



A study of Puxian opera in Putian City Fujian Province China

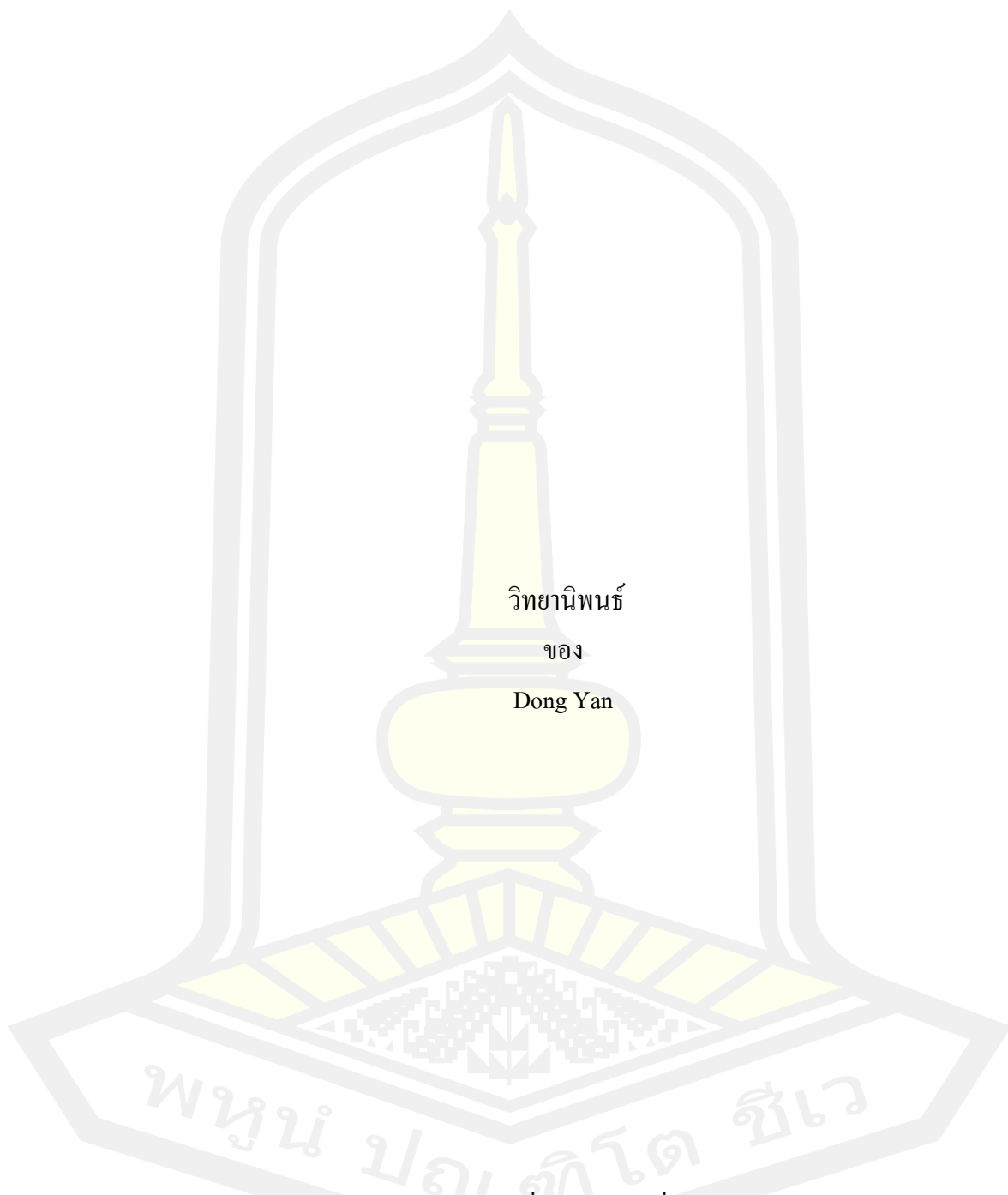
Dong Yan

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

September 2021

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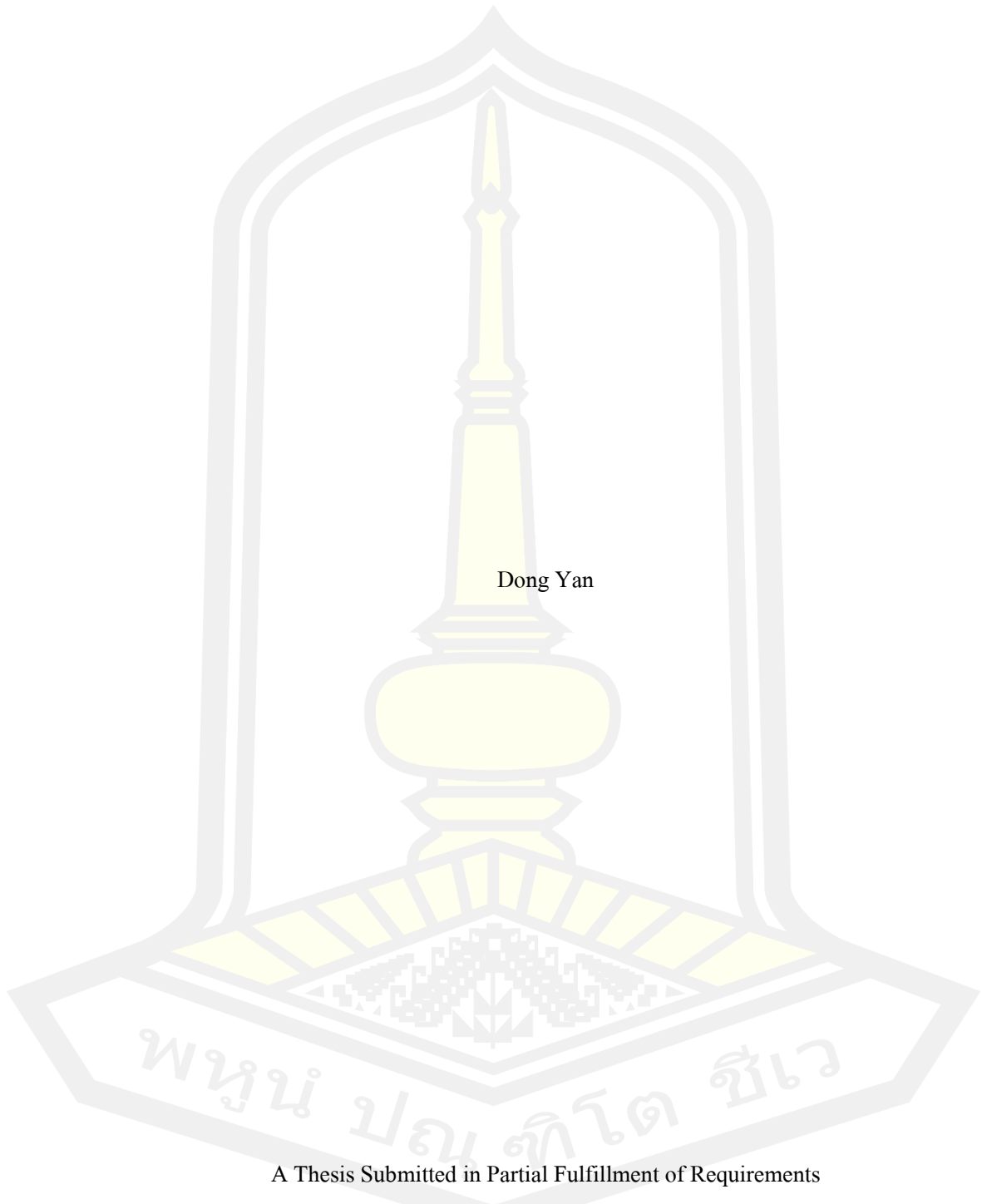
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The examining committee has unanimously approved this Thesis, submitted by Mr. Dong Yan , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

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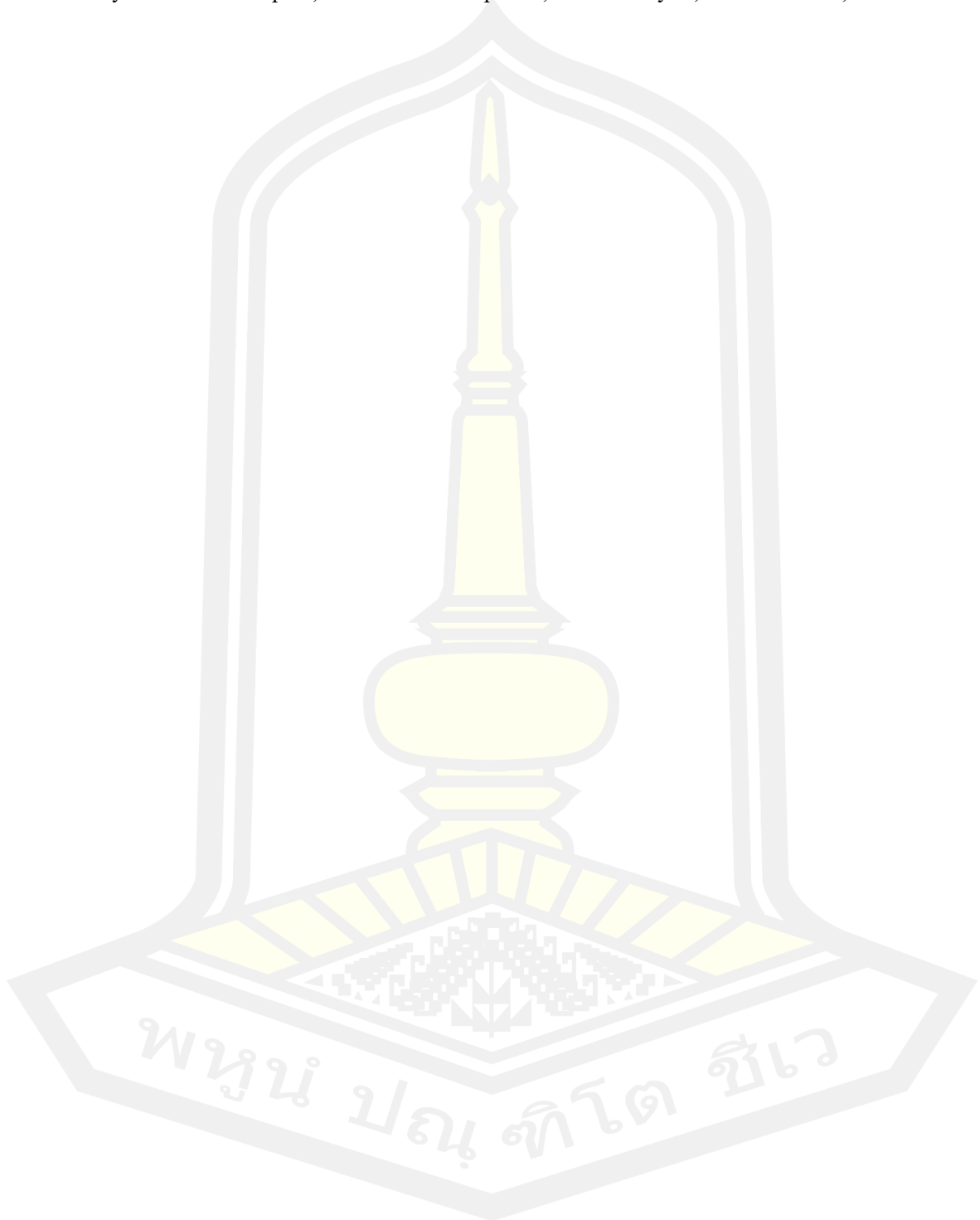
TITLE	A study of Puxian opera in Putian City Fujian Province China		
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ABSTRACT

The title of this paper is the study of Puxian opera music in Putian City, Fujian Province. This paper mainly discusses the historical development of Puxian opera music, analyzes the characteristics of Puxian opera music, and discusses the role of Puxian opera in Putian society. This not only actively publicizes Puxian opera music, but also has positive significance in promoting the protection, inheritance, and development of Puxian opera music. This paper has three research objectives: first, it discusses the historical origin and development of Puxian opera music. By using the method of literature inquiry, this paper describes the historical origin and development of Puxian opera music and the infiltration of Putian folk music and religious music. Second, analyze the music of Puxian opera. By using the methods of music analysis and field investigation, this paper analyzes the music of Puxian opera from the aspects of singing, lyrics, tune structure, and band composition. Third, it discusses the social function of Puxian opera. It has the functions of inviting and sending gods, entertainment, education, aesthetics, and so on. These four functions are of great value to individuals and countries. Under the impact of modern western music culture, the survival and development of Chinese traditional music culture have been impacted and challenged unprecedentedly. In particular, Chinese local operas are on the verge of extinction.

Therefore, on the basis of summarizing the previous research results, this paper focuses on the historical development status of Puxian opera music, the characteristics of Puxian opera music, and the social role of Puxian opera, and discusses Puxian opera music from a new perspective. This paper puts forward some personal opinions for the protection and development of Puxian opera music, hoping to contribute to the development of Puxian opera music.

Keyword : Puxian opera, Historical development, Music analysis, Band structure, Social function



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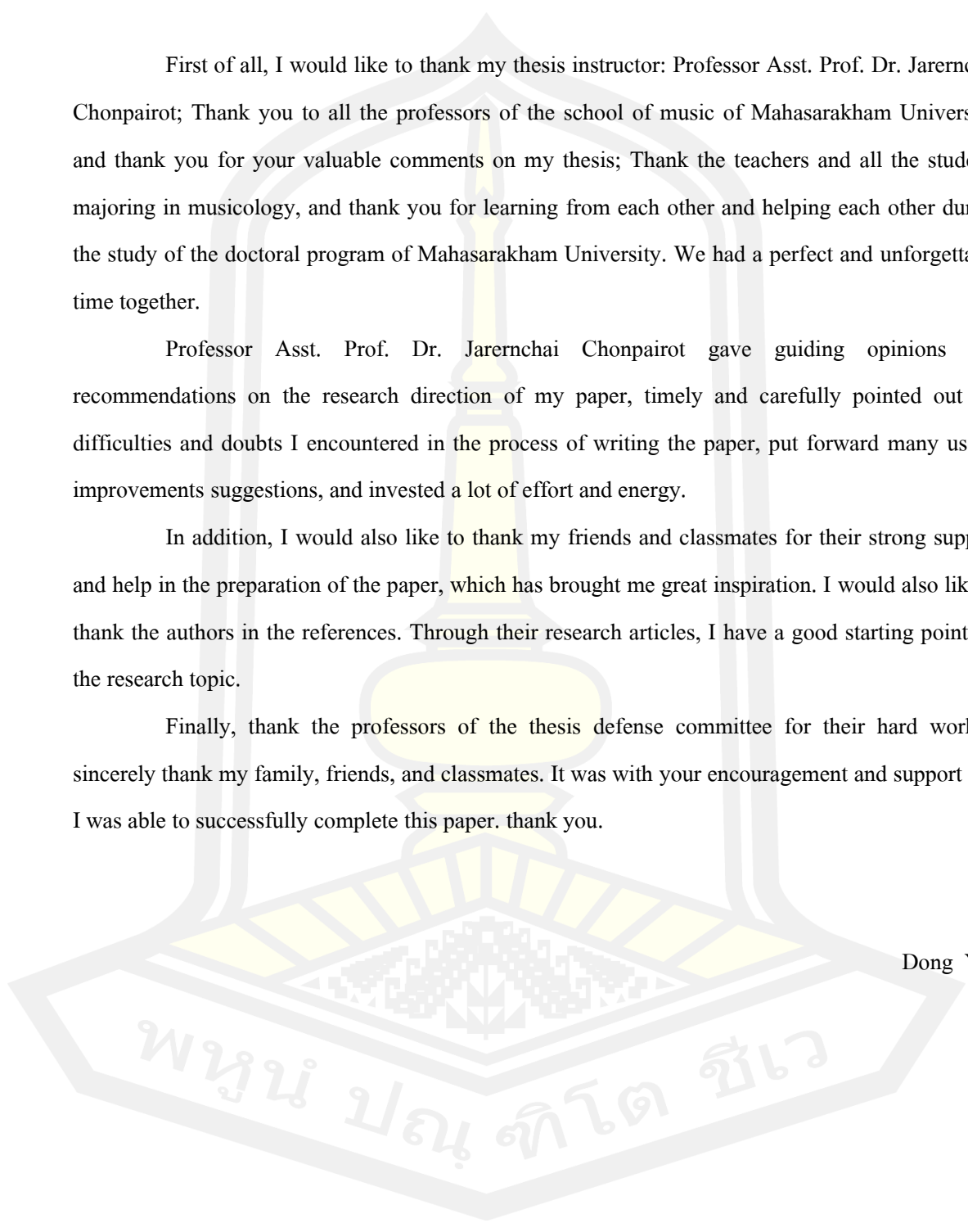
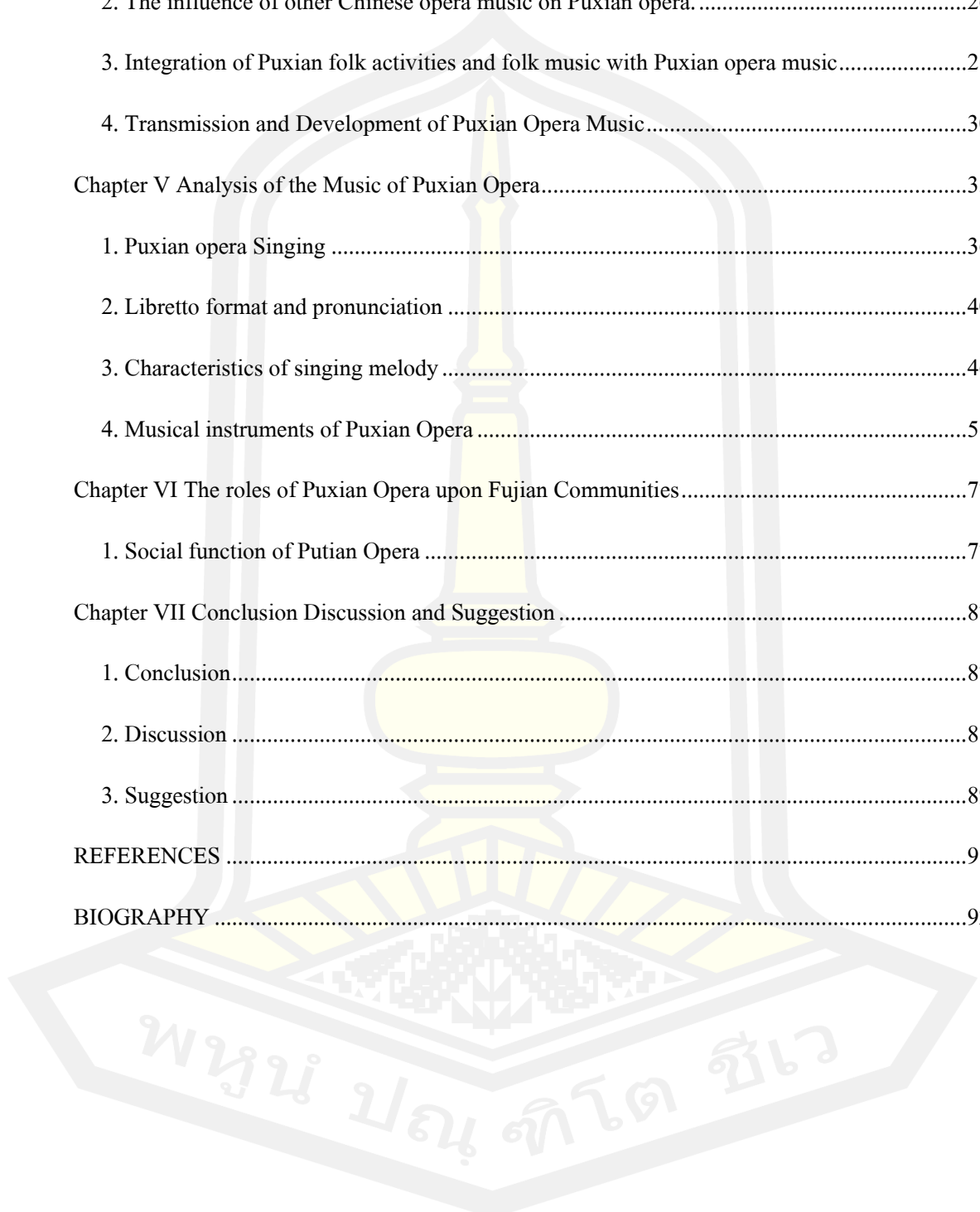


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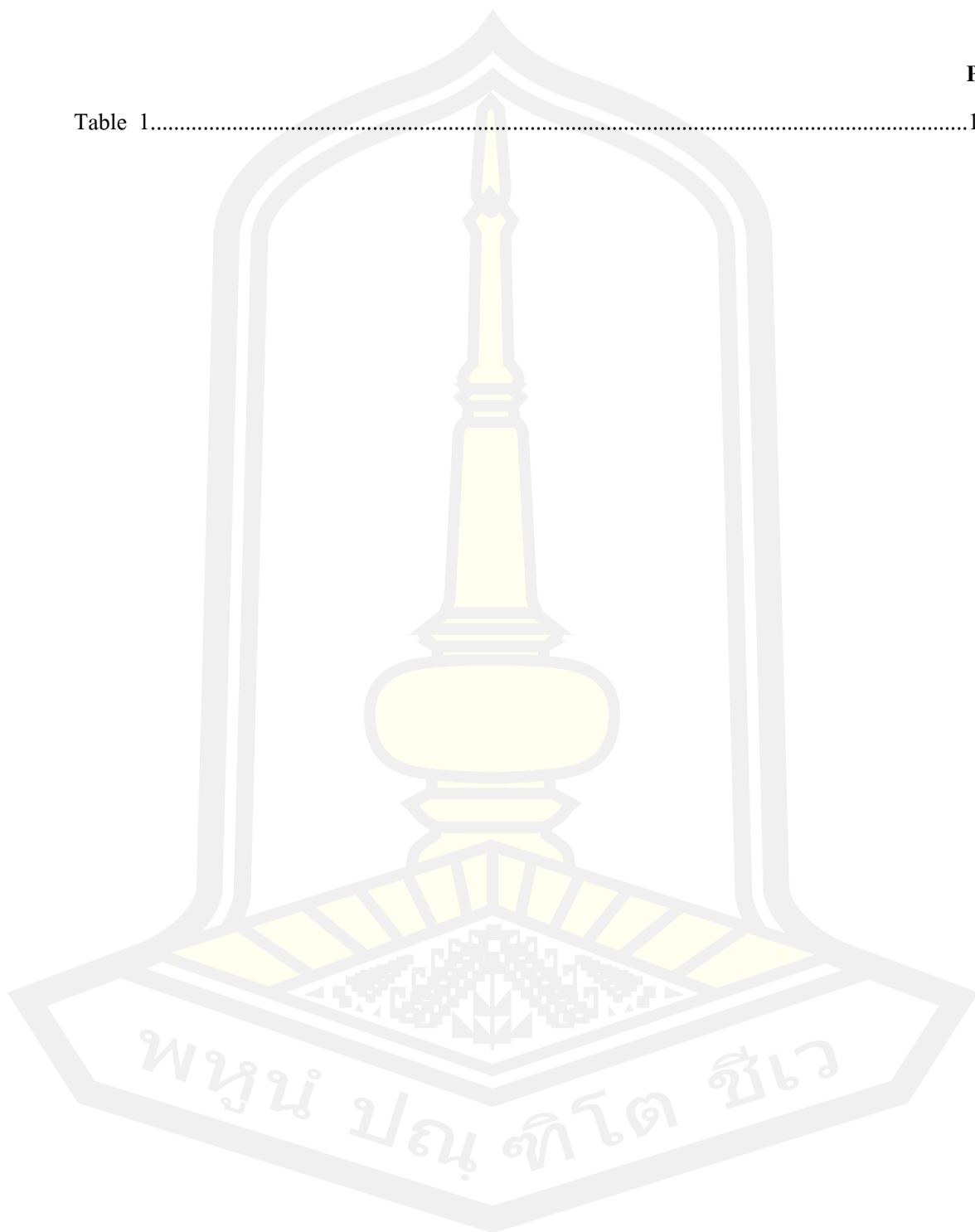
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CHAPTER I

INTRODUCTION

1. Statement of the Problem

Puxian opera, formerly known as Xinghua opera, is a national intangible cultural heritage of China and a local opera of Fujian Province. It plays an important role in Chinese drama and is known as "the living fossil of southern opera in song and Yuan Dynasties" and "the legacy of southern opera". It is a comprehensive art integrating dance, music and modeling, with cultural cohesion. Puxian opera spreads in the coastal area of Putian, Fujian Province. For a long time, Central Plains immigrants and a small number of indigenous people have been living here for economic development and cultural creation. It was developed and formed on the basis of ancient "hundred operas", and was influenced by southern opera of song and Yuan Dynasty, song and dance hundred operas, Xinghua excellent opera, Xinghua Zaju and puppet opera with opera brothers. On the singing and recitation of Fujian Puxian Opera.

The artistic characteristics of. (Zhan Liqin, 2007) Puxian opera has a solid folk foundation, and it is like the art of grass and green leaves. Since ancient times, it has always been the most important, influential and favorite art of Putian folk, enriching the cultural life of generations of Putian immortals, and reflecting the wisdom and artistic inspiration of generations of Putian artists. The performance of Puxian opera is simple and elegant, many actions are deeply influenced by puppet show, with unique artistic style; its cultural and artistic value is high, and its content is rich. Mainly in the following aspects:

Puxian Opera repertoire: the repertoire is the most distinctive and important part of every local drama. Because of its long history, the traditional repertoire of Puxian opera is quite rich, which is an important cultural heritage of drama. With the continuous attention paid to the construction of traditional culture, the practitioners of Puxian opera sorted out a number of traditional plays, mainly including "catching Wang Kui alive", "Cai Bozhe", "Zhang Qi" , "The champion of Zhang Xie", "Zhu Wen", "Liu Wenlong", "Guo Hua", "Wang Shipeng" and "Liu Zhiyuan". With the development of society, and based on the purpose of traditional dramas, a number of Contemporary Dramas and ancient costume dramas have been adapted, such as after

the reunion, three dozen Wang Ying, spring grass rush into the hall, champion and beggar, autumn wind speech, new pavilion tears, duck clown biography, “ Qianyou mountain Tianshu”, “ye Liniang”, etc. The new repertoires include "The emperor and the charming", "Jiang Meifei", "The God of the sea Mazu" and "Walking on an umbrella". (<https://baike.baidu.com/item/334563?fr=Aladdin>)

Stage art of Puxian Opera: the stage art style of Puxian opera is unique, with distinct regional characteristics and strong life atmosphere. It is formed by the continuous refining, processing and accumulation of Puxian opera artists in the long-term stage practice. In the long development process of Puxian opera, its stage art has also experienced the process of incubation, formation, popularity and continuous development. They are constantly enriched and perfected in the accumulation and development of history, and at the same time, they are also deeply stamped with the mark of the times. the performing art of Puxian opera is systematic, which is composed of beautiful singing, rich performing subjects, exquisite costumes and various facial masks, and is used to accurately show the characters of Puxian opera, which is very wonderful. Through the long history of evolution and the efforts of artists, the performing art of Puxian opera has a high artistic value, but also a valuable wealth. [Research on the stage performance of traditional Kejie in Puxian Opera] (Zhu Xianghu, 2019)

Music of Puxian Opera: the music source of Puxian opera is very rich, mainly absorbing the music of singing and dancing, Tang and song Daqu, sound poem, tune, Wu Song and Chu ballad, guzici It combines the artistic characteristics of Putian folk songs, ten tone eight music, and sings in Putian dialect, with strong local characteristics.

Puxian opera has gone through a brilliant course since ancient times, and has been invited to Beijing by the Ministry of culture for many times to participate in performances and won the appreciation of the national leaders. Fu Xian opera has won more than 50 national awards for many times, and has been invited to perform in Malaysia, Singapore, Germany and other countries. They are warmly welcomed and highly praised. These are inseparable from the unremitting efforts and creation of the old artists of Puxian opera, which moved the author. The emergence and development of Puxian opera is the same as all things in nature. Its growth needs to rely on the unique fertile soil, and its prosperity needs to be rooted in this amazing land. [On the music of Puxian opera and its development] (Xu Wei, 2007a)

I grew up in Putian. When I was a child, I watched the performance of Putian Xianxi opera, and I also liked the art of PuXian opera. I had a profound understanding of Putian culture. I also learned the music of PuXian opera and the performance of Putian folk music. I had a special understanding of Putian music and culture, and I could understand the art of PuXian opera. All the efforts and struggles made by the family for the development of Puxian opera, therefore, they have a certain degree of grasp of the connotation of Puxian opera music. Because of these factors, I am motivated to study the music of Puxian opera.

For all of the above reasons. At this opera, there is a distinctive and long development. And get admiration I am therefore interested in studying the development of this performance as well as analyzing the songs. And how to interact of this performance and how the folk performances are related To be information for further conservation and development.

2. Research Objectives

- 2.1. To study the development of Music in Puxian opera in Fujian Province, China.
- 2.2 To analyze the Music in Puxian opera in Fujian Province, China.
- 2.3 To study the roles of Puxian Opera upon Fujian Communities.

3. Research Questions

- 3.1. What is the development of Music in Puxian opera in Fujian Province, China?
- 3.2 What is the characteristic of Music in Puxian opera in Fujian Province, China?
- 3.3 What is the roles of Puxian Opera upon Fujian Communities?

4. Importance of Research

- 4.1. We will know the development of Music in Puxian opera in Fujian Province, China.
- 4.2 We will know the characteristic Music in Puxian opera in Fujian Province, China.
- 4.3 We will know and understand the roles of Puxian Opera upon Fujian Communities.

5. Definition of Terms

5.1 The development of Puxian opera music refers to the development of Puxian opera music in Putian area. It includes four aspects:

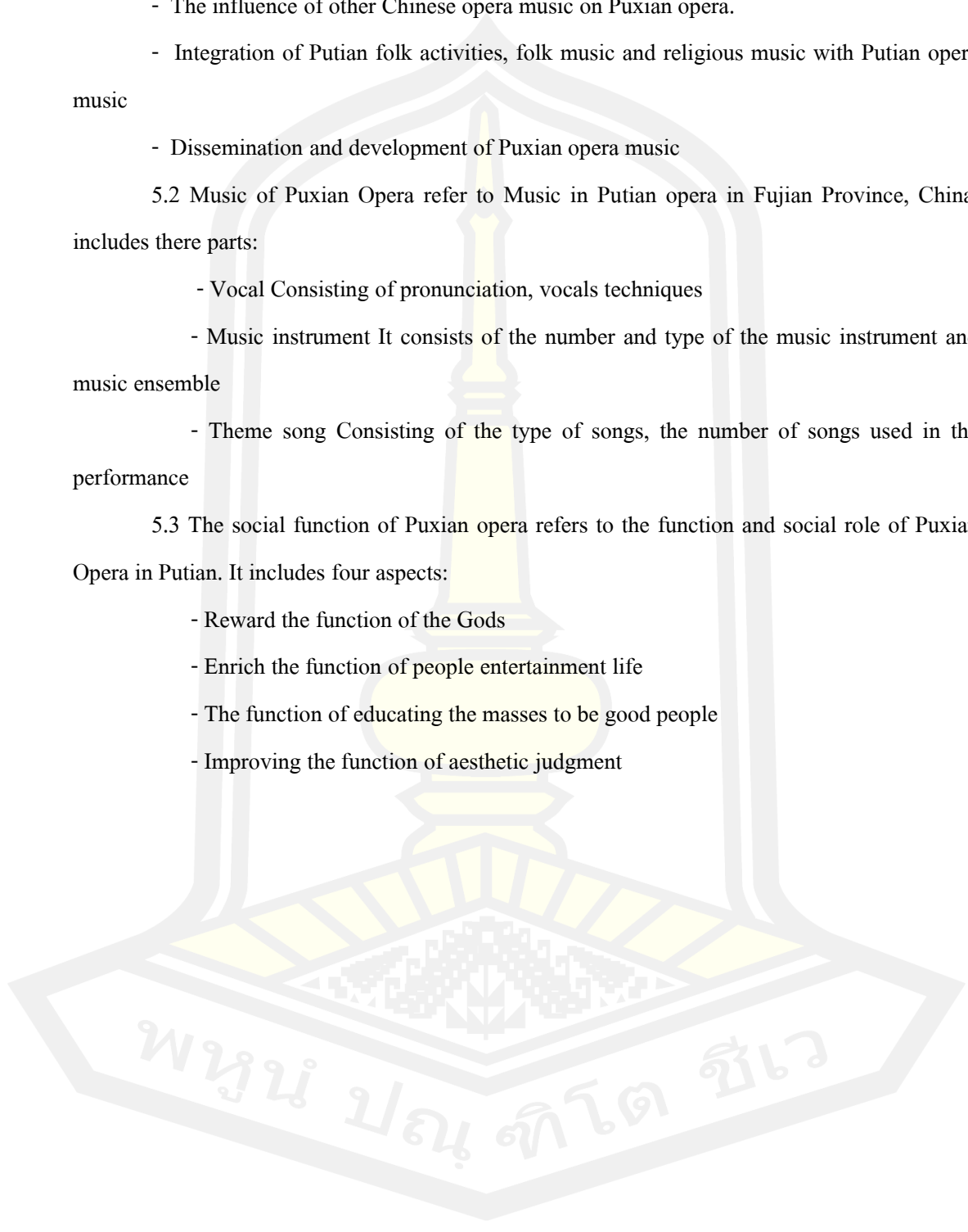
- Overview of music sources of Puxian Opera
- The influence of other Chinese opera music on Puxian opera.
- Integration of Putian folk activities, folk music and religious music with Putian opera music
- Dissemination and development of Puxian opera music

5.2 Music of Puxian Opera refer to Music in Putian opera in Fujian Province, China. includes there parts:

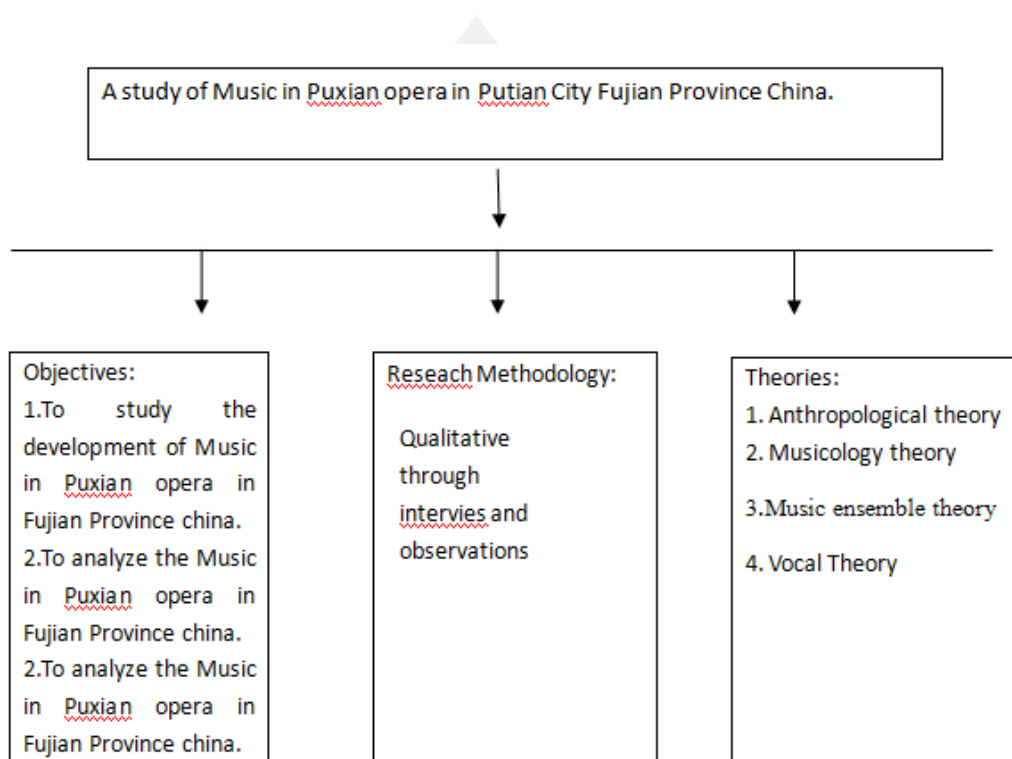
- Vocal Consisting of pronunciation, vocals techniques
- Music instrument It consists of the number and type of the music instrument and music ensemble
- Theme song Consisting of the type of songs, the number of songs used in the performance

5.3 The social function of Puxian opera refers to the function and social role of Puxian Opera in Putian. It includes four aspects:

- Reward the function of the Gods
- Enrich the function of people entertainment life
- The function of educating the masses to be good people
- Improving the function of aesthetic judgment



6. Conceptual Framework



CHAPTER II

LITERATURE REVIEW

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

1. Basic knowledge of the Putian city, Fujian, China.
 - 1.1 Society and culture of Putian city, Fujian, China.
 - 1.2 Music and performance in Putian city, Fujian, China
 - 1.3 Traditional, custom and The way of life.
2. General knowledge of Chinese opera and Chinese folk opera in China.
3. Theories used in this research
 - 3.1 Anthropological theory
 - 3.2 Musicology theory
 - 3.3 Music ensemble theory
 - 3.4 Vocal Theory
4. Documents and research related to Puxian opera in Putian city, Fujian, China.

1. Basic knowledge of the Putian city, Fujian, China.

Putian City is located in the central coastal area of Fujian Province, 25 ° 27 'to 225 ° 45' n and 119 ° 00 'to 119 ° 008' E. Fuzhou City is located in the north and southwest of Quanzhou, and southeast across the Taiwan Strait and Taiwan. The city covers an area of 4131 square kilometers, belonging to the subtropical humid monsoon climate. (<https://baike.baidu.com/item>)

1.1 Society and culture of Putian city, Fujian, China.

Putian is located in the southeast coast of Fujian Province. The terrain is higher in the north and West, and lower in the East and south. The Mulan River in Xianyou crosses Puxian from west to East and goes to sea from Xinghua Bay. From the names of villages preserved today, such as PU, Zhu, Dai, historical data, geological data and unearthed cultural relics, it is not difficult to see that the southeast of Puxian used to be a sea in ancient times. It took thousands of

years of vicissitudes to form today's Puxian plain. During the Warring States period more than 2000 years ago, the sixth grandson of Gou Jian, king of Yue, was defeated and surrendered to Qin. Among his descendants, Wuzhu was the most powerful. He established himself as king of Fujian and ruled in the East (now northeast of Minhou County). After historical changes, war migration, Han Garrison's native place is complex, there are Wu, Lu and other places, there are a considerable number of Central Plains people, because of the geographical location, the Han soldiers in Wu, Lu and other places returned to their original place of origin, and most of the people left were from the Central Plains. In the communication with the people of Central Plains, the ethnic minorities in Puxian mountain area accepted the advanced production technology and culture of northerners, enhanced their understanding and began to intermarry. With the development of history and the war of changing dynasties, most northerners, from the rich gentry and tycoons to the poor soldiers, could not bear the turmoil of the northern society. They moved southward one after another, and many came to Fujian. In short, the migration of Central Plains and other northerners to the South promoted the development of Fujian, and Puxian was also positively affected.

There are detailed records in Fujian Tongzhi and Xinghua Fu Zhi: nine out of ten Puxianren come from Henan. From these we can know the relationship between Puxian social culture and Central Plains culture, and why Puxian opera and Central Plains opera are inextricably linked.

From the perspective of language, Putian local dialect is different from the ancient Chinese language in China. According to the records of Putian City, Putian dialect has changed the official language of Tang Dynasty. As a local opera, its singing language must be consistent with the local dialect, so as to make it develop better in this specific area.

From the perspective of culture, folk custom and music, Putian local art genre includes: folk drama, folk song and dance, folk song 'and ten music and eight music. Although there are rich artistic genres, there are only two sources for them: Inheriting local music tradition and absorbing foreign music elements. In the case of retaining the tradition and absorbing the outside world, it gradually develops and forms the fixed mode now. The inheritance form of music has also changed from oral teaching to professional school education. It is precisely because the development of Puxian opera still needs the efforts of our younger generation, which provides

necessary conditions for our research. [On the music of Puxian opera and its development] (Xu Wei, 2007b)

1.2 Music and performance in Putian city, Fujian, China

Shiyin Bayue, also known as "Shifan", is a popular folk music form in Putian, which is mainly played by string and wind instruments. Because of the addition of percussion and singing, it has the form of "Bayue". However, the ten tone eight music in Puxian area is not only different from other places in music performance, but also has unique forms of musical instruments, thus forming a unique folk characteristic of Puxian ten tone eight music. In addition, "Wen Shi Yin" is a unique musical form of Hanjiang in Putian, and its musical instrument "pillow Qin" is also one of the rare musical instruments in China. (Xiao Haiying, 2014)

Drum music is a popular folk music in Puxian, which has a long history. It is said that the local drum music was inherited from the ritual music of song military officers. Putian folk drumming music is widely used, including official rituals, palace and temple celebrations, religious ceremonies, family weddings and funerals, Xieshen Huanyuan drama, etc. However, there are some differences in scale, internal structure and form. According to the folk investigation in Puxian, the local drummers include Temple celebration drummer, Daotan drummer, Xieshen drummer and Jingwen drummer. (Ye Mingsheng, 2007)

Religious music has a prominent position in the Puxian cultural system, among which the number of music is closely related to folk social life. At the same time, religious music also plays an extremely important role in the formation and development of Xianxi opera. In other words, religious music is one of the indispensable elements of Puxian opera music. Puxian religious music includes Daoist music, Buddhist music, Xianghua school music and Trinity School Music. Each school of music is not a retreat, but a blend of each other. In the modern social and historical conditions, there is a trend of integration, and presents a similar phenomenon.

1.3 Traditional, custom and The way of life.

Among the humanistic elements of social folklore, folklore is not only a relatively stable heritage, but also a change in response to fashion trends. It is not only a carrier of folk culture, but also a melting pot of folk culture. Many local cultures and arts are not only inherited and retained in folk activities, but also transformed, refined and integrated under the influence of folk activities. The origin, inheritance and development of Puxian opera, as well as its local artistic

and cultural characteristics, are closely related to the local folk customs of Puxian. Therefore, it is necessary to discuss the internal relationship between Puxian opera and folk activities. The relationship between Puxian opera and folk is mainly reflected in social customs, belief customs, customs of the year and the season, life customs and so on.

1.3.1 Social customs

Puxian, formerly known as Xinghua, is mostly of Han nationality. Its social customs are generally the same as those of other places, but it is located in Haitao, with independent dialects and distinctive folk customs. There are three outstanding points in this book, that is, it is popular to study for progress, the five elements and eight works are fine, and it is popular to worship literature, ghosts and gods.(zhang fan,2017)

1.3.2 Beliefs and customs

As we all know, due to the special physical geography and human factors, folk belief culture is particularly prominent in the atmosphere of religious culture prosperity, because it is closer and more specific to the local people's social life. There are many folk beliefs in Puxian area, such as goddess belief, such as Mazu, the goddess of the sea, who was born in Putian called Zhouwan and Xianlianggang, Chen Jinggu, the goddess of childbearing in Fuzhou, who was popular in the Tang and Song Dynasties, Mrs. Qian, who died in Mulanpi, and Mrs. Li San, the princess of law, who guaranteed local peace; There are also many popular belief phenomena in Puxian area, such as He Jiuxian of Jiuli Lake in Xianyou, Zhang Shengjun of Fanghushan in Yongtai, Lin Longjiang, founder of Trinity of Ming Dynasty in Putian, Zheng Kaiwen, folk master of Wanshan in Putian, Zhuo Mizhen, Taoist of Xiantao in Zhu Dai, marshal of Tiangong in Tanhua mansion, etc. This kind of folk belief activity, which is popular all year round, not only provides extensive space for the survival of Puxian Opera Troupe, but also provides environmental conditions for Puxian opera to participate in the God making movement. (Wang Kui, 2016)

1.3.3 Folk customs at the age

In the cultural circle of all Chinese nations, the customs of the year and the season are similar, and their origins are all from the Central Plains culture. However, due to the differences in ethnic and regional conditions, there are some changes in the popular culture of the new year. The differences in folk customs will also have a certain impact on the culture and art of

the region. Due to its special regional and cultural tradition, the customs of the year and season in Puxian are not only different from those in other parts of the province, but also different from those in Puxian. (Ye Mingsheng, 2007)

1.3.4 Life customs

The life and production customs of the community people are the basis of the customs of the community and even the region. The social customs of the community are the sum of the life (including production) customs of the people. Therefore, to explore the local and community folk customs, we must understand the people's living customs. The birthday custom in every community is relatively stable, but due to the development of society and the change of fashion, the original living customs will also change. The customs mainly focus on some customs in people's family life, which are closely related to Puxian opera. (Ye Mingsheng, 2007)

2. General knowledge of Chinese opera and Local opera in China.

The formation of Chinese opera can be traced back to the Qin and Han Dynasties. But the formation process was quite long, and it was only in the song and Yuan dynasties that it was formed. Now there are more than 360 kinds of operas. Chinese classical opera includes four basic forms: southern opera of song and Yuan Dynasties, Zaju of Yuan Dynasty, legend of Ming and Qing Dynasties, local opera and modern opera.

Drama has the comprehensive characteristics of art. In drama, literature, fine arts, dance, music and even architectural art can become an integral part of drama art. Therefore, drama art must follow the creation rules of many art categories, which are extremely complex and restrict each other. It has various aesthetic values. At the same time, as a comprehensive art, drama is not a simple combination of various artistic elements. The comprehensive nature of drama requires that its various artistic elements must be subject to the overall aesthetic principles of drama, organically combined with each other, and presented in front of the audience with an overall stage image. On this basis, drama can form its unique aesthetic value.

Drama has the intuitive characteristics of the stage. Drama must be performed by the actors on the stage for the audience to complete the performance with a more complete plot and full of fierce conflicts. Therefore, it not only requires the actor to be angry and attentive, but also full of sincere feelings. Through the personalized and action oriented language, action and

expression, we can create a vivid and intuitive image for the audience. At the same time, we need to limit the characters' activities to a certain stage space and performance time. In the limited stage time and space, we can show the life content as far as possible and give the audience aesthetic infection.

Drama has the characteristics of contradiction and conflict. Without conflict, there will be no drama. Fierce contradiction and conflict play an important role in drama art. From the content of drama, almost all excellent dramas at all times and in all countries show the fierce conflicts or inner contradictions of the characters in action. From the form of drama, because of the limitation of the stage, drama must let all the minor events stand aside, and show the most fundamental conflicts between the characters and between the characters and the environment, in order to pass the intense conflict. The contradiction of drama attracts the audience.

Music plays an irreplaceable role in shaping characters, expressing thoughts and feelings, and revealing the theme or style of drama. Since the Song and Yuan Dynasties, the themes, forms and even repertoires of Chinese drama have all originated from Chinese culture. It can be said that most of them have no essential differences. However, they do become different kinds of dramas. In addition to the slight differences in the languages in different parts of the drama, they mainly lie in the tune (with plate behind), the dramatic music, and the main musical instruments of these dramatic music. For example, Yuan Opera is pronounced in northern language, Yue Opera is pronounced in Wuyue language, Beijing Opera is pronounced in Jinghu language, and Cantonese Opera is pronounced in Cantonese. In the accompaniment of musical instruments, Kun Opera is mainly composed of flute, Xiao, Sheng and pipa, accompanied by percussion instruments such as drum, board and Gong. In Peking Opera, stringed instruments such as Jinghu, erhu, Yueqin and Sanxian are used together with suona, flute and percussion instruments such as drum, Gong, Nao and Qian. (<https://baike.baidu.com/item/1220234#1>)

3. Theories used in this research

3.1 Anthropological theory

The researcher uses the theory of anthropology to analyze and study the development history and culture of Puxian opera. By combining and analyzing the historical development and

cultural heritage of Puxian opera, it is beneficial for the author to study the music of Puxian opera.

3.2 Musicology theory

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 paper will analyze and study the historical development, band arrangement and ensemble form of Puxian opera music through the theoretical method of musicology.

3.3 Music ensemble theory

Based on the theory of music ensemble, this paper analyzes and studies the composition of the orchestra of Puxian opera music, and classifies it according to the performance forms of musical instruments: wind pipe music, string music, plucking music, percussion music, and comprehensively introduces the historical evolution, shape and performance form of ensemble.

3.4 Vocal Theory

The researcher uses the theory of vocal music to analyze and study the performance of Puxian opera music, focusing on the basic elements of Puxian 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.

4. Documents and research related to Puxian opera in Putian city, Fujian, China.

In order to have a better understanding of Putian opera, the author through the Putian history museum to consult about Putian geographical location environment, Putian history, Putian economy, Putian politics, Putian culture, Putian religious beliefs and Putian folk customs, and screened and preliminarily analyzed this series of data. At the same time, we also collected relevant literature through online search (Wanfang, HowNet and other databases).

Huang Yanyan (2008) looking at the future from the context of the past -- on the inheritance and development of Puxian opera. This paper mainly studies Puxian opera's long history, profound heritage and regional cultural value. However, it does not study the historical development of Puxian opera music at all stages and the specific analysis of Puxian opera music, let alone the social role of Puxian opera.

Zheng Jingwen (2017) on the singing art characteristics of Putian Puxian opera in Fujian Province. This paper is to study the singing methods of Puxian opera and inspire the vocal singing. By describing the characteristics of Puxian opera, which is delicate, euphemistic, fresh and simple, and has a strong flavor of life, it well reflects the local customs and customs. However, there is no research on the music of Puxian opera and the role of Puxian opera in society.

Weng Xin (2014) on the impact of religious activities on the inheritance and development of Puxian opera. This paper discusses the relationship between Puxian opera music and local religious beliefs and activities. Through rational analysis, this paper deeply discusses the impact of religious activities on the development and inheritance of Puxian opera, hoping to have positive significance for promoting the continuous growth of Puxian opera culture and the healthy development of Puxian opera culture. This paper does not study and analyze the music of Puxian opera, nor does it describe the social function of Puxian opera.

Chen Geng (2013) on the protection and development of Puxian opera. This paper describes the survival dilemma and Countermeasures of Puxian opera, a national intangible cultural heritage. This paper puts forward constructive suggestions on the inheritance and protection of Puxian opera, which can be used for reference for my research.

Lin Saijun (2012) wonderful work of Art Garden - development and innovation of Puxian opera. This paper puts forward some views on the inheritance, development and innovation of Puxian opera music from the aspects of script, singing music and stage performance. This paper does not study the historical development of Puxian opera, and does not analyze the music aria of Puxian opera.

Weng Xin (2011) on the music orchestration of Puxian opera. The main content of this paper is to study the important role of Puxian opera accompaniment band in the production, arrangement and performance of opera. At the same time, how to write orchestrations on the basis

of inheriting tradition and maintaining style puts forward new problems and ideas for Puxian opera musicians. In this paper, the accompaniment and arrangement of Puxian opera band can be used for reference for my research.

Zheng Jian (2010) on the relationship between Puxian opera music and "ten tones and eight music". This paper describes the music of Puxian opera and the traditional music form of "ten tones and eight music". They form their own unique artistic charm and have individual differences in artistic expression forms, but they also have the relationship of continuous origin connection, artistic commonness and interactive influence. This paper only describes the relationship between Puxian opera music and ten tone eight music, and does not make a comparative analysis of Puxian opera music and ten tone eight music.

Xu Wei (2007b) on Puxian opera music and its development. This paper mainly describes the music source, music composition, singing rotation and music creation techniques of Puxian opera music, launches a new discussion on Puxian opera music, and comprehensively analyzes the music of Puxian opera. It plays an important reference value for the author and the research of this paper. However, this paper does not study the characteristics of Puxian opera music and the role and function of society.

Zhan Liqin (2007) on the artistic characteristics of singing and chanting of Fujian Puxian opera. The main content of this paper is to analyze the melodic characteristics of singing music and list typical music scores by analyzing the social environment and historical background of Puxian opera music and the classification of Puxian opera singing. This paper plays an important reference role for my article in the singing of Puxian opera music. However, this paper does not describe the musical instruments used in Puxian opera and study the function of Puxian opera on society.

Yan Dong (2020) analysis of the role and value of Puxian opera in music teaching. The main content of this paper is the rich historical and cultural value and distinctive music characteristics of Puxian opera. This paper analyzes the value of Puxian opera as a traditional music culture in modern society, and discusses the role of Puxian opera entering the music classroom in the development of music teaching in our country. However, this paper lacks an example analysis of Puxian opera music.

Zhu Chenxi (2016) "sanctity and Vulgarity: Ethnomusicological thinking on the performance of Puxian opera". This paper explores the interactive relationship among opera, religion and symbols in the ceremony from the perspective of ethnomusicology through the examination and identification of the ecological culture of Puxian opera and the interpretation of the ritual landscape. Based on the field investigation and analysis of this case, it is further proposed that the research on folk opera should not only pay attention to the music elements of the noumenon, but also focus on the culture behind the music, so as to better examine the cultural phenomenon in this area. This paper uses the research methods of ethnomusicology, which provides clues on the research methods of my paper.

Wu Yongde (2015) on the historical structure, performance and application of the ancient drama "traditional characteristic musical instruments of Puxian opera". The main content of this paper is to study the structure, performance and application of musical instruments used in Puxian opera performance. This paper lacks an example analysis of the music in Puxian opera music.

Lin Saijun (2012) on the artistic characteristics of gongs and drums in Puxian opera this paper describes the instruments called "gongs and drums blowing" in the accompaniment instruments of Puxian opera, and studies their precious artistic value. This paper only describes some musical instruments used in Puxian opera music, which is not complete. At the same time, it is related to the lack of playing techniques of gongs and drums

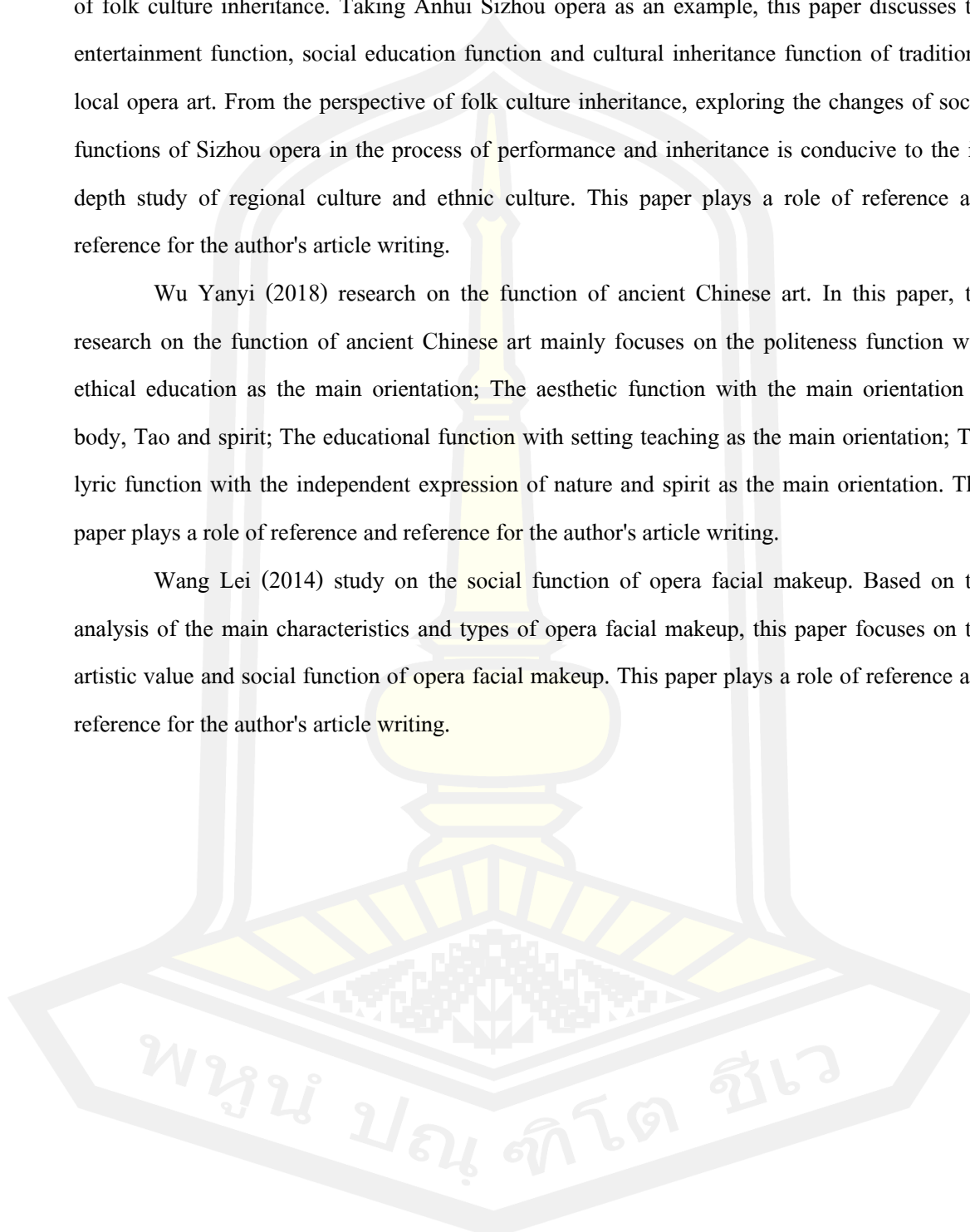
Xie baocan (2008) "the application of traditional composition in the music creation of Puxian opera". This paper mainly compares the singing tunes of Puxian opera from the aspects of combination rules, routine of suite and accompaniment instruments, and the application of traditional composition in the music creation and innovation of Puxian opera. This paper lacks the case analysis of Puxian opera music.

Fang Ying (2007) study on the music and social function of Suichang puppet show. From the perspective of anthropology, using the methods of music sociology and ethnomusicology, this paper analyzes the three kinds of singing (Xiaohui, Luantan and Songyang Gaoqiang) used in Suichang puppet opera; This paper studies its social functions from six aspects: aesthetic pleasure, emotional infection, spiritual comfort, educational influence, social organization and social cognition. This paper plays a great role in enlightening the author's article writing.

Qin Yuan (2019) on the changes of social functions of Sizhou opera from the perspective of folk culture inheritance. Taking Anhui Sizhou opera as an example, this paper discusses the entertainment function, social education function and cultural inheritance function of traditional local opera art. From the perspective of folk culture inheritance, exploring the changes of social functions of Sizhou opera in the process of performance and inheritance is conducive to the in-depth study of regional culture and ethnic culture. This paper plays a role of reference and reference for the author's article writing.

Wu Yanyi (2018) research on the function of ancient Chinese art. In this paper, the research on the function of ancient Chinese art mainly focuses on the politeness function with ethical education as the main orientation; The aesthetic function with the main orientation of body, Tao and spirit; The educational function with setting teaching as the main orientation; The lyric function with the independent expression of nature and spirit as the main orientation. This paper plays a role of reference and reference for the author's article writing.

Wang Lei (2014) study on the social function of opera facial makeup. Based on the analysis of the main characteristics and types of opera facial makeup, this paper focuses on the artistic value and social function of opera facial makeup. This paper plays a role of reference and reference for the author's article writing.



Chapter III

RESEARCH METHODS

1. Research Scope

1.1 Research Content

The content consists of the development of Music in Puxian opera in Putian city, Fujian Province, China and analyze the Music and study interaction of Music between Putian opera and Local opera.

1.2 Research Sites

I choose the area in Putian City, Fujian Province, Because this is my hometown, there are professional Puxian opera performing groups, and there are many Puxian opera performing artists and Puxian opera lovers. I am also a fan of Puxian opera. When I was a child, I often watched the performances of Puxian opera and loved the art of Puxian opera very much. I also followed the music artists of Puxian opera to learn the music of Puxian opera. I have a special understanding of Putian music and culture, can understand the art of Puxian opera, understand all the efforts of Puxian opera artists for the development of Puxian opera, because these factors constitute my motivation for the music research of Puxian opera.

2. Research Process

2.1 First, Author searched the works, articles and literature related to Puxian opera, and collected music scores.

2.2 Secondly, Author have a field survey of Puxian opera theater and Putian art school.

2.3 Thirdly, Researcher make criteria for selecting key informant and then setting time for interviewed Puxian opera performing artists, Puxian opera musicians, Puxian opera composers.

My criteria for selecting: Key informants must be over 40 years old, have more than 5 years of experience for Puxian Opera, and are domiciled in Putian City. So, I can selected five Puxian opera artists to interview:

Table 1

Area name	The person's name	Age
Putian City,Fujian Province,China	Wang Shaoyuan	56
Putian City,Fujian Province,China	Chen Xinggao	75
Putian City,Fujian Province,China	Huang Pixing	43
Putian City,Fujian Province,China	Li Shangqing	72
Putian City,Fujian Province,China	Zheng Qinghe	78
Putian city,Fujian Province,China	Lin Zhengcong	54

Finally, the collected data are summarized and sorted out, and the paper is compiled.

2.2 research tools

According to the established research objectives, the author made an interview table and an observation table. In order to better record the useful data and materials, I have prepared a video recorder, a recorder, a tone meter, a computer, a sound measuring equipment, a ruler, a pen and a notebook.

2.3 data collection

To collect information The researcher collected the data using three objective objectives.

In the first objective, the researcher used to collect information from documents, website and from various sources

In the second objective, the researcher mainly used data from fieldwork. by interviewing and asking The collected data is then categorized for analysis according to the objectives set.

And objective number 3, the researcher used interviews and questionnaires mainly in order to know the role of the show in the community.

2.4 Data Analysis

The researcher will use the information from all studies to be the cores in analysis by using concepts and theories.

I will study The Music of Puxian opera in Putian city, Fujian Province, China

- For the first objective.

I will be using descriptive analysis method to study the development of Puxian opera in Putian city, Fujian Province, China

- For The second objective I will analyze the music of Puxian opera in Putian city, Fujian Province, China.

For analyze the Music I will be setting 2 part follow as:

1) Vocal music includes singing and Recitative. I will analyze about Melody and Technique of that.

2) Instrumental music includes plucked string, wind pipe and percussion. I will analyze the element of music; melody, melodic movement, rhythm, harmony. And Music ensemble.

I choosed the songs from the opera. By allowing experts to choose There are three vocal song and three song of music instrumental songs to represent the whole song. And take it for analysis.

- For the third objective for interaction I will use descriptive analysis in topic follow as;

1) Reward the function of the Gods.

2) Enrich the function of peoples entertainment life.

3) The function of educating the masses to be good people.

4) Improving the function of aesthetic judgment.

So, I interviewed from informant including

1) The 6 Puxian opera singer in Putian city, Fujian, China. Follow up criteria;

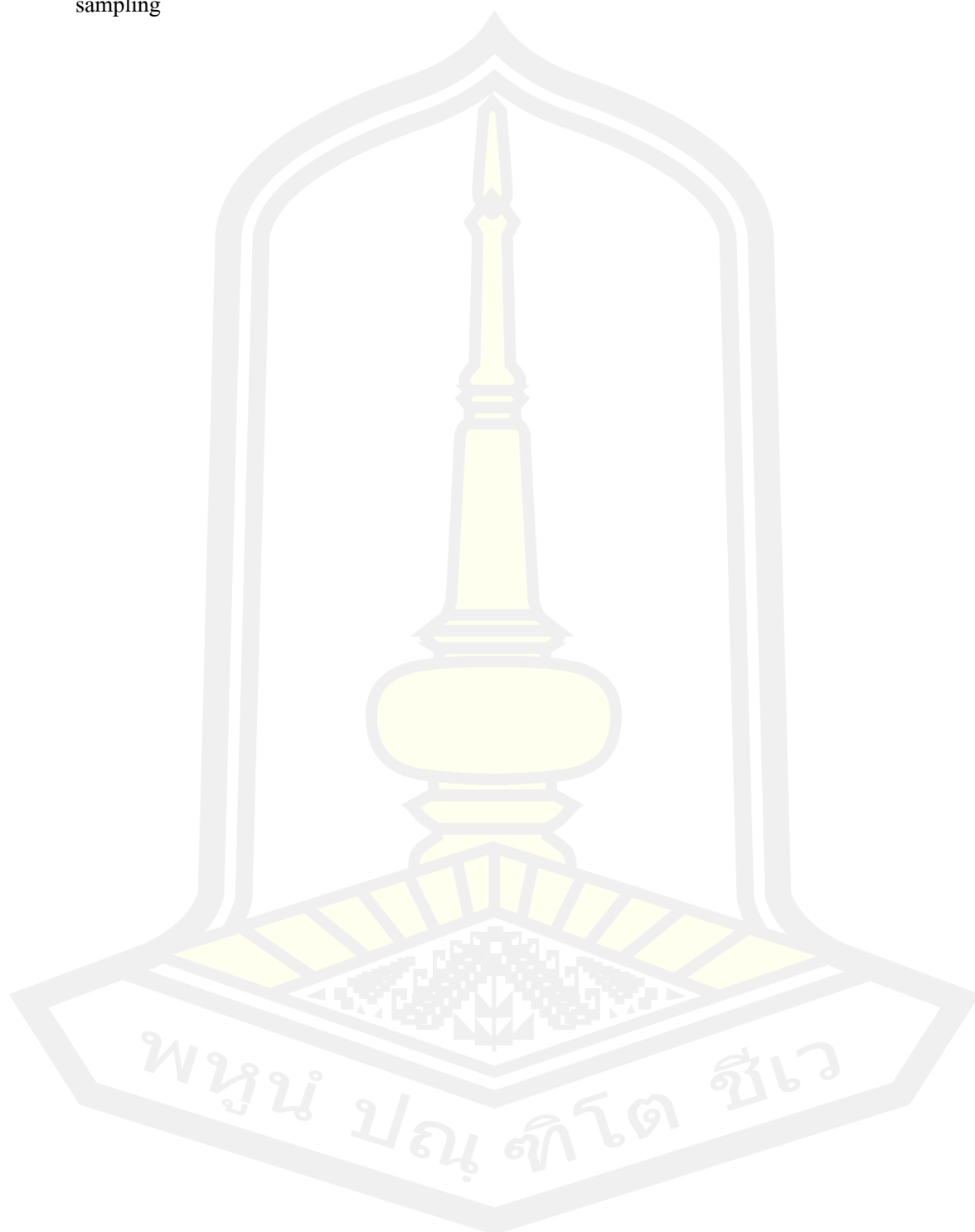
-Age over 40 years old and have experience on stage more over 10 years

-A famous artist

-Live in this city

2) The Opera scholar of Puxian opera amount 3 persons. By selecting a specific sampling

3) The Music scholar of Local opera amount 3 persons. By selecting a specific sampling



Chapter IV

The development of Music in Puxian opera

In this chapter, the researcher will combine the data collected from field investigation and literature review, comprehensively use the investigation and analysis methods of Chinese traditional music theory, and combine it with the theoretical methods of music anthropology, sociology, drama, communication and other related disciplines. This paper explains and analyzes the changes, development and current situation of Puxian opera music.

1. Overview of the music source of Puxian Opera

The music sources of Puxian opera are very rich, including song and dance operas, Tang and song Daqu, Sheng Shi, CI Diao, Wu Ge, Chu ballad, song guzici, zanling, Zanda, Changzhuan, zhugongdiao, local folk music, puppet opera music, Taoism, Buddhism and "Three Religions" music.

1.2 Puxian music in Tang and Song Dynasties

Since ancient times, Puxian area has been known as "a gathering of people and culture" and "poetry, calligraphy, rites and music, one of the best in Fujian". Since the Tang Dynasty, the wind of reading has become more and more popular, and the cultural atmosphere is rich. According to the genealogy of the Ruan family in ruanzhuang village, Jiaowei Town, the ancestors of the Ruan family came from Chen Liu of the Central Plains and were the descendants of Ruan Wei, one of the "Seven Sages of the bamboo grove" and a musician. Ruan Wei's descendants "in the pre-song and Yuan Dynasties, there was a governor of the state of Chang (now Fuzhou), who was regarded as a local because of his family's Zheng here.". During the Tang Dynasty (880-881), his descendants Ruan Peng lived in Jinsha village, Longhua Township, Xianyou County. Although he was an official of the imperial court, he lived in seclusion and cultivated his temperament with music, which promoted the spread of official music in Puxian countryside.

Zheng Qiao, a native of Putian in the Southern Song Dynasty, wrote two hundred volumes of Tongzhi. Among them, Le Lue, a special treatise on music, has made a lot of

contributions to the ancient music thought and music theory, and has been attached great importance to by the music circle.

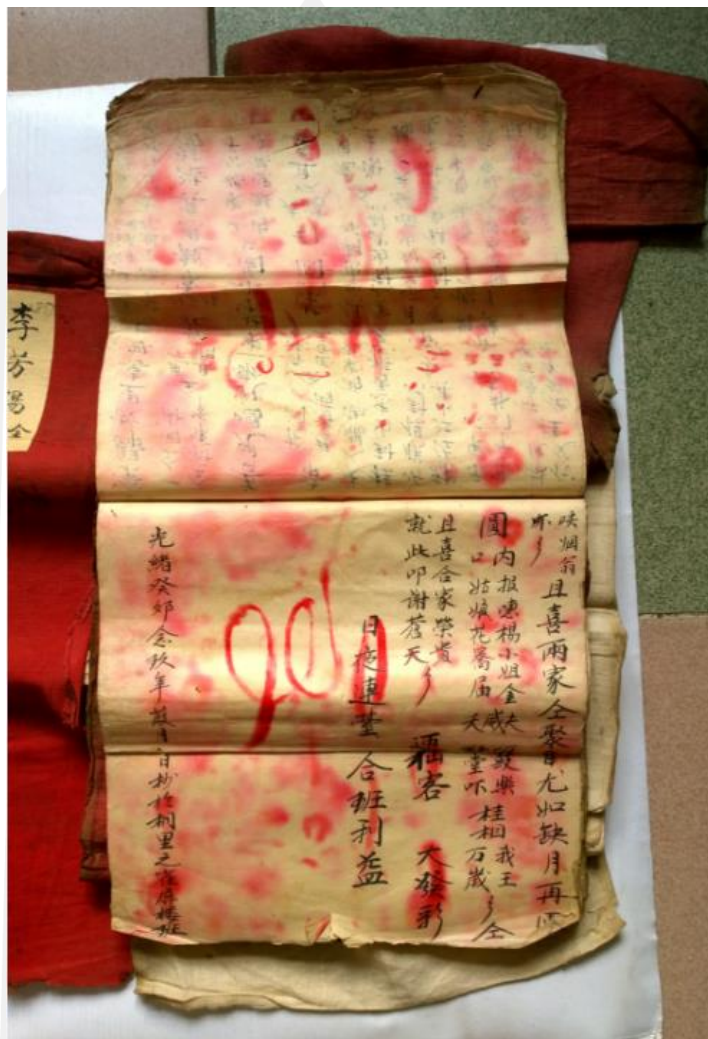


Figure 1. Manuscript of Puxian opera book

Picture from Huang Pixing

1.2 Music of Puxian opera in Ming Dynasty

The music of Puxian opera in Ming Dynasty also communicated with religious music. Folk music is called "banquet music". In the middle of Ming Dynasty, Taoism, Buddhism and Trinity religion prevailed in Puxian. The followers of the three religions absorbed a lot of Puxian opera music to enrich the musicality of Taoist Rites. The music handed down by dufei still retains the primitive style of Puxian opera music. "Sanyi number has absorbed more than 100 pieces of Puxian opera music, of which more than 90% are the same as the names of Nanxi music street in

song and Yuan Dynasties, such as (GaN qiusui), (Xiu Tingzhen), (miss the wedding date)), (he chongtian), etc. At the same time, Puxian opera also absorbed more than 20 pieces of religious music as the singing of Daoism and Legalism. For example, in Mulian opera, there are Buddhist songs (sighing Buddha), (Haihui), (Huixiang), (song), (Qianci), (Guanyin CI) and Taoist songs (circling altar) and (falling melon).



Figure 2. Manuscript of Puxian opera book

Picture from Huang Pixing

1.3 Music of Puxian opera in Qing Dynasty

Since the Qing Dynasty, a large number of scripts of Yiyang tunes have been transplanted into Puxian opera, and at the same time, Qupai of folk songs from other places have also been absorbed. There are Qupai of other places (cailizhi) in the script of the Five Dynasties remnant Tang (the first edition) copied by hand in 1877. Among the 332 pieces of Qupai copied by Xianyou xianyingtan drummer Li Jinsi in 1907, you can see folk songs from other places (outside the screen), (yinniusi), (18mo), (zijiashu), (coming to spring), (caijiange) and pihuang Qupai (xipi), (Erhuang), etc.

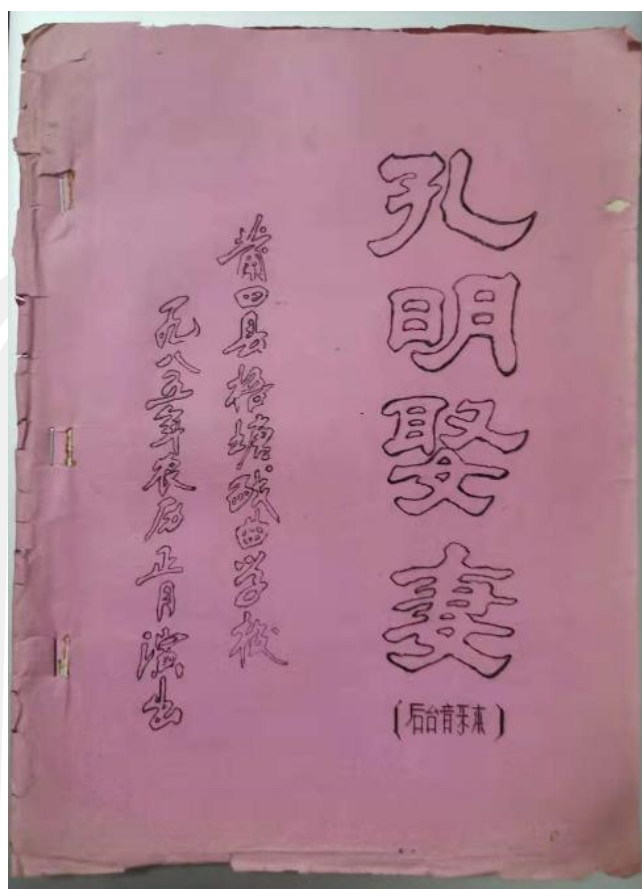


Figure 3. The book of Puxian opera

Picture from Li Weiquan

1.4 Modern Puxian opera music

In 1908, Putian troupe yulouchun sang in Xinghua hall in Fuzhou, imitating Fujian opera to attract audience. At the same time, the singing also absorbed the characteristics of Fujian Opera (jibandiei), (Panguan), (tearful). In 1920, famous Putian drummers Ou Hanzhang and ShangXu specially went to Fuzhou to learn the singing and percussion music of Fujian opera. Fujian opera artists also went to Putian to teach opera, and from then on, the singing of whole opera (commonly known as "kequ") was very popular. From 1940 to 1949, some Putian troupes studied the percussion music of opera and Peking Opera, known as the "war drum hall"; some new troupes, such as "xinmeiyang" and "Saige dance", almost all sang guest songs. But in rural areas, the troupes performing "greenhouse opera" or "Mulian opera" still keep the original appearance of traditional performance and singing.

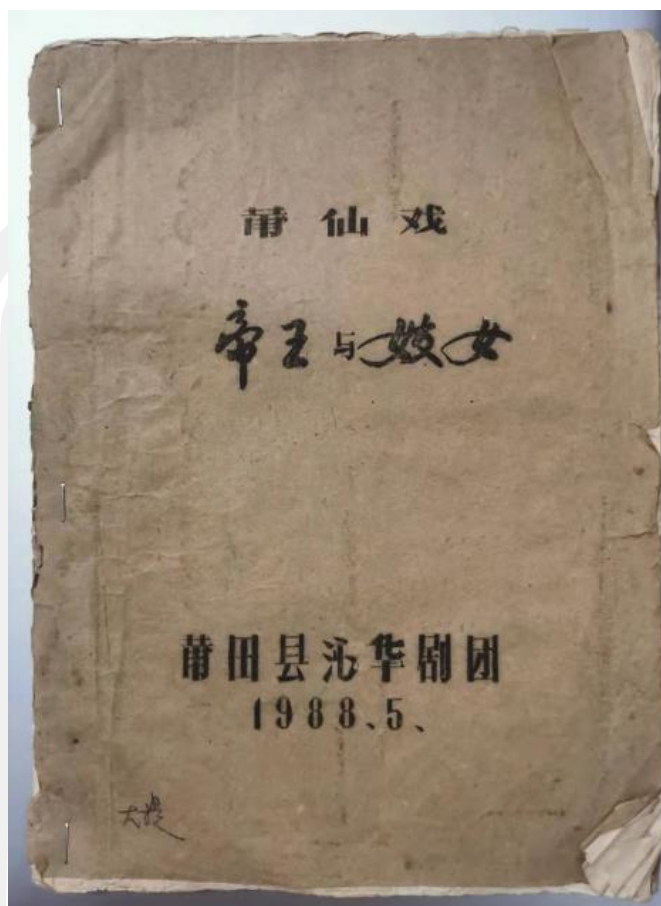


Figure 4. The book of Puxian opera

Picture from Li Weiyan

1.5 Music of Puxian opera since modern times

In 1908, Yulouchun, a Putian opera class, performed in Xinghua Hall in Fuzhou, imitating Fujian opera to attract the audience. Meanwhile, the singing tune also absorbed the Fujian Opera (urgent plate stack), (Panguan) and teardropping. In 1920, famous drummers Ouhanzhang and Shangxu, etc., went to Fuzhou to learn the singing and percussion of Fujian opera. Fujian opera artists also went to Putian to teach opera, and from then on, the whole (commonly known as "guest music") was a great time. From 1940 to 1949, some Putian troupes studied percussion music of opera and Beijing opera, which was called "battle drum hall"; some new troupes, such as "xinmeiyang" song and dance "almost all sang guest music. But the troupe performing "big shed

play" or "Mulian opera" in rural areas still keep the original appearance of traditional performance and singing.

The image shows two pages of handwritten musical notation for Puxian opera. The notation includes numbers and symbols (like 6, 3, 2, 1, 0, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and Chinese characters. The lyrics are written in red ink. The score is divided into sections by time signatures and key signatures, such as 1=F and 1=F₄. The lyrics include phrases like "我等成功", "美—海外怨", "燕—双蝴蝶", "研老菊", "上天羞灾祸", "与奴来分", "揭奸贼", and "随奴来".

Figure 5. Music score of Puxian opera.

Picture from Hu Longxin

2. The influence of other Chinese opera music on Puxian opera.

2.1 Influence of the introduction of Wu Song and Chu ballad on the music of Puxian Opera

Wu Song is a folk song in Jiangsu Province, and Chu ballad is Hubei folk song, also known as "Xiqu". There are records of "Jiangnan Wu Song, Jingchu West Song". In the Wei, Jin, North and South Dynasties, wu song was born in Jiangsu, which was centered on Jianye (Nanjing), and the West song was produced in Hubei, which was centered on Jingzhou. In addition to Suzhou song and Hubei song, there are also lotus picking songs in Putian opera music. [lotus picking song] originated from ancient music house, originally "West Song", Xiao Yan, emperor of Liang Wu, changed to "cloud music in the south of the Yangtze River", so-called "Jiangnan lane" seven songs, and the third is "deep Peng music" (the word is short and short sentences). There is a song of lotus seed in Tang Dynasty, which is a seven word poem. Now, we can hear the singing of Suzhou song, Hubei song and collection Liange in Puxian opera and

dance. For example, there are Suzhou songs in the traditional play of Puxian opera, Hubei song in Fengyi enjoyment, especially Suzhou song, which is the main performance track in the eight music of Puxian folk music. The music of Wu Song and Chu ballad is accompanied by small drums, gongs and cymbals. The music is light and fresh and lyrical, and is often used to show the scenes of riding, boat riding or singing and dancing. There are [Jixian bin], [Prince traveling four doors], [white crane son], [nine songs], [fanru song], [nine fan songs], [crying for the emperor], [Jiangtou golden laurel], etc.

2.2 The effect of the introduction of "ballads in the lane" to the music of Puxian Opera

In the Southern Song and Yuan Dynasties, Zhang Xie ranked the yuan, there are [bean leaves yellow], [double words], [Fuzhou song], [Fuqing song], etc.; in Puxian opera, there are [Fuqing song], [Jiangnan song], [Fenzhou song], etc.

[Fuqing song] remains in the drama of "Wang Xiang" in Puxian opera. [Fuqing song] should be folk song of Fuqing County, Fujian Province. Fuqing and Jiangkou Town of Putian are adjacent, and it is natural that folk songs of Fuqing are introduced into Puxian area. But the Southern Drama "Wang Xiang" also has a song of Fuqing, and the two singing words are almost different.

2.3 Penetration of the music of foreign dramas to the music of Puxian Opera

In Ming and Qing Dynasties, the former fairy opera transplanted the drama of "random bomb" and "Goyang" in a large number of plays, enriching and enriching the content of their performances. Although the artistic form of Puxian opera music maintains the structure of the combination of the tunes, the style is not strict because of its free and lively characteristics such as "no leaves palace tune" in the early stage of the southern opera, so it is easy to absorb new tunes. The popular folk songs in the Qing Dynasty, such as the folk song style minor [Huagu tune], [mending the cylinder tune], [jasmine flower], [outside the screen window] and the accompaniment tune [Yu Mei], etc., were absorbed by Puxian opera, and the original style of CI music was both inclusive and in sharp contrast. The other qupais include: beihuayi, Chu River and autumn, flower picking song, saichun building, zhirencuo, spring color correction, four scenes, playing flower drum, twelve railings, screen window, 18 touch, mending cylinder, wugensha, coming to spring, picking pear branches, Qinghe and jasmine flowers.

2.4 The integration of drum words, singing and erwan, and Zhugong tune on the music of Puxian Opera

Song Dynasty city prosperity, the citizen class is growing day by day, in order to adapt to the needs of the people literature and art life, a variety of music music. The more important are drummers, singing, and other imperial tunes. They have great influence on the formation and development of Song Dynasty drama and opera music. Song opera music has a close relationship with the various palace tunes, singing and various popular tune music. There are mainly [silver removing lamps] [Orioles], [point jianglip], [manchingfang], [butterfly powder], [Qinyuan spring], [cherish yellow flowers], [manchiang red], [night boat], [Sheng Hulu], [pomegranate flower], [out team], [Ma Po Zi], [Shenzhan Er], [porpoise tree], [amber cat], [a flower], [swimming around the pool], [willow leaf], [Shenzhan Er] [flower heart], [end sound], etc

3. Integration of Puxian folk activities and folk music with Puxian opera music

3.1 Puxian folk activities have been very popular since ancient times, in which folk music plays an important role. Every year, from the sixth day of the first lunar month to the end of the month, the villages hold Nuo activities in accordance with the traditional practice. Such performances as "Brown sedan chair dance", "zaoli dance", "Zou Tong Zi", "Zhuang Chun Jia", "Nong long", "Nong Shi" and "ten prohibitions" of "make-up God playing ghosts" as well as "Chugong chubian" are accompanied by "Che Gu music", "Dagu blow", "Shifan" and "Ba Yue". There are three kinds of musical instruments in Che Gu music, namely Dagu (the same as the Dagu in Puxian Opera), Nao (also used in Xiaoxian Opera), and Zhong Gong, commonly known as "circle". In the old folk activities, puppet play (called "puppet play" in ancient times) played an important role. The puppet show of Puxian was popular in the Southern Song Dynasty. Puxian opera, which originated in the Song Dynasty, has been in a strong atmosphere of local music and puppet music since its formation, which has laid a solid foundation for its future development.

3.2 In the 1930s, Puxian folk music "Shifan" and "Bayue" absorbed a large number of Puxian opera's famous songs, which stimulated the evolution of "Shifan" music. Therefore, Shifan was very popular, which in turn stimulated the development of Huangxian opera music. Puxian opera also absorbed the singing and accompaniment instruments of Shifan and Bayue, such as Sihu, Fuhu, Laohu, bajiaoqin, xiaosanxian, dizi and xiaopina of Bayue, It also absorbed

more than ten pieces of folk music, such as "Dagu" (mountain tiger) and "shuiqinglong", as playing music, which greatly changed the traditional singing and accompaniment form of Puxian opera.



Figure 6. Putian "Shifan" and "Bayue"

Picture from Chen Jinfu

3.3 Puxian opera music and religious music influence each other

The Buddhist music in Puxian area absorbed more than 200 tunes of Puxian opera as the music of persuading the good and accompaniment, and the Dai Xian opera absorbed more than 30 pieces of Buddhist music as the ritual of the dojo. For example: Daoyin, Pansan song, feihuier, shangkuai, zhongsuan, jiejiogao, raotan, xinzi, jinzhentai, fenghuotai, suolongge, tanfo preface, zotan preface, Kaizong preface, mulianhua, Foyin, SIFO, Haihui, Huixiang and wuduo Lotus, preface to Buddhist scriptures, partial preface, CI for worship, CI for Guanyin, CI for nuns, CI for confession, CI for Chaojian, CI for Jingqu, CI for haihuiyuan, CI for yunlaiji, and CI for sighing the dead, commonly known as Qiu Zhaoge.

3.4 Puxian area is the birthplace of "Trinity religion".

Since its establishment, Puxian opera music has been consciously absorbed for religious activities. According to the preliminary statistics, there are more than 100 pieces of music related to Puxian opera, which were handed down from the Jiajing period of Ming Dynasty. More than 90% of the Qupai titles are the same as those of Southern operas in song and Yuan Dynasties.

Other tunes, such as Kuanyan Guosha and Jingui, have been lost in the music of Puxian opera, but have been preserved by the "Three Religions" music.



Figure 7. Photos of the Trinity Church in Putian

Picture from Baidu.www.baidu.com

"Yanxia" music (Putian also known as "Jingshi" music) is the general name of drum music in Puxian area. Besides the special music of Buddhism and Taoism, the drummer of "Yanxia" must also learn the famous music of Puxian opera. The lyrics of these famous songs have not changed, and they are still the original singing of Puxian opera. They are used as "annihilation" in making the ashram.

4. Transmission and Development of Puxian Opera Music

After the founding of the People's Republic of China, in 1954, the Puxian Opera team participated in the opera performances in East China with traditional operas such as "Qin Tiao", "Single Pole Club" and "Hulao Pass" and won high recognition. Arrangers, actors, bands and other personnel Encouraged by the great encouragement, the traditional art of the drama has been more precious in the practice of inheritance and development, and some achievements have been made.

The traditional singing voice never has a score, and only relies on oral teaching, and teaches singing with "beating low toots". Therefore, when rehearsing a new repertoire, the drum master can only make an oral arrangement, and only write down the code where the individual lyrics are inconsistent with the original song. During the rehearsal, all the performers are next to

the drum master and transcribe the clear words. , Mark the name of the song. If there are phrases that are different from the original tunes, write down the gong chi score in the lyrics and sing well. During the rehearsal process, the tune and white are all sung by the drum master, the director performs the demonstration, and the actors imitate step by step. After the rehearsal is basically proficient, the performers are assigned to teach the singing to the actors. During the performance, the drum master also sang, which is called "Palm Music".

In the early 1950s, the Puxian Opera Band enriched new musicians. Send someone to record scores to more than 30 old artists in the Putian area to rescue the ancient music that is on the verge of being lost. So the troupes gradually had a complete score, which provided the actors with the convenience of learning singing according to the score. And gradually improve the ability of sight singing. Due to the participation of professional musicians, the long-term free development and evolution of the Huangxian Opera tradition has been changed. The development of Puxian opera music is practiced in accordance with its own rules, and new changes have taken place in music creation.

4.1 Transmission and development of aria design

In the design of singing, we pay attention to the perfect combination of voice and emotion, song and dance, and make great efforts in shaping the image and character of the main characters. The following methods are mainly used: one is to use methods such as "failed tune", "set music", "excerpting" and mode, tonal color contrast, etc., to design the singing voices of characters with different personalities in different professions; the second is to focus on the main The design of the character's "key chants"; the third is to focus on the development of the "composition of tunes", strengthen the changing factors of the tune in the combination of tunes and cards, so that the "discrete, slow, medium, fast, scattered" style changes with the content of the lyrics And make a variety of different combinations, and add new music materials, and become a complete new song. The fourth is to retouch the singing, pay attention to the requirements of content and emotional changes, and try to master high and low, strong and weak, sparse and dense, broken and connected, tight and slow, loose and straight, simple and purple rent and fine, etc. The dialectical relationship of the unity of opposites realizes the pursuit of shaping the image and character of the main characters in the play with music singing as the main means.

In addition to giving full play to the advantages of "variable use of one song" and making use of the music, it is more important to reflect the development and innovation of its repertoire combination method. It is intended to enhance the change factor of the banqiang in the song card style music, which is to use the same song card "Wide" (slow), "semi-wide tight" (medium speed), "tight" (fast), "no board" (discrete) and other musical styles, organically combined according to the scene of the lyrics and added to the door or a small amount of new music. The materials create a musical artistic conception of "the tune changes according to the emotions, and the tunes change according to the words". The main characters in the play are molded three-dimensionally with music, so that they can improve the modern artistic taste of the works on the basis of maintaining the strong traditional art. Many outstanding plays of this period such as "Spring Grass Crushing into the Hall", "The Champion and the Beggar", "Autumn Wind Group", "The Book of Heaven from Qianyou Mountain", "Ye Li Niang", "The Han Yue of Jin Official", "Liu He Ascended the Throne", "Looking for a Concubine", "Candle Shadow Shaking Red", "Fengxue Tongguan", "Jiang Shilong", "White Jade Lock", "The Legend of the Beads", "The Ugly Duck Biography", "Gourd Bay", "A Gui Blind Date", "The Legend of the Beads", "The Iron Story of Long Street", etc. all have different degrees of breakthroughs in music design.

4.2 Transmission and development of singing form

On the basis of inheriting the traditional singing form (solo and two, three, and multiple people singing in unison), create some two-voice chorus, and adopt a variety of gang styles to enrich the single gang style of traditional repertoire. On the basis of the traditional gangweiqi model, we absorb the creative techniques of new operas and develop a variety of gang styles, such as solo, unison, round singing and chorus of male and female voices, etc., enriching the singing form, expressing the feelings of the characters, deepening the characters' personality. It plays a special stage effect to set off the dramatic effect and so on. The performance of the two-part chorus of male and female voices is better, such as the behind-the-scenes duet of the carp troupe "Ye Li Niang" and the behind-the-scenes duet of "Xinting Tears" and so on.

At the same time, we pay attention to the vocal training of actors and invite vocal experts to take classes to improve singing skills. There is also the use of transfer methods to solve the contradiction between men and women in the same tone. According to the range of the various

singing voices of this play and the different pitches of the actors, "F, G, C, D, B" are used as common tones to adapt to the range of different actors and strive to improve the singing level.

4.3 Transmission and development of instrumental music

Traditional instrumental music (big blow, small blow) has general versatility. With the creation of new repertoires, in order to adapt to the requirements of various themes and character images, the creation of new instrumental music mainly uses two new methods: traditional Based on music, arrange preludes and interludes to enhance the atmosphere. Change the traditional singing voice without the defect of passing the door, develop with the characteristic sound experience in the singing, and derive all kinds of passes of different lengths, so that "small pass" has language, "medium pass" has levels, and "big pass" has an image. Integrating with the singing, it not only plays the role of linking the past, but also can change with the changes of the characters' feelings and performances. In modern dramas, it also uses modern composition techniques to create multi-part instrumental music as "preludes", "interludes" and "passing the door". The accompaniment music of costume dramas such as "Chun Cao Chuang Tang" in the third scene "Chun Cao Sitting in a Sedan" is adapted in the tone of "Yan Er Luo". The musical characteristics of the drama are very strong, not only can it be integrated with the singing, but also can change continuously with the changes of the characters' thoughts and feelings, which is really wonderful. "

4.4 Transmission and development of musical instruments

After the 1920s, Puxian Opera absorbed a foreign musical instrument from the folk music "Shifan" and "Eight Music", and developed into a mixed band of blowing, pulling and playing. In addition to the gongs, drums, and full-time blowers, Other musical instruments are mostly performed by actors. After the founding of the People's Republic of China, the band gradually expanded, with a band of about 10 people. The newly added local musical instruments include Sihu (treble), very Hu (midtone), Laohu (bass) and its variants-Yishanghu, Guhu (big bass Huqin) and other Huqin instruments; octagonal piano (like double) Qing, octagonal resonance box) small sanxian and other plucked instruments. These musical instruments are all locally sourced, and the foreign musical instruments that are absorbed by solid longan wood are coconut flute, tune flute, Dongxiao, Xiaopuna, Wenguan (ancient name "head pipe", the douguan of Tongwei opera), Erhu, Gaohu, Pipa, Big Sanxian, Yangqin, Cello, etc. Some theater companies

also added double bass. Many musical instruments are selected by a limited number of bands. In the use of musical instruments, it not only maintains and promotes the characteristics and local style of the play, but also pays attention to the reform and development of musical instruments. For example, on the basis of the original four-hu g-d tuning, the high-pitched four-hu with d-a tuning was made, so that the stringed instrument has the backbone; the Shangyin octagonal piano and the double bass hu were also trial-produced to strengthen the band's performance. Strumming and bass effects.

The development of Puxian opera music is accompanied by the continuous innovation of script themes, content and performance art, and it is increasingly absorbing new music nutrients to continuously enrich and develop. At the same time, it must unswervingly follow the path from gradual change to sudden change, because this is The universal law of the development of Chinese opera music. All in all: the creation of Puxian Opera music is developed on the basis of inheritance, which makes the style of Puxian Opera, an ancient drama genre, stronger, more artistic, and more popular with the public.

This chapter mainly describes the development and formation of Puxian opera music. The emergence of Puxian opera has experienced the Tang Dynasty, Song Dynasty, Ming Dynasty and Qing Dynasty. It has a history of more than 1000 years. It is a part of Chinese civilization, contains rich Chinese culture and plays an important role in the history of Chinese civilization. Puxian opera music includes song and dance operas, Tang and song Daqu, vocal poetry, tone of words, Wu songs, Chu ballads and song GuZi Ci, entanglement, entanglement, singing, Zhugong tune, as well as Puxian local folk activities, folk music, Taoism, Buddhism and "Three Religions" music. Since the founding of new China, people have paid constant attention to this ancient art, which has played an important role in the development and change of Puxian opera music. It includes the creation and reform of drama purpose, the change of performance form, the innovation and change of music, the reform of band system and so on.

Chapter V

Analysis of the Music of Puxian Opera

In this chapter, the author uses the method of Musicology to explain the theory of singing music and the structure mode of musical form of Chinese opera. Then it analyzes the origin and development of Puxian opera music from the perspective of geography and history, and discusses the characteristics of Puxian opera music from the aspect of music form, including melody, aria, Qupai structure, music characteristics, etc.

According to the basic music elements and main music works of Puxian opera, this paper analyzes the morphological characteristics of Puxian opera music by using music analysis and traditional Chinese music theory. In addition, the author also observes and discusses the important rules of the music style of Puxian opera, and makes an in-depth analysis of the selected classic music of Puxian opera.

Opera singing is the main part of opera music. It refers to the tunes and aria of traditional Chinese opera, as well as the singing program and dance movements. Because of the different operas and different regions, they are changeable and varied. The same opera has different singing styles due to different schools. (Baidu Encyclopedia)

Qupai is the general name of tunes used in traditional ci writing. It is commonly known as "brand". In ancient times, the creation of Ci and Qu used to be "word selection and music matching". Later, the beautiful tunes were gradually selected and retained, and new words were filled in according to the original words and the rhymes of the tunes. Most of the tunes retained still use the name of the original tune. Before Ming Dynasty, the tunes of traditional Chinese opera, such as Kunshan tune and Yiyang tune, and the kinds of traditional Chinese opera developed from Ming and Qing folk songs, mostly take Qupai as the component unit of singing, which is generally called "Qupai style" singing. (Baidu Encyclopedia)

Chinese national instrumental ensemble is not only the crystallization and precipitation of Chinese traditional culture, but also a valuable historical and cultural heritage. It has the characteristics of classic works, diverse performance forms, various types and a long history. After the baptism of history, it has become one of the most representative symbols of Chinese

civilization. Based on this important position of national musical instruments, combined with personal practice and thinking, the author tries to explore a theoretical system and performance form suitable for the integration of national musical instruments into Qin Dynasty, so as to realize the effective inheritance of national musical instruments. (Huang Yanyan, 2008)

1. Puxian opera Singing

1.1 Composition of singing

Opera singing is a kind of art form that combines singing with action to perform stories. It has a high degree of generalization. It can sing the different characters' mentality with "joy", "anger", "Sadness" and "music", and express the colorful characters' psychological rhythm and life rhythm with "scattered, slow, medium and fast" patterns and different rhythm types. Singing is also restricted by the form of libretto. The lyrics of Puxian opera have different styles, such as chanting, reciting, poetry, CI and qu. the sentence patterns of lyrics have both the form of five character, six character and seven character, and the form of long and short sentences, and the number of sentences is also different.

In the development of Puxian opera music, in order to adapt to the needs of drama content and art form, in addition to absorbing the advantages of others, absorbing the music nourishment of brother music, the more important thing is to inherit the music heritage left by ancient times to enrich themselves.

The singing style of Puxian opera is Qupai style, which is sung in Xinghua dialect, forming a unique "Xinghua tune". There are 665 pieces of Qupai, and now there are more than 1000 pieces of Qupai together with variant Qupai. Among them, there are 12 songs with the same name as Tang Song Daqu, 81 songs with the same name as Tang Song Ci tune, 8 songs with the same name as Jin Yuan zhugongdiao, 5 songs with the same name as Southern Song chanting, 146 songs with the same name as Song Yuan Nanxi, more than 100 songs from puppet show and ancient music, more than 400 songs with the same name, variant songs with the same name, folk music and religious music, and more than 160 unique tunes.

1.2 Singing classification

According to the different gongs and drums of Dagu and Xiaogu, singing Qupai can be divided into Dagu and Xiaogu (the source and style of the two kinds of Qupai are different)

Dagu Qupai is directed by Dagu, which can be divided into "Shuangxiong", "Yinyang Chui" and "Yinyang Chui full falling". This kind of tunes are simple and elegant, with many sources, and are the main body of Puxian opera.

Xiaogu Qupai is directed by Xiaogu, which can be divided into wengutang (also known as huayugutang) and zhangutang (absorbing Fujian Opera). This kind of singing melody is bright and smooth, and its melody can be divided into traditional and foreign.

1.3 Major and Minor songs

It is said that there are three hundred and six major themes and seven hundred and two minor themes in Puxian opera. Dati, also known as "Xiqu", "Wenqu" and "Daqu", is a piece of music with many tunes and few words. For example, Jiangshi's "jianghuanglong" has 70 lyrics, and the music consists of 12 sections. The tunes of all the dati songs are delicate and tactful, and the rhythm is changeable. The banquets are mainly three eye banquets, which are mostly "wide" (slow), and follow the rule of "loose, slow, medium and fast". Euphemistic and touching, suitable for lyric, but also descriptive narrative. Most Daqu have the characteristics of "gorgeous" in the front and "trend" in the back. For example, the first sentence of liangzhouxu, bashenganzhou, dashengle and jianghuanglong is usually a loose plate (Introduction), and the last part is generally fast, and the last sentence ends with a loose plate (Epilogue).

Xiaoti, also known as "rough Qu", "Wuqu" and "Xiaoqu", is a kind of Qupai with few tunes, many words and short structure. For example, there are only two lines in the quotation and three lines in the epilogue. But there are also four, six, eight or more than ten lines in some of the lyrics. Generally, the tunes of Small Title songs are thick with few changes in rhythm. Most of the styles are one eye or no eye. They are divided into "tight" (fast) and "half wide" (medium speed). The singing is lively and colloquial. It is suitable for narration, dialogue, or as a fast performance.

1.4 "Failed Tunes" and "Ji Qu"

There are three kinds of "failed tunes" in Puxian opera music: one is shifting or shifting the tune; the second is the variation technique; the third is the arrangement method of "performing the other with this". The first is that the basic tune remains unchanged, and the beginning, middle or end of the tune has changed compared with the original tune, developed or absorbed certain tunes and phrases of other tunes. The second is that the basic tune or mode is changed, and some are basically completely changed.

JiQu is one of the important methods for the enrichment and development of Puxian opera music. It is based on one song. In some repertoires, it is necessary to express the change of a certain emotion of the character. The method of "set song" is used to process and weave some tunes, and select a few sentences, paragraphs or passages from several tunes. All constitute a new song. However, the name of the original Qupi has changed

1.5 "Brothers songs" and "Antithesis songs "

"Brother song" refers to the melody or rhythm with common characteristics of the Qupai together, to express the same content of interest, more harmonious, more aesthetic. This kind of music is called "brother music".

Puxian opera not only has the title of "brother song", but also the artists of past dynasties emphasized "brother song belongs to school" when composing music.

All the tunes with the same tune or the same main tune are collectively referred to as "brother Tunes". It can be divided into three categories: the first is that the main melody is the same, but the other phrases are different, such as "manpailing", "xiutingzhen", "Jiangtou farewell", "xiashanhu", "luozhanglizuo", "yiduojiao" And so on. There are also such tunes as zhuyunfei and zhumading, jintingfang and jinzhandao, qiyanhui and weixianxu, gumeijiu and seven brothers, qingnaiao and hongxiuyue And so on. The second type is just the same as the palace tune, such as "Po Chan Zi", "Yu Jia Ao", "Ma Po Zi", "BIE Yin Deng", etc. The third type has a lot in common, but there are some differences in the rhyme of the lyrics, or the melody of individual sentences, but it is not necessarily the same palace tune. For example, the difference between Xianlu people's double tune [Fengru song] and Zhonglu tune [pomegranate flower] is that the former's lyrics are in the form of seven character and six sentences, while the latter's lyrics are in the form of seven character and eight sentences. Another example is that "shangxiaolou" and "deshengling" are different in melody.

The literati or artists of the former generation also liked to play word games. They gave the name of a Qupai another relative or similar alias, which was called "antithesis". Its origin can also be traced back to the era of southern opera in the song and Yuan Dynasties, such as sihuajing, also known as zhongnao or zhongyangnao. In addition, there are fengrensong vs. yunchuchu or Chuzhu, xiaoshunge vs. Xuni Ci, shangxiaolou vs. xiadage, weeping Yanhui vs.

kuzilu, zhuyunfei vs. Liu Guanzhang vs. yuexiazou, for example, jintingfang is the combination of zhuyunfei and jintingfang.

1.6 Style of singing

In the past, the drummers and Drummers of Puxian opera generally had a hand album, called Qubo, in which the lyrics of excellent Qupai in the ancient version of Puxian opera were copied, such as Daqu in the play of killing dog and persuading husband, jianghuanglong and guluntai in the play of Jiang Shilong, which were commonly known as "qumu". Mark "0." next to the libretto, which is one of the singing beat symbols. So Puxian folk once spread the proverb "can map can point".

The banyan symbol of Huangxian opera music is marked by "0" and ".". "Banyan" is a musical term in ancient China, which is quite different from the meaning of "beat" in current musical terms, but the method of recording the beat is different. The relationship between the board and the eye is that the board represents a remake and the eye represents a weak beat. In the music of Puxian opera, the traditional banyan symbol "0" is called Daban, which is equivalent to the two beats of the simplified score. The "." is called Xiaoban or Bangui, and one eye is equivalent to one beat of the simplified score. "0." is the four beats of Jiji score in the simplified score. Why is "0" equal to two shots? Because in the board is to use the five fingers of the hand to hit together, it is a beat, and then press down with the palm to count as a beat, which together is two beats. When drilling holes, you use your right index finger to click once, which is a beat, and then click once, which is two beats. Therefore, the mark of three eyes in a board is "0..", the medium speed "0" is equivalent to four or two beats in a simple score, and the fast "0" is equivalent to four or one beats in a simple score. If you don't remember the mark of eye in a scattered board, "dripping board" means that there is no eye in a board. If you record the score in a single beat, the connection is generally faster.

"Wide drip board" is the board at a glance, but the beat is pitiful. Generally, it is medium speed and slightly faster.

"Sanjiaban" means chi'er ban and Qixing ban, that is, one board with three eyes and four beats. Generally speaking, medium speed is slightly slow or slow. Loose board is called no board and no board eye.

In the music of Puxian opera, there are more mixed beats, more syncopation and more floor.

Mixed beat, such as four or five beats in four beats, four or three beats in two beats. For example, the sound of the third eye (that is, the fourth beat) of the four banyan tune is extended to the position of the next bar, which is more typical in putianle. It is worth noting that the use of special rhythm type of gongs and drums in which tune; Puxian opera gongs and drums are based on "three, five, seven" (XXX, XXXXX, XXXXXXXX) and have evolved into hundreds of gongs and drums through various changes. Due to the special rhythm of the point to penetrate into the singing, there are often mixed beat, the formation of gongs and drums, singing, performance into one, with "Yin and Yang mallet" point style is more unique.

2. Libretto format and pronunciation

2.1 Singing format

One is the use of seven character, five character or seven character, five character, especially in mulianxi, this kind of form of lyrics accounts for one fourth of the total number of aria, such as slow, Yin, resentment, CI, poem, nun Ci, confession Ci, zuidijin, Haihui, guanguangzha and yueergao. Another example is Jingqu Ci and Jijiao CI in journey to the West. The second is long and short sentences, which are the same as or similar to the Southern Drama of the Yuan Dynasty, Such as [pear flower], [river head farewell], [money flower], [ending], [crying Acacia], [crying Acacia] [zuidijin], [yifengshu], [Zhuan], [song of filial piety], [shuangquanjiu], [Autumn Moon], [appreciating palace flowers], [bubujiao], [chuduzi], [lazy thrush], [zhuyunfei], [manpailing], [qingnayao], [hongnaao], [Fengyun meeting], [sichaoyuan], etc. In addition, the name of Qupai is the same as that of Song Ci and Northern and southern Qu, but the style of Ci is different, such as: Ba Sheng Gan Zhou, qieming Ling, etc. There are also such singing forms as free sentence structure, relaxed rhythm, more songs, more dialectal words and more overlapping ending sentences. Moreover, when the same purpose of Qupai is used in different brush items, there are often different sentence patterns and learning numbers.

2.2 Lyrics format of some common QuPai

[yin]two sentences: (seven or seven characters) or (five or five characters)

[epilogue] there sentence: (seven, seven, seven characters) or (three, three, seven, seven characters);

[man] four sentences: (seven, seven, seven, seven characters);

[ci] four sentences: (seven, seven, seven, seven characters);

[zui hua jian] there are four sentences: (seven, seven, seven, seven characters);

[Li Hua er] four sentences :(seven, seven, seven, die, seven characters);

[yu mei ren] Four sentences :(seven, five, seven and seven characters) were written by Yu Meiren;

[lazy thrush] five sentences: (seven, seven, seven, five, seven characters);

[xiao shun ge] six sentences: (seven, seven, five, five, eight and seven characters);

[Feng ru song] six sentences: (seven, seven, seven, seven, continued paragraphs: seven, seven characters);

[xi yin deng] Seven sentences: (seven, eight, seven, seven, seven, six, and seven characters) are used in this paper;

[pomegranate flower] eight sentences: (seven, seven, seven, seven, continued paragraph: seven, seven characters);

[ba sheng gan zhou] eight sentences: (five, seven, four, seven, continued paragraphs: seven, seven, three, seven characters);

[wu gomh yang] eight sentences: (five, six, five, six, continuation: five, five, four, five characters);

[yuan he lin] eight sentences (five, five, five, five, continued paragraphs: five, five, five, five characters);

[de sheng lin] eight sentences (seven, seven, seven, seven paragraphs, continued: seven, seven, seven, seven characters) of the order of victory;

[he chon tian] nine sentences (four, seven, seven, five, eight, seven, five, eight characters) are used;

[Zhu yun fei] ten sentences (four, seven, five, five, continued paragraphs: die, five, six, four, five, four, six characters)

[kuang jin chang dao]14 sentences;

[si chao yuan] Twenty sentences (the word "die" after the twelfth sentence);

[fan feng ru song] Twenty-eight sentences.

Many tunes often use repetition of libretto. Those who repeat the whole sentence are called reduplicated sentences, and those who repeat words or words are called reduplicated words.

2.3 Freeze frame characters and interlining characters

The change of tune closely combines the rhythm and natural syllables of Puxian dialect. In the process of tune development, decorative and gliding tones are often used skillfully to set off the flat tone and cadence of dialect tone, showing the emotion and image of the music. There are also embellishments of "Dingge characters", "lining characters", "reduplicated words" and "reduplicated sentences" which are often used.

In the singing of Puxian opera, many of the words in the song are meaningless, but in the lyrics to be written, their position is fixed and cannot be changed. The common freeze frame characters (code "交" or "X"), followed by "die", and "Ye", "Ai" and so on. "Female" is "open mouth", which is used at the beginning of a song or a paragraph. There are "Yao die", "Yao AI" and "Yao a", which are used to help at the end of the song. The different "freeze frame characters" of different tunes are different. Its tunes are various, and the length of its time varies with the tune. Singing "Yao" is used more in the singing of "Da ti", accounting for more than 80%, and "Xiao ti" is used less. This kind of "freeze frame" is the legacy of "Xianghe song" in Yuefu era and "harmony" in jueju era of Tang Dynasty.

"Die" is found in the singing of "zhuyunfei", "Fengyun meeting", "sichaoyuan" and "lihuaer", which is the same as that of southern opera.

The position of "harmony" such as "Yao", "die" and "Ye" is fixed, and its melody is in various forms, inlaid in different tunes.

There are very few interlining words, such as "ah, dumb, I will, Nubi, guduli". All the interlining words do not occupy the board space, are in the eye, and are not written in the libretto.

2.4 Relationship between language and pharyngeal words and sounds

Puxian dialect, commonly known as "Xinghua dialect", is a point dialect of inter language family.

The rhyme of Puxian opera's libretto is mainly composed of ancient poems, but it is limited by dialect, slang and rhyme. The pronunciation is both literary and colloquial

1) Reading in Puxian dialect conforms to the rhyme of the song:

(Xi xiang) manjiang lin Cui Yingying (zhengdan) singing:

《西厢》【蛮江令】崔莺莺(正旦)唱腔:

Xing guo zhe xi xiang, ting wen qin sheng xiang gu shi an xiang ru, yin yuan zhu zai zhe qin shang.
行过这西厢, 听闻琴声响。古时汉相如, 姻缘住在这琴上。

Tiao nong wen jun, zi suan bu si liang. Gu luan gua fen, ren shi yi gu luan gua fen, shi zen bi wo cheng.
挑弄文君(重句)自算不思量。孤鸾寡凤, 任待伊孤鸾寡凤, 怎比我能成。

Dui yuan yang.

对鸳鸯。

Through the West Wing, listening to the sound of the harp. Han Xiangru in ancient times, marriage lives on this harp. Picking on Wen Jun (repeated sentence), self-calculation without thinking. Lonely Luan Luan, let alone Luan Luan few Phoenix, Shi (how) than I paired Yuanyang.

(Note: This piece rhymes with Jiangyang.)

2) Add lyrics of several local sounds according to the rhyme:

(Bai hua ting) zao luo bei "Flowers Pavilion" [zaoluo quilt] huazuan (Tiedan) singing:

《百花亭》【皂罗被】花钻(贴旦)唱腔:

Yi bu xing ru hua ting li, ci hou jun zhu tan lun bing ji.
移步行入花亭里, 伺候郡主谈论兵机。

Ting qian ming yue zhen jiao jie, han chong ji ji luan ren yi.
亭前明月真皎洁, 寒虫唧唧乱人意。

Si yi zhou lan, hong yan yin xun xi. Luan fen chai san, liang di sheng bei.
思忆邹郎, 鸿雁音讯稀。鸾凤拆散, 两地生悲。

Zhao jiu hui de fu qi, zai hui jia qi. Bai hua ting li, shi fen qing qi, feng song hua wei tou luo yi.
兆久会得夫妻再会佳期。百花亭里, 十分清气, 风送花味透罗衣。

Bu jue tong hu cui yu rou, yue shang pu tao jia shang lai.
不觉铜壶催玉漏, 月上葡萄架上来。

(Move into the Flower Pavilion and wait on the princess to talk about the military plane.

The bright moon in front of the pavilion is so bright, and the insects are chirping.

I think about Zou Lang and Hongyan. The separation of Luan Feng brings sorrow to both places.

It's a good time for husband and wife to see each other again. In all kinds of flowers, it is very refreshing, and the wind sends flowers to taste through Luoyi. The copper pot hastens the jade to leak, and the moon comes up on the grape trellis.

(the word "Lai" is pronounced in vernacular) living in two places, Xi Zhong Sheng Hui is the son of the princess Yi.)

(Note: this song is cut with "Qi Wei" and has only one "Lai" Rhyme - "Jie Lai". If it is pronounced as "Li" in Puxian dialect, it is completely consistent with it.)

3) All lyrics read directly in local languages:

(Fang you), zhu yun fei, (visiting friends), [zhuyunfei], Zhu Yingtai(Dan) singing:

《访友》【驻云飞】祝英台(旦)唱腔:

Jian shuo shi qing han ye qie, xiang shuo shi yue zhou shan bo xiong hao she qie.

见说事情(早爷切),响(说)是越州山伯兄(好奢切)。

Yi ren lai jie zhi ci, jin dai nu shin an she. ai! San nian tong shu she tong zuo you tong xing

伊人来届只(此),今待奴实难舍。唉!三年同书舍,同坐又同行。

Nv mao nan zhuang, nv mao jia nan zhuang, yi shi bu zai qing. Han ye qie.

女貌男妆,女貌假男妆,伊是不哉情。(早爷切)

Jin jian yi mian, you he hua tan shuo, dian chi qie.

今见伊面,有何话贪说,(颠赦切)

Jie jiao zuo xiong di, zhu ying tai zheng shi nu ming mai ye qie.

结交做兄弟,祝英台正是奴名。(迈爷切)

See say things (early cut), ring (say) is more state Shanbo brother (good luxury Cut).

It's hard to give up being a slave (reading and writing) alas! Three years with the bookstore, sit and walk together.

Female appearance male makeup, female appearance false male makeup, I don't know (droughtYeche)

Today, when I see Yi Mian, there are also (he) words that are greedy (to say) and (to shake and forgive)

To make friends and be brothers, Zhu Yingtai is a slave (Maiyeche)

(Note: this song is not easy to read. It is read in white. The whole song belongs to "Che zhe" rhyme, It's the ministry that's so sweet.)

2.4 Characteristics of language and melody

The melody change of Puxian opera's singing is closely combined with the rhythm and natural syllables of the local language. In the process of melody, decorative tone and glide are often skillfully used to set off the flat tone and cadence of the language tone, to show the emotion and image of the music. At the same time, it is restricted by the special rhythm of gongs and drums, as well as the decoration of "harmony", "lining", "reduplication" and "reduplication". And a large number of absorption of local Lane ballads, singing with dialect slang. In particular, many of the clown's singing are dialect slang, many of which are not available in the book, but they are very popular.

1) For example, in the play "wendaoshan", the clown sang [Criminal Fu Malang]:

Yi mu yi ri wu zhuan wo qi er dian ya qi.

一暮一日无赚，我乞饿颠呀期。

San shen ma dian qian shi you dou gan liang zhang.

三婶妈店前食有豆干两张、

di sheng、si guo、jiu yi ping.

地生、四果、酒一瓶。

Wo zhe deng, qi jian yi er zhe,

我着(要)等, 其见伊厄着

Man xuan jiu er ge du zai dao dao, hua kai san yue tian.

盲暄就厄戈肚仔道道, 花开三月天。

("I'm hungry when I'm not making money. There are dried beans in front of the third aunt's shop Two sheets, four peanuts and a bottle of wine.

I waited, but I saw him In the evening, the flowers bloom in March.

2) [Tulang song] sung by the clown:

Tian wei guan che luo mian chuan xia, shu tou yi liao jiu bu chang ge.

“天未光车落眠床下，梳头一了就卜缠戈。

Shui fen wei ran mo, jin jin zhen xian ti lai ci xie ci wa, ye wei ji yi ya ban ya.

水粉未然抹，紧紧针线提来刺鞋刺袜，也未继一牙半牙。

Hai er hao yin yin ze ji, luo dan luo gan, luo dan jian luo gan.

还厄好印银仄祭，落淡落干，落淡兼落干。”

("Before daybreak, the car fell under the bed, and as soon as I combed my hair, I would go to bed.

Water powder not yet wipe, tight needle and thread to thorn shoes thorn socks, also did not follow a tooth (a meal) half teeth.

He also made good use of Yinze sacrifice (rubbing hemp thread), falling light (water), falling dry, falling light and falling dry. ")

Due to the unique language features and decorative cavity method, plus being good at playing the gliding mode, the accompaniment of flute and pipe, as well as the rich and colorful folk music and the integration of religious music, it provides the conditions for the development of Puxian opera's singing and makes its music style have an ancient local color.

3. Characteristics of singing melody

3.1 Characteristics of music tunes in Puxian Opera

3.1.1 Tonal characteristics of Puxian opera music

The music of Puxian opera is mainly composed of pentatonic scale, and there are also seven initial scale. Its scale form basically belongs to the traditional scale of mixed use of qingjiao (4) and Bianhui (Sheng 4), and it also has the Qing Shang scale of falling 7 (run).

The most common modes are gong mode and Yu mode, followed by Zhi mode, Shang mode and Jiao mode.

Each tune of Ming tune is not necessarily a tonic, and its ending sound usually ends on the subordinate or subordinate sound except the tonic. There is also the "tail turn" technique. For example, in this section of zaoluo robe, the robe is dropped:



The "Wei Zhuan" angle of this piece is in the same Gong. Qingjiao "fa" changes gong Palace "si" in the nature of the song is 1: weak beat, 2: short time value, 3: downward, 4: after the sound nature, so it is called contact palace factor.

In singing tunes, the following five degrees and the next four degrees are common. In the following five degrees, "Fa" is used as "do", or "sol" is used as "re", and in the next four degrees, "sol" is used as "do", or "la" is used as "re".

3.1.2 Melody characteristics of Puxian opera music

Because of the particularity of Xinghua dialect, there are four degrees, five degrees, six degrees, seven degrees, eight degrees, nine degrees, ten degrees of big jumps and up and down glides in the singing.



3.1.3 The characteristics of decorative melody of Puxian opera music

After being absorbed by "Shifan" and "Bayue", the singing of Puxian opera is often performed and sung at a slower speed and polished in practice makes perfect. There are four ways to moisten the tune: one is to add flowers, the other is to add Si (7) and FA (4), the third is to pay attention to the smoothness, and the fourth is to make small changes in the sentence.

The rhyme of shifanbayue is the same as that of Puxian opera. It is sung in Puxian dialect with ancient poetry rhyme and dialect rhyme. Besides shangsheng, the tones of Daixian dialect can be divided into yin and Yang, namely, Yinping, Yangping, shangsheng, Yinqu, Yangqu, Yinda and Yangren. There are two ways of reading: literal reading and colloquial

reading. For written language, literal reading is needed. For dialect, colloquial reading and colloquial reading are quite different. Therefore, the melody of singing is closely related to the tone reading of dialect. In order to make the singing achieve "the word is round", we often use up and down glide and decorative sound to moisten the tune. The commonly used up and down glides are small third and big second, such as



etc.

In addition, it is the method of embellishment. The traditional "Shifan" and "Bayue" singing is relatively simple. Since the 1930s, the famous Shifan Bayue teachers Gao quzai and Xiao Zuzhi have changed their singing styles to make the singing more beautiful. There are two ways: one is to slow down the singing speed, and then add flower embellishment, which is known as "removing the board and adding flowers" in folk, and adding two partial sounds, i.e. renbiangong (SI) and qingjiao (FA). For example:



and so on.

The second is to change 1 or 6 to 7 and 5 to 3 to 4 to change the color of the tune. Therefore, "Shifan" has a great influence on the music of Puxian opera. The most distinctive ones are "Batai makeup" (commonly known as "Beitai makeup") and "Jiang Mengtong" (preface to the

lion).

The image shows a musical score with two systems. The first system is labeled 'original song' and 'change song'. The 'original song' is written in a simple melody with lyrics 'ge xia ru rong ting yan'. The 'change song' is written in a more complex, rhythmic style with the same lyrics. The second system shows a continuation of the 'change song' with lyrics '4 ge xia ru rong ting' and 'yu'.

3.1.4 Structural characteristics of Puxian opera music

The composition of music is generally divided into three parts: head, middle and end. There are various types of development techniques in each piece of music, and their starting, unfolding and ending techniques are different:

1) Undertaking method

Inheriting means that the music material of the latter sentence should inherit the former sentence and develop into a section or a whole song by means of inheriting the former and connecting the latter. Due to the different music situation of each card, the methods of delivery are also different

① Phrase repetition or change repetition.

The image shows a musical score in 2/4 time. The first line of music ends with a phrase that is then repeated in the second line. The word 'repeated' is written below the second line. The number '7' is written above the start of the second line. The word 'changes' is written below the first line.

② Shift repeat or change shift repeat.

The image shows a musical score in 2/4 time. The first line of music is labeled 'frist sentence' and the second line is labeled 'second sentence'. The second sentence starts with a different melody than the first sentence, illustrating a shift repeat.

③ Reduplication of words and sentences.

2 3 4 5 6 7 8 9 10

11 jian yi_ shuo chu(jian yi shuo chu_)shi wo tong shang qing_

12 13 14 15 16

17 fu an_ ren rong ting_ quan jie_ (fu an

18 19 20 21 22

ren rong ting_ quan_ jie_).

④ The melody of the latter sentence follows the melody at the end of the former sentence and becomes different sentences.

7

2) Extension method

Based on the melody of the beginning, it develops freely, develops continuously, and introduces new materials.

2 4 6

1.

2.

8 10 12

3) Commencement and transfer method

Based on echo, it is further developed in the following four steps;

- ① First part: Chen Fan of music;
- ② To consolidate the content of a statement by repetition or variation;

③ The transition part, with different content, is unstable;

④ End the music.

In short, there are four stages: presentation, consolidation, change and ending.

2 4 6 8

10 12 14

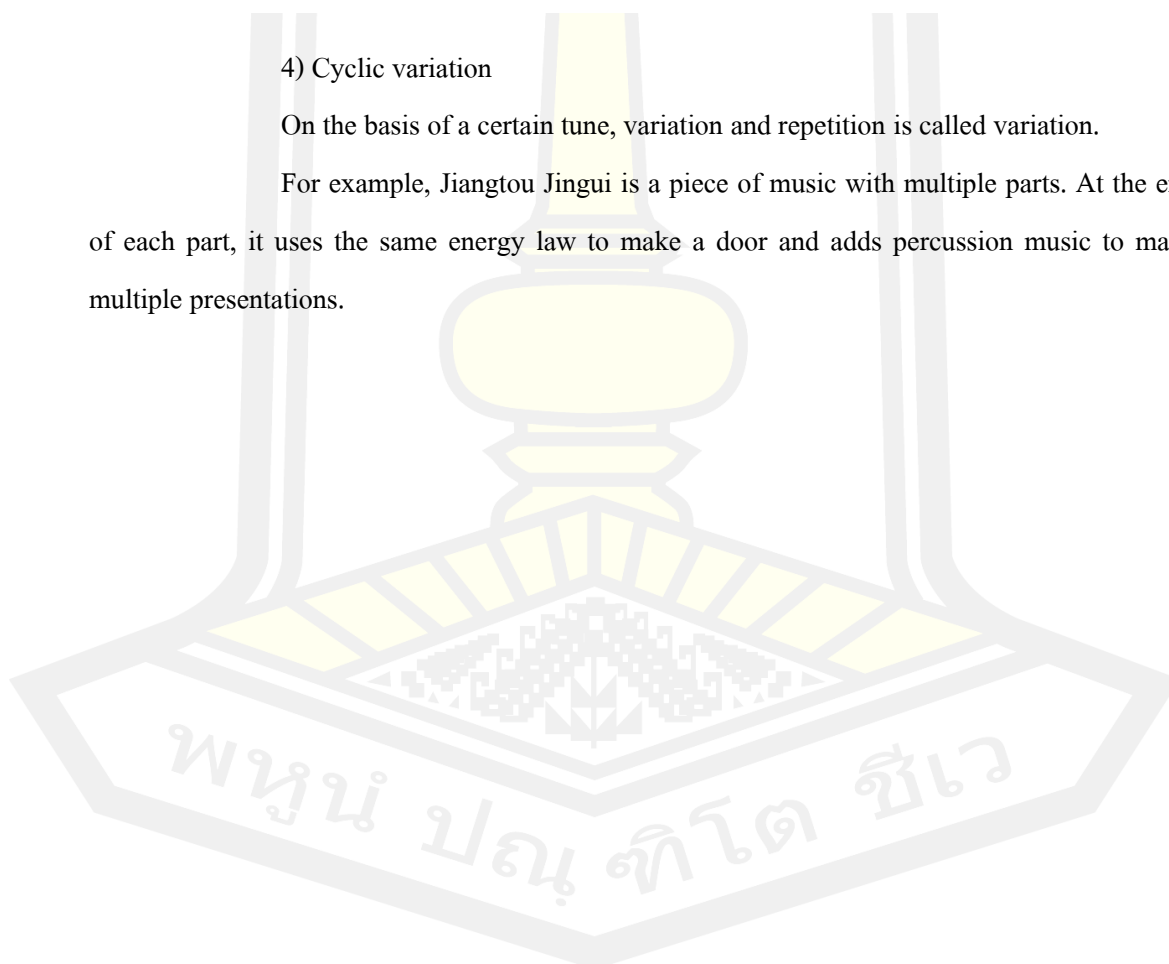
16 18 20

jin zao xun an_ zuo dao chang , _ du zi zou lu_ dian a__ dian, ya dian a
dian, wo zhe shuan jiao zhuan_ qu__ lou, te gong yi__ nv ge
shuo__ duan_ xiang.

4) Cyclic variation

On the basis of a certain tune, variation and repetition is called variation.

For example, Jiangtou Jingui is a piece of music with multiple parts. At the end of each part, it uses the same energy law to make a door and adds percussion music to make multiple presentations.



luo gu jing

li dong dong nong ya cang tai tai tai tai cang ling tai tai tai tai tai

luo gu jing

cang cang ling cang cai tai cang

luo gu jing

li dong dong nong ya

luo gu jing

cang tai tai tai tai cang ling tai tai tai tai tai

luo gu jing

cang cang ling cang cai tai cang

5) One breath connection method

The connection between the pieces is very compact, the gap is very small, and there is a feeling of endless flow.

6) Renewal comparison method

The tunes vary in length, and new materials are constantly emerging. For example, in "Da Ti Qu" [Liang Zhou Xu], [Ba Sheng Gan Zhou], [Jin Ting Fang], [Zhu Yun Fei],

[Dao Ming Ling], the tunes are mostly long and short sentences, and the antithesis of the sentences is rare, such as the first four bars, the second six bars, the third six bars, the fourth six bars (2-4 beat). In Kuan Zhuyun Fei, the first phrase is 32 beats, the second Dongju is 23 beats, the third phrase is 22 beats, the fourth phrase is 26 beats, the fifth phrase is 12 beats, the sixth phrase is 32 beats, the seventh phrase is 7 beats, the eighth phrase is 5 beats, the eighth phrase is 8 beats, and the tenth phrase is 26 beats (adagio in 4 beats). In the combination of libretto and melody, there are one or more tones of a word, and even more than ten beats, twenty beats and thirty beats of a word. (see example 32 [Jin Ting Fang 1.33 (Sheng Yun t1.34 [Siming Ling 1]), the interpenetration of long sentences and short sentences, and the comparison of sparse and dense combination of lyrics and music, which are the characteristics of Chinese traditional music aesthetics.

The musical score consists of three staves of music in 4/4 time. The first staff begins at measure 1 and contains the lyrics 'jian xu si bian han chon'. The second staff begins at measure 4 and contains the lyrics 'ji ji ji ji wu'. The third staff begins at measure 6 and contains the lyrics 'ji ji ji ji wu'. The music is written in a treble clef with a key signature of one flat (B-flat).

For hundreds of years, Puxian opera music has been loved by the local people, because the music body meets the requirements of artistic aesthetics, that is, in music creation, it attaches importance to the aesthetic principle of "balance and unity" and "change and contrast".

3.1.5 The procedural characteristics of Puxian opera music

The programmatic nature of Puxian opera music is also the dramatic of music. It is to use musical means to express the theme of the existing opera literature, to shape the character and express feelings, and to provide enough space and accurate rhythm for stage performance, but also to refine It becomes a performance "program" combining words and music, and combining songs and dances. In a nutshell: "Speech, music, and performance are equally good."

"Ci and music and beauty" refers to the perfect combination of music and Guangang literature; "song and dance are both prosperous" refers to the combination of music and performance, and makes it stylized and operational.

The so-called "song and dance are both good" is to blend good songs and wonderful dances into one, reaching the realm of silky people, water and milk, which is endless and memorable. The required song is a good song, and the dance is a wonderful dance. Puxian opera arias are used more carefully. In addition to the difference between "sheng, dan, beautiful makeup, end, and ugliness", there are also "happiness, anger, sorrow, joy" and the difference between narrative and lyrical. In particular, each line has its own dancing postures when performing walks, or because of the difference of transportation and the difference between land and water, the combination of song and dance is even more varied. For example, [Picking Lotus Song] is used for boat trips or other similar singing and dancing scenes on the stage. Its song card is a single section, and its drum name is called "Drumming", which is used as the starting point for the formation of dance. For example, [Cai Lian Ge] and [Bu Bu Jiao] are used to express walking. If you are walking in a hurry, use [Tight Step Bu Jiao]. If you walk slowly, use [Wan Bu Bu Jiao] or [Er Gu Bu Bu Jiao].

Another example is the lyrical song "Kuan Zhan Yun Fei", "Jin Zan Dao", "Jin Ting Fang" and so on when the daughter appeared on stage, and some sang "Kuan Feng Entering Song" with "Er Jia Luo" in the singing. The yin and yang mallets, gongs and drums, the performance program uses the "Second Armored Shoulder", the head, shoulders, waist, feet, hands move together, and then the "disc step", really singing and dancing, graceful and unique style. If you change to folk songs, you will lose the high-fee status of the boudoir daughter.

I also know that the shackles in prison like a horn use [Yi Duo jiao] to express his feelings of injustice, heavy shackles on his shoulders, unbearable, and mixed feelings of grief and anger. If you have a shackle in the prison, because of the different behaviors and performances, and the secret of the horns are different from those of the horns, usually [Little Peach Blossom] is used. Due to the combination of singing, music, gongs and drums, and performance, after a long period of time, the combination of song and dance has gradually reached a state of art. The combination of music and performance becomes "programmatic", but it takes long-term mutual cooperation and continuous creation to achieve a high degree of refinement and sublimation, and finally the program is formed. This kind of program is ever-changing. For example, according to the different characters in the plot, the use of aria song cards will have many differences and differences:

The roles are different --- Zhengsheng, Tiesheng, Zhengdan, Tiedan, Laodan, beautiful makeup, ending, and ugly roles are different, and their vocals and tunes are also different.

Different identities---different emperors, generals, geniuses and beauties, native agriculture, industry and commerce, three educations and nine liu, gods and ghosts, three aunts and six poems, male and female old men, civil and military loyal traitors, etc., and their singing and song cards are also different.

Different emotions-lyric, narrative, joy, anger, sorrow, music, etc., and their arias and tunes are also different.

The situation is different --- and the high school, ascend to the hall, the army to be a teacher, the battlefield, the wine feast, singing and dancing, the ritual dojo, asking the gods, the trial and patrolling, the appointment of the petty official, the treacherous perpetrator, the thief walking at night, the knight's grace, Traveling in the mountains and playing in the water, running away, climbing and wading, riding a boat, spinning brocade, sitting in a sedan cart, making suggestions, teaching by example, crying, angering, life and death, desolate and shabby, shackles, shackles, and memorial methods Scenes, general dialogues, reunion at the end of the play, etc. show different plots, and their arias and tunes are also different.

The application program of Qupai is based on different professions, different personalities of different characters, different environments (that is, different times, different places and different means of transportation, etc.) to use different spleens to achieve the perfect combination of speech and music. The formulas formed by the above five differences and differences make the performing arts reach a variety of styles, richness and variety, and are loved by the audience. This is a very important reason for the unfailing performance of the former fairy opera.

In the Qing Daoguang period, the performances of Puxian opera were still seven "zhengsheng, Zhengqi, admiration, shopping, bottle makeup, end corners, and ugliness", which were called "Seven Classes". Since the end of the Qing Dynasty, Lao Dan (the seven-child class was dressed up and dressed up as an old man), commonly known as the "child of the eight fairies".

Each line is based on the emotions and performance formulas of its characters, usually with their own stylized arias:

Zhengsheng---Sing on the road and sing [Bubujiao], sing [Zaluo Robe] in the play scene, sing [Drunk Dijin] on the escape, sing [Mountain Slope Sheep], Thinking sing [Jade Lotus], Singing of the top champion [1] Jiang Feng], put on shackles and sing [Little Peach Blossom].

Admiration---angry singing [Tick the silver lantern], down-and-out singing [line song], thinking sing [Liangzhou preface], rushing sing [parasitic grass].

Zhengdan---Singing on the way out [Four Dynasties], watching the scenery sing [Farewell to Qiujiang], running away sing [talking about the order], dressing sing [beside the dressing table], complaining to the wrong sing [Wide on the small building], sing on the shackles [Yiduo] Jiao].

Tie Dan---Butterfly sing [South Songs], send a letter to sing [Down Mountain Tiger], dialogue sing [Good Sister], battle to sing [Jixian Bin], rowing sing [Lian Song].

Lao Dan, Po Dan --- teach the son to sing [Osmanthus fragrans], begging to sing [ci], the stepmother to sing [green song], and the vixen to sing and sing [yuan divination].

Pretty makeup---initiate the emperor to sing [Water Fairy], retreat to sing [Wan out of the team], dialogue to sing [cherish the yellow flowers], take office as a tour sing [Looking Hometown], and sing proudly [Red Coat].

At the end---sing [cutting stock song] on foot, sing [double persuasion wine] on the road, and sing [yan Guosha] in dialogue.

Ugly---the little official takes office to sing [the festival is high], the thief sings [Puxian song] at night, the spies sing [Autumn Yeyue], sings [speaking song], and sings [Song of the flowers and the willow] [Song of joy], free and easy Sing [Little Peach Red], and sing [Inverted Tugboat] with your head down.

General tunes regardless of role are generally determined according to the thoughts, feelings and performance scenes of the characters in the play:

The singing and dancing scenes sing [Prince's Tour of the Four Gates], [Yaner Luo], [East Wind First Branch], [Hubei Song], [Lianhua Song], [Spring Beauty], and [Four Great Sceneries].

Singing [Sea Meeting], [Returning Direction], [Round Altar], [Buddha Quotes], [Letters and Characters], [Music Lotus], [Song Songs and Lyrics], [Roosters Calling Lyrics] are sung in the religious ceremonies scenes of the dojo.

The fairy cloud sings [Eight Immortals Song], [Nine Ru Songs], [Jiu Fan Songs], [Pan Ru Songs], [Nine Ring Strings], [Cry Emperor Heaven], [Li Chenjie], [Bodhi Yin].

The army went out to sing [Tight the Wind] and [Guo Gong Whip].

Lost and trapped singing [North Putianle], [Suolonggui], [Pear Picking].

The victorious class teacher sings [Man Jiang Feng].

Climb the mountain and sing [Bo Mei Gun].

I was shocked by the bad news and sang [Broken Time], [Golden Rooster Call], [Cry Acacia], [Cry Poem], [Tighten Hillside Sheep], [Tight Fragrant All Over].

Can't bear to sing [Poppy] and [End of the Second Crime].

Ji Zhi Zang Suo sang [Kuan Yi Du Jiao], [Little Peach Blossom], [Chaotianzi].

Escorted to the field to sing [Baoqianzi] and [fisher's pride].

Feast Gongjiu sings [Black Ma Preface], [Wood Cherry], [Zhu Yun Fei], [Zhu Ma Ting].

Spinning brocade sings [Gold Rush Order], [Flower on Brocade], [Great Sacred Music].

Hurry to sing [Furong Ling], [Stone Belt Orchid], [Drunk Di Jin].

The cottage jumps on the platform to sing [parasitic grass] and [bun order].

Hungry and cold sing [Wide Hillside Sheep], [Ci].

Panicked and sang [Shui Shui Ling], [Yuan Dijuan], [Double Butterfly], [Song], [Drunken Brocade Robe].

The school spot will sing [click on the lips] and [new water order].

Sing [eight tones of Ganzhou] and [up to the small building] with indignation.

Pray before God and sing [Victory Gourd].

Quickly run away and sing [Tight Money Spend] and [Er Crime Little Peach Red].

Normal dialogues sing [Feng Ren Song], [Weeping Yan Hui], [Manpai Ling], [Green Na Jacket], [Three Duanzi], [Return to Chao Huan] and so on.

At the end of the play, reunion sings [welcome cyclamen] and [a pot of flowers].

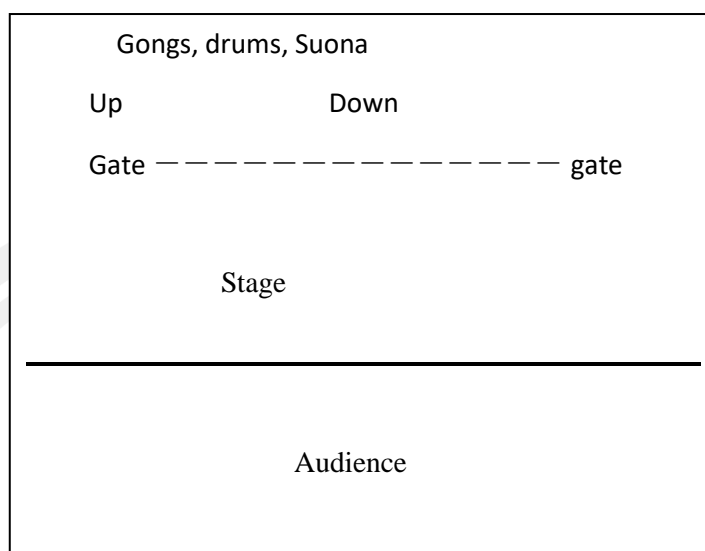
4. Musical instruments of Puxian Opera

At the beginning of the 20th century, some Puxian opera troupes still kept the traditional way of "gongs and drums blowing" to pass money. There were only three bands, namely, Si Luo, Si Gu and Si blowing (see the illustration below for the location of the band). Zhang Dagu, Xiaogu, Zhutong (according to the old artist Xiao Wenzhu, they used bamboo tubes in the late Qing Dynasty, and bangu was only used after the Republic of China), bangu (single skin drum, also known as Huayu drum) and bangu (single skin drum, also known as Huayu drum) are the chief commanders of the whole Taiwan. They all "tune up" (guide, dispatch, incite, vent) the diseases, slowness, urgency and depression of "singing, doing, reciting and fighting", The jargon of "children fall under the shed". The Secretary of gongs is in charge of sand gongs and big money. Two money, big gong, small by the actors not released concurrently. The player who plays the flute (the bamboo nest) and the plum blossom (today's Zhongyin suona).

After the 1920s, some musical instruments were absorbed from the folk music "Shifan" and "Bayue", and developed into a mixed band of blowing, pulling, playing and playing. Except for the gongs, drums and blowers, other musical instruments were mostly performed by actors. After the 1950s, the band gradually expanded to about ten people. The newly added local musical instruments include Sihu (high tone), R Hu (middle tone), Laohu (low tone) and their variants, such as monk Hu, guhu (bass Hu Qin), etc.; octagonal (like Shuangqing, octagonal resonator), small Sanxian, etc. These musical instruments are made of local materials and solid longan wood. The imported musical instruments include Lang flute, Qudi, Dongbi, xiaosuona, Wenguan (formerly known as touguan, which is the same as douguan in Yan Opera), erhu, Gaohu, pipa, dashanxin, Yangqin, cello, etc. Individual troupes also added double bass.

Band location map:

พหุมนุ ปณุ ทิโต ชีเว



4.1 Musical instruments in Puxian opera music

1) Name: Shaluo and Sanban Shaluo

Shaluo and Sanban Shaluo are plane gongs with slight lines on the surface, 330mm in diameter and 30mm in side height. There are two types of gongs: one is a wooden mallet with large head and tail and small middle, and the head is flat and inclined; the other is a "Sanban" (called Zhuo ban in ancient times) with three bamboo boards overlapping and two hemp ropes. During the performance, the sand Gong is hung on the wooden frame (commonly known as the Gong frame) shared by the gongs and drums. The person who is in charge of the Gong holds the three boards in his left hand and changes the wood in his right hand. When not playing gongs, use muxiong to hit the third board and make the sound of "shouting and sneezing" to sing or recite the beat.

พหุณ ปณ ทิโต ชีเว



Figure 8. The instrument of Puxian opera: Shaluo

Picture from Chen Jinfu

2) Name: Dagu and Shibian

The drum is made of camphor wood with a height of 60mm and a diameter of 400mm. The hardwood is coarse, 120mm long, with a small stone lion on the drum. The stone lion is carved with "mung bean green" (green granite), 150 mm long and 120 mm high. Its function is to adjust the volume and timbre of the drum and change the music atmosphere.



Figure 9. The instrument of Puxian opera: Dagu and Shibian

Picture from Chen Jinfu

3) Name: Flute and plum blossom

Flute pipe is a kind of ancient bamboo pipe, with Shangshu wood (or old mahogany) as the pipe body, 150 mm long, thick head (about 20 mm in diameter) and thin tail (about 10 mm in diameter). The reed bamboo whistle is like a suona whistle, but it is larger. There are nine holes in the tube, eight in the front and one in the back. The basic tone is only gongshangjiao Weiyu pentatonic, and the other tone must be played on the adjacent tone hole with breath control. Such as blowing "clear angle" when opening "angle" hole, blowing "change Palace" when opening "Palace" hole. The two octaves of Yincheng are high pitched and shrill. They are suitable for playing sad, indignant and sad tunes. The effect of glide is special. It can simulate the tone of speech and play a cavity similar to spoken language. It is said that in the early Puxian opera, flute was used as a musical instrument with cavity. In modern times, some zaizi operas, such as mourning, guiyingge and Wangkui, still used flute pipes to play.



Figure 10. The instrument of Puxian opera: Diguan

Picture from Chen Jinfu

Plum blossom, also known as "Er Mei", is a kind of instrumental instrument used in Puxian opera in Ming and Qing Dynasties. The structure of Suona is similar to that of ordinary suona, but it has a bell shape with a short and long pitch. Its tune can be seen in the famous table of plum blossom tune in Puxian opera.

In Xianyou County, when performing "greenhouse opera" (with three classes playing liantai Opera), the tune is changed from three empty and half (F key) to Gezhi key (C key).

Da Mei, also known as "Da Jian", "Da le" or "Ke Di", is also called "Da suona".



Figure 11. The instrument of Puxian opera: Mei Hua

Picture from Chen Jinfu

4) Name: Name: Si Hu

The fixed string is 2-6 strings (G-d). Because the outer string is the "four tones" of gongchi spectrum (not four strings, commonly known as "four Chi tune"), it is called Sihü. The shape of wood is the same as Chihu, but the size is small. The diameter of the panel is 120mm, the diameter of the back of the Hu tube is 100mm, the length of the Hu tube is 95mm, and the total length of the Hu rod is 660mm, The length from the pillow to the root of Hu is 420mm, the distance from Hu Ma to the root of Hu is 80mm, the length of bow rod is 650mm, and the length of horse tail is 600mm. Due to the different lengths of the popular Hu poles in different periods, the chord setting varies. Generally, the 1-f (2-6) chord is common, and there are also 1 = f (15) chord. Sihü is the main musical instrument with loud and bright sound and Sweet Lyric tone.



Figure 12. The instrument of Puxian opera: Sihu
Picture from Chen Jinfu

5) Name: Chi Hu

It is a kind of Banhu with a middle tone, and its fixed string is (5-2 strings), because its outer string is the "Chi" sound of gongchi spectrum (commonly known as "Chi tone"). So it's called Chi Hu. The rod, shaft and barrel are all made of wood. Because longan is rich in the local area, the Hu pole is made of longan wood, and the Qin head is exquisitely carved, which is called shark fan tail. The shaft is made of boxwood and carved with plum branches. Hu tube is trumpet shaped, Hu face is large, and the back sound window is slightly small. The panel is made of Wu palm board with a diameter of 150 mm. The diameter of the back part of Hu bamboo slips is 120 mm, the length of Hu bamboo slips is 120 mm, the total length of Hu pole is 740 mm, the length from Qin pillow to Hu root is 480 mm, the distance from Hu horse to Hu root is 100 mm, and the bow pole is made of bamboo, with a total length of 700 mm and the length of horsetail is 650 mm. Because of the different lengths of the Hu pole popular in different periods. Therefore, the fixed chord is also different. The fixed chord is 1 = f (5-2) chord. There are also 1 = f (6-3) string or (1-5) string. The tone is simple and beautiful.



Figure 13. The instrument of Puxian opera: Chihu

Picture from Chen Jinfu

6) Name: Lao Hu

The shape and wood of Laohu and Zhihu are exactly the same, but they are bigger than Fuhu, and they are used as subwoofer instruments. The diameter of the Hu tube plate is 180mm, and the diameter of the back sound window is 160mm

The length of bow rod is 800mm, Mani's length is 50mm, and its fixed chord is generally 1 = f (1-5) chord. Lao Hu's volume is loud, the timbre is thick and rough.

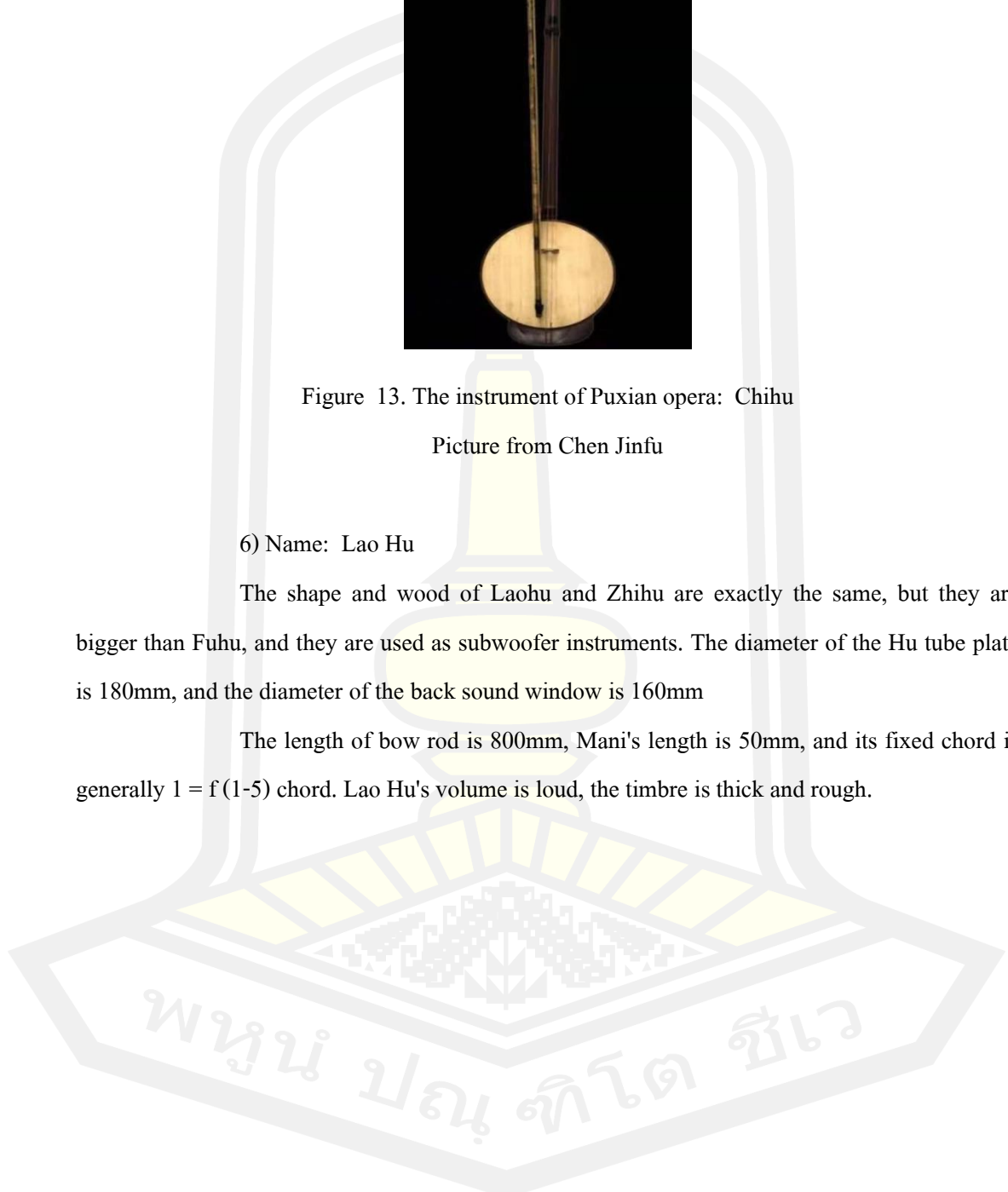




Figure 14. The instrument of Puxian opera: Laohu

Picture from Chen Jinfu

7) Name: Small three string

Qin Jian and Qin pole are all made of longan wood. They are finely carved. The wall of the Jian is inlaid with landscape flowers and birds. The head of the Qin is carved with Yifan tail. The three axes are carved with boxwood. The length of the shaft is 170mm, the length of the rod is 870mm, the length of the barrel is 160mm, the width is 150mm, the wall thickness is 72mm, and the string length is 780mm. Only a string (5) with an empty string of $1 = f$ is played by fingernails for 4 times. The skill of the right hand is mainly played by plucking and rolling. The rhythm type is mainly composed of three, five and seven modes, with strong granularity and penetrating timbre.



Figure 15. The instrument of Puxian opera: Small three string

Picture from Chen Jinfu

8) Name: Octagon

Because of its octagonal shape, it is called octagonal Qin. Both sides of the barrel are inlaid with Tongban. The poles of the Jian waiqin are all finely carved with longan wood, and the Jian wall is inlaid with landscape flowers and birds. The head of the Jian waiqin is called Fanni. The axis of erhqin is made of boxwood, 170mm long, carved with pine, bamboo and plum. There are 12 pieces of bone on the fingerboard. The distance between the pieces is sparse from top to bottom, and the fingerboard is called "Haihai". The width of the fingerboard is 330mm, it is octagonal, and the wall thickness is 75mm. Only Zhang genxian, empty string is 5 notes of 1-f. The playing method is basically similar to that of the small three stringed instruments. The resonance box of the instrument is large, so the resonance degree is strong. When it is combined with other instruments, the sound is more harmonious.



Figure 16 The instrument of Puxian opera: Octagon

Picture from Chen Jinfu

4.2 Classification of gongs and drums classics

There are more than 500 sets of gongs and drums in Puxian opera, and 300 sets of music can be spread. According to the mallet method, it can be divided into five categories: Yin Yang Zhi, Yin Yang mallet full Gong, double mallet, wengutang and zhangutang;

1) Hammer

Due to the ever-changing playing method of Yin-Yang mallet, it can be described as "Yin-Yang changing strangely".

"Yin Yang mallet" is composed of "flower fish drum" called Wen and "big drum" called Wu.

Music forms. Due to the different shapes of the two kinds of drums, the size of the drumsticks and their playing techniques, the musical effects of the two kinds of drums embody the alternation of yin and Yang in timbre and volume, such as strong and weak, sparse and dense, fast and slow, broken and connected, high and low, simple and complex, thick and thin, so it is called "Yin drumsticks". The rhythm of its gongs and drums is ever-changing. With the ups and

downs of the plot and characters' feelings, it can deduce hundreds of different gongs and drums classics. "Yin Yang mallet" is: the left hand grasps the wooden mallet, plays the big drum, the right hand grasps the bamboo chopsticks (small mallet) and plays the flower fish drum (also known as the leather drum or the bangu), which is mostly used in the quiet Shengdan performance scenes. There are more than 100 kinds of gongs and drums classics, such as

[Qitou]

daodaoqiang, Changpin, zhuangu, Dagu, Jiedai, daiguo, etc.

For example:

[zhen yi]

Medium speed, slightly faster

Looking for big copy, slightly bigger, warehouse, green warehouse, big green warehouse, which warehouse, warehouse 1 green warehouse, holy warehouse, slightly unified,

[whole dress]

2) Yin Yang hammer full Gong

It is called "Yin Yang hammer full of gongs and drums" because it uses Yin Yang hammer to fill the whole song with gongs and drums according to the rhythm of the melody. It is most used in the Mu Lian Zun.

3) Double vertebrae

Playing drums with a pair of mallets is often used in lively and powerful scenes, such as the ostentation of emperors and generals. The gongs and drums scriptures include "Er Jia Xie", "San bu", "Da Gu Sha" and "Qi Gu Diao"

Ask more than 100 sets of questions, such as "liuxiawei 1", "jiejie", "jiejiegao". For example: Er Jia Jie

Medium speed, slightly faster

Daobang torture 1 brother 1 Tong Ya 1 brother 1 Tong Ya 1 Bang Tong Nong 1

Episode 11

4) Wen Gu Tang

Holding brocade board (bamboo clapboard) in the left hand to beat (board), holding bamboo town in the right hand, playing flower fish drum when singing, and playing small drum when passing by. It is mostly used in singing and dancing and special performance scenes (mainly

the performances of Huadan, Wumu and clown). There are more than 10 kinds of gongs and drums. For example:

[Qijia]

Medium speed, slightly faster

Daolibang , Libang , create another warehouse - , Ya -

5) War drum Hall

The gongs and drums absorbed from brother operas are called "war drum hall". Each hand holds the wooden key, only plays the small drum, uses in the martial arts scene. There are more than ten kinds of gongs and drums classics, such as "Si Ping Cao", "San disharmony" and "Shui Zhan" (that is, the "fierce wind" of Peking Opera). For example:

Medium speed: no dong, Cang Tai si Tai, sitai, Cang taiTai si Tai, si tai tai, cang.

4.3 Special appellation of gongguing

The playing method of gongs and drums in Puxian opera is totally different from other operas, and most of the names of gongs and drums are different. The drummers use Xiangsheng characters when they memorize the notation of gongs and drums. When laymen read it, it's almost like reading the book of heaven. as

Da: Flower blood drum single plant heavy blow.

Du: Flower value drum double plant performance attack.

Slightly: The flower value drum and the big drum edge hit hard at the same time.

Qiao: Big drum plant hits the edge of the drum.

System: Big drum planting drum beating heart.

Touch: Tap the big drum.

Bang: The big drum hammer hit close to the drum edge.

Strike: Tap the drum edge with a big drum hammer.

Nong Tuo: it's a big drum hammer tapping the drum heart, and "Nong" is a little heavy hitting the sensitive heart.

Nong Tong: tap the drum with a leaning sound, and "Tong" hits a little hard.

Dong: Drum pounding is also the timbre change of "unification".

Cang: It's a percussion ensemble again.

Power: Sand Gong tap.

Brother: Sand Gong rolling.

Come on: Tap the gong.

Taiwan: Gongs hit hard.

Qing: Small money hit hard.

Qi: Little money tap.

Set: Gongs, drums, Qian Xiaogong stop the delay after playing together.

Ah: The rest of the drum.

Brilliant: Percussion abandons playing, can: it is leaning on sound, tap, "rotten" heavy blow.

Chapter: Hit the heart of a sand Gong with a wooden mallet

Kun: Tap the sand gong or hit the Suzhou Gong.

Film: Hit the edge of the sand Gong.

4.4 "Big blow", "small blow" and "beat the shed"

1) Big blow is also called husband blow

It uses a pair of "Fu Mei" (male and female loud sound) to play the tune, and plays the main melody in the public high voice. Each instrument sound is improvised. It can be performed with your complex and simple methods, with a slight sound music effect. It is commonly known as "male and female blowing". It plays with percussion instruments such as Fu drum, Gong, big meal and second iron, with great momentum and dignity. It goes to the hall by hand, praises the hall, raises the account, goes out of the army, celebrates at the wedding point, welcomes guests and answers. There are more than 10 qupais, such as [hanging gold medal], [cherishing Acacia], [big door], [small door], [double horses], [wound dressing table], [calling this year], and [exploration].

2) Small blow

Qupai was originally played with "plum blossom" (Zhongyin suona), which was used for drinking, dancing, wedding and other scenes. In the old days, there were only "Banze", "Leping", "Shuangma", "shanpo sheep" and so on. Later, he played the small suona, which was called the small blow. In the 1930s, they played flute, Sihou, Chihu, Laohu, bajiaoqin, xiaosanxian and other musical instruments, which improved their expressive power and set off the inner world and stage atmosphere of the characters in the play. As a result, they were more active and vivid.

In the process of long-term absorption, exploration and adaptation, the number of tunes gradually increased, including qingjiangcui, There are more than 20 songs, including "mountain tiger", "inverted tugboat", "clear water dragon", "victory order" and "Yu Meiren".

The above is the Puxian Opera Music Analysis and research, Puxian opera music is very rich and colorful, many tracks, has a unique style.

4.5 Here are 12 pieces of music commonly used in Puxian Opera Music performances:

得胜令 (De Shenglin)

The musical score for 'De Shenglin' (得胜令) is presented in Western staff notation. It consists of six staves of music, numbered 2, 4, 6, 8, 10, 12, 14, and 16. The music is written in a single melodic line with various rhythmic values and rests.

พหุ ประถมศึกษา

倒拖船 (Dao Tuochuan)



风入松 (Feng Rusong)



红庆 (Hong Qing)



扑灯蛾
(Pu Denger)

双贵子
(Shuan Guizi)

พหุณ ปณ ทิโต ชีเว

小开门 (Xiao Kaimen)

Musical score for 'Xiao Kaimen' (小开门). The score is written in treble clef with a 4/4 time signature. It consists of three staves of music. The first staff contains measures 2 through 14, the second staff contains measures 16 through 24, and the third staff contains measures 26 through 32. The music features a mix of eighth and quarter notes, with some rests and a final sustained note in measure 32.

玉美人 (Yu Meiren)

Musical score for 'Yu Meiren' (玉美人). The score is written in treble clef with a 4/4 time signature. It consists of five staves of music. The first staff contains measures 2 through 4, the second staff contains measures 6 through 10, the third staff contains measures 12 through 14, the fourth staff contains measures 16 through 20, and the fifth staff contains measures 22 through 24. The music features a mix of eighth and quarter notes, with some rests and a final sustained note in measure 24.

พหุ ประถมศึกษา

清江翠
(Qing Jiangcui)

Musical score for '清江翠' (Qing Jiangcui) in 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and repeat signs. Measure numbers 2, 4, 6, 8, 10, 12 are indicated above the notes.

犯玉美人
(Fan Yumeiren)

Musical score for '犯玉美人' (Fan Yumeiren) in 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and repeat signs. Measure numbers 2, 4, 6, 8, 10, 12, 14, 16, 18, 20 are indicated above the notes.

ศูนย์ ปณ. ที. โตะ ข.

过山虎 (Guo Shanhu)



大开门 (Da Kaimen)



The content of this chapter is to analyze the music of Puxian opera. By analyzing and classifying the singing, musical form structure, melody characteristics, Puxian Opera Musical Instruments and the commonly used music in Puxian opera, this paper summarizes the internal laws of Puxian opera music melody and highlights the characteristics of Puxian opera music, hoping to let more people know and understand Puxian opera music.

Chapter VI

The roles of Puxian Opera upon Fujian Communities

1. Social function of Putian Opera

Putian opera is popular in Putian and Xianyou areas of Fujian Province, which is a kind of local drama with characteristics. Its growth, formation and development process track is almost in sync with Chinese opera. In a long history, it has never been cut off by its own unique charm, attracting many people to fall in. Influenced by Buddhism, Taoism and Christianity, as a folk custom, the theme of Puxian opera is mostly about gods and ghosts. The first social role is the special function of asking God to return to his wishes. Secondly, the values displayed in the content of Puxian opera have strong educational significance to the construction of social values. In addition, many plays and scenes in Puxian opera which reflect the living conditions of the people at that time fully reflect the track of different times, can meet the aesthetic needs of the masses and have strong entertainment functions.

1.1 Ask God to return to wish function

In the past, folk opera has the function of paying God Xie en and protecting peace, representing the past that people have not lived in today. And Putian opera is no exception. As a ritual of asking God to return to the wish, sacrifice was a lack of scientific understanding of nature at that time, and a ritual of asking God to return. The ancients believed that everything was scattered, and these gods brought disaster and blessing. Therefore, people hope to get the patronage of the gods and hold sacrifice ceremonies to pay tribute to and pray to the gods. From feudal society to socialist society, Putian opera is an important way to communicate with God in the people's concept. From the records of county, government and Fengwu records in previous dynasties, the folk opera in Puxian area is closely related to the activities of memorial ceremony in various parts of the people. In the ritual sacrifice activities, Puxian opera often performs the functions of religion and even the integration of religion with religion itself in the form of opera performance. According to the investigation, as early as the Song Dynasty, the religious beliefs and opera performances in Puxian area had been combined, and some large-scale sacrifice activities were all participated by Puxian opera. For example: "the year of Yimao is removed"

records: "lying heard Nuo drum Dong Dong, do not see with the sun." This shows that since ancient times, Puxian has the custom of meeting the gods and setting up Nuo praying for blessings. Especially in the chaos of Song, Yuan and Ming Dynasties, Buddhism and Taoism gave birth to the function of God seeking and willing in Puxian opera. With the expansion of the scope of Puxian opera, it has gradually become a medium for people to express their spiritual beliefs, and constantly integrate with customs and customs in different places.

Putian is a multi religious place including Buddhism, Taoism, Catholicism and Christianity. From the time, place and religious ceremony drama of Puxian opera, the rich religious color of Putian opera permeates the production and life of the people. The Puxian opera and people's religious beliefs are intertwined and interwoven, which has a strong function of God seeking and willing. Putian opera will be performed on the birthday of Bodhisattva and ghost festival of Zhongyuan. The plain Puxian often asks the opera to show Bodhisattva and ghost gods. Thanks to the help of the gods with the help of Putian opera, pray for all the smooth. Since ancient times, music has been closely related to ethnic beliefs and personal worship, especially in ancient times, music activities are accompanied by witchcraft and other activities. The ancients hoped to communicate with God by means of music. Obviously, in Putian area, the music of Puxian opera is a folk ritual drama, which has the function of expressing faith and ceremony with the form of drama, and diverging a kind of "belief" logic. It is also reflected in the relationship between local people and gods, which is the agreement that local villagers and local gods sign a contract together, which requires "praying" and "returning wishes", not only the invitation for joint capital contribution of Temple "Gospel" and "villagers". For example: during the tour of Puxian drama troupe, Tian Gong statue will be carried with it. During the performance, it will be fixed in wooden shrine for worship.

There is also a kind of thanking custom of paying God and returning to wish in Putian area. After the ceremony of peace and peace in the region of harmony, there will be a ceremony of "thanking and returning to the wishes", which is also called "social ceremony" which is intended to honor the gods to show their spirits and to thank God for their patronage. For example: Putian County records: "Putian customs (Xie EN), rich families have Xie en action, the ceremony chooses the shrine for it Take five and seven days as the measure, and finally, the monk and Taoism chant scriptures Reward wish: reward wish is one of Xie en. The actor performs the

story of Tian emperor. The Zhai Lord is white and flail with flowers Taoist priest for the release of shackles, Qi youbei colorful silk congratulatory Zhai Lord to the air thank you. " Besides, in the folk, besides the worship of temples and the use of drama for God to watch, role play is the most special behavior of the person who wishes. For example: the traditional still wish drama "may the play" is a special reference to the story of the performance of the God field born in the field of A.D. This drama is a typical ritual drama, with 22 out of total, with the nature of the transition and transformation of ritual drama from drama and instrument. The former part mainly tells the story of how Marshal Tian Gong became the God of Liyuan opera. The latter part is derivative part, mainly about the theme of free Tian Gong drama. In the village temple, when the wishes promised by the believers have been realized, they should perform the play together with the opera team in the form of "Dai Qi repay their wishes", and "repay" the "debt". In addition, the address, name, social situation and other information of the person who wishes to return should be accurately indicated in the prayer text. Generally, the family will be led by the benefactor to thank you and pray. The final ceremony of Xie en reaches a climax. At this time, the former in white clothes, who are dressed in white, will visit the temple, and then return to the theatre to perform the ceremony of "worship five sides", and the other people will kowtow to the East and south. And each place to put a string of firecrackers, finally, also willing to take the people to the stage, remove the wooden shackles, wear gold, change on the red dress, the family off white clothes to remove the bad.

1.2 Entertainment function

Puxian opera has a long history. So far, in the process of flowing, absorbing, integrating and changing, Puxian opera has been transformed from its origin, gradual development and re evolution. It has not only a long history and cultural heritage, but also entertainment function. According to the records of Zhide stele, west gate of Ruiyun ancestral temple, the outer Pavilion of Beiguan, Putian, the artistic style of Puxian opera in Qianlong period was more local, and was greatly influenced by the Guyang opera. There were 32 theatres, mostly singing in local voice. And in modern times, Puxian opera, based on the traditional purpose of drama, has more frequent exchanges with other dramas, forming new entertaining plays such as Shuihu, free marriage and spring grass breaking into the hall. In addition, Putian fairy is hospitable and fond of watching the play. These entertaining plays are loved by the common people. Whenever there are big events

such as marriage and longevity, friends and relatives will be invited to watch the play together. Putian opera has become a kind of entertainment between the vases, and some excellent performers of Puxian opera have a strong shock in performance and singing. Through the tortuous and moving plot of the story and vivid performance, the audience will not only cry, but also the masses can follow the happy paragraph. In addition, Puxian opera is close to the ordinary people's life, and it always accompanies the breath of people's life, which is living and civilian. It attracts more audiences through a kind of easy to understand way of speaking and popular performance form of the people. People get great pleasure and happiness from Putian opera.

Although Puxian opera is a drama art, people like Puxian opera because they can get pleasure and happiness from it, and have entertainment function. For example, in the folk sacrifice and celebration ceremony of Puxian, there are often collective activities of lion dance and dragon dance attended by young people. On the surface, these traditional rural activities are worship activities of gods, but they are also entertainment activities. With the help of the lively atmosphere of these juggling tricks, people can transfer the negative emotions of the past period of time and get a great relaxation in mind and mind. Again: on the night of Lantern Festival, under the guidance of the gods and gods, the head of the temple assembly gathered the young and young people of the whole society, holding lanterns with the name of the club, and surrounded the village. The scene was quite lively. The people along the street prepared tribute and put them at the door of their homes to meet the team. There were puppet performances in front of the temple. This was not only a ceremony for communication with the gods, but also a festive atmosphere. People are happier and happier; in front of the temples and temples in the countryside of Putian, or in the larger temples in Putian City, there is often a cement block stage. This stage is not only used for acting and ritual bridges, but also as one of the stage of ceremony, it is also the link between social entertainment and spiritual activities.

1.3 Educational function

Besides the propaganda of the doctrine of "doing good with others" through religious means, as the carrier of folk culture, Puxian opera also bears the functions of Ming ethics and justice. Putian opera has concentrated on the performance of folk customs, folk stories and folklore in Putian area, absorbed music of Song Dynasty, Song Dynasty, CI, Taoism, Buddhism, etc. with strong cultural cohesion, and is a comprehensive art integrating dance, music, modeling

and integration. These artistic features have a good publicity function. Putian opera music has singing and dancing forms. Besides the function of entertaining audience, it also has the function of educating others. On the one hand, Puxian opera has popularized certain historical knowledge to the common people. Putian opera has developed to date. After several dynasties in Tang, Song, Ming and Qing Dynasties, the performances of Shuihu, Lin Zexu ban on smoking, Fengshen list and Zhang Xie ranked yuan are not in accordance with the historical stories and facts, but the historical background of these plays is true and not completely fabricated. Therefore, this is a platform for the common people in Putian to understand history, especially for some people with low knowledge level. In a survey of people with lower knowledge level:

What are the gains in Putian opera?

Interviewee: through Puxian opera, I learned more about the experiences of my ancestors.

I: according to my understanding, most of the plot of Puxian opera comes from historical novels. You can choose to read novels.

Interviewee: I have limited knowledge level, so it is very difficult to read classical novels. Many words are not understood or understood. And Puxian opera will show the knowledge in books and live in front of me, like to understand history through Puxian opera.

Author: do you feel the historical story of Puxian opera is true and reliable?

Interviewee: I don't know if it is true. But through Putian opera, I know Songjiang, Linzexu and others.

On the other hand, Puxian opera has a great influence on the view of life and the shaping of values of the audience. For example, in 2013, the new edition of Puxian opera "Jiang Mei Fei", which was awarded the 25th drama performance in Fujian Province, mainly describes a woman with high character, no favoring and no private interests, a country breaking and not losing track of the state, gaining momentum and seeking profits, and being regarded as a model by Song Dynasty acting school. She is a kind-hearted person, has done many good things for her hometown, and she has won the wireless glory and honor for Putian people, and is loved by people. The drama not only shows the traditional cultural connotation of broad spirit, but also publicizes the moral and moral sentiment of Meifei and the idea of loyalty to the monarch and the idea of loyalty to the country to the audience. The traditional virtues of loyalty, righteousness,

honesty and shame represented by the princess have become the spiritual home of people and play an important role in the people's ideological and ideological concepts. In 201, the story of white rabbit, which is a stunning French, reflects the best interpretation of the beauty and virtue of women in traditional Chinese culture. According to the investigation, it is found that when people find some people around them lack of literacy, they will show similar figures of Puxian opera for satire and sarcasm. Therefore, Puxian opera is a combination of sensibility and rationality, and it is a kind of spiritual education, emotional education and ideal education. Through Puxian opera and its infection, it not only cultivates people's temperament, but also improves people's virtue, arouses people's thinking about beauty, good and evil, and has unique advantages in educating people and maintaining national unity.

In ancient times, Putian area was a typical imperial examination cultural area. It became a cultural reflection of collective consciousness to learn and promote the teaching function of Puxian opera. For example, the two plays, such as "the Godson of the mother", "the top yuan and the beggar", "dingchunhua", all have the typical connotation of teaching and teaching and advocating literature and learning. And these performances have strong moral deterrence effect, not only to promote the good moral character of the ancestors. Even these opera performances focus on removing the evil of the community, not only to give moral lessons or instill religious ideas of good and evil. In ancient times, Puxian people believed that only through this ceremony can the undead be exceeded. Therefore, every time the Zhongyuan, the next Yuan Dynasty and the bereavement "do good deeds", Puxian Opera Troupe will be invited to perform such a series - Mulian opera. In the eyes of local people, the Mulian opera has a great influence. Such as: the grim "eye Lian rescue mother.". In the investigation and interview, many respondents showed the "escape" attitude towards the performance of "Mulian opera". The drama not only creates pain in the body, but also creates a visual image that cannot be forgotten in the audience's mind. The first half of the torture scene of "killing eight million people and blood flow of 3000 miles" has left a deep impression on the audience. Many audiences say that the Mulian opera is a kind of opera performance that cannot be watched, but the more unable to watch, the more curious the audience is about it, which shows that it has a lot of rituals and has a deterrent effect on the group. The drama of Mu Lian embodies a set of terrorist mechanisms of suppression, exclusion, prevention and elimination. The contents of cruelty, insidious and terror have produced positive, legitimate

and stable effects of the group. And in this performance, the actor fixed the fundamental difference between God and man, representing the gods to achieve justice. A series of criminal laws make the viewer really see the secrets about eternity and transience, complexity and clarity, clean and dirty, the scream of actors, bloody torture tools and the suffering body, which makes the audience feel that this is a set of terrorist symbols and imprinted in the hearts of the spectators. Thus, in this sense, like the journey to the west, the story of "Mu Lian saving mother" shows the suffering of Mu Lian when he rescued his mother in hell, which has the function of enlightenment, and reiterated the ethical relationship of filial piety and respect and family affection in Chinese traditional culture. And the horror spectacle strengthens the disparity between the ability between heaven and the people, and makes people have the psychology of avoiding and obeying. Meanwhile, in the process of this performance, it also takes actors as the intermediary, showing the "support" of the imbalance periodicity, establishing a kind of boundary and relationship between morality, human and God, creating a sense of collective belonging and forming a certain social cohesion.

1.4 Aesthetic function

Puxian opera is a kind of traditional folk drama which includes music elements, literary creation, performance ceremony, dance arrangement and other forms. It has a long history, unique charm and deep mass foundation. It not only retains the "original ecology" of traditional folk drama, but also has rich historical, opera, folk and religious characteristics. It also shows the world rich humanistic information in the long history, which has great aesthetic function. Puxian opera is a kind of folk drama art. Its development and change are closely related to the local customs and people's aesthetic habits.

In terms of performance form, Puxian opera can be described as simple and elegant. It not only maintains the distinctive characteristics of song, Jin Zaju and early Nanxi, but also accumulates a considerable number of ritual drama performances. For example, the roles of Puxian opera follow the southern opera system of song and Yuan Dynasties, including Sheng, Dan, tie, Liangzhuang, Lao, Mo and Chou, which are called "Xinghua qiziban". In the later development, the roles increased from more than ten to more than ten, and now the division of labor is more detailed. The performance of Puxian opera is characterized by ritual drama performance, song and Jin Zaju and early Nanxi. Each profession has its own set of basic skills

requirements. The performance skills are mainly concentrated in the three parts of step, hand and shoulder, such as: Shengjiao's lifting step, shaking step, cloud step, three-step, four step sending, etc., clown's seven step walking, Lingya Diao, quezi Diao, etc. Moreover, the footwork of Puxian opera includes three steps: three steps, rocking step, dragging step, picking step, etc. Among them, Dan's walking step is the most characteristic. When performing, it requires two feet to stand close to each other, the toes to work hard, the knees to clamp, and the two feet to fall together and move forward constantly. The "qianjinzhui" in Dan roles also reflects the happy and busy form of working women and maids. The actors are required to move with their palms down, slightly bend their arms, their hands in the shape of ginger calyx, and swing their hands left and right to cooperate with the step lifting. The clown's "seven step walk" is funny and funny. It is specially used for comedy characters. The actor is required to hold his right elbow with his left hand, walk forward with his toes, jump up after seven steps, and cross his hands in front of his chest. Puxian opera, also known as "Xinghua opera", has a long history. After its origin, gradual change and development, it has absorbed the characteristics of "Wu Song", "Chu ballad" and Zaju performance, folk songs and dances, Baixi dance, martial arts, acrobatics, rap and so on. It has gradually formed a drama that combines singing, reciting, doing, fighting, dressing and makeup, and drama stories and performs on the stage. Up to now, Puxian opera has its own unique historical and cultural characteristics. It not only retains the music of Tang Daqu, Buddha's and FA's, but also absorbs many elements of Han Dynasty elegant music, folk songs, song and Yuan northern CI music, and southern opera tune on the basis of folk music and rap art. More importantly, it absorbs and integrates a kind of original and ancient music eight music and ten music Sound. In the music of Puxian opera, "Suzhou song" is called "Wu Song" and widely used, "Hubei song" is called "Xiqu" and "Chuyao". So far, the songs of Suzhou song and Hubei song can still be heard on the stage of Puxian opera, such as the traditional plays Chunjiang and Fengyi Pavilion.

Puxian opera has experienced more than 800 years of continuous enrichment, innovation and development. In the long process of development, it has formed a unique ritual system different from other operas. It is a kind of local opera with strong local color and flavor. So far, Puxian opera has retained a lot of musical elements of Southern operas in song and Yuan Dynasties, mainly singing in Puxian dialect, that is to say "Xinghua tune". In terms of singing,

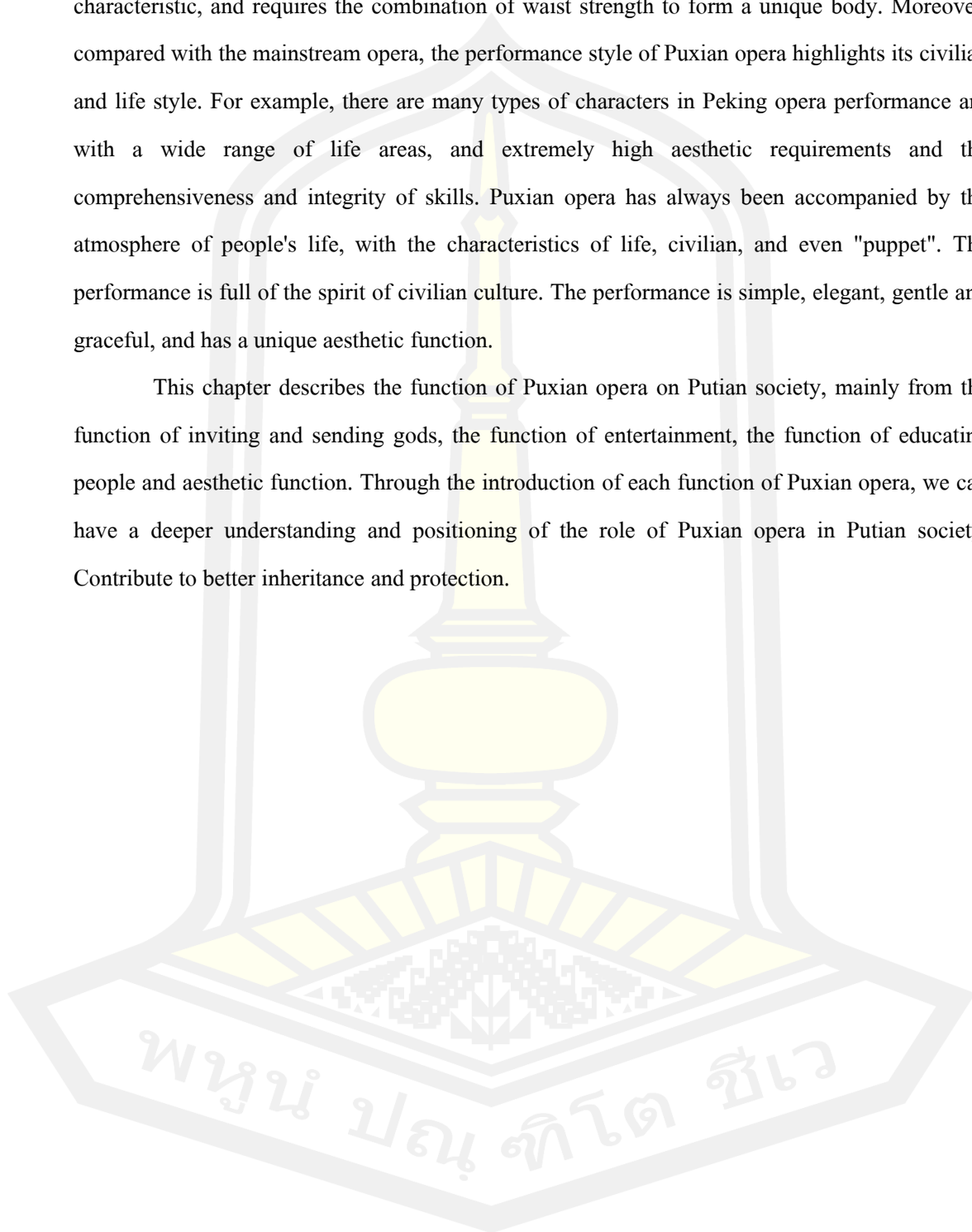
Puxian opera has its own characteristics, such as the bold and uninhibited singing style of makeup and the end, the elegant and graceful singing style of Shengdan actor, and the vulgar and humorous singing style of clown actor. In terms of singing style, Puxian opera also has a variety of singing styles, such as solo singing, duet singing, receiving singing, singing in unison, helping singing, etc. We should pay attention to the basic skills of hand, eye, body, method and step, and each movement should be strict.

From the perspective of folk customs and religious activities, the aesthetic function of Puxian opera lies in its musical form used in places such as sacrifice, disaster relief and blessing. In sacrificial rites, Puxian opera and ritual procedures complement each other in performing. Therefore, in the form of folk religious activities, Puxian opera has the aesthetic concept of performing for God, "listening to God and enjoying God" or giving "sharing between man and God". For example, Puxian opera music retains a wealth of Qupai, which is divided into big drum, small drum and playing. Now there are more than 1000 Qupai recorded and collected. Before that, there was a saying that "big title 36, small Title 72", many of which are Tang Daqu Qupai. There are more than 800 big drums, such as Putian music, Fengru song, shangxialou, etc. among them, tanfo, Foyin, guanyinci, etc. are the same as the music tunes of Buddhism and Taoism. They are generally used in some religious plays, such as Mulian opera, with a strong religious color; a flower, boating song, etc. are often used in the tunes of lane ballads; playing tunes There are "big open door" and "small open door", which are generally used to show "wedding", "welcome and see off" and other scenes in the play, which are closely related to Puxian folk "big drum blowing" music; small drum tunes are generally used to show cheerful and clear tunes, and the point and style of gongs and drums are quite different from big drum music, such as "Suzhou song", "Eight Immortals song", "Prince's visit to four gates", etc. Puxian opera is a kind of "Lianqu style". A play is often composed of "Introduction", "guoqu" and "epilogue".

From the perspective of performance, all trades of Puxian opera have a set of strict and complete performance procedures and specialized actions. The actions of each trade are highly expressive and beautiful in form, diverse and colorful, which can fully show the delicate, mellow, elegant and gentle performance ritual style of Puxian opera. For example: each gesture has a unique method of application and aesthetic expression, orchid hand, ginger calyx hand, arc hand and so on are very stage expressive; footwork is a combination of a variety of basic movements;

shoulder method is closely related to the basic movements of hand and step, which is also very characteristic, and requires the combination of waist strength to form a unique body. Moreover, compared with the mainstream opera, the performance style of Puxian opera highlights its civilian and life style. For example, there are many types of characters in Peking opera performance art, with a wide range of life areas, and extremely high aesthetic requirements and the comprehensiveness and integrity of skills. Puxian opera has always been accompanied by the atmosphere of people's life, with the characteristics of life, civilian, and even "puppet". The performance is full of the spirit of civilian culture. The performance is simple, elegant, gentle and graceful, and has a unique aesthetic function.

This chapter describes the function of Puxian opera on Putian society, mainly from the function of inviting and sending gods, the function of entertainment, the function of educating people and aesthetic function. Through the introduction of each function of Puxian opera, we can have a deeper understanding and positioning of the role of Puxian opera in Putian society. Contribute to better inheritance and protection.



Chapter VII

Conclusion Discussion and Suggestion

1. Conclusion

After one year's work, this paper mainly discusses the origin and development, musical characteristics and social functions of Puxian opera music around the three research objectives of this paper by collecting relevant data of Puxian opera, field investigation and many interviews with Puxian old artists. Through combing the origin and development of Puxian opera music, let people understand the historical development status of Puxian opera music; Through the analysis of Puxian opera music, we can better understand the characteristics and artistic aesthetics of Puxian opera music, so as to better innovate and develop Puxian opera music; Through the discussion of the four social functions of Puxian opera, we can better understand the important role of Puxian opera in society. I believe that through the inheritance and development of Puxian opera in this paper, on the basis of inheritance, on the premise of deconstructing the truth, on the premise of performance advantages, we will unswervingly absorb, melt, enrich and develop along the direction of gradual change to mutation, so as to promote it to absorb new things. Music nutrition is constantly enriched and developed.

Puxian opera has a long history and is the treasure of Chinese drama art and culture. From the Tang Dynasty to the present, Puxian opera has experienced a long development process. The prevalence of operas and the prosperity of Quyi in the Tang Dynasty made it possible for the formation of Puxian opera, which prompted Puxian to accumulate a wealth of folk song and dance operas; In the Song Dynasty, Puxian opera developed into Xinghua zaju, integrating a variety of comprehensive drama elements; During the Ming and Qing Dynasties, the vigorous development of ancient operas promoted the gradual maturity of Puxian operas and occupied a place on the historical stage of ancient Chinese operas. During the Ming and Qing Dynasties, Puxian opera not only absorbed the elements of early southern opera and its performance, but also absorbed a lot of nutrition from other opera tunes and interacted with many foreign operas.

In the treasure house of Chinese opera art, Puxian opera is one of them. Its content comes from life and truly reflects people's living conditions in different periods. The performance style of Puxian opera is delicate, mellow, elegant and soft, with the characteristics of life, civilians and

puppets. It has won the love of many people with its unique singing and superb dance skills. In addition to its own external beauty and content beauty, it also plays a great role in entertaining people, education, aesthetics, national stability and so on. However, the current environment has seriously hindered its inheritance and development. For example, people's aesthetic concept has undergone earth shaking changes, and the material life and scientific and technological level have been greatly improved. In this case, the inheritance and development of Puxian opera is facing an unprecedented crisis.

In the long development process of Puxian opera, the exchange and dissemination of Puxian opera and foreign opera tunes also have a deep cultural soil. Puxian opera is influenced by rich folk beliefs and opera culture, showing the local characteristics of southern opera culture. In addition, the development of Puxian opera not only depends on its own artistic accumulation, but also because it can actively communicate with foreign operas and literature. In order to ensure that Puxian opera maintains its artistic charm in the torrent of the development of the times, it should not be limited to the vertical perspective of history. We should pay attention to its inheritance and development, and treat it in parallel with the communication process of other opera arts. With a broad spatial vision, pay attention to the deep reasons behind its communication and development, and re-examine and explore the origin of Puxian opera, we can better inherit and develop the music art of ancient Puxian opera.

Due to my lack of knowledge accumulation and theoretical analysis ability in this field, the collection of literature and inheritors of Puxian opera is not objective, and the description and analysis of the inheritance and development of Puxian opera are not convincing. I hope this article can arouse more people's attention to Puxian opera.

2. Discussion

Through the investigation and research of Puxian opera, the author finds that Puxian opera has some reasons, such as old script, lack of innovation in opera music creation, lack of opera actors, insufficient media platform publicity, insufficient capital investment and so on. Puxian opera retains many scripts, opera tunes and opera music. It has unique charm in the way of stage performance, and has high historical status and artistic value. This paper aims to put

forward targeted suggestions on the protection and inheritance of this ancient art through the study of Fujian Puxian opera music.

3. Suggestion

Puxian opera is one of the oldest operas in China. It is known as the "living fossil of southern opera". It inherits the long history and charm of Chinese traditional opera culture. We should pay attention to its protection and inheritance. In view of the problems and difficulties faced in the development of Puxian opera, this paper analyzes and explores Puxian opera music, and puts forward the following suggestions for the inheritance and protection of Puxian Opera Art:

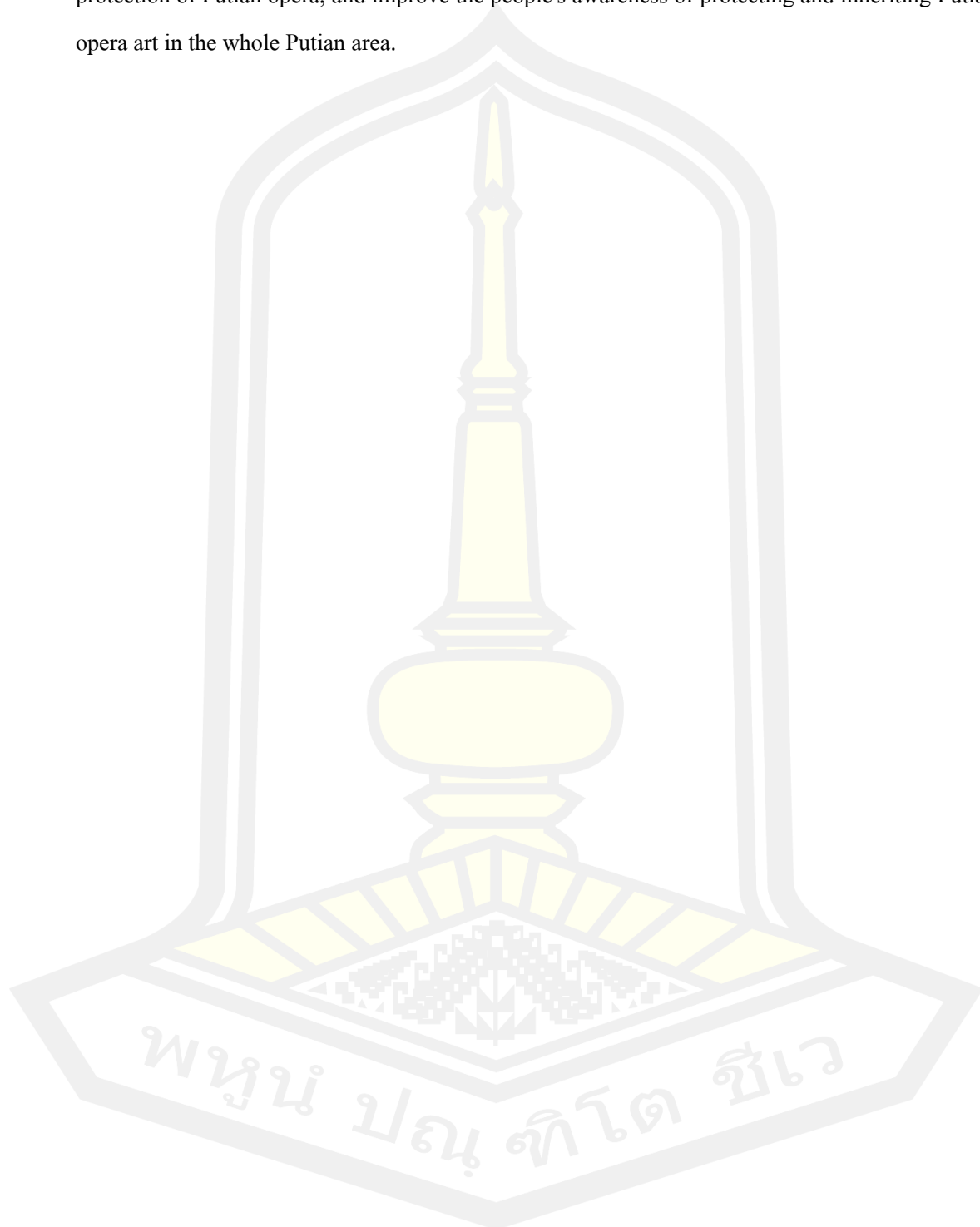
1. Puxian opera art inheritance and protection center should pay more attention to the art of Puxian opera. Arrange special relief and support funds, actively mobilize Puxian opera performing artists and folk artists, comprehensively collect and summarize Puxian Opera repertoire and relevant opera music materials, and protect and inherit Puxian opera through holding Puxian opera art and culture week and Puxian opera theme park.

2. We should make necessary reform on Puxian opera art. On the basis of retaining the original performance form, performance skills and music singing, properly combined with the background of the times, make necessary innovations in Puxian opera, add new elements to Puxian opera art in performance skills, and integrate modern composition techniques into music design with the help of high-tech stage design and lighting control skills of stage lighting, It has promoted the protection and inheritance of Puxian opera.

3. Strengthen Puxian opera art education and cultivate excellent Puxian opera performing art talents. We must strengthen Puxian opera art education, strengthen the construction of Puxian opera art school, set up Puxian opera performance major, and improve the school running level, so as to attract more high-quality students to study. Famous opera performing artists in Pu county are employed as professional teachers to teach students performance skills and let students learn the most professional performance skills.

4. Strengthen the publicity of Puxian opera through new media. In particular, publicize the glorious history, artistic value, performance characteristics and social role of Putian opera, improve people's understanding of local art treasures, enter the classrooms of primary and

secondary school students in Putian area through Putian opera art, strengthen the inheritance and protection of Putian opera, and improve the people's awareness of protecting and inheriting Putian opera art in the whole Putian area.



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