



Laiwu Bangzi Oprea in Laiwu, Shandong, China

Mengjiao Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

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Laiwu Bangzi Oprea ใน Laiwu มณฑลชานตง ประเทศจีน

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ABSTRACT

It is argued that Chinese Opera is fundamentally integrated into people's social life, providing a basic function to entertain while inducing a sense of belonging and protection from loss. In this thesis, I discuss the musical characteristics of Laiwu Bangzi Oprea, while the function of Laiwu Bangzi Oprea in the local society is examined. These aims are to promote in the long-lasting popularity of Laiwu Bangzi Oprea, and to give rise to the development of Laiwu Bangzi Oprea. To achieve the former aim, I investigated the historical origin and development of Laiwu Bangzi Oprea. Also, the musical characteristics of Laiwu Bangzi Oprea were analyzed to fulfill the latter aim. This thesis adopted the methods of music analysis and field investigation to analyze the music of Laiwu Bangzi Oprea from the aspects of singing, music characteristics, performance, and prominent musical works. The social function of Laiwu Bangzi Oprea dealing with entertainment, education, norm, the praptic of exorcism, communication and aesthetics are to be monitored. All these artistic values invoke Chinese people to protect the tradition. Under the coming of modern Western musical culture, as never before, the survival and development of Chinese traditional music culture has been challenged, drawing local Chinese operas to the verge of extinction. In other words, the development of traditional music in modern society does not have an optimistic outlook. This article puts forward some personal views on the protection and development of Laiwu Bangzi Oprea, hoping to contribute to the development of opera culture in my hometown.

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Writing this means that my master's life is coming to an end. This tie which I was looking forward to since I entered school is final. When realized that I was going to leave the campus and leave Thailand, I was not happy.

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Chapter I

Introduction

1.1 Statement of the Problem

Chinese opera is mainly composed of three different art forms: folk song and dance, rap, and burlesque. Traditional Chinese opera is a musical drama, materially absorbing Chinese folk music and some other traditional cultures into its culmination. It is a comprehensive stage art integrating literature, music, dance, martial arts, acrobatics, performance, stage art and other artistic means. Chinese opera, along with Greek tragedy and comedy and Indian Brahma drama, is known as the world's three ancient drama cultures. After a long period of development and evolution, Baihuayuan has gradually formed a Chinese opera with five opera types as the core: Peking Opera, Yue Opera, Huangmei Opera, Pingju Opera and Henan Opera. (Zhou Qingqing, 2003)

Tone is the concept of transcending regions. It refers to the tune with the same or similar characteristics used by some operas in different regions, including the singing style, singing form, instrumentation and accompaniment techniques that are closely related to tune.

The concept of the four tunes of Chinese opera has changed according to the historical development such as Kunshan tune, Yiyang tune, Haiyan tune and Yuyao tune in the early Ming Dynasty. After the rise of local opera, there are four major vocal systems of Chinese opera, namely "South Kun opera, North Yi Opera, East Liu opera (Liu Zi Opera) and West Bangzi Qiang". Now, it is commonly referred to as Bangzi Qiang, Pihuang opera, Kun opera and high opera. (Zhou Qingqing, 2003)

1) Bangzi Qiang is represented by Qin Opera, Henan opera, Jin Opera, Hebei Bangzi, Laiwu Bangzi, Sixian opera of Yunnan Opera and percussion opera of Sichuan Opera.

2) Pihuang Opera is mainly composed of Anhui opera, Han Opera, Peking Opera, Cantonese opera, Hunan opera, Sichuan opera, and Yunnan opera.

3) Kunshan Opera is also called Kunqu Opera. In 2001, it is known as "representative works of oral and intangible heritage of humanity" by unesco.

4) The gaoqiang series mainly includes Sichuan Opera, Hunan Opera, Ganju opera, Dian Opera, Chenhe Opera and Diao Qiang Opera. (Zhou Qingqing, 2003)

The Laiwu Bangzi Oprea we are studying today is one of them. Bangzi Qiang is also known as Western Qinqiang opera, Tangtan, Qinqiang opera. It is because the musical instrument played the festival when singing is hard wood Clappers.

Laiwu Bangzi Oprea – a local traditional opera in Laiwu city, Shandong province – was promoted into the second batch of national Intangible Cultural Heritage on June 7, 2008. Popular in laiwu, Tai 'an, Feicheng and Zhangqiu in central ShanDong, Laiwu Bangzi Oprea is also called "Laiwu Ballad".

Laiwu Bangzi Oprea includes two types of tones: Qiang and Hui tones. The singing of Laiwu Bangzi Oprea is piercing and loud which depict a show of high spirits and anger. The melody is simple and smooth, without many leaps and long coloratura drawl. The singing is clear. The rhythm is bright, simple and natural.

I was born and raised in Laiwu. My grandfather loved opera art and often took me to watch the performances of Laiwu Bangzi Oprea, so I have been deeply interested in Laiwu Bangzi Oprea since I was young. After a long experience of doing musical performance and the research study of the musical culture, I have a deeper understanding of Laiwu Bangzi Oprea, thinking that Laiwu Bangzi Oprea has a high artistic value and needs to be widely valued and publicized. It has distinctive local characteristics, and its music has rich expressive force, which needs studying.

1.2 Research Objectives

- 1) To study the music characteristics of Laiwu Bangzi Oprea in Shandong, China.
- 2) To analyze the function of Laiwu Bangzi Oprea upon Laiwu Communities.

1.3 Research Questions

- 1) What are the music characteristics of Laiwu Bangzi Oprea in Shandong, China?
- 2) What is the function of Laiwu Bangzi Oprea upon Laiwu Communities?

1.4 Importance of Research

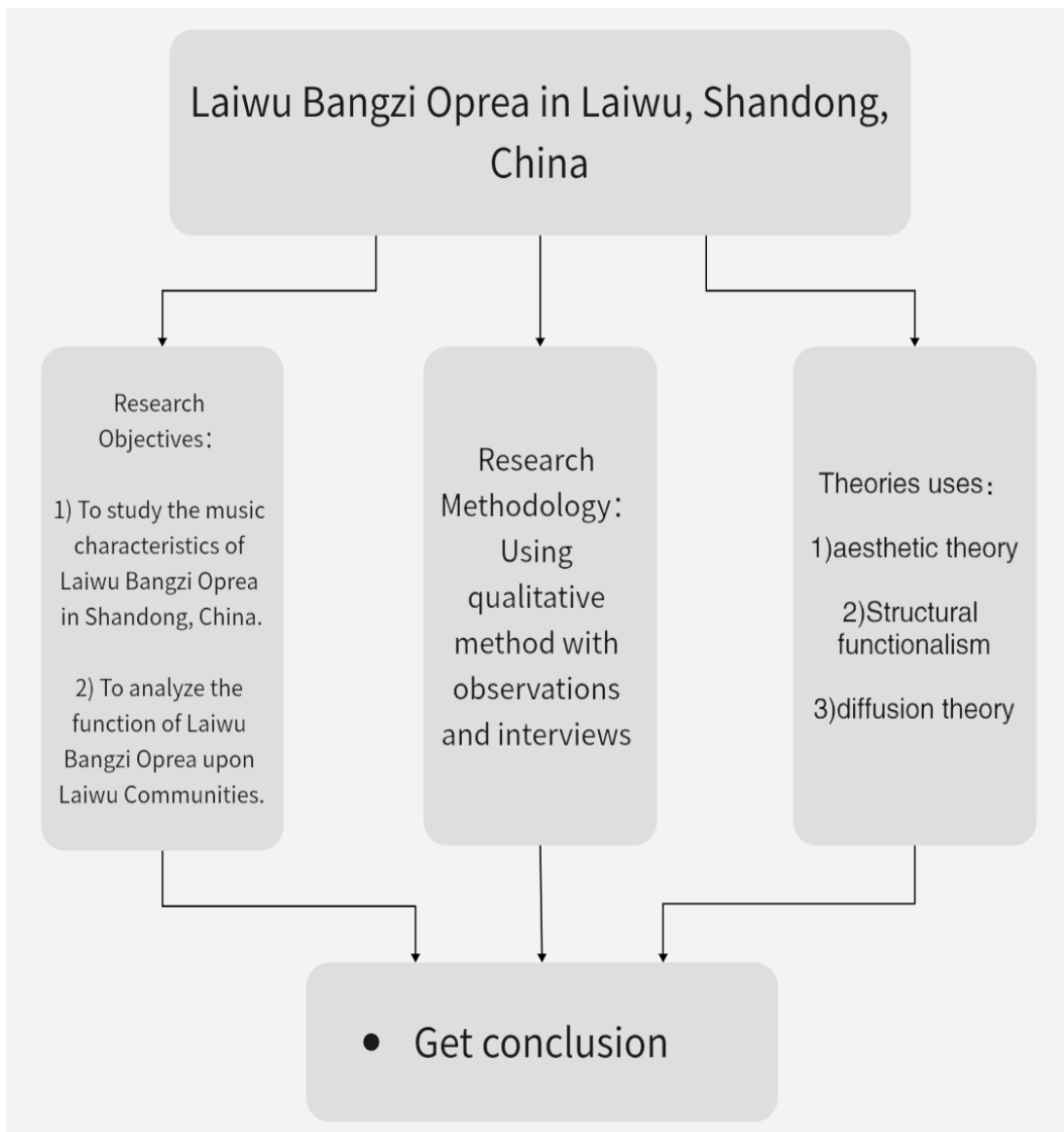
- 1) We can learn the music characteristics of Laiwu Bangzi Opera in Shandong, China.
- 2) We can learn the function of Laiwu Bangzi Opera upon Laiwu Communities.

1.5 Definition of Terms

- 5.1 Laiwu Bangzi Opera mean: story, song, language, melody.
- 5.2 The music characteristics mean: singing, performance skills and characteristics, and representative works.
- 5.3 The function means: entertainment and education.

1.6 Conceptual Framework

For it has distinct local characteristics and rich musical expression, Laiwu Bangzi has high artistic value, to which we need to pay attention.



Chapter II

Literature Reviews

This chapter reviews relevant literature to obtain the most comprehensive data available for this study. Based on themes and objectives, the researchers reviewed the following themes:

1. Laiwu county, Shandong province, China
2. Chinese opera and Bangzi Qiang
3. Music and performance in Laiwu county, Shandong, China
4. Laiwu Bangzi Oprea
5. The theory used in Research
6. Documents and related Research

2.1 Laiwu County, Shandong Province, China

1) City history

Situated in the middle of Shandong province, East of Mount Tai and west of Yimeng Mountain, Laiwu is surrounded by mountains on three sides: Yu Mai Mountain in the north, Lushan in the East, and Yishan mountains in the South.

Laiwu, the spring and autumn period for Mou and Qiyang Yi, Pingzhou Yi. Mou belongs to the vassal state of Lu, the former site is 10 kilometers eastward of the city town Zhaojiquan Village. Ying Yi belongs to the State of Qi, the site of the city in the northwest town of Yangli chengzi county village. Pingzhou city is in the west of Laiwu.

Qin zhi Ying county (to the city county village), is the north county. In the Western Han Dynasty, in Zhaojiquan Village Laiwu city was added to the northeast of Mou county. Because Laiwu Valley in zishui River Basin is a hub of administration, the former site was located in the oral township Chengzizhuan 21.5 kilometers southeast of Zichuan. Win, mou, Laiwu three counties belong to Taishan County. In the Northern Wei Dynasty, the office of Ying County moved eastward to the south village. At the same time, Laiwu county located in Zichuan was degraded. The northern part of the area was divided into Beiqiu County located in Zichuan, and the

southern part was divided into Ying county and Mou county respectively. Northern Qi Tianbao seven years (556 years), Mu county was revitalized and merged into Bo Ping county.

In the 16th year of Kaihuang in the Sui Dynasty (596), Moucheng county was restored and Daye (605-618) was absorbed into Ying County in the early years of the Sui Dynasty. In the first year of Zhenguan tang Dynasty (627 years), Ying County was abolished and taken into Boping county. Tang Chang 'an four years (704 years), in the northern Wei Ying county of the old city (south village) restored Laiwu county. Since then, Laiwu County administration began to be located in Laiwu city.

Yuan he fifteen years (820 years) is incorporated with laiwu County dry feng County. Taihe first year (827 years) proviously Laiwu County is a Yanzhou Lu county where the administration is still in the south village. Early Song is Yanzhou Lu County, followed by attack Qing Fu Lu county. The Jin Dynasty abolished laiwujian, which was in charge of smelting in Laicheng. In the twelfth year of Dading (1172), Laiwu County, located in the village of Nanwen, resettled southward to the former site of Laiwujian, which belongs to Taian prefecture. Qing Dynasty is tai 'an State. (Zhang Meiting & Wang Xizeng, 1922)

The republic of China four years (1915) is ji 'nan road. Republic of China fourteen years (1925) is tai 'a Road. 17 years (1928) directly under Shandong province. In the thirtieth year of the Republic of China (1941), the anti-japanese democratic regime merged Laiwu, Boshan, Yiyuan and Xintai into laiwu, Laidong and Lainan counties, and restored their original appearance after the victory of the Anti-Japanese War.

In August 1983, with the approval of the state council, Laiwu County was abolished and a provincial county-level city was established under the administration of Tai 'a City. In 1990, Zhaizi Township of Xintai city and Huangzhuang Town of Yiyuan county were placed under the jurisdiction of Laiwu City. In November 1992, approved by The State Council, Laiwu was upgraded from a county-level city to a prefecture-level city, with jurisdiction over two districts, Laicheng and Gangcheng, and 30 towns and offices. In January 2019, the state council approved Shandong province to adjust the administrative division of Jinan Laiwu city, by abolishing the prefecture-level Laiwu city, while putting the area under the jurisdiction of Jinan City.

Laiwu district of Jinan was established. The former Laicheng district of Laiwu was the administrative district of Laiwu district. Jinan Gangcheng District was set up, with the former Laiwu gangcheng administrative district as the administrative district. (Liu Hengjie, 2021)

2) Geography

Laiwu city is located at the Eastern foot of Mount Tai, with in the East of longitude 117°19' ~ 117°58', the North of latitude 36°02' ~ 36°33'. It is located in the north zhangqiu district of Jinan city, the East Boshan district of Zibo city and Yiyuan County, South Xintai City under the jurisdiction of Tai 'an City, West Tai 'an Daiyue District. The maximum distance between the North and the South part is 58 kilometers, and the maximum distance between the East and the West side is 56.8 kilometers, with a total area of 2,246.21 square kilometers. Laiwu city, the seat of the municipal government in the central city, is 112 kilometers away from the provincial capital Jinan.

The geological aspect of Laiwu city is controlled by the middle latitudinal structure and the west winding structure of Shandong. The structural features are mainly faulting, followed by folds. The terrain for the south slow steep north, north prominent semi-circle basin. It is surrounded by mountains in the north, the east and the south. In the north is the Yu Vein of Taishan mountain and in the south is the Sorai mountain. In the west is open and in the middle is the low-rolling Tailai plain. There are 404 gully rivers in Laiwu, 98% of which belong to Dawen River system and 2% to Zihe river system. 72 of them are more than 5 kilometers long, of which the Mou Wen River is the longest at 64.5 kilometers. (Liu Hengjie, 2021)

3) Social environment

By the end of 2017, the permanent population of Laiwu was 1,376,000 among which the urban population was 861,100 with an increase of 20,200 over the previous year. The urban population accounted for 62.58% of the total population, 1.46 percentage points higher than the end of the previous year. The annual population of 17,039 births was 12.94 per thousand. The natural growth rate was 6.93‰. There are 30 ethnic groups in Laiwu, such as Han, Hui, Manchu, Mongolian, Tibetan, Uygur, Miao, Yi, Zhuang, Buyi, Korean, Dong, Bai, Tujia, Hani, Dai, Li, Lisu, Wa, She, Tu, Daur, Bulang and Xibo. (Liu Hengjie, 2021)

2.2 Chinese opera and Bangzi Qiang

2.2.1 Chinese opera

There are four vocal tune systems of Chinese opera, namely Pihuang tune, Kun tune, Bangzi tune and Gao tune. Bangzi Opera represents Qin Opera, Henan Opera, Jin Opera, Pu Opera. Pihuang Opera represents Hui Opera, Han Opera, Peking Opera. Gaoqiang represents Sichuan Opera, Hunan Opera, Gan Opera. (Zhou Qingqing, 2003)

Qin Opera in connection to Gansu band of folk singing dance originated from the ancient Shaanxi which is the China's ancient political, economic, and cultural center. The area grew through the creation of the people of generations. The Guangzhou region has been called "Qin", so Qin Opera after which it is named, is a fairly ancient drama. Qin'an " is formed in Qin, and advanced in the Han. Changmin in the Tang was completed in the Yuan, but reached its maturity in the Ming then broadcast in the Qing. While Qin's plays are subject to show China's history of anti-aggression warfare, adultery struggle, anti-oppression struggles and other major or rich life interests, Qing's music reflects the Chinese people's sincerity, generous characters, the gentle hard-working and brave folk style. Previously, it formed a more suitable musical system for displaying various emotional changes. In addition, Qin artists have gradually created a more complete set of performance skills, so that Qi's place is given to the plays with different influences, and directly affected the formation and development of various circumstances, becoming the apex of the musical phenomenon. Three generations of Qin Qin flowed to Beijing, directly affecting the formation of the Kyoto drama. Qin's performance is simple, rude, loud, and exaggerating. Having colorful and beautiful qualities, Qin's chant is divided into two kinds of joy and sorrow: the former expresses joy and joy, and the latter expresses sadness and terrible emotions. The main instrument is panhu. Qin's play is mostly based on "Nations", "Three Countries", "Yang's Will", "Say Yin" and other heroic legends or tragedies. The existence of myths, folk stories and various public acts, yielded to the immeasurable works of plays more than 10,000 copies. The drama is rich and the top of more than 300 acts in our country. However, because of poor management, the works of plays scattered with only about 4700 left, and they are still

continuing to lose at an astonishing rate. If the relevant departments cannot effectively be rescued, the precious cultural heritage created by the people of the past will be lost forever. (Liu Wenfeng, 2004)

Henan Opera is the largest local opera in China. In 2006, there were 167 state-owned professional Henan opera troupes. Statistically speaking, there were more than 300 professional Henan opera troupes in almost every province including Tibet, and countless amateur Henan opera troupes. Henan opera was formerly known as "Henan Bangzi" and "Henan Gaotiao". Because the early actors sang with their own voices, they used falsetto to turn up the ending with "Ou" when they started and closed their tunes, so it was once called "Henan Ou". After the founding of New China, on the basis of Henan Bangzi, after several generations of old artists' continuous reforms and innovations, it was officially renamed to be "Yu Opera". It marks a qualitative leap in the art of Henan opera, and it also marks the beginning of a mature opera art to flourish. Henan opera, one of the most influential operas in my country, is widely popular, encompassing the provinces of Henan, Hebei, Shandong, Shanxi, Hubei, Shaanxi, Gansu, Xinjiang, Taiwan, Anhui, Qinghai, Sichuan and Jiangsu. Henan opera with the bangzi tune system is divided into five main schools. Firstly, the singing method centered on Kaifeng is called "Xiangfu tune"; secondly, the singing style centered on Shangqiu is called "Yudong tune", (aka "Donglu tune"). Next, the singing method spread around Luoyang is called "Western Henan Tune" (aka Xifu Tune"); finally, the popular singing method in southeastern Henan is called "Shahe Tune" (aka "Local Bang") which has comprehensively absorbed and greatly reformed the singing styles of the four major regional schools of Henan Opera, using scientific pronunciation and incorporating opera elements to form a "modern tune". (Zheng Chuanyin, 2003)

The singing structure of Jin Opera in the Banqiang style can be divided into three categories: "Luantan", "Qonger" and "Quzi". "Lantan" is the main singing and control of Jin Opera. There are seven board styles which are flat board, plywood, two sexes, flowing water, medium board, rolling white and guide board. "Qianer" refers to various coloraturas in Jin opera, usually attached to various "Luantan" in the form of plates. "Qianer" includes "Wuhuaqiang", "Three Huaqiang", "Zoumaqiang", "Two Fingers", "Thirteen Coughs", "Four Different Elephants" and "Guide Banqiang".



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"Quzi" refers to Kunqu Opera and a local ditty singing. The singing and performance of Jin Opera has general characteristics of bangzi tune which is intense and rough, and a unique style of relatively mellow and fine workmanship. Therefore, it shows both impassioned historical stories, and a beautiful and healthy folk life. This art form combining roughness and delicacy is the contributing factor for Jin opera to enthrall audiences. (Wu mei, 1988)

Peking Opera, also known as Pingju or Peking Opera, is one of influential Chinese opera genre. It is distributed in Beijing as the center and spreads all over the country. Since the fifty-fifth year of Qianlong in the Qing Dynasty (1790), the four Anhui troupes – including Sanqing, Sixi, Chuntai, and Hechun, originally performed in the south – have entered Beijing one after another. Artists of Han tune cooperated, and at the same time gathered some local folk tunes and performance methods of Kunqu Opera and Qin Opera, into use. With a continuing exchange and integration, Peking Opera was finally formed, having a set of standardized artistic expressions in literature, performance, music, stage art and other aspects. The aria of Peking Opera is a variant of the ban style, with Erhuang and Xipi as the main aria. The accompaniment of Peking Opera is divided into two categories: Wenchang and Wuchang. Huqin is the main instrument in Wenchang, and drum board is the main instrument in Wuchang. The roles of Peking Opera are divided into Sheng, Dan, Jing, Chou, Za, Wu and Liu, with the last three roles being now no longer established. There are currently four types of roles in Peking Opera which are Sheng, Dan, Jing, and Chou. Every trade has a set of performance programs, and the skills of singing, reciting and playing by their own characteristics. Peking Opera takes historical stories as the main performance content. There are about 1,300 traditional repertoires, and more than 300 to 400 are often performed. Peking Opera is broadcast all over the country and has a wide influence, so it is called "National Opera". The Peking Opera performance system named after Mei Lanfang is regarded as the representative of the oriental drama performance system and one of the three major performance systems in the world. Peking Opera is an important form of expression of the traditional culture of the Chinese nation, and various artistic elements in it are used as symbols of traditional Chinese culture. (Zhao Shanlin, 1995)

Han opera, the traditional drama of the Han nationality formerly known as Chu Diao, and Han Diao (Chu Tune, Chu Opera) commonly known as "Erhuang", is the local drama of Wuhan city, Hubei province. Han Opera was formed in Hubei in the middle of the Qing Dynasty, and was named Han Opera during the Republic of China. Han opera is mainly spread in Hubei province, as far as parts of Hunan, Henan, Sichuan, Shaanxi, Hunan, Guangdong, Anhui, Jiangxi, Fujian, Guizhou, Jin and other provinces. There are more than 660 traditional repertoires of Han opera with huqin, yueqin, sanxian, drum board instruments accompanying beautiful singing, elegant dialogue, and generous text. (Jicai Feng, 2015)

Sichuan Operais mainly popular in the Han nationality areas, encompassing the four provinces and cities of Sichuan, Chongqing, Yunnan, and Guizhou in Southwest China. Sichuan Opera, one of the traditional Chinese operas, is popular in eastern and central Sichuan, Chongqing, Guizhou, and parts of Yunnan. There are main five tunes Kunqiang, Gaoqiang, Huqin, Tanxi and Dengdiao played to accomapany Sichuan Opera. The opera facial make-up is important, so the artistic value was created and passed down by Sichuan opera artists from the start. (Yu Qiuyu, 1985)

2.2.2 Bangzi Qiang

Bangzi Qiang had its name because of its characteristic of having the strike of hardwood clapper. Tongzhou Bangzi in Shaanxi and Puzhou bangzi in Shanxi (now Puju) are the earliest surviving operas of Bangzi Qiang, they connect the formation of the fundamental style of music, Bangzi Qiang. The musical genre in Qin Opera can be found in Shaanxi, Bangzi in Shanxi Middle Road, Bangzi in North Road, Bangzi Qiang in Hebei, Henan Opera (Henan Bangzi), Shandong Opera (Caozhou Bangzi) in Shandong, and Laiwu Bangzi Oprea in Shandong. (Zhou Qingqing, 2003)

2.2.2.1 The origin and development of Bangzi Qiang

Regarding the origin of Bangzi tune, many researchers have conducted research from different angles and reached different conclusions. Among which is the research of Shaanxi by Wang Yiqun. From the perspective of music, he analyzed the connection between the basic ban style "Er Liu Ban" of Qin Opera and the basic singing method of "Quan Shan Tune" which was popular in the Guanzhong area of Shaanxi. The tune is most likely to develop from rap music like Quanshan tune.

Some scholars have also explored from the perspective of literature, linking and analyzing the early Qin Opera scripts with the rap "Ci Hua" in the Ming Dynasty, which mainly sang seven-character lyrics, and found that the two have many connections in content and form. It is a conclusion evolved from rap words. Tongzhou and Puzhou, located on both sides of the Yellow River, are not only the places where Bangzi Qiang was formed, but also the base in which Bangzi Qiang spread to other regions. The evolution of Bangzi Qiang in various places is actually the evolution and development under the influence of local dialects and local music after it spread from "Qindi" to Jin, Hebei, Henan, Sichuan, Yunnan and other places. Centered in the central part of Shaanxi and the southern part of Shanxi and spreading northward, the Bangzi tune gradually evolved into "Zhonglu bangzi" (now called Jin opera) centered in Taiyuan, Shanxi, and "North road Bangzi" popular in the north of Shanxi. While Hebei Bangzi spread eastward, it formed "Henan Bangzi" (now called Henan Opera) and Shandong Bangzi. Its spreading toward the southwest caused the emergence of "Tanxi" in Sichuan and "Sixian Opera" in Yunnan. (Zhou Qingqing, 2003)

2.2.2.2 Dissemination of Bangzi Qiang

Found in various places, Bangzi Qiang (Qin Opera) became popular in Shaanxi after its formation, and its popularity also reached to Gansu, Ningxia, Qinghai, Xinjiang and other places. In Shaanxi, Qin Opera is divided into four routes: The East Route Qin Opera is Tongzhou Bangzi; the Middle Route Qin Opera is also called Xi'an Luantan, with Xi'an as the center of activity; the South Route Qin Opera is popular in Hanzhong and Ankang (aka Han Diao Qin Opera), and Han Diao Guangguang.

According to Yang Yuye's research, Shan and Shan Bangzi spread from Hanzhong to Sichuan, Hubei, Yun and Gui in the southwest; and to the coastal areas of Fujian and Guangdong in the east. Most of the bangzi tunes distributed in this semicircular vast province belong to one of the multi-tuned operas, such as Sichuan opera, Dian opera, and Cantonese opera. Among these operas, the Coconut Tune, originated in Tongzhou Bangzi and Puju, uses two sets of melody systems, a flower tone and a bitter tone known as "sweet skin" and "bitter skin" in Sichuan opera Tanxi; "Cai Tune" and "Bitter Tune" in Dian opera; and "Zhengxian" and "Yifan" in Cantonese opera.

Shan and Shanxi Bangzi developed from west to northeast, into Jinzhong, Shanxi, and Hebei, or from west to east, into Henan, Anhui, and southwestern Shandong. The only Bangzi tunes in this area are Huayin that characterized by the melody without bitterness. However, some tones of bitter tones are absorbed in the various forms of the Huayin system. The Bangzi Qiang in this area are all single-tone operas, such as Jin opera, Hebei Bangzi, Henan opera, and Shandong Bangzi. (Zhou Qingqing, 2003)

2.2.2.3 The characteristics of Bangzi Qiang

- 1) The overall style of the operas in the Bangzi Qiang system is high-pitched, passionate, and rough.
- 2) The libretto of Bangzi Qiang is mostly seven-character sentences and cross sentences.
- 3) There must be Bangzi Qiang and banhu among the accompanying instruments of Bangzi Qiang.

2.3 Music and Performance in Laiwu County, Shandong, China

Music and dance performances with three major characteristics in Laiwu county:

2.3.1 Laiwu Bangzi Oprea

There are several main characteristics of Laiwu Bangzi performances. Firstly, it is rough and unrestrained, dramatic. The performers painted their faces especially Erhualian's "push round the field" "They spread the palms and push back and forth, and the whole body lean forward and back in a big way, while swinging back and forth against the flag, and push it to see courage, then move with fierceness. The image of the brave and mighty characters on the stage is seen. Second, it is simple and vivid, with a strong flavor of life. In particular, Xiaodan's stage steps are slightly larger and slower in rhythm. Their whole-body twists accordingly from head to toe in an incredibly coordinated way, and the ups and downs are integrated into one's body. It is singing and dancing, good at portraying characters, embodying the plot, shaping the stage image, and enhancing the artistic appeal.

Historically, Laiwu Bangzi Oprea belonged to folk art, with Laiwu, Tai'an and Xintai as the main areas of activity. Later, they became popular in a wider area

ranging from Rizhao in the east, Pingyin in the west, Linyi in the south, and Jinan in the north, on which Xintai and Yiyuan have the deepest influence. There is a folk song in the local area: "running broken legs, grinding feet. But there is no knowing how to catch up with Modanzi (a famous old artist in Laiwu Bangzi) who will come out of the corner and not come out of the corner", which shows its great charm and wide influence. (Liu Hengjie, 2021)

2.3.2 Huagu Luozi

Huagu Luozi is a folk dance that originated in Laiwu Yanzhuang area. It has been spread since the dissolution of the Qing Dynasty, and had a history of nearly a hundred years. At that time, Laiwu was famine, so the people faced deep calamity; for instance, they lived in market towns relying on begging and art performing to earn money. These people often sang or spoke and performed according to their professional art making to lure customers into giving them rewards. Yanzhuang villagers Zhang Fengzhi, Miao Chuanmei and others collected, and adapted the rhythm of beggars by singing, beating drums and gongs along the street. The combination of folk skills formed a unique folk-dance art. The origin and development of "Huagu Luozi" are closely related to local folk customs and a practice of sacrifice in temples. In the past, living in poverty, having no food and clothing, the villagers often went to temples to burn incense in worship, praying and relying their desire for the gods to bless their prosperity. Under the influence of this environment, they were unwilling to be poor and forlorn, so they sing, dance, entertaining themselves to seek spiritual satisfaction, and unbridled joy. Over time, the unique artistic performance form of flower drum and gong has been formed. (Liu Hengjie, 2021)

Every year around the spring festival is a lively period for "Huagu Luozi" performances. The five artists and the drummer of the band went to the temple in the village to burn incense, kneeling and praying together for the gods to bless the peace and bless the "Huagu Gongzi" from generation to generation. After the worship, the Huagu Gongzi performance team rehearsed the performance religiously, and began to prepare for the performance of lines, scripts, and costumes and props. At this time, the villagers of the village can give them some rice, noodles, cloth, money and goods pertaining to their own economic conditions, in order to achieve peace and

auspiciousness. After the spring festival, they perform in the village for three days, and then in other villages and market towns. This performance endows villagers with tenacious vitality. The earliest singing form of Huagu Luozi is a group dance of five people. The leader, personating a young hero, dressed in blue with a tight girdle, a belt around the waist, thin-soled boots, and a hero scarf on his head. This person plays drums. The red trousers in the gown are inlaid with gold rims, and they wear big tassel flower shoes. The third person is dressed as a clown in blue, and wear a goatskin waistcoat with splints. He dresses up like the third person, with a girdle on your shoulders and an umbrella. During the singing, the actors beat the festival Qin with their portable instruments. They sing the scene when they see the scene; sing the object when they see the object, perform impromptu performances, interspersed with rap and dance. When the actors perform, they give a slight move with their upper body and hands. They mainly dance with their feet. The dance is graceful and simple. This kind of dance formation is varied and lively, the music festival is bright and fast, and the libretto is easy to understand. It can only be performed individually or alternatively with dragon lanterns, lion dances, stilts and other teams to perform together. Loved by the masses. (Liu Hengjie, 2021)

2.3.3 Cuodi dance

Cuodi dance is an ancient sacrificial dance spread in Hezhuang Township. "Cuodi dance" originated from the Yuanshan temple fair in the Qianlong period of the Qing Dynasty, and was formed in the Yuanshan to pray for rainfall in the Jiaqing period of the Qing Dynasty. More than 200 years of history. "Cuodi dance" is easy to learn and full of characteristics. The main movements include "single-leg cross", "single cross", "double cross", "jumping cross". When doing movements, the dancers emphasize the body leaning forward, swinging the arms naturally, highlighting a light "twist" on the weak beat, and simultaneously "twist" again to exert strength. The gist of it is "Lean the upper body forward, push the feet back, take a step and a half, in a manner of climbing a mountain."

With the changes of time, in addition to retaining the original meaning of praying for gods and worshiping gods, the content of expressing the love between men and women has been added, and the formation changes have retained the artistic characteristics of "the straight line does not bend, and the team does not separate".

Wasteland dance is self-entertaining. Wasteland dance can be performed on stage, or in the yard of your home, or on the street, or in the fields, or other entertainment venues for self-entertaining. (Liu Hengjie, 2021)

2.4 Laiwu Bangzi Opera in Shandong, China

Laiwu Bangzi Oprea is a local traditional drama in Shandong province and one of the national intangible cultural heritages. It has a history of more than two hundred years.

1) The source of Laiwu Bangzi Oprea

Laiwu Bangzi Oprea is popular in Laiwu, Tai'an, Feicheng, Zhangqiu and other areas in central Shandong. Laiwu Bangzi Oprea includes two types of tunes: Bangzi Qiang and Fine Tuning. After the mid-Qing Dynasty, the Anhui troupe flowed into the Tai'an area, while the Bangzi Qiang was directed to the Wenshang area, and gradually merged with the Hui tune, and sang on the same stage. Later, the Bangzi tune was combined with the local voice. As developed, it began to occupy a dominant position. Laiwu Bangzi Oprea's Daobai characters are upright, hard and straight. The singing is rough and passionate, vigorous and bold, high-pitched and unrestrained, mostly in the high-pitched area, without certain melodic changes and leaps.

Laiwu Bangzi Oprea is a traditional drama with local characteristics among the local operas of the Han nationality in China. Laiwu Bangzi Oprea is the main form of cultural activities in the hinterland of central Shandong with Laiwu as the center. It has a strong psychological cohesion, and it represents the straightforward and strong character of the people in the Taiyi mountain area. Pleasing, it is therefore welcomed by the people in Laiwu and the surrounding areas of Shandong province, and to later be named "Hometown Opera".

On June 7, 2008, Laiwu Bangzi Oprea was approved by the state council of the People's Republic of China to be included in the second batch of national intangible cultural heritage list, heritage number IV-119. (Hengjie Liu,2021)

2) The musical characteristics of Laiwu Bangzi Oprea

There are several salient features of Wubangzi's vocals. First, it is sung with high-pitches. Majestic, especially the "standing voice", it is to be sung by raising the falsetto and inhaling in the male voice. In case of female voice, women have to raise

the ending voice by an octave and singing in false voice. A singing technique called "Ou Tune" is clear and high-pitched with a lingering sound. It can achieve good results no matter whether it is reflecting high-spirited emotions or expressing anger and unbearable mood. Substantial melodic changes and leaps, as well as long coloratura, can be sung with clear words and a quick rhythm, as if singing and talking, simple and natural. Finally, it is good at embodying the drama, especially the atmosphere of comedy. (Liu Hengjie, 2021)

2.5 The Theory Used in Research

1) Aesthetic theory

Aesthetics is a science that starts from people's aesthetic relationship to reality, takes art as the main object, and studies aesthetic categories such as beauty, ugliness, and sublime, as well as people's aesthetic consciousness, aesthetic experience, and the creation, development and laws of beauty. Aesthetics is the subject of research on the nature and meaning of beauty. Aesthetics is a branch of philosophy. The main object of the study is art, but it does not study the specific expression issues in art, but the philosophical issues in art, so it is called "the philosophy of beautiful art". The basic issues of aesthetics include the essence of beauty, the relationship between aesthetic consciousness and aesthetic objects, etc.

Because the methods of aesthetic research are diverse, because the objects of beauty, that is, natural beauty, artistic beauty, social beauty, etc., whether it is subjective or objective research, are all the results of human sensibility and rationality. The word aesthetics comes from the Greek word *aisthetikos*. The original meaning was "feeling for the senses". It was first used by the German philosopher Baumgarten. The publication of his "Aesthetics" marks the emergence of aesthetics as an independent discipline.

The task of traditional aesthetics is to study works of art as the eternal and unchanging standard of "beauty". The metaphysical aesthetics of German idealism was considered the only standard aesthetic at the time. Under this condition, two branches were developed: psychoaesthetics and aesthetics. Aesthetic (perceptual) cognition has been considered the opposite of rational cognition for a long time. This point of view was replaced by the new modern point of view, that is, this opposite

does not exist, and rational cognition must be known through the process of perceptual cognition. Even poignant logic can simultaneously be of high aesthetic value. (Liyuan Zhu,2014)

2) Structural functionalism

Structural functionalism refers to a sociological theory that focuses on the functional analysis of the institutional structure of a social system. Formed after World War II. The main representatives are Parsons and Merton of the United States. Developed from social organism theory and early functionalism, it advocates using functional analysis to understand and explain the relationship between the entire social system and social institutions. The reason why social life can be maintained is that society has found a means (structure) to meet human needs (function). Its most important theory is social equilibrium theory.

In sociology and its related disciplines, social structure is a widely used and confusing concept. This is not only manifested in the fact that people can use different terms to describe social structure, such as social system, mandatory partnership, institution, integration, and network, but also in the fact that when interpreting the same term social structure, different scholars will have different emphases. The former method is mostly scattered in the classic discourses of the pioneers, while the latter method involves the main viewpoints of the theoretical schools of structural functionalism, structuralism and post-structuralism.

The basic principles of functionalism were developed in the 19th century when biology was dominant. It was a time when knowledge about the human body, microbes, and flora and fauna spread across the globe continued to grow. The greatest achievement of the 19th century was that Charles Darwin assimilated this new knowledge and explained the evolution of species in terms of natural selection, thereby bringing biology to unprecedented prestige. Early social thinkers, inspired by these advances, naturally applied concepts from biology to sociology. (Weizhi Deng, 2009)

3) Diffusion theory

The innovation diffusion theory is one of the classic theories in the study of communication effects. It was proposed by the American scholar Everett Rogers (E.M. Rogers) in the 1960s about persuading people to accept new ideas, new things,

and new products through the media. theory, focusing on the impact of mass communication on society and culture.

According to Rogers, innovation is an idea, practice or thing that is considered novel by individuals or other adopting units; innovation diffusion refers to a basic social process in which subjectively perceived information about a new idea is spread. Through a process of social construction, the meaning of an innovation emerges. (Everett M. Rogers, 1983)

2.6 Documents and Related Research

The researcher had searched for works---books, researches, academic papers, and other document that related to the title and objectives. The second, the author made evaluation of all works for their academic value and merits, and choose the appropriate literature to be included in literature review chapter as follow:

Opera music is the product of the long-term development of Chinese folk music that originated from the local tone. The music inherited and absorbed the lyric characteristics of folk songs and the narrative expertise of rap music into its existence. It has a longer length, different actors to share the roles, more vivid characterization of characters, dramatic musical expression, coming with profound and literary words, and popular story subject matter that has been passed down through generations. Therefore, the spread of opera singing has a wider range from an interesting background of a deeper foundation for people's hearts. Until now, opera music can be heard in urban parks, teahouses and streets, ancestral halls, fields, and families in the countryside. (Zhou Qingqing, 2003)

Music is a very important part of opera which is a comprehensive artistic variety. First of all, it is the leader of other art departments on the stage. Singing, reading, composing and playing are coordinated in a certain rhythm and melody. Second, the main difference among the more than 300 types of Chinese operas lies in music. In other words, if we silenced the sound and only watched the performances, we could hardly distinguish the types of operas. However, if we listened to the music instead of the visual part, we could immediately find out the regional characteristics of each type. Third, the difference between established dramas lies in the use of music

to narrate and express feelings. Fourth, music is unique in creating atmosphere, so it is also effective in creating dramatic atmosphere. (Yuan Jingfang, 2000)

The lyrics of the Bangzi Qiang mainly consist of the symmetrical upper and lower forms of seven characters or crosses. This kind of lyrics mostly consist of two syllables in a unit, with distinct rhythm and easy to catch the mouth.

The instrument playing of Bangzi Qiang encompasses seven octaves, with leaps at intervals of four, five, six and seven. The clappers' musical range is very wide and usually uses fine-tuning form around two octaves.

Which is all the types and the female cavity development well, and give priority to with "Big BenSang". The sound is strong, flexible, so it is full of some special singing methods, the influence to the overall styles. (Yuan Jingfang, 2000)

How can we apply ethnography's technique through detailed fieldwork to conduct traditional music research on living resources, thus proposing an integrated theory construct and practical solutions to the protection of traditional music? Fieldwork on traditional music along the Straight Road of Qin is an example of studying living resources. It can subsequently integrate numerous local music genres under one history cultural context, unearthing these as a whole, providing an authentic, objective, and bright overall appearance for the refinement, development and protect protection. Its theory values pave way to the deeper understanding of living conditions of ancient musical culture in the present age that subsequently provides evidence for the development and protection of musical culture in the northwest plateau. This also helps propose plan and strategy in protecting this intangible cultural heritage. Started from small scale social investigation, Malinowski already notes that culture was an organic whole. The culture's major characteristic is to satisfy human desire, in connection to good society, politics, economy, and culture. The "Road Culture" is exactly a Chinese history civilization miniature. In 2003, Tim Rice proposed the three- dimensional theory frame of time, place, and metaphor in studying music experience and music ethnography, which provided the theory support for the author's integrated study model as indicated below in studying music living resources. This model was initially utilized in the author's work of "A Study on the Er-ren-tai in Contemporary Social Transition Relation of Nation" in 2003, and further improved after through explorations. (Yang Hong, 2008)

The formula is the form of expression in which opera reflects life. It refers to the standardized dance performance and its repeated use. Programs come directly or indirectly from life, but they are formed by refining, summarizing, and beautifying life according to certain norms. It embodies the painstaking efforts of artists throughout the ages. Also, it has become the starting point for a new generation of actors to recreate arts, so the art of opera performance can be passed down through generations. Closing doors, pushing windows, getting on horses, boarding boats, going upstairs in the opera performances have a fixed format. In addition to performance procedures, opera has certain procedures in a form of script and dialogue, role performance, music and singing, makeup and clothing. Excellent artists can overcome certain limitations of the program while creating their own personalized normative art. A program is a paragon of beauty. Chinese opera is a dramatic form centered on comprehensive performances of singing, reciting, doing, and fighting. It has a means of artistic expression, and comprehensiveness, closely combined with performing arts to make Chinese opera full of special charms. It fuses the beauty of lyrics, music, art, and performance into one play. Also, it uses rhythms to control the performance to achieve harmony and unity. It fully mobilizes the appeal of various artistic methods to form a unique Chinese performance with a distinctive rhythm. The most important feature of Chinese opera is what is seen on stage. Stage art does not simply imitate life, but selects, refines, exaggerates, and beautifies the original form of life, bringing the audience directly into the palace of art. (Zhou Yude, 1995)

Another artistic feature of Chinese opera is its common artistic manners such as closing the door, getting on a horse, and taking a boat. All have a set of fixed procedures. Formulas are both normative and flexible in opera, so the art of opera is properly called free movement with rules. (Zheng Chuanyin, 2003)

Music is a universal phenomenon in every society that anthropologists see music inseparable from culture; that is, music must be part of human culture. Music anthropologists focus on the study of the living music of oral cultures. Due to no written record, collecting music for an illiterate minority needs a method of how to make musical notations of orally transmitted musical culture that can be used to understand human behaviors while playing music into the analysis of the role of music and human behavior in the society. The study was carried out by fieldwork to



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collect data and record the found music for recording, analyzing, and keeping as evidence. (Sarawut C, 2018)

An opera stage scenery is one of the components of the stage art. According to the content of the script and the director's conception, the stage art design is made pertaining to the scene (soft cloth, hard film), curtain, platform. The artistic treatment techniques such as plane painting and three-dimensional modeling are used to create typical characters for the characters in the play. The equipment of traditional opera seen on stage is only one table and two chairs. However, newly-formed modern dramas or historical dramas today generally require more use of additional stage paraphernalia. (Su Guorong, 1999)

Theatrical sound effects refer to the use of a variety of special instruments and creative techniques during performances to simulate the sounds of various animals and objects according to the needs of the plot and characters. They include the sound of wind and rain, cock crowing and dog barking, the sound of opening and closing doors and windows, the sound of guns and guns, the roar of cars, trains, and airplanes. In this way, the vividness and realism of the stage environment can be increased to enhance the stage atmosphere and enhance the artistic appeal of the performance. (Ye Changhai, 1986)

The virtuality of opera is to enhance the way opera reflects life by a better use of an actor's performance to compare the real environment or objects in a deformed way to express life. Firstly, it has to manifest the flexibility of stage time and space processing. There are dramas, namely "three to five walks all over the world, six or seven people and a million soldiers", "a thousand years of career in an instant, abbot and a thousand miles of mountains and rivers", "in the blink of an eye in a few years, the "Inch Pillar Fragrance will last forever", that has broken through the limitations of the "three uniforms" and "the fourth wall" of Western opera. Secondly, in terms of specific stage atmosphere, time period, and the actors' persona of certain life actions, such as wind and rain, boat riding, threading needles, it more concentrated and clearly reflects the virtual characteristics of opera. An opera's facial makeup is also a virtual way. The virtuality of Chinese opera is not only the result of the limitations of the crude opera stage and backward stage art technology, but also and mainly the product of the accumulation of national traditional aesthetics in pursuit of resemblance to

spirit and expressing spirit with form, which are beautiful creations. It has greatly liberated the creativity of writers and stage artists and the artistic imagination of audiences, thus greatly improving the aesthetic value of opera. (Zhang Geng, 1980)

Chinese opera is a highly comprehensive national art. This comprehensiveness is reflected in its integration of various art categories such as dance or acrobatic movements to create new ideas, but also in its exquisite and profound performing arts. Various artistic factors are closely combined with performing arts, and all functions of opera are realized through the performance of actors. Among them, the organic composition of singing, reciting, doing, and beating on actors is the most concentrated and prominent embodiment of the comprehensiveness of opera. Singing refers to the technique of singing, which emphasizes "correct and round words". Reading or reciting the words is a technique with strict requirements. The martial arts movements in the performance are a combination of the art of dancing with traditional Chinese martial arts. These performance techniques sometimes either meet with or intersect one another. Chinese opera is a dramatic form, abundant in formal beauty centered on the comprehensive performance of singing, reciting, doing, and fighting. (Zhou Yibai, 2007)

After the founding of new China, Chinese opera has become an important form of Chinese cultural exchanges. Famous actors, opera troupes were invited to go abroad to perform, sowing the seeds of Chinese opera and Chinese culture; and playing an important role in promoting a friendship between China and foreign countries. Most of the opera troupes visiting abroad are performing cultural exchanges, and most of the repertoires they perform were classics of traditional Chinese opera, conveying Chinese historical stories, humanistic spirits and values. In addition to the staff of Chinese embassies and consulates in the local area, the majority of the audience were local Chinese audiences. Watching operas from the motherland in a foreign country became an important channel for the Chinese residing overseas because the visit of an opera troupe comforted their souls and relieved their homesickness. With the pace of China's political reforms, opera troupes going abroad performing have also changed from pure cultural exchange to the coexistence of communication and business. The performance repertoire has also gradually changed from purely traditional Chinese repertoires to a form of coexistence of various

Chinese and foreign repertoires such as the reproduction of Western classics in the form of Chinese opera. (Liu Wenfeng, 2004)

There are two main forms of using Chinese opera to perform Western dramas. One is that the characters have to usually wear Western-style clothes, wear foreign hairstyles, and speak the rhyme of Peking opera. The characters must also follow the habits of traditional dramas to imitate the characters of Western dramas. The effect produced by this method is that the performance of traditional Chinese opera is incompatible with the names, appellations, behaviors, performance actions, and vocal utterances of the characters in Western dramas. The other way is to keep the contents and drama structure of the original work, while adjusting the background and characters, before adapting them into Chinese stories and characters. After that, the opera is presented in the form of pure opera to be sure of it having the characters and language with Chinese cultural charm. The new movements are shown naturally to avoid the contradictions and collisions of the two cultural backgrounds, language movements, and styles that give people a sense of naturalness. The purity of this opera form provides a reasonable space for the use of opera-specific formulaic means of expression. Western audiences are greater attracted by this unique oriental expression and technical means, than the usual forms of Western drama. In terms of specific creative methods, it is reflected in several aspects: seeking for the combination of foreign drama styles and Chinese drama styles; the combination of the inner experience of drama and the external stylized expression of drama; the original style of drama and the combination of the focus of contradictions and the exploration of new space for opera singing and dancing; the combination of traditional opera performance procedures and modern dance vocabulary; the organic combination of background music of western dramas and music of oriental operas; and the combination of dramatic performance style and dramatic stage lighting. (Lan Fan, 1992)

Opera accompaniment is the most powerful supporting part for the opera singing. The accompaniment adds splendor to the singing, as well as supplying the unsatisfactory feelings of the singing through introductions, interludes, codas, lines. (Qian Nanyang, 1981)

Gaohu, with a clear and bright timbre, is the general name of "treble erhu" found in a band in addition to the standard erhu. The emergence of Gaohu emerged in connection to Cantonese music and Chinese folk music. Originated from local drama and folk music, "Guangdong music" is a folk instrumental music performance popular in Guangdong, China. At first, there was no gaohu in Guangdong music. However, around the 1920s, Lu Wencheng – the composer and performer of "Guangdong music" – initiated a striking reform on the erhu. He changed the traditional erhu's strings into steel wires, so that the tuning is finer. In a modern practice, to be played with the qin tube, erhu is placed it played with between the legs.

The appearance and materials of Gaohu are basically similar to those of Erhu. Since the Gaohu was produced relatively late, musical instrument makers have few concerns and constraints when transforming the Gaohu. While some musical instrument makers changed the round qin tube of the early Gaohu to an oblate shape to increase the volume, some did an additional change by adding one more string on top of the two to lower the entire register by the interval of fifth. The sound of Gao Hu's voice is crisp and high-pitched, like a soprano. This feature gives Gaohu credit for being important in Chinese national orchestras. In addition, because Gaohu has a particularly rich expressive force, it is suitable for playing lyrical, lively and gorgeous melodies. Therefore, it often accompanies the main theme of the music in a colorful way in the band, by decorating it, and enhance performance's expressivity. (Zhang Zhengxue, 2007)

Banhu is also known as "Banghu" or "Qinhu". It was produced on the basis of Huqin along with the appearance of local opera Bangziqiang. Compared with other huqin instruments in China, the biggest feature of Banhu is having a volume, crisp and clear timbre. It is especially good at expressing high-pitch, passion, enthusiasm and hot emotions. It also has the characteristics of beauty and delicateness. Banhu has a history of more than 300 years in China. It got its name because the tube is made of thin wood.

The reason why Banhu was mainly popular in northern China is that many local operas and folk arts, such as Hebei Bangzi, Pingju Opera, Henan Opera, Qin Opera used Banhu as the main accompaniment instrument. Due to the deep relationship between Banhu and Chinese opera and folk art, it can best play its own

strengths when playing opera and folk music as the Banhu's rich and unique tone color makes it good at expressing their different styles. The front mouth of the banhu tube is not covered with skin like the erhu, but is made of paulownia wood which is the key to the pronunciation of the Banhu. Placed in a group of the high-pitched, it often plays a role of the leading string instrument among various accompanying instruments. After the founding of New China, with the efforts of musicians and musical instrument makers, the production technology of Banhu has also been greatly developed, and many new varieties have joined the "Banhu family". Among them are alto banhu, treble banhu, sanxian banhu, bamboo tube banhu, Qinqiang banhu. All of which are "new members" of the "Banhu family". With the development of the form of the Banhu, people playing the Banhu are also constantly well-trained in their expressivity to give an impact to the Chinese national bands, with the Banhu being a solo instrument giving strong local characteristics. (Zhang Zhengxue, 2007)

The drama style of legend continued to the Qing Dynasty, known as Ming and Qing legends. Ming and Qing legends have 30 plays in a script, which are often divided into upper and lower parts. The writer also pays special attention to the compact structure and the interludes of Kehun. Legendary music is also in the form of a set of tunes and cards, but Binan opera has developed, and Yizhe opera is no longer limited to one palace tune. Local tunes used in the operas depend on the needs of the plot where by all characters on stage can sing. Among them, Kunshan tune and Yiyang tune are the most widely adopted tunes. After the reform of Wei Liangfu (year of birth and death unknown) during the Jiajing period, Kunshan opera created the euphemistic, delicate, fluent and long-lasting "Shuimo Diao", which emphasizes Yuqing, Banzheng, and pure tune. Combining strings, pipes, and drums together, a complete band accompaniment is established. And the performance of "Huan Sha Ji" made Kunshan tune popular on the stage and became a national opera. Yiyang Tune, which originated in Jiangxi, is mainly popular among the people. It is performed by Jianghu opera troupes. Every time it spreads to a place, it combines the local language and folk music to develop into a localized tune. Yiyang tune does not use a whole set of orchestras, but solely gongs and drums as the rhythmic accompaniment. Its elegant and refined style of Kunshan accent form two different trends within Chinese opera. After long-term stage practice in Ming Dynasty opera, the division of roles became

more detailed. For example, there are 12 characters in Kunshan Opera. The protagonists are not limited to Zhengsheng and Zhengdan, and Jing and Chou are not just for fun. On the stage in the late Ming Dynasty, it became popular to perform excerpts. The so-called excerpts are from the complete legendary operas with beginning and ending. It is just some relatively independent fragments in the whole play, but in these fragments, the scenes are wonderful, and the singing and acting are excellent. The emergence of excerpts is the result of the strong development of drama performance art, and it is also a result of musical reformations. After the audience is familiar with the plot, they can fully appreciate the performance skills of excerpts. (Xu Zhengui, 1997)

The music accompanying opera is valued differently depending on the style and excellence. Opera music consists of singing and instrumental accompaniment. It is closely related to various means of expression in opera art, adapting to and embodies the dramatic requirements, and is a kind of music that is closely combined with and serves theatrical performance. It portrays the characters with music, and uses music to express the unfolding of the dramatic plot and the development of dramatic expression. (Yan Ben & Liu Yanjun, 2003)

Chapter III

Research Methodology

3.1 Research Scope

3.1.1 Scope of content

On the scope of the Reviews, the author chooses the main words from the title and main words from the two objectives. These words included---Laiwu Bangzi Opera, Research site and research theories uses.

3.1.2 Scope of research site

My site was Laiwu County, Shandong Province, China

3.1.3 Methodology

The researcher used a qualitative study.

The researcher mainly used interviewing, questioning, observation techniques from fieldwork.

3.2 Research process

3.2.1 Selection site and key informant

Research site: Laiwu County, Shandong Province, China



Figure 1. Map of Laiwu County

Source: The picture is made by the researcher

Key Informants:

1. Li Changsheng

The criteria for selecting key informants are:

1) In May 2018, Li Changsheng was selected as the representative inheritor of the fifth batch of national Intangible Cultural Heritage representative projects.

2) Li Changsheng has a comprehensive grasp of the performing skills of Laiwu Bangzi Oprea. He has created a series of artistic images with distinct personalities in both traditional and newly created plays and has a vigorous and stable stage style.

3) Li Changsheng has a wide audience and is recognized inside and outside the industry.

4) Li Changsheng has a clear inheritance line and strong inheritance ability and will.



Figure 2. Mr. Lichangsheng

Source: The picture is provided by the person in the photo

2. Meng Junlan

While the performers of Laiwu Bangzi Oprea Troupe passed down by four generations of artistic talents, Meng Junlan was a representative actress in the 1970s, and she participated in hundreds of large-scale cultural activities and artistic exchanges throughout the country and the province which made her eligible to be a choice of interest. After the reconstruction of Laiwu Bangzi Oprea Troupe in 1977, it

successively participated in the national "The Best Troupe in the World" and other outstanding troupe performances organized by the Ministry of Culture. She has witnessed the development of Laiwu Bangzi Oprea over the past 40 years, including Red Willows and Green Willows.



Figure 3. Meng Junlan

Source: The picture is provided by the person in the photo

3. Liu Zuogang

He is a member of Laiwu Erhu Association who learned erhu and piano since childhood. He is good at playing erhu, Zhonghu, gaohu, piano and other musical instruments. For more than ten years, he has been a judge of Laiwu's major music and dance competitions, founded Chinese orchestra and chorus, and acted as conductor. He knows music, and loves music. His students are gaohu accompanists of Laiwu Bangzi Oprea Troupe. He loves Laiwu Bangzi Oprea and has organized his students to watch performances of Laiwu Bangzi Oprea many times. He has unique views on the development of Laiwu Bangzi Oprea.



Figure 4. Liu Zuogang

Source: The picture is provided by the person in the photo

3.2.2 Research equipment

- 1) Voice recorder: Record information about the interview.
- 2) Camera: Record information about the observation.
- 3) VCR: Record information about interview and observation.
- 4) Laptop: Store photos and videos, record text and information.

3.2.3 Research Tools

The research tools used in this dissertation are mainly interview and observation. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects. Process of making the questionnaire is based on research objective.

- 1) Bring it to the advisor to examine.
- 2) Be modified according to advisor editing.
- 3) Send it to an expert for inspection before using
- 4) Modified according to specialist advice before being used in the field

work.

3.2.4 Data collecting

The researcher collects data through literature analysis and field work. In order to conduct in-depth research. The researcher consulted the literature materials of libraries and cultural centers, and completed literature analysis using CNKI and other network platforms.

Then, a field trip to the study site (Laiwu, Shandong Province, China) was conducted. The researchers will investigate the rehearsals and performances of Laiwu Bangzi by interviewing, observing, recording and video recording.

3.2.5 Data analysis

The researcher used concepts and theories to analyze data, track research objectives and terminology definitions.

In the first objective, the researcher used literature analysis to collect and organize the data. The core of data analysis focuses on the communication and development of opera culture, and descriptive analysis method will be adopted in this part.

In the second objective, the researcher used quantitative research methods and fieldwork data analysis and production techniques. The researcher used the observation method to conduct field investigation in Laiwu Bangzi Oprea Troupe, and interview my main informant's Li Changsheng, Meng Junlan and Liu Zuogang to obtain experience and relevant data from them, and analyze musical elements.

3.2.6 Presentation

In this dissertation, the researcher presents on 6 chapters:

- 1) ChapterI Introduction
- 2) ChapterII Review Literature
- 3) ChapterIII Methods of Research
- 4) ChapterIV The Music characteristics of Laiwu Bangzi Oprea in Shandong, China.
- 5) ChapterV The Functions of Laiwu Bangzi Oprea upon Laiwu Communities.
- 6) ChapterVI Conclusion, Discussion and Suggestions

Chapter IV

The Music characteristics of Laiwu Bangzi Oprea in Shandong, China.

In this chapter, the researcher uses the methods of musicology, combined with the data collected by field investigation and literature review, comprehensively use the investigation and analysis methods of traditional Chinese music, and combine them with related theories and methods such as music sociology, ethnomusicology, and communication studies. This reasearch analyzes the music characteristics of Laiwu Bangzi Oprea, including three parts: singing, performance skills and characteristics, and representative works.

The music of Laiwu Bangzi Oprea mainly includes four parts such as singing, musical instruments used for singing accompaniments, band style and Qupai. Banshi refers to the beat and rhythmic form in opera music. Qupai is the collective name of the tune names used in traditional lyrics and notation.

The performance forms of opera music mainly include singing, reciting, acting, and gesture movement.

4.1 Singing:

The characteristics of music are analyzed from four aspects: singing style, musical instruments used for singing accompaniments, band style and tunes.

1) singing style

(1) The singing characteristics of Laiwu Bangzi Oprea:

The first characteristic is about singing that is simple and, in a recitative, - like style. The second characteristic is high-pitched, passionate, intense: a typical style of the "standing voice" in male singing. "Standing voice" is a singing method that uses falsetto to raise the voice and breathes into the body, in contrast to "Ouqiang", which is a small voice that is used by female to raise the ending sound an octave. It can vividly express the emotions of happiness or extreme anger, as well as conjuring up the audience the feeling of empathy. The third characteristic is that when the

performers sing, the melody does not change greatly, and most of them go smoothly, making people feel calm and stable.

(2) The singing structure of Laiwu Bangzi Opera:

Before Bangzi Qiang was formed, most opera music used Qupai as the structural unit. This musical structure became "Qupai Style". After Bangzi tune emerged, there became a singing style with a pair of upper and lower sentences as a foundation to assert the formation of "banqiang style" opera.

Such as: "San Ding Zhuang" (三定桩)

三定桩 --选段
San Ding Zhuang—Xuanduan

China Oprea
Transcription by Wang Mengjiao

1
Phrase
(陈大爷白) 哼! 还有哩! 你还舍不得屋
(chen da ye bai) heng! hai you li! ni hai she bu de wu

11
Phrase
后 小菜 园, 山
hou xiao cai yuan, shan

22
Phrase
泉 流 水 响 叮 当, 春 种 菠 菜 夏 种 姜, 秋 天 的
quan liu shui xiang ding dang, chun zhong bo cai xia zhong jiang, qiu tian de

33
Phrase
黄 瓜 嫩 又 长。 一 年 四 季 不 缺 菜, (白) 不 用
huang gua nen you chang. yi nian si ji bu que cai, (bai) bu yong

44
Phrase
花 钱 又 便 当 呵! 咱 家 里 宽 房
hua qian you bian dang he! zan jia li kuan fang

55
Phrase
大 院 多 方 便, 那 工 人 宿 舍 没 院 墙, 鸡
da yuan duo fang bian, na gong ren su she mei yuan qiang, ji

65
Phrase
狗 鹅 鸭 哪 里 放? 说 一 千 来 道 一
gou e ya na li fang? shuo yi qian lai dao yi

Figure 5. San Ding Zhuang

Source: The picture is made by the researcher

The content of the lyrics in this paragraph is that Uncle Chen took the initiative to fix the wooden stakes in front of the door of his new house in order to open the railway before the due date. After learning that his wife was being unreasonable, he patiently persuaded his wife and reasoned with her.

The meter of this song is a single 1 / 4-meter Chinese opera is a Yiban Yiyan, 一板一眼, and the rhythm pattern is mostly quavering and semiquaver. Among those musical notes, the quavers are good at the narrative characteristics of a word singing a sound. Its mode should also be a single six-tone B Gong mode (六声B徵调式) with the deflection of the change palace 7 (带偏音变宫7) . Other aspects, such as meter, rhythm and structure.

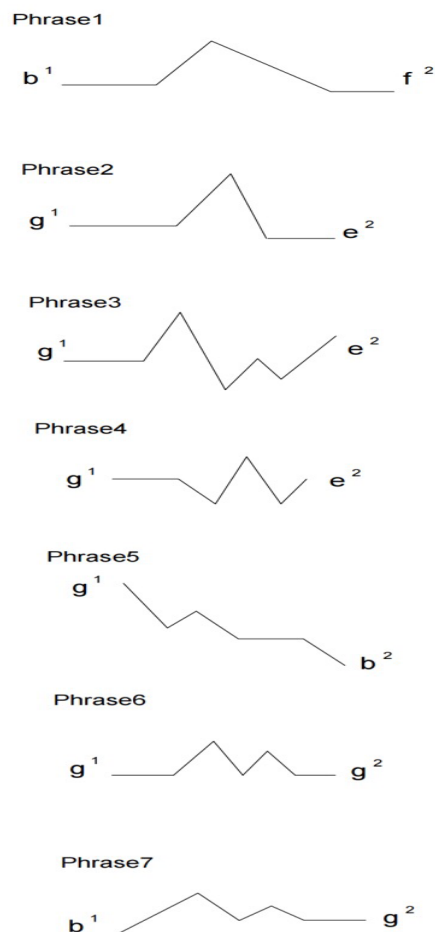


Figure 6. Range

Source: The picture is made by the researcher

According to this example, we can see that the biggest feature of Laiwu Bangzi's music structure is that the upper and lower sentences are the basic structural units of singing. The upper and lower sentences are composed of an upper sentence and a lower sentence respectively. The two sentences usually have the same number of words: generally, seven-character or ten-character sentences. The obvious sign of the upper and lower sentences in music is the falling tone found in the phrase. The upper sentence of the Bangzi tune usually falls on the unstable tone of the mode, while the second sentence falls on the tonic.

2) Musical instruments used for singing accompaniments

The Musical instruments used for singing accompaniments of Laiwu Bangzi Oprea include flute, sheng, erhu, banhu and other instruments. Now, the double bass and cello among the Western musical instruments are also included in the band organization, which strengthens the thickness of the bass area and improves the timbre effect.

(1) Dizi:

Dizi is a traditional Chinese wind instrument. There are Qudi and Bangdi used to accompany different types of operas. Qudi is lyrical and soft, and is mostly used in the south, such as "Partridge Flying" and "Little Cow Herding" that people are familiar with. The bangdi is bold and unconstrained, and the representative works include "Happy Meeting".

The flute plays an important role among the accompaniment instruments of Laiwu Bangzi, due to it having a very high expressive power: it can not only express high-pitched and melodious emotions, but also play a vast and broad mood. A special character of the flute is that it can also imitate various sounds from nature; for example, the sound of thunder or insects, and so on.



Figure 7. Qudi and Bangdi

Source: Researcher

(2) Sheng:

Sheng is the oldest reed wind instrument in China. There are many shapes of Sheng, mainly including Fang Sheng, Pai Sheng, keyboard Sheng and so on. The sheng tubes are arranged in a horseshoe shape and are made of bamboo. The sheng in the earliest period was made of bamboo reeds, and the sheng used in modern times are all made of copper reeds. Hu Tianquan's "Phoenix Spreading Wings" and Yan Haideng's "Jin Diao" are widely circulated.

Sheng is the only Chinese national wind instrument that can play harmony. The timbre of the sheng is bright and crisp, and it can still play a thick, deep and full timbre. The volume of the sheng is huge, so when playing with other instruments, it can harmonize the timbre of the band and play a certain role in enriching the sound of the band.



Figure 8. Sheng

Photographer: Wang Mengjiao

(3) Erhu:

Erhu is a traditional Chinese stringed instrument which is composed of a qin tube, qin rod, pegs, strings, jacks, qin codes, and a bow. The piano tube is a resonance box, which has various shapes such as round, hexagonal and octagonal, and the most common one is hexagonal. It is 13 cm long and has a front mouth diameter of 8.8 cm.

In the development of erhu art, there is a musician who has made great contributions. He is an outstanding music educator, performer, and composer in modern Chinese history. In addition, he is also the founder of the professional Erhu school in the modern Chinese music history. It is he who created a place for Erhu a subject for learning. During his life, he created ten erhu solo pieces and dozens of erhu etudes, such as "Good Night" and "Singing in Sickness".

Erhu's timbre is close to the human voice, so it is a singing instrument. The timbre of the erhu is full and heavy, and it is often used to express deep emotions, and it can also be played with a bright sense of joy and celebration.



Figure 9. Erhu

Character: Wang Mengjiao

(4) Banhu:

Banhu is made after the specialty of Erhu. It is the same shape as Erhu, but smaller in size. Banhu has a crisp and loud sound. It is not only often used in the accompaniment of Laiwu Bangzi Opera, but also the main accompaniment instrument in most northern operas.



Figure 10. Banhu

Source: Researcher

(5) Double Bass:

The double bass, the largest of the stringed instruments, is the basis of the basic rhythm in the band. It has a solemn and deep tone as a cello but larger in size about 180-220 cm high. The strings are thicker than the cello ones. The bow is shorter than the cello.



Figure 11. Double Bass

Photographer: Wang Mengjiao

(6) Cello:

The length of the cello is about 120 centimeters, almost twice the length of the violin. The sound is full and thick, expressing deep and lyrical feelings.



Figure 12. Cello

Photographer: Wang Mengjiao

3) Plate type

According to the interview survey, there are generally 8 types of operas in Bangzi Qiang (5 main types: original, adagio, flowing water, fast flowing water, tight beat and slow singing; 3 auxiliary types: inverted, loose, and rolling).

Li Changsheng said, "There are 29 board forms used by Laiwu Bangzi Oprea, of which 27 are handed down from the older generation of Banshe, namely the big adagio, the medium adagio, the fast and adagio, the eye cavity, the crying sword, the slow flowing water, the fast flowing water, the stacking board, the hanging gong, Fast clapper, slow clapper, light talent, tight stack, top curtain, slow yellow, fast yellow, big lift board, large load board, small load board, tight board, crying fan, golden hook hanging, quack mouth, A string of bells, a doll's cavity, a small cattle herd, and a large saw cylinder." "When rehearsing the repertoire 'Red Willows and Green Willows' in the aria of 'I want to embroider' by Hongliu, a new board style similar to the Erbanan of Henan opera was created, named 'Liuban'; Created a new 3/4 rhythm ban style, named 'Liu Tiao'."

The various forms of Laiwu Bangzi Oprea is played in different speeds, which emotional functions such as lyricism, drama, and narrative can be expressed.

4) Qupai

Laiwu Bangzi Oprea has more music cards than schools, and 117 of them were collected by 1991. While most of them were handed down from the older generation of classes, some of them were later created. It can be roughly divided into three categories: Suona Qupai, Sixian Qupai and Dizi Qupai.

4.2 Performance skills and characteristics

4.2.1 Performance skills

Laiwu Bangzi Oprea includes time art elements and space art elements. It includes Chinese acrobatics and martial arts skills. The stage presentation of actors is also a manifestation of comprehensive skills. It requires actors to master the four skills of "singing, reading, acting, and gesture movement".

Zhou Qingqing mentions in the book, "Sing" includes the cast's casino hits and duets. Singing is the vocal part of opera, and it is also the main part of opera. Singing

is an important part of unfolding the plot, portraying the character and expressing the image of the characters.

Such as: Take "sing" as an example

"San Ding Zhuang" (三定桩)

三定桩 --选段

San Ding Zhuang—Xuanduan

China Oprea
Transcription by Wang Mengjiao

1 Phrase
八 打 歹 仓 仓 仓 听 人 说 铁 路 划
ba da dai cang cang cang ting ren shuo tie lu hua

11 Phrase
了 两 条 线, 你 自 己 硬 要 找 别 扭。
liang tiao xian, ni zi ji ying yao zhao bie niu.

22 Phrase
放 着 西 线 你 不 走, 你 为 什 么
fang zhe xi xian ni bu zou, ni wei shen me

32 Phrase
偏 让 铁 路 朝 咱 屋 里 修?
pian rang tie lu chao zan wu li xiu?

Figure 13. San Ding Zhuang

Source: The picture is made by the researcher

The structure of this song is a period composed of the upper and lower two phrases. The mode is a single six-tone B Gong mode (六声B徵调式) with the deflection of the change palace 7 (带偏音变宫7). The meter of this song is a single 1 / 4 meter (Chinese opera is a Yiban Yiyan, 一板一眼). In terms of rhythm, the dominance for a quaver pattern reflects the narrative characteristics of a word singing. In front of the music is the prelude of gongs and drums, which play a role in rendering the atmosphere.

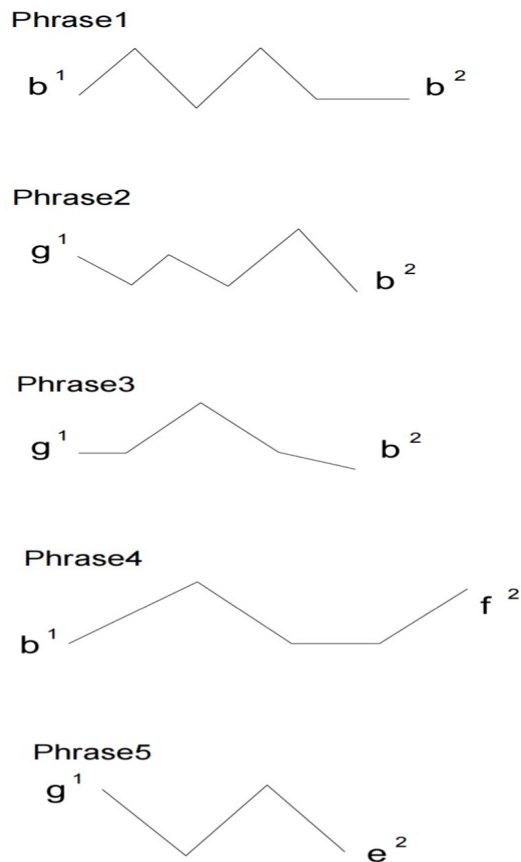


Figure 14. Range

Source: The picture is made by the researcher

This example is an excerpt from Laiwu Bangzi Oprea's representative work, "San Ding Zhuang". The background of the story takes place in Taiyi Mountain, Shandong province on an old man named Chen is happy to cooperate with the survey team in railway construction that is designed to pass through his house, unknowing that his enraged wife does not agree.

Through the libretto, we learned that Uncle Chen resolutely fixed wooden stakes in front of his new house in order to open the railway to traffic ahead of schedule, and persuaded his wife to agree to the plan. But Jin Wang, a well-to-do middle peasant neighbor, wanted the railway to pass through his house in order to make a fortune. For this reason, Jin Wang's wife provoked Aunt Chen. After hearing this, Aunt Chen regretted. Uncle Chen patiently educated his wife, and at the same time exposed Jin Wang, persuading his wife not to cause trouble to the country, so that the road construction work can proceed smoothly.

From it, we can see the distinct image of Uncle Chen's integrity, justice, and understanding of righteousness. Treat the villain clearly and point out his problems, and at the same time be very patient with his wife. A good citizen who supports his country and a good husband who loves his wife. Therefore, the singing of Laiwu Bangzi has the function of unfolding the plot, portraying the character of the characters, and expressing the thoughts of the characters.

"Nian" is the actor's chanting. There are Sanbai and Yunbai. Sanbai refers to libretto that does not rhyme, while dialogue refers to libretto that rhymes.

"Acting" refers to dance-like physical movements. It serves for the performance of Bangziqiang.

"Gesture Movement" refers to the dancing of martial arts, which is often used in martial arts for accompaniment.

4.2.2 Performance characteristics

Through watching performances and interviewing Laiwu Bangzi Opera actors, the following three characteristics are summarized:

4.2.2.1 Rough and unrestrained, good at exaggeration. Painted face, especially Er Hualian's "push round the field", is to fully open the palm and swing it back and forth, and the performer's whole-body swings back and forth in a big way.

4.2.2.2 It is simple and vivid, with a strong sense of life. Xiao Dan's steps are slightly larger but the rhythm is slightly slower. The actor's whole-body twists together, and the upper and lower parts are integrated, vividly showing the image of an old rural girl in front of the audience, which is particularly vivid.

4.2.2.3 Singing and dancing, depicting the characters, reflecting the development of the storyline. In "San Ding Zhuang", the old couple Chen Uncle and Aunt Chen sang and danced, vividly reflecting their personalities.

4.3 Representative works

"Three fixed piles", "Red Willows and Green Willows", "Jade and Tiger Pendant", "Picture of Wealth and Nobility", "Two Wolves Mountain", "Quan Zhongxiao", "Spring and Autumn Match", "Huqiu Mountain", "Zhao Liandai Borrowing a Daughter", "Eight Pieces of Clothes".

Among them, "Three Fixed Stakes" and "Red Willows and Green Willows" were put on the screen by Shanghai Film Studio, "August 1st" Factory and Shandong Film Studio respectively, and several plays such as "Borrowing a Girl" were recorded by provincial and municipal TV stations., among which "Borrowing a Girl" was broadcast by CCTV.

《San Ding Zhuang》（三定桩）

三定桩——选段
San Ding Zhuang—Xuanduan

China Oprea
Transcription by Wang Mengjiao

Phrase

9 可到家了!
ke dao jia !

Phrase

17 到城里看闺女
dao cheng li kan gui nv

Phrase

25 时间不
shi jian bu

Phrase

33 久
jiu

25 家乡里面
jia xiang li mian

33 貌新喜在心头
mao xin xi zai xin tou

Phrase

41 丘陵
qiu ling

49 变梯田 工厂进山沟 渠道
bian ti tian gong chang jin shan gou qu dao

57 绕山转清水 滚滚流
rao shan zhun qing shui gun gun liu

Phrase

65 今年又是个大丰收 乐得俺心里
jin nian you shi ge da feng shou le de an xin li

73 滋悠悠 乐得俺心里
zi you you le de an xin li

73 滋悠悠 滋悠悠
zi you you zi you you

Figure 15. San Ding Zhuang

Source: The picture is made by the researcher

The content of this lyrics is Uncle Chen's inner monologue that reflects Uncle Chen's joyful mood. It also showed a beautiful new life.

The meter of this song is a single 1 / 4-meter Chinese opera is a Yiban Yiyan 一板一眼. The rhythmic pattern consists of mostly quaver and semiquaver. The dominance of quaver reflects the narrative characteristics of a word singing. The structure of music is a period structure composed of multiple phrases. There are many interludes between the phrases, with a prelude at the front and a coda at the back. The mode is a single six-tone B Gong mode (六声B徵调式) with the deflection of the change palace 7(带偏音变宫7).

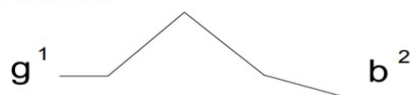
Phrase1



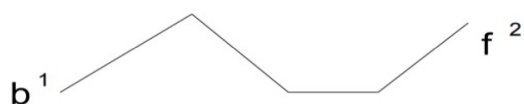
Phrase2



Phrase3



Phrase4



Phrase5

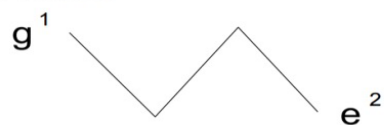


Figure 16. Range

Source: The picture is made by the researcher

By studying Laiwu Bangzi Oprea's classic work "San Ding Zhuan", we can see a lot of vocal techniques of melisma. The instrumental accompaniment connecting the upper and lower sentences in Laiwu Bangzi Oprea is called "Guomen". Zhou Qingqing mentions in the book, "the cross-door in Bangzi Figure also has a special meaning. There are no cross-doors in the Southern and Northern Songs of the Song and Yuan Dynasties, Kunqiang and Gaoqiang in the Ming Dynasty, so the earliest use of cross-doors should be in Bangzi Qiang."

The content of this chapter is to analyze the artistic characteristics of Laiwu Bangzi Oprea. Through the analysis of Laiwu Bangzi Oprea, singing, performance skills and characteristics, and representative works, the characteristics and laws of Laiwu Bangzi Oprea are summarized, hoping to help people understand the local characteristic opera of Laiwu Bangzi Oprea.



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Chapter V

The function of Laiwu Bangzi Oprea upon Laiwu Communities

Laiwu Bangzi Oprea is popular in Laiwu, Tai'an, Zhangqiu and other areas in central Shandong. It is an ancient Shandong local opera. This comprehensive art with Chinese musical characteristics is crucially entertaining, in terms of aesthetic pursuits and expectations that inherits and develops its traditional virtues from the Chinese culture. In the tortuous development process, people can feel the familiar local accent while listening to stories and learning the truth. Laiwu Bangzi Oprea is a product of regional culture, so that Laiwu Bangzi Oprea lends itself well to entertainment and educational functions.

5.1 Entertainment function

The entertainment function includes self-entertainment and entertainment of others. The people in Shandong have been warm and hospitable since ancient times, and Laiwu Bangzi Oprea has formed a distinct cultural connotation with local color in the years of development, and has its unique entertainment function. According to the records of Laiwu County Chronicles and Laiwu Impressions, influenced by "Qin Opera" and other operas, combined with the dialect of Laiwu area, it seems that Laiwu Bangzi Oprea has been functioned as a seminal cultural heritage. On specific days, or when there are large-scale celebrations, Laiwu Bangzi Oprea always appears on the highest-level stage in Laiwu. For example, when the Chinese New Year is approaching, the government will arrange Laiwu Bangzi Oprea performances in parks and squares for several consecutive days. In some large-scale birthday celebrations, there will always be performances of Laiwu Bangzi Oprea. Or when welcoming friends from other places, arrange Laiwu Bangzi Oprea performances for them to express the highest standard of the welcoming ceremony. For individuals, moving to a new home, finding a new job, entering a higher school and other things worthy of joy and celebration, the appearance of Laiwu Bangzi Oprea is also indispensable.

After field investigation, I found that the culture of Laiwu Bangzi Oprea has markedly associated with a cultural production and life of Laiwu people. Buddhism

and Taoism have a history of thousands of years in Shandong. In Laiwu, there are often sacrificial activities. Every important festival, every household will perform sacrificial activities. Laiwu Bangzi Oprea is also often used in large-scale ancestor worship activities as important and formal background music. It is mainly used to remove diseases and wade off pollution.

Among the many excellent representative repertoires of Laiwu Bangzi Oprea, there are many representative works of entertainment that are deeply loved by the common people. In particular, the works of Laiwu Bangzi Oprea have achieved a lot of innovation and development in recent years. Coupled with the superb skills of the performers, the audience follows the lively image performances: crying or laughing together. When watching the performance, the audience's emotions and spirits are extremely satisfied and relaxed. The use of local accent in Laiwu Bangzi Oprea makes the audience feel more intimate. The plot of the story told is close to life and comes from life, making the audience feel as if they are on the scene when watching. People gain happiness and happiness by watching Laiwu Bangzi Oprea. This is a bridge for people to better carry out social entertainment activities.

Interviewing the audience during the visit and survey obtained:

Me: What do you know and gain about Laiwu Bangzi Oprea?

Interviewee: Through Laiwu Bangzi, I have a more comprehensive and intuitive understanding of the stories, legends and development of the Laiwu area.

Me: What you said can be obtained through books and newspapers.

Respondent: I usually have limited rest time, and I don't have a lot of time to read. My literary literacy is not high, I can't fully read and understand the author's consciousness expressed in the book, and I don't have a lot of time and patience to read. Laiwu Bangzi Oprea seems to reproduce the knowledge in books directly in front of our eyes, which is very real, so that my companions and I can learn about history by watching Laiwu Bangzi Oprea.

The makeup and performance of different characters in Laiwu Bangzi Oprea have their own arrangements and settings. Actors with different roles have different languages and movements on the stage, which makes Laiwu Bangzi Oprea have its unique formal beauty. Laiwu Bangzi Oprea has also fully absorbed the characteristics of Chinese classical aesthetics that focus on freehand brushwork. Through the

integration of virtual and real, actors will more realistically and vividly show real life and the thoughts and feelings of characters in a limited space. Laiwu Bangzi Oprea not only retains the original model of traditional folk drama, but also contains rich humanistic changes in its long history. Its evolution and development reflect the local customs and aesthetic habits of the people in Laiwu and Tai'an. Changes, in a witty and relaxed atmosphere, the audience not only empathize with the performance, but also gain their own perception and inspiration of life from the performance. It has the function of cultivating sentiment and enlightening wisdom, and improving people's aesthetic taste. Therefore, it has a very high aesthetic value.

In addition, Laiwu Bangzi Oprea also has a certain communicative function. This reflects the fact that young boys and girls often communicate implicitly and express affection through cooperation, becoming a carrier of communication between the opposite sex.



Figure 17. The picture shows Laiwu Bangzi Oprea performing in the community.

Photographer: Researcher

5.2 Educationa function

When I visited Li Changsheng, a key informant, I learned that many works of Laiwu Bangzi Oprea describe the local history, stories and legends of Laiwu, as well as the ancient working people's cognition of natural phenomena, as well as the

relevant aspects in production, life, labor, and etiquette. Knowledge. It relies on moving melodies and distinct rhythms to enable people to understand and experience the world more objectively. It is because the popularization and dissemination of Laiwu Bangzi Oprea that the audience's understanding of opera music represented by Laiwu Bangzi Oprea has been enhanced; the development of opera music has been further understood; and the inheritance and protection of Laiwu Bangzi Oprea have been promoted.

Through an interview with an informant, Meng Junlan, she learned: "In 1965, the theater troupe reported to Jinjing to perform "Send a Pig", which was cordially received and highly appraised by Premier Zhou Enlai, Chairman Zhu De, Peng Zhen, Ye Jianying, Yang Shangkun and other party and state leaders; In 1975, he performed "Three Ding Pile" as a gift to Jinjing to celebrate the 26th anniversary of the founding of the People's Republic of China. In 1977, "San Ding Pile" went to the Canton Fair to perform for friends from 130 countries and regions. In early 1982, he performed "San Ding Pile" in Huairen Hall and the Great Hall of the People. "Red Willows and Green Willows" was once again received by central leaders such as Peng Zhen and Kang Keqing."

Allowing young people to better understand Laiwu culture and spreading Laiwu Bangzi Oprea among the young people are contributing factors to a school's special offer to give Laiwu Bangzi Oprea courses. Also, among the folk activities, it has become an indispensable spiritual and cultural activity for people and has been passed down for generations. On June 7, 2008, Laiwu Bangzi Oprea was included in the second batch of national intangible cultural heritage list. In recent years, the development and protection of traditional culture has been highly valued by Chinese local governments and governments, which has brought an excellent opportunity for the development of Laiwu Bangzi Oprea. As a precious characteristic culture in Laiwu area, Laiwu Bangzi Oprea has rich historical and cultural value. Through the study of Laiwu Bangzi Oprea, we can gain an in-depth understanding of the history of cultural and artistic development in the Laiwu area, and can also encourage more young people to learn and enrich its connotation. Laiwu Bangzi Oprea is a representative music art in Laiwu, Shandong. It has formed its unique characteristics

in the long history and has a rich cultural heritage. Therefore, Laiwu Bangzi Oprea has extremely high educational significance and inheritance value.

This chapter introduces the function of Laiwu Bangzi Oprea to Laiwu society, mainly through entertainment function and education function. Through the introduction of various functions of Laiwu Bangzi Oprea, we can gain a deeper understanding and positioning of the role of Laiwu Bangzi Oprea in Laiwu society which guards the inheritance and protection of Laiwu Bangzi Oprea.



Figure 18. The picture shows that in class, the teacher led the students to watch the performance video of Laiwu Bangzi Oprea

Photographer: Researcher

Chapter VI

Conclusion Discussion and Suggestion

6.1 Conclusion

This research mainly revolves around two research objectives. By collecting relevant materials of Laiwu Bangzi Oprea, conducting field investigations, and interviewing and exchanging views with related artists, we learn more deeply about the content which is pertinent to the music characteristics of Laiwu Bangzi Oprea. The role of clappers in society. The research on the music characteristics of Laiwu Bangzi Oprea give people the comprehension on the musical characteristics of Laiwu Bangzi Oprea, and the appreciation in the aesthetics and cognition of music. Studying the social functions of Laiwu Bangzi Oprea lets people to give more attention to Laiwu Bangzi Oprea that strengthens its continuation and development.

1) On the musical characteristics of Laiwu Bangzi Oprea

Research shows that Laiwu Bangzi Oprea, a unique local opera, was gradually formed by Laiwu dialect and local folk music. It embodies the combination of Laiwu Bangzi Oprea and local folk culture and language into its unique artistic style. The performance style of Laiwu Bangzi Oprea is real and delicate, and most of its content comes from the real life of the people, so it is easy to be liked and accepted by public opinion. The main instrument of Laiwu Bangzi opera is Banhu in different shapes, and the libretto is mainly in the symmetrical form of the upper and lower sentences of seven characters or crosses. In music, the changing structure of the plate cavity is adopted, and most of the tunes are mainly in the mode of levy. The spin method mostly uses jumping, and the music style has the characteristics of high pitched and passionate.

2) On the social function of Laiwu Bangzi Oprea

The Laiwu Bangzi Oprea is on the brink of extinction. Laiwu Bangzi Oprea has a unique charm in the way of stage performance. We need to fully understand and value its artistic value, so that traditional opera will persist in the era of social multi-music culture, and be futher developed. After years of development, Laiwu Bangzi Oprea has formed its special cultural symbolic meaning. This unique and precious

artistic style makes Laiwu Bangzi Oprea the precious spiritual wealth of Laiwu people. However, its traditional repertoire has a certain gap with the aesthetic needs of contemporary audiences, and there are some problems in the creation of new repertoires, and there are still many contents that need improving and studying.

In terms of inheritance and protection, Laiwu Bangzi Oprea is also facing great difficulties. Affected by the epidemic, almost all entertainment activities have been suspended, many theater troupes across the country have been forced to reduce the size of their establishment, and some small theater troupes have been directly disbanded. Restricted activities, shortage of funds, and lack of new works, these series of problems have hindered the development of Laiwu Bangzi Oprea, especially as the population is aging more and more serious, and various trendy music cultures are developing accordingly. However, a serious problem is there are not many people are willing to learn and engage in the inheritance of traditional opera.

6.2 Discussion

Through the investigation and study of Laiwu Bangzi Oprea, I found that, as Zhou Qingqing said in his book, that "theatre music is an important part of the art of opera, and it is also an important factor that leads us to distinguish the differences between operas", and "the accompaniment of opera is the most powerful supporting part of the opera singing plays a role in setting off the singing." This means that if we only look at the performance without music, we cannot tell what kind of opera it is, and there are not so many types of operas.

Although there are a myriad audience visiting and watching performances, I understand that "opera is a comprehensive art form that includes time art and space art. The virtuality of opera has greatly liberated the creativity of writers, stage artists and the artistic imagination of audiences." power, thus greatly improving the aesthetic value of opera.”

6.3 Suggestions

Laiwu Bangzi Opera is one of the distinctive musical cultures in Laiwu area, and it is equivalent to the existence of Laiwu's "business card". In years of integration and development, it has formed its exclusive characteristics. We should pay attention

to protecting the inheritance. In view of the problems and difficulties regarding the development of Laiwu Bangzi Opera, this paper analyzes and discusses the music of Laiwu Bangzi Opera, and puts forward the following suggestions for the inheritance and protection of Laiwu Bangzi Opera art:

1) Continue to set up successors. It is in a Laiwu government department and local institutions' milestone to support the development of Laiwu Bangzi. By actively supporting Laiwu Bangzi Opera's actors and folk artists to rehearse and perform without worrying of a financial strain, they will freely produce a large amount of relevant music video literature as a local benefit.

2) Carry out school education. Let "Laiwu Bangzi Oprea" enter the campus, learn and inherit from children, and set up related courses to make students engage in it. A Laiwu Bangzi Oprea performance major is specially set up as a local characteristic to attract local and foreign students to study.

3) Take the community as the unit, carry out performances and speeches, and let "Laiwu Bangzi Oprea" penetrate into people's lives. And regular community exchanges and competitions are held to stimulate people's enthusiasm for participation.

4) Increase capital investment, help and support the Laiwu Bangzi Oprea Troupe, and increase exchanges, learning and cooperation with other operas, so that Laiwu Bangzi Oprea can be continually prosperous.

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Appendix



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Appendix I Fieldwork Pictures



Figure 19. Watching the rehearsal of Laiwu Bangzi Oprea

Photographer: Researcher

The picture was taken by the researcher while watching the Laiwu Bangzi Oprea rehearsal program in June 2021. The picture shows the students of the Laiwu Bangzi Oprea performance class of Laiwu University for the elderly rehearsing.



Figure 20. Watching the performance of Laiwu Bangzi Oprea

Photographer: Researcher

The picture shows the repertoire display of the Laiwu Bangzi Oprea performance class taken by the researchers during the field investigation.



Figure 21. The researcher promotes Laiwu Bangzi Oprea on the radio
The picture shows the basic introduction of Laiwu Bangzi Oprea to the listeners and friends during the live broadcast of the radio station.



Figure22. Laiwu Bangzi Oprea lovers practicing accompaniment
Photographer: Researcher

This picture is the accompaniment to the practice repertoire of Laiwu Bangzi Oprea lovers taken by the researcher during the investigation.



Figure23. Laiwu Bangzi Oprea's work "The Peach and Plum" (桃李梅)

Source: Photos of Laiwu Bangzi Oprea performing in 2019 collected during interviews with staff of the Laiwu Cultural Center



Figure24. Laiwu Bangzi Oprea "Zhao Liandai Borrows Her Daughter" exchange performance in Hebei Province

Source: Interview with the staff of Laiwu Cultural Center

Appendix II Performance pictures mentioned in the text

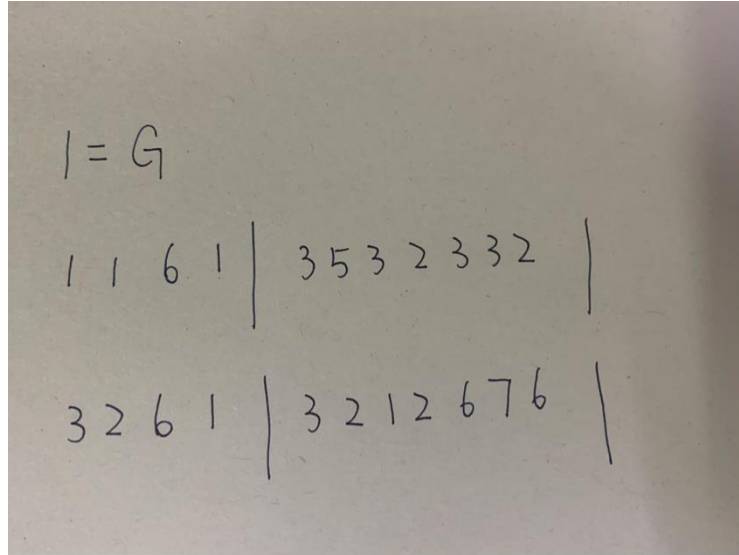


Figure25. The manuscript of the music of the Cuodi Dance

Source: The picture is made by the researcher

The picture shows the records of the melody of the Cuodi Dance by the investigators during their fieldwork. The musical notation shown in the picture is the music that a certain melodic repetition is found.



Figure26. Cuodi dance

Source: The picture is obtained by the researcher during fieldwork



Figure 27. Huagu Luozi

Source: The picture is obtained by the researcher during fieldwork



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