

The Compiling Longjiang Opera Vocal Music Guidebook for Teaching Students in Harbin Normal University of Harbin in Heilongjiang Province of China

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Abstracts

The purpose of this study are:(1) To study and collect the vocal music of the Longjiang opera.(2) To create guidebook for Longjiang opera.(3)To applying guidebook to teaching experimental group .(4) To evaluate the effectiveness of the teaching.

This study adopts a mixed research method, combining qualitative research with quantitative research. In the research stage, interview method and observation method are used. The researchers observed the learning status of third-year students majoring in vocal music at Harbin Normal University. In the development stage, quantitative methods are adopted through experimental design and statistical description of the conclusions. Twenty third-year students of vocal music major in Harbin Normal University were selected as experimental subjects to carry out the teaching experiment of "Longjiang opera singing". The singing effect of Longjiang opera was analyzed through formative test and summative test.

Based on the basic principles and theoretical knowledge of Longjiang opera, combined with the author's research and expert interviews, this paper has developed a guidebook for vocal music majors aiming at the weaknesses of Longjiang opera after exploring and researching the existing academic materials. The guidebook course plan of Longjiang opera has been developed, which consists of four parts: "Theoretical knowledge of Longjiang opera", "Singing of Longjiang opera tunes", "Summary review" and "Summative test". This guidebook is finally determined through interviews with experts, aiming to explore how to teach and sing Longjiang opera, so as to play a role in protecting and developing the local music culture of Heilongjiang Province.

Keywords: Compiling Longjiang Opera; Vocal Music Guidebook; Harbin Normal University; China

Introduction

Longjiang opera is a local opera in Heilongjiang Province. After more than half a century of hard work by Longjiang opera artists, the once-unknown small opera has won national awards repeatedly and has become a popular opera in the country. The trilogy "Double Lock Mountain", "Absurd Treasure Jade", "The Legend of Mulan" and a series of fine works show the increasingly mature artistic characteristics and aesthetic character of Longjiang opera, and finally become classics, blooming in the garden of Chinese opera. In 2002, Heilongjiang Longjiang opera Art Center led the establishment of Longjiang opera Consortium. By 2019, there have been 19 branches of Longjiang opera Consortium, providing an effective path for the development of Longjiang opera. Over the past 60 years, adhering to the principle of

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inclusiveness, it has absorbed and innovated Northeast folk music, Er Renzhuan and sister operas. Gradually form a personalized artistic charm and aesthetic characteristics (Chai, 2021).

With the development of society, local drama is increasingly depressed, and the problem of insufficient vitality is becoming increasingly prominent. Insufficient capital investment, resulting in Longjiang opera can not produce fine products. In addition, talent gap also affects the sustainable development of enterprises to some extent. Longjiang opera, like all drama, needs to import talent. However, talent acquisition is very difficult. In recent years, due to people's lack of attention to Longjiang opera, the number of talents proficient in Longjiang opera is decreasing, and the creative talents of local operas are rare. The instability of the troupe is a common phenomenon (Guo et al., 2021).

China's Ministry of Education said it would cut enrollment plans for majors with employment rates below 60 percent for two consecutive years. As one of the important parts of higher education, vocal music teaching in colleges and universities bears the burden of cultivating vocal talents. However, due to the requirement of the state to expand the enrollment of undergraduate students, schools in order to complete the enrollment expansion, many children who learn music for less than half a year, they can not be admitted to the conservatory of music, but can be admitted to the normal college of music, so the quality of students in many normal colleges is significantly reduced, which brings great problems for vocal music teachers. In 2011, 70 percent of students were admitted to the national college entrance examination, and 6.7 million students were admitted to colleges and universities, 10 percent of whom majored in arts or art-related majors. In contrast, the teacher-student ratio in some foreign art colleges is about 1:1 to 1:2. In contrast, the teacher-student ratio in Harbin Normal University is about 1:11. This is not only a case in Harbin Normal University, but also a common situation in most non-art colleges. Therefore, in the future music professional education, teaching quality assurance and music Class graduates employment problems are facing great challenges. The main mode of vocal music education in Harbin Normal University is the traditional vocal music teaching method. It is difficult for students to improve their vocal skills quickly. In terms of curriculum setting, the main teaching method of Harbin Normal University vocal music course is "one-to-one" teaching, that is, face-to-face teaching in the traditional vocal music teaching way, in which teachers teach students the singing skills and emotions of vocal music orally. Through interviews with many famous vocal music educators in China, we know that this kind of teaching method was very effective 20 years ago, but it cannot meet the teaching requirements now. Therefore, Harbin Normal University began to pay attention to Longjiang opera and other comprehensive music courses (Song, 2015).

Longjiang opera has a story and is a stage performing art with many people cooperating. Students can rehearse Longjiang opera through group classes, so that they can not only practice vocal singing, but also practice dance movements at the same time. Students learn from each other during group classes in Longjiang opera, which increases their learning interest. It can effectively cultivate vocal talents in a limited time. Because of the above problems, the researchers will produce Longjiang opera guidebook for Harbin Normal University.

Literature Reviews

Longjiang opera

In 1989, the Longjiang opera *Absurd Treasure Jade*, based on the famous novel *A Dream of Red Mansions*, was finally staged across the country after continuous polishing. In April 1990, Heilongjiang Province organized eight Tai operas to perform in Beijing, one of which was *Absurd Baoyu*. The two works of "*Ridiculous Treasure Jade*" and "*Shuangsuoshan Mountain*" appeared on the stage of the second China Drama Festival, and were praised by all. Soon after, the Chinese Dramatists Association held a meeting in Beijing, entitled "*Bai Shuxian Performing Arts Symposium*", experts and scholars in the industry all praised the unique artistic style of Longjiang opera, but also for Bai Shuxian's good inheritance and development of Longjiang opera recognition and appreciation. In 1991, by the decision of Heilongjiang Provincial Department of Culture, Longjiang opera Experimental Theater was officially renamed Longjiang Theater. This decision was not just to remove two words, but also an important node of Longjiang opera from immature to mature, from sowing to harvesting. In fact, it was not long before Longjiang opera and Bai Shuxian swept a number of opera awards -- "*Wenhua Award*", "*Plum Blossom Award*", "*Magnolia Award*". In 1994, the outstanding play "*The Legend of Mulan*" was staged in Beijing. It is known as a classic work with "ideological", "artistic" and "ornamental" features. It is also a work integrating the spirit of Bai Shuxian and the performance style of Longjiang opera. Since 2000, the development of Longjiang opera has reached a new level. Since 2002, in order to promote the publicity and promotion of Longjiang opera, increase its influence, and build local brands, 19 branches of Longjiang opera have been established successively, forming a Longjiang opera development Association, and further implementing relevant policies such as director, talent sharing, artistic resource sharing, and complementary advantages. The performance quality of each branch has been greatly improved, and a series of high-quality works have been performed, among which a number of plays have won important awards of national opera performances, with fruitful results and the attention and recognition of the leaders of the Ministry of Culture. In addition, the 19 branches have jointly staged plays for thousands of times a year, making more audiences feel the artistic charm of Longjiang opera. In 2009, *Xian Er*, a modern drama based on the TV drama "*Running the Kwan Tung*", won three first prizes in the 11th China Drama Festival, and won the "*Wenhua Award*" and "*Five Projects Award*" respectively in 2013 and 2014. The lead role of Li Xuefei, who won the Plum Blossom Award in Chinese drama for her role as *Xian'er*, is a direct disciple of Bai Shuxian, who has devoted a lot of effort to her and is very strict with her. In order to achieve the desired effect of the play, Bai personally directs her, and strives for perfection in the portrayal of the characters and the grasp of emotions. *Soul of Songjiang*, also one of the great operas of the era, was also created by Bai Shuxian with all her efforts. This drama was themed on the Anti-Japanese War, and was performed to commemorate the 70th anniversary of the War of Resistance against Japanese Aggression, and was recommended as a project funded by the National Art Fund. The drama portrays the story of dancers and ordinary people who stand up and sacrifice their lives in the face of the national crisis. This drama has profound educational significance for everyone living under the care of the Party, especially for teenagers. In 2018, another project, *Nine Accents and Eighteen Tunes*, funded by the National Art Fund, was staged. The play tells a story of ordinary artists who remain true to their original aspirations, fulfill their duties and adhere to the opera career, revealing the dedicated spirit of opera practitioners who regard drama as their life. In the Longjiang troupe headed by Bai Shuxian, you can also feel their dedication and love for opera. After more than

half a century of ups and downs, they have been able to preserve and prolong life in many excellent operas and create quite a number of outstanding works. They not only have considerable influence in China, but also have performed abroad for many times. Let audiences with different cultural backgrounds feel the charm of local operas from the black land, and carry forward the excellent culture of our nation (Cui, 2021).

The inheritance and development of Longjiang opera cannot be separated from the cultivation of talents. In the face of the aging population of drama writers and the shortage of performance talents in recent years, more and more writers and performers have realized the importance of cultivating talents, hoping to remove the imbalance between effort and income that has plagued Longjiang opera for a long time (Li, 2018).

The glorious period of Longjiang opera In 1991, Longjiang opera performance artist Bai Shuxian won the 8th Chinese Drama Plum Blossom Award, marking the opera entered a glorious stage. The brilliance of Longjiang opera cannot be separated from Bai Shuxian's contribution to its development and artistic innovation. Bai Shuxian has starred in dozens of Longjiang dramas, such as Gongdao Horse, Huatan, Xiao Sheng and Wu Sheng. She is not only good at thinking, but also bold to learn from other kinds of operas, with a perfect professional performance to shape many classic characters. Bai Shuxian is known as "art Haiqi Flower" and "generation talent". She has won two "Wenhua Award", two "Plum Blossom Award" and "Shanghai Magnolia Drama Performing Arts Award". In 1991, 1992, 1995, 2000 and 2003, Bai Shuxian sang a segment of Longjiang opera at the Spring Festival Gala of CCTV, presenting the opera to the whole country and winning the hearts of opera lovers all over the country. In 1998, Longjiang drama Liang Hongyu won the "Five and One Project Award", and Li Xuefei, who played Liang Hongyu and was Bai Shuxian's student, won the "Shanghai Magnolia Drama Performing Arts Award". In 2009, Xian 'er, a large-scale Longjiang drama, premiered and was well received. The play was shortlisted in the "2009-2010 National Stage Art Fine Project", and won the 11th China Drama Festival "Excellent drama", "Excellent Director" (Hu Zongqi), "Excellent performance" (Li Xuefei) three first prizes; In 2011, leading actress Li Xuefei won the Plum Blossom Award again for her wonderful performance in Xian 'er. "Xian 'er" also won the "Excellent Drama Award" and the "Excellent Drama Award" (script writing by Fei Shoujiang and Yang Beixing) at the 14th Wenhua Awards. In May 2014, the play was performed at Tianqiao Theatre in Beijing as a key program funded by the National Art Fund and achieved great success. The development of Longjiang opera in the new century has been moving forward. However, fewer and fewer people watch Longjiang dramas in modern times, especially young people in the new era. The development of Longjiang opera fails to meet the needs of modern young people. Longjiang opera is all artists of the older generation, and there is no doubt that they have superb singing and performance ability. However, today, faced with the influx of modern Eastern and Western new music culture, as well as the development of various multimedia and we-media, young people rarely see the new look of Longjiang opera. The creation of Longjiang opera has not kept pace with the progress of The Times, and has not met the needs of modern audiences, especially young audiences. Longjiang opera is divorced from the development of The Times. Researchers believe that many fine traditions of Longjiang opera have not been carried forward, just like China's crosstalk. Guo Degang founded "Deyun She", and the way of performance caters to modern people's preferences on the basis of retaining the tradition. The popular topics and interesting language forms have carried forward the traditional Chinese crosstalk. However, China has

ignored the unique regional culture of the black land, the humorous comedy tradition of Errenzhuan style, and abandoned the free spirit of the Beidahuang people, who enjoy themselves in pain and sing songs with tears in their eyes (Li, 2015).

First, The beauty of earth and wild characters. opera is the art of the corner, and the actor's performance is the actor's performance. Whether you can play people alive, so that the audience can feel specific, is the ability of the corner. The success of Longjiang opera is to create a series of images with blood, flesh and personality. Liu Jinding in "Double Lock Mountain", Hua Mulan in "Mulan Legend", Jia Baoyu in "Absurd Baoyu", including the roles in "Iron Bow Edge", "Liang Hongyu", "Fresh", "Songjiang Soul" and "Nine tones and eighteen tones", not only have distinct personalities, dare to love and hate, but also reveal the exuberant life consciousness and the simplicity and honesty of the mountains and the black earth. Warm and unrestrained. This may have something to do with the maternal origin of the genre. Longjiang opera always carries the brand of black soil history and culture, reflecting the happiness and sorrow of people at the bottom of society. But it is more related to the uninhibited spirit of freedom in this black land, so the images of Jia Baoyu and Hua Mulan in Longjiang drama are different from those in other kinds of dramas, with rebellious life consciousness from the beginning, bold pursuit, warm feelings, and magnanimity, leaving a "black earth atmosphere" character spectrum for Chinese opera. Second, the rampant sense of innovation. The development of opera, like other art forms, is driven by innovation. Bai Shuxian, the leading figure of Longjiang opera, is seeking breakthrough and innovation in almost every play in her process. The audience is most impressed by the "Absurd Treasure Jade" in the left. The calligraphy of the right bow, but in fact, in the development of Longjiang drama, this innovation accompanied the way, "Double lock Mountain" strengthened the plot, "The Legend of Mulan" increased the single head performance, "Red Moon Moon Dream" increased the scene characters. In the character interpretation, singing, performance methods, stunts and other aspects of great development, such as "Yangge step", "shaking shoulders", "vertical silk" in the "Double lock Mountain", "transformation into transformation out" in the "ridiculous treasure jade" performance forms. This generation of artists like Bai Shuxian set an example for us. The development of Longjiang opera has been confronted with challenges, and it has been seeking sudden development since the new century. Break, seek innovation. Whether it is script creation, director concept, performance formula, singing method or stage presentation, etc., there are innovations. Art is valued in innovation, the most taboo performance conformism. If Beijing opera had not been reformed and integrated by Zhou Xinfang, there would not have been the birth of the Kirist School, and it would have been more difficult to carry forward the artistic performance of Beijing opera. The same is true of Longjiang opera. We should inherit the innovative spirit of pioneers and carry forward Longjiang opera creatively. Third, the artistic spirit of sorrow and joy. The idea of Longjiang opera shows the soul of Longjiang opera. These works focus on the height of humanity, depicting the blooming of life consciousness and human charm. Whether it is the "fine trilogy" of Longjiang opera, or the works created after the new century, most of them have A tragic tone and direction. "Absurd Treasure Jade" is intended to reveal the feudal society oppression of people's self-consciousness and life consciousness awakening and resistance; "Double Lock Mountain" is intended to show the bold pursuit of women; The Legend of Mulan shows the struggle of women's souls in the war between love and reason, love and hate. "Fresh Son" is about the rough fate of women in war. Some people say that Longjiang opera loves tragedy, in fact, black earth artists are more willing to depict people in the harsh environment of unyielding personality strength, do not bow their heads in

the environment, do not be a slave to fate. The artistic pursuit of Longjiang opera highlights the spiritual essence of the northern people who do not yield and dare to struggle, and are optimistic, generous and singing even under the worst conditions. Longjiang opera shows the personality charm of the Longjiang people, and shows the cry and lament of the northeast people for the environment and fate, which is also the reason why the characters of Longjiang opera can be "black soil" (Li, 2021).

Longjiang opera is rooted in the vast black earth, with broad, rough, frank, simple aesthetic character, just like the people here. A party of soil and water nourishing a party of people, a party of culture shows a party of heart. The regional, national and times characteristics of Longjiang opera determine its aesthetic characteristics, but the aesthetic extension of the drama can be expanded and its connotation can be rich, which depends on the workers of Longjiang opera today. Longjiang opera has gone through a period of vigorous development, it is expected that with our unremitting efforts, it can reproduce the style.

Research Objectives

1. To study and collect the vocal music of the Longjiang opera.
2. To create guidebook for Longjiang opera.
3. To applying guidebook to teaching experimental group .
4. To evaluate the effectiveness of the teaching.

Research Methodology

This is a mixed method research which combined qualitative and quantitative research methods. In the research stage, the method of interview and observation is used. Through interviews with key information sources, the researchers learned about the knowledge and teaching methods of Longjiang opera from four experts. Make a guide according to the knowledge imparted by experts and set up courses to improve the comprehensive performance ability of vocal music students. The researchers looked at vocal music students in their third-year year at Harbin Normal University. In the development stage, quantitative methods are adopted through experimental design and statistical description. The third-year student of Grade 2020 majoring in vocal music of Harbin Normal University were selected as experimental subjects to carry out the teaching experiment of Longjiang opera. Through formative test and summative test, the teaching effect of Longjiang opera course is analyzed.

Conceptual Framework

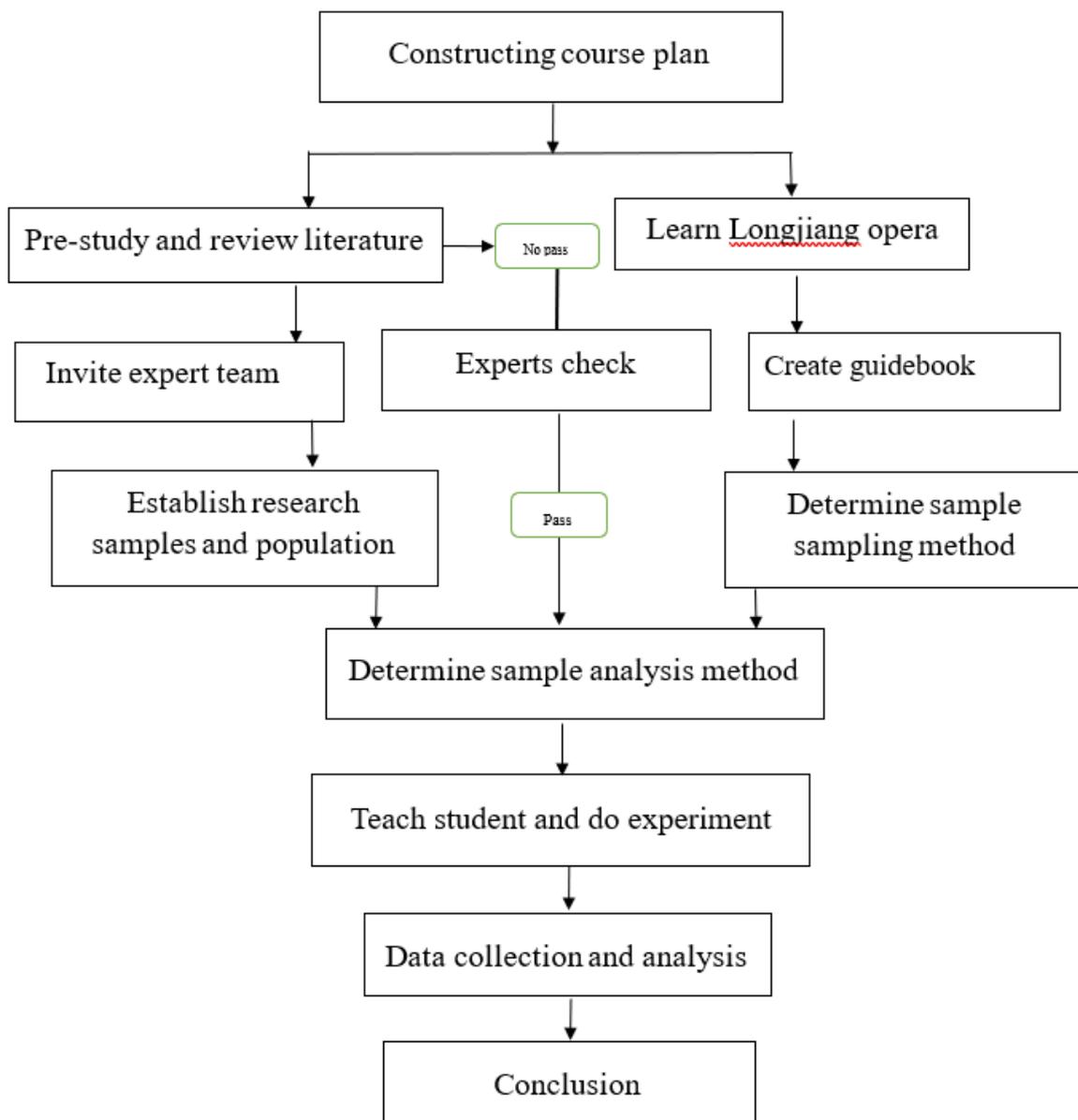


Figure 1 Conceptual Framework

Research Findings

1. Study and collect the vocal music of the Longjiang opera

Through the analysis of interviews with experts, it is found that there are many kinds of learning forms of Longjiang opera. There is something in common between Longjiang opera and Northeast local folk song Er Renzhuan, so it is very necessary to set up courses of Longjiang opera for music students in local universities. On the one hand, learning Chinese traditional music can not only improve students' basic artistic quality and establish a good aesthetic system, but also make contributions to the dissemination and development of intangible cultural heritage by relying on the large platform of local universities.

2. Create guidebook for Longjiang opera.

The first stage of this study: According to the information obtained from the expert interviews, the training purpose of vocal singing in Longjiang opera is an important research, and students should learn the training purpose of singing in Longjiang opera well. Therefore, the first chapter of the workbook will focus on the teaching purpose of singing training in Longjiang opera. According to the experts interviewed, the first part of the workbook is mainly designed to help students understand the development history of Longjiang opera and vocal music teaching. It is hoped that this stage of the course can make students better understand the purpose of singing Longjiang opera, establish a correct concept, and understand the purpose of singing Longjiang opera.

In the second stage, according to the opinions of experts, the teaching principles of Longjiang opera singing are consistent with the traditional vocal music teaching principles in many aspects. For example, "Explanation of vocal organs" and "vocal principles, etc." At present, many students lack this knowledge. All instruction manuals in this book will explain the theoretical knowledge of vocal music teaching principles. To expound and study the principle issues in the process of vocal music training. After learning the theoretical knowledge, students will understand how to make their own learning plan for Longjiang opera singing according to more teaching principles. Some etudes will be sung in class. With this teaching principle plan, students will have more ways to sing Longjiang opera songs, which also helps students to be more interested in Longjiang opera.

The third stage, according to the advice of experts, established the specific teaching content of Longjiang opera vocal music teaching, including the artistic characteristics of Longjiang opera, the structure and characteristics of singing words. Through the study of these contents, students can fully understand the principles of vocal singing of Longjiang opera, determine their own learning methods, get rid of incorrect singing habits in the past, protect their own voice, and make their own artistic road more long-term.

In the fourth stage, according to the advice of experts, two kinds of difficult Longjiang opera tracks are selected as training tracks. Simple songs of Longjiang opera are suitable for beginners and students with poor voice conditions, while difficult songs of Longjiang opera are suitable for students with good voice conditions and vocal performance ability. By combining these songs together, students can choose songs suitable for themselves according to their own sound positioning, so as to express their singing skills through songs.

3. Applying guidebook to teaching experimental group

Longjiang opera Guidebook is a combination of knowledge, skill, artistry and practice, which plays an important role in developing students' musical ability and improving musical expression. The Guidebook aims to train students to have a stable singing mentality and good singing habits when singing Longjiang opera, and to master solid basic vocal theory knowledge and vocal singing skills. Establish the right sound and singing concept; Solve the problems of enunciation, language, style, emotion and song processing in Longjiang opera singing; The core part of the Guidebook is to improve students' singing ability, emotional expression and stage performance in singing folk songs based on the singing of Longjiang opera. Folk song is an important learning content of national vocal music major. In Chinese colleges and universities, students majoring in ethnic vocal music should master ancient poetry songs, local folk songs, opera excerpts, art songs, songwriting and other parts. Er Renzhuan in Longjiang drama can be classified as the folk songs of Heilongjiang Province, and the singing of the melody of Longjiang opera makes up for the gap in the processing of musical works. Taking the theoretical knowledge and song teaching of Longjiang opera as an example, the Guidebook gives a detailed and accurate explanation of the region, history and performance forms of Longjiang opera in the theoretical part. In the singing practice part, it learns different singing skills and methods according to different songs, so that the singer can easily master them in an easy-to-understand way, thereby improving her singing ability accordingly. Bring more vitality to learning.

4. Evaluate the result of teaching

The teaching guidebook of Longjiang opera of Harbin Normal University is feasible. Through a semester of teaching practice, a total of 16 weeks, 32 class hours, based on students' formative test and summative test, the teacher's teaching effect is obvious. The local music of Heilongjiang Province has been innovated and promoted effectively, especially the application of Longjiang opera singing. The researcher satisfied with the rehearsal and singing of Longjiang opera "Soul of Songjiang". The data showed that both students and teachers agreed that the course was effective in improving their singing skills.

Discussion

In the teaching of Longjiang opera, the author has carried out three teaching experiments from three aspects: theoretical teaching, singing style and singing practice teaching.

First, train young playwrights. At present, outstanding talents emerge in various industries, and Longjiang opera is an excellent traditional folk art form, which naturally cannot be separated from the cultivation of talents. Specifically speaking, in terms of training young playwrights, it is necessary to set up a variety of local cram schools and actively send them to further study. Appropriate policies should be taken care of for those excellent scriptwriters, so as to attract young scriptwriters to join the drama creation industry. Secondly, combine with school education. The Longjiang opera should be brought into the classroom, and a group of professional talents who are full of enthusiasm and desire for inheriting the cause of Longjiang opera should be cultivated through the education and teaching of colleges and universities, so as to promote the school education and talent training simultaneously, so as to better promote the common development of the two (Li, 2018).

Through the analysis of the results of interviews with experts to study the theoretical knowledge of Longjiang opera, the construction of Longjiang opera guidebook is the researcher's innovation, which is different from other researchers.

Colleges and universities should set up local opera majors and courses, and teaching should have a systematic guidebook. At the same time, the elements of The Times should be integrated into the opera to enhance the charm of the opera art. Firstly, the elective course of opera appreciation and analysis is set up for non-music major college students. At the same time, teachers can also select some classic clips of local operas for students to enjoy, analyze the story of the script, analyze the image and personality of the characters in the play, and explain the stage performance art, so that students can truly appreciate the charm of the local opera, thus stimulating college students' interest in the opera. Secondly, for college students majoring in music, we should set up opera courses and pay attention to the learning and performance of opera. Music students themselves have a certain singing and performance foundation, increase the performance of opera and learn to sing naturally handy. The development of local opera needs to be integrated into universities. College students are the future of the motherland and the backbone of social development. They have high cultural accomplishment and certain aesthetic accomplishment, so they should be the most suitable audience for local opera. In the process of local opera entering campus culture, it is not to cultivate a group of local opera artists, but to cultivate a group of level, stylish, mature and discriminating audiences (He, 2015).

Wang Guowei accurately pointed out the characteristic of opera in his book "The Original Study of opera", that is, "to play the story with song and dance", in which the story plot is one of the exciting points of the audience's interest. In particular, the twists and turns of the story and the story plot full of funny time are often important words that the audience likes to talk about. Classroom teaching can take important situations as the starting point for effective teaching (Cao, 2018).

Recommendation

1. Practical recommendation

In the inheritance of education, normal education and basic education are different in training objectives, teaching content, age regulations of the audience, educational means, teaching methods and teaching systems, but the lack of awareness of national culture inheritance is the same. In the basic education, the utilitarian becomes the subjective factor that students, parents and teachers ignore the inheritance of national music culture, which is also inseparable from the education system of our country in the entrance examination. Students and parents are concerned about the limit of academic performance on students' future development space, while teachers pursue the enrollment rate of children as the evaluation index of teaching performance. Therefore, it is still common for cultural classes to occupy the class hours of music classes, especially in economically underdeveloped areas. Even if educators continue to call for strengthening "quality education", cultivating students "moral education" and "aesthetic education" and other comprehensive qualities, but in the teaching of middle school students' cultural class results become the teacher to evaluate a child's "good and bad", resulting in "high score and low ability" is common. The teaching requirements of music curriculum standards for teachers are reflected in the four teaching methods of "feeling and appreciation", "expression", "creation" and "music and culture-related fields". Practical in music class In the

operation, the teachers' cultural background of folk music has shortcomings in the teaching of knowledge and ability.

2. Recommendation for future research

As a new type of opera with shallow historical accumulation, Longjiang opera is a subset of Er Renzhuang , because it draws on the singing, dancing and performance styles of Er Renzhuang and carries the accumulation of history, folk custom, religion, aesthetics and other cultures of Northeast China in Er Renzhuang performance. Through the collection and sorting of the previous literature and the search of the existing achievements, the author sorted out its cultural connotation and examined its development process from the aspects of physical geography and multicultural dependence, established the basic singing and performance procedures step by step, and then elaborated the inheritance system. With education and inheritance as the center and cultural connotation as the foundation, this paper points out that Longjiang opera integrates three inheritance modes, namely society, school and family, and gradually covers the whole province. Among them, school is the main body of inheritance, so as to cultivate the successor talents of the opera and expand the audience group.

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