenge" and "Dig Oath", are directly derived from the funeral ceremonies of the Taoist monastery, so the tunes sung are also Taoist music. Another example is "Sanqing Zan", "Eight Sentences Zan", "Three Zan" and so on, whose song titles have obvious Taoist or Buddhist colors. Duangong Opera in Zhaotong mainly comes from the tonality of Sichuan Opera. For example, zhenxiong county duanduan opera "zhawu ying" and "qingfengling" in the part of singing, the melody style, mode, singing form and so on are similar to the high pitch of Sichuan opera. The difference is that the treble of Sichuan Opera generally has a relatively strict standard, while the treble of Duangong Opera is more free. The high-pitched chime bells of Sichuan Opera are varied and complicated. In Duangong Opera, the function word chimes of the first sentence or the end of

the song are mainly displayed. Another example is the "Guoban tune" in the music of Yiliang Duangong, which has the same structure and style as the "Fat Tube tune" in the music of Sichuan Opera. Its pass plate (pass door) is also called "big drum" instrument playing.(Yao Yongxiang, 2021)

Duangong Opera in Zhaotong area with pentatonic scale, Gong, Shang, Jiao, Zhi, Yu. This is illustrated in the diagram below.

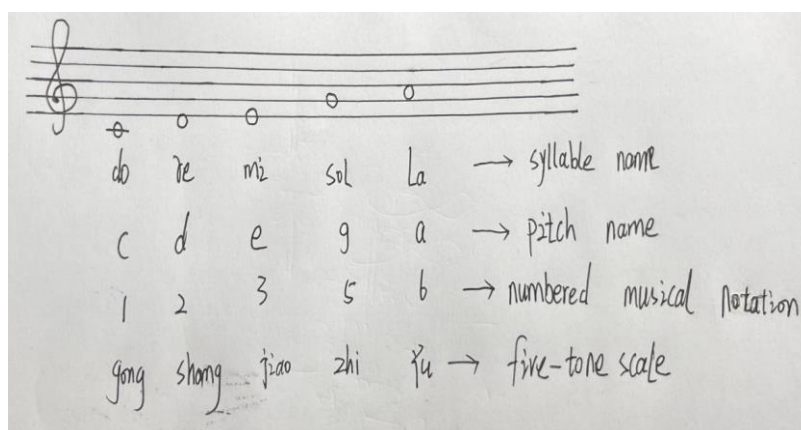


Figure 12 Five- tone scale of China

Photo: Cui Ailin

All five of these patterns exist, the most common of which is the characteristic pattern. In Duangong opera music, the characteristic mode accounts for more than half of the total, which shows various forms in actual singing, among which the characteristic mode of "+5" is the most prominent. A "5" is usually used at the end of the next line, a "5" is used at the top of a sentence, a "15" is sometimes used at the bottom of a sentence, and a "5" is sometimes used at the bottom of a sentence. The melody structure of Duangong Opera in Zhaotong, music is mostly two-sentence pattern, four-sentence pattern and its variants, among which two-sentence pattern is the most common. Two sentence structure: two sentence structure is the basic form of Duangong opera singing structure. In the actual singing, in order to adapt to the needs of the lyrics, often use the form of repetition. Two common melodies have a non-square structure, most of which have a short first sentence and a long second sentence. (Tao Wankun, 2021)

2. Melody

The use of more than two tunes in a ceremony or a stack of plays. There are two types: those in which the order and number of melodic connections are relatively fixed, and those in which the order and number of melodic connections are relatively free. The first is often seen in ceremonies and rituals. For example, the Duangong Opera of Zhaotong City "LiInvite" consists of five sections, and the Duangong Opera of Zhenxiong County "Zhawuying" consists of nine sections, in which the order of each minor tone cannot be changed, and the number of minor tones cannot be arbitrarily increased or decreased. But this only existed in special Duangong clubs and certain plays. Just like a "Li Invitation" altar, Zhaotong City Duangong Group uses five tunes, and Xiongqian Town Duangong Group uses three tunes, and when two Duangong troupes sing "Li Invitation", no tunes are the same. In general, in a Dharma polysong structure, each melody sung in succession is separated by percussion, while in a formal theatrical polysong structure, each melody is separated by narrative and action performance. (The second one is a common one in traditional Chinese opera. It is characterized by free and random composition, unfixed order of melody connection, and variable number of melody in time and place. For example, the performance time of the opera "The Bright Road" may be as little as half an hour, or as long as several hours. When playing for a long time, the tunes used become complex and complex. Artists can use various folk songs and dune tunes flexibly according to the situation. (Tao Wankun, interview, 2021)

3. Lyric [Song text]

Duangong opera lyrics mainly have seven characters, cross, length and other forms. As the most basic type of lyrics, seven snow sentences are ubiquitous in various tunes. The seven-character sentence has two, two and three structures. The ten-character sentence is mainly found in Zhengqu, and generally has three, three or four kinds of structure.

This is illustrated in the diagram below.

In this piece we can see that the lyrics are divided into two lines with a comma as the dividing point of the sentence, which is called the two-sentence pattern of the lyrics.

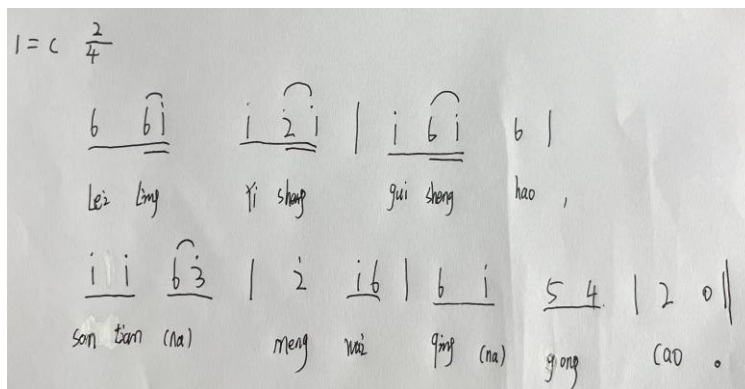


Figure 13 Two-sentence pattern of the lyrics

Photo: Cui Ailin

In this track we can see that the lyrics are divided into three lines with a comma as the dividing point of the sentence, which is called the three-sentence pattern of the lyrics.

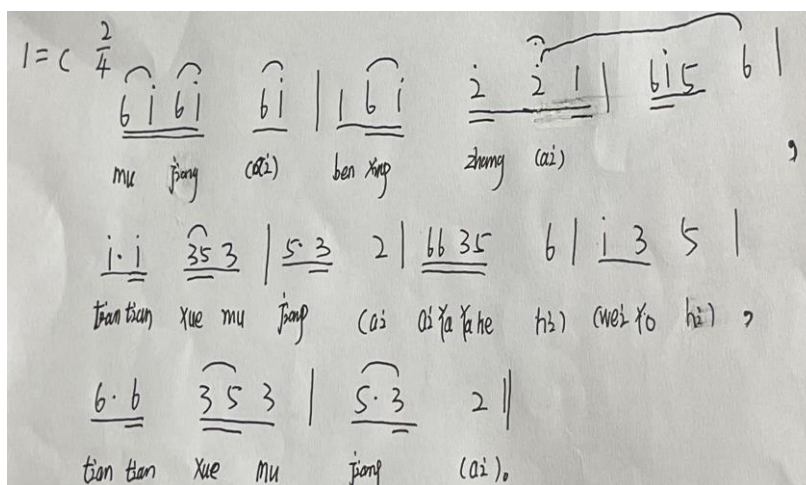


Figure 14 Three-sentence pattern of the lyrics

Photo: Cui Ailin

From this we can infer that a piece of music with four lines is called a four-sentence structure. Therefore, the interpretation in Wentong 223 is that a duangong opera performance usually consists of the tune of two words + the tune of two words + the tune of three words.

However, in most zhaotong Duangong operas, there are more tunes in the two lines of lyrics, which can be matched freely.

4. Singing Technique

The roles of Duangong in Zhaotong area are divided into living, Dan, Jing, Chou and other professions.

All the actors in the Opera are male. All the actors sing in male falsetto, while the other actors sing in their own voices. In general, small font sounds naturally bright; The dot-cross character's tone is sharp and slightly intense, while the clown's is comical and eerie. The timbre of the characters in the general style is similar to that of the big flowered face in the traditional opera, with the characteristics of high and thick. Duangong Opera in Zhaotong area to sing in the form of "pressure tail" and the most. The characteristics of. "Pressure tail son" is more common in Zhengxiong, Yiliang and other counties in the Duangong opera, is a singing. That is, the first line is led by an opera character or master, and the next line is combined by an orchestra player or other performer. Because the next head beat sentence is usually pressed by the last beat the last sentence, forming before the end of the sentence overlap and the end of the last sentence, that is to say, the next sentence of the head pressure at the end of the last sentence, and the auxiliary chorus is mainly played in the main. Generally, at the end of a song (usually the first or last sentence), function words, a kind of emotional rendering, are used as an auxiliary part of the singing, rather than as "pressing the end", to form a contrast and equal to each other. (Wang Yong, 2021)

In the following score, we can clearly understand the singing form of "suppressing the tail" in the singing of Zhaotong Duangong opera. In the second bar, fifth bar, sixth bar and seventh bar in the figure below, there is a modal word in parentheses. The word in parentheses is an example of "suppressing the tail" in the singing of Duangong opera.

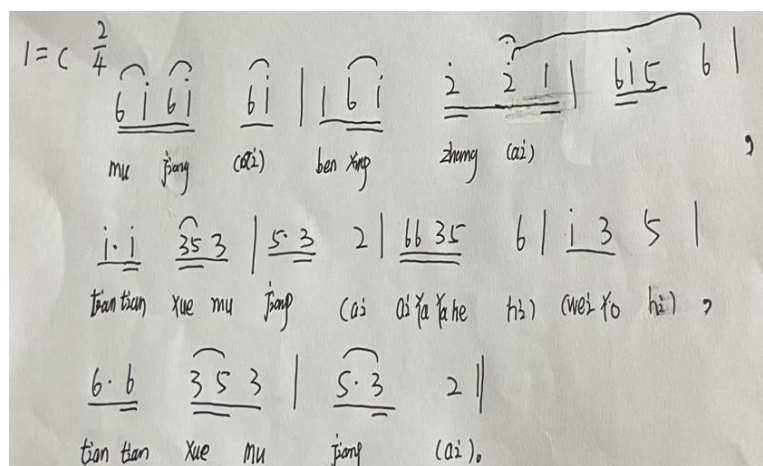


Figure 15 Suppressing the tail

Photo: Cui Ailin

The roles of Duangong in Zhaotong area are divided into living, Dan, Jing, Chou and other professions.

All the actors in the play are male. All the actors sing in male falsetto, while the other actors sing in their own voices. In general, small font sounds naturally bright; The dot-cross character's tone is sharp and slightly intense, while the clown's is comical and eerie. The timbre of the characters in the general style is similar to that of the big flowered face in the traditional opera, with the characteristics of high and thick. Duangong Opera in Zhaotong area to sing in the form of "pressure tail" and the most. The characteristics of "Pressure tail son" is more common in Zhengxiong, Yiliang and other counties in the Duangong opera, is a singing. That is, the first line is led by an opera character or master, and the next line is combined by an orchestra player or other performer. Because the next head beat sentence is usually pressed by the last beat the last sentence, forming before the end of the sentence overlap and the end of the last sentence, that is to say, the next sentence of the head pressure at the end of the last sentence, and the auxiliary chorus is mainly played in the main. Generally, at the end of a song (usually the first or last sentence), function words, a kind of emotional rendering, are used as an auxiliary part of the singing, rather than as "pressing the end", to form a contrast and equal to each other (Wang Yong, interview, 2021).

Duangong Operas in Zhaotong area with pentatonic scale, palace, Shang, horn, biao, feather. All five of these patterns exist, the most common of which is the characteristic pattern. In Duangong opera music, the characteristic mode accounts for more than half of the total, which

shows various forms in actual singing, among which the characteristic mode of "+5" is the most prominent. A "5" is usually used at the end of the next line, a "5" is used at the top of a sentence, a "15" is sometimes used at the bottom of a sentence, and a "5" is sometimes used at the bottom of a sentence. The melody structure of Duangong Opera in Zhaotongmusic is mostly two-sentence pattern, four-sentence pattern and its variants, among which two-sentence pattern is the most common. Two sentence structure: two sentence structure is the basic form of Duangong opera singing structure. In the actual singing, in order to adapt to the needs of the lyrics, often use the form of repetition. Two common melodies have a non-square structure, most of which have a short first sentence and a long second sentence. (Tao Wankun, interview, 2021)

5. Music ensemble for Performance

According to a good introduction, Duangong in the great view of the artist said that the Republic of Duangong Opera Troupe has two parts: orchestral music and percussion, but at present most classes don't have orchestral music, they use percussion accompaniment. Only in Mi Village, Qiaoshan Township, Yiliang County, there is a Duangong group named "Da Guan Guan", a bow-stringed instrument shaped like an erhu, for singing accompaniment and music accompaniment. Duangong Opera in Zhaotong band usually consists of four to six people.

The following picture is the name of percussion instrument in duangong's opera:

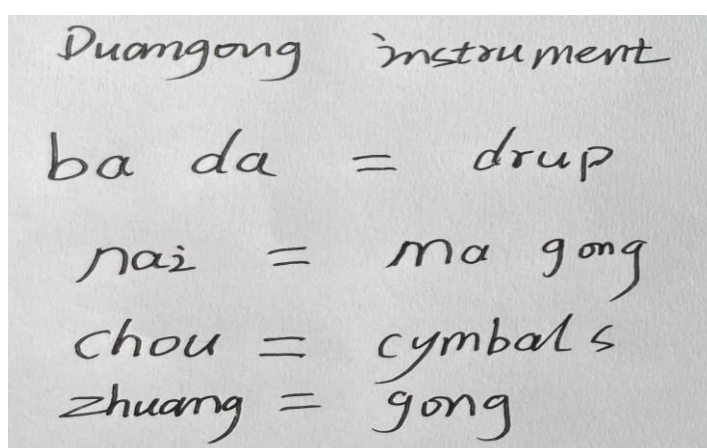


Figure 16 A dialect name for the percussion instrument

Photo: Cui Ailin

The next example we see is the score of percussion instruments in an ensemble. Please understand it in combination with the figure above:

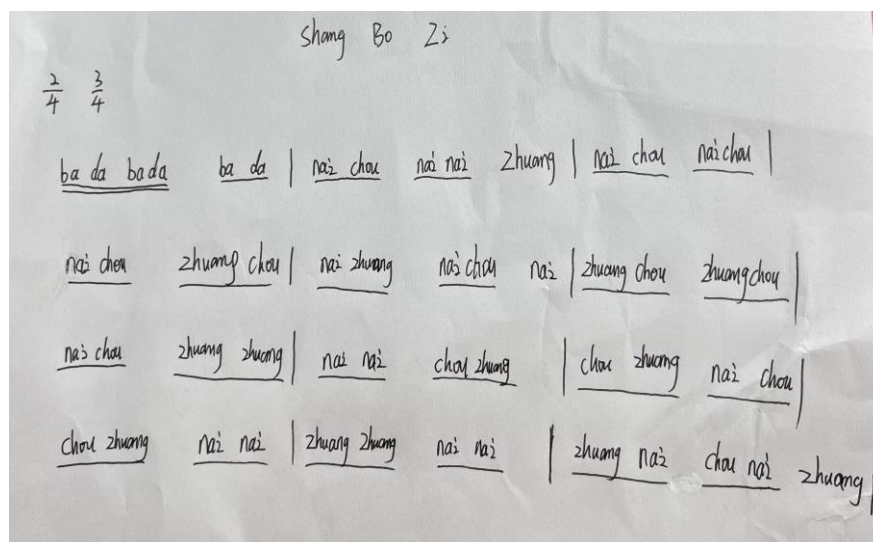


Figure 17 The rhythm of the percussion instrument in a score

Photo: Cui Ailin

When we play the instruments together, we will tell and understand the names of the instruments in the local dialect, and the music of the percussion instrument above is written in the local dialect. Duangong gave the instruments a fixed name in the local dialect every month and put them together according to the rhythm of the music, so that the order of the instruments' appearance could be clearly known.

The structure and instruments of the band

The band is divided into military bands. The band consists of four instruments: 1) drums, 2) gongs, 3) Ma gongs and 4) cymbals. Literature band is the main form of Duangong opera band. Literary bands are used only for special ceremonies (drums are the band's main instrument). Drums usually use a hall ceremony similar to that of an opera band. Drums, mostly homemade. There are also some bands that use traditional opera drums instead. It also plays a commanding role, so generally by the palmmaster or assistant palmmaster play a role. The gong is second only to the drum in the band and often appears at key rhythm points during actual playing. (Wang Yinghui, interview, 2021) The Ma Gong, also known as the "idea", is the loudest instrument in the band, which is characterized by bright and lively. The cymbals are the loudest instrument in the band.

They can be seen on a weak beat, or with a large gong. The tension reed cymbal is a representative instrument in the literary band. Compared to cymbals, they are about the same diameter, about 25 centimeters in diameter. Cymbals are thinner and have a smaller central bulge. (Tao wankun, interview, 2021)



Figure 18 Drum.

Photo: https://www.16pic.com/jieri/pic_4670412.html

Accessed: May 05, 2021

shows the musical instrument drum in Zhaotong Duangong Opera, which is used to control the speed and rhythm of music.



Figure 19 Gong

Photo: <https://m.52lishi.com/article/49236.html>

Accessed: May 05, 2021

Figure 19 shows The Chinese Gong gong which is second only to the drum in Duangong opera, usually appearing in key rhythms.



Figure 20 Ma Gong

Photo: http://www.xyycgs.com/yichenleqizhuanyingdian/goods_info/1927563

Accessed: May 05, 2021

Figure 20 shows that Ma Gong which is the highest alto instrument in Duangong Opera.



Drum

Figure 21 Cymbals

Photo: <http://www.yueqiziliao.com/zhonglei/20191575.html>

Accessed: May 05, 2021a

Figure 21 shows Cymbals which are the loudest instruments in Duangong Opera, which are used to control strength and strength.

CHAPTER VI

Discussion and Suggestions

1. Conclusion

This thesis takes Duangong Opera as the research object, takes history and the music characteristic as the starting point and selects Duangong Opera "Zha Wuyin" Chiyou sing as an example. The research conclusions mainly include the following aspects:

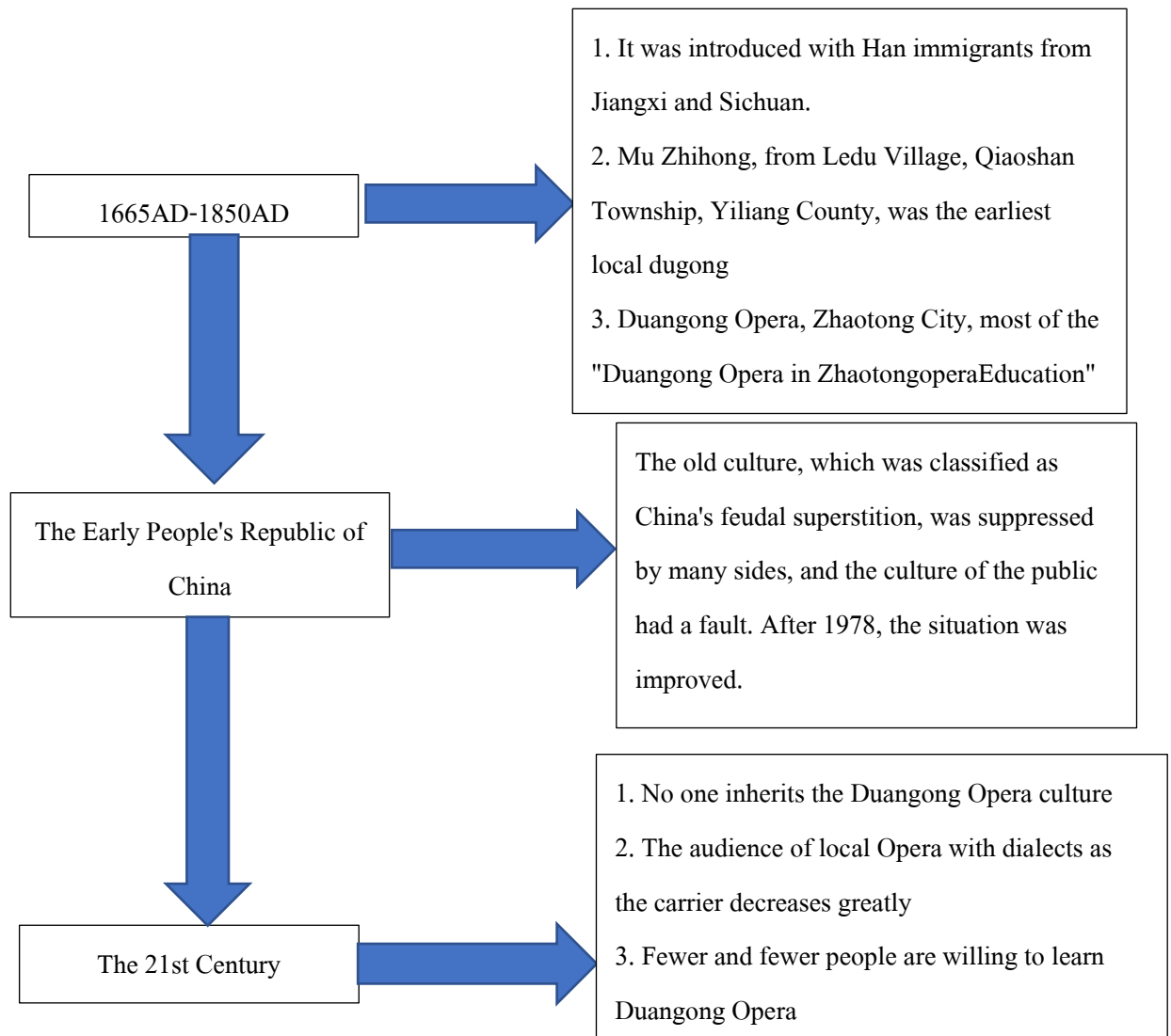


Figure 22 The Current situation and Development of Duangong Opera in Zhaotong

Photo: Cui Ailin

From Figure 21. we can draw this conclusion:

1) The development of Duangong Opera has gone through ups and downs several times. Until now, The protection and promotion of Duangong Opera is getting better and better. However, in the new era, Duangong Opera is also facing new problems. Under the impact of more and more popular music and modern music trends, also the impact of internet, how can Duangong Opera survive the numerous competitions and challenges, it is a problem that we need to study.

2) In the long history of development, Duangong Opera has also undergone many reforms and evolution, which are mainly divided into three stages. In these three stages, Duangong Opera has been continuously perfected and enriched its connotation and meaning.

Table 1 The characteristics of Duangong Opera in Zhaotong

| Duangong opera music characteristics | Take Zha Wu Ying as an example |
|--------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Melody characteristics | <ol style="list-style-type: none"> 1. There are two types: single structure and multi-song structure. 2. Pentatonic scale: palace, shang, horn, biao and yu. 3. There are two melodic forms: one is that the sequence and number of melodic connections are relatively fixed, and the other is that the sequence and number of melodic connections are relatively free. |
| Characteristics of the lyrics | Duangong opera lyrics mainly have characters, horizontal, long and other seven forms. As the most basic type of ci, seven snow sentences are ubiquitous in various tunes. The seven-character sentence has two, two and three structures. The ten-character sentences are mainly found in Zhengqu and generally have three, three or four kinds of structures |

Table 1 (Continued)

| Duangong opera music characteristics | Take Zha Wu Ying as an example |
|--------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Singing characteristics | <p>1. Duangong's roles in Zhaotong area are divided into life, denier, landscape and Chou, and "pressing the end" is the most distinctive singing style.</p> <p>2. The first line begins with the leader, and the next line consists of the orchestra or other performers. Forming sentence overlap, singing at the same time appear to help sing guests.</p> |
| Accompaniment form | <p>The band is divided into military bands. The band consists of four instruments: Drums, Gongs, Horse Gongs and cymbals. Drums, mostly homemade. There are also some bands that use traditional opera drums instead.</p> |
| Performance venue features | <p>Duangong is represented in Zhaotong, usually in the main house and courtyard of the dam. The general layout of the place of worship and performance is as follows: the total monk and god case is set on the front wall of the entrance of the main hall. On the wall hung a picture of "The Monks and the Gods List". Below was a square table with incense, wax and a tablet of the god. In the middle of the wall on the left, there was the King's table, and on the wall hung the King's portrait. There are incense and tablets on the squatting table, and the squatting seat is below the table.</p> |

2. Discussion

Duangong Opera in Zhaotong today is 356 years in China, the sacrificial music is a representative of the ritual music and zhaotong of Yun'nan province area, these folk ritual music culture always has defects in protection and development, and is facing all sorts of problems, such as the propagation of strength is not enough, work content out of date and can't produce economic benefits as well, drain of actors, etc. In order to protect and develop Duangong opera in Zhaotong, corresponding improvements must be made so as to change the current status of Duangong opera.

1) Duangong drama need to change the way of publicity, the use of network transmission, for example, or increase the chance of stage performance, can also be publicized in the university or music textbooks, so as to make this kind of traditional folk folk culture to obtain the very good exposure, can also request help local government to expand scope of publicity to let more people know to have this kind of culture.

2) The themes of Duangong opera in Zhaotong need to be adjusted, and some themes that are popular with young people should be selected for creation. For example, some topics related to real life and current society. It should reflect the social reality and the living conditions of young people more. While protecting the original culture, it should innovate and modify the language so that more people can understand and understand it. Only in this way can more people experience the charm of Duangong opera.

3) For the development of Duangong Opera, new talents need to be trained when there is a shortage of staff. At the same time to pay attention to the effective promotion of professional knowledge and skills, ensure that there is a very solid foundation, better shape artistic image, thus need to absorb more love for study the sacrificial music artist for field tour and information gathering, made of Duangong Opera in Zhaotong script and score more internationalization, more enough to have more young people are willing to study.

3. Suggestion

3.1 At present, the research on Duangong Opera in Zhaotong is not perfect. Although some researchers for the protection, inheritance and dissemination of Duangong Opera in Zhaotong to pay hard efforts, and achieved a certain result. However, there are still many problems in the protection and process. For example, in the existing research results of Duangong Opera in

Zhaotong, the investigation and research on the survival and development of Duangong Opera in Zhaotong in recent years are not detailed enough, and it is difficult to attract academic attention to Duangong Opera in Zhaotong.

3.2 Each scholar's research has its limitations. This paper mainly studies the history and musical characteristics of Duangong opera in Zhaotong. It is a pity that there is no in-depth study on the script music culture and the specific sacrifice content of Duangong Opera in Zhaotong. In the future, we hope that more scholars can see more research results on the protection of Duangong Opera in Zhaotong.

3.3 The relationship between the overall artistic image and performance of Duangong Opera in Zhaotong should be deeply analyzed.

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Appendix

Interview Questionnaire

Introduction

This questionnaire is used for the dissertation in Zhaotong, China >. The data collection will keep secret and just used for this research only.

Part 1: The general information of the interviewee. Part 2: The

individual opinion on Duangong Opera.

Part 1 General information

Name

Wang Yong

Age

64

Gender

Male

x

Interview date

May 10, 2021

Place of

interview

Zhaotong, China

Where did you first hear about Zhaotong opera?

Local Interview

Local interview

Specialism

Please choose your occupation at this point, You may tick more than one box if you wish but please rank in order of preference: 1, 2, etc.

Audience Senior fans

Practitioner ✓ Scholar

.....
Please prioritize 3 of the above and make further explanations.

Music

photography

Dance

Other (please specify)

.....

1

Local culture protector

2

Write articles on Duangong Opera

3.

The first one to study Duangong Opera

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Please answer the questions set up on Duangong opera.

1. What is Duangong Opera in Zhaotong?

2. What is the purpose of studying Duangong Opera in Zhaotong?

3. How about the development of Duangong Opera in Zhaotong City?

4. When did the fieldwork of Duangong Opera in Zhaotong?

Interview checklist

✓ Interview questionnaire *

✓ I have read the Notes for interview sheet

* this items will be retained for reference after the interview

Wang Yong

Date May 10, 2021

Thank you for your help!

Introduction

This questionnaire is used for the dissertation in Zhaotong, China >. The data collection will keep secret and just used for this research only.

Part 1: The general information of the interviewee. Part 2: The individual questions on Duangong Opera.

Interviewee. Part 2: The individual questions on Duangong Opera.

Part 1 General information

Name

Wang Yinghuai

Age

76

Gender

Male

x

Interview date

May 11, 2021

Place of interview

Zhaotong, Yun'nan Province, China

Where did you first hear about Zhaotong opera?

.....

Local interview

Specialism

Please choose your occupation at this point, You may tick more than one box if you wish but please rank in order of preference: 1, 2, etc.

Audience

Senior fans

✓ Practitioner

Scholar



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Skills & experience

Please indicate the areas in which interest you about Duangong Opera.

- Music
- Dance
- Other (please specify)

.....

Please prioritize 3 of the above and make further explanations.

.....

1
Local culture protector

Duangong opera in Zhaotong
2

Interview questionnaire

Write some new Opera

3

The master of one altar

Please answer the questions set up on Duangong opera.

.....
Please turn over →

1. What are the characteristics of the actors of Duangong Opera in Zhaotong?
2. What are the characteristics of audience who watch Duangong Opera in ZhaotongOpera?

Interview checklist

- ✓ Interview questionnaire *
- ✓ I have read the Notes for interview sheet

* this items will be retained for reference after the interview

.....

Signed

Wang Yinghui

Date May 11, 2021

Thank you for your help!

Duangong opera in Zhaotong

Interview questionnaire

Introduction

This questionnaire is used for the dissertation in Zhaotong, China >. The data collection will keep secret and just used for this research only.

Part 1: The general information of the interviewee. Part 2: The individual questions on Duangong Opera.

Part 1 General information

Name

Yao Yongxiang

Age

62

Gender

Male

Interview date

May 12, 2021

Place of interview

Zhaotong, Yun'nan
Province,
ChinaWhere did you first hear about Zhaotong opera?

Local interview

Specialism

Please choose your occupation at this point, You may tick more than one box if you wish but please rank in order of preference: 1, 2, etc.

Audience Senior fans Practitioner

Scholar

Skills & experience

Please indicate the areas in which interest you about Duangong Opera.

Music

Dance

Other (please specify)

.....
Please prioritize 3 of the above and make further explanations.

1

Local culture protector

Duangong opera in Zhaotong

Interview questionnaire

Local interview

Specialism

Please choose your occupation at this point, You may tick more than one box if you wish but please rank in order of preference: 1, 2, etc.

Audience Senior fans

✓ Practitioner

Scholar

Skills & experience

Please indicate the areas in which interest you about Duangong Opera.

Music

Dance

Other (please specify)

.....
Please prioritize 3 of the above and make further explanations.

1

Local culture protector

Give now context on Duangong Opera.

3

Own special idea on Duangong Opera

Please answer the questions set up on Duangong opera.

.....
Please turn over →

1. What is the value of Duangong Opera in Zhaotong? (1) economic value; (2) cultural value


2. How many organizations are currently engaged about Duangong Opera in Zhaotong?

Interview checklist

✓ Interview questionnaire *

✓ I have read the Notes for interview sheet

* this items will be retained for reference after the interview

Signed
Yao Yongxian 

Date May 12, 2021

Thank you for your help!

Duangong opera in Zhaotong

Interview questionnaire

Introduction

This questionnaire is used for the dissertation in Zhaotong, China >. The data collection will keep secret and just used for this research only.

Part 1: The general information of the interviewee. Part 2: The individual questions on Duangong Opera.

Part 1 General information

Name

Tao Wankun

Age

58

Gender

Male

Interview date

May 13, 2021

Place of interview

Zhaotong, Yun'na
Province,
China
Where did you first hear about Zhaotong opera?

Local interview

Specialism

Please choose your occupation at this point, You may tick more than one box if you wish but please rank in order of preference: 1, 2, etc.

Audience Senior fans Practitioner

Scholar

Skills & experience

Please indicate the areas in which interest you about Duangong Opera.

MusicPaint Duangong Mask

Education

Other (please specify)

.....
 Please prioritize 3 of the above and make further explanations.

1.

Famous actor

2

Make contribution on Duangong mask.

3

Good teacher about Duangong Opera .

Please answer the questions set up on Duangong opera.

.....
Please turn over →

1. What is the marketing model of modern Duangong Opera in Zhaotong?
2. How to transmit Duangong Opera in Zhaotong?

* this items will be retained for reference after the interview

.....
Interview checklist

- ✓ Interview questionnaire *
- ✓ I have read the Notes for interview sheet

Signed

Tao Wankun

Date May 13, 2021

Thank you for your help!

BIOGRAPHY

| | |
|-----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| NAME | Cui Ailin |
| DATE OF BIRTH | March/15/1994 |
| PLACE OF BIRTH | Qujing Yunnan China |
| ADDRESS | Yunnan Water Resources & Hydropower Engineering Co. , LTD |
| POSITION | Student |
| EDUCATION | 2007-2009 Junior high school of Qilin No.7 Middle School 2009-2012 High school of Qujing Qilin District High School 2012-2016 Bachelor of Music Education in Sichuan Conservatory of Music 2019-2021 Master of Musicology in Mahasarakham University |