



The Transmission of Hukou Qingyang Opera, Jiangxi Province, China

Jiaqi Mei

A Thesis Submitted in Partial Fulfillment of Requirements for  
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### ABSTRACT

This research is called the transmission of Hukou Qingyang Opera, which is a qualitative research, aimed to 1) To study the musical context of Hukou Qingyang Opera, China; 2) To analyze the music characteristic of Hukou Qingyang Opera, China; 3) To study the transmission process of Hukou Qingyang Opera, China.

These data are collected from written documents and fieldwork. This dissertation observes and interviews a series of problems in Hukou Qingyang Opera. Fieldwork data were obtained through observation and interview. The research results are presented in the form of analysis and description. This dissertation discusses the origin of Hukou Qingyang Opera from a historical perspective and holds that the rise of Qingyang opera in Hukou is closely related to the geography, humanities, economy, folk customs and religion of Hukou County. I discuss the context of Hukou Qingyang opera music from four parts: the morphological context of music, the emotional context of music, the social context of music, and the impact of Qingyang Opera for people in community. I discuss the characteristics of Qingyang opera Qupai music from the aspects of melody, beat rhythm, tonality, characteristic charm, through the analysis of Qingyang opera Qupai music. I learned about the transmission process of Qingyang opera through the transmission of informal places and formal places.

The development of traditional music in modern society is not optimistic, and even faces an endangered state. We should continue traditional operas in social life and protect and transmit Hukou Qingyang Opera. As an important form of artistic expression of traditional Chinese culture, Qingyang Opera art should be vigorously inherited and developed under the background of the current cultural prosperity.

**Keyword :** Hukou Qingyang Opera, Musical context, Music characteristic, Transmission process



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# Chapter I

## Introduction

### 1. Statement of the Problem

With the change of people's way of life and the influence of foreign cultures, Qingyang opera, which was once prosperous, is on the verge of extinction due to various reasons.

(1) The old artists have passed away one after another, and there is no successor to Qingyang opera skills, and the performance team is not connected. (2) Opera performances are basically monopolized by Huangmei Opera, and the Qingyang Opera Troupe has gradually collapsed. (3) The rich and colorful modern cultural life is impacting the living space of ancient operas. With the popularization of television, the influence of new culture and the development of new aesthetic habits, rescue and support funds are short, researchers have nowhere to go, etc. These main reasons have led to the shrinking and landslide trend of the Qingyang Opera in recent years.

Perhaps it won't be long before Qingyang opera will disappear. We must actively face this urgent and realistic problem, and the protection and transmission of Qingyang Opera is imminent.

Hukou County is located in the northern part of Jiangxi Province, China. Poyang Lake flows through the entrance of the Yangtze River. It has very convenient water and land transportation. Hukou County is the northern gateway of Jiangxi Province and a place where singing, dancing, and opera are prosperous. The rich natural and cultural landscapes have attracted countless celebrities and guests to sing and dance. Economic development, political stability, convenient water and land transportation, and the resulting multicultural integration provide unique conditions for Qingyang Opera to take root and develop in Hukou. (Huang Min, 2017)

Hukou is uniquely located. It has a profound historical and cultural heritage, and has the reputation of "the hometown of Chinese folk art" and "the hometown of Jiangxi opera". Hukou Qingyang opera has been successfully selected into the national intangible culture collapse list, the protection and transmittance of Hukou

Qingyang opera is an effort to carry forward the excellent culture of the Chinese nation, the excavation and research of Qingyang opera is a little contribution to building the common spiritual homeland of the Chinese nation, may Hukou Qingyang opera be sung in the land of China for generations. (Liu Chunjiang & Chen Jianjun, 2008)

Qingyang opera is known as a rare treasure of Chinese opera art, and when Qingyang opera was circulated in Hukou County, opera, Wenqu opera, Raohe opera, tea picking drama, Huangmei opera, puppet theater and other opera dramas were also in vogue. The people of Hukou love opera and love Qingyang opera even more, which can be described as a cultural feature of Hukou. Sitting and singing around the drum has gradually become a peculiar Yiyuan landscape of Hukou Qingyang opera. In the Qing Dynasty, the "Xiulan Ban" sang on the banks of Poyang Lake and the banks of the Yangtze River, and nearly a hundred peasant amateur theater troupes were active in the vast rural land, composing a beautiful historical movement for the Qingyang opera loved by the people of Hukou. (Liu Chunjiang & Chen Jianjun, 2008)

Since the end of the 1980s, in parallel with the national "drama crisis", the ancient Qingyang opera has also fallen into a deep crisis and dilemma. The old artists have passed away one after another, and there is no successor, and the arrival of the migrant work tide has wrapped several rare young artists into the ranks of the south, and the performance team is not connected. In fact, most of the elderly and children in the countryside are now left at home, the organization of opera performances has been greatly reduced, and this market is basically monopolized by Huangmei opera. The Qingyang Opera Class Society has collapsed into an army. The greater threat lies in the invasion of modern lifestyles and cultural formations. With the popularization of television, the new cultural edification and aesthetic habits of migrant youth, and the materialism that has prevailed, the fate of Qingyang opera has been in jeopardy. Maybe it won't be long before it becomes a sound. How to save this ancient vocal cavity drama has become an urgent practical problem that we must face. (Li Zhiyuan, 2008)

Qingyang Opera are the condensation of human wisdom and creativity, bearing the great mission to record the process of human civilization and showcase diverse cultural memory. These cultural heritages, contemporary with the



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development and changes in human society accelerating, intensified the demise of cultural heritage. When criticism of the demise of this culture due to science and technology is the cause of social development, it should be noted that in promoting social development and changes in human life, science and technology also has the function of rescuing and safeguarding cultural heritage. This article starts with history and reality, internal and external aspects, and dialectically analyzes the reasons for the prosperity of Hukou Qingyang Opera, hoping to provide a valuable reference for the protection and transmission of Hukou Qingyang Opera and other traditional cultures.

(Zhang Lifen, 2013) Qingyang Opera plays an important role in the history of the development of opera tunes. Its appearance has caused a major change in the form of Chinese opera and is known as the new tune of the world's fashion. (Chu Yao, 2020) The Qingyang Opera Troupe's extensive contacts and exchanges with local people reflect the bits and pieces in real life, spread morality to the people, and affect people's lives. Therefore, it can be said that the acceptance of folk customs and spreading of morals are other aesthetic characteristics of the Jiangxi folk troupe in its streaming process. (Li Zhiyuan, 2008) As the Qingyang Opera with greater influence in the Ming Dynasty, its existence is indeed a fact but limited by the lack of documentation; there are unsatisfactory shortcomings in the current research and history of Qingyang Opera. (Wang Wei, 2014)

The author reveals implicit information and intangible cultural heritage transmission norms by studying the transmission visualization in its digital resources. Firstly, it discusses the research about related subjects and tries to combine transmission visualization of the time dimension and spatial dimension to achieve a new kind of visualization expression named transmission visualization based on space-time dimensions. It analyzes transmission visualization in the digital resource of intangible cultural heritage based on the space-time dimension by taking the example of the Hukou Qingyang Opera. (Routledge, 1995) Irrespective of an attempted pre-arrangement of the course of music that tends to favour preconceived lines of thinking and overshadow the unpredictable nature of creativity, in a trend towards universalism all the musical traditions of the world -transcended beyond their original symbolism - have an important say in the formation of the style of Author

time, revealing new sources, enriching the musical thinking and opening new ways for its course.

In summary, the above documents show the scholars' concern for traditional opera and Qingyang opera, With the development of society, people's cultural life has diversified, and their appreciation habits have also changed. Under the background of the new era, the development of Qingyang opera is at a critical moment when both crisis and opportunity coexist. The Qingyang opera art market is shrinking, the audience is lost, the performance groups are struggling to survive, the practitioners are seriously aging, the talent training has serious faults, and the public's cognition of Qingyang opera is biased. It is an unavoidable reality. Rescue protection and transmission of Qingyang Opera has become a top priority. To transmission Qingyang Opera, we must strive to develop our own advantages, be inclusive of all rivers, and accept all foreign musical expressions conducive to expanding our own. Methods and means integrate them into their blood and turn them into new elements that constantly improve, strengthen and develop themselves. First, in terms of vocals, retain the old song brand structure and carry out appropriate processing and polishing. Second, in terms of singing skills, it should be based on this opera's singing skills and performance techniques, transmit the essence of the ancient national singing theory, and learn from other operas' voice training and performance methods. Third, attach importance to community building and protect disseminators. Fourth, the protection of Qingyang Opera requires richer means, and the ever-changing digitization provides infinite space for the protection and display of Qingyang Opera. (Routledge, 1995)

## **2. Research Objectives**

- 2.1 To study the musical context of Hukou Qingyang Opera, China
- 2.2 To analyze the music characteristic of Hukou Qingyang Opera, China
- 2.3 To study the transmission process of Hukou Qingyang Opera, China

## **3. Research Questions**

- 3.1 What is the musical context of Hukou Qingyang Opera, China
- 3.2 What is the music characteristic of Hukou Qingyang Opera, China

3.3 What is the transmission process of Hukou Qingyang Opera, China

#### **4. Benefit of Research**

4.1 We can learn the musical context of Hukou Qingyang Opera, China

4.2 We can learn the music characteristic of Hukou Qingyang Opera, China

4.3 We can know the transmission process of Hukou Qingyang Opera, China

#### **5. Definition of Terms**

5.1 Qingyang Opera

Refer to Chinese traditional opera, the text refers to Qingyang Opera in Hukou County Jiangxi Province, China.

5.2 Musical context

Refer to the morphological context of music, the emotional context of music, and the social context of music, the impact of Qingyang opera for people in community.

5.3 Music characteristics

Refer to melody, beat rhythm, tonality, characteristic charm, through the arrangement and analysis of Qingyang opera Qupai music.

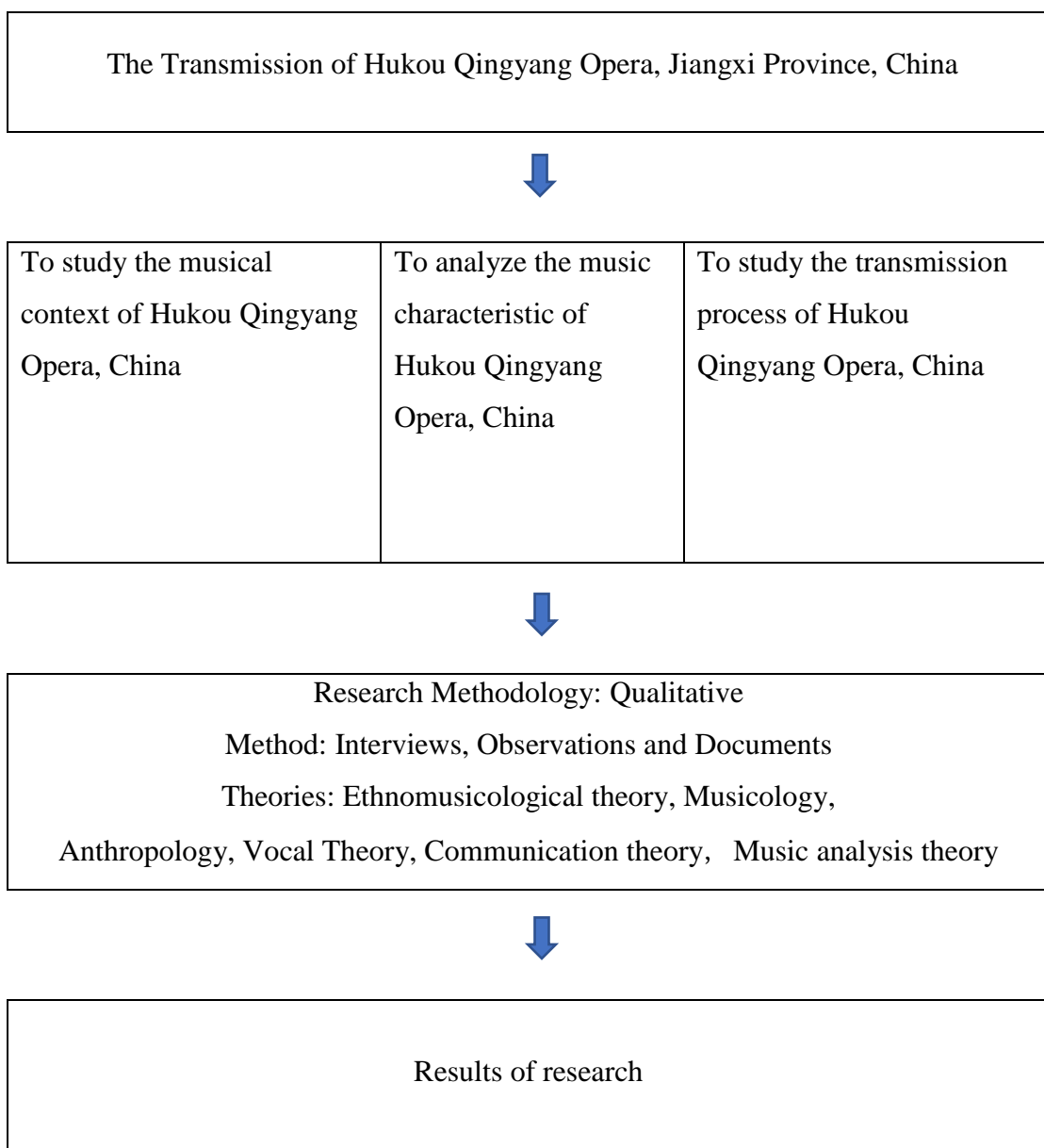
5.4 Transmission process

Refer to the transmit process for formal places and the transmit process for Informal places. Informal places: private schools, private transmissions. Formal places: Institute of Arts, College/University.



## 6. Conceptual Framework

This table is about the conceptual framework of Hukou Qingyang Opera research.



Conceptual framework Make: Jiaqi Mei

## Chapter II

### Literature Reviews

This chapter reviews the relevant documents of Hukou Qingyang Opera to obtain the most comprehensive information available used in this research; the researcher has reviewed it according to the following topic and objectives:

1. Overview of Hukou County, Jiujiang City, Jiangxi Province
2. The history and development of Qingyang Opera flourishing in Hukou
3. The artistic value of Qingyang Opera
4. The present situation and protective measures of Qingyang Opera
5. The theory used in research
6. Documents and research related to Qingyang opera, China

Research in the form of doctoral theses and professional journal reports has always been the focus of this research. I have attempted to convey the key points of relevance to the present study, this was done with the aim of establishing what is currently known and what yet remains to be ascertained regarding this topic.

#### 1. Overview of Hukou County, Jiujiang City, Jiangxi Province

##### 1.1 Jiangxi Province

Jiangxi is located in the southeast of China, on the south bank of the middle and lower reaches of the Yangtze River. It is dominated by mountains and hills. It is located in the mid-subtropical zone, with a pronounced monsoon climate and distinct four seasons. The water and heat conditions in the territory vary greatly, and the annual average temperature increases sequentially from north to south, and the temperature difference between the north and the south is about 3 °C. The province covers an area of 166,900 square kilometers, with a total population of more than 45.18 million. It governs 11 cities divided into districts and 100 counties (cities, districts).

Jiangxi culture is a subsystem of Chinese culture. After long-term development, Jiangxi has derived a series of its own cultural branches, forming a network with rich layers and clear veins. (Li Zhiyuan, 2008)

## 1.2 Jiujiang City

Jiujiang City is located in the northern part of Jiangxi Province, it is the northern gate of Jiangxi Province and the provincial sub-central city of Jiangxi Province. It is the intersection point of many railways. It was called Chaisang and Jiangzhou in ancient times, Xunyang, is a famous city in the south of the Yangtze River with a history of more than 2,200 years.

The entire territory of Jiujiang is 270 kilometers long from east to west, 140 kilometers wide from north to south, with a total area of 19,084.61 square kilometers, accounting for 11.3% of the total area of Jiangxi Province. (Liu Chunjiang & Chen Jianjun, 2008)

## 1.3 Hukou County

Hukou County is located in the northern part of Jiangxi Province and is named for its location at the mouth of Poyang Lake. The geographical location of Hukou County is very advantageous. It is located along the Yangtze River, at the mouth of Poyang Lake, with very convenient water and land transportation.

The rich natural and cultural landscapes have attracted countless celebrities and poets to sing and perform. Economic development, political stability, convenient water and land transportation, and the resulting multicultural blending provide unique conditions for Qingyang Opera to take root and develop in Hukou. (Huang Min, 2017)

Hukou County is extremely rich in operas and folk music, folk operas with legends and stories as themes spread throughout the county, and folk songs and fishing drums with rivers, lakes, and mountains as themes can be heard everywhere. In 1999, the Jiangxi Provincial Department of Culture awarded Hukou County as the "Hometown of Opera," and in 2000, the Ministry of Culture awarded it the title of "Hometown of Chinese Folk Art (Opera)." The simple, elegant, and colorful opera tunes are intertwined with the folk music with a strong water town flavor. They absorb, learn from, promote, and compete with each other so that the Qingyang Opera takes root, sprouts at the lake's mouth, and grows into a towering tree. (Wei Qidong, 2018)

## 2. The history and development of Qingyang Opera flourishing in Hukou

### 2.1 The history of Qingyang Opera

Qingyang Opera was born in the early Ming Dynasty because Qingyang Opera had been introduced to Jiangxi during the Jiajing period, replacing the local Yiyang Opera, which means that Qingyang Opera was formed before Jiajing in the Ming Dynasty, and it has been around for nearly five hundred years history. (Wang Changan, 2018)

The land is passed on by people, and the land reveals the people. The mountains are beautiful because of the water, and the water is beautiful because of the mountains. Due to its superior location and beautiful scenery, Hukou has forged an indissoluble bond with many historical events and historical celebrities. The earliest can be traced back to the "Shui Jing," written by Sanqin in the Han Dynasty. This is also the earliest written description related to Hukou. So far, there are more than 50 essays, 700 poems, and over 170 handwritings, stone carvings and inscriptions about Hukou Shizhong Mountain. (Wei Qidong, 2018)

In the Ming Dynasty, China's commercial capital was greatly active, especially the Huizhou merchants in southern Anhui developed the fastest and grew into a very powerful business gang. The scene of increasingly prosperous business and frequent commercial exchanges has gradually formed in the Hukou area. Hukou has become the only way for the Qingyang cavity to go from Anhui to Jiangxi along the water route. (Huang Min, 2017)

### 2.2 The Development Stage of Qingyang Opera

The development of any art form must follow the vertical trajectory of emergence, development and decline. The development of Qingyang Opera also has stages of formation, prosperity and decline. Generally speaking, the Ming Dynasty Jiajing period (1522 A.D.-1566 B.C.) was the formation period of Qingyang opera; the Ming Dynasty Wanli period (1573 A.D.-1620 B.C.) was the prosperous period of Qingyang opera; the middle Qing Dynasty Qianlong period (1736 A.D.-1795 B.C.) It was the period when Qingyang opera began to decline, and after Xianfeng (1850 A.D.-) in the Qing Dynasty, it declined further and even lost from the mainland.

2.2.1 The Formation Period of Qingyang Opera During the Jiajing Period of Ming Dynasty (1522 A.D.-1566 B.C.)

Qingyang opera was generally formed during the Jiajing period in the middle of the Ming Dynasty, which is the view of most scholars. Judging from the artistic origin of Qingyang opera, it is a new tune formed by combining with local folk tunes after Yiyang tune or Yuyao tune was introduced into Qingyang in southern Anhui during the Jiajing period of Ming Dynasty.

### 2.2.2 The Prosperous Period of Qingyang Opera During the Wanli Period of Ming Dynasty (1573 A.D.-1620 B.C.)

First of all, in terms of the content of the script, the middle and late Ming Dynasty was the heyday of legends. Most of Qingyang operas were performed by traditional or contemporary literati. The content mostly involved the life of the times, such as social family, love, marriage, etc. content. Lyrical euphemism, deep artistic conception, more expression of new life and thoughts, and reappearance of real human emotions. Compared with the Yiyang Opera, which mostly involves myths and legends, political wars, religious stories, etc., to promote the serious and orthodox feudal morality, ethics, and the purpose of education, it can better reflect the times and the people. "Theatre is one of the carriers of Chinese culture, and it is also the carrier of Chinese mass culture.

### 2.2.3 The Decline Period of Qingyang Opera During the Qianlong Period of Qing Dynasty (1736 A.D.-1795 B.C.)

Qingyang Opera runs through the Ming and Qing dynasties, lasting more than 300 years, and is popular at home and abroad. In the Qianlong period of the Qing Dynasty, Qingyang opera passed its golden age and began to decline. The main reason why Qingyang Opera "is no longer beautiful" is not only the role of the internal development laws of opera, but also the reasons for major changes in social development. The factors of the internal development law of drama mainly refer to the survival and development of drama, which depends on the changes of social demands. "The themes, themes, and programs of a period's drama depend on the politics, economy, and culture of that period on the one hand, and directly depend on the aesthetic requirements of people in that period on the other." After Qianlong in the middle of the Qing Dynasty, the creation of the legendary Zaju, which represented Chinese classical drama, gradually declined.

The main reasons for Qingyang Opera from decline to oblivion in its homeland are wars and plagues. During the Taiping Rebellion, Qingyang County had always been the main battlefield for the Taiping and Qing troops to fight, and countless people fled or died in the war. After the war came the plague, and sixty-seven out of ten people died of the plague.

### 2.3 History of Hukou Qingyang Opera Troupe

Qingyang opera developed rapidly after it entered Hukou County. Professional classes sprung up like bamboo shoots after a spring rain. There were drums sitting and singing in every village. Qingyang gongs and drums played all over the shore of Puhu Lake. There were still professional classes until the end of the 1940s Society is active. They not only performed in this county and neighboring Duchang, Pengze, Xingzi, Ruichang, but also performed in Poyang, Jingdezhen, Wuyuan, and Qimen, and even went to Dongliu, Zhide, Sujiang, Taihu, and Susong every year., Huaining, Guichi, Qingyang, Anqing and Huangmei and other towns and villages. According to the survey of old artists, the more famous troupes in Qingyang opera performances in Hukou include: Xiulan troupe, Lao Xiulan troupe, Zhongxiulan troupe, Fuxiulan troupe, and New Xiulan troupe.

#### 2.3.1 Xiulan class (1824 A.D.)

Hukou Qingyang Opera Troupe was established in the fourth year of Qing Daoyuan (1824), headed by Xia Yankui, and the location of the troupe was Xiajiaban, Fulong Township. The repertoires often performed by the team include: "Gold Medal Edict", "Zhengxi", "The Story of the White Rabbit", "The Story of the Pipa" and so on.

The main actors of Xiulan class are Ge Lingzu (sheng), Zhou Yusheng (sheng) and Xia Yankui (jing). The troupe was established earlier and lasted for a long time. It often performed in Hukou, Duchang, Jingdezhen, Poyang and other places.

#### 2.3.2 Old Xiulan class (1864 A.D.)

The Hukou Qingyang Opera Troupe was mainly composed of old Qingyang opera performers who were older and had profound artistic attainments at that time, so it was called Lao Xiulan Troupe. Built in the third year of Tongzhi in the

Qing Dynasty (1864), the location is Liu Yisi Village, Raotang, Wenqiao Township, headed by Liu Hengzhen.

The main repertoire of the troupe is "Mulian Rescue Mother", "Zhengdong", "Zhengxi", "Loyalty Hall", "Red Plum Pavilion", "White Rabbit", and also performed some Three Kingdoms operas, Yue Fei play.

The old Xiulan class has a neat lineup and strong strength. It has a group of actors who have profound artistic attainments and are loved by the masses, such as Xu Demao (Jing), Xu Qingbao (Little), Xu Tiancheng (Sheng), Liu Hengzhen (Dan), Cao Haoqi (Post), Yu Xingsheng (post), Liu Shengkui (dan), Xia Dingming (small), etc.

They have a complete line of business, high artistic level and strict discipline. They often perform in Hukou, Duchang, Pengze, Ruichang, Jingdezhen, Poyang, Wuyuan, Qimen and other places. They are well received by the audience.

### 2.3.3 Fu Xiulan class (1904 A.D.)

The Hukou Qingyang Opera Troupe used the word "Fu" of Wu Xiefu, the leader of the troupe, in front of the team name. It was built in the 30th year of Guangxu in the Qing Dynasty (1904) and was located in Wushangban, Zhangqing Township.

The repertoires reserved by the troupe include Yue Fei Opera, "Quanpai Zhao", "Yin and Yang Realm", "Seizing the Autumn Queen"; Three Kingdoms Opera: "Three Invitations to the Sages", "Recovering the County Series"; legendary repertoires: "Dragon and Phoenix Sword", "The Story of Pipa", "The Story of the Golden Lock of Three Accumulations of Virtue", etc. The main actors of the team include Wu Xieshou (Miscellaneous), Xu Huashou (Sheng), etc. In addition, Tie Shengguang and Dong Shihong, who were not in the team at that time but were well-known in the Duchang area of Hukou, were also hired to participate in the performance. They not only performed in Hukou, Duchang, Pengze, and Huangmei, but also performed in Dongliu, Zhide, Wangjiang, Taihu, Susong, Huaining, Guichi, Qingyang, Anqing and other places in Anhui.

When the class went to Anhui, it was often blackmailed and bullied by hooligans, thugs, and hooligans. Later, when performing in Taihu Lake and Susong area, Wu Xiefu became relatives with several famous local gentlemen who loved

Qingyang opera. The show, unimpeded, is very famous in that area. At its peak, the team had more than 30 actors and staff. On the stage of Shenlun Village, Wushan Township, Hukou County, you can also see the inscriptions when Fu Xiulan Troupe performed on the same stage with Qingyang Opera artists from Duchang County in 1923.

The Fuxiulan troupe has a formal system, a complete line of business, pay according to labor, strict discipline, and is very popular. It has become the best team in Qingyang opera in Hukou.

#### 2.3.4 Zhongxiu Lan class (1904 A.D.)

Hukou Qingyang Opera Troupe, formerly known as sitting singing troupe. The team was built in the 30th year of Guangxu (1904 A.D.). Later, the team leader Liao Zhongmao's "Zhong" was placed in front of the team name as the number, so it got its name. The location is in Liaobafang, Liusi Township.

The repertoires often performed by the troupe include Yue Fei Opera: "Gold Medal Edict", "Yin and Yang Realm", "Seizing the Autumn Champion"; Three Kingdoms Opera: "Three Invitations to Virtuous Persons", "Green Plum Club", "Jie Taoyuan", "Receiving the Four Counties"; "Cup Note", "Hundred Ninja Picture", "Double Kirin" and so on. The main actors of the class are: Liao Zhongmao, Shen Junyan, Zhou Xishan, Pan Tingjue, Cao Xiaoli, etc. In addition, Wang Nansheng (Ugly), a mobile actor who did not join the team, was also hired to participate in the performance. They often tour in Hukou, Duchang, Xingzidongliu to Taihu Lake, Susong, Huaining, Guichi and other places.

There are many roles in the Zhongxiu Lan class, and everyone is paid according to their labor, which is very popular.

#### 2.3.5 Rookie Lanban (1944 A.D.)

Hukou Qingyang Opera Troupe Club got its name because the backbone of the team is outstanding young people. The team was established in 1944, headed by Luo Shuoren, and located in Luoyi Village, Dalong Township.

The repertoire of the troupe includes Three Kingdoms operas: "Three Invitations to Virtuous Persons", "Green Plum Club", "Serial Links", "Ancient City Club", "Jie Taoyuan", "Receiving the Four Counties"; Water Margin Opera: "The Palace of Loyalty"; Legendary repertoire: "The Story of the Golden Lock", "The



Story of the Pipa", "The Story of the White Rabbit", "The Story of the Jade Hairpin", "The Story of the Cailou", "Red Plum Pavilion", "Butterfly Dream" and "Sisters Worshipping the Moon" ", "Hundred Flowers Gifting the Sword", "The Drunken Concubine" and other single-fold small plays, and also performed seven Mulian operas and the "Huamulian" selected from the seven "Mulian Rescue Mother", etc. (Cassirer Ernst, 1944)

Xinxiu Lan has a complete range of roles, and has a group of actors with high artistic level and deep foundation, such as Cao Meiqing from Xiaoshengxing, Cao Yaochun from Tielixing, Wu Houde from Jingxing, Wu Jianglong from Zheng Shengxing, Pan Kangquan from Moxingxing, Huang Yu Sheng, Wu Dunzuo, who changed to be a drummer after Jingxing, and Luo Shuoren, who was in Danxing. They often perform in Hukou, Duchang, Pengze and other places, and are well received by the audience.

After the founding of the People's Republic of China, under the guidance of the party's "double hundred" policy, a new situation once appeared. In 1956, Duchang County established a state-owned professional Gaoqiang Opera Troupe, and in 1959, it was merged into Ganju Opera of Jiangxi Province. On the 10th anniversary of the National Day, young actors continued to learn, and for the first time performed in Nanchang the reformed "Hundred Flowers Presenting the Sword", "Sisters Worshipping the Moon", "Coloring the Crown with a Box", "Running at Night and Grinding the Axe" and "Plucking Mulberry Glory" etc. Five excellent excerpts. In 1959 and 1962, he performed in Beijing twice, which was highly valued and appreciated by the literary and art circles in the capital. Since then, the adaptation of the famous ancient opera "The Romance of the West Chamber" and the performance of the modern drama "Red Propaganda Man" have opened up new ways for the development of Qingyang opera. (Freeman Linton C & Alan P Mcrriam, 1956)

### **3. The artistic value of Qingyang Opera**

Qingyang opera music maintains the artistic characteristics of Qingyang Opera in the Ming Dynasty in a relatively pure way.

Qingyang opera has a rich variety of plays and unique singing styles, especially the music of gongs and drums, which has a wide variety and bright colors.

There are more than 100 sets of gongs and drums, which are divided into accompaniment gongs and drums, side gongs and drums, door gongs and drums, atmosphere gongs and drums, body gongs and drums, and emotional gongs and drums.

The formation characteristics of Qingyang Opera are long, diverse and natural. Qingyang Opera was formed in the early Ming Dynasty and has a long history. It absorbed the advantages of Yiyang Opera, Yuyao Opera, Kunshan Opera and other operas. Also, it absorbed the nutrition of folk and religious music in the Qingyang area, forming a unique, Distinctive voice. (Wei Qidong, 2018)

Qingyang Opera is a bridge for Chinese opera to transition from classical to modern styles. It has promoted the popularization of the art of opera by breaking the strict norm of the existing qupai system and promoted the popularization of opera art, perfecting and sublimating the aesthetic value of Chinese opera. (Wang Changan, 2018)

Qingyang Opera spread from Qingyang to Hukou, close to the aesthetic taste of the public, spread in the countryside and developed in the cities and towns, and has a distinct popular culture matrix. Its "expression subject" and "aesthetic subject" are both villagers. As a product of folk culture, Qingyang Opera has the inherent characteristics of being close to the people. It was born in the folk, grew up in the folk, and continues to grow and mature with the development of the people's culture. This kind of art belonging to the people can always adapt to different cultural needs and quickly spread from one place to another in order to be accepted by the general public. In Hukou, a stage is set up during the New Year, festivals, temple festivals, sacrifices to heaven and ancestors, exorcism of ghosts and epidemics, birthdays of bodhisattvas, birthdays of big families, and marriages. Such folk customs provide a fertile ground for Qingyang Opera's prosperity in Hukou. (Huang Min, 2017)

Qingyang Opera has such a great charm that it has replaced other ancient operas and has become a popular "world fashion." The main reasons are that Qingyang Opera has been greatly influenced by the Yiyang tune, transmitted and developed Yiyang Opera. The fine tradition and character of "singing songs," "changing songs," and "misusing local dialects"; on the other hand, the majority of folk artists absorb the nutrients of local folk art through their own practice and fully



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develop Yiyang and Yuyao. The original "rolling" factor in the cavity creates a "rolling stone" in the form of "adding rolling," "pinch rolling," and "smooth rolling." In the art form, it began to break through the traditional literary genre and the musical structure of the combination of qupai; it has become a new means of expression that is appreciated by both refined and popular and greatly improves the performance of opera. (Li Zhiyuan, 2008)

The Mutual Infiltration of Folk Religion and Hukou Qingyang Opera. The development of religious culture in China is a process of voluntary acceptance. The Chinese have always adopted an attitude and strategy of active acceptance, integration and absorption. At the same time, esoteric Buddhist thoughts and stories of scriptures have also been secularized and popularized in monasteries and folk literati, making it easier to preach to ordinary people and persuade good people to believe in Buddhism. Religious stories have undergone a literary transformation, combining two people into one person, which not only meets social psychology's needs but also the needs of religious dissemination. (Huang Min, 2017)

It has been confirmed from the research results of a large number of researchers that Qingyang Opera, as a vocal art, has opened up a new era of Chinese drama performance and is a major progress in the history of Chinese drama vocal development. The key to its pivotal position is its unique rolling singing artistic characteristics, and the linking role played by this high-pitched and free singing art in the history of the development of dramatic voices. The operas directly or indirectly nurtured and influenced by Qingyang Opera include Hui Opera, Peking Opera, Gan Opera, Hunan Opera, Sichuan Opera, Huangmei Opera and other operas.

#### **4. The present situation and protective measures of Qingyang Opera**

##### **4.1 The Current Situation of Qingyang Opera**

On May 20, 2006, Qingyang Opera was approved by the State Council to be included in the first batch of the national intangible cultural heritage list. My country's intangible cultural heritage is an important carrier of the spirit and emotion of the Chinese nation, the basis for maintaining national unity, and the embodiment of human wisdom. However, under the impact of the modern wave, with the change in people's way of life and the influence of foreign cultures, many intangible cultural

heritages have gradually lost their original soil and social environment. Qingyang Opera is one of them. Qingyang Opera, which once flourished, is in danger of being lost for various reasons. (1) The old artists have passed away one after another, and there is no successor to Qingyang opera skills, and the performance team is not connected. (2) Opera performances are basically monopolized by Huangmei Opera, and the Qingyang Opera Troupe has gradually collapsed. (3) The rich and colorful modern cultural life is impacting the living space of ancient operas. With the popularization of television, the influence of new culture and the development of new aesthetic habits, rescue and support funds are short, researchers have nowhere to go, etc. These main reasons have led to the shrinking and landslide trend of the Qingyang cavity in recent years. Maybe it won't be long before it's gone. We must actively face this urgent and realistic problem, so the protection and transmittance of Qingyang Opera are imminent.

In recent years, the living environment of local operas in Jiujiang City, Jiangxi Province has been severely challenged unprecedentedly. The gradual disappearance of state-owned professional troupes, the low professional level of amateur troupes, and aging repertoires have caused the current dilemma of local operas gradually dying out. Under the reality that folk culture and local traditional operas are being lost day by day, protecting endangered local operas and repertoires is an imperative and important task for the rescue of folk cultural heritage. (Liang Jing, 2012)

According to a survey of local operas in Jiujiang City, Jiangxi Province in the late 1980s, in the 1970s and 1980s, there were nearly 20 professional theater troupes in Jiujiang City, and more than ten types of local operas. Today, professional theater troupes have all disappeared, and most operas have actually disappeared or are on the verge of extinction. At present, there are only a few operas left, such as: "Xiushui Ninghe Opera, Yongxiu Yaya Opera, De'an Pangong Opera, Xingzi Xihe Opera, Wuning and Ruichang Tea Picking Opera" and other operas are also facing embarrassing situations or facing no the crisis of transmittance and natural extinction. At present, the decline of Qingyang opera genres is still deteriorating, and so far, there is no force to stop this trend of cultural decline. Protecting endangered local opera genres and repertoires is an imperative and important task in the rescue of folk cultural heritage. Under the reality that folk culture and local traditional operas are

being lost day by day, these "living cultural relics" should be rescued and protected like cultural relics. Qingyang opera has a unique art form and strong cultural spirit, which has a high historical and cultural value. value. Therefore, it is necessary to rescue and protect these precious local operas as soon as possible. (Wang Changan, 2018)

The reason for the current situation of Qingyang opera is that recently, the government has carried out a lot of protection work on intangible cultural heritage (local opera belongs to a large category of intangible cultural heritage), and has also allocated a lot of funds to protect, some local operas are supported, but this method has not shown good results. And there is another phenomenon, that is, no matter how much money is invested in rescue and protection, it is difficult to save them. Why is there such a problem?

4.1.1 The facilities are inconvenient and the economy is underdeveloped. Most people are unwilling to go out of remote small towns and mountain villages to watch opera performances in the city, so there is a performance market in the countryside, which can support artists; people are familiar with the local language, and ordinary people like to watch opera performances in local dialects, with strong regional characteristics. There are few high-level theater troupes, and the dissemination of high-level stage art is limited. Unlike now, new media can be used to spread (live or recorded) their high-level performances to the most remote mountain villages, the low-level local opera amateur troupes do not lack audiences, which has resulted in a hidden prosperity of local opera. And this kind of prosperity is based on inconvenient facilities and economic inactivity. From the perspective of social development, this kind of "prosperity" is not worthy of pride and nostalgia. It is also this backward structure that has caused a large number of local operas to flourish, although their repertoire creation, performance standards, and actors' personal standards are not high, but they do not lack audiences. Under the current tide of social and economic development, local operas can only be gradually eliminated. Even for very distinctive local operas, their performance market is squeezed by high-level media performances such as film and television. Especially with the popularity of television and computers, the most remote villages can also see the highest level of

performances in the country, such as drama, song and dance, folk art and acrobatics, the local opera. (Liang Jing, 2012)

4.1.2 The limitations of local operas in Jiujiang City, Jiangxi Province. In addition to the progress of the social environment, the main reason for the demise of local operas is the lack of production and creation of local operas caused by backward and outdated creative ideas.

The Qingyang opera genre is now facing a crisis of survival, and some of the troupe has been disbanded. In addition to the problems of Qingyang opera itself, there are also problems of decision makers' mistakes. There are roughly the following situations: First, due to the withdrawal of the older generation of artists from the stage in recent years, the theater genre has lost its leading figures, that is, "big-name-level" actors as the pillars, and the theater genre (theater troupe) has lost its appeal in the performance market; There are many management problems, or disunity, or lack of industry, or no management talents in the performance market.

4.1.3 The repertoire creation is poor, and the genre (theater troupe) has no good scripts for a long time. The creation of the repertoire is not good, no matter how good the actors are, and no matter how "big production" the stage is, it will still inevitably decline. In fact, lack of repertoire creation has become a chronic problem in the theater industry in recent years. This is not only the case with local operas, but also Beijing opera, drama, and opera. Of course, the problem with local operas is even bigger. Therefore, the demise of operas in many places is partly due to congenital deficiencies. In fact, the root of the problem lies in itself. Before 2000, there were still many theater troupes in Jiujiang area. In addition to the four city-level theater troupes, there were more than ten district and county-level theater troupes. Now some of these district and county-level theater troupes have been disbanded or exist in name only. Judging from the current situation, it is even more impossible to come up with influential new plays, and this is no longer something that can be solved by government funding. It can be seen that the Qingyang opera genre is endangered. (Wei Qidong, 2018)

#### 4.2 Protective measures of Qingyang Opera

Fundamentally carry forward these precious local operas in Jiujiang City, and carry out solid and effective excavation, rescue, and transmission research. The

government should give traditional drama "intangible cultural heritage" treatment, re-employ the older generation of artists who are still alive, recruit students who are disseminators of local operas, and cultivate performing arts talents.

Cultivate local playwrights of Qingyang opera, and playwrights need to have the ability to write stories and a high level of writing. More importantly, image thinking and reasoning thinking, these must be cultivated in order to meet the basic requirements of a screenwriter. When writing a script, it doesn't matter whether it takes materials, writes the outline, adjusts the outline, fills in characters, dialogues, scenes and actions (or stage instructions) and so on scene by scene. How to choose potential themes and forms of expression, we must work hard to learn more, read more, observe more, think more, and innovate more in these two aspects. First of all, you should understand the local customs and customs, and second, you should observe more in your daily life, especially the observation of the living habits of the local people, and pay attention to everyone's habits, language style, and way of doing things. Again, observe more excellent creations and apply what you have learned. Screenwriting, like other industries, is difficult and easy, especially for local screenwriters. (Lu Guanghong, 2011)

First of all, personal talent is the foundation. Second, learn to persevere. Screenwriting is a long road, learn to face difficulties. Again, fully developed. While you can write, you must also be able to manage. Therefore, local governments and relevant departments need to pay attention to local screenwriters. Many provincial and municipal cultural, broadcasting and tourism bureaus or departments are equipped with special drama creation rooms, but Jiujiang does not have one. This should also attract attention. Some time ago, I saw a singing competition program on CCTV. Many contestants in it had persisted for many years. Without this program, they would still be unknown. They are the lucky ones, and those freelance singers who are also working hard, although they don't know whether the future will be expected, they still persist. If you choose, you will not regret it. The same goes for screenwriters. (Liang Jing, 2012)

**Summarize:**

Some characteristics of many traditional operas are indeed not suitable for the rhythm of today's life and the perception of the audience, and should be innovated on the basis of retaining the regional culture of operas. Facing the status quo of Qingyang opera, we should look at it from the perspective of development. We need neither be sad nor panic. We can have regrets, but we don't have to overreact. Local operas are the continuation of the old farming culture. The most fundamental basis is dialect and regional characteristics. With the development of society, some operas will definitely be eliminated. What we need to do now is to make rescue records of art historical materials as soon as possible, so that they Although it dies, it can still leave an image. Let it enter the memory of art history, a genre of drama can die, but its survival track should not be submerged. What's more, today we have this kind of conditions, and we also have the manpower to do this. Some small theater genres that have disappeared, although the troupe is gone, the old people are still there, and they can still carry out rescue records of art materials. These will be the precious cultural wealth of the nation in the future. The value of Qingyang opera is not only in the artistic appreciation of the audience, but also in itself as a cultural treasure house. For example, a large number of dialects, dialects, and slang in Qingyang opera are one of the components of language science. The costumes in local operas are a reflection of the clothing culture and living customs of a certain area. An encyclopedia treasure house of folk music. In fact, very few people are willing to dig out the treasure house of local opera music. The work of rescuing the endangered or extinct singing music of Qingyang opera requires government cultural departments and people with lofty ideals to do it. If we don't protect it now, it may be too late to protect it in the future. In addition to stepping up protection, it is also necessary to strengthen the education of intangible cultural transmission: "Most contemporary young people scoff at traditional drama culture, thinking that this art form is too monotonous, because they do not have a deep understanding of history and culture."



## 5. The theory used in Research

In the course of research, we can use theories such as ethnomusicological theory, musicological theory, anthropological theory, Vocal Theory, Communication theory, music analysis theory, etc.

### 5.1 Ethnomusicological theory

I use the method of ethnomusicology to conduct research, the analytic activity involves accumulating data: increasing specific knowledge or particular experience. It is analytic in the sense that it involves making distinctions, dividing, classifying. In both arts and sciences, it includes making collections, naming, observing, and reporting observations in detail.

Ethnomusicological theory: Nettl, Bruno (1974: 24-25), In his classic book *The Study of Ethnomusicology*, pointed out that ethnomusicologists are egalitarians. They become attached to cultures which they study and with which they identify themselves, and they have special loves and obligations toward the kinds of music they regard as ethnic or family heritage. They may consciously or tacitly believe in the intellectual, technical, aesthetic, or artistic superiority of certain kinds of music and be able to make a good case for this belief, preferring the classical music of Europe or Asia because of its complexity or the music of simple folk because of its presumably unspoiled nature. But, at the bottom line, at some level of conceptualization, they regard all kinds of music as equal. Each music, they believe, is equally an expression of culture, and each culture and each music must be understood first and foremost in its own terms. They consider all kinds of music worthy of study, recognizing that all, no matter how apparently simple, are in themselves inordinately complex phenomena. And they believe that all kinds of music are capable of imparting much importance to the peoples to whom they belong, and to the world, and thus naturally also to the scholars who study them. Merriam in his classic book *The Anthropology of Music* (1964: 3–9), he pointed out that Ethnomusicology makes its unique contribution in welding together aspects of the social sciences and aspects of the humanities in such a way that each complements the other and leads to a fuller understanding of both. Neither should be considered an end in itself; the two must be joined into a wider understanding.

### 5.2 Musicology theory

Musicological theory: Music is a uniquely human phenomenon which exists only in terms of social interaction; that is, it is made by people for other people, and it is learned behavior. It does not and cannot exist by, of, and for itself; there must always be human beings doing something to produce it. In short, music cannot be defined as a phenomenon of sound alone, for it involves the behavior of individuals and groups of individuals, and its particular organization demands the social concurrence of people who decide what it can and cannot be. Indeed, John Mueller (1951:286) points out that in our own culture, even the institution of the symphony concert ". . . is not exclusively, nor in one sense primarily, a musical event." Rather, he says, "it is a psychological and sociological truth, that music is often secondary to nonmusical considerations". Music is also a universal in human culture, though not an absolute, and the fact that it is found everywhere is of great importance in reaching an understanding of what it is and does for men.

Musicology is the study of the relationship between music and ideology, including music aesthetics, music history, music ethnology, music psychology, music education, etc.; the research on the characteristics of material materials of music includes music acoustics, temperament, musical instrument science, etc.; the research on music form and its composition includes melody, harmony acoustics, counterpoint, and musical form; There are also considerations from the aspect of performance, such as performance theory, conducting method, etc.

This thesis will analyze and study the musical context, musical characteristics form of Qingyang opera music through the theoretical method of musicology.

### 5.3 Anthropological theory

Anthropological theory: British anthropologist Tim Ingold (1978:51) gave a different interpretation of creation and design from the perspective of biology and ecological anthropology. His main points are: (1) "Creation is like growth", and the form of things acts both internally and externally. It is gradually generated in the field of force, just like the growth of an organism; (2) "design is foresight", design not only coexists with creation, but also faces the future of things. He refuted the argument of the separation of design and creation under the "form-material theory"; he also emphasized that the two are activities that people intervene in the life flow of things, and in this process, people should understand and integrate the relationship between

human-object-technology-environment, so that both have organic and symbiotic conditions.

The researcher uses the theory of anthropology to analyze and study the development history and culture of Qingyang opera. By combing and analyzing the historical development and cultural heritage of Qingyang opera, it is beneficial for the author to study the music of Qingyang opera.

#### 5.4 Vocal Theory

The researcher uses the theory of vocal music to analyze and study the performance of Qingyang opera music, focusing on the basic elements of Qingyang opera singing, such as breathing, voice, language, etc., and comprehensively expounds the basic principles and techniques of artistic expression, artistic treatment and emotional expression of opera, that is, the two major contents of opera art, sound and emotion.

#### 5.5 Communication theory

The music that music communication studies is music in reality, music in real environment, not just music as concept, symbol or sound form. The music in dissemination is a kind of real, concrete music that is actually perceived and actually touched by someone in a certain place in a certain way. It is obviously not enough for music to exist in an ideological form; it is not enough even if it has been composed. It is not enough to stay on the sheet music: it is not enough even to record it as an audio product until it is activated. It is actually used. As long as real music happens, it must be heard by some people in a certain time or place.

But cultural and social factors shape music to an even greater extent than is implied in the fact that music sound accords with peoples' ideas of what is right and wrong in music. (Herzog, 1936) for example, writes: Acceptance or rejection of composition or performance may hinge much more on cultural and social matters per se than with us. For example: a single mistake in a single song of many hundred that form an essential part of Navaho Indian curing rituals invalidates the whole performance so that it has to be repeated, from the beginning, after due purification. The question we might like to raise how far is it the esthetic sense and how far the ritualistic sense that is outraged is meaningless for the Navaho and may not become clear to him at all.

Since all these factors must be considered in studying the music of any given people, the immediate problem is whether a theoretical research model can be constructed which will take all of them into account. Such a model must consider folk and analytical evaluation, the cultural and social background, the relevant aspects of the social sciences and the humanities, and the multiple facets of music as symbolic, aesthetic, formal, psychological, physical, and so forth.

### 5.6 Music analysis theory

Analyze the expressive function of music language, analyze the melody line, tone, rhythm, beat, speed, strength and mode of music, and understand the development of music and the structure and function of music.

Looking at the above, in the course of research, we can use the theory of ethnomusicological theory, anthropological theory and development theory to study the development of Hukou Qingyang Opera, China. We can use the theory of musicological theory, music analysis theory to analyze the music characteristic of Hukou Qingyang Opera, China. We can use the theory of communication theory to study the transmission of Hukou Qingyang Opera, China.

## 6. Documents and research related to opera, China

### 6.1 Chinese opera Research Review in Western.

Instead of generalizing about musical change from observation of a group as if it were homogenous, a more orderly methodology would set out to ‘discover’ the beliefs and knowledge held by individuals, working outward in concentric circles to compare performers’ beliefs with those of nonperformers. (James P & Herschel G, 1995)

I believed that to understand a tradition, one must start with the individuals who participated in it, which is in line with anthropological theory. This notion, perhaps, stems from the nature of fieldwork where one tends to encounter individuals first, and then go on to construct maps of larger circles of interaction, imagined and otherwise.

This was poignantly described by the artists’ contemporaries. In Beijing opera, the battery, also known collectively as luogu “gong and drum”, First, luogu dianzi “percussion musical patterns” familiar rhythmic patterns, notated in luogu jing and

played by traditional instruments are used throughout. Second, these patterns are emulated by other instruments, augmenting traditional rhythmic figures and projecting percussive effects by way of other instruments. (Nancy Yunhwa Rao, 1998)

Peking Opera form can accommodate the most diverse materials, from the acrobatics of military plays to the lyric pathos of love stories, with ample room for humor and satire as well as high tragedy and lugubrious sentiment. Three Chinese actors playing male roles, two of them with elaborately painted faces and beards. (Boltenstern, 1995)

In these dissertations, the author uses the theory of musicology, Chinese opera distinguishing styles of cultural synthesis stem from the important genre, though each style developed in different ways, both from each other and from the genre itself.

Peking Opera draws on many literary sources and other art forms for its plots, which are usually familiar to the audience; As a result, the plot of a given opera may be incomplete in the acted version, but it remains an artistically satisfying performance because of the structural symmetry of the smaller patterns. (Benedict Ruth, 1922)

I believed the impression that Peking Opera is a stereotyped form limited by pre-existing melodies and mechanical arrangements of its components. Actually, it is enormously varied, as any opera-goer can testify.

Peking Opera has generally been accepted as a form of drama. It is on this premise that it has been criticized for lacking structure, for its readiness to forget plot in favor of a chance to show off the performers' virtuosity. In fact, there are many kinds of Peking Opera. It includes well-constructed stories, many of which are based on classical literary works, and at the other extreme it encompasses pieces that are indeed little more than a potpourri of mime, song and dance numbers. (Rulan Chao Pian, 1996)

A far more radical and deterministic position is taken by William G. Haag, who holds that: Art is not free. Artists are relentlessly grasped by the strongest but subtlest force that moves the world, that is, cultural determinism. Every change in the artistic taste of the times is engendered and nourished in a realm beyond the "minds" of artists. That place, of course, is the culture-the normative, stylistic, consistent behavior of which the artist is a participant and a partaker. (1960: 217) While such a

position is so deterministic and simplistic that it fails to communicate usefully, it does stress the importance of the role that culture plays in shaping music. Paul Farnsworth describes an experiment which further illustrates the relationship between music and culture. (Basden G T, 1921)

In these dissertations, I believed that music can and must be studied from many standpoints, for its aspects include the historical, social psychological, structural, cultural, functional, physical, psychological, aesthetic, symbolic, and others. If an understanding of music is to be reached, it is clear that no single kind of study can successfully be substituted for the whole.

## 6.2 Qingyang opera Research Review in China

The formation characteristics of Qingyang Opera are long-standing, diverse and natural. Qingyang tune was formed in the early Ming Dynasty and has a long history. It absorbed the advantages of Yiyang tune, Yuyao tune, Kunshan tune and other tunes, as well as the nutrition of folk music and religious music in Qingyang area, forming a unique style. Acoustic cavity, the source of formation has the beauty of diversity, and the singing characteristics and performance forms of Qingyang cavity itself reflect a variety of aesthetic values. (Wei Qidong, 2018)

In the long-term development of Jiangxi folk troupes, on the one hand, they transmit the essence of traditional operas, and on the other hand, they are constantly accepting the characteristics of various new cultural styles in different regions to enhance the vitality of the troupes. This kind of transmission and acceptance belongs to the acceptance of "collective unconsciousness". The collective unconscious is developed from the theory of the Swiss psychologist Jung in Freud's "Theory of the Unconscious". According to Jung's explanation, "the collective unconscious is rooted in the nature (i.e., human nature) as an organism, derived from evolution and heredity, and contains all the spiritual wealth (experience, emotion, thought, memory) of human beings since the primitive society, in essence, it is the accumulation of human collective experience in the deep psychological layers." He said, "It does not originate from personal experience, nor is it acquired from the day after tomorrow, but is innate." Experience, emotion, thought and memory, absorbing the essence of traditional culture, is such a collective unconscious acceptance. At the same time, as a form of folk performance organization, the theater troupe is directly related to the

masses, so it must unconsciously spread its moral thoughts among the people. (Chu Yao, 2020)

Qingyang Opera has been produced for more than 400 years, and the research results of Qingyang Opera have been fruitful, which can be roughly divided into three stages, but the research of the past century has been in trouble. There are three reasons for this. The first is the objective reason: the lack of research data, the second is the subjective reason: the researcher ignores the data, the researcher repeats the previous research conclusions, and the researcher's lack of education. The third is the practical reason: under the interference of local interest's academic research. There are five major problems in the study of Qingyang Opera: first, research on the folk custom background of Qingyang Opera; second, research on the folk dynamics of Qingyang Opera's spread; Gunhui art research, fifth, comparative study of Qingyang Opera, in addition to these five major problems, there are still some key issues in the study of Qingyang Opera that cannot be ignored. (Wang Changan, 2018)

This thesis takes Qingyang Opera Class Society in Meiquanzi Village, Wenqiao Township, Hukou, Jiujiang as an example, and discusses the collective unconscious acceptance method of Qingyang Opera Class Society for Yiyang Opera, folk songs and other dramatic styles and the morality of Qingyang Opera Class Society in Hukou Spread the problem. (Huang Nanting, 2013)

The specific cultural ecosystem created and transmitted by Qingyang opera can be divided into four subsystems: material ecology, behavioral ecology, spiritual ecology and institutional ecology. These four subsystems are interdependent, interpenetrating, restricting and promoting each other to play a role in the creation and transmittance of Qingyang Opera. (Su Meigui, 2016)

According to the local custom, they go to the temple to offer sacrifices on the 23rd day of the first month every year. At the beginning of the sacrificial day, the acrobats wore sacrificial clothes, carried bows and knives, or turned over their fur coats to make hunting; At this time, the horn sounded and the sound of artillery shook the air. All the men and women in the village crowded the streets and alleys. The sacrificial team formed from this was huge and extended for several kilometers. Qingyang Opera caters to the needs of sacrifice, and completes the annual ritual

performance with the local ancient gongs and drums miscellaneous opera. (Zhou Hong, 2006)

In the historical environment, the reason why Qingyang Opera was introduced into Jiangxi Province is that its existence value is mainly used to worship gods. (Yang Mengheng, 2002)

Hukou County, Jiangxi Province has been the hometown of popular operas since ancient times. Qingyang Opera is one of the rare works among them, which belongs to the high opera system of Southern Opera. Have a profound and accurate understanding of the art itself of Qingyang Opera, reshape the image of Qingyang Opera, have a thorough and profound understanding of the essence of the national spirit of Qingyang Opera, and firmly inherit the national spirit of Qingyang Opera. (Wang Wei, 2014)

I believed that the perspective of mass culture actually refers to the cultural form that is accepted by people and meets people's inner needs and emotional requirements. In different eras, people have slightly different definitions of mass culture, because mass culture is not only different from advanced culture, but also different from the same culture, but a product of a new era. Especially now, our country is in the stage where new and old media alternately exist, and many emerging cultural forms impact people's lives and affect people's thinking.

The vocals and musical instruments used in ritual opera music are not only musical instruments but also magic instruments. They are an indispensable part in ritual opera performances, and they are also indispensable tools in ritual activities such as inviting gods to worship ancestors and rewarding gods to fulfill their vows. Combined with other sounds in the ceremony, they jointly construct an auditory imagination space, and are full of unique spatial meaning and environmental effects, establishing a virtual mysterious imagination space where humans and gods coexist and communicate with each other. (Zhou Xianbao, 2004)

As a traditional Chinese opera art, Qingyang opera itself is a branch of traditional Chinese art, and it is also a cultural and artistic form that must be transmitted and carried forward in the process of social development in our country. (Chen An, 2006)



I believe that under such an environmental background, the transmission and development of traditional art and culture appear to be of epochal significance.

In summary, this chapter reviews the relevant documents of Hukou Qingyang Opera to obtain the most comprehensive information available used in this research. The researcher has reviewed overview of Hukou County, the history and development of Qingyang Opera flourishing in Hukou, the artistic value of Qingyang Opera, the present situation and protective measures of Qingyang Opera, the theory used in research, and documents and research related to Qingyang opera. From the information I have collected, it can be seen that from the perspective of artistic value, the inheritance of Qingyang Opera is the development of my country's national treasure art. It can truly reflect people's livelihood and folk customs, and it is very in line with the expectations and requirements of the people for life. The transmission of Qingyang opera in Hukou is very important and worthy of our research. (Zhang Lifan, 2013)

## Chapter III

### Research Methodology

In this research is qualitative research, the researcher chose Hukou County of Jiangxi Province as the research area of the theme of Qingyang Opera. Since this area is the birthplace of the Hukou Qingyang Opera, the researcher chose key informants as research clues. The process I used is as follows.

#### Research Scope

- Scope of content
- Scope of research site
- Scope of time

#### Research process

- Research site and key informant
- Research equipment
- Research tools
- Data collecting
- Document analysis
- Data analysis
- Research program

### 1. Research Scope

#### 1.1 Scope of content

1.1.1 To investigate the historical data and current status of disseminators of Qingyang Opera in Hukou

1.1.2 To investigate the Music and Performing Arts of Qingyang Drama in Hukou

#### 1.1.3 Exploring the transmission process of Qingyang Drama

Through fieldwork, get more information about Qingyang opera, write a survey report, and publish a journal paper. hoping to provide a valuable reference for the protection and transmission of Hukou Qingyang Opera and other traditional cultures.



## 1.2 Scope of research site

Hukou County, Jiangxi Province, China



Figure 1. Map of Hukou county, Jiangxi Province, China.

Photo: www. Baidu.com (Accessed May 3, 2022)

## 1.3 Scope of time

The time scope of this study is from December 2021 to April 2023.

## 2. Research process

We can use historical review, literature analysis, interview, observation, participation experience and other methods to obtain data in the natural context and use non-quantitative means to analyze them and obtain research conclusions.

### 1) Document analysis (11/2021-12/2021)

Document analysis: it is a form of qualitative research. We collect data and search literature from the library and network database, and analyze the literature related to the research topic.

### 2) Collecting data (01/2022-03/2022)

We collect data through document analysis and fieldwork. We conduct a field trip to the research site (Hukou County, Jiangxi Province, China). We visit Qingyang opera performers and record the performances of Qingyang opera through interviews, observations, and audio and video recordings.

### 3) Document analysis (04/2022-09/2022)

We normally subject them to two kinds of analysis. The first is the collation of ethnographic and ethnologic materials into a coherent body of knowledge about music practice, behavior, and concepts in the society being studied, as these are relevant to the hypotheses and design of the research problem. The second is the technical laboratory analysis of the music sound materials collected, which requires special techniques and sometimes special equipment for music transcription and structural analysis.

#### 4) Obtain research conclusions (10/2022-04/2023)

The data analyzed and the results obtained are applied to relevant problems, specifically in ethnomusicology and, more broadly, the social sciences and the humanities.

#### 2.1 Research site and key informant

Research site: Hukou County, Jiangxi Province, China

The reason: Qingyang Opera was listed as a national intangible cultural heritage in June 2006. Qingyang Opera are the condensation of human wisdom and creativity, bearing the great mission to record the process of human civilization and showcase diverse cultural memory. These cultural heritages, contemporary with the development and changes in human society accelerating, intensified the demise of cultural heritage. When criticism of the demise of this culture due to science and technology is the cause of social development, it should be noted that in promoting social development and changes in human life, science and technology also has the function of rescuing and safeguarding cultural heritage. This dissertation starts with history and reality, internal and external aspects, and dialectically analyzes the musical context, music characteristic and the transmission process of Qingyang Opera, hoping to provide a valuable reference for the protection and transmission of Hukou Qingyang Opera and other traditional cultures.

Key informants: The criteria for selecting key informants are:

2.1.1 They was born and raised in Hukou County and is a native of Hukou County. He has more than 30 years of experience in performing and researching Qingyang Opera.

2.1.2 They understands the culture and development of Qingyang Opera and is now the transmitter of the intangible culture of Qingyang Opera in China.

2.1.3 They Qingyang Opera works won awards in national competitions.

2.1.4 They are the most senior Qingyang artist in the local area and has a lot of Qingyang Opera students.

## 2.2 Research equipment

2.2.1 Voice recorder: Record information about the interview. 2) Camera: Record information about the observation.

2.2.2 VCR: Record information about the interview and observation. 4 ) Laptop: Store photos and videos, record text and information.

## 2.3 Research tools

The research tools used in this dissertation are mainly interviews 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.

2.3.1 Process of making the questionnaire (based on research objective). 1) Bring it to the advisor to examine.

2.3.2 Be modified according to advisor editing.

2.3.3 Send it to an expert for inspection before using

2.3.4 Modified according to specialist advice before being used in the fieldwork.

## 2.4 Data collecting

The researcher collect data through document analysis and fieldwork. In order to make an in-depth study, researchers refer to literature materials in libraries and cultural centers and use network platforms such as JSTOR、Web of Science、Scopus、Google Scholar、CNKI (China National Knowledge Infrastructure) and other network platforms to complete the document analysis.

I plan to conduct a field trip to the research site (Hukou County, Jiangxi Province, China). The researchers will visit Qingyang opera performers and record the performances of Qingyang opera through interviews, observations, and audio and video recordings.

2.4.1 Interviews: An interview is a research conversation. It is a way to collect objective and unbiased factual materials in oral form according to the interviewees' replies so as to accurately explain the whole to be represented by

samples. Especially when dealing with more complex problems, you need to learn about different types of material from different people. The interview method collects information and data through face-to-face communication between researchers and respondents, which has better flexibility and adaptability. Interviews are widely used in education investigation, job hunting, consultation, etc., including fact investigation and opinion consultation, and more often in personality and individual research. Interview can be formal or informal; One by one interview, that is, individual interview, can also hold a small forum or group interview. In the interview process, although the roles of the speaker and the listener are often exchanged, in the final analysis, the interviewer is the listener, and the interviewee is the speaker. Interviews are mostly person-to-person but can also be conducted in groups.

2.4.2 Observation method refers to a method in which researchers directly observe the objects under study with their senses and auxiliary tools according to certain research purposes, research outline or observation table to obtain data. Scientific observation is purposeful and planned, systematic and repeatable. The author participates in the activities related to the research objects. On the one hand, the author obtains information through verbal communication; on the other hand, he obtains information through observation.

2.5 Document analysis: it is a form of qualitative research. The author will collect data and search literature from the library and network database, and analyze the literature related to the research topic.

2.6 Data analysis: The author analyses data to follow up on the objectives and the definition of the term by using concepts and theories.

The researcher will conduct field investigation and sampling in Hukou County through observation and interviewing key informants, to obtain their experience and relevant data.

In the second objective, the researcher will analyze the singing methods and techniques by using document analysis and Practice method.

In the third objective, the author will collect and organize the data using document analysis. The core of data analysis is mainly focused on music cultural change and development, and the descriptive analysis method will be used in this part.

Select the criteria for informants

The criteria for selecting informants were provided by the director of the Hukou County Cultural Center, who has been engaged in the management of Qingyang Opera performances for many years, understands the specific local conditions, and formulates them according to the existing situation of Qingyang Opera.

Based on the above selection criteria, the informants are divided into three groups. The first group is the key informant, the second group is the informant who is engaged in the performance of Qingyang opera, and the third group is general informant, the audience of Qingyang opera and the villagers of Hukou County.

Now let's introduce the three informants, the key informants I selected are Mr. Liu Chunjiang, Ms. Zhou Lunrong and Mr. Yin Wuhuan.

Mr. Yin Wuhuan (born in August 1932, a male of Han nationality from Hukou County, Jiangxi Province, is the second batch of national-level representative disseminators of the Hukou Qingyang Opera, a national intangible cultural heritage representative project.

At the age of 11, Luo Shuoren, the teacher of the old Xiulan class in the Hukou Qingyang Opera, learned the Qingyang Opera as a teacher. The 1980s were the heydays of Yin Wuhuan's career in Qingyang Opera. On the stage of the Qingyang Opera, he also played the roles of Sheng, Dan and Jing, showing his style. At the same time, behind the stage, he engaged in the work of the director and drummer. He has taught operas in many villages in Hukou, Duchang and Pengze, and he is still actively carrying out transmission activities, sending Qingyang Opera into the campus and the scenic spot. In 2010, he assisted Zhou Lunrong, the third-generation descendant of Qingyang Opera, in setting up the Fulong Township Qingyang Opera Troupe and led the troupe to participate in city and county performances many times. In 2012, he led a delegation to participate in the "Pohu Shen Yun Opera Art Festival" opera competition in Hukou County and won an award.



Figure 2. Yin Wuhuan

Photo: Jiaqi Mei (2022)

Zhou Lunrong, born in 1966, is from Hukou, Jiangxi. At the age of 13, he started to learn opera, thanks to many famous teachers. In 2005, he followed Yin Wuhuan, the national transmitter of Qingyang Opera, as his teacher. The singing style is high; Tan and Huangmei has high attainments. In 2010, he took charge of the Fulong Township Qingyang Opera Troupe and led the troupe to participate in city and county performances many times. In 2012, he led a delegation to participate in the "Pohu Shen Yun Opera Art Festival" opera competition in Hukou County and won an award. In 2013, he participated in the apprenticeship ceremony for disseminators of intangible cultural heritage held in Jiangxi Province.



Figure 3. Zhou Lunrong

Photo: Jiaqi Mei (2022)



Liu Chunjiang, born in October 1943 in Poyang County, Jiangxi Province, is an associate research librarian and a member of the Chinese Musicians Association.

More than 30 years ago, during a county-wide cultural survey, Liu Chunjiang accidentally discovered that there were still Qingyang operas sung in the Jiajing period of the Ming Dynasty in the countryside of Hukou. He visited more than 1,000 natural villages in Hukou County. He collected a total of 96 Qingyang Opera handwritten plays (36 whole operas, 60 excerpts), 448 songs, 40 singing scores, 110 hours of recordings of singing songs (boxes), 40 masks, more than 1,000 frames of photos, and also recorded and sorted out the origin, evolution, ancient notation, performing arts, religious ceremonies, banshe troupe, stage couplets, artist theme walls, ancient stage and other related materials.



Figure 4. Liu Chunjiang

Photo: Jiaqi Mei (2022)

## 2.7 Research program

In this dissertation, the researcher presents on 7 chapters:

1. Chapter I: Introduction
2. Chapter II : Literature Reviews
3. Chapter III : Research Methodology

4. Chapter IV : The musical context of Hukou Qingyang Opera, Jiangxi Province, China
5. Chapter V : The musical characteristics of Qingyang Opera, Jiangxi Province, China
6. Chapter VI : The transmission process of Hukou Qingyang Opera, Jiangxi Province, China
7. Chapter VII : Conclusion, Discussion, and Suggestions

## Chapter IV

### The musical context of Hukou Qingyang Opera, Jiangxi Province, China

In this chapter, I conducted five field collections in Hukou County, including through interviews, participation and records, to analyze and research the heritage of Qingyang Opera culture collected.

There are four layers of contextual relations in Qingyang opera music: the first layer is the relationship between music materials and their context, that is, the relationship between music materials and music works; the second layer is the musical form and aesthetic emotion of Qingyang opera music works the third layer is the relationship between the specific music text of Qingyang Opera and its social background, that is, the social environment; the fourth layer is the impact of Qingyang opera for people in community.

With this framework, this chapter expounds the context of Hukou Qingyang opera music from four parts: the morphological context of music, the emotional context of music, the social context of music, and the impact of Qingyang opera for people in community.

1. The morphological context of Qingyang opera music in Hukou
2. The emotional context of Hukou Qingyang opera music
3. The social context of Qingyang opera music in Hukou
4. The impact of Qingyang opera for people in community

#### **1. The morphological context of Qingyang opera music in Hukou**

##### 1.1 The Common Musical Thinking Characteristics of Human Beings-The First Level of the Musical Context of Qingyang Opera in Hukou

The so-called common musical thinking characteristics of human beings refer to the characteristics that all human musical forms have, that is, the musical thinking characteristics based on the common human musical auditory psychological structure.

Generally speaking, Qingyang opera music is composed of two factors, the basic performance factors and the overall performance factors of the music. The basic

performance factors of music usually include tune pitch relationship, rhythm, beat, harmony, mode, speed, timbre and other musical sound structure elements; while the overall performance factors include music theme, music development method and music structure type and so on. These factors, on the one hand, are used to express the emotional and emotional characteristics of music, and on the other hand, they are used to show the structure of musical works.

Qingyang opera music is one of the important components of Qingyang opera art. From the comprehensive perspective of opera, Qingyang opera music has lyrical and rhythmic infiltration and connection with various performance methods, making it a complete performing art System, unified in order to shape the image of the characters and express the dramatic plot, it does have some truth. The reason why Qingyang opera music can play such a role in bonding, infiltrating and connecting the opera itself and the various artistic factors and performance methods that make up the art of opera is because the performance of music and opera has a horizontal "continuity", are unfolded in time. The main factors that make up music are the melody (that is, the melody) and the rhythm; the melody and the libretto in the script literature are organically combined to form the aria, the main means of expression of opera-the vocal part of opera The melody played by instrumental music is an important auxiliary means for actors to express the externalization of the inner feelings of the characters, while opera chanting, dancing, martial arts, etc. are inseparable from the strengthening of percussion-based rhythms. Awkwardly, actors raise their hands, throw their feet, and say every word and deed on the stage without the need for music to set off. The ups and downs and urgency of the whole opera also need music to play the role of leading and foiling. It is said that music is the soul of opera and a combination factor. It is based on the specific role of opera music in opera. However, opera music itself should first be dramatic music, which is different from general professional or folk music works. It must be dramatic.

The material used in music is "sound". It cannot reproduce specific images like paintings and sculptures, but it can express the emotions of characters with the pitch, speed, strength, continuity, and direction of music, etc. Types of characters use different types of music to describe the different personalities of the characters from the contrast. For example, Qupai can be divided into fine tunes and rough tunes. Fine

tunes have beautiful melodies, sincere and delicate feelings, and strong artistic appeal. This kind of tunes are often used by students to express their inner monologue. For example, in "The Peony Pavilion Looking for Dreams", Du Liniang searched for the lost dreams, and "Inscription" Qiao Xiaoqing's "reading "The Peony Pavilion" by the lamp at night caused the sorrow of life experience, etc., all of which are the externalization of the characters' inner thoughts; rough songs are mostly used for purification. Ugly, with many words and few tunes, fast speed, and language rhythm factors are more than melody factors. Sometimes this kind of tunes can be used to exaggerate the warm atmosphere, or all the characters can sing together. This singing form is commonly known as "same field". Chubang, Huang and other tunes were gradually formed, the drama of singing tunes developed, and new styles such as guide board, loose board and shake board were gradually created and used to break up the beat. Because people are subjected to a sudden and severe impact, they often lose the normal rhythm of their psychology and heart rate for a while. This unbalanced state of psychological and circadian rhythms is expressed by means of opera music, that is, the formation of emotions such as guide board, crying board and roll plate. Strong plate style, and later developed the rocking plate that realized the mentality of "relaxing outside and tensing inside". It is characterized by a sharp contrast between the relatively slow singing voice and the intense accompaniment. This kind of singing is very dramatic, and the melody of singing is mostly Sanban based on the rhythm of free recitation of libretto.

Qingyang opera music is the soul of Qingyang opera. The dramatization and characterization of opera music is one of the basic characteristics of opera music. At the same time, it is inseparable from the nature and characteristics of the music itself, its role in the play lies mainly in its lyricism and rhythm.

In Hukou Qingyang Opera, the musical performance factors and their principles with structural functions include two aspects: the basic musical performance factors and the relaxation principle that reflects the changes in the overall tension and structure of the music, and the overall musical performance factors and the music that reflects the organizational state of the musical material. Principles of material process organization; these two factors and principles are also the two most basic common characteristics of human music thinking - the relaxation

structure characteristics of music sound and the process organization characteristics of music materials. In other words, these two features also constitute the most basic common context of all musical materials. For example, when we examine the context of a particular musical material, we first examine its tension-structural significance in a particular musical context, and examine its material-organizing significance in a particular musical process.

## 1.2 Characteristics of Musical Morphology as Racial Memory the Second Level of the Musical Morphological Context of Qingyang Opera in Hukou

The so-called musical form as racial memory refers to the musical form with specific national cultural characteristics, that is, the musical form based on the musical auditory psychological structure of a specific national culture. The performance factors with original characteristics in the musical form of Qingyang Opera in Hukou are: the way of musical activity, the tone of language and the sound of musical instruments.

The performance factors of the musical form of Qingyang opera in Hukou: the first layer, the way of musical activity is the concentrated expression of the original characteristics of the musical form, including musical activities, comprehensive artistic activities of poetry, music and dance, pure human voice, human voice and A combination of instruments, specific language tones, and specific instrument sounds. These three original expression factors are actually three-in-one in music activities, and it is these three factors that determine the formation and development of other characteristic factors of national music form. But on the one hand, in the traditional history of the nation, these factors are mainly passed on through the way of "oral and heart teaching". On the one hand, in actual music activities, the actual process of these factors is difficult to describe in detail with musical scores, because the specific sound form is far more difficult to grasp by symbols than the abstract pitch. Of course, after the advent of audio and video technology, this situation has been greatly improved.

The four performance factors in the second layer rhythm, melody, mode and harmony exist with the first three performance factors in Hukou Qingyang opera music. But thanks to musical scores, they can be recorded, in the form of visual symbols. This feature, on the one hand, greatly facilitates the dissemination and research of music, on the other hand, it also leads to the neglect of the original

performance factors of music. Of course, due to the different development and aesthetic preferences of each ethnic group, the situation of these performance factors is also different.

The performance factors of Hukou Qingyang Opera in the third layer theme development, musical presentation structure, musical form and various relaxation structures are actually a further abstraction of the musical form embodied in the score. This layer of performance factors exists in actual music depending on the first two layers of performance factors.

The musical form of Qingyang Opera in Hukou is diversified through the variation of two basic sound sources, human voice and instrumental music and their combinations. Therefore, here we start with language tone and singing method, musical instrument tone and performance method, and then involve the rhythm in the second layer and the thinking paradigm in the third layer, and illustrate the musical form of Qingyang opera in Hukou by way of example. particularity issues.

#### 1.2.1 The language and intonation of Qingyang Opera in Hukou

Although there are some differences in the vocal cord conditions of various human races due to differences in human races. However, the differences in the morphological characteristics of music among the various ethnic groups of human beings first come from the differences in language tones. Therefore, language tones are of vital significance in expressing the morphological characteristics of specific national traditional music.

It is the specific vocalization and specific semantics of language that contribute to the characteristics of a specific national musical form. The diversification of languages has contributed to the diversification of national music forms. From facial expressions to expressions, and then from language to music, the formation process of human languages and music is generally not very different. It is in this roughly similar development process that language tones have become the first sign of the morphological characteristics of national music. It is also necessary to reiterate a fact that is easily overlooked, that is, the language and music of any nation have never been completely separated, not only the vast majority of human musical activities have always been closely associated with language, in many nations and groups of people In China, music has never left language. Therefore, it is now clear

that the language tones, which are the origin of the national musical form, are one of the most fundamental foundations for ensuring the musical form of ethnic memory.

In the national tradition, from language tone to singing method, in most cases, it is actually a natural extension process. In addition to the need for emotional expression mentioned above, the most fundamental reason for this natural extension is the need for crowd communication. This is the fundamental basis of singing language. In language and music, native accent is the sound feature that can best elicit contextual resonance.

On the other hand, if it is said that the style and rhythm of singing in operas should conform to the tonal characteristics of the language as much as possible, it directly stems from the need to express the clear meaning of words in communication. Then the difference between the high-pitched and loud singing and the low-pitched and tactful style is closely related to the geographical environment in which people communicate their emotions. For example, the high-pitched tones of folk songs in northern Shaanxi are directly related to the geographical environment of northern Shaanxi and the vast and empty space.

The language tones and their singing methods in the way of human musical activities are unique the form of national music laid the first cornerstone, and the extremely diverse characteristics of the musical form of Qingyang Opera in Hukou were first born from here.

### 1.2.2 Musical instruments of Qingyang Opera in Hukou

There should be no problem in calling the timbre of an instrument as the second sign that divides the morphological characteristics of national music. This is not only because the sound quality and sound principle of different musical instruments vary widely, and the timbre of musical instruments has an original stipulation on the morphological characteristics of music, but also because different musical instruments and their different combinations often directly determine the form of music.

### 1.2.3 The Rhythm of Qingyang Opera in Hukou

In addition to the above two sound sources, rhythm also plays a crucial role in reflecting the uniqueness of the musical form of Qingyang Opera in Hukou. The music culture of a specific nation has its own very distinctive rhythm type.



#### 1.2.4 The organizational paradigm of the development technique and structure of Qingyang opera music in Hukou

The development technique and structure of Hukou Qingyang opera music are the third level that embodies the morphological characteristics of national music. Although the performance elements at this level are more abstract than the first two levels, there are still various unique ways of thinking.

To sum up, although we have dealt with some more specific national traditional musical characteristics than the common musical morphological characteristics of human beings, we still remain at an abstract level. To understand more specific Hukou Qingyang opera music, we must go deep into the "musical form in a specific (ecological) environment".

#### 1.3 Musical form in a specific environment - the third level of the context of the musical form of Qingyang opera in Hukou

The so-called musical form of Hukou Qingyang Opera in a specific ecological environment refers to the musical form produced and transmitted in a specific ecological environment, that is, the musical form based on the psychological structure of music auditory in a specific ecological environment. Here, a specific ecological environment refers to a specific social music activity.

1.3.1 Once individual music art is organized into opera and becomes an integral part of comprehensive art opera, it loses its independence relatively, and is restricted by the nature and characteristics of drama and the logical development of specific repertoire plots. In addition to its original "characteristic of the unity of emotional certainty and object uncertainty", with the development of the drama, it is determined that this piece of music is music with certainty for this person, this matter, this situation, and this type of drama. Not only that, opera has a variety of forms of expression, such as tragedy, comedy, classical drama, modern drama, small life drama and Liantai opera and so on. Opera music of different styles and forms must also be in harmony with it. The singing tunes used in each play must obey the unified style and nature of the whole play. Only when it is unified with the overall performance can the opera music play its proper expressive role.

1.3.2 The materials selected for Qingyang opera music must be based on the traditional music of the opera. Folk music in the region or the dialect area can also

be selected as appropriate, in order to achieve unity and coordination with the music style of the original opera; absorb other music the composition must be integrated into the music of this play, so that it is both innovative and not sudden. In terms of opera singing system, Qupai is combined, and Qupai can also be expanded or contracted, but this is only one of the technical processing methods; the main method of the change of the ban style is the change of the ban style, and the quotation of the tune of the tune must be cautious, because opera music is originally a large category of national folk music, which has transmittance within the national or regional range, which is also another aspect of restriction.

1.3.3 The reason why opera music is anti-regulatory to individual music art is that opera music is influenced by the comprehensive cohesion of opera in opera. The vocal music and instrumental music of Qingyang opera have certain regulations from the form of singing to the use of musical instruments; as far as the current situation is concerned, although the musical instrument combination of the band has changed and developed, the main instrument still plays an important role in the formation of the style of the opera. Even if the band combination is required by the content of the drama, the number of instruments (including Western instruments) can be increased or decreased, but the main instrument is generally reserved. Some opera singing focuses on lyricism, while others focus on narrative. No matter what kind of singing style it is, it must be the story of the characters in the play, the expression of emotion or the performance of singing skills, and it cannot go beyond the development of the drama plot and the characters in the play, emotional needs; the essence of opera music is to use music to participate in the shaping of the characters' personalities and the expression of emotions in the play. It must not only have depth, but also meet the character characteristics of specific characters. Therefore, opera music not only has the general characteristics of a single music art, but also has unique characteristics independent of the general music art.

In summary, the development of human society not only promotes the differentiation of strata or classes within the national society and the differentiation of social activities, but also promotes the impact, exchange and integration of cultures among various ethnic groups. This development of human society also promotes the differentiation of Qingyang opera music in Hukou and the integration of music of

various ethnic groups, and makes the music ecology within the same ethnic society appear extremely complex and diverse landscapes. As a form of music in a specific ecological environment, it is the product of this development of society.

## 2. The emotional context of Hukou Qingyang opera music

The emotional context of Hukou Qingyang opera music focused on in this paper is the context that makes the musical form of Hukou Qingyang opera produce the emotional meaning of music. Therefore, it is also possible to call the "emotional context" of music in this chapter as the "semantic context" of music. According to the direct understanding of the meaning of the word, human emotion is naturally the direct reference of the musical form, and the musical emotion is of course the place. Music has a symbolic or analogous connection with the subject's emotion through its own morphological characteristics. On the one hand, the emotional characteristics of Hukou Qingyang opera music are not external to the musical form, but internal to the musical form; Therefore, since the emotional meaning of music symbolized by the musical morphological characteristics of Qingyang Opera in Hukou is only a possible meaning, that is to say, when we say that a certain music contains a certain emotion, we are only talking about a kind of Possibility, we cannot guarantee that the emotional meaning of this musical form will necessarily occur exactly, and we cannot guarantee that its morphological characteristics will necessarily evoke exactly the same emotional and emotional responses in people. Because the factors that cause people's emotions and emotional reactions are far more complex than the single musical morphological characteristics. Therefore, since Hukou Qingyang Opera always carries a specific situation to intervene in the experience of the emotional characteristics of the music form, the meaning produced by the emotional context of the music cannot be completely determined, but can only be expressed in a general Hukou Qingyang Drama category.

Then, the emotional context of Hukou Qingyang Opera is related to the whole of the music and the whole of the subject. When we say that "the meaning of music is first of all the meaning in musical thinking", we are obviously talking about the relationship between local musical materials and overall musical works or specific musical works and specific types of musical forms, that is, local music the material and



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its context, the meaning of local music in its overall morphological context. The reason why it is necessary to examine the meaning of music in musical thinking from the relationship between music and its context, and between music and its overall morphological background, is that music is not related to the subject (or society) by a single musical material, nor is music an individual. It is not a symbol system that directly relies on conventional concepts to obtain its external meaning, but a kind of auditory art that relies on Qingyang opera's musical thinking activities and musical emotional experience.

The emotional context of Hukou Qingyang Opera music obviously transcends the relationship between the part and the whole within the music, and directly involves the overall relationship between the music and the subject. The meaning of music is always related to its context, and Hukou Qingyang opera music always derives its meaning from its context. It's just that we have expanded the scope of the context. The so-called musical emotion category of Hukou Qingyang Opera here is actually symbolized by the overall characteristics of the musical morphological structure.

Returning to the emotional context of Qingyang opera music in Hukou, and returning to the fundamental point that music is closely related to the subject, it contains another meaning: that is, it is emphasized that music is always closely related to the subject, and first of all, it is closely related to the subject's emotion. Therefore, we should resolutely avoid the practice of completely enclosing the meaning of music in the music form and causing music to be separated from people's life in music aesthetic activities. Therefore, in order to establish the connection between music and human life, it is necessary to open up the path of emotional context. Although the main emotional communication in music is not the main emotional communication in ordinary life, the emotional characteristics of music cannot be denied because of the particularity of music emotions. Emotion is the cause of music art, and this "cause" will not be eliminated by the special treatment of music art. On the contrary, in the process of being transformed into a specific form of music art, emotions and their intentions are, if not reinforced, at least special. The human emotional disposition and its expression in music have not been obliterated. Therefore, music actually has a powerful force in social life. Not seeing this or ignoring it is equally one-sided. Therefore, although the cognition of emotional concept is not the ultimate aesthetic

purpose of music art (just its means), but emotional experience is something that cannot be ignored in music aesthetics. (Xie Jiaying, 2004)

The rhythm of Qingyang opera music can be stretched, tightened or changed freely according to emotions. Phrases can be long or short, and the melody fluctuates greatly. It is often blended with tones such as callsigns and crying. Shocking artistic power. Opera singing has a highly dramatic performance, including lyrical singing, narrative singing, and tense singing. It can arouse people's suspense, it can also make people feel surprised, and it can also make people get emotional satisfaction in appreciation. The suspense, surprise and satisfaction are exactly the so-called "three S principles" that Western dramas strive for, and they have been maturely used in Chinese opera hundreds of years ago. In Chinese drama, there are so-called "singing operas" and "workmanship operas". Singing operas are such as "Two Entering the Palace" and "Sudian" in traditional operas, while modern operas are such as "Gate No. "Record · Struggle in the Execution Ground" and so on. Because "singing" can often confide the character's own heart songs directly to the audience, singing dramas mostly express the twists and turns, euphemism and profound thoughts and feelings of the characters in the play. Sun Shangxiang's long song in "Sacrifice to the River" replaces crying; "Qijie" Su San's desolation without warning, hiding his tears, etc., are all successful use of the expressive characteristics of music being better than lyricism. Percussion instruments occupy a special position in opera music, not only because beating gongs and drums is a festival of the Chinese people. Or a way to express one's elation and excitement on some festive occasions, and because its sound and rhythm are relatively strong, the identity of the characters in the drama, the embellishment, expansion and strengthening of emotions all play an important role: this is not only It is a matter of following the people's customs and strengthening the dramatic effect, which reflects the strong love and hatred and the clear sense of right and wrong cultivated by the Chinese people in their long-term exploited and oppressed lives. This kind of expression with strong contrast, clear love and hate, and full affirmation is one of the important characteristics of Qingyang opera music. Since percussion is a rhythmic instrument, it is very good at strengthening the rhythm of life. Sometimes with very little material, it can make the character's psychological activities or external physical movements more vivid and vivid by adding the finishing touch to the

necessary occasions. For example, the simple "stroke of a small gong" in percussion music can not only express thoughts and emotions such as thinking, determination, uneasiness, surprise, etc., but also express actions such as eye contact, pointing hands, eyeballs turning, and jumping Rhythm.

In summary, the emotional context of Qingyang opera music is not only closely related to all the formal and structural features of musical thinking, but also to the morphological context of music, and is the only way to the social context of music. The vocal music and instrumental music of Qingyang opera have certain regulations from the form of singing to the use of musical instruments; as far as the current situation is concerned, although the musical instrument combination of the band has changed and developed, the main instrument still plays an important role in the formation of the style of the opera. Even if the band combination is required by the content of the drama, the number of instruments (including Western instruments) can be increased or decreased, but the main instrument is generally reserved. Some opera singing focuses on lyricism, while others focus on narrative. No matter what kind of singing style it is, it must be the story of the characters in the play, the expression of emotion or the performance of singing skills, and it cannot go beyond the development of the drama plot and the characters in the play, emotional needs; the essence of opera music is to use music to participate in the shaping of the characters' personalities and the expression of emotions in the play. It must not only have depth, but also meet the character characteristics of specific characters. Therefore, opera music not only has the general characteristics of a single music art, but also has outstanding characteristics independent of the general music art.

### **3. The social context of Qingyang opera music in Hukou**

In the relationship between the text and context of music, the social context of music belongs to the third layer, that is, the social environment layer of music text. Therefore, it is also possible to refer to the social context of music as the social context of music. So why use the concept of "society" to discuss such a broad social environment? Why not directly call this environment the social context of music? Indeed, it is the social existence of people that determines people's social consciousness, and the same is true for music. Therefore, it is the social existence of

man that determines the meaning of music. From this perspective, it is absolutely necessary to use social context to cover the relationship between music and society. But in what way is the social existence of human being manifested? In what way is the development of music determined? There can only be one answer through the social conception and intentional environment, that is, the social context.

Social context includes two aspects: individual expression intention and social society. Individual expression intention is to reflect the intentional connotation of music production from an individual point of view, including emotional intention, image intention and philosophical intention; social society (also known as social concept intention) reflects music from a social perspective. The intentional connotation of occurrence, which includes political society, technological society, aesthetic society and cultural society. Its essence is the intention generated by a specific social subject group pursuing a specific perceptual goal under specific historical conditions. Of course, the essence of the problem is that, just as the social existence of people determines people's social consciousness, in the social context of music, it is also the social society of music that determines the individual's expressive intention. In other words, although individuals always lead the actual music (music composition, performance and creativity) activities with specific expressive intentions in music practice, and have their own uniqueness (originality), this expressive intention is in any the situation is also subject to the constraints of a specific social society. Therefore, it is only natural that the society of the society becomes the core link of the social context. (Xie Jiaying, 2004) As mentioned above, in the social context of music, the social society plays a decisive leading role in the development of musical forms. Although, some of these intentional objects may be manifested in music, and some may not be manifested in music at all (for example, in the analysis of morphological context, we have confirmed that emotional text is a text that manifests intention, while emotional text is not, etc. etc., see the above for details), but the role of these intentions in the process of musical morphogenesis cannot be ignored. The diverse and complex musical ecological landscape of human society is closely related to this. Therefore, grasping the diverse social society also grasps the key to analyzing the social context of music.

Hukou Qingyang Opera is often accompanied by local folk clan or Buddhist and Taoist sacrificial ceremonies. However, once it breaks away from the ritual's space-time position and ecological environment and enters the urban stage, the essence and meaning of its rituals change.

In the ancient times of China, the emperors had the practice of having fun after success, which had the meaning and function of commemorating and celebrating, singing and praising. The reason why Emperor Yao ordered nature to play music was mainly for the purpose of celebrating, commemorating, and praising. At the same time, this period was also an era in which nature was worshiped as a totem. A sacrificial ritual activity. In the process of performing sacrificial rituals by imitating nature, music, dance and rituals are also integrated, expressing their primitive beliefs and spiritual world by imitating their primitive life process and living style. (Zhou Xianbao, 2004)

The Getian tribe in the primitive period had a kind of primitive music and dance, which consisted of eight parts, and these eight music and dances existed along with the eight sacrificial ritual stages. These eight songs, dances and music are actually a complete worship and sacrificial ceremony, reflecting the concept and attitude of early humans towards the surrounding natural world and things closely related to their survival and reproduction, as well as their primitive beliefs and primitive religious consciousness. In the Getian tribe, there is no difference between song, dance, music and ritual activities, and they are not separated, but they are connected as a whole, performing and displaying their belief concepts and spiritual world together, and achieving this through imitation. First, the purpose. (Zhou Xianbao, 2004)

This original state of integration of drama, music performances, worship and sacrificial ceremonies has been preserved in our country's folk Nuo sacrifice ceremonies, exorcising ceremonies, Nuo opera and Mulian opera performances. The Nuo Opera and Mulian Opera that have survived in Jiangxi are often accompanied by local sacrificial ceremonies to worship gods and ancestors, and exorcism ceremonies to exorcise evil spirits and disasters. The singing tunes of Mulian opera include two parts: "Yang Tune" and "Guang Tune". Nuo opera music singing consists of two parts: high tune and Nuo tune, and the high tune part is mainly Qingyang opera. The reasons for the development, development and maturity of Qingyang opera are very complicated,



and the sources of Qingyang opera are diverse. The stable and long-lasting original form of Qingyang opera and rituals in Nuo opera and Mulian opera not only retains and continues the process and procedure of the ceremony, but also retains the style and style of ancient sacrificial ritual operas such as Nuo opera and Mulian opera, it also makes the use of music tunes and Qupai of Qingyang opera be transmitted, protected and developed within a certain range. Then, what is the relationship between the sacrificial ceremony, opera performance and Qingyang Opera? What is the original link between them? Is it to maintain the quality of the music created by the musicians of Emperor Yao's period and Is it still an imitation of nature and society like Ge Tian's joy? The author believes that imitation is only the appearance of this connection, not the essence of this original bond.

Harrison was the first to pay attention to the relationship between ritual and drama: "If drama is sacred from the beginning and rooted in ritual, why does it become a serious, tragic and purely human art? What? Actors wear ceremonial costumes like the master of ceremonies in the mystical ceremonies of Eleusis, so why don't we have religious ceremonies and dramas of gods and goddesses, and just play the heroes and heroines of the Homeric age? Greek drama seems to give us a clue at the beginning, showing us a real connection between ritual and art (drama), then breaks off and turns its back on us, it seems at the most critical moment, leaving the problem in our hands, out of our hands." It is precisely because of the attention and exploration of the relationship between ritual and art (drama), Harrison took "gesture dance" as a case study object, "In these dances, we will Find the meeting point between art and ritual, rather than looking for some crude, immature material outside of art and ritual, in at least one developed form. Further, we will look for a seemingly the same ritual bridge between actual life and those expressions of life that we call art." Other famous Western scholars, such as Fraser, Dukheim, Gust, Turner, Geertz, Schechner, etc. Everyone has done an in-depth discussion on ritual and drama and their relationship with each other. Through the research and discussion of many scholars, we found that there is a corresponding relationship between ritual and drama (or art), which implies a "sacred-ordinary", "social drama, ritual drama-stage drama, and entertainment drama". Judging from the living conditions of ancient primitive ritual dramas, music and dances in both the East and the West, this correspondence exists. The Fuxi clan in

ancient times used Tai, who had a human head and a snake body, as their ancestor god. These ancestor gods have developed from the early natural totem worship of animals and plants to the era of worship and belief in ancestor gods with the same shape as animals and animals, and the unity of man and god. (Zhou Xianbao, 2004)

This development process is not only contained in some ancient documents, but also concentrated in many folk myths and legends in ancient my country. The narration and transmittance of these myths and legends are often realized through sacrificial ceremonies and primitive music and dance performances. of. Especially in the Yao and Shun era, sacrificial ceremonies and primitive music and dance coexisted and prospered together, and dances that imitate the sounds of birds and animals are often recorded in various documents.

Here we can clearly see that the relationship between ritual and art (drama or music and dance) is still an original relationship of interdependence, interpenetration, and mutual interpretation. When the emperor succeeds in making music, he sings praises for conquering other countries and opening up territories through ceremonies, while music and dance take on the tasks of performance and symbolism. Cohesive, concise, freehand, artistic performance and display can realize many important functions, meanings and purposes of sacrificial rituals, such as commemoration, memory, enlightenment, publicity, and consolidation.

In conclusion, the three levels of context in language also exist in human musical activities, but they are slightly different. It is embodied in the morphological context of music, the emotional context of music and the social context of music.

On the practical level, the three-layer context of music is the acoustic context of the musical score text; the musical emotional context of the musical acoustic text; the social and social context of the musical emotional text. Its basic relationship can be grasped from two perspectives: synchronic acceptance and diachronic creativity:

As a synchronic musical reception, the layers of context are realized through three basic links of "listening", "experience" and "perception". Since this process focuses on integrating the synchronic framework of human musical activities, it reverses the abstract process of "sensual life-music emotion-music sound-music score" created by art, and through the method of "listening, experiencing, and feeling", to gain an understanding of the fusion of sensibility and rationality in the gradually fullness of

musical texts, and to obtain a complete grasp of the original context of musical texts. This process can be called the process of hermeneutic restoration of musical activities.

As a diachronic musical creativity, the in-depth musical context focuses on the "integration of horizons" in the historical process, emphasizing that any interpretation cannot be repeated as it is, and explores the transmittance, variation, creation and development of musical forms and aesthetic categories. This perspective necessarily pays attention to the complex nature of musical texts, that is, the intersection of original and new contexts. Musical texts exist in the hermeneutic cycle of human music practice "activity creativity-subject expression-work creation-commentary reflection (generating new ideas)". Due to the intervention of the subject, the musical texts have a mutual dialogue, collision and fusion of the old and new contexts in each hermeneutic link, stalemate in the transmittance and innovative development of music. This process can be called the hermeneutic creative process of musical activity.

The original context of the musical text, as the object of musical interpretation, is not single at every level, but double or multiple, dynamic rather than static, and located in a certain historical moment. In the process of development, rather than in isolation. Furthermore, it is only possible to grasp the life of a musical text if it is regarded as a variable "dialogue record" and an "event" that has occurred (a sound event, a musical emotional event, a social emotional life event). A text is not only the text itself, but also belongs to the specific complete human musical activity that produces (and contains) this text. On this basis, musical texts are archetypal, complex, communicative and symbolic.

On a theoretical level, we can take each level of context (morphological context, emotional context, and social context) of music as a separate object of reflection.

The first is the musical morphological context. The meaning of music is first and foremost the meaning of music text in musical thinking, so to feel the meaning of music from the "context" of music and its morphological background is the first step in the exploration of musical morphological context. According to the different levels of the psychological structure of human subjects (general transcendental subjects, abstract subjects of specific races, and specific subjects in music practice activities), the morphological context of music can be embodied as the common musical

morphological characteristics of human beings, as the racial memory. The three levels of musical morphological characteristics, as well as the musical form in a specific (ecological) environment.

In the first level, the common and indispensable aspects of human music form include the basic and overall performance factors of music. In the second level, the musical form as racial memory refers to the musical form with specific national cultural characteristics, that is, the musical form based on the musical auditory psychological structure of a specific national culture. In the third level, there are two different types of music: pattern music (produced in improvisational music activities) and compositional music (produced in orchestrated music activities) in the form of music in a specific (ecological) environment basic type.

In summary, the fundamental survival condition of musical form (whether it is pattern music or compositional music) is the communication of people's emotions. Therefore, human music is not a sound art that is only presented independently by musical works, and can even be isolated from the world, but a specific subject with different purposes, organized in different ways, and has a specific aesthetic category as well as a grand view of the extremely rich human artistic and cultural activities in various musical forms generated by a specific musical thinking paradigm. Human music only truly exists in certain (ecological) environments. Music form can only be the result of human musical activities, not the cause of music form itself, and the emotional context of music will inevitably become the next object of our attention.

Involving the social function of music has actually involved the social and social context of music. To grasp the social context of music is to grasp the fundamental intention of a specific subject group to create, maintain, innovate and develop a specific musical form.

#### **4. The impact of Qingyang opera for people in community**

##### **4.1 Hukou Qingyang Opera Troupe promotes morality in the community**

Morality is a kind of public opinion maintained by the power of people's beliefs, habits, traditions and education. Art is a reflection of real life, and morality must be reflected in local opera art. In Hukou, the Qingyang Opera Troupe carries the

traditional moral spirit in the repertoire of the community. Through vivid artistic images and multi-faceted advantages of opera art, it promotes good social morals and values, and contributes to the establishment of a socialist moral system., Contributed to building a harmonious society. The repertoire of Qingyang Opera in Hukou is mainly based on the complete operas, including Yuefei Opera, Three Kingdoms Opera, Fengshen Opera, Zhengxi Opera, Water Margin Opera, and Family Ethics Opera.

4.1.1 The heroic qualities of loyalty and chivalry are spread in the community

The heroic qualities of loyalty and chivalry are mainly manifested in traditional operas as loyalty to the country, dedication to the position, concern for the lives of the people, courageous deeds to others and pleasure in helping others.

In modern social life, people show praise and admiration for these moral qualities through various forms and activities. Whether it is the country, social groups or non-governmental organizations, various evaluations of "moral models" are held every year. In China, moral character is a very important measure of people.

4.1.2 Propagation of the Loyal and Filial Women's Concept in the Community

In traditional Chinese culture, the status of women is very low. "Men are superior to women" is defined by Confucianism. These traditional views on women have lowered women's status to a certain extent and restricted women's freedom of thought and behavior, but there are still some concepts Left in people's hearts, it has been affirmed and recognized by people so far.

In traditional operas, women basically follow the concept of women in traditional culture. For example, Zhao Wuniang in "Pipa Ji" is a typical image of "filial women and virtuous wives" in ancient operas. Another example is Dou E in "The Story of the Golden Lock". She is kind and law-abiding. After the death of her husband, she still takes care of her mother-in-law and abides by the duty of a daughter-in-law, but she is wronged. In addition to showing her loyalty and filial piety in the play in addition, it also presents her spirit of resistance in the face of truth.

4.2 As a kind of historical existence, the spread of Qingyang opera in the community has filled a precious period of opera art history

Hukou Qingyang Opera Troupe has not only inherited the roll singing form of Yiyang Tune in the community, but also further developed it. The actors have already used roll singing very skillfully. The singing method of "rolling tune" in Hukou Qingyang tune is "flowing water board", and its forms are flexible and diverse, such as "add roll" and "chang roll". The function of "rolling stone" is to express the emotions of the characters freely and vividly, and to vent to the end.

As a kind of historical existence, the spread of Qingyang opera in the community has filled a precious period of opera art history any form of literature and art, from the date of its generation, will, in essence, inspire future generations with its ideological content and artistic form. Therefore, literature and art of any era will not really disappear. This is the biggest difference between human material production and spiritual production. Especially those prominent literature and art, whose eternal life extends with the overall life of human beings: it exists in the form of heritage.

Qingyang opera, as a rich cultural heritage of mankind, has performed vivid and brilliant chapters on the stage of Chinese drama culture. It is a treasure in the traditional cultural treasure house of the Chinese nation, and it will also extend with the overall life of mankind.

In summary, this chapter expounds the context of Hukou Qingyang opera music from four parts: the morphological context of music, the emotional context of music, the social context of music, and the impact of Qingyang opera for people in community. Any theatrical style and any troupe that exists anywhere in Jiangxi accept the traditional elements of the theatrical style in its development, and at the same time absorb various local cultural forms and folk customs. Only in this way can it become a localized folk class society and reflect the local cultural characteristics. In the extensive contacts and exchanges between the community and the local people, the theater troupe reflects the details of real life, spreads morals to the public, and affects people's lives. Therefore, it can be said that the acceptance of folk customs and the dissemination of morality are another aesthetic feature that Hukou Qingyang Opera presents in the process of community streaming.

## Chapter V

### The musical characteristics of Qingyang Opera, Jiangxi Province, China

The investigation and Research on the artistic characteristics of contemporary Hukou Opera in Jiangxi Province, only by further understanding the culture of contemporary Hukou Opera in Jiangxi Province, can promote the development of Hukou Opera in Jiangxi Province. Therefore, it is necessary to take the qualitative research method of fieldwork as the main means, take Hukou Xiulan troupe and Qingyang Opera Research Base of Jiujiang University as samples.

Taking the music culture with local characteristics of Qingyang Opera as the research object, this paper takes Qingyang Opera transmission center as an example to conduct field research. This paper records the living conditions and performance information of Qingyang Opera, and explores how Qingyang Opera adapts to the modern society. The troupe has a strong cast and famous artists. They perform many plays with certain innovation, which can represent the highest level of Qingyang Opera music.

Qupai music of Hukou Qingyang Opera can be divided into four categories: high-key Qupai music, horizontal and straight Qupai music, miscellaneous minor-key music, and gong-drum Qupai music.

In this chapter, I choose four songs for analysis, because these four songs respectively represent the four most important tunes of Qingyang Opera. These four songs are "Zhu Yun Fei" The Story of the Hairpin, "Hong Na Ao " Thanks to the king for his kindness to send the fox fur coat, "Za chu xiao diao" Zhi Juan Diao, Other pieces of Qingyang opera music.

This chapter discusses the characteristics of Qingyang opera Qupai music from the aspects of melody, beat rhythm, tonality, characteristic charm through the analysis of Qingyang opera Qupai music.

1. Song "Zhu Yun Fei" The Story of the Hairpin
2. Song "Thanks to the king for his kindness to send the fox fur coat"
3. Song "Zhi Juan Diao"
4. Other pieces of Qingyang opera music

High-profile Qupai music: it is the main part of Qingyang opera music. There is no orchestral accompaniment, but a singing method of one person singing, accompanied by gongs and drums, and everyone singing. According to libretto rhythm, character lineage, mode color, characteristic tone, etc., high-profile tune music can be divided into seven categories: [Zhu Yun Fei], [Hong Na Ao], [Jiang Tou Jin Gui], [Mian Da Xu] category, [Nine Tune] category, [Filial Song] category, [Xiang liu Niang] category.

### 1. Song "Zhu Yun Fei" The Story of the Hairpin

**驻云飞**  
ZHU YUN FEI  
<JING CHAI JI • BI JIA DIAO CHUANG>  
By Hua dan

曹耀春 演唱  
Yaochun Cao singing  
刘春江 记谱  
Chunjiang Liu notation

血 Howl 泪 of  
悲 blood and 啼 tears 一封书来  
将 abandon 奴 me 抛 继母心焦  
躁 anxious, 亲 relative upset 添 and 烦 angry 遍奴 嫁 孙  
我 my 苦 life  
难 is 熬 hard, 恨 I hate 狠 cruel 心 姑 girl, 娘,  
在我 继母 跟 前, 终朝 搬 唆 所 为 何 来,  
却 只 为 财 和 宝 生 死  
含 death 怨 contain resentment 恨 how can my hatred 消 dissipate .

Figure 5. Zhu Yun Fei The Story of the Hairpin

By: Jiaqi Mei



"Zhu Yun Fei" Jing Chai Ji is one of the outstanding traditional excerpts of Qingyang opera. "The Story of the Hairpin" tells the love story of Wang Shipeng and Qian Yulian.

Wang Shipeng from Wenzhou City lost his father when he was a child. His family was very poor and he and his mother depended on each other for life. Seeing that Wang Shipeng is smart, studious and upright, Qian Popang betroths his daughter Yulian, born to his ex-wife, to Wang Shipeng. Because Wang Shipeng's family was poor, Shipeng's mother could only use hairpins made of tree branches as a dowry gift. But Yulian's stepmother hates the poor and loves the rich, so she wants to marry Yulian to the local rich man Sun Ruquan. Yulian refused, but only obeyed her father's arrangement to marry Wang Shipeng. Six months after marriage, Wang Shipeng bid farewell to his mother and wife, went to the capital to take an exam, and won the first place in the country. The prime minister, Wan Teng, saw that the ten friends were both talented and beautiful, and wanted to recruit him as his son-in-law. Shi Peng disagreed, Wan Teng became angry, and transferred Shi Peng to Guangdong Province, and he was not allowed to go home to see his relatives. Yulian thought that Shi Peng had become the prime minister's son-in-law and abandoned her, so Yulian committed suicide by throwing herself into the river. Fortunately, she was rescued by Qian Zaihe, who took her to any place as his own daughter. Shi Peng brought his mother and wife to the capital before taking office. He was very sad when he heard that Yulian had thrown himself into the river and died. Five years later, Wang Shipeng was transferred to Ji'an prefect, and Qian Zaihe passed by Ji'an mansion. When Qian Zaihe knew that Wang Shipeng was Yulian's husband, he held a banquet on the boat so that Shipeng and Yulian could have a happy reunion.

This type of tune is most used in Qingyang Opera performances. It has two forms of words and singing methods: the regular style and the variant. The regular style is nine sentences (four, seven, five, five, five, three, four, five, seven). Sentences are combined with variants and there are many rolling sentences. The plate-style positive plate followed by the second flow analysis is used as the rolling phrase. Then it turns back to the positive plate to end.

### 1.1 Melody of "Zhu Yun Fei" The Story of the Hairpin

The melody of singing music in Qingyang opera is unique, which plays a very important role in forming the unique music style of Qingyang opera.

#### 1.1.1 Carried out with the main melody of jumping in

In the melody of singing music in Qingyang opera, although there are some ascending and descending progressive melodies of major second and minor third (minor second progressive is very rare), but the main ones are jumping melodies of more than four or fifth degrees. It can even be said that the melody jump with a width of more than eight degrees is a very common and unique melody in Qingyang opera singing music, and it is almost everywhere in Qingyang opera singing tunes, such as the first and second bars of the example. Due to the extensive use of melody jumping techniques in Qingyang opera singing music, the tune appears ups and downs, swaying and colorful, so that it can express various rich and complex thoughts and feelings of the characters smoothly.

Figure 6. Zhu Yun Fei The Story of the Hairpin, Sections 1-7

By: Jiaqi Mei

Its singing style is simple and sad. The singing is mournful, which better shapes the tragic image of Qian Yulian.

20 marry a rich man surnamed Sun. my life

26 难熬, 恨只恨狠心姑娘, is hard, I hate cruel girl,

32 在我继母跟前, 终朝搬唆所为何来, in front of my stepmother, gossip day and night. Why?

Sentence 8 Sentence 9 Sentence 10 Sentence 11

Figure 7. Zhu Yun Fei The Story of the Hairpin, Sections 8-37

By: Jiaqi Mei

The first sentence has 4 subsections, the second subsection has 2 subsections, the third sentence has 1 subsection, and the fourth sentence has 4 subsections. The sentences are not in a regular structure.

The tones of Qingyang opera music are particularly rich and colorful, ranging from second, third, sixth, seventh, to ninth, tenth, thirteenth, fourteenth, and big jumps, which can be found everywhere, for example, sections 8-37. The rippling to ups and downs, sharp-edged melody movement lines, especially the exaggerated treatment of key words, vividly express the various emotions of the protagonist in the aria, whether full of passion or sadness, tactful or mournful. This kind of music is mostly high-key tunes, which are often used to express the aspirations and situations of people who have been bullied, abused, persecuted, and framed. Therefore, the way of tone progression is particularly exaggerated, with big ups and downs, forming a soul-stirring and sweeping melody movement line.

### 1.1.2 Use unison repetition to form a soft melody

32 33 34 35 36 37  
 在我继母跟前，终朝搬唆所为何来，  
 in front of my stepmother, gossip day and night. Why?

38 39 40 41 42 43  
 却只为财和宝 生死  
 Only for money and treasures. Life and

Figure 8. Zhu Yun Fei The Story of the Hairpin, Sections 32-43

By: Jiaqi Mei

In the singing music of Qingyang opera, it is quite common to use repetitions of the same sound to form the melody. For example, sections 32-43, the melody is composed of repetitions of the same sound and the melody of the big jump mentioned above. The two complement each other to form Qingyang the colorful melody lines of opera singing music "both mountains and plains" make the music full of strong artistic charm.

### 1.2 Beat rhythm of "Zhu Yun Fei"

The lyrical passages of Qingyang opera generally have a relatively free rhythm, and the music is expressed according to the emotions of the singers.

1 2 3 4  
 血 泪  
 Howl of

5 6 7  
 悲 嚎 一封书来  
 blood and tears A letter,

8 9 10 11 12 13  
 将 奴 抛。 继母心焦  
 abandon me. stepmother is very

Figure 9. Zhu Yun Fei The Story of the Hairpin, Sections 1-13

By: Jiaqi Mei

The first measure is in 2/4 beat, the sixth measure is in 4/5 beat, and the eighth measure is in 2/4 beat.

### 1.3 Tonality of "Zhu Yun Fei" The Story of the Hairpin

The modes of singing tunes of Qingyang opera are mainly the horn mode and feather mode of the pentatonic scale (accounting for more than three-quarters of the entire singing tune music), and the rest are the palace mode of the pentatonic scale (or the six-tone palace mode), the levy mode, the quotient mode, and the angle mode of the hexatonic scale. There are also very few alternate modes that have both the color of the palace mode, the color of the angle mode, and the attributes of the mode.

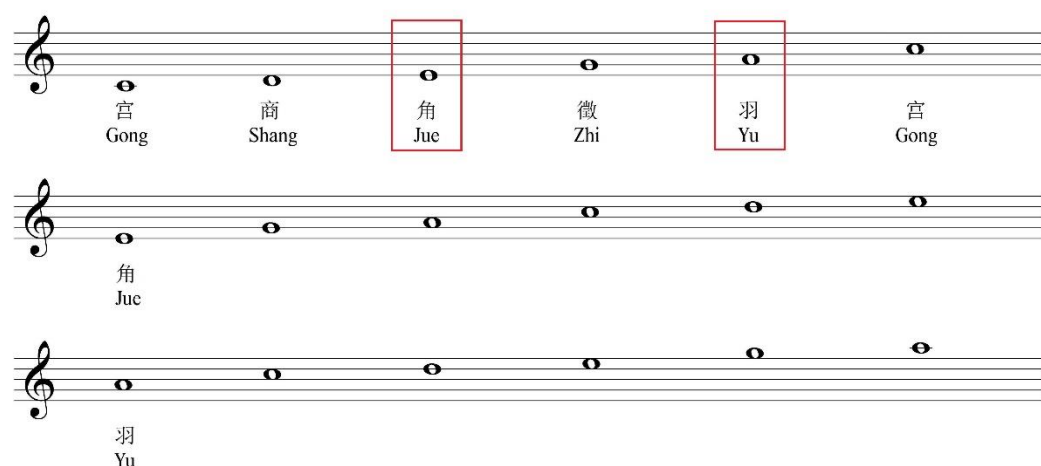


Figure 10. Chinese pentatonic scale & Jue scale & Yu scale

By: Jiaqi Mei

The tunes in the singing tunes of Qingyang opera are quite distinctive, and they are one of the important factors forming the unique musical style of Qingyang opera. In these tunes, the tonic of the mode that is, the angle sound is not only usually used as the ending sound of the ending sentence of the tune, but also as an important mode level in the whole tune, which plays the most stable role in the whole tune, except for the angle sound. , the two levels of Gongyin and Zhengyin are used as the backbone tone of the mode in Qupai, and they play an important supporting role for the main sound - Jiaoyin, and the other two levels - Shangyin and Yuyin, generally only serve as auxiliary tones effect.

The feather-mode tunes in Qingyang Opera's aria tunes are also unique. Compared with the Jiao-mode tunes in Qingyang Opera, it has more vivid colors and more prominent personality. From these feather-mode melodies, we can clearly see that the feather-tone, as the main tone of the mode, plays an extremely important role in the whole tune.

#### 1.4 Characteristic charm of "Zhu Yun Fei" The Story of the Hairpin

There are more than a dozen tunes in the [Zhu Yunfei] category, such as [Zhu Yunfei] and [Kufeizi], mainly in the pentatonic angle mode, and a few pentatonic feather modes. Most of them are sung by Zhengdan, and Tie and Xiaoliangxing are also often used. The structure of Qupai is medium and small. Most of the accents are short rhymes, followed by medium rhymes. This type of tune card is the most widely used in the performance repertoire.

## 2. Song "Thanks to the king for his kindness to send the fox fur coat"

### 2.1 Melody of thanks to the king for his kindness to send the fox fur coat

There are more than 20 tunes in the category of "Hong Na Ao" and "Xiang Luodai", which are an important part of high-profile tune music. The structure is large and medium-sized Qupai, with medium-sized ones taking the majority. This kind of tunes are very expressive and can be used in all trades. The pentatonic horn mode has three forms of short rhyme, long rhyme and heavy rhyme.

"Dragon and Phoenix Sword" is selected from the Chinese mythology "Feng Shen Bang". The main content is: the king of the Yin and Shang Dynasty was King Zhou, and his uncle was named Bigan, who was loyal and upright. Concubine Daji had fun every day, and was very anxious, often admonishing him. Daji is a fox demon. Bigan killed many little foxes, made fur robes from the foxes, and gave them to King Zhou to spend the winter. He wanted to scare Daji. During a remonstrance, King Zhou said angrily: "I heard that a saint has seven holes in his heart! Today I want to see if your heart has seven holes!" King Zhou gave Bigan the dragon and phoenix sword, Let Bigan dig out his heart. Bigan took off his heart with the dragon wind sword, threw it on the ground, walked out of the palace, came to the people, and donated money. Although he lost his heart, he never died because he took the magic medicine Jiang Ziya gave him. Because there is no heart, there will be impartiality,

selflessness, and justice, so it is loved and praised by people. At that time, when doing business under Bigan, the business was fair and no one was bullied, so people enshrined him as the God of Wealth.

## 感圣恩献狐裘

Thanks to the king for his kindness to send the fox fur coat  
"Dragon Wind Sword Returning Home"  
Bigan aria

曹梅卿 演唱  
Meiqing Cao concert  
刘春江 记谱  
Chunjiang Liu notation

实 指 望 感 圣 恩 献  
Really hope thanks to the king for

狐 裘 ， 又 谁 知 圣 明 君 意 纳  
his kindness to send the fox fur coat, who knew that the king actually kept me and wanted

留 ， 常 言 道 画 虎 不 成 反 类  
to kill me, as the saying goes, a tiger looks like a dog if it is not well

犬 ， 倒 做 了 打 草 惊 蛇 把 计 投 ，  
drawn, act rashly and alert the enemy,

本 待 要 除 妖 灭 怪 把 纲 常 振 ，  
It was supposed to get rid of monsters and restore discipline,

好 一 似 兔 死 狐 悲 也 ， 是 忧 惹 得  
Rabbit dead fox sad, is the

君 王 参 透 元 戎 也 管 取 妖 狐 一 旦 休 ，  
king realized that I wanted to kill all the fox demons to stop.

管 取 妖 狐 一 旦 休 。  
kill all the fox demons to stop.

Figure 11. Hong Na Ao Thanks to the king for his kindness to send the fox fur coat

By: Jiaqi Mei

Bigan is very loyal to the country. This melody is his inner monologue. He hopes that the king can listen to him and govern the country seriously. But he was dug out by the king. The king's methods were cruel, and Bigan's ending made people sad.

Sentence 1  
2 3  
实指望  
Really hope

Sentence 2  
4 5  
感恩献  
thanks to the king for

Sentence 3  
6 7 8 9 10 11 12 13  
狐裘，又谁知圣明君意纳  
his kindness to send the fox fur coat, who knew that the king actually kept me and wanted

Figure 12. Hong Na Ao Thanks to the king for his kindness to send the fox fur coat

Section 1-13

By: Jiaqi Mei

From the example above, we can see that the first sentence has 3 measures, the second sentence has 6 measures, the third sentence has 7 measures, and the fourth sentence has 8 measures. The main notes of the melody revolve around A and G, and the intervals within the third and fifth are the main ones. The melody is tragic and desolate, expressing Bigan's inner pain.

Sentence 4  
14 15 16 17 18 19 20 21  
留，常言道画虎不成反类  
to kill me, as the saying goes, a tiger looks like a dog if it is not well

Sentence 5  
22 23 24 25 26 27 28 29  
犬，倒做了打草惊蛇把计投，  
drawn, act rashly and alert the enemy,

Sentence 6  
30 31 32 33 34 35 36 37  
本待要除妖灭怪把纲常振，  
It was supposed to get rid of monsters and restore discipline,

Figure 13. Hong Na Ao Thanks to the king for his kindness to send the fox fur coat

Section 14-37

By: Jiaqi Mei



From the example above, we can see that the bars of each sentence have been increased, the main note revolves around the C.A.G.E, three-note group, and the melody is completed in one go, expressing that although Bigan knows that the king is going to kill him, he is not afraid. Whether the country survives or dies, he is a well-known loyal minister in Chinese history.

14 15 16 17 18 19 20 21 Sentence 4  
留, to kill me, 常言道 as the saying goes, 画虎不成 a tiger looks like a dog if it is not well 反类 is not well

22 23 24 25 26 27 28 29 Sentence 5  
犬, drawn, 倒做了打草惊蛇把计投, act rashly and alert the enemy, 投,

30 31 32 33 34 35 36 37 Sentence 6  
本待要 It was supposed to 除妖灭怪把纲常振, get rid of monsters and restore discipline, 振,

Figure 14. Hong Na Ao Thanks to the king for his kindness to send the fox fur coat

Section 14-37

By: Jiaqi Mei

For three days and three nights in a row, Bigan stayed in the Zhaixing Building of the palace, reprimanded Daji for causing trouble in the world, and asked King Zhou to reform his ways to revitalize the dynasty. In addition, Daji (the incarnation of the nine-tailed fox) hated him for burning the fox cave. Said to King Zhou: "If the country does not follow the laws and regulations, but only listens to the words of the imperial concubine Daji, the country will soon perish!"

2.2 Beat rhythm of "Hong Na Ao" thanks to the king for his kindness to send the fox fur coat

The rhythm of the first half is relatively free, showing Bigan's gratitude to King Zhou. The middle and latter paragraphs narrate the storyline. Bigan wanted to frighten monsters by hunting foxes, but it turned out to be counterproductive. The

rhythm combined long and short sentences to express Bigan's inner pain and worries about the future of the country.

2.3 Tonality of " Hong Na Ao " thanks to the king for his kindness to send the fox fur coat

This is an orthodox " Hong Na Ao ", Yu mode., as the backbone sound of the mode, the genus-jiao sound and the subordinate sound-Shang sound also play an important role in the formation of its distinctive feather mode color.

2.4 Characteristic charm of " Hong Na Ao "

" Hong Na Ao ", this kind of tunes can be used in various industries, and can be divided into two types of libretto formats and singing methods: regular and variant. The orthodox style is eight sentences (six, six, seven, seven, seven, seven, seven, seven). When singing, the first sentence is relatively free, and the second half of the sentence starts to be on the board, until the eighth sentence must be sung again.

### 3. Song "Zhi Juan Diao"

Za chu xiao diao, it is Qingyang opera absorbing folk song ditties, which are used in a small number of Jiangxi Province folk songs in small operas. Jiangxi people, rich in long historical and cultural traditions and glorious revolutionary traditions, have created Jiangxi folk music that is rich in content, diverse in form, lively and colorful in their production practice and social practice from generation to generation. Along with the footsteps of history, Continuous development has become an extremely valuable part of my country's national cultural treasures and rich mines. Jiangxi folk songs are an important part of Jiangxi folk music. Za chu xiao diao of Qingyang opera has absorbed these essences. Poems of the Tang Dynasty in China have had a profound influence on Jiangxi folk songs, and Jiangxi folk songs now have seven-character sentences that are influenced by seven-character Tang poems. In the Tang Dynasty, Bai Juyi served as Sima of Jiangzhou. He paid great attention to folk songs and poetic styles, and also had an influence on Jiangxi folk songs. From a historical point of view, the southward migration of Central Plains culture had a positive impact on the development of Jiangxi culture. The population of the Central Plains moved to Jiangxi to avoid the war, and after a long time, they merged with the

customs and dialects of the local people, thus producing Hakka folk songs, which influenced and enriched Jiangxi folk songs.

The song "Zhi Juan Diao" below belongs to Za Chu xiao diao.

**织绢调**  
ZHI JUAN DIAO

曹耀春 演唱  
Yaochun Cao singing  
刘春江 记谱  
Chunjiang Liu notation

《织锦记》“织娟”中众仙女唱  
<ZHI JING JI> The fairies are singing in "ZHI JUAN"

一更一点正好眠正好眠，一更寒虫叫了一更  
One o' clock at night is a good time to sleep Insects are chirping at

天它在那里叫一奴在这里听叫得奴家伤心叫得奴家痛心越叫  
night It calls there I listen here It takes me sad, It takes me sad, The more

越思越伤心娘问女儿什么事叫什么事叫，一更  
it screams the sadder I get mom asked me why I was sad, Insects chirp

寒虫叫到一更天同欢又同乐同乐又同欢怎不叫人泪涟涟。  
untill late at night, We used to be happy together but now thinking about it makes me sad and weep .

Figure 15. Za Chu xiao diao Zhi Juan Diao"

By: Jiaqi Mei

### 3.1 Melody of "Zhi Juan Diao"

The wave-type progression is the main form of melody form of this piece of music. Through the continuous alternation of ascending and descending, the ups and downs of the melody are formed. It is carried out in waves to express different emotions and shape different musical images.

Figure 16. Za Chu xiao diao "Zhi Juan Diao", Sections 1-20

By: Jiaqi Mei

The above example forms a continuous wave-like progression through continuous upward and downward steps or jumps, making the music euphemistic and pleasant, with strong musicality, reflecting the distinctive characteristics of za chu xiao diao's music.

### 3.2 Beat rhythm of " Zhi Juan Diao"

The rhythm of this piece of music is quite special, it is 1/4 beat, which means that each measure has a strong beat, which is very regular.

Figure 17. Za Chu xiao diao "Zhi Juan Diao", Sections 1-20

By: Jiaqi Mei

### 3.3 Tonality of " Zhi Juan Diao"

#### 3.3.1 The use of the sound group "Zheng Yi Yu Yi Gong" or "Gong Yi Yu Yi Zheng"

The above two sound groups are exactly the same. The feather sound is within the lower octave range of Gong and Zhengyin. The characteristics of the local

language are very consistent, making the music lively and funny, euphemistic and pleasant.

### 3.3.2 The use of the sound group "Shang Yi Bian Gong Yi Yu"

The Shang sound of this sound group is within the range of the upper octave of Gong Yuyin, which is the progression of the lower third and major second. The tone is also closely related to the local living language. This sound group also has a variant form, namely "Jiao A changing palace and a feather" sound group.

### 3.4 Characteristic charm of "Zhi Juan Diao"

Looking at these melodies, you will find that there are always some relatively fixed melody groups that appear many times in different songs. This is a melody composition principle formed on the basis of a specific scale, which essentially reflects the local music language. The characteristics are caused by the ups and downs of old-fashioned language, and to some extent, it is the generalization and abstraction of the rich and diverse tonal phenomena in this area. There are mainly two sound groups often used in Jiangxi folk songs. The use of these two sound groups synthesizes the commonness of Jiangxi folk songs and reflects the melody characteristics of zha chu xiao diao.

11 12 13 14 15 16 17 18 19 20  
 天 它 在 那 里 叫 一 奴 在 这 里 听 叫 得 奴 家 伤 心 叫 得 奴 家 痛 心 越 叫  
 night It calls there I listen here It takes me sad , It takes me sad , The more

21 22 23 24 25 26 27 28 29 30 31  
 越 思 越 伤 心 娘 问 女 儿 什 么 事 叫 什 么 事 叫 , 一 更  
 it screams the sadder I get mom asked me why I was sad , Insects chirp

32 33 34 35 36 37 38 39 40 41 42  
 寒 虫 叫 到 一 更 天 同 欢 又 同 乐 同 乐 又 同 欢 怎 不 叫 人 泪 涟 涟 。  
 until late at night, We used to be happy together but now thinking about it makes me sad and weep .

Figure 18. Za Chu xiao diao "Zhi Juan Diao", Sections 11-42

By: Jiaqi Mei

To sum up, Qingyang opera music often has the following musical vocabulary and structural techniques to show its unique charm:

### 3.4.1 Homophone repetition vocabulary

In the singing of Qingyang opera, the method of repeating the same sound to form the melody is quite common. The repetition of the same sound makes the music appear quiet and soft. When this method is combined with the aforementioned big jump interval to form the melody, the music is more the appearance is colorful, and the artistic performance is stronger.

### 3.4.2 Phrases of pentatonic trisyllabic series and modified trisyllabic coda rhymes

Qingyang opera music often uses a pentatonic three-tone sequence and various deformations of this three-tone sequence to form a phrase ending rhyme or a section ending rhyme. Specifically: it usually expands and changes before the end of the sentence, and then proceeds to a unified end rhyme. This technique is like the "co-end" composition technique of national instrumental music. It constitutes the unique structural technique of Qingyang opera music.

## 4. Other pieces of Qingyang opera music

4.1 Qingyang opera music uses various methods to form special charm, or uses pentatonic three-tone series, or uses exaggerated intervals, or uses characteristic singing methods, or uses outstanding the main sound mode and so on.

Let's take a look at other Qingyang operas with these musical characteristics.

1 爹 为 何 须 忧 伤  
Dad why are you sad

4 神 功 名 到 手  
have fame and fortune

7 即 回 程 从 今 只 好 登 楼 望 日 断  
you can come back From now on I can only wait upstairs

10 天 涯 一 片 云  
for your return .

Figure 19. Dou E injustice, front cavity, section 1-11

By: Jiaqi Mei

再 为 婆 缝 补 剪 裁 拆 拆 卸 卸  
make clothes for mom again

Figure 20. Dou E injustice, Dou E's last meal before death, section 1-4

By: Jiaqi Mei

However, the tone progression of Hengzhi Qupai music is mainly within an octave. This kind of music often expresses the inner feelings of the characters, such as personal anger, suspicion, anxiety and other psychology. Therefore, the way it proceeds is mostly narrow or narrow intervals.

恨 时 光 苦 短 难 把 孝 心 尽 竭 赴 幽 冥  
Time is short I can not love my parents with all my strength.

Figure 21. Dou E injustice, looking at the benevolent face and often cry bitterly, section 1-7

By: Jiaqi Mei

## 4.2 The composition of special charm

### 4.2.1 Use the pentatonic three-tone sequence to form a special charm.

In the following example, bars 2-3 are composed of three-tone sequences to form a special flavor.

再 为 婆 缝 补 剪 裁 拆 拆 卸 卸  
make clothes for mom again

Figure 22. Dou E injustice, Dou E's last meal before death, section 1-4

By: Jiaqi Mei



#### 4.2.2 Exaggerated intervals are used to form a special charm.

In the following example, in measure 1-2, the big jump over an octave constitutes a special flavor.

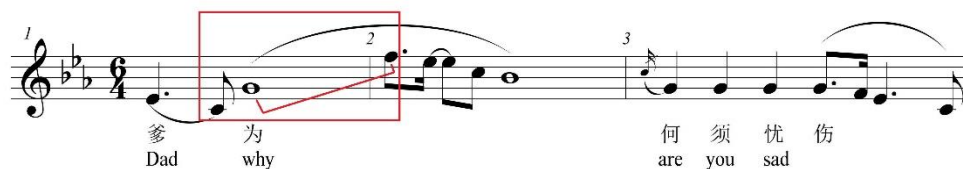


Figure 23. Dou E injustice, front cavity, section 1-3

By: Jiaqi Mei

4.2.3 Singing methods such as Yangqiang, Huaqiang, and Dingqiang are used to form a special charm.

In the following example, the 1st and 7th bars use the singing method of rising first and then falling, and the 4th and 10th bars adopt the singing method of rising to form a special charm.

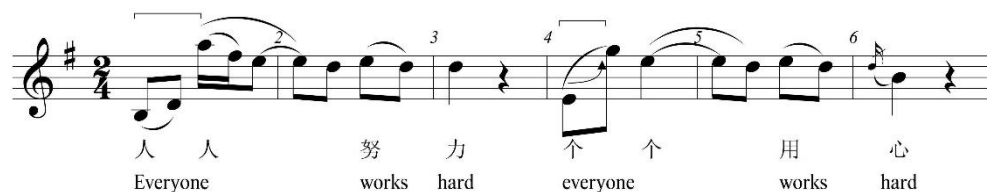


Figure 24. The Story of the White Rabbit [Zao Luo Robe] section 1-6

By: Jiaqi Mei

### 4.3 the characteristics of the singing form

#### 4.3.1 helping tune

The high-profile Qupai singing form is the dry singing of the characters, the voices of the background and the gongs and drums. Although it is not an original creation of Qingyang opera music, its unique melody and gang method have become the main factors that determine the music style of Qingyang opera. As far as the phrase is concerned, it is generally used in the second half of the phrase, or on the last word or word of the sentence, which is called "short rhyme", see sections 14-18. Its accompanying gongs and drums are called "short rhyme gongs and drums". As far as



the passages are concerned, sometimes in order to emphasize the emotions of the characters in the play and exaggerate the dramatic atmosphere, some sentences or important words are chanted, and there are melodic and supporting sentences with the characteristics of this tune. This kind of accompaniment sentence usually supports half or more sentences in a sentence, and occasionally a whole sentence, which is called "Zhongyun", accompanied by "Zhongyun gongs and drums".

The other is to sing half a sentence or a sentence, which is characterized by a very long rhythm, so it is called "long rhyme", accompanied by "long rhyme gongs and drums". If a song is sung repeatedly (repeating the lyrics, most of the last line of the song, and the rhythm is longer), it is also called "heavy rhyme", accompanied by "heavy rhyme gongs and drums".

Figure 25 shows a musical score in 4/4 time. The first staff contains measures 2 through 10, with lyrics: 我 (How), 岂 (can), 肯 (I), 偷 (live), 生 (like). The second staff contains measures 11 through 18, with lyrics: 苟 (crazy), 活, 做, 癡, 狂. A red box highlights measures 14 through 18, which are labeled '短韵' (short rhyme) in a box above the staff.

Figure 25. Dragon and Phoenix Sword [Wind into the Pine] section 1-6

By: Jiaqi Mei

#### 4.3.2 Roll tune

The specific method of rolling tune is also called "adding rolling", and "rolling" is the part added to the original structure of the tune.


Rolling tunes are of special significance to Qingyang Opera. It is precisely because of the original rolling singing elements and foundations of Yiyang Tune and Yuyao Tune that a relatively mature and complete rolling tune form and its full application have been developed. Qingyang Opera has finally formed its own Unique artistic features.

The musical characteristics of roll tunes are: fast-paced running water board, (a few have positive boards), many words and few tunes, and a chant-like

singing voice that is close to spoken language. Rolling tunes include rolling white, rolling singing and smooth rolling.

Rolling white: Refers to the rolling part between speaking and singing, similar to half-reading and half-singing, relatively only has the tendency of pitch fluctuations, but has no accurate interval relationship. Such as: [Not the way] [Income earned] [Make money] and so on.

Roll singing: a chanting melody that is sung dryly by characters without accompaniment and interspersed between accents. Its musical feature is that the pitch has an accurate interval relationship, and it has relatively more melodic roll parts. On the whole, rolling singing has the characteristics of music syntax structure of symmetry, duality, upper echo and lower response, upper dynamic and lower static, and each type of tune has a basically fixed pitch of rolling singing sentences.



读书 犹 如 驾 小 舟 ， 稿 稿 努 力  
Learning is like rowing a boat , you need to keep

莫 停 留 ， 倘 有 一 稿 不 着 力 ， 流 落  
working hard , If you don't word hard , you will

多 少 人 后 头 ， 在 人 的  
fall behind many people . In the end

后 头 儿 啊 ， 怎 的 不 去 寻 师 访 友 。  
many people . Why don't you go find teachers and friends .

Figure 26. Ganzhou song, section 1-20

By: Jiaqi Mei

Among the high-key tunes, the tunes of different industries are not the same. For the same tune, the tunes of the Dan line are higher in the tone area, while the Sheng line is lower. Shengxing's tune is so euphemistic and gorgeous.

"Zhu Yunfei" and "Red Nao" are mostly sung by danjiao. These two types of music often express women's incomparable anger and grief, and men's remorse. [Jiangtou Jingui] and [Mian Daxu] are mostly sung by post horns and dan horns, and their music often expresses the emotions of unmarried women rebelling with their bodies. The [Nine Tune] category is mostly sung by Xiaosheng and post-corners, and mostly expresses the complaints of young men and women, or narrates family affection and other content.

[Song of Filial Piety] and [Xiangliu Niang] are mostly sung by characters such as Mojing, Laodan, and Chou. They are often used to express middle-aged men complaining about corruption, telling their emotions such as helplessness in disasters, loss of career, and being ordered to eliminate demons and work hard.

Most of the horizontal tune tunes are sung by Xiaosheng, Erjian and Tiejiao. The straight tunes are mainly sung by all the people in unison, which mostly expresses the momentum of high fighting spirit, united will, and failure.

#### 4.4 Characteristics of gongs and drums in Qingyang Opera

The traditional music of Qingyang Opera belongs to the Qupai style, which can be roughly divided into high-profile Qupai the main dry singing part; horizontal and straight Qupai the solo and unison part accompanied by flute and suona; gong and drum music the part played by flute, suona, and gongs and drums. Three categories of cutscene music. In addition to wind music accompaniment in some literary fields, folk songs and drums are the main accompaniment instruments. The gong and drum music of Qingyang opera has basically formed a unique and complete art form. The gongs and drums act according to different characters and different plots in the play, using the ensemble or click of percussion instruments such as big gongs, small gongs, cymbals, cymbals, horse gongs, boards, newspaper drums, and hall drums to weave gongs and drums of different sizes, or called Gong and Drum Sutra.

4.4.1 Rich timbre. The Beijing opera gong and drum system is composed of four timbre parts: big gong, small gong, cymbal and bangu. It is a typical representative of the four-part gong and drum system in the percussion accompaniment system of Chinese opera. On the basis of the four-part gongs and drums of Peking Opera, Qingyang opera gongs and drums have added musical instruments such as small cymbals, horse gongs, and hall drums. It makes the texture

of gongs and drums plumper, and at the same time, changing the playing method and playing position can produce changes in timbre, such as heavy hitting, light hitting and suffocating; drum heart and drum edge; gong heart and gong edge, etc. The timbre of gongs and drums in Qingyang opera is particularly rich.

4.4.2 The beat changes frequently. The content of Qingyang opera music is rich and complex; the characters are shaped in various poses;

4.4.3 Rhythm changes are complex. Qingyang opera gongs and drums are very rich. According to records, there are more than 80 gongs and drums brands, and there are about 60 recorded now. Due to the complex plot content of Qingyang opera, the singing tone is particularly exaggerated, with big ups and downs (high-profile tunes), and the rhythm of its gongs and drums is also complicated. The commonly used rhythms are as follows:

1/4 xxx; x0; x; xx; xxx; x·x; xx··; 0x;

2/4 x-; x x; x·xx; xx xx; xx x; x 0; x xxx;

xx xxx; x·x xx; x xxxx;

3/4 xxx; xx xx xx; xx xx x; x·x xx x; xx x· xx;

4/4 x·x xx xx xx; x xx xx x; x·x xx x·x xx;

x xx xx xx; xx xx xx x; x x xx xx; xx xxx

xxx xxx; x xx xx xxx;

5/4 xxxx xx xx;

Figure 27. Gongs and drums in Qingyang Opera

By: Jiaqi Mei

### Conclusion :

#### Music characteristics of Qingyang opera

(1) The form of the main song: that is, only one tune card is used in the Yizhe opera, and the repetition of the main body and the variant is used, and the techniques such as adding roll singing and changing the board style are used throughout the whole opera.

(2) Lianqu style: That is, several tunes are combined by their mutual kinship to form the singing tune of one play or several plays, which is commonly known as the form of divertimento.

(3) The form of the main couplet: that is, one tune is the main tune, and other tunes are used in combination.

(4) Single song style: that is, in Yizhe opera, each song card appears in a unique and independent manner.

Qingyang opera in Hukou is one of the national intangible cultural heritages. It is known as the "originator" of Peking opera and the "living fossil" of opera, and has made great contributions to the development of Chinese drama. Due to the influence of various factors, the transmittance of Qingyang opera in the new era is on the verge of crisis and urgently needs to be rescued and protected. This chapter attempts to explore the musical characteristics of its singing tunes from the perspective of musicology in terms of various elements of music composition, so that more people can understand Hukou Qingyang Opera and pass on this intangible cultural heritage from generation to generation.

Summarizing the characteristics of Qupai music in Qingyang Opera in Jiangxi Province, I can see the unique artistic charm of this ancient tune. In history, it has spread all over the world as a "fashionable new tune", and it has a long history and rooted in the people. Today, with the hard work of musicians, Jiangxi Qingyang opera will surely have a new development and become a popular art form in the new era.

## Chapter VI

### The transmission process of Hukou Qingyang Opera, China

Opera is one of the representatives of China's excellent traditional culture and art, and it is a highly comprehensive stage art. With the in-depth promotion of China's intangible cultural heritage protection work, the development of Qingyang opera has also ushered in a good survival situation. In recent years, the state has promulgated a number of documents to promote the protection and inheritance of traditional operas, such as the "Intangible Cultural Heritage Law of the People's Republic of China", "Implementation Plan for the Protection and Support of Local Opera Varieties", "Several Policies on Supporting the Inheritance and Development of Traditional Operas" "Implementation Opinions on the Entering of Chinese Opera on Campuses" and so on have provided an important guarantee for the development of traditional Chinese opera. As an excellent traditional Chinese culture, Qingyang opera has been well protected and transmitted under the promotion of China's intangible cultural heritage protection work.

In the transmission of traditional opera, different transmission subjects have certain differences in mechanism and transmission effect because of their different nature. From the perspective of traditional opera transmission, there are "internal" transmission and "external" transmission; From the way of communication, it can be divided into formal and informal places, they also play an important role in the spread of traditional opera.

1. Informal places : Private school, Private transmission
2. Formal places : Art research institute, College/ University

#### 1. Informal places

Private transmission are important social and cultural groups engaged in drama performances, generally composed of the informant and his family, local villagers, bands, and other performers.

The performers and staff of the private transmission come from factories, rural areas, etc. As a representative organization of regional folk culture and characteristic



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culture, private school is closer to the masses, more down-to-earth, and has great affinity and cultural penetration for the local people.



Figure 28. Key informant Yin WuHuan transmitted Qingyang Opera in Hukou County

By: Jiaqi Mei (2021)

Private school cannot get more financial and material support from the state. The theater troupes pay for suitcases, stage vehicles, props, lighting and other equipment. "Profit and loss, self-development" are the main features, the amount of income is directly linked to the number of performances, and the income of actors is mainly from the share of the play money. Informants are mainly active in various folk activities, producing and performing repertoires according to different activities and the needs of the common people. In addition to classic old plays, there are also some transplanted repertoires, and there are few new original ones. From the perspective of the overall development of opera, although there are certain problems in the artistic production and economic operation of private transmission, which are far inferior to state-owned theater troupes, private transmission has undertaken the important task of disseminating excellent Chinese opera culture among the grassroots. It has attracted a large number of new and old opera audiences and potential opera enthusiasts.



Figure 29. Qingyang Opera Performance in Hukou County

By: Jiaqi Mei (2022)

If the relevant departments can give more policy support, economic support and personnel training assistance to private school, Private transmission of Qingyang Opera will exert greater energy to promote the protection and transmission of traditional operas.

## 2. Formal places

The art research institute is the main body of opera transmission with scientific research nature, and plays the role of exploring the laws of traditional opera transmission and innovation, and helping the main body of opera creators to carry out artistic production.

At present, the National Academy of Arts headed by the China National Academy of Arts has made important contributions to the transmission of traditional operas.

The China National Academy of Arts is a state-level art research institution directly under the Ministry of Culture and Tourism of the People's Republic of China. It is the first batch of doctoral and master's degree conferring units announced by the State Council. Local art research institutes are mainly institutions established by local governments dedicated to the transmission and development of folk opera and other arts in the region.





Figure 30. National Qingyang Opera Symposium

By: Chinese Academy of Arts (2018)

Over the years, the Chinese National Academy of Arts and local opera institutes have not only promoted the development of traditional opera theory research in Qingyang, but also promoted the development of traditional opera theory in Qingyang through cooperation with opera performance groups in opera performances, academic seminars, lectures, and the publication of anthologies and data collections. The mode of combining practice has also greatly promoted the spread of opera art.



Figure 31. Qingyang Opera Museum

By: Qingyang Opera Museum (2022)



Figure 32. Qingyang Opera Museum

By: Qingyang Opera Museum (2022)

As an organization with a comprehensive art development function, the public art group has created opportunities for the transmission and development of Qingyang opera. The main work content of the public art group has four aspects: one is to collect, organize and research intangible cultural heritage, carry out general survey, display and publicity activities of intangible cultural heritage, and guide communicators to carry out learning activities; the other is to compile and recommend suitable singing materials and business learning materials needed for mass amateur art activities; third, to cultivate and improve the working ability of art cadres in cultural centers (stations) and cultural palaces (clubs) in a planned way, so as to cultivate the backbone of amateur art through them; fourth, to organize and Instruct the masses to carry out literary and artistic creations to promote the development of amateur mass art activities.



Figure 33. Qingyang Opera Performance in Shizhong Mountain Scenic Area, Hukou County

By: Shizhong Mountain Scenic Area (2022)

In addition, in the transmission of traditional operas, local public art groups undertake basic and important tasks: investigating the artistic status of local operas; collecting scripts and musical instruments; interviewing old artists; listening to and memorizing singing scores; Creation and music design... Tomes such as "Chinese Opera Music Integration" and "Chinese Opera History" published in the 1980s are inseparable from the hard work and dedication of art workers in grassroots public art groups.

University opera research centers are generally organized by universities and local cultural and art departments, and jointly or invite people with folk opera skills to participate in associations. In addition to the performance of folk operas, it also undertakes corresponding art research and innovation work.



Figure 34. The informant is teaching students to sing Hukou Qingyang Opera  
By: Jiujiang University (2022)



Figure 35. The informant is transmitting Qingyang Opera to Jiujiang University  
By: Jiujiang University (2022)

The opera research centers in colleges and universities have certain uniqueness in disseminating and researching opera: some opera societies take specific types of opera as their research and transmission objects, while some opera societies take multiple types of opera as their research and transmission objects.

At present, Jiangxi Jiujiang University and the Hukou County Government have jointly signed a cooperation agreement on the research and transmittance of Qingyang opera culture, established the Qingyang Opera Art Center, and cooperated in data mining, singing rescue, and development and transmission of opera. Jiujiang College organized special personnel to go deep into Hukou County for many times to



investigate the situation of Qingyang Opera Art, established Qingyang Opera Art Research Institute, established Qingyang Opera Art Exhibition Hall in Jiujiang College, the Qingyang Opera Art Troupe of Jiujiang University was established to better protect and transmitted Qingyang Opera.



Figure 36. Jiujiang University Hukou Qingyang Opera Museum  
By: Jiujiang University (2022)

Jiujiang University has the first intangible cultural heritage research base in Jiangxi Province and the "Jiangxi Province Cultural and Art Science Key Research Base", and has established the "Qingyang Opera Art Center" and "Qingyang Opera Art Teaching Practice Base". The Qingyang Opera Art Troupe of Jiujiang University created the intangible cultural heritage exhibition hall of Jiujiang University. In 2020, Jiujiang University was included in the list of institutions participating in the China Intangible Cultural Transmittance Group Research and Training Program, and it is one of the five selected universities in Jiangxi Province. The purpose of holding this training class is to follow the spirit of the 19th National Congress of the Communist

Party of China as a guide, study and implement the socialist literary thought of the new era, better protect and transmit the national intangible cultural heritage of Qingyang Opera, and cultivate a group of outstanding young and middle-aged Disseminators, let this cultural treasure be innovatively transmitted and developed in the new era.

On the morning of October 15, 2020, sponsored by the Ministry of Culture and Tourism and organized by Jiujiang University, the 2020 China Intangible Cultural Heritage "Qingyang Opera" disseminators held an opening ceremony at the Lianxi Hotel of Jiujiang University.



Figure 37. Students performing Hukou Qingyang Opera  
By: Jiujiang University (2020)



Figure 38. Hukou Qingyang Opera seminar  
By: Jiujiang University (2020)

Jiujiang College has built a high-quality learning and exchange platform for the students. The training content is very practical and inspiring, which greatly improves the theoretical and practical levels of the students.

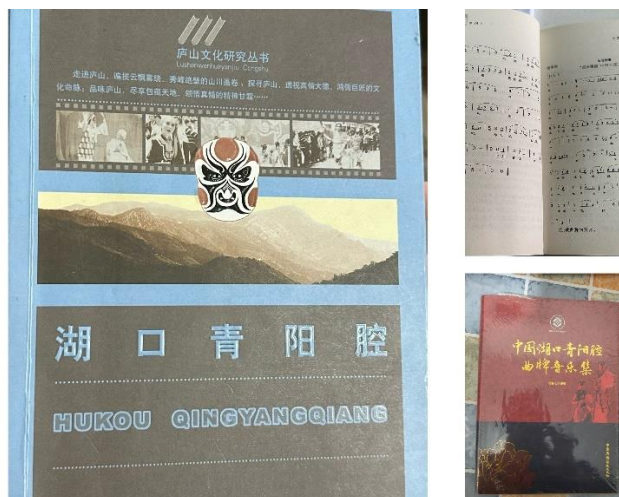


Figure 39. Hukou Qingyang opera published books  
By: Jiujiang University (2022)

At present, the problem of the transmit of Hukou Qingyang opera is still worrying: old artists have passed away one after another, most of the young people in the village have gone out to work, and there are only old people and children lives in the village, and there are few performers. In addition, the ever-changing modern cultural life is also constantly impacting and encroaching on the living space of Qingyang Opera. The transmission of traditional opera requires the cooperation of the whole society to solve the problems of the mechanism and effect of social groups in the transmission process as much as possible, continuously research and analyze the aesthetic needs of the public, and explore the rationalization model to promote the benign transmission of traditional opera.

### Summarize

1. Countermeasures for the transmission and innovation of Qingyang opera art, realize the mutual promotion and combination of mass culture and Qingyang opera art.

In order to realize the transmission and innovation of Qingyang opera art, we must pay attention to the mutual promotion between the development of mass culture and Qingyang opera art, and realize the goal of transmitting Qingyang opera art under the background of cultural industry. For example, with the help of the national policy on the development of the cultural industry, the birthplace of Qingyang opera art, local governments, and universities can seize this opportunity to effectively transmit this artistic formation. In addition, we can also combine the inheritance of Qingyang opera art with the adjustment of industrial structure, and use Qingyang opera, a highly distinctive and connotative art form, as a cultural carrier to quickly drive the cultural industry and promote the development and upgrading of the cultural industry. Accelerate the pace of development of the tertiary industry.

## 2. Focus on cultivating transmitters of Qingyang opera

The transmission of Qingyang opera art is inseparable from the transmitters. At present, there are very few transmitters who really master the singing form of Qingyang opera in China, which requires the country to pay attention to cultivating the transmitters of Qingyang opera. Schools should take on the responsibility of inheritance, and hire professional personnel to teach students to sing Qingyang opera by establishing a special training department. Universities in the birthplace can also incorporate the art form of Qingyang opera in the setting of teaching content, and can also hire professional veteran artists to give lectures in colleges and universities, so that interested students can come to learn and listen, so that more students will be attracted by Qingyang opera. Infected by unique artistic charm.

## 3. Strengthen the research on Qingyang opera art

The art form of Qingyang opera is no different from other disciplines, so in the process of promoting Qingyang opera art, it is also necessary to increase scientific research. Relevant experts, scholars and researchers must analyze the advantages of Qingyang opera art and the characteristics presented in the process of inheritance, so as to effectively improve the overall value and level of this art form.

Colleges and universities can integrate Qingyang opera art into it by developing new disciplines, such as art and creativity, so as to research and analyze it at the discipline level and tap its wider promotion value.

## 4. Transmit Qingyang opera art from the perspective of artistic performance



The transmission and innovation of Qingyang opera art must be carried out from the perspective of artistic performance. For example, we can carry out regional Qingyang opera singing competitions, so that more Qingyang opera lovers can mobilize their enthusiasm for learning and singing Qingyang opera through the competition, so that more people can participate in the transmission of Qingyang opera art. At the same time, we can also invite some media to report Qingyang opera performances. Through various media promotion methods, people all over the country can understand the art form of Qingyang opera, and then lay a good foundation for future publicity.

##### 5. The combination of government power and private power

Transmitting Qingyang opera requires the combination of government and private forces, and it is difficult to complete it by one party alone. For example, the government of the place where Qingyang opera is located needs to provide basic guarantees and conditions for the spread of Qingyang opera, and can also cooperate with the local cultural bureau and tourism bureau to carry out the dissemination of Qingyang opera. For another example, the government of the place where Qingyang opera is located can in the form of establishing a cultural and creative park, Qingyang opera art can be further promoted, and Qingyang opera lovers can also be gathered through the establishment of non-governmental organizations and forms. If things go on like this, it is bound to form a wind of Qingyang opera art inheritance throughout the country, providing conditions for its innovative transmission and development.



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## Chapter VII

### Conclusion, Discussion, and Suggestions

In this present study, there are three objectives:

1. To study the musical context of Hukou Qingyang Opera, China
2. To analyze the music characteristic of Hukou Qingyang Opera, China
3. To study the transmission process of Hukou Qingyang Opera, China

#### 1. Conclusion

1.1 Through the study the musical context of Hukou Qingyang Opera, China. It can be summarized as follows:

There are four layers of contextual relations in Qingyang opera music: the first layer is the relationship between music materials and their context, that is, the relationship between music materials and music works; the second layer is the musical form and aesthetic emotion of Qingyang opera music works the third layer is the relationship between the specific music text of Qingyang Opera and its social background, that is, the social environment. Fourth, the impact of Qingyang opera for people in community.

1.2 For the music characteristic of Hukou Qingyang Opera, China. I choose four songs for analysis, because these four songs respectively represent the four most important tunes of Qingyang Opera. After an in-depth analysis of their characteristic, the researcher came to the following conclusions:

We discuss the characteristics of Qingyang opera Qupai music from the aspects of melody, beat rhythm, tonality, characteristic charm, through the arrangement and analysis of Qingyang opera Qupai music.

(1) The form of the main song: that is, only one tune card is used in a song, and the repetition of the main body and the variant is used, and the techniques such as adding roll singing and changing the board style are used throughout the whole opera; (2) Lianqu style; (3) The form of the main couplet; (4) Single song style.

1.3 Through study the transmission process of Hukou Qingyang Opera, China. The researcher has learned that:

The transmission of intangible cultural heritage has a specific implementer, that is, the subject of transmission. The main body of transmission of intangible cultural heritage refers to the excellent disseminator or transmission group of a certain intangible cultural heritage, that is, representing the profound national and folk cultural traditions of a certain heritage, and mastering the knowledge, skills, skills and knowledge of a certain intangible cultural heritage. Individuals or groups with the highest level of technology and recognized representativeness, authority and influence.

In the transmission of traditional opera, different transmission subjects have certain differences in mechanism and transmission effect because of their different nature. From the perspective of traditional opera transmission, there are "internal" transmission and "external" transmission; From the way of communication, it can be divided into formal and informal places, they also play an important role in the spread of traditional opera.

It has been confirmed from the research results of a large number of researchers that Qingyang Opera, as a vocal art, has opened up a new era of Chinese drama performance and is a major progress in the history of Chinese drama vocal development. The key to its pivotal position is its unique rolling singing artistic characteristics, and the linking role played by this high-pitched and free singing art in the history of the development of dramatic voices. The operas directly or indirectly nurtured and influenced by Qingyang Opera include Hui Opera, Peking Opera, Gan Opera, Hunan Opera, Sichuan Opera, Huangmei Opera and other operas. Through the analysis of the cultural ecosystem of Qingyang opera in Hukou, the discussion of the evolution of the ecological system of Qingyang opera culture, and the discussion of the crisis caused by this evolution to the protection and transmission of Qingyang opera, the protection and transmission of Qingyang opera Provide effective countermeasures and suggestions, so that Qingyang opera, an intangible cultural heritage, can develop healthily and be passed on from generation to generation.

At present, the world is in a stage of rapid economic development and continuous cultural progress. In such an era background, China has begun to vigorously promote the development of cultural and creative industries, increase investment in cultural industries, and spread and carry forward Chinese traditional

culture and art while developing mass culture. Qingyang opera, as a very distinctive traditional art form in China, plays an important role in the development of art, society, culture and other aspects.

As an important form of artistic expression of traditional Chinese culture, Qingyang Opera art should be vigorously inherited and developed under the background of the current cultural prosperity. As a representative of China's excellent culture, Qingyang opera art should be well known by people in more countries around the world. It will represent Chinese culture, history, thoughts and concepts, and set an example for the world. Therefore, transmitting and innovating Qingyang opera is an inevitable measure for the future development of Chinese culture.

## 2. Discussion

(Su Meigui, 2015) believes that the specific cultural ecosystem for the creation and transmission of intangible cultural heritage can be divided into four subsystems: material ecology, behavioral ecology, spiritual ecology, and institutional ecology. These four subsystems are interdependent, interpenetrating, restricting and promoting each other, and jointly play a role in the creation and transmission of intangible cultural heritage.

From the information we have collected, we can see that during the Jiajing and Wanli years of the Ming Dynasty, the social economy was prosperous and commodity trade was frequent, and a huge new group of merchants and citizens formed in the society. Under the guidance and demand stimulation of these emerging business groups, a new trend of thought has emerged in the society that pursues the liberation of individuality, praises the value of people, pursues happiness boldly, and challenges the traditional philosophy of life. The new trend of thought directly promotes the change of the concept of the whole society, forming a social aesthetic fashion that "advocates true temperament and opposes false Taoism", popular and simple literary forms or works appeared in Qingyang Opera.

Through our research, this is historically true. The mature and prosperous spiritual ecology of Qingyang opera: the continuous integration of foreign culture, folk customs and Buddhist culture. When the society calls for literary and artistic

forms or literary works with true temperament and secular cultural character, cultural producers begin to create in a timely manner.

From the information we have collected, we can see that the evolution crisis of Hukou Qingyang opera cultural ecosystem. After the mid-Qing Dynasty, the intangible cultural heritage suffered the full impact of modernization and modernization characterized by urbanization, industrialization, commercialization, marketization and globalization, the original ecological environment has undergone great changes, and the overall situation is in a state of loss, and Hukou Qingyang Opera is no exception. The evolution of material ecology: from a political, economic, and cultural center to a province that exports migrant workers. Since the Qianlong period of the Qing Dynasty, the original political advantages of Jiangxi Province have been lost. During the Taiping Heavenly Kingdom Movement, six out of ten people died in wars and plagues. Entering the modern society, the economic structure and economic development strategy of modern industrialization and commercialization have made Jiangxi Province's previous economic advantages no longer exist, and even become an economically underdeveloped area.

The change of lifestyle not only made Qingyang opera lose its youth audience and performance market, but also lost its successors and folk foundation. Behavioral Ecological Changes: From single opera consumption to multicultural consumption such as movies, TV, and the Internet. In modern society, diversified cultural consumption such as best-selling novels, commercial films, TV dramas, advertisements, popular songs, fashion magazines, cartoon animation, MTV, karaoke, sports competitions and model performances are formed by means of modern technology such as sound, light, and electricity. content and consumption methods, so that people can obtain the world's the latest culture. In particular, the popularization of television sets has drawn people's attention from the outdoors to the home, and the rich and varied programs on television have become the main way for the public to entertain themselves. Multicultural consumption has led to the decline of opera as a whole, and Qingyang opera is no exception.

(Su Meigui, 2015) believes that changes in spiritual ecology: From admiration for meaning and value to loss of belief after excessive entertainment. Modern technology has brought people a mass culture with increasingly strong industrial and



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commercial meanings. It directly appeals to emotions and passions, serves the purposes of entertainment, leisure, publicity and recreation, and integrates some stylized values and behaviors. Ways and thinking patterns are imposed on everyone in industrialized society as conventional norms, making everyone an isolated social atom in vulgar, careless pastimes and killing time, losing the ability of self-determination, losing individual freedom is lost, thinking and belief in the world of meaning and value will also be lost.

Through our research, this is historically true. From the information we have collected, we can see that ecological changes: After the founding of New China, the pace and strength of state power to infiltrate rural society accelerated, the management organization of rural society was restructured, and clan power gradually disintegrated. Land contracting and decentralized management have transformed the rural people from the previous group state into an atomized and fragmented state, causing village-level organizations to lose their ability to restrain and manage villagers, and it is impossible to gather villagers to voluntarily contribute money, people, contribute to rural public affairs by producing materials and efforts.

(Chen An, 2006) believes that as an important part of Chinese opera art, Qingyang opera not only represents the excellent art and culture of our country, but also is a very representative part of Chinese civilization. Therefore, the artistic inheritance of Qingyang opera in modern times can have a lot of influence on the current society. Especially from the perspective of mass culture, it can form a unique artistic value.

From the information we have collected, we can see that from the perspective of artistic value, the inheritance of Qingyang opera is the development of my country's national treasure art. Qingyang opera itself is a popular form of opera art. The content of the lyrics is relatively simple and simple, and the tune is relatively flexible. It can truly reflect the people's livelihood and folk customs, and it is very in line with the expectations and requirements of the people for life. The artistic characteristics of Qingyang opera are very obvious. For example, the music accompaniment is suona, and the flute is used to support the tune, creating a sense of festiveness and singing. People often choose this art form to express family harmony and happiness.

Through our research, this is consistent. The formal beauty, true feelings, benevolence, righteousness and etiquette in Qingyang opera art that meet the requirements of modern cultural development are important methods and carriers for inheriting and enriching Chinese culture.

(Zhou Hong, 2006) believes that rolling tunes are of special significance to Qingyang opera. It is precisely because on the basis of the original rolling singing elements and foundations of Yiyang opera and Yuyao opera, a relatively mature and complete rolling tune form and its full application have been developed, and Qingyang opera has finally come into being. own unique artistic characteristics. The specific method of rolling tune is also called "adding rolling", and "rolling" is the part added to the original structure of the tune. The musical features of Rolling Tune are: fast-paced running board, many characters and few notes, and a singing style close to spoken language. Rolling tunes include three forms: rolling white, rolling singing and smooth rolling.

Through our research, this is consistent. From our research, we found that the extensive use of "rolling tune" provides more room for stage performances, and thus also promotes the development of Qingyang Opera performing arts. " Rolling tune " destroyed the original strict Qupai system and joint form, and gave birth to the prototype of Banqiang, which is the harbinger of the banqiang of high-pitched music. At the same time, it can also develop into the form of ballads.

For the transmission of Qingyang Opera, (Zhang Lifan, 2013) believes that there are three main channels: first, the academic works of experts and scholars are placed on the bookshelves of the bookstore and entered into the collection catalog of the library; second, they are included in the topic selection of students' graduation thesis; The source of their creativity allows students to further understand and inherit the art of Qingyang Opera by participating in the competition. By guiding college students to carry out scientific and technological innovation, humanistic creativity and entrepreneurship, it promotes the transformation of scientific and technological research and development and cultural and creative achievements in colleges and universities, and ultimately leads college students from creativity to entrepreneurship. Today, when online games are popular and widely and deeply affect the young generation of the Chinese nation, a good mobile game can achieve the purpose of

relieving stress and relaxing the body and mind. Among domestic game products, games with Chinese cultural elements are more likely to be accepted by the market. While researching the protection of Qingyang Opera, the research team has developed an online game product that is in line with the healthy growth of minors, uses Qingyang Opera as the material, and integrates knowledge, artistry, entertainment, fun, and education. Players have a preliminary understanding of Qingyang cavity facial makeup, and get spiritual edification. In the realization of entertaining and educational at the same time, to achieve a win-win situation of social and economic benefits.

Our research proves that as long as we give full play to the role of colleges and universities, cultural and creative enterprises, and professional troupes, and lead Qingyang opera art from the perspective of cultural and creative industries, especially let Qingyang opera art enter the tide of the vast cultural market, the art of the Chinese nation Qingyang Opera, a treasure, must be able to realize its own value and achieve the goal of revival while expanding its living space. Our cultural and creative industries, especially the local cultural and creative industries with Qingyang opera art resources, will surely achieve the goal of taking off.

### 3. Suggestions

In the next study,

3.1 It is necessary to research on the social, economic, and crowds of various historical periods of the transmission of Hukou Qingyang Opera.

3.2 It is necessary to analyze the music characteristics of Hukou Qingyang Opera, and pay special attention to the relationship between singing and accompaniment music.

3.3 It is necessary to pay attention to the integration and development between popular culture and traditional culture, use technical means to establish a relationship with the audience, and understand what they need.



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# APPENDIX 1

## 1. Song "The Story of the Hairpin"

### 宜春令

YI CHUN LING

曹耀春 演唱

《百花记·赠剑》百花公主 唱

Cao Yaochun Concert

"Hundred Flowers: The Gift of the Sword" by Princess Baihua

刘春江 记谱

Liu Chunjiang notation

花 披 露 月 又  
Flowers covered with dew, moon turns

阴, 对 青 灯 阴 符  
cloudy, Facing the lamp, slowly recalling

慢 评, 香 闺 被 冷, 良 衣  
the past, not often at home, wearing a robe,

着 剑 诛 奸 佞,  
holding a sword and killing treacherous officials.

我 蒙 父 王 宠 托, 命 我 执 掌  
father gave me the heavy responsibility let me manage a

百 万 雄 兵, 奴 虽  
million soldiers, although

女 流 之 辈, 倒 有 男 子 志 气, 掌 握  
I am a woman, but has the courage of a man, grasp

经 纶 运 神 机, 运 神 机 演 武 习 文, 显 韬  
master knowledge and vision, both civil and martial arts, broad horizon

## 2. Song "Thanks to the king for his kindness to send the fox fur coat"

## 感圣恩献狐裘

Thanks to the king for his kindness to send the fox fur coat  
"Dragon Wind Sword Returning Home"  
Bigan aria

曹梅卿 演唱  
Meiqing Cao concert  
刘春江 记谱  
Chunjiang Liu notation

Real score with lyrics in Chinese and English. The score is written in treble clef with a 4/4 time signature. It consists of 64 measures across 10 staves. The lyrics are as follows:

实 指 望 感 圣 恩 献  
Really hope thanks to the king for

狐 裘 ， 又 谁 知 圣 明 君 意 纳  
his kindness to send the fox fur coat, who knew that the king actually kept me and wanded

留 ， 常 言 道 画 虎 不 成 反 类  
to kill me , as the saying goes , a tiger looks like a dog if it is not well

犬 ， 倒 做 了 打 草 惊 蛇 把 计 投 ，  
drawn , act rashly and alert the enemy ,

本 待 要 除 妖 灭 怪 把 纲 常 振 ，  
It was supposed to get rid of monsters and restore discipline ,

好 一 似 兔 死 狐 悲 也 ， 是 忧 惹 得  
Rabbit dead fox sad , The

君 王 参 透 元 戎 也 管 取 妖 狐 一 旦 休 ，  
king realized that I wanted to kill all the fox demons to stop .

管 取 妖 狐 一 旦 休 。  
kill all the fox demons to stop .

## 3. Song "Zhi Juan Diao"

## 驻云飞

ZHU YUN FEI  
 <JING CHAI JI • BI JIA DIAO CHUANG>  
 By Hua dan

曹耀春 演唱  
 Yaochun Cao singing  
 刘春江 记谱

Chunjiang Liu notation

血 泪  
 Howl of

悲 嚎 一 封 书 来  
 blood and tears A letter ,

将 奴 抛 。 继 母 心 焦  
 abandon me . stepmother is very

躁 ， 亲 添 烦 恼 遍 奴 嫁 孙  
 anxious , relative upset and angry with me

豪 我 苦  
 my life

难 熬 ， 恨 只 恨 狠 心 姑 娘 ，  
 is hard , I hate cruel girl ,

在 我 继 母 跟 前 ， 终 朝 搬 唆 所 为 何 来 ，  
 in front of my stepmother , gossip day and night . Why ?

却 只 为 财 和 宝 生 死  
 Only for money and treasures . Life and

## 4. Other pieces of Qingyang opera music

## 织绢调

ZHI JUAN DIAO

《织锦记》“织娟”中众仙女唱

&lt;ZHI JING JI&gt; The fairies are singing in "ZHI JUAN"

曹耀春 演唱

Yaochun Cao singing

刘春江 记谱

Chunjiang Liu notation

一更一点正好眠正好眠，一更寒虫叫了一更  
 One o' clock at night is a good time to sleep Insects are chirping at

11 天它在那里叫一奴在这里听叫得奴家伤心叫得奴家痛心越叫  
 night It calls there I listen here It takes me sad, It takes me sad, The more

21 越思越伤心娘问女儿什么事叫什么事叫，一更  
 it screams the sadder I get mom asked me why I was sad, Insects chirp

32 寒虫叫到一更天同欢又同乐同乐又同欢怎不叫人泪涟涟。  
 untillate at night, We used to be happy together but now thinking about it makes me sad and weep .

## APPENDIX 2

### Interview record

#### Liu ChunJiang (October 3, 2021). The History and Present Situation of Hukou Qingyang Opera

##### 1. Interview record—Liu ChunJiang. (October 3, 2021)

He said that: Generally speaking, Qingyang opera music is composed of two factors, the basic performance factors and the overall performance factors of the music. The basic performance factors of music usually include tune pitch relationship, rhythm, beat, harmony, mode, speed, timbre and other musical sound structure elements; while the overall performance factors include music theme, music development method and music structure type and so on. These factors, on the one hand, are used to express the emotional and emotional characteristics of music, and on the other hand, they are used to show the structure of musical works.

The so-called musical form as racial memory refers to the musical form with specific national cultural characteristics, that is, the musical form based on the musical auditory psychological structure of a specific national culture. The performance factors with original characteristics in the musical form of Qingyang Opera in Hukou are: the way of musical activity, the tone of language and the sound of musical instruments.

It is the specific vocalization and specific semantics of language that contribute to the characteristics of a specific national musical form. The diversification of languages has contributed to the diversification of national music forms. From facial expressions to expressions, and then from language to music, the formation process of human languages and music is generally not very different. It is in this roughly similar development process that language tones have become the first sign of the morphological characteristics of national music. It is also necessary to reiterate a fact that is easily overlooked, that is, the language and music of any nation have never been completely separated, not only the vast majority of human musical activities have always been closely associated with language, in many nations and groups of people In China, music has never left language. Therefore, it is now clear



that the language tones, which are the origin of the national musical form, are one of the most fundamental foundations for ensuring the musical form of ethnic memory.

The emotional context of Hukou Qingyang opera music focused on in this paper is the context that makes the musical form of Hukou Qingyang opera produce the emotional meaning of music. Therefore, it is also possible to call the "emotional context" of music in this chapter as the "semantic context" of music. According to the direct understanding of the meaning of the word, human emotion is naturally the direct reference of the musical form, and the musical emotion is of course the place. Music has a symbolic or analogous connection with the subject's emotion through its own morphological characteristics. On the one hand, the emotional characteristics of Hukou Qingyang opera music are not external to the musical form, but internal to the musical form; Therefore, since the emotional meaning of music symbolized by the musical morphological characteristics of Qingyang Opera in Hukou is only a possible meaning, that is to say, when we say that a certain music contains a certain emotion, we are only talking about a kind of Possibility, we cannot guarantee that the emotional meaning of this musical form will necessarily occur exactly, and we cannot guarantee that its morphological characteristics will necessarily evoke exactly the same emotional and emotional responses in people. Because the factors that cause people's emotions and emotional reactions are far more complex than the single musical morphological characteristics. Therefore, since Hukou Qingyang Opera always carries a specific situation to intervene in the experience of the emotional characteristics of the music form, the meaning produced by the emotional context of the music cannot be completely determined, but can only be expressed in a general Hukou Qingyang Drama category.

The original context of the musical text, as the object of musical interpretation, is not single at every level, but double or multiple, dynamic rather than static, and located in a certain historical moment. in the process of development, rather than in isolation. Furthermore, it is only possible to grasp the life of a musical text if it is regarded as a variable "dialogue record" and an "event" that has occurred (a sound event, a musical emotional event, a social emotional life event). soul. A text is not only the text itself, but also belongs to the specific complete human musical activity that



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produces (and contains) this text. On this basis, musical texts are archetypal, complex, communicative and symbolic.

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On a theoretical level, we can take each level of context (morphological context, emotional context, and social context) of music as a separate object of reflection.

The first is the musical morphological context. The meaning of music is first and foremost the meaning of music text in musical thinking, so to feel the meaning of music from the "context" of music and its morphological background is the first step in the exploration of musical morphological context. According to the different levels of the psychological structure of human subjects (general transcendental subjects, abstract subjects of specific races, and specific subjects in music practice activities), the morphological context of music can be embodied as the common musical morphological characteristics of human beings, as the racial memory. The three levels of musical morphological characteristics, as well as the musical form in a specific (ecological) environment.

## Interview record

### Yin Wuhuan (November 12, 2021). The History and Present Situation of Hukou Qingyang Opera

#### 2. Interview record—Yin Wuhuan. (November 12, 2021)

Qingyang opera music is one of the important components of Qingyang opera art. From the comprehensive perspective of opera, Qingyang opera music has lyrical and rhythmic infiltration and connection with various performance methods, making it a complete performing art System, unified in order to shape the image of the characters and express the dramatic plot, it does have some truth. The reason why Qingyang opera music can play such a role in bonding, infiltrating and connecting the opera itself and the various artistic factors and performance methods that make up the art of opera is because the performance of music and opera has a horizontal "continuity", are unfolded in time. The main factors that make up music are the melody (that is, the melody) and the rhythm; the melody and the libretto in the script literature are organically combined to form the aria, the main means of expression of opera-the vocal part of opera The melody played by instrumental music is an important auxiliary means for actors to express the externalization of the inner feelings of the characters, while opera chanting, dancing, martial arts, etc. are inseparable from the strengthening of percussion-based rhythms. Awkwardly, actors raise their hands, throw their feet, and say every word and deed on the stage without the need for music to set off. The ups and downs and urgency of the whole opera also need music to play the role of leading and foiling. It is said that music is the soul of opera and a combination factor. It is based on the specific role of opera music in opera. However, opera music itself should first be dramatic music, which is different from general professional or folk music works. It must be dramatic.

The performance factors of the musical form of Qingyang opera in Hukou: the first layer, the way of musical activity is the concentrated expression of the original characteristics of the musical form, including musical activities, comprehensive artistic activities of poetry, music and dance, pure human voice, human voice and A combination of instruments, specific language tones, and specific instrument sounds.

These three original expression factors are actually three-in-one in music activities, and it is these three factors that determine the formation and development of other characteristic factors of national music form. But on the one hand, in the traditional history of the nation, these factors are mainly passed on through the way of "oral and heart teaching". On the one hand, in actual music activities, the actual process of these factors is difficult to describe in detail with musical scores, because the specific sound form is far more difficult to grasp by symbols than the abstract pitch. Of course, after the advent of audio and video technology, this situation has been greatly improved.

The four performance factors in the second layer rhythm, melody, mode and harmony exist with the first three performance factors in Hukou Qingyang opera music. But thanks to musical scores, they can be recorded, in the form of visual symbols. This feature, on the one hand, greatly facilitates the dissemination and research of music, on the other hand, it also leads to the neglect of the original performance factors of music. Of course, due to the different development and aesthetic preferences of each ethnic group, the situation of these performance factors is also different.

The performance factors of Hukou Qingyang Opera in the third layer theme development, musical presentation structure, musical form and various relaxation structures are actually a further abstraction of the musical form embodied in the score. This layer of performance factors exists in actual music depending on the first two layers of performance factors.

The musical form of Qingyang Opera in Hukou is diversified through the variation of two basic sound sources, human voice and instrumental music and their combinations. Therefore, here we start with language tone and singing method, musical instrument tone and performance method, and then involve the rhythm in the second layer and the thinking paradigm in the third layer, and illustrate the musical form of Qingyang opera in Hukou by way of example. particularity issues.

In the national tradition, from language tone to singing method, in most cases, it is actually a natural extension process. In addition to the need for emotional expression mentioned above, the most fundamental reason for this natural extension is the need for crowd communication. This is the fundamental basis of singing language. In

language and music, native accent is the sound feature that can best elicit contextual resonance.

There should be no problem in calling the timbre of an instrument as the second sign that divides the morphological characteristics of national music. This is not only because the sound quality and sound principle of different musical instruments vary widely, and the timbre of musical instruments has an original stipulation on the morphological characteristics of music, but also because different musical instruments and their different combinations often directly determine the form of music.

The so-called musical form of Hukou Qingyang Opera in a specific ecological environment refers to the musical form produced and transmitted in a specific ecological environment, that is, the musical form based on the psychological structure of music auditory in a specific ecological environment. Here, a specific ecological environment refers to a specific social music activity.

## Interview record

### Zhou Lunrong (January 2, 2022). The History and Present Situation of Hukou Qingyang Opera

#### 3. Interview record—Zhou Lunrong. (January 2, 2022)

The material used in music is "sound". It cannot reproduce specific images like paintings and sculptures, but it can express the emotions of characters with the pitch, speed, strength, continuity, and direction of music, etc. Types of characters use different types of music to describe the different personalities of the characters from the contrast. For example, Qupai can be divided into fine tunes and rough tunes. Fine tunes have beautiful melodies, sincere and delicate feelings, and strong artistic appeal. This kind of tunes are often used by students to express their inner monologue. For example, in "The Peony Pavilion Looking for Dreams", Du Liniang searched for the lost dreams, and "Inscription" Qiao Xiaoqing's "reading "The Peony Pavilion" by the lamp at night caused the sorrow of life experience, etc., all of which are the externalization of the characters' inner thoughts; rough songs are mostly used for purification. Ugly, with many words and few tunes, fast speed, and language rhythm factors are more than melody factors. Sometimes this kind of tunes can be used to exaggerate the warm atmosphere, or all the characters can sing together. This singing form is commonly known as "same field". Chubang, Huang and other tunes were gradually formed, the drama of singing tunes developed, and new styles such as guide board, loose board and shake board were gradually created and used to break up the beat. Because people are subjected to a sudden and severe impact, they often lose the normal rhythm of their psychology and heart rate for a while. This unbalanced state of psychological and circadian rhythms is expressed by means of opera music, that is, the formation of emotions such as guide board, crying board and roll plate. Strong plate style, and later developed the rocking plate that realized the mentality of "relaxing outside and tensing inside". It is characterized by a sharp contrast between the relatively slow singing voice and the intense accompaniment. This kind of singing is very dramatic, and the melody of singing is mostly Sanban based on the rhythm of free recitation of libretto.

## BIOGRAPHY

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