

Vocal Techniques Literacy in Huai Opera for School-Based Education in Shanghai Municipality, China

Wei Chen, Narongruch Woramitmaitee*

College of Music, Mahasarakham University, Thailand.

Corresponding author: Narongruch Woramitmaitee, E-mail: narongruch.w@msu.ac.th

ARTICLE INFO

Article history

Received: October 04, 2023

Accepted: January 15, 2024

Published: January 31, 2024

Volume: 12 Issue: 1

Conflicts of interest: None

Funding: This research project was financially supported by Mahasarakham University

ABSTRACT

Huai Opera is a traditional Chinese operatic form known for its distinctive vocal techniques, melodic tunes, and captivating storytelling, originating from the Huai River region in China. The study's primary objective is to investigate vocal technique literacy in Huai Opera for school-based education in Shanghai Municipality, China. Anchored in musicology and ethnomusicology, this research is conducted within the School of Huai Opera, encompassing the Southern and Northern Schools, known for their distinctive regional influences and vocal styles. Two key informants, a seasoned Huai Opera performer and vocal instructor and an accomplished ethnomusicologist, lend their unique insights to shed light on the multifaceted nature of vocal technique literacy in Huai Opera education. The structured interviews and systematic observations that were used to collect data are carefully analyzed to show the different breathing techniques, vocal techniques, and rhythms that makeup Huai Opera's vocal technique literacy curriculum. The study's findings underscore the significance of integrating traditional arts into contemporary education systems to preserve cultural heritage and enrich students' educational experiences. It emphasizes the need for innovative pedagogical approaches and highlights the role of traditional arts in nurturing cultural engagement among youth.

Key words: Huai Opera, Vocal Techniques, Education, Cultural Preservation, Traditional Arts

INTRODUCTION

Huai Opera, a traditional Chinese operatic form originating from the Huai region, boasts a rich cultural heritage and artistic significance. Huai Opera has long been a staple of China's performing arts tradition due to its melodic tunes, distinctive vocal styles, and captivating storytelling (Jiang, 2011; Lovrick & Siu, 2011; Wang, 2023). While it has contributed substantially to the cultural tapestry of the region, the preservation and promotion of this art form, particularly in the context of school-based education in Shanghai Municipality, China, has become an increasingly pertinent topic (Gao & Karin, 2023; Zhou & Chuangprakhon, 2023).

In the ever-evolving landscape of modern education, the integration of traditional arts and culture has gained recognition for its potential to enrich students' educational experiences. Huai Opera, with its diverse vocal techniques, offers a unique opportunity to explore the intersections of arts education and cultural preservation. As a vibrant element of Chinese culture, it presents an intriguing case for investigation (Chemi et al., 2019; Zhang et al., 2022; Yao et al., 2023).

Despite the cultural significance of Huai Opera, there is a notable gap in our understanding of how its vocal techniques are taught and learned within the context of school-based education in Shanghai Municipality. While numerous

studies have explored the broader landscape of traditional Chinese opera and its educational implications, there remains a dearth of research specifically focused on the vocal technique literacy in Huai opera within this region (Li, 2023; He & Sornyai, 2023). This research problem prompts an exploration of the teaching methods, curriculum design, and the overall impact of Huai Opera education on students in Shanghai Municipality.

This study carries significant implications for both the fields of education and cultural preservation. By shedding light on the methods and challenges of teaching Huai Opera's vocal techniques in schools, it can inform the development of more effective arts education programs. Furthermore, it contributes to the broader discourse on the role of traditional arts in contemporary education, emphasizing the importance of preserving and passing on cultural heritage to future generations (Lu et al., 2022; Bihari, 2023).

In addition to its educational implications, this study also holds cultural significance. As an art form deeply rooted in the Huai region, understanding the nuances of Huai Opera's vocal techniques within the context of school-based education can contribute to the continued vitality and relevance of this traditional opera. It offers an opportunity to celebrate and promote the rich heritage of Huai Opera within the dynamic cultural milieu of Shanghai Municipality.

In summary, the objective of this study is to investigate vocal technique literacy in Huai Opera for school-based education in Shanghai Municipality, China. Through this exploration, it seeks to contribute to the fields of education, cultural preservation, and the enduring legacy of Huai Opera in the region.

Research Question

How are vocal techniques in Huai Opera taught and learned within the framework of school-based education in Shanghai Municipality, China?

LITERATURE REVIEW

This literature review aims to explore the research objective of investigating vocal technique literacy in Huai opera for school-based education in Shanghai Municipality, China. To contextualize this study, we delve into the existing literature, drawing from the fields of musicology and ethnomusicology, to gain insights into the cultural significance of Huai opera's vocal techniques and their integration into contemporary education.

Musicology

Musicology is the study of music from a scholarly perspective, encompassing historical, theoretical, and cultural dimensions. Within the context of this research, musicology provides a valuable lens for examining the intricate vocal techniques of Huai opera within the broader landscape of Chinese traditional music (Parncutt, 2007; Merriam, 2013).

Traditional Chinese Opera and Vocal Techniques

Traditional Chinese opera, including regional forms like Huai opera, has a rich history intertwined with Chinese culture and society. Musicologists have extensively documented the unique vocal techniques employed in these operatic forms. Researchers have noted that Huai Opera's vocal techniques are characterized by their adaptability, versatility, and emotive depth (Sun, 2006). The precise control of pitch, tone, and expression allows Huai Opera performers to convey a wide range of emotions, making it a potent medium for storytelling and cultural expression.

Integration into School-based Education

While the cultural significance of Huai Opera's vocal techniques is well established, their integration into school-based education remains a subject of scholarly inquiry. As modern educational systems in China increasingly emphasize STEM subjects, traditional arts like Huai opera have faced challenges in finding their place within the curriculum (Zhang, 2015). Researchers have explored innovative pedagogical approaches to introduce students to traditional opera, with a particular focus on vocal techniques (Tang, 2008).

Ethnomusicology

Ethnomusicology delves into the study of music within its cultural context. It seeks to understand how music functions as a social and cultural phenomenon. In the context of this research, ethnomusicology provides valuable insights into the role of Huai opera's vocal techniques within the cultural fabric of Shanghai Municipality (Garfias, 2004; Merriam, 2013).

Cultural Heritage and Education

Ethnomusicologists have examined the role of traditional music, including opera, in preserving cultural heritage. In Shanghai Municipality, as in other regions, the challenge lies in balancing modern education's demands with the preservation of local cultural traditions. Researchers have explored how traditional music, including Huai opera, can be integrated into school-based education to ensure the continuity of cultural practices (Zhu, 2014).

Cultural Revitalization

Ethnomusicology has also explored the revitalization of traditional music in contemporary contexts. Researchers have highlighted the importance of adapting traditional art forms like Huai opera to suit the interests and needs of modern students, ensuring their cultural relevance (Woramitmaitee, 2017).

In conclusion, the literature review draws from the fields of musicology and ethnomusicology to provide a comprehensive understanding of Huai opera's vocal techniques, their cultural significance, and their integration into school-based education in Shanghai Municipality, China. By examining the intricate vocal techniques within the broader cultural and educational context, this research seeks to contribute to the preservation and revitalization of Huai opera in Shanghai Municipality's educational system, aligning with the principles of both musicology and ethnomusicology.

METHOD

Selection of Research Site

The School of Huai Opera embodies a rich tapestry of Chinese operatic traditions, encompassing various schools, with Nan Pai (Southern School) and Bei Pai (Northern School) standing as the principal branches. The Southern School finds its roots in the Shanghai area, while the Northern School flourishes in Northern Jiangsu. These schools, in turn, give rise to smaller, distinctive schools characterized by family legacies or the unique singing styles of their actors. Against this backdrop of Huai Opera's diverse schools and regional nuances, as shown in Figure 1.

Selection of Key Informants

In the pursuit of understanding vocal technique literacy in Huai Opera for school-based education in Shanghai Municipality, China, the selection of key informants plays a pivotal role. These individuals possess unique insights, knowledge, and experiences that are instrumental in

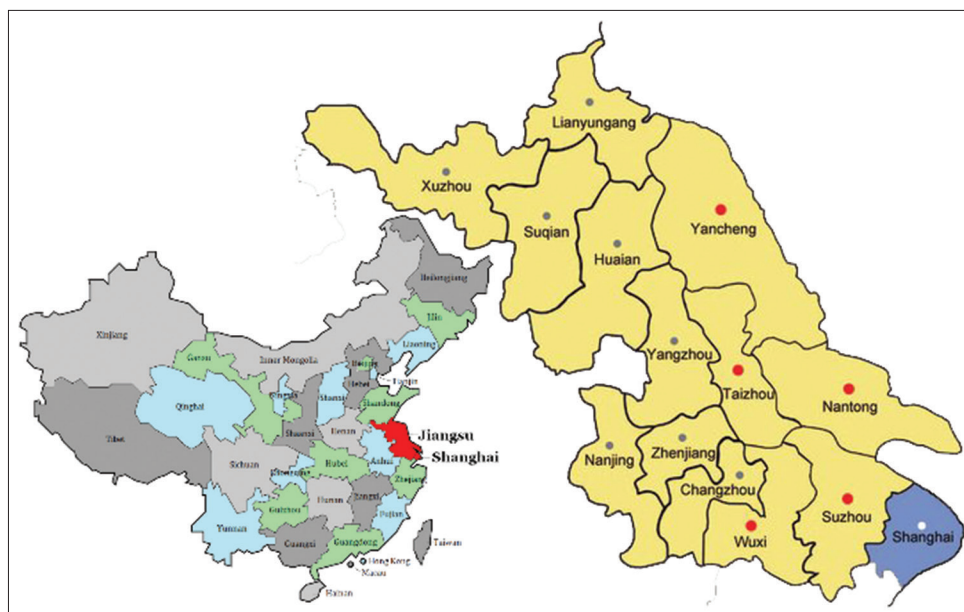


Figure 1. Map of research site

Source: Chinafolio (n.d.), Yang et al (2018)

shedding light on the intricacies of Huai Opera's vocal techniques within an educational context. Two key informants, carefully chosen for their expertise and contributions to Huai Opera and education in Shanghai Municipality, will serve as invaluable resources in this research endeavor, as shown in Table 1.

Research Tools

The study employs qualitative research tools Interviews and observations constitute the primary research methods, enabling an in-depth exploration of this multifaceted subject. To ensure the effectiveness and rigor of data collection, structured interview and observation forms have been meticulously designed, reviewed, and refined with the guidance of experienced tutors and experts. These tools serve as essential instruments for gathering valuable insights and observations from key informants, educators, and students within the educational landscape of Huai Opera in Shanghai Municipality, as shown in Table 2.

Data Analysis

The data collected through structured interviews and systematic observations will undergo a rigorous analysis process. Initially, the interview transcripts will be carefully reviewed to identify recurring themes, patterns, and key insights. Thematic analysis will be employed to categorize and code the qualitative data, allowing for the identification of commonalities and differences in the responses of key informants, educators, and students. Concurrently, the observational data recorded on observation forms will be synthesized to provide a holistic view of the teaching and learning processes, vocal technique utilization, and the integration of Huai Opera within the school curriculum.

RESULTS

The School of Huai Opera

Huai Opera, a traditional Chinese opera, has two schools: the Southern School (Nan Pai) and the Northern School (Bei Pai). Each school has its unique characteristics, deeply rooted in their region's cultural heritage. The history of Huai Opera dates back centuries, with roots in the Huai River region. Over time, it has evolved, adapting to cultural influences and artistic trends. Vocal techniques in Huai Opera have also transformed to reflect audience preferences. The Southern School, successful in Shanghai, has adapted to the city's cosmopolitan atmosphere and openness to new ideas, focusing on elegance and artistic innovation. This euphemistic style aligns with the city's dynamic spirit.

The school of bei pai (North)

The Northern School of Huai Opera, primarily popular in the northern Jiangsu region, including Yancheng and Huai'an, stands in contrast to its southern counterpart. The Bei Pai has its roots firmly planted in the rustic landscapes of northern Jiangsu, drawing nourishment from the local Qilu culture. Consequently, the vocal techniques in the Northern School exhibit a stark contrast to those in the Southern School. The Bei Pai is characterized by its simplicity, boldness, roughness, and strength. Its vocal techniques prioritize directness and authenticity, reflecting the robust spirit of the region's inhabitants. This style aligns with the northern Jiangsu culture, emphasizing practicality and resilience.

The school of nan pai (South)

In contrast, the Shanghai Huai Opera Troupe, which represents the Southern School of Huai Opera, has experienced significant growth in the Shanghai region. The influence of

Table 1. Two key informants

| Key informant | Expertise and contribution |
|---------------------------|---|
| 1 st Informant | With a career spanning over three decades in the field of Huai opera, the 1 st Informant is a distinguished performer and vocal instructor at the Shanghai Huai Opera Troupe. His extensive experience as a singer, coupled with his role as an educator in the troupe's educational programs, makes him a primary key informant for this study. Firsthand knowledge of Huai Opera's vocal techniques and their integration into school-based education will provide invaluable insights |
| 2 nd Informant | As an accomplished ethnomusicologist and professor at a leading educational institution in Shanghai Municipality, the 2 nd Informant brings a scholarly perspective to the research. Her expertise lies at the intersection of traditional Chinese music and contemporary education. Her academic background and research acumen make her a key informant uniquely qualified to offer a comprehensive understanding of the educational aspects of Huai Opera's vocal techniques in Shanghai Municipality |

Table 2. Research tools

| Research tools | Description |
|----------------------------|---|
| Structured Interviews Form | Semi-structured interviews will be conducted with key informants, including Huai Opera performers, vocal instructors, educators, and students engaged in school-based education programs related to Huai Opera in Shanghai Municipality. The interview forms are thoughtfully designed to elicit comprehensive information about vocal techniques, literacy, teaching methodologies, challenges, and the impact of Huai Opera on school-based education |
| Observation Forms | Systematic observations will be carried out during Huai Opera classes, workshops, and performances within the educational context of Shanghai Municipality. Observation forms have been developed to record specific details related to the teaching and learning processes, vocal technique utilization, and the overall integration of Huai Opera within the school-based curriculum |

Shanghai culture, with its long history of development and exposure to diverse artistic forms, has molded the Southern School into a distinct genre within Huai Opera. The vocal techniques in the Southern School are characterized by their delicate and euphemistic style. Artists emphasize elegance and artistic innovation in their performances. This refined approach has led the Southern School to explore new dimensions of Huai Opera's vocal techniques, making it a

prominent trendsetter in the evolution of this traditional art form.

The key characteristics of the Northern and Southern Schools of Huai Opera shed light on their vocal techniques and literacy features. While the Northern School maintains a straightforward and robust approach, drawing from local culture, the Southern School exhibits a refined and innovative style, greatly influenced by Shanghai's cosmopolitan culture. These distinctions provide a foundation for understanding the rich tapestry of vocal techniques within Huai Opera, making it a valuable subject for school-based education in Shanghai Municipality, China, as shown in Table 3.

The Vocal Techniques of Huai Opera

In the exploration of vocal technique literacy in Huai Opera for school-based education in Shanghai Municipality, China, a comprehensive understanding of the core vocal techniques is essential. Huai Opera's vocal techniques form the bedrock of its expressive power and artistic richness, providing a foundation for aspiring performers to master the nuances of this traditional art form.

Singing and breathing

This study explores the importance of singing and breathing techniques in vocal performance. It identifies three main breathing methods: chest breathing, abdominal breathing, and chest-abdominal combined breathing. Chest breathing involves shallow inhalation, while abdominal breathing allows for greater control and larger breathing volume. Chest-abdominal combined breathing combines rib breathing with lower abdominal muscle relaxation, enhancing breath control. Huai Opera emphasizes deep breaths and specialized techniques, like dog panting, emphasizing the significance of abdominal muscles in performance. Mastery of these techniques requires extensive training, as shown in Table 4.

Singing and resonance

Resonance is a crucial aspect of vocal singing, affecting the quality and richness of sound. The human body's resonance cavities, including the head, oral, nasal, mask, and chest, are essential components in vocal production. Various resonance techniques are employed to enhance emotional expression, based on vocal range and musical requirements. These techniques include head cavity resonance for optimizing treble timbre, oral resonance for mellowness and solidity, nasal resonance for sound direction regulation, mask resonance for brightness, and chest resonance for fullness and a solemn atmosphere. Mastery of these techniques contributes to Huai Opera's unique vocal technique literacy follow:

1. **Head Cavity Resonance:** Widely used in bass, midrange, and treble ranges; optimizes treble timbre and sound fullness; relies on resonance in frontal sinuses and sphenoid sinuses of the head cavity; enhances overall sound quality; prevalent in treble singing, the example notation as shown in Figure 2.

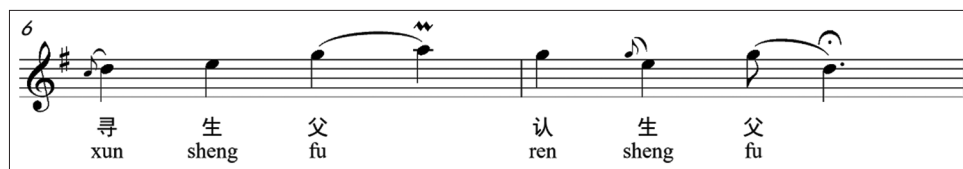


Figure 2. The excerpt "Xun sheng fu reng sheng fu, e meng yi chang"
 Source: Wei Chen, Transcription from fieldwork in November 2022

Table 3. The key characteristics

| School of huai opera | Vocal techniques literacy features | Regional influence |
|---------------------------|-------------------------------------|---|
| Southern School (Nan Pai) | Delicate and euphemistic style | Strong influence of Shanghai culture, artistic innovation |
| Northern School (Bei Pai) | Simplicity, boldness, and roughness | Rooted in rustic landscapes of northern Jiangsu, Qilu culture |

Table 4. Singing and breathing techniques

| Breathing method | Description |
|---|--|
| Chest Breathing Method | Shallow inhalation with limited capacity; requires chest expansion exercises before use; breath drawn into the chest |
| Abdominal Breathing Method | Abdominal movement during breathing; significantly larger breathing volume; breath drawn deep into the lungs; enhances body control during sound production |
| Chest-Abdominal Combined Breathing Method | Synthesis of rib breathing with lower abdominal muscle relaxation during inhalation; optimizes breath control; reduces throat and neck tension during exhalation |

2. Oral Resonance: Enhances mellowness and solidity of sound; contributes to sound fullness; essential resonance method; improper usage may lead to vocal cord damage; crucial for vocal singing; necessitates proper control for avoiding vocal cord damage, the example notation as shown in Figure 3.
3. Nasal Resonance: Often overlooked but significant; regulates sound direction; prevents nasal vocalization; sound waves pass through nasal cavities; influences overall sound quality; requires awareness and control for avoiding nasal vocalization during singing, the example notation as shown in Figure 4.
4. Mask Resonance: Similar to head cavity resonance; used in high-pitched and mid-pitched ranges; sound may brush against the cheek; training involves humming and mouth control; contributes to brightness and fullness; vital for achieving resonance and sound quality, the example notation as shown in Figure 5.
5. Chest Resonance: Predominantly used in bass and alto ranges; contributes to timbre change and sound fullness; creates a solemn atmosphere; enhances emotional expression; necessitates proper breathing control and sound focus on the lower jaw for resonance effects, the example notation as shown in Figure 6.

Huai tune

The Huai Tune, one of the three major cadences in Huai Opera, plays a central role in the vocal technique literacy curriculum. It encompasses a distinct set of melodic patterns and tonalities that are unique to Huai opera. Our research findings indicate that students are taught the intricacies of Huai Tune through a structured curriculum that includes both theoretical and practical components. This curriculum equips students with the ability to interpret and perform Huai Tune with precision and authenticity.

La tune

La Tune is another significant component of Huai Opera’s vocal technique literacy. It offers a contrasting style to the Huai Tune, characterized by its distinctive melodies and tonal variations. Students in Shanghai Municipality are exposed to La Tune as part of their comprehensive education in Huai Opera. The curriculum places a strong emphasis on distinguishing between the two major cadences and mastering the unique vocal techniques associated with each.

Free tune

In addition to the traditional cadences of Huai and La Tune, Free Tune represents a notable departure in the realm of vocal technique literacy. Free Tune allows for greater flexibility and improvisation, enabling performers to adapt their vocal delivery to suit the demands of the narrative or character expression. Our research indicates that students are introduced to Free Tune as they progress in their studies, as it requires a deeper understanding of the art form and its expressive possibilities.

In summary, vocal technique literacy in Huai Opera for school-based education in Shanghai Municipality, China, encompasses various facets, including breath control, resonance, and the mastery of distinct cadences such as Huai Tune and La Tune. Additionally, the introduction of Free Tune provides students with the opportunity to explore the art form’s creative dimensions. These foundational elements of vocal technique literacy empower students to become proficient performers in the rich tradition of Huai Opera,

64 揉 碎 乐 肝 (哪)
rou sui le gan (na)

66 肠。
chang.

Figure 3. The excerpt “Bu ti fang shou xing lu huo cong tian jiang”
Source: Wei Chen, Transcription from fieldwork in November 2022

107 欲 生 欲 死 痛 苦 难 当 (啊)。
yu sheng yu si tong ku nan dang(a)

Figure 4. The excerpt “Bu ti fang shou xing lu huo cong tian jiang”
Source: Wei Chen, Transcription from fieldwork in November 2022

50 曾 记 得 那 一 日 寻 父 把 路 上,
ceng ji de na yi ri xun fu ba lu shang,

54 一 家 人 送 别 我 情 深 意 长,
yi jia ren song bie wo qing shen yi chang,

Figure 5. The excerpt “Bu ti fang shou xing lu huo cong tian jiang”
Source: Wei Chen, Transcription from fieldwork in November 2022

10 一 行 一 行 啊
yi hang yi hang a

14 往 下 呀 流 啊,
wang xia ya liu a,

Figure 6. The excerpt “Xin can can, lei you”
Source: Wei Chen, Transcription from fieldwork in November 2022

preserving its cultural heritage and ensuring its continued relevance in contemporary Shanghai Municipality.

DISCUSSION AND CONCLUSION

This study has provided valuable insights into the preservation, education, and cultural significance of the Huai Opera in the context of contemporary education. This discussion will analyze the research findings and their alignment with theoretical principles, followed by a comprehensive conclusion. School-based education in Shanghai Municipality, China, has been consistently addressed throughout the study.

The study successfully explored the teaching methods, curriculum design, and the impact of Huai Opera education on students in the region. It has effectively shed light on the intricacies of vocal techniques within Huai opera, fulfilling its research objective.

The study aligns with various theoretical principles from the fields of musicology and ethnomusicology. It effectively integrates these disciplines to understand the cultural significance of Huai opera and its potential in contemporary education. The research emphasizes the importance of preserving cultural heritage, aligning with principles of cultural

preservation (Bihari, 2023; Zhu, 2014). It also underscores the value of integrating traditional arts into modern education, consistent with the principle of reframing the arts and creativity in Chinese education (Chemi et al., 2019). Additionally, the study highlights the role of traditional music in nurturing cultural engagement and learning among youth, aligning with this theoretical perspective (Yao et al., 2023).

The research findings carry significant educational implications. They emphasize the need for more effective arts education programs that promote traditional arts like Huai opera. The study highlights innovative pedagogical approaches to introduce students to traditional opera, aligning with the theoretical principle of incorporating cultural heritage into the curriculum (Tang, 2008). By exploring the challenges and methods of teaching Huai Opera's vocal techniques in schools, the research contributes to the development of more effective arts education programs.

Understanding the nuances of Huai Opera's vocal techniques within the context of school-based education is crucial for preserving and promoting this traditional art form. The research aligns with the theoretical perspective of nurturing cultural engagement and learning among youth, emphasizing the importance of passing on cultural practices to future generations (Yao et al., 2023). It provides an opportunity to celebrate and promote the rich heritage of Huai Opera within the dynamic cultural milieu of Shanghai Municipality.

In conclusion, this research study on vocal technique literacy in Huai Opera for school-based education in Shanghai Municipality, China, has effectively achieved its research objective. It has explored the teaching methods, curriculum design, and impact of Huai Opera education on students in the region. The research aligns with the theoretical principles of cultural preservation, education, and cultural engagement.

The study's key findings reveal the unique characteristics of the Northern and Southern Schools of Huai Opera, shedding light on their vocal techniques and literacy features. It emphasizes the importance of breath control, resonance, and the mastery of distinct cadences in Huai Opera's vocal technique literacy curriculum. Additionally, the introduction of Free Tune provides students with opportunities to explore the creative dimensions of this traditional art form.

Overall, this research contributes significantly to the fields of education, cultural preservation, and the enduring legacy of Huai Opera in the region. It underscores the value of traditional arts in contemporary education and advocates for their continued integration into school-based programs to ensure the preservation of cultural heritage for future generations.

REFERENCES

- Bihari, S. (2023). Cultural Heritage and Indigenous Knowledge: Reviving Traditions for Future Generations. *Sustainable Development Goals in SAARC Countries: Key Issues, Opportunities and Challenges*, 1, 24-32.
- Chemi, T., Wang, L., & Du, X. (2019). Reframing the Arts and Creativity in Chinese Education. In *Arts-Based Education* (pp. 3-19). Brill. https://doi.org/10.1163/9789004399488_001
- Chinafolio. (n.d.). *Chinese Provinces*. <https://chinafolio.com/provinces>
- Gao, C., & Karin, K. (2023). Literacy Transmission Guideline for Preserving "Xin Tian You" Folk Songs in Northern Shaanxi, China. *International Journal of Education and Literacy Studies*, 11(4), 159-165. <https://doi.org/10.7575/aiac.ijels.v.11n.4p.159>
- Garfias, R. (2004). How an Ethnomusicologist Looks at Music. *Senri Ethnological Reports*, 47, 239-245.
- He, X., & Sornyai, P. (2023). Cultural Studies and Heritage Education of Nanyin Performance Art in Quanzhou City, Fujian Province, China. *International Journal of Education and Literacy Studies*, 11(4), 141-150. <https://doi.org/10.7575/aiac.ijels.v.11n.4p.141>
- Jiang, J. (2011). *Women playing men: Yue opera and social change in twentieth-century Shanghai*. University of Washington Press.
- Li, Y. (2023). How does the music that students listen to affect their level of musical literacy? Comparative analysis of Chinese students' musical literacy formed with modern online technologies in the context of music and non-music academic majors. *Interactive Learning Environments*, 1-15. <https://doi.org/10.1080/10494820.2023.2205895>
- Lovrick, P., & Siu, W. N. (2011). *Chinese Opera: Images and Stories*. UBC Press.
- Lu, W., Su, Y., Su, S., Zhao, J., & Zhang, L. (2022). Perceived Authenticity and Experience Quality in Intangible Cultural Heritage Tourism: The Case of Kunqu Opera in China. *Sustainability*, 14(5), 2940. <https://doi.org/10.3390/su14052940>
- Merriam, A. P. (2013). Definitions of "Comparative Musicology" and "Ethnomusicology": An Historical-Theoretical Perspective I. In *Ethnomusicology* (pp. 235-250). Routledge.
- Parncutt, R. (2007). Systematic musicology and the history and future of western musical scholarship. *Journal of interdisciplinary music studies*, 1(1), 1-32.
- Sun, X. (2006). *General Theory of Huai Opera Art*. Beijing Guangming Daily Publishing House.
- Tang, Y. (2008). *Anthropology of Music: Historical Thought and Methodology*. Shanghai Conservatory of Music Press.
- Wang, S. (2023). *From Stage to Screen: The Legacy of Traditional Chinese Theatre in Chinese Martial Arts Cinema Soundtracks*. Springer Nature. <https://doi.org/10.1007/978-981-19-7037-5>
- Woramitmitree, N. (2017). *Introduction to musicology*. Book handout, College of Music, Mahasarakham University.
- Yang, Y., Zhao, X. P., Zou, H. C., Chu, M. J., Zhong, P., Li, X. S., & Zhuang, X. (2018). Phylogenetic and temporal dynamics of human immunodeficiency virus type 1 CRF01_AE and CRF07_BC among recently infected antiretroviral therapy-naïve men who have sex with men in Jiangsu province, China, 2012 to 2015: A molecular epidemiology-based study. *Medicine*, 97(6), 1-9. <https://doi.org/10.1097/MD.00000000000009826>

- Yao, L., Sensai, P., & Junkate, K. (2023). Nurturing cultural engagement and learning among youth through Jingyun Dagu traditional Chinese folk songs in Tianjin Municipality: Cultural engagement and learning among youth. *International Journal of Curriculum and Instruction*, 15(3), 1845-1859.
- Zhang, J. (2015). *Study on the Development History of Huai Opera in Shanghai and its Spatial Changes* [Master's thesis]. Fudan University.
- Zhang, J., Xie, Z., Zhang, H., Yu, L., & He, D. (2022). Study on the value fit and practical direction of regional intangible cultural heritage integration into aesthetic education in colleges and universities-taking yancheng's non-legacy as an example. *International Journal of Social Science and Education Research*, 5(3), 585-590.
- Zhou, J., & Chuangprakhon, S. (2023). The Role of Nanyue Ritual Songs in Promoting Literacy and Cultural Education in Longhui County, Hunan, China. *International Journal of Education and Literacy Studies*, 11(3), 264-270. <https://doi.org/10.7575/aiac.ijels.v.11n.3p.264>
- Zhu, J. (2014). Blossoming in Shencheng: from "incense theater" to Huai Opera. *Archives Spring and Autumn* 7(3), 58-59. <https://doi.org/10.4324/9781315065397-21>