



A study of Artistic characteristics of Han Opera in western Fujian, China

Yao Yu

A Thesis Submitted in Partial Fulfillment of Requirements for

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ABSTRACT

This study, entitled , A study of Artistic characteristics of Han Opera in western Fujian, China, was a qualitative study, aimed to 1) investigate the historical development of Han Opera in Western Fujian, China; 2) Examine the artistic characteristics of Han Opera in Western Fujian, China; 3) explore the guidelines for the protection and transmission of the artistic characteristics of Han Opera in Western Fujian, China.

These data are collected from written documents and fieldwork. This paper observes and interviews a series of problems in Western Fujian Han Opera. Fieldwork data were obtained through observation and interview. Use triangle technology to check the accountability of data and analyze it according to the given objectives. The research results are presented in the form of analysis and description. This paper discusses the origin of Western Fujian Han Opera from a historical perspective and holds that Western Fujian Han Opera is actually a unique local opera gradually formed by Western Fujian Hakka dialect and local folk music. Fully understand the artistic characteristics, unique performing art, and musical style of Western Fujian Han Opera. The development of traditional music in modern society is not optimistic, and even faces an endangered state. We should continue traditional operas in social life and protect and disseminate Western Fujian Han operas.

Keyword : Han Opera, Western Fujian, historical development, Artistic characteristics, Protection and transmission

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Chapter I

Introduction

1. Statement of the Problem

Han Opera in Western Fujian, formerly known as "Waijiang opera" or "Luantan opera", is a local opera gradually forming its own style by absorbing Hakka dialect and local folk music in Western Fujian. It is mainly popular in Western Fujian, eastern Guangdong, southern Jiangxi and parts of Southern Fujian. It is one of the main local operas in Fujian Province. (Wang Zhuomo, 2019)

Han Opera in Western Fujian was introduced into Western Fujian in the Qianlong period of Qing Dynasty (1735-1796). It has a history of more than 200 years. During this period, it continuously absorbed local dialects and folk music, and gradually evolved into local opera in Western Fujian during Jiaqing period. (Lin Renfang, 2000)

The Han Opera in Western Fujian has become an important folk opera that affects the Western Fujian and its surrounding areas. The early performance of Han Opera in Western Fujian was relatively simple. After the 1940s, Western Fujian Han Opera began to decline, with a large number of troupes reduced, and artists were scattered around the country. After the founding of the people's Republic of China, the Han Opera in Western Fujian began to recover. From November to December 1950, the Chinese opera working conference put forward the requirements of reforming Chinese opera, which became an important turning point in the development of Han Opera in Western Fujian. (Li Jinzhao, 2011)

In 1950, old artists such as Chen kunfu and Deng Xingtang reorganized the Longting Han Opera Troupe. In 1952, the sound Han Opera Troupe of Longyan group was established; in 1954, it was renamed Longyan special area Han Opera Troupe. At the same time, each county has set up professional county-level troupes, such as Yongding Daxi Han Opera Troupe, Shanghang Han Opera Troupe, Wuping County Han Opera Troupe, etc. Amateur troupes can be found all over the country, with only one county in Liancheng. Before 1959-1966, there were 18 troupes, 9 Xiaotao towns in Yong'an County, and there were also amateur troupes in Yunxiao, Zhaoan, Nanjing and other places in Southern Fujian. (Li Jinzhao, 2011)

At present, although there is a certain development of Han Opera in Western Fujian, it is mainly spread in Longyan and its surrounding areas. Its popularity is not high and its influence is small, and other areas are not known. The development of Han Opera in Western Fujian mainly focuses on two aspects: 1. Managing traditional plays; 2. Creating new plays. Through a series of reform measures, the existing traditional music was recorded and arranged. In addition, on the basis of the traditional music style of Minxi Han Opera, the development is promoted. In terms of singing, Minxi Han Opera is no longer limited to the traditional form. The accompaniment music is based on Diaogui, Tihu, Yangqin, xiaosanxian, and national musical instruments such as YeHu, Zhonghu, Shuangqing, Ruan, Zhudi, suona and Buguan. Opera reform promoted the development of Han Opera Music in Western Fujian, and a large number of professional performing groups and professional performing artists appeared. (Chen Zhiyong, 2009)

In the contemporary era of rapid economic and cultural development, traditional music is deeply influenced by modern culture. The rural culture on which Western Fujian Han Opera depends is different from modern life. The previous plays can no longer meet the needs of today's culture, and the young people can't understand it. The culture of Han Opera in Western Fujian has less and less audience. On May 20, 2006, Western Fujian Han Opera was approved by the State Council to be included in the first batch of national intangible cultural heritage list. In November 2019, the list of national intangible cultural heritage representative project protection units was announced, and Longyan Han Opera transmission and Learning Center was granted the qualification of "Western Fujian Han Opera" protection unit. This means that more people should pay attention to the traditional music, including the Han Opera in Western Fujian. The performing artists and performing groups have made great efforts to this end. Through the description of the history of the Han Opera in Western Fujian and the analysis of the artistic style of the contemporary western Fujian Han Opera, this paper summarizes the experience of the development and protection of the Western Fujian Han Opera.

In Hakka music, Western Fujian Han Opera was listed as the first batch of national intangible cultural heritage in 2006. Western Fujian Han Opera is full of cultural charm. The deductive characteristics, artistic connotation and expression forms of Western Fujian Han Opera are classic opera forms with strong regional characteristics and humanistic style, which have evolved from China's culture and art for thousands of years.

For above reasons and The development history of the Han Opera in Western Fujian has changed with the social and environmental conditions. Therefore, I would like to study the nature of the performance of this performance and study its changes for further use as information in the preservation.

2. Research Objectives

- 2.1 To investigate the historical development of Han Opera in western Fujian, China
- 2.2 To examine the artistic characteristics of Han Opera in Western Fujian, China;
- 2.3 To explore the ways to protect and transmit the artistic characteristics of Han Opera in Western Fujian, China

3. Research Questions

- 3.1 What are the development and Artistic characteristics of Han Opera in western Fujian, China.
- 3.2 How to protection and transmission of Artistic characteristics of Han Opera in western Fujian, China.

4. The importance of research

- 4.1 We will know about the development and artistic characteristics of Han Opera in western Fujian, China.
- 4.2 We will know the Protection and transmission of Han Opera in western Fujian, China.

5. Definition of Terms

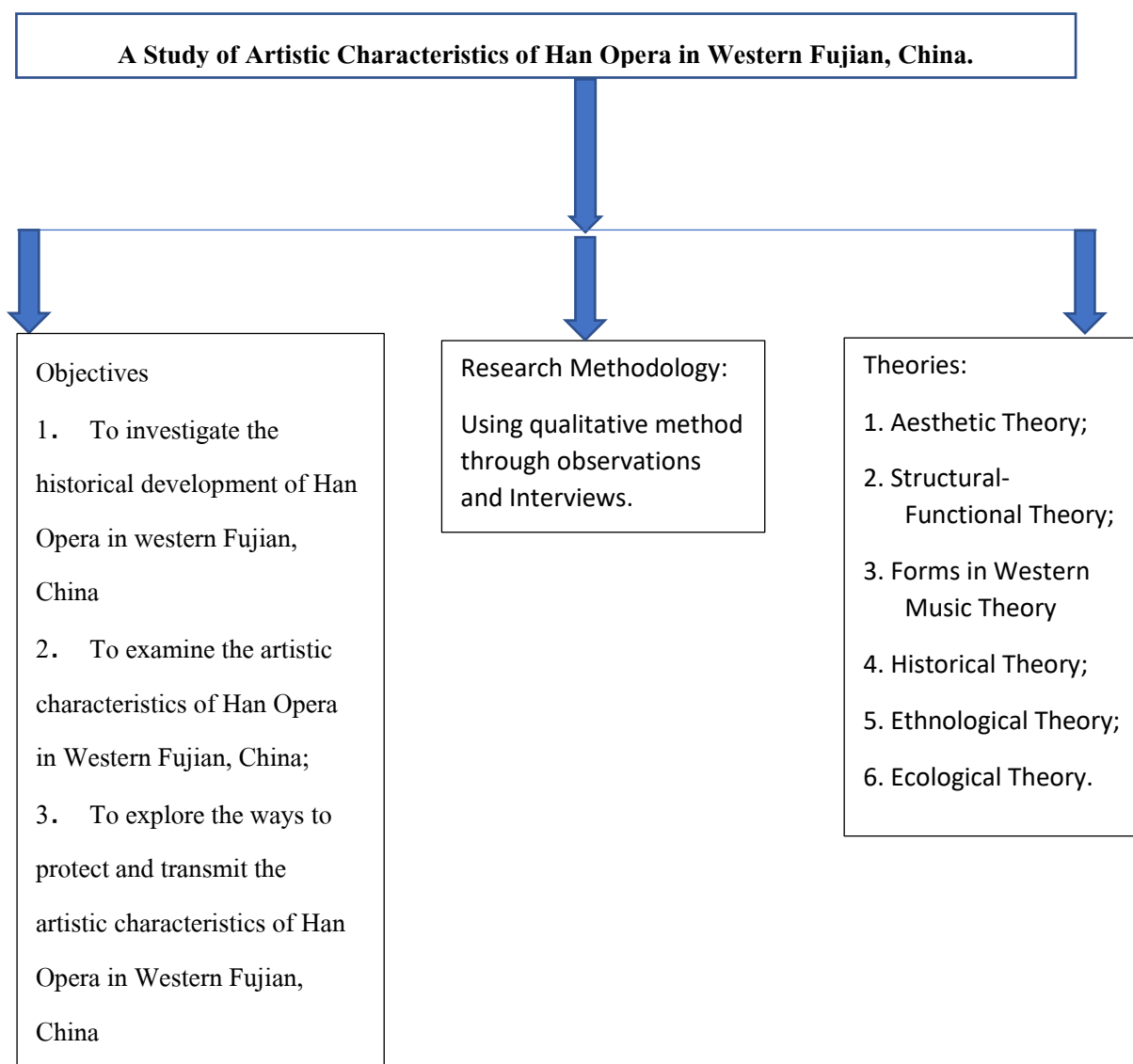
1. Han Opera means: historical development; Artistics characteristics; and protection and transmission.
2. Western Fujian means: Longyan City, Fujian Province, China
3. Historical development means: the origin stage of Western Fujian Han Opera; and the development stage of Han Opera in Western Fujian.

4. Artistic characteristics means: vocal style, instrumental style, costumes; dancing style; and performance process.

5. Protection means: vocal style; instrumental style; costumes; dancing style; and performance process.

6. Transmission means: vocal style; instrumental style; costumes; dancing style; and performance process.

6. Conceptual Framework



Chapter II

Literature Reviews

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. Historical summary of Western Fujian Han Opera

1.1 development process

On Han Opera a by Mr. Yang Feng. It is the first book in China to comprehensively introduce the history of Han Opera. Mr. Yang Feng, by virtue of his long-term status as a fan of Han Opera and his persistent love for Han Opera, has made a profound and detailed exposition of the development process of Han Opera in the history of ancient Chinese drama. (Yang Feng,1912)

Wang Yuanting's history of Western Fujian Han Opera (Wang Tingyuan, 1996) is a monograph on the history of Western Fujian Han Opera. Based on relevant local historical materials, it discusses the history of the formation, development and maturity of Western Fujian Han Opera. The author explores the origin of Western Fujian Han Opera, analyzes the various artistic elements constituting Western Fujian Han Opera, as well as the decline, revival and setbacks of Western Fujian Han Opera, So as to outline a clear context of art development and provide new ideas for researchers. (Wang Yuanting, 2016)

Western Fujian Han Opera (2017, Fujian local music expert) is one of the intangible heritage "music" in Fujian Province. The editor is a local music expert in Fujian Province. This book summarizes the occurrence, development and characteristics of Western Fujian Han Opera, including 166 aria, 153 Erhuang, 61 special songs, 33 zaqu, 189 instrumental music and 3 acts of Zhezi opera. It also introduces 13 famous transmistor of Western Fujian Han Opera and the catalogue of musical works of Western Fujian Han Opera, and lists the list of vocal tunes and plates in developed areas of Western Fujian Han Opera. This has made an important contribution to the preservation of local music in Fujian Province and its transmission and development, so as

to avoid the loss of "living fossils". This paper provides a new idea for the research topic. (Shen XINGlian, 2017)

Wang Zhuo Mo's western Fujian Han Opera (Wang Zhuo Mo, 2019) series is based on the field investigation data of music, and takes the music materials related to traditional operas, quyi, folk music, dance music and other projects selected from the first batch of intangible cultural heritage approved by the State Council in Fujian Province as the main content. For the convenience of popularization and education, each sub volume is divided into overview, singing music score, instrumental music card music score Different from the previous practice of data sorting and compilation, gongs and drums are arranged according to the needs of learners for classified learning and mastery. There are 19 volumes and 20 volumes in the series, including 23 traditional music and art forms, It includes Nanyin opera, Puxian opera, Liyuan opera, Gaojia opera, Gezi Opera, min opera, Western Fujian Han Opera, Beilu opera, Da Qiang opera, Meilin opera, Siping opera, puppet opera (Quanzhou line), puppet opera (Jinjiang puppet), Shifan music (Fuzhou), Shifan music (Western Fujian), Jinge Dongshan folk songs, she folk songs, and art review Words, Beiguan breast dance and nanci. This book makes an in-depth and detailed investigation, sorting, processing, analysis, induction and promotion of the first batch of national intangible cultural heritage projects "Western Fujian Han Opera" in Fujian Province. It is a systematic project. The book includes "Overview", "singing", "instrumental music", "Zhezi opera" and "Introduction to characters". It is a brilliant pearl of Fujian, a unique gorgeous mountain flower in the hundred flower art garden of opera, and an integral part of China's excellent traditional culture. It is rooted in the fertile soil of Western Fujian and has a long history. It is widely spread in Taiwan and Southeast Asian countries. It is loved by the broad masses of the people and overseas Chinese and overseas Chinese. Western Fujian Han Opera was introduced into Western Fujian from Hunan during the years of Yongzheng and Qianlong (1723-1736) in the Qing Dynasty. This book collects, arranges, classifies and summarizes all the music materials related to Western Fujian Han Opera, including the singing and instrumental music of ancient costume opera and the representatives of modern opera. It can better present the whole picture of Western Fujian Han Opera, let readers have an overall understanding of it, and play a certain role in the transmission of traditional culture. Its publication can play a positive role in the

protection and exchange of traditional music in Fujian. This paper is the framework of this research as a reference. (Wang Zhuomo, 2019)

1.2 cultural characteristics

Wang Zhuo Mo's book *Research on Han Opera and Hakka music in Western Fujian* (2000, Wang Zhuo Mo) makes a comparative study from the origin, music, actors, plays and comments of Han Opera, as well as the formation of music types and cultural style characteristics in the introduction to Hakka folk music. (Zeng LiHan, 2012)

Qiu Lihan (viewing the transmission of Central Plains culture in Hakka area from Western Fujian Han Opera, 2015, Qiu Lihan) believes that the heritage of Hakka culture is Central Plains culture, and Central Plains culture is the foundation of Hakka culture, which can be confirmed by the formation of Hakka ethnic group and Hakka cultural events such as dialect, etiquette and customs, drama and so on. Western Fujian Han Opera will become a hometown opera loved by Hakka people. The most important reason is that the formation of Western Fujian Han Opera reflects Hakka people's attachment to the Central Plains culture and Hakka customs, leaving the Central Plains culture and customs. The ethical stories of Western Fujian Han Opera are close to real life. The sad and sad drama can move the audience and cause emotional resonance. Many ethical stories of Western Fujian Han Opera come from folklore. They have various versions and do not know where they belong. Some of them are purely vain structures. However, because they can feel kindness and avoid evil thoughts, this ethical enlightenment drama makes everyone consciously follow the ethical norms of loyalty, filial piety, honesty and integrity, maintain the family reputation of "filial son gate" and "general's house", and transmit the ancient and simple folk customs of the Central Plains.

Zhang Liling (different ways don't match each other -- feeling from watching the Western Fujian Han Opera "shibeijian" (2015, Zhang Liling) gets the feeling from the Western Fujian Han Opera "shibeijian": the people all want to have honest and clean good officials, but the good officials who are like the "Gaoyun style" (Gaoyun is the character in the play) in the people's ideal are mostly dangerous in the feudal society. Because they are the same as Gao Yun, they can't official "Tao"! Gao Yun's brilliance of human nature deserves the appreciation of the audience, with some romantic colors, but it may not resonate with the current audience, because in the society at that time, since he joined the ranks of players and wanted to participate in the

game, he had to understand the rules of the game and play cards according to the rules. Another example is the Western Fujian Han Opera "forest sea and mountain wind", which reflects the reform of the collective forest property right system in Western Fujian. It is an epitome of the development of Wuping. In the process of developing the economy under the forest, it adapts measures to local conditions to create local characteristic industries and realize the people's dream of getting rid of poverty and becoming rich. Reflect the people-centered creative orientation, go deep into life, take root in the people, keep up with the times, observe the people's life, destiny and emotion, and express the people's aspirations and feelings.

2. Summary of the artistic style of Western Fujian Han Opera

Thoughts on the music creation of modern drama of Western Fujian Han Opera, from the specific cases of modern drama of Western Fujian Han Opera, points out that Western Fujian Han Opera emphasizes the combination of scenery and meaning. When performing, we should fully tap the foil effect of local music elements and scenes, give play to the unique imagination and expressiveness of drama, pay attention to the psychology of characters and emphasize the unity of people and scenery. (Wang Baowei, 2000)

pointed out that Western Fujian Han Opera is distinctive, strong and personalized in role-playing and clothing; There are strict program specification requirements in performance. Chen Hanhuang pointed out the distinctive artistic characteristics of "Hongjing" in Western Fujian Han Opera, indicating that the formation and development of "Hongjing" has gradually formed its own artistic characteristics in Han Opera through the continuous practice, summary and exploration of artists and performing artists of all dynasties. (Qianhui, 2018)

Pan Yi (looking at the historical relationship between Guangdong Han Opera and Western Fujian Han Opera from a comparative perspective 2018, Pan Yi) through investigation, it is concluded that the singing of Western Fujian Han Opera can be divided into two categories: xipi and Erhuang. In addition, there are Kunqiang, Gaoqiang, blowing, Daban, southern Ci, blowing music, minor and Buddhist songs, etc. The yellowish tone cavity can also be divided into different plates, such as [one eye plate], [three eye plate], [no eye plate] and [scattered plate]. [original board], [26], [26 slow] and [Ma Longtou] belong to the [one eye] board: those belonging to the [three eye board] include [adagio], [fast three eyes], [Hua 26] (belonging to xipi), [Erhuang

Ma Longtou] and [Erhuang Daban]; There are [Kua 26] without eye plate; There are [inverted board], [Second Board], [Third Board] and [rolling board]. There are 836 traditional operas of Han Opera in Western Fujian, among which drunken garden, LAN Jizi, stealing chickens from time to time, Zang Mei temple, reviewing six tunes, Luoyang lost its seal, Bai Lixi, making a scene in Kaifeng mansion and entering the second Palace are representative operas. The manuscripts from Xianfeng to Xuantong include heaven and earth mirror, apocalypse map, playing Dengzhou and dragon and Phoenix Pavilion, which are mostly the same as the "18" script of Yongan Xiaoqiang opera and Datian Han Opera in central Fujian.

Mainly analyzes the influence of Western Fujian Han Opera and local Hakka culture. He believes that the unique social and historical environment and local unique ecological environment in Western Fujian are the basis and conditions for the wide spread of Western Fujian Han Opera. The clan group identity embodied in Western Fujian Han Opera and the social organization structure dominated by kinship and geography in Western Fujian reflect the unique art and culture of folk sacrificial rites and festival celebrations in Western Fujian. (Zeng Yi,2000)

Li Shuang talked about the historical relationship between Hunan Qi opera and Western Fujian Han Opera, and pointed out that the spread of Hunan Qi opera in Western Fujian promoted the formation and development of Western Fujian Han Opera. However, there have been many changes and differences between the two in terms of repertoire, singing, role industry, musical instrument and band system. Comparing the historical relationship between Guangdong Han Opera and Western Fujian Han Opera, Kang Baocheng pointed out that they are actually one kind of opera. From the perspective of geographical relationship, the transmission route of Guangdong Han Opera should be downstream from Western Fujian to eastern Guangdong along the Tingjiang River. Pan Yi believes that both belong to Hakka Han Opera Culture, share the same origin and flow, both use Zhongzhou Mandarin to sing, and both take xipi Erhuang as the main vocal cavity, which have many similarities. However, the professions, singing, traditional plays and musical instruments of Han Opera in the two places have their own characteristics. (Kang Baocheng, 2016)

Lin Xiaoling proposed that Western Fujian Han Opera, as a distinctive folk art in Fujian, has a very close relationship with Fujian local customs, history and culture. Integrating the clothing culture of Western Fujian Han Opera into the art classroom teaching in primary schools

can better improve the interactivity and interest of the art classroom in primary schools and help students feel the aesthetic impact brought by local culture more directly. (Li Shuang, 2015)

3. Music score literature

Han Opera music integration (2016, Li Jinzhao and Qi Maosheng) was compiled by national first-class composer Li Jinzhao and Han Opera pianist Qi Maosheng. It is divided into four episodes: Han Opera tunes, Gong and drum classics, singing through the door and percussion accompaniment, and the basic rules of banyan. It records the unique rhythm of Han Opera and creates a more comprehensive model of Han Opera music. For example, the red embroidered shoes, a series of gongs and drums in the percussion music of Han Opera included in the book, is a very rare classic gongs and drums in the history of Chinese opera. (Qianhui, 2018)

The quintessence of Hu Heyan's classic aria of Han Opera (2016, Hu Heyan) contains classic aria such as "Er Du Mei", "Yu Zhou Feng" and "No. 1 scholar media" sung by Hu Heyan, a famous Han Opera performing artist and transmission of national intangible cultural heritage.

4. music accompaniment

The accompaniment of Western Fujian Han Opera in Zhang quanju's reading of the annals of Chinese opera - Fujian volume is also composed of Wen music and Wu music. In the early stage, there were three accompaniments of Wenyue and Wuyue. The division of Wenyue was: one head string and suona, one Yueqin and one small Sanxian. Wu Yue three people operate four kinds of musical instruments respectively. Among them, the board and drum are held concurrently by one person: a cymbal; One Gong (including big gong and small Gong). The head string, Yueqin and small three strings are called "three major pieces", and the pipa is added later, which is called "four major pieces". Since the founding of the people's Republic of China, with the development of Western Fujian Han Opera art, band composition and musical instrument combination have developed. There are Diaogui, Sanxian, Tihu (also known as Sanpin string), Yangqin, Yueqin, pipa, flute, Dongxiao, big suona, small suona, horn, etc; There are big gongs (also known as big Su Gong), small gongs, bowl gongs (also known as "dog barking Gong"), bronze bells, hall drums, war drums, big cymbals, small cymbals, splints, etc. The head string of the main instrument of Western Fujian Han Opera, commonly known as "hanging gauge", also

known as "Waijiang string", is the most characteristic instrument of Western Fujian Han Opera. It is very similar to Qi Hu, the main leading instrument of Qi opera. The two instruments have the same characteristics of sharp and clear pronunciation. In addition, the two operas use the same big gong. (Zhang quanju, 2005)

5. Summary of transmission and protection of Contemporary Western Fujian Han Opera

Chen Yicheng (thoughts on the music creation of modern drama of Western Fujian Han Opera, 1998) put forward that in the historical process of evolution, development and maturity for more than 200 years, the complex (multi tune and multi melody) "South tune and North tune" has been melted into a unique, rich and unified singing tune of Western Fujian Han Opera, which has excellently demonstrated the style of "Sheng, Dan, Jing The singing styles of "end and ugliness" are complete, complete and distinctive, which provides a solid foundation for shaping various characters with different personalities. (Lu Zuoyue, 2011)

Liang JuanJuan (reflections on the performance of Western Fujian Han Opera under the market environment, 2013) believes that Western Fujian Han Opera is one of the local operas in Fujian Province with a long history. With the development of China's cultural industry, the new market environment requires the development of Western Fujian Han Opera to grasp its own positioning, analyze the changes of its own functions and nature under the background of market economy diversification, and make corresponding adjustments and reforms. From the two aspects of "the challenges faced by Minxi Han Opera under the market environment" and "the extension and development of Minxi Han Opera under the market environment", this paper expounds the challenges faced by Minxi Han Opera and how to complete its own extension and development.

Wu Danqing (Exploring the innovative experience of modern musical performance of Western Fujian Han Opera 2017) pointed out that in the process of historical development, Western Fujian Han Opera is also gradually evolving with national thoughts and feelings, appreciation habits and their own laws. Reflected in the following aspects: apply the innovative concept of meeting complexity and thinking simplicity to standardize the revision of erhu bow and fingering, so that it can tend to be rationalized, standardized and conventional, so as to solve the problems of non-uniform timbre and inconsistent emotional expression of Erhu voice due to human performance; Draw lessons from the techniques of other musical instruments to revise the

unconventional bow and fingering of erhu, such as an affectionate theme music. After bringing out the soft sound of the bow through the right wrist, grasp the bow speed and adjust the bow pressure to reflect the inner ups and downs of the protagonist. The sliding effect gives full play to the lyrical characteristics of Erhu and makes the theme music more artistic appeal.

Liu Xueyan (investigation and Reflection on the transmission and protection of Western Fujian Han Opera 2017) pointed out through field research that Western Fujian Han Opera has received strong support from government departments at all levels in recent years and achieved certain results in the protection and transmission of Western Fujian Han Opera. However, Western Fujian Han Opera is also affected by many external factors in the process of development. Like many operas, it is facing some practical problems, such as insufficient professional talents and low influence among young and middle-aged audiences. Some people put forward the orientation of Western Fujian Han Opera to adapt to the requirements of the new market environment and development, and pointed out that Western Fujian Han Opera should have its own changes in function and nature under the background of diversified market economy.

6. Western music theory

6.1 Harmony

Harmony, also called Harmony Acoustics, is a theoretical subject which studies the structure of harmony and how it is connected. This paper studies the composing and producing principles of harmony, including: the connection and relationship of Chord, the formation, development and evolution of harmony style, and the theory of application, analysis and writing methods. For Musicians and students engaged in conducting, composing and other musical activities, harmony is an essential knowledge of music composition theory and basic skills. (Zhu Shiming ,1957)

6.2 Form musical

With the development of history, the content and expression of music began to diversify. When the music works accumulated to a certain amount, some works with typical significance characteristics were gradually screened out by people, gradually produced the theory to "the music genre creation rule" the summary. This was the birth of the original form. Musical Form,

musical is the structural Form of music. The melody forms various paragraphs in the development process, according to these paragraphs form the regularity, but finds has the common form is the melody form. The structure and form of a passage: a passage usually consists of two or four phrases. The phrase "section" , which is composed of two phrases of four or eight bars each, is called "quadrangular section" , which is most common in instrumental music. It is characterized by a strong sense of balance and balance. A piece of music consisting of only one passage is called a "one-part form" . (Wu Zuqiang, 2003)

6. 3 Music basic theory

Including the relatively simple basic theory-reading score, interval, chord, rhythm, rhythm and so on. There are relatively more advanced-harmony, polyphony, musical form, melody, chestration, and so on. The mastery of music theory is of great significance to composition, arrangement, conducting and performance. When we talk about music theory, we usually mean the basic part of music theory, that is, "basic music theory" .(Li Chongguang,1980)

7. Summary

Although the existing research on the music culture of Western Fujian Han Opera shows a variety of angles, it has not been carried out in depth. Although the research on the music culture of Han Opera in Western Fujian has a certain foundation, there is still a great research space in terms of the quantity, content and quality of research results. As a famous local intangible cultural heritage, Western Fujian Han Opera is still in a very weak stage in the practical dilemma of its transmission and development and the depth of academic research. This puts forward important research topics and research directions for us.

Chapter III

RESEARCH METHODS

1. Research Scope

1.1 Scope of content

1.1.1 research site of Western Fujian Han Opera



Figure 1. The location in china map

Photo: www.google.com (Accessed August 6, 2021)

I choosed the area in western Fujian, China. The title of this paper is the research on the artistic style of Han Opera in Western Fujian Province. Therefore, Longyan City, Fujian Province, China is selected as the research site. There are professional performance troupes of Han Opera in Western Fujian Province, as well as many opera performing artists and opera lovers. Longyan Han Opera learning center and Longyan art school are selected for field investigation.



Figure 2. The location in Fujian province map

Photo: www.google.com (Accessed August 6, 2021)

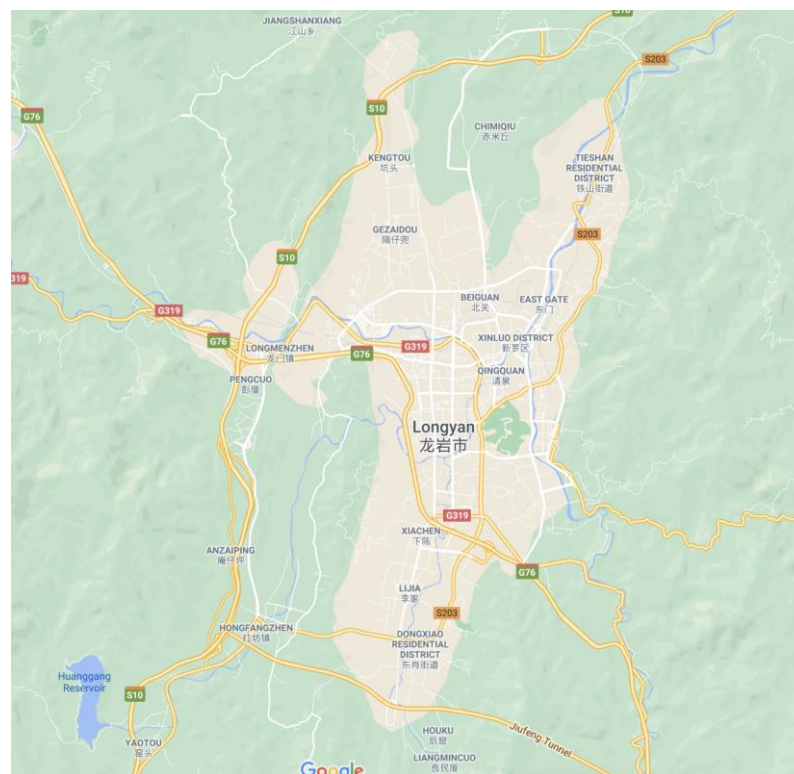


Figure 3. The basic administrative map of Western Fujian (Longyan are)

Photo: www.google.com (Accessed August 6, 2021)

Longyan city is located in the west of Fujian Province, which is located at the junction of Fujian, Guangdong and Jiangxi provinces. The city is located in $115^{\circ} 50'56''$ - $117^{\circ} 44'15''$ E and $24^{\circ} 22'31''$ - $26^{\circ} 2'35''$ n. It is about 192 kilometers long from east to west, 182 kilometers wide from south to north, with a total area of 19027 square kilometers, accounting for 15.7% of the total land area of the province. Among them, 14964 square kilometers are mountainous areas, 3101 square kilometers are hills and 985 square kilometers are plains. It borders Quanzhou and Zhangzhou in the East, Ganzhou City in Jiangxi Province in the west, Meizhou City in Guangdong Province in the South and Sanming City in the north. It is located in the junction of coastal area and inland hinterland. It is the main channel connecting the coastal area with the mainland in Southern Fujian Province. It has great advantages in geographical location.

The terrain of Longyan City inclines from northeast to southwest, which is high in the East and low in the West. It is generally distributed in parallel, with an average altitude of 460 meters. Mountains and hills account for 94.83% of the total area of the city. Rich in forest resources, is one of the three major forest areas in our province. Longyan city is rich in water resources. There are many rivers and streams in Longyan City, which belong to Tingjiang River, Beixi river of Jiulong River, Shaxi River of Minjiang River and Meijiang river system. There are 129 rivers with a catchment area of more than 50 square kilometers, with a total length of 4231.7 kilometers, which mainly belong to Tingjiang River and Jiulong River system. The annual runoff of the river is 18.855 billion cubic meters, the theoretical reserve of hydraulic resources is 2.4585 million kilowatts, and the water energy reserve available for development is 2.0956 million kilowatts. (Lin Renfang, 2000).

Longyan city belongs to subtropical marine monsoon climate. The average temperature is $18.7^{\circ}\text{C} \sim 21.0^{\circ}\text{C}$, the average precipitation is 1031 mm \sim 1369 mm, and the sunshine hours are 1804 \sim 2060 hours. The annual climate is mild, the frost free period is long and the rainfall is abundant, which is suitable for the growth of subtropical crops and trees.

Longyan, known as Western Fujian, has a long history. From the cultural remains of the transitional period from the Paleolithic period to the Neolithic period, human beings lived and multiplied in Western Fujian as early as 10000 years ago; in the third year of Taiyuan in the Western Jin Dynasty (282), Shiluo county was established. This is the earliest County in the history of Minxi Province, which is under the jurisdiction of Jin'an county. In 736, Tingzhou was

set up to govern Changting, Shiluo and Ninghua counties. From then on, Minxi began to stride into the process of Sinicization. Shanghang, Yongding, Liancheng, Wuping, Changting, Qingliu, Ninghua and Mingxi are the birthplaces of Hakkas at home and abroad in terms of Humanities and resources. They are the famous old revolutionary base areas in China, as well as key overseas Chinese areas, forest areas, mining areas and tourist areas in Fujian Province. (Lin Renfang, 2000)

1.1.2 cultural characteristics and current situation of Western Fujian Han Opera

Minxi music, again and again, plays the joy of a harmonious and prosperous age. All suffering has been gently plucked from the silk string, and all happiness is pouring out from the bottom of my heart In October, the Hakka art troupe of Western Fujian performed ten kinds of Hakka music for tourists at Zhencheng building, a Hakka Earth Building in Yongding, a world cultural heritage site. In 2006, Shifan music of Hakka in Western Fujian was listed as the first batch of national intangible cultural heritage. "Shifan" is also called "Hakka ten Huan", "Da Shibao", "shibianjing", "Jihuan", "guole", "Shiban", "Jifan" and so on. The reason why it is called "Shifan" is that the band uses more than 10 pieces of orchestral instruments such as Erhu, Diaogui, YeHu, Banhu, Yueqin, Sanxian, Yangqin, pipa, bamboo flute, suona, and percussion instruments such as board, drum, gongs, cymbals, and bells. The "ten" refers generally to 10 instruments played by 10 people. In addition to the erhu, dulcimer, Yueqin, bamboo flute and small gongs, drums and cymbals, the composition of the band will be increased or decreased according to the number of musical instrument mastering talents in the band, ranging from 78 to 156. It is a kind of folk music, which was originally recorded by gongchi music, but cannot be sung, but can be recited. It is mainly used for celebrating wedding reception, birthday party, birthday, gold medal etc. According to relevant historical records, "Shifan" has a history of at least 600 years in Western Fujian. It is mainly spread in Yongding, Changting, Liancheng, Shanghang and Wuping counties of the Hakkas in Western Fujian. It is loved by the masses. There are almost all troupes playing Shifan music in towns and villages, and most of them are the combination of self entertainment after work. During the revolutionary war, a group of literary and art workers filled in new revolutionary words in the form of "old bottled new wine" and the music of Shifan, which was popular among the people of Western Fujian. For example, the popular song "send Lang Dang Red Army" used the tune of Shifan music, which was used to

publicize the revolutionary truth, stimulate the morale of the masses, and played a very important role in the struggle between the traditional Chinese folk literature and the revolution. The successful example of close combination also adds brilliant brilliance to the ten kinds of Hakka music in Western Fujian. (Lin Renfang, 2000)

1.1.3 this paper explores the Countermeasures for the protection and transmission of Western Fujian Han Opera, so as to ensure that the protection of Western Fujian Han Opera can be carried out effectively.

1.2 Duration of the study,

From month 1, and year 2020 until month 3 and 2021 year.

When the proposal was passed, I conducted a field survey, the investigation lasted about six months.

Table 1. Survey Schedule by Yu Yao

1	Collect written information about my subject.	1 month
2	Field survey, interview form and questionnaire survey were used to interview the informants and Minxi Han Opera learning center.	2 months
3	To manage and classify the collected materials of Minxi Han Opera.	1 month
4	Data analysis and integration.	1 month
5	Get the results and write the paper.	1 month

1.3 Research method.

Qualitative through Interviews and observations

1.4 Theory uses.

1.4.1 Theory of Aesthetic

1.4.2 Theory of Structural-Functional

1.4.3 Theory of forms in Western Music Theory

Using the theory of musicology, this paper analyzes the background, evolution process, cultural characteristics and current situation of Western Fujian Han Opera, in order to have a comprehensive understanding of Western Fujian Han Opera Culture. Through the research

on the practice of Contemporary Western Fujian Han Opera, this paper explores the Countermeasures for the protection and transmission of Western Fujian Han Opera, so as to ensure that the protection of Western Fujian Han Opera can be carried out effectively.

1.4.4 Theory of history

1.4.5 Theory of Ethnological

1.4.6 Theory of ecology

2. Research Process

2.1 Construct research tools an observation form and an interview form.

Field investigation cannot be separated from the interviewees. In the field work, in order to collect data smoothly and keep the interview normal, Researcher prepared interview questions in advance by using interview forms and questionnaires as research tools.

The interview table is used for face-to-face; A interviews to deepen the understanding of the questions. Some questions are listed as follows:

Table 2. interview table of Han Opera in Western Fujian by Yu Yao

1	The origin of Han Opera in Western Fujian
2	The development of Han Opera in Western Fujian
3	The reform of Han Opera in Western Fujian
4	The singing characteristics of Han Opera in Western Fujian
5	The instrumental features of Han Opera in Western Fujian
6	Content and expression of Han Opera in Western Fujian
7	The spreading ways of Han Opera in Western Fujian
8	The influence of excellent performing artists of Han Opera in Western Fujian
9	With the development of modern society, the Han Opera in Western Fujian has changed
10	The social influence of Han Opera in Western Fujian

The focus of the questionnaire survey is to answer questions. Some questions are listed as follows:

Table 3. questionnaire of Han Opera in Western Fujian by Yu Yao

1	How many Han operas are there in Western Fujian?
2	What types of Han Opera in Western Fujian can be divided into?
3	How many plays are there for each type of Han Opera in Western Fujian? What is the representative track?
4	What is the representative of each type of Han Opera in Western Fujian?
5	What are the different singing styles of Han Opera in Western Fujian?
6	What are the different accompaniment styles of Han Opera in Western Fujian?
7	What are the leading musical instruments of Han Opera in Western Fujian?
8	Who is the most famous contemporary artist of Han Opera in Western Fujian?
9	How does the contemporary western Fujian opera survive?
10	What changes have taken place in the performance of contemporary Han Opera in Western Fujian?
11	In order to promote the development of contemporary Huangmei Opera, what has been done by the government, theaters and performers?

Table 4. Interview with Western Fujian Han Opera musicians by Yu Yao

1	The position of Western Fujian Han Opera in Han Opera
2	Development status of Han Opera in Western Fujian
3	How to better explore western Fujian Han Opera
4	How to better record and organize Western Fujian Han Opera
5	Difficulties in preserving Western Fujian Han Opera
6	Suggestions on transmission and developing western Fujian Han Opera

2.2 Data collecting: from written documents and field works

2.2.1 Collection of written document information

Taking the contemporary music of Han Opera in Western Fujian as the research object, this paper collects the existing research results by searching literature and relevant

materials through the Internet and library, and makes full use of the existing archives and written materials, so as to understand the relevant knowledge and theory step by step.

2.2.2 Collection of field work data

Fieldwork is one of the basic research methods in this paper. In the second half of 2020, Researcher have maked in-depth on-the-spot investigation in Longyan City, visit performers and creative researchers of Western Fujian Han Opera, select suitable informants, and collect rich first-hand information through oral interview, so as to understand the historical process and contemporary development status of Han Opera in Western Fujian.

first of all, the research searched the related works, articles and documents of Han Opera in Western Fujian Province, and collected music scores.

secondly, the research has carried on the field investigation to Minxi Han opera academy and Longyan art school.

thirdly, the research interviewed performing artists, opera musicians and opera composers. I chose four artists to interview:

Zhang Baohe, 56, Longyan City, Fujian Province, China

Huang Qingcai 62, Longyan City, Fujian Province, China

Lin Yihe 68, Longyan City, Fujian Province, China

Wang Changcai 66, Longyan City, Fujian Province, China

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

So, Researcher have interviewed from informant including

1) The representative edof Government who in charge to take care Han Opera in western Fujian, China. Around 2 persons

2) The 5 Han opera singer in western Fujian, China. who have

-Age over 50

-A famous artist

-Live in this city

3) The audience who lived in in western Fujian, China. amount 10 persons follow up the criteria were

- The Elderly aged 50 years and over, 2 people per village

- The who Age between 40-49 years 2 people per village

- The who Age between 30-39 years 2 people per village
- The who Age between 20-29 years 2 people per villagevillage
- The who Age between 10-19 years 2 people per village

2.3 Data checking for their accountability.

Researcher set the criteria for the selection of my informant for interviews. Researcher took Longyan Minxi Han Opera transmission and learning center and Longyan art school as the research samples, and take the performance experience, performance level and influence on the people as the classification criteria, and choose the informed as the appropriate interviewees.

1) By interviewing the actors and troupes of Han Opera in Western Fujian, choosing suitable informants and oral history, we can understand the development process and current situation of Han Opera in Western Fujian.

2) The questionnaire will be distributed to different roles, actors, students and audiences of the troupe to obtain objective data, so as to achieve the most direct understanding of the current situation of Han Opera Culture in Western Fujian.

Through consulting tables and questionnaires, a large number of first-hand materials, including oral materials, music scores, scripts, musical instruments, props, audio and video, were collected as the basis for the research. Data collection is divided into written documents and field work

2.4 Data analysis

2.4.1 According to the theme of this paper, select the data directly related to this study

2.4.2 The effective data were classified according to the research purpose. According to the purpose of the study, these materials can be divided into two categories: the historical materials of Han Opera in Western Fujian and the historical materials of contemporary Han drama in Western Fujian.

2.4.3 The data is further subdivided according to the key words of the paper. According to the key words of the paper, "artistic style of Han Opera in Western Fujian", these materials can be further divided into singing, instrumental music, dance, actors, music score, etc.

Field investigation is inseparable from interviewees. In the field work, in order to collect data smoothly and keep the interview going normally, Researcher have used interview forms and questionnaires as research tools to prepare interview questions in advance.

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

Researcher have studied of Artistic characteristics of Han Opera in western Fujian, China

- In the first objective Researcher have using descriptive analysis method to study and analyze development and Artistic characteristics of Han Opera in western Fujian, China

-For The second objective Researcher have studied the Protection and transmission of Han Opera in western Fujian, China.

2.5 Results of the study were presented in an analysis descriptive form.

In this paper, Longyan City Minxi Han Opera as the breakthrough point. Through on-the-spot investigation with people at different levels, such as Longyan Han Opera transmission and learning center and Longyan art school, this paper explores how to better develop and protect the Han Opera Culture in Western Fujian. The research results will be presented through my doctoral dissertation, and will provide relevant empirical data for the West Fujian Han Opera transmission center and Longyan art school.

Chapter IV

The historical development of Han Opera in western Fujian, China

In the process of its emergence, development and evolution, we should explore the development history of Western Fujian Han Opera from the perspective of vertical diachrony, so as to enlighten the characteristics and laws of the development of music culture. In this paper, the author focuses on exploring the history of Western Fujian Han Opera from the perspective of history and the existing published literature, its original form, emergence, significance and value, so that we can fully understand its historical characteristics. The development of this work provides some theoretical exploration ideas for the research of musicology, and can also promote the development of practice to a great extent. According to the existing research data, the researchers believe that the history of Western Fujian Han Opera can be divided into three stages: embryonic stage, development stage and protection stage, which have the relationship of inheritance and interaction. This paper summarizes the characteristics of the above three periods.

Table 5. Western Fujian Han Opera Development form by Yu Yao

	Development history	The occasion of application	stylistic features	Performance characteristics
1723-1736year	Moving south from the Central Plains to Jiangxi, entering Fujian, and then moving to Jiangxi, the emergence of early drama in Western Fujian is closely related to Jiangxi opera.	Street and market	Local style (Jiangxi opera style integration)	Impromptu performance

Table 5. (Continued)

	Development history	The occasion of application	stylistic features	Performance characteristics
1736 - 1796year	Hunan "xinxitang" Qi opera troupe from Jiangxi to Ninghua performed in Chi's ancestral hall in Fangtian township. Since then, Hunan Opera Troupe and Jiangxi Opera Troupe have successively entered western Fujian to perform.	Sacrificial Hall	It has the style of Hunan Province and Jiangxi Province	Impromptu performance
1796- 1820year	There began to be local folk artists in Western Fujian. According to records, during the Jiaqing period, Luo Changyin of Luofang Township, Liancheng County studied with Hunan artist Chen Chunsheng, and Han Opera began to take root in Western Fujian.	A crude folk performance	Began to take root in Western Fujian.	Impromptu performance
1820- 1850year	Han Zhian, Han Shichang, Luo Zhongxiu, Luo Jifan and other artists appeared in Longyan Wan'an.	A crude folk performance	Western Fujian Han Opera performing artists appeared	Impromptu performance
1850- 1861year	There are Luantan troupes founded by local people in Western Fujian, such as the plum blossom troupe headed by Wu RuRu in Yongding County.	A crude stage performance	Professional troupes appear	Accompanied by musical instruments

Table 5. (Continued)

	Development history	The occasion of application	stylistic features	Performance characteristics
1850-1911year	It was initially named Han Opera. Some troupes have also performed in Singapore, Indonesia, Malaysia and other places.	stage performance	initially named Han Opera.	Accompanied by musical instruments
1911-1950year	It was officially named Western Fujian Han Opera and reorganized Longyan Han Opera Troupe	stage performance	reorganized Longyan Han Opera Troupe	Accompanied by musical instruments
1950-1980year	The creative activities of Han Opera in Western Fujian are active. Some plays won awards in the provincial drama show.	stage performance	won awards in the provincial drama show.	Accompanied by musical instruments
1980-1996year	Set up an art troupe and went to Singapore to perform Hakka sister-in-law, a modern play reflecting Hakka women's life.	to Singapore to perform	Win awards abroad	Accompanied by musical instruments
1996year-nows	Western Fujian Han Opera was listed in the first batch of national intangible cultural heritage list with the approval of the State Council	A stage with beautiful lights	cultural heritage list with the approval of the State Council	Accompanied by musical instruments

1. 1723 - 1958 year the origin stage of Western Fujian Han Opera, China

Western Fujian Han Opera was introduced into Western Fujian from Hunan and Jiangxi during the period of Yong and Qian (1723-1736) in the Qing Dynasty. Originally known as "Waijiang opera", also known as "random play", it was renamed "Han Opera" after 1933. After 1950, it was called western Fujian Han Opera.



Figure 4. traditional operas of Han Opera in Western Fujian

Photo: [www. baidu.com](http://www.baidu.com) (Accessed August 6, 2021)

1.1 Historical background

It used to be called chudiao and handiao, commonly known as Erhuang. It refers to the local opera in Wuhan, Hubei Province, one of the local operas in China and one of the traditional operas of the Han nationality. Han Opera, formed in Hubei in the middle of Qing Dynasty, was named Han Opera in the period of the Republic of China. Han Opera is mainly spread in Hubei Province. Originally, xipi, which evolved from Qinqiang through Xiangyang, was the main tone. In the process of development, four schools of Jinghe, Xianghe, Fuhe and Hanhe were formed, commonly known as Luzi. It has an impact on the formation and development of Hunan opera, Sichuan Opera, Gan opera, GUI opera, Dian opera and other operas. During the reign of Jiaqing and Daoguang in the Qing Dynasty, Han Opera spread to Beijing, joined the Hui Opera Troupe, and gradually evolved into Peking Opera. There are more than 660 traditional operas of Han Opera, with beautiful singing, elegant dialogue and grand text. The characters are divided into ten lines. Besides xipi and Erhuang, Luoluo tune is also used more. It has many tunes such as geqiang, Kunqu, zaqiang and Xiaodiao. High pitched and exciting, bright and fluent. Mo Jiao won with graceful performance and mellow and deep singing style; Dan Xing's singing style is gorgeous and colorful, conveying feelings with sound. Accompaniment instruments include huqin, Yueqin, Sanxian, Guban, etc. (Wang Tingyuan, 1996)

From the rise of "Luantan" in Western Fujian to the historical track of its development into Han Opera in Western Fujian, as well as the characteristics of repertoire, singing and performance program, there are many differences with Hubei Han Opera, and only a small part of them are similar. As for Guangdong Han Opera, although it is also called "Luantan" and "Waijiang opera" as Minxi Han Opera, it is gradually formed from the development of huiban. Therefore, the former two theories are obviously in doubt. From the perspective of the migration route of the ancestors in West Fujian and the trade, singing and musical instruments of Han Opera in West Fujian, it is closely related to the origin of Qi opera in Hunan and Donghe opera in Jiangxi. Therefore, the third argument seems to be more credible. This paper makes an analysis from four aspects. (Wang Tingyuan. 1996)

There are many opinions about the origin of the Western Fujian Han Opera: one is from Hubei Han Opera; the other is from Guangdong to Western Fujian; the other is from Hunan Qi opera and Jiangxi Donghe opera.

The ancestors of Hakka in Western Fujian migrated southward from the Central Plains, first gathered in Jiangxi, then entered Fujian through Ninghua, and then lived in Western Fujian and eastern Guangdong. This route of moving southward was one of the main channels of communication between the people of the Central Plains and the south in ancient times. Of course, cultural exchanges also followed this route. Therefore, it is reasonable to say that the emergence of early drama in West Fujian is closely related to the types of drama popular in Jiangxi. Qi opera in Hunan has long been popular in Jiangxi, and has a far-reaching impact on Jiangxi opera.

According to local chronicles, in 1736 (the first year of Qianlong's reign of the Qing Dynasty), the "Xinxi hall" troupe of Qi opera in Hunan performed in Chi's ancestral hall in Fangtian Township from Jiangxi to Ninghua. After that, Hunan troupe and Jiangxi troupe came into West Fujian to perform in series. As far as the influence was concerned, the tune with xipi and Erhuang as the main tones quickly became popular in Western Fujian. During the reign of Jiaqing (1796-1820), there began to be local tune playing artists in Western Fujian. According to records, Luo Changyin of Luofang Township, Liancheng County, studied with Hunan artist Chen Chunsheng during the Jiaqing period. After Daoguang, Han Zhian, Han Shichang, Luo Zhongxiu, Luo Jifan and other artists appeared in Longyan Wan'an. In Xianfeng Period, there were Luantan

troupes set up by local people in Western Fujian, such as the plum blossom troupe headed by Wu RuRu in Yongding County.

The main tunes of Qi opera in Hunan and Donghe opera in Jiangxi can be divided into South Road (Erhuang) and North Road (xipi). As for the pihuang tune of Hubei Han Opera and Hui opera, there is no "North-South Road". In terms of musical instruments, there are Qihu, Yueqin, Sanxian and Banhu in Hunan Qiju opera, and there are touxian, Yueqin, Sanxian and Pipa in Minxi Han Opera. Moreover, touxian, the main musical instrument in Minxi Han Opera, is also known as "diaogu" or "waijiangxian", which is very similar to Qihu, the main leading musical instrument in Qiju opera. The two musical instruments have the same characteristics of sharp and clear pronunciation. In addition, both of them have the main percussion instrument: the big Causeway.

In terms of business, Qi opera is divided into "four elements" and "nine elements"; Donghe opera is divided into "four elements" and "nine elements"; while Minxi Han Opera has the theory of "four elements" and "nine elements". Here also implies the context of the three interrelated.

To sum up, it can be seen that there is a relatively profound relationship between Minxi Han Opera, Hunan Qi opera and Jiangxi Donghe opera. (on Han Opera in Western Fujian, historical records of Fujian, 1993)

1.2 Characteristics of the times

West Fujian, located in the west of Fujian Province, generally refers to the seven counties and cities of Longyan area. The residents of Western Fujian are mainly immigrants from the Central Plains in previous dynasties and are the main residence of the "Hakka". Western Fujian Han Opera is mainly composed of xipi and Erhuang tunes.

During the reign of Yongzheng and Qianlong in the Qing Dynasty, pihuang troupes from Hunan, Jiangxi and other provinces came to Western Fujian. Because Western Fujian is located in a mountainous area and neglects communication, the skin yellow cavity has always retained its original appearance after it was introduced into Western Fujian. The pronunciation of the operas often follows the standard of Zhongzhou phonology and has not been localized. It is accepted by the majority of audiences in Western Fujian. It is only when rehearsing modern operas after 1949 that it is sung in "Putonghua".



Figure 5. traditional operas of Han Opera in Western Fujian

(Photo: Yu Yao)

The yellow tone of Western Fujian Han Opera is rough, simple, and the upper and lower rhyme structure is simple. There are few complicated and gorgeous drag and run tunes. In the early stage, the tone was set to G and a, and some actors even used B. It retains the special color of the singing of "Hongjing" and "Heijing", which is called "five or six Tunes", that is, with La and sol as the melody backbone, as well as the unique singing method of "rain with snow" ("Hongjing" sings with the combination of true and false voice with nasal voice) and fried voice ("Heijing" sings with hoarse voice).



Figure 6. traditional operas of Han Opera in Western Fujian

Photo:www. baidu.com (Accessed August 6, 2021)

A large number of ancient Central Plains songs that had been spread among Hakka people were introduced as accompaniment music. At the same time, brother operas such as Gaoqiang, which spread to Western Fujian in the late Ming and early Qing Dynasties, and local folk music materials were absorbed. Through the evolution and integration of modern artists, western Fujian Han Opera was gradually formed.



Figure 7. traditional operas of Han Opera in Western Fujian

Photo:www. baidu.com (Accessed August 6, 2021)

2. 1958 year - nows the development stage of Han Opera in Western Fujian,China

Since 1958, it has tried to perform modern dramas, inherit and reform the old art program, and then innovate. Since the 1960s, a large number of writers and artists have participated in the cause of Western Fujian Han Opera, examined traditional art from a new artistic point of view, and used modern professional knowledge to inherit the old and new western Fujian Han Opera. To sum up, the main development and changes are as follows.



Figure 8. Stills of modern operas of Han Opera in Western Fujian

Photo:www. baidu.com (Accessed August 6, 2021)

2.1 implemented the music design (arrangement and composition) system

It has changed the traditional method of artists' cavity creation by singing freely and improvising, and implemented the music design (arrangement and composition) system, so that the cavity creation level has been significantly improved.

In the early 1960s, professional troupes generally adopted fixed spectrum and tone, and their singing was clearly standardized according to the plot and character. Professional music design also tried to create a "personalized" singing. According to the needs of content performance, development has created a lot of boards. In addition, the "special music" adapted from other tunes, or the newly created singing for specific needs, has gradually been recognized by the audience and enriched the music library of Western Fujian Han Opera. There has been obvious progress in the same situation as the previous part of the singing of traditional operas. The music of each drama has created a new charm and situation with different personality on the basis of unifying the style of Western Fujian Han Opera.

Listening to Qiaolou's change to raise the drum sound to calm down
 "Tanlou" Xu Yanzhao [hongjing]chants

The musical score consists of ten staves of music in a single system. The first two staves are instrumental. The third staff begins with the lyrics '哪 拉打 打 仓' (Na la da da cang) and includes a measure rest. The fourth staff continues with '听 渔 楼' (ting yu lou). The fifth staff has '转 更 筹' (zhuan geng chou). The sixth staff has '拉 打 仓 打 仓' (la da cang da cang). The seventh staff has '鼓 声' (gu sheng) and includes a measure rest. The eighth staff has '各 的 各 亲' (ge de ge qin) and includes a measure rest. The ninth staff has '平' (ping). The tenth staff has '定' (ding). Measure numbers 17, 19, 25, 30, and 35 are marked on the left side of the staves.

Figure 9. Listening to Qiaolou

By: Yu Yao

Take the aria of "listen to qiaolou zhuangengconggu Pingding" in "Tanlou" (Hongjing) as an example. In the original aria (see example 1), the span of 1-5 lines is basically within 5 degrees. Although there is a big jump, the overall melody is still relatively gentle; in Chen Hanhuang's aria (see example 2), the third line has been changed to 8-degree big jump, and the melody fluctuates greatly. And the original example of the libretto "drum, drum calm" to add lining words, strengthen the tone to "drum frequency, drum Na frequency", the use of tactful singing will be better at the moment the inner feelings of the characters incisively and vividly.

It is also known as touban (4 / 4 beat, one board with three eyes), original version (2 / 4 beat, one board with one eye), second board (singing in loose form, accompanied by the band in 1 / 4 beat, also known as tight and slow singing), third board (free rhythm, but the melody is more compact, and gongs and drums are added between sentences), loose board (rhythm and melody are more loose and free), inverted board (free rhythm, which is a special board with a single upper

sentence, and then sing other boards), Waike, also known as Waiban (free rhythm), is a kind of laminated board. Reverse line Erhuang adagio, also known as "back bow" and "Yin skin".

Tanlou

The image shows a musical score for 'Tanlou' in staff notation. The score consists of six staves of music. The lyrics are written in Chinese characters below the notes. The lyrics are: 楼 更 筹 听 谁 鼓 声 频 传 鼓 声 响 频 传. There are several 'V' marks above the notes, likely indicating vibrato or a specific performance technique. The music is written in a single melodic line on a treble clef staff.

Figure 10. Tanlou

By: Yu Yao

"Jingxing's singing is rough and unconstrained. The bass uses the true voice and the treble uses the falsetto, which causes the interval to jump greatly and frequently alternates. The "Hongjing" aria has a higher tone, and its line tune is more tactful than that of Heijing. The change of its rhyme is basically between the 5 and 6 high pitch areas of B and C "[3] for example, the aria in " Tanlou "(see example 3).

Tanlou

小 马 芳 生 来 呀

5 貌 哇 堂 堂

The musical score for 'Tanlou' is written in staff notation. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics '小 马 芳 生 来 呀' are written below the first staff. The second staff starts with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics '貌 哇 堂 堂' are written below the second staff. The time signature changes to 2/4 for the second staff.

Figure 11. Tanlou

By: Yu Yao

"Jingxing's top rhyme falling tone is 6 or 5 (sometimes falling on 3) and the bottom rhyme falling on 1, which is a palace mode with feather color. When Hongjing sings "Daban", the upper rhyme falls on 2 or 5, and the upper and lower rhymes fall on 1, which belongs to the Gong mode with Shang or Yao color (see example 4).

《 Meilong town 》

♩ = 112

5

10

15

The musical score for 'Meilong town' is written in staff notation. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 112. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The third staff starts with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The staves are numbered 5, 10, and 15 at the beginning of each line.

Figure 12. Tanlou

By: Yu Yao

Hongjing's vocals usually use g or F Tune, almost the whole scale in the high range, and sing with the true and false voice, the line also requires smooth, singing is very difficult, its special voice method, makes the "Hongjing" industry on the actor's own conditions are higher, not only to be tall, voice also to be broad and resonant, even so, it is not easy to cultivate. Therefore, in the west of Fujian Province, the story of "thousands of students, thousands of Dan, it's hard to get a clean" spreads. It can be seen that Hongjing actors are precious and rare in the west of Fujian Han Opera. (Chen Hanhuang, 1998)



Figure 13. Tanlou

By: Yu Yao

According to the research, the tonal types can be divided into three types: the first feature color, which emphasizes the large second and small third above the tonic, such as sol, La, do or re, MI, sol; the second feather color, which emphasizes the continuous small third and large second above the tonic, such as La, do, re or MI, sol, La; the second feather color, which emphasizes the continuous small third and large second above the tonic, such as La, do, re or MI, sol, La; The third kind of palace color emphasizes the two major second degrees above the tonic and the minor third degrees below the tonic.

Through the investigation, it is concluded that the characteristic color tunes are the Hakka ancestors who moved from the Central Plains to the south, the feather color tunes are the ones who absorbed the music of the southern aborigines, and the palace color tunes are the ones who interacted and influenced each other. It is composed of four tones and forms the double four degrees frame structure of sol do and La re. According to the lyrics, the first sentence (bars 1-3) is a descending re do la, the second sentence (bars 4-6) is a fluctuating La do re do la, the third sentence (bars 7-9) only has a different ending sound from the second sentence, and the fourth sentence (bars 10-12) is the same as the second sentence. If we look at the sentence structure of

the tune, it can be seen as a two sentences structure (1-6 bars, 7-12 bars) with the same ending and the same beginning, in which the beginning part has only one bar. Through the song, we can see the general characteristics of folk music. The creators of folk music are the people at the bottom. They use the most concise and economical method to realize the rule of "seeking change in unity and seeking unity in change" in artistic creation.

2.2 The reform and change of professional singing

Because the traditional Western Fujian Han Opera is mostly performed in the wild in mountain villages, in order to make the sound loud and spread far, most of the tune is set too high. In order to make the actors sing naturally and smoothly, the timbre is sweet, and fully mobilize the performance ability of the middle and bass areas, the tune is gradually adjusted to the best sound area of the actors according to 0 plot, so as to achieve the effect of both sound and emotion. Individual plays also use different key duets, or transfer inside the singing, which are a breakthrough in the tradition.



Figure 14. Stills of modern operas of Han Opera in Western Fujian

Photo:www. baidu.com (Accessed August 6, 2021)

The reform and change of professional singing are also prominent. According to the aesthetic requirements of the times, Heijing was gradually replaced by medium and low rich "Ba" instead of hoarse voice" "Hongjing" also makes more use of the original part, so that it not only retains its characteristics, but also enhances the authenticity of the characters. The singing of

Qingyi and Huadan also adopts the combination of true voice and false voice to expand their performance range; In order to better express the feelings of the characters, Lao Dan changed to sing high tune and absorbed the melody of "May sixth" tune of Jingqiang, so as to improve its range.



Figure 15. Stills of modern operas of Han Opera in Western Fujian

Photo: www.baidu.com (Accessed August 6, 2021)

2.3 Instrumental accompaniment

The accompaniment music of the traditional Han Opera in Western Fujian can only be used as a foil to the general mood. After the reform, the accompaniment music for the purpose of performing the play has been carefully arranged by the music Designer (including the orchestration). It not only obeys the general plot requirements, but also focuses on the characterization of the characters' thoughts and characters. At the same time, it is also required to be consistent with the specific times and regions. Therefore, there are also outstanding achievements in the reform and development of instrumental music. Many new repertoires adopt the composition technique of "theme penetration", shape the image of dramatic music, and have obtained a lot of valuable experience.

The use of musical instruments has been greatly expanded. As long as the Chinese and Western musical instruments that can be played are widely absorbed, which greatly enriches the

expressiveness of the band. Percussion also widely absorbs the advantages of other operas. According to the needs of the plot, the orchestration principle of juxtaposition of high and low tones and the combination of gongs and drums of Beijing Opera and Han Opera has broken through the limitations of the color of gongs and drums of a single drama.

Through the field investigation of Western Fujian Han Opera music, it can be seen that the main musical instruments used in Western Fujian Han Opera Music in this historical period are string and plucked instruments.



Figure 16. Accompaniment performance photo

Photo: Yu Yao

2.3.1 Stringed instruments



Figure 17. Erhu accompaniment rehearsal photos

Photo: Yu Yao



Figure 18. Erhu accompaniment rehearsal photos

Photo: Yu Yao



Figure 19. Accompaniment performance photo

Photo: Yu Yao

Erhu began in the Tang Dynasty and is called "Xi Qin". It has a history of more than 1000 years. It is a traditional Chinese stringed instrument. Erhu, or erhu, is also known as "Nanhu" and "Wenzi". The erhu consists of the barrel, skin, rod, head, shaft, kilo, horse, bow and string. Erhu is one of the main bow string instruments (wiping string instruments) in the musical instrument family of the Chinese nation.

2.3.2 Plucked instruments



Figure 20. Yangqin accompaniment rehearsal photos

Photo: Yu Yao



Figure 21. Yangqin accompaniment rehearsal photos

Photo: Yu Yao

Yangqin is a commonly used stringed instrument in China. Its timbre has distinct characteristics, large volume, hardness and softness; The timbre is bright and the expressive force is extremely rich. It can be solo, ensemble or accompaniment for Qinshu, rap and opera. It often plays the role of "piano accompaniment" in folk instrumental ensemble and national band. It is an indispensable main musical instrument.



Figure 22. Zhongruan accompaniment rehearsal photos

Photo: Yu Yao

Ruan evolved from the pipa in the Han Dynasty. It has a long history and distinctive sound. It is a national plucked instrument with a long history in China. The traditional plucked instrument of the Chinese nation is a kind of ancient pipa. It has a history of 2000 years.

The improved Ruan used now is divided into five types: Bass Ruan, big Ruan, middle Ruan, small Ruan and treble Ruan. Four strings, with quality, installed according to the twelve average law. The range can reach two and a half groups.

2.4 The influence of Western Fujian Han Opera

Since the 1960s, many plays have received great repercussions in the society. Many plays have participated in the provincial opera show and won awards. Some plays have also been made into TV dramas or adapted into TV drama series.



Figure 23. Stills of modern operas of Han Opera in Western Fujian

Photo:www. baidu.com (Accessed August 6, 2021)

It has continuously expanded the influence of Western Fujian Han Opera at home and abroad. The music of Han Opera in Western Fujian is mainly composed of xipi and Erhuang, with Kunqiang, Bangzi, Yiyang, Fodiao, folk minor and other tunes; the roles include Xiaosheng, Laosheng, Chou, Wujing, Zhengdan, Qingyi, Pojiao and so on; the string music is accompanied by "diaogu" in Western Fujian, with Yueqin, Sanxian, Yuehu, flute, suona, guzheng, pipa, bronze Gong, Yuantong drum and so on. The stage atmosphere is lively and tense. Minxi Han Opera is known as the "peony of the South" for its various repertoires, exquisite skills, complete trades, pleasant music and endless charm.

The development and popularity of Minxi Han Opera are closely related to Longyan city. The singing of Minxi Han Opera is based on the dialect of Longyan City, and its language lays the foundation for the development of Minxi Han Opera.

In the long-term artistic practice of Minxi Han Opera, some outstanding performing artists with profound artistic attainments have emerged, who have won high praise in performances in southwest Fujian, East Guangdong, Taiwan, India and Nanyang. For example, Deng Yuxuan and others. The key repertoire of Minxi Han Opera is Shi Bei An, the reserved repertoire is Lan Ji Zi and Da Dong Jie Bai, and the transplanted repertoire is Bai she Zhuan and Xi Xiang Ji, which have a great influence on Minxi Han Opera and become a classic of Minxi Han Opera.

Minxi Han Opera does not exist independently. This paper studies the development of Minxi Han Opera and the context of Minxi Han Opera cultural environment. From the perspective of the source of the creation of Minxi Han Opera, the relationship between Minxi Han Opera and the Central Plains traditional music culture, transmission and development, this paper expounds the inseparable relationship between Minxi Han Opera and Northern Han Opera art. From the analysis of the influence of Minxi Han Opera and local Hakka culture, the unique social and historical environment and local ecological environment in Minxi are the basis and conditions for the widespread spread of Minxi Han Opera. The clan identity of Han Opera in Western Fujian and the social organization structure based on kinship and geography reflect the unique art and culture of folk sacrifice ceremony and festival celebration in Western Fujian.

The research shows that Western Fujian Han Opera is actually a unique local opera gradually formed by Western Fujian Hakka dialect and local folk music. This view mainly comes from the historical perspective of the origin and development of Han Opera in Western Fujian. Therefore, it is believed that the understanding of the art of Western Fujian Han Opera should be viewed from a historical perspective, so as to fully understand the face of Western Fujian Han Opera.

Chapter V

The artistic characteristics of Han Opera in western Fujian, China

The investigation and Research on the artistic characteristics of contemporary Minxi Han Opera in Longyan City, only by further understanding the culture of contemporary Minxi Han Opera in Longyan City, can promote the development of Minxi Han Opera in Longyan city. Therefore, it is necessary to take the qualitative research method of fieldwork as the main means, and take Minxi Han Opera learning center and Longyan art school as samples.

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

Longyan art school was formerly known as "Longyan District Han Opera School". Founded in 1959, Longyan art school has a long history. In May 2009, it was renamed as "Longyan art school" from Longyan opera class of Fujian art school. It is the only municipal public secondary professional art school with full-time college and technical secondary school education to cultivate local opera, mass culture, song and dance talents. Since its establishment, the quality of teaching has been continuously improved and the teaching achievements have been fruitful. Since 1977, it has trained more than 400 outstanding art talents for the society. Teachers and students have won more than 200 awards in all kinds of national and provincial art competitions. At the same time, it is the backbone of major performance activities in our city, and has been highly praised by leaders at all levels and all sectors of the society. At present, the school is firmly seizing the historical opportunity of cultural development and prosperity, aiming at building a first-class art vocational college in Haixi, expanding the development space of the school, vigorously promoting the construction of the new campus, realizing a new round of leapfrog development of the school, and providing excellent art talents and intellectual support for the cultural development and prosperity of our city. (Zhong mingyue, 2020)

1. Vocal music style

The aria of Western Fujian Han Opera includes a variety of tunes, but only xipi and Erhuang constitute the plate series. Xipi tune is called North Road, and Erhuang tune is called South Road. The basic structure of Nanlu and Beilu singing is the same. The basic form of "two yellow and two skin" tune has been influenced by Western Fujian folk music and Pinyin line tune according to dialect tone for a long time, forming the skin yellow tune of Western Fujian Han Opera, which is obviously different from all Pipa operas now. In addition, there are other tunes in Western Fujian Han Opera, such as Kun, Gao, Ge, bang, and a large number of folk tunes.

When Western Fujian Han Opera sang xipi and Erhuang, they had their own advantages in singing method, arrangement of main tone, timbre of pronunciation, and methods of line singing, enunciation and cavity moistening. Laosheng, clown and laodan use their own voice; Xiao Sheng and Dan Jiao use fake sounds. The old man's voice is calm, powerful and bright; The clown's voice is black, and there are sudden changes in height, strength and sense of urgency, which is very exaggerated. He often decorates his tone with slides and vibratos; Lao Dan has nasal and laryngeal sounds, and the linear cavity is mild and simple; Heijing sings with the sound of frying; The most distinctive is the red view. It is a unique singing method of Han Opera in Western Fujian, which uses synthetic voice in high voice and throat voice in low voice, that is, nasal resonance, commonly known as "double snow". Huadan's falsetto is lively, light, soft and beautiful; On New Year's day and Qingyi, the singing is quiet, beautiful, round and gorgeous; Xiaosheng's voice is clear, natural and powerful. Words and lyrics. The dialogue and lyrics of Western Fujian Han Opera are based on Huguang dialect and pledge Zhongzhou phonology. Combined with the pronunciation of Minxi dialect, it forms the rhyme characteristics of Minxi Han Opera. Among them, the tone value of language is similar to "Hongwu Zhengyun". It is also known as "Shangguan dialect" because it absorbs western Fujian dialect.

The singing method of "Hongjing" is very unique and deeply loved by the masses. The reformed singing method is called "sleet in rain" (traditionally called "double sleet"), and its pronunciation is very characteristic: "sing with the throat with nasal sound, the bass part is mixed with the original throat, and the treble part is falsetto, which constitutes the frequent conversion of true and false voice". It has a wide range of tones and high pitch. It uses the resonance of forehead and nasal cavity to emphasize the back of the brain. Its timbre is high and bright. However,

compared with the "explosive sound" of "Heijing", its line is more relaxed and soft. Among them, Deng Jinzhou, the famous Hongjing artist, plays Zhao Kuangyin in "bowing to the cave", Xu Yanzhao in "dragon and Phoenix Pavilion", Guan Yu in "Huarong Road" and the main roles in dozens of traditional plays such as "Er Jin Gong", "Zhan Bao mian", "Kaifeng Fu" and "Sha Si men". He can use the resonance of nose, forehead and back brain to get bright voice, and his voice is clear and sweet. It has been widely praised by the audience in Western Fujian and eastern Guangdong for its combination of true and false voice. It is a well-known Hongjing artist in the field of Chinese opera in Fujian and Guangdong. In the process of the development of Hongjing business, Chen Hanhuang, the provincial transmission of Minxi Han Opera and the national second-class actor, has made innovation and reform. After being taught by Deng Jingzhou, he absorbed fan Sixiang's true and false voice application, and combined with his own voice conditions in the learning process, he made innovations and breakthroughs in acting skills and singing.

Take Hongjing as an example. Hongjing's singing method is to sing with a nasal voice, mixed with the original throat singing bass part and falsetto singing high part, and convert the true and falsetto. Its singing method is more special and is loved by the masses, while the old artists call the reformed singing method "sleet". "Sleet" has a wider range and a higher tone, which resonates with the forehead and nasal cavity. It pays attention to the back of the brain. Compared with "deep fried sound", it has a gentler line. For example, Hongjing artist Deng Jinzhou plays the main role in many traditional plays, such as "bowing to the cave", "huarongdao", "erjingong", etc., which can flexibly use the nose, forehead and hindbrain.

The combination of true and false voice is loved by many audiences in Western Fujian and eastern Guangdong.

Hongjing is a unique character in Minxi Han Opera. Most of the characters are loyal ministers, righteous men and heroes. They are civil and military, including the people, powerful officials, emperors and swordsmen. The performers need to show the positive images of men's emphasis on emotion, righteousness and bravery. There are no less than 20 kinds of characters in Hongjing business, such as Wang Ying in "three dozen of Wang Ying", "Guan Yu in huarongdao", "Yao Qi in shangtiantai" and "Bao Zheng in zhanbaomian".

To sum up, Minxi Han Opera is an all embracing drama, which has been developed for a long time and has strong vitality. Western Fujian Han Opera has perfect performance program, rich repertoire and close to the people. It has many themes such as love and marriage, history, revolution and so on. The characters are vivid. Loyal ministers, treacherous ministers, emperors, civilians, heroes and so on gather together to meet the needs of the vast majority of the audience.

2. Instrumental music style

As we all know, music is the soul. To transform the notes on the score into sound is a process of artistic recreation. However, our music score is basically not marked with bow fingering, which gives players more space for free creation. As a performer with many years of art experience, I will first analyze the titles of each scene one by one, and then sing the melody spectrum (this is the first step before the revision of bow and finger technique). Because through singing, we can find the breath, phrases and even the emotional ups and downs of music, and so on. If there is an orchestration part, you can listen to the analysis and explanation of the conductor, and then make a more reasonable bow fingering correction through playing practice again and again.

2.1 Unique accompaniment instrument

The accompanying musical instruments of Han Opera depend on their types and functions, and their special musical instruments are touxian, Dasu Gong and haotou. The types of musical instruments are string, wind and percussion. According to their functions, accompaniment instruments can be divided into two categories: Wenchang accompaniment instruments and Wuchang accompaniment instruments.

2.1.1 The head string

The big Su Gong and the trumpet head constitute the special style of the instrumental music of Han Opera. As long as the music rings, we can distinguish whether it is Han Opera or not. 1) Head string: it is a kind of leading string. It is made of hardwood tube and rod. Its pronunciation is crisp and transparent. The tube is very small and can only extend into two fingers. Its shape is similar to that of Chaozhou's second string, but its rod is shorter than that of the second string, and its inner space is larger. 2) Da Gong: also known as Da Su Gong, it has a very low sound range, soft and quiet tone, deep and quiet, and long sound wave. It is made of

Xiang copper. The diameter of the Gong is about 82 cm, and it is used to hang on the autocratic wooden frame. The pitch of the center of the Gong is sol with low octave, and the pitch of the side of the Gong is mi without high bass. Gongs and hammers are made of pine and cloth. They are well played and stroked at the same time. Due to the different playing positions, there are three different types of sound. 3) Trumpet head: also known as diaolazi, it is a brass pipe music. It is divided into three retractable sections, with trumpet shape up and down, sharp high pitch and low bass. It is often used in the scene of noisy stage before the opening, fighting between the two armies and beheading.

2.1.2 wind music and percussion music:

1) string music: in the 1920s, it used three major pieces: head string, three string and moon string. Sometimes "Bangzi" (i.e. "bamboo string") and "YeHu" (i.e. "bamboo string") were added to sing a ditty. Later, Yangqin, Tihu, pipa, guzheng, big three string, Jiaohu, Zhonghu and low Hu were gradually added.

2) Wind music: in the past, only flute, medium and small suona and trumpet were used. After the 1950s, Dongxiao was added. According to the old artists, Sheng was often used in the past, but it was lost in the 1940s, and it was not used until the 1960s.

3) Percussion: in the past, the commonly used percussion instruments were rocking board, knocking board, piece drum, big Su Gong, big / small Gong, bronze bell, bowl Gong and bronze bell. Later, battle drum and horse Gong were gradually added. In the 1950s, big drum and bass Gong were added. (Liyang, 2010)

2.1.3 Wenchang accompaniment instruments and Wuchang accompaniment instruments.

1) At first, there were only three major instruments in Wenchang, namely touxian (formerly known as diaoguizi), Sanxian and Yueqin. Later, erhu, Yangqin, Tihu, Liuhu, pipa, guzheng, Sheng, zhongzhonghu and so on were added.

2) Martial instruments include: banpiangu (also known as "Di Gu"), Xiaogu (also known as "Zhan Gu"), Xiaoba, Daba, Xiaoluo, Daguo (also known as Su Luo), Tongjin (also known as "Ru Luo"), wanluo, mahuo, chuozi and haotou (also known as "diaolazi").

2.2 Performer' second creation

In order to strengthen the music effect, the troupe has hired several erhu players. The musicians are also different in terms of control ability and understanding of the music connotation of Han Opera. Therefore, we should pay more attention to the revision of bow fingering to make it more reasonable, standardized and conventional, Only in this way can we solve the problems of inconsistent timbre and emotional expression of Erhu voice caused by multiple players.

In the process of revision, according to the basically feasible traditional fingering, i.e. the eclipse finger holds down the basic sound as do or sol (which is also the most commonly used scale fingering), and so on according to the changes of fingers. Such basic fingering can also be applied to other handlebars. For example, the prelude of Scene 1 and the interlude of Scene 6, in which a large part is composed of dense sixteenth notes, set the left-hand fingering according to the traditional fingering, and follow the principle of "playing more empty strings and less pressing strings"; The principle of "playing more inner strings and less changing hands" is relatively labor-saving and easy for players to master.

When the bow method is revised, the bow is divided by one bow and one sound (the bow not only has a sense of stress, but also has a distinct sense of rhythm. When the music itself has internal power and moves forward excitedly, the performance of the bow can better set off the atmosphere); In the setting of the bow method of the sixteenth note, the stress of the first tone and the non-stress of the last three tones are used to highlight the sense of granularity and clarity brought by the bow. The rise of the music melody is expressed by increasing the range of the bow, and the decline of the music melody is expressed by reducing the range of the bow, which well reflects the hail of bullets, fear and bloody war scenes in the play.

When revising some narrative aria (adagio, Adagio, retreat board, horse dragon head and other boards) or scene music with medium speed and little music change, generally, one bow will be played with a half beat (eighth note) as a unit, and the two eighth notes of one beat will be played with a minute bow, which can make the sharp angle between the sounds. The four sixteenth notes in a beat play two bows (two notes and one small continuous bow) respectively. This processing method which changes in unity makes the music more rhythmic and dynamic. For example, in the revision of Qupai [Jiayu tea], the whole band played in unison at a moving speed, that is, a simple and simple performance, which reproduces the desolate scene of the characters in the play being immersed in the street.

For the erhu aria of the three characters in the play (one four beat with board and no eyes), the erhu voice part uses a regular accompaniment pattern in the orchestration. When setting the bow method, the author divides it according to the regular sentences and pauses in the lyrics; In the second half of the beat, non guton's music repeatedly uses the bow to play the light tone (the bow hair is close to the string, and the wrist drives the fingers to play the last eighth note elastically). The sound representing the sentence and ton is in the first half of the beat, and the stress is played with the push bow. This homeopathic bow method better reflects the sentence and pause feeling of the singing, and also the neat structure of the musical form of Han Opera.

3. Costumes

It has strong artistic appeal and distinctive characteristics. It highlights the characters with the image vocabulary and actions with professional characteristics, so that the audience can clearly perceive the character state of the characters, such as kindness, integrity, loyalty, or treachery, ugliness, hypocrisy. Since the evolution and development of business classification, every business from headdress to performance has gradually matured and met the requirements of performance stylization. Now its artistic image and performance characteristics are summarized as follows.

First, green clothes: they should not show their feet and smile, so as to give the audience a sense of gentleness and elegance; second, black clothes: they should be loose and tight, slow, sad and dignified, and the performers should wear blue and black clothes; third, Huadan: they should be lively and agile, vigorous and agile, so as to give the audience a sense of beauty and natural and unrestrained; fourth, Wudan: they should be rigid and flexible, with beautiful behavior, To give the audience a sense of free and handsome; fifth, laodan: to give the audience a sense of stability and heaviness; sixth, Xiaosheng: to give the audience a sense of gentleness and elegance; seventh, Laosheng: to give the audience a sense of gentleness and elegance; Eighth, wusheng: to be agile and dignified, To give the audience a sense of bravery and vigor; Ninth, Hongjing: to require five long beards, not to laugh, to give the audience a sense of dignity and loyalty; tenth, Heijing: to require five claws to "open the mountain", straight back, to give the audience a sense of boldness and bravery; eleventh, clown: to require only "Yin and Yang", treacherous and fickle, to give the audience a sense of wit and humor.

The trade mentioned above is the requirement of artistic image and the effect of role deduction. With the development of Minxi Han Opera, the director has higher requirements for performers after entering the role. When performing, we should try to figure out the characters, design the costumes and determine the way of the play from the perspective of the characters' age and the situation of the play. Especially in modern opera, performers simply can not apply the traditional business to dress up the way of play. Therefore, we must innovate under the premise of reference program. Only in this way can we live the characters and let the audience feel the character and so on.(Zhong mingyue, 2020,)

4. Dancing style

Compared with other folk operas, the main difference lies in the delicate movement, the combination of hardness and softness, the palm outward, the fingers upward, and the hand movement and the performer's head are in the shape of "mountain", so it is called "mountain" (Wang Zhuo Mo, 1984)

The characteristics of Hongjing's characters also make the performing arts of Hongjing have their own uniqueness. Specifically, Hongjing business was formed in the late Guangxu period, and was played by Laosheng before its formation. Laosheng's performance steps are mainly eight characters steps, and he attaches great importance to Xugong. Compared with Laosheng, in order to highlight Hongjing's heroism, Hongjing's steps and gestures are more exaggerated and vivid. For example, compared with the old students, the steps need to be wider, the steps need to be thicker, the chest needs to be wider, and the "eight characters step" and "duel step" are often used in the performance. Another example is gestures, mainly "dragon claws and tiger palms". When performing straight and forthright characters, they often use "stomping to open the mountain" and "Yin Yang palms" to make the whole look steady and generous, so as to show the heroism of the characters.

For example, the action of "opening the mountain arm" has different requirements for different professions, such as adanqi's mind, big flower, and so on. The use of "head" in performance must also be standardized. Those with low self-esteem should be cowardly, those with flattery should be flattering, and those with high self-esteem should look up. In short,

Western Fujian Han Opera requires performers to act freely on the basis of following norms. The main points of performing arts based on different norms are as follows.

First, sitting: the chair should be avoided, the body should be slightly inclined, not full of chair, just sit on the edge, the body should be straight, the back should be straight, the elbows should be bent, and the eyes should look ahead. Second, standing: the waist, body straight, heavy shoulders, standing should be stable, not soft, action appearance should also be stable, not meridian type station. Third, walk: the body should be flat, the walk should be steady, the breath should be even, the walk should be like the wind, and the walk should be elegant. Fourth, fight: it is required that the wrist should be as fast as lightning when playing, and it should be light and easy to avoid when playing hard. Fifth, form: performers should have the basic skills of "five methods" and "four skills". They should have both spirit and form, the combination of virtual and real, the ability of eyes to convey emotions, smooth overall movement, strong sense of rhythm and rhythm, and clear starting and transition.

5. Performance process

This paper analyzes the performing function of Western Fujian Han Opera, and analyzes the unique performing art of Western Fujian Han Opera from the aspects of artistic image, normative requirements and red mirror performance.

5.1 experienced Western Fujian Han Opera artists

5.1.1 interviewee: Deng Yuxuan



Figure 24. Deng Yuxuan's "golden voice of Han Opera", China drama website

Photo: www.baidu.com (Accessed August 6, 2021)

Standard: Deng Yuxuan, Huadan king of Han Opera. In 1954, he joined Qunsheng Han Opera Company in Longyan area of Fujian Province, where he worked as Xi Xiaosheng, Qingyi and Huadan. He is smart and hardworking. He is the main actor of the troupe after 2 years of study. Because of her love for Minxi Han Opera, her hard work and good professional quality, she soon became a well-known actor in southwest Fujian and East Guangdong with the careful cultivation of older artists such as Wang Yulan, and was known as the golden voice of Han Opera.

Deng Yuxuan has played roles in more than 80 plays, including romance of the west chamber (decorated with Zhang Junrui), legend of the White Snake (decorated with Bai Suzhen), Peach Blossom Fan (decorated with Hou Chaozong), qinxianglian (decorated with qinxianglian and Chen Shimei), menglijun (decorated with menglijun), drunken Princess (decorated with Yang Yuhuan), erdoumei (decorated with Chen Xingyuan), No.1 scholar media (decorated with Princess Chai) and Spring Festival Niang Qu (as chunniang), etc.

Deng Yuxuan is famous in Fujian and eastern Guangdong for her excellent performance of Xiaosheng and Dan. Some plays have been videotaped or taped. In 1978, he won the actor award in the first "Wuyi spring" concert in Fujian Province. In 1980, he won the first prize in Fujian opera singing competition. In 1983, he won the honorary award of teacher in the young actor competition of Fujian Province. In 1985, he was awarded the title of "national March 8 red flag bearer". (Deng Yuxuan's "golden voice of Han Opera", China drama website 2019.1)

5.1.2 interviewee: Wu yinlian



Figure 25. Wu yinlian Play photos

Photo:www. baidu.com (Accessed August 6, 2021)



Figure 26. Wu yinlian Play photos

Photo:www. baidu.com (Accessed August 6, 2021)

Wu yinlian is a famous performing artist of Han Opera in West Fujian Province and a second-class actor of Han Opera Troupe in Longyan City, Fujian Province. He has been a major actor in more than ten plays, such as "the romance of the West Chamber", "bowing to the cave", "King Kang Miao Zhuang", "Qiao Qiao Sao", "bloody Du Peng" and "peach blossom chant". He was rated as the outstanding young actor of Fujian Province. Wu yinlian entered the Western Fujian Han Opera stage at the age of 16. She has been active in the Western Fujian Han Opera stage for more than ten years. Wu yinlian is born with a good voice. Her voice is beautiful and natural. She has loved singing and dancing since she was a child. She has a special interest in literature and art. When I was a child, I looked forward to becoming an actor in the art group when I grew up.

Standard: since Wu yinlian joined Longyan Han Opera Troupe in 1972, she has devoted herself to performing arts. After her retirement, she has been actively involved in "mentoring" and has been working as a cultural volunteer in art schools and universities for the elderly. In 2010, she was awarded the title of "representative of transmission Minxi Han Opera of Fujian provincial intangible cultural heritage project"; in 2018, she was awarded the title of national advanced individual of intangible cultural heritage protection by the Ministry of culture and tourism.

5.1.3 Active performers Interviewee: Li Yujun



Figure 32. Li Yujun Play photos

Photo: www.baidu.com (Accessed August 6, 2021)

Standard: Li Yujun, a municipal transmission of Minxi Han Opera, a national intangible cultural heritage project. Laodan, Caidan. The leading plays include the number one scholar and the beggar, fengguanmeng, shiyubangle, Ma Dacheng, LAN Jizi, xiangluopa, pick son-in-law, dingguang Buddha fate, etc. In 1987, he participated in the provincial drama "chunniang Qu" and was nominated for the outstanding award and performance award. In 2002, LAN Jizi won the performance award in the 22nd opera performance. In 2006, Shi Yubang won the special award in the first Hakka folk culture and Art Festival. In 2009, he won the performance award in the 24th opera performance out of the enclosure.

5.1.4 Western Fujian Han Opera musician: Yuan Hongliang



Figure 33. Yuan Hongliang photos

Photo: www.baidu.com (Accessed August 6, 2021)

Yuan Hongliang, male, from Shanghang County, Fujian Province, was born in 1947 and graduated from the Han Opera School of Longyan District in 1965. He is a member of Fujian musician association and began music creation in 1970. He has composed nearly 100 songs of various genres, such as Du Quanshan, Quan Ou song, alarm bell ringing and so on. He has designed music for dozens of Western Han operas such as dingguang Buddha fate, shibeijian and the moon to the Mid Autumn Festival, and his works have won the provincial Concert Music Design Award for many times. Since 1979, he has participated in the compilation of cultural integration chronicles. Collect, record and sort out the music scores and sound materials of various folk arts such as Shanghang puppet show, Western Fujian Han brush, drum music, quyi and folk songs, and write many papers on the introduction, analysis and research of various kinds of music. In 2001, he won the "excellent Editorial Work Award" of the National Art Science Planning Leading Group. In July 2015, he published his monograph "retaining the charm of the countryside".

5.1.5 Students with less experience in school

Interviewee: students of Minxi Han Opera Performance Major in Longyan art school.

The performance of Minxi Han Opera represents the best level of teaching

In China, the students majoring in Minxi Han Opera performance come from Longyan art school. They have participated in various rehearsals and performances of Minxi Han Opera since childhood. Compared with the professional actors of Minxi Han Opera, they are still in the training stage. They are not experienced enough and their performances are not mature enough. They do not perform alone or play an important role in large-scale performances. However, as the future performers of Minxi Han Opera, their learning process cannot be ignored.

5.2 performance of Western Fujian Han Opera

5.2.1 Performance

From 1736 to 1820, that is, the Qianjia period of the Qing Dynasty, the performing arts industry has not yet fully developed. It was not until 1875-1908, the Guangxu period, that the performing role was basically formed. Now, four elements, six elements and nine elements have been completed, forming a systematic system. Specifically, first of all, the "four doors" are health, Dan, Jing and ugliness. Secondly, "six star head" refers to Xiaosheng, Qingyi, Wuyi, Huadan,

Chou, Laosheng, laodan, Hongjing and Heijing. Finally, according to the above statement, "nine elements" refers to two lives, two clothes, two pieces of dandelion, and two clean and ugly.

In addition, Western Fujian Han Opera has very rich performance programs and unique characteristics. For example, "pulling the arm of the mountain" can also be called "opening the mountain" and "pulling the mountain", which is the beginning of the platform. Each business also has three stages: the first stage is "right single mountain arm", the second stage is "left single mountain arm", and the third stage is "open mountain arm".

In Minxi Han Opera, "Hongjing" mainly plays the role of loyal hero, whose characters are affectionate and forthright. There are about 20 kinds of characters in hongjingxing, such as Wang Ying in "three strikes against Wang Ying" in the Eastern Han Dynasty, Guan Yu in "huarongdao" in the Ming Dynasty, Xu Yanzhao in "dabaoguo" and Cui Zhu in "Cui Zhu kills his king" are patriotic heroes. Hongjing is rich in characters. In actual performance, we need to consider the plot, character characteristics and character of the play. For example, there are obvious differences between Bao Zheng in zhanbaomian and Guan Yu in huarongdao, which are reflected in the characters. The differences come from the image, temperament, character and other aspects; in the performance, there are also great differences in gesture orientation, pace speed, shaking beard and other related minor actions. Specifically speaking, Bao Zheng is a civil servant in the business of Hongjing in zhanbao Mian. He usually appears in the way of civil servant performance. According to the plot of the play, Bao Zheng is caught between the kindness of his sister-in-law's upbringing and the impartial law. Therefore, Hongjing performers must perform Bao Zheng's complex and anxious psychology. The typical movements are shaking hands and whiskers, and the steps should be heavy. In Hua Rong Dao, Guan Yu is a military officer in Hong Jing's business. He usually performs in the way of military officer. And when showing the characters, we should pay attention to the military officer's momentum. In the play, the performance program is half literate and half martial. If the clothes are water sleeves on one side and not on the other, we should use the movements of shaking sleeves and whiskers. Therefore, even if they are both Hongjing, there are differences in specific performances.

From 1736 to now, Minxi Han Opera has passed the test of history and the confirmation of time, and has been recognized by the audience of all ages.

requires that the image characteristics of Minxi Han Opera are widely recognized by the audience, with strong artistic appeal, highlighting the characteristics of characters, such as kindness, ugliness, integrity, loyalty, treachery and so on. Therefore, there are certain standard requirements for headdress, clothing and performance. Among them, Qingyi is graceful and does not show feet; Wuyi is tragic and dignified and walks slowly; Laosheng is elegant and steady, elegant and handsome; Huadan is steady and sensitive.

The performance of Minxi Han Opera also has strict program requirements, which is one of the key elements of Minxi Han Opera. In the process of playing the role, performers should determine the decoration of the characters from the perspective of their identity, age and plot, so as to present vivid characters for the audience.

Sitting, watching, walking, watching, moving, turning, poking, standing, twisting, pointing and flashing on the stage should be standardized.

Although there are different requirements for the performance actions of different trades in Minxi Han Opera, the actions that should be performed by the trades also have generalities. For example, in the performance of "soft", "round" and "light", performers should pay attention to grasp the generality and individuality, so as to achieve mastery. Only in this way can the performance be superb and thorough.

In "Tan Lou" by Xu yanzhao, the span of the sound is less than five degrees and the melody is too gentle. However, Chen Hanhuang changed it to eight degree jump and added lining words to the lyrics of "drum, drum calm", which is helpful to fully express the characters' worries about the country and the ups and downs of their feelings. After the reform of Hongjing aria, the characteristics of laodan's low voice and depression have changed.

Hongjing business usually uses g key and F key, most of the whole sentence scales are in the high pitch area, and sing in a mixed way of true and false voice. It is difficult to sing in the line, and requires special vocal methods. It requires high requirements for actors, such as tall, broad voice, and so on, and it is extremely difficult to cultivate such actors. Therefore, in Minxi Han Opera, Hongjing actors are extremely valuable. There is a comment that "it is difficult to get a clean life for thousands of students". (Zhong mingyue,2020)

5.3 The musical characteristics

Based on the pihuang tune (known as the north-south road by the old artists), which has the characteristics of big board, minor tune, a small number of Kunqu and Buddhism. The basic aria belongs to banqiang, which is divided into four categories: Erhuang, xipi, Daban and Qupai Zadio. Xipi's tunes are flexible, high pitched, smooth, melodious and tactful, which are mostly used to express happy feelings; Erhuang's tunes are smooth, broad and generous, elegant and serious, which are good at expressing real and sad feelings. Both xipi and Erhuang have two modes: sine and reverse. Daban, formerly known as "Erhuang tablet", is light and lively, melodious and natural. It is suitable for happiness rather than sadness, and is often used as a supplement to Erhuang tablet style.

En fu
《百里奚》杜氏（青衣）唱

Figure 29. Enfu excerpts appendix 1

By: Yu Yao

Enfu in minor 4 / 4 beat, slightly slow, e-feather mode, contrast single and two part form.

The prelude (1-16 bars) first uses the cheerful Hunan tea picking Qupai "eight board head", 2 / 4 beat, parallel 2 sentences (8 bars, one sentence, each sentence is composed of two 4 bars) to change the head and end, the first sentence stops at a Shang, the second sentence is d sign. In the 17th section, the four long notes of E-yu, d-sign, E-yu and g-gong stretch the speed of the interlude, forming a strong contrast with the speed of baduantou. Then the composition technique of shortening the time value is used to speed up the rhythm. Finally, the B-angle is kept for 4 beats, and after a pause of 2 beats, the lyrics are introduced, which is slightly slow and restored to 4 / 4 beats.

Paragraph a consists of four parallel sentences. A (bars 18-31) is a single phrase that ends with a long D sign. Wavy melody lines, relatively concentrated in an octave range. Compared with the 20-24 bar interlude, the rhythm is relatively loose. A1 (bars 32-43) is composed of two parts: sentences (bars 32-40 in one go) and interlude (bars 41-43). Use the same material as a sentence (bars 32-33 are the complete repetition of bars 25-26 of a sentence, and the first two beats of bars 36-37 are the complete repetition of bars 18-19 of a sentence). The composition technique is the same as that of a sentence. In the 39th bar, there are three groups of d-high points. A2 (bars 44-61) is composed of two parts: a single sentence (bars 44-58) and an interlude (bars 59-61). Bars 44-46 are variations of bars 18-19, bars 52 are the motivation to repeat a sentence twice, bars 54-55 are the complete repetition of bars 27-28, bars 57-58 are the complete repetition of bars 39-40. The 59-61 bar interlude is a complete repetition of the 20-24 bar interlude. A3 sentences (bars 62-82) are still complete sentences. It consists of two parts: 62-79 bars and 80-82 bars. The material of bars 62-66 comes from the scattered part of the prelude. The former and the latter 64-66 sections are variations of bars 62-63. The falling notes of the two sections are the same, and they stop on the B corner respectively to maintain the unity of tone. The interludes of bars 80-82 repeat bars 22-24 completely.

Paragraph B consists of four parallel sentences. B sentence (80-93 bars) is composed of 80-81 bars, 82-84 bars, 85-90 bars and 91-93 bars. Weak rhythm, in which 80-81 bars are new material, 82-83 bars are the complete repetition of 25-26 bars of a sentence in paragraph a. Section 89-90 is the change repetition of section 39-40 in paragraph a. It can be seen from this that segment B and a are not only in contrast, but also in unity. This fully reflects the philosophy of the unity of opposites of music materials contained in folk minor music works. The 90-93 bar

interlude completely repeats the 22-24 bars of paragraph a. B1 (bars 94-106), B2 (bars 107-115) and B constitute parallel sentences (head and tail). C (bars 116-131) consists of three sections: bars 116-118, 119-122 and 123-131. Bars 123-131 are developed from bars 119-122.

Xiaodiao

Nao hen zhe mao yan shou tai bu liang
《昭君出塞》（之一）王昭君（旦）唱

Figure 30. Angry with Mao Yanshou excerpts appendix 2

By: Yu Yao

In history, because "the painter Mao Yanshou was angry with Wang Zhaojun", the story of "Zhaojun leaving the fortress" spread for thousands of years. Wang Qiang's water like beauty crown Qunfang, to the treacherous villain's pen is replaced by a huge mole. Thus, Wang Zhaojun's tragic fate was doomed. Five years of waiting, although in exchange for the eyes of the Yuan emperor Gu Ying wandering and national color. But it cannot change Wang Zhaojun's decision to go to Hu. There is a saying: "when I heard that the master of the Han Dynasty had killed the painter, why did the painter decide who should be the master of the Han Dynasty? How many women are as beautiful as flowers in the palace? I don't know if you don't marry them. " It

is the interpretation and lament of this matter! Even though Mao Yanshou was interrogated for the crime of deceiving the king, the attribute of Mao Yanshou's villain will not be changed. This song is a folk ditty based on this story and expressed by Hanzhong Cantonese opera.

The minor of Minxi Han Opera "resenting Mao Yanshou is too bad" has 4 / 4 beats and B-angle mode, with a single trilogy structure.

Paragraph a consists of five sentence styles. The first sentence (bars 1-6) is composed of two sections, i.e. entering in loose style, bars 1-3 and bars 4-6. B starts the sentence and D ends it. To get to the point, the main idea of naming is to resent Mao Yanshou's bad behavior. The stretching rhythm of the loose board intensified the hateful accusation against Mao Yanshou. The second sentence (bars 7-14) consists of bars 7-8, 9-10 and 11-14. The first two stanzas end in the D sign, and the third stanzas stop in the G palace sound, as if the listed tone is deepened again and again until the end of the sentence is solved. The third sentence (bars 15-19) consists of bars 15-16 and 17-19, of which bar 17 is the complete repetition of bars 4-6 in the first sentence. The fourth sentence (bars 20-23) is composed of bars 20-21 and 22-23. Among them, 20-21 is the change repetition of 7-8 in the second sentence, and 22 is the change repetition of 4 in the first sentence. The fifth sentence (bars 24-33) is the change and repetition of the fourth sentence (bars 20-23), which is supplemented by bars 28-33. Stop on the D sign. To section B.

Paragraph B is composed of four sentence styles. The new materials are mainly short and long rhythm, and the sentence structure is relatively square.

The first sentence (bars 38-41) consists of the motivation to repeat one bar twice and two bars. The rhythm is simple, the expression is straightforward, and the falling tone is in the G palace. Chengju (bars 42-46) is the extension of the first sentence, which is composed of the motivation of repeating one bar twice and three bars. Among them, bars 42-43 are the reflection of bars 38-39 (a quotient is the axis sound), and the falling sound is in corner B. Zhuanju (bars 47-52) is composed of bars 47-48 and bars 49-52. Low range, low mood, falling in G palace. The compound sentence (bars 53-58) consists of one bar motivation repeated twice and four bar stanzas. The falling sound is in G palace.

Paragraph a consists of four sentence styles.

The first sentence (bars 59-63) consists of bars 59-61 and 62-63. Section 62-63 is a complete repetition of section 20-21 in the fourth sentence and section 24-25 in the fifth sentence

of paragraph a. This repeated sentence is an important basis for judging and reproducing the single trilogy structure. The falling sound is on the D sign. The second sentence (bars 64-69) is a coherent phrase, falling in G palace. The third sentence (bars 70-76) is composed of bars 70-71, bars 72-73 and bars 74-76. The falling tone is on the D sign. Among them, bars 72-73 are the reduced repetition of bars 7-8 in the second sentence of paragraph a. Subsection 74-76 is a complete repetition of subsection 9-10 of paragraph a. The fourth sentence (section 77) is loose, echoing the first section of the first sentence in paragraph a.

The central part of the trilogy is in contrast with the former and the latter, and the presentation part and the reproduction part are in perfect unity. From the beginning and end of the scattered board, it plays the role of the introduction and ending of the whole song. This song, with its well-organized structure and rigorous logic, embodies the symmetrical aesthetic view of Chinese culture.

Tan lun luo
《百里奚》杜氏（青衣）唱

The musical score is presented in five staves of music. Each staff contains a sequence of notes and rests, with measure numbers 2 through 23 indicated above the notes. The notation includes various rhythmic values, rests, and melodic lines with slurs and ties.

Figure 31. Singing for the fall excerpts appendix 3

By: Yu Yao

Qingyi is one of the Chinese opera in the line of Dan, northern drama is more called Qingyi, Southern Drama is more called Zhengdan. It is named for his role in the blue pleats. The most of them are virtuous, good wives and mothers, or chaste and noble women. The performance is characterized by singing skills and small range of action. The action is more stable. Reciting rhymes is a heavy vocation.

In minor "sigh fall" 4/4, a business style, two more tunes.

The prelude is composed of two sentences. The first sentence (1-4) consists of two music festivals with the end changing. The second sentence (5-10) consists of two irregular music sections, which are combined with head to tail change. The first section is 5-6 and the second section is supplemented by 7-10. End in e-feather.

The first part is a single two parts curved structure.

Paragraph a consists of 5 sentences. The first sentence (sections 10-17) is a one-off sentence. The melody is mainly composed of three steps and three-degree jump, and the mood is relatively relaxed. Stop on g-palace. The second sentence (18-23) consists of two sections: 18-19 and 20-23. The melody line of the first section goes down, and the second section reaches the high point a quotient, and the scale down ends on the d-sign. The third sentence (subsection 24-29) is a one-off sentence. The feature of this sentence is that the starting 24-25 section starts three times around the high point of a quotient, and the second half of the sentence gradually falls back to the end of the D sign. The fourth sentence (30-40) consists of three sections, i.e. 30-31, 32-34, 35-38 and 39-40, which stop at the end of g-palace. 40 of them are from the 17 section interlude of the first sentence of A. The fifth sentence (41-51) consists of two sections: 41-46 and 47-50. The sound range of this sentence is wider, and the number of transposition is more, ending in a-quotient. Section 51 is the interlude.

In addition, from the mode, segment a is a seven tone form of the Qing music scale with two three-dimensional intervals of Qing Jiao and variable palace. This is the remarkable feature of this paragraph.

The B-segment is a structure of the segment, which consists of four sentences. The first sentence (52-58) consists of two sections: 52-56, 57-58 and 59-61. The starting tone is in the B corner, which symbolizes the beginning of the climax, and the mood tends to be intense. Voice a business. The second sentence (59-69) consists of two sections, 59-61, 62-64 and 65-69. Both

festivals are in D sign. The third sentence (70-91) is relatively long, which consists of three sections: 70-76, 77-80 and 81-91. The characteristics of this sentence are more transposition and wider range. The fourth sentence (92-103) consists of two sections, 92-94, 95-98 and 99-103. The voice falls in a business. The fifth sentence (104-118) consists of four sections: 104-107, 108-109, 110-111 and 112-118. The rhythm of the sentence is the same as the first sentence, and plays the role of first response.

The second part is 2 / 4 beat, fast board, variation.

The prelude is (119-124) is a sentence composed of two sections of motivation and three sections.

Paragraph a consists of four parallel sentences. The first sentence (125-129) consists of two sections: 125-126 and 127-129. E Yu starts sentence, joyful, rhythm is mainly quartered note and dichoton, clang and powerful, stop in E-yu sound. The second sentence (subsection 130-134) has the same syntax as the first sentence and the falling sound is the same. The third sentence (sections 135-139) has the same syntax, E-yu starts with a sentence, and the ending is the same as e-feather. The fourth sentence (140-154) consists of the supplement of 140-143, 144-145 and 146-154.

The prelude to sections 155-160 is a complete repetition of sections 119-124.

Paragraph B consists of four sentences. The first sentence (subsection 161-158) is the reduction and repetition of the first sentence in paragraph a and paragraph 2, so it can be combined into one sentence considering the overall structure. The second sentence (159-164) is a closing tone around E-yu. The third sentence (165-181) consists of 165-170, 171-176 and 177-181. The first part is the extension of the time value of the third sentence. The fourth sentence (182-193) consists of three sections: 182-184, 185-190 and 191-193. The voice falls in a business. From the second festival, the mood gradually becomes tense, and then slows down to the third Festival. When the speed is buffered to the end of the sound a quotient, the sound is extended, and the whole song ends in a full swing.

The two parts of the poem "sigh for the fall" are slow and fast, and the emotional sadness and the strong contrast reflect the relationship between the opposition and conflict between the two parts. At the same time, the two parts end because the sound falls in the mood of a business

and lyrics, and connects the two parts together, which is both opposite and unified. In summary, the music is a work that can stand the scrutiny from the integrity.

It is a major feature of traditional local operas to portray characters through facial makeup, and it is also a major way for local operas to adapt to the folk audience Products. After the exploration and practice of several generations of previous artists, the facial makeup of Minxi Han Opera has had the characteristics of Minxi region. Among them, the facial makeup with the most characteristics and the most exaggerated performance is Jingxing. At present, there are more than 30 Jingxing facial makeup and more than 10 Hongjing facial makeup. Each facial makeup has the figurative meaning of the role, and there are almost no common facial makeup. They are all specific facial makeup corresponding to specific characters. Hongjing business reflects the characteristics and images of the characters by drawing exaggerated colorful patterns on the faces of the actors. First of all, it gives the audience a visual impact, making the role of "Hongjing" deeply rooted in the hearts of the people and winning the attention of the audience. Hongjing's makeup is basically black, Red, white and red are the three basic colors, with red as the main color. In the process of making up, generally, the black line is drawn first, then the white line is drawn, and finally the red line is painted. In the traditional sense, red represents the hero image of loyalty and integrity, which is the unique makeup of Hongjing.

Erhuang

Wo jia zhu xi yu cheng zhong tiao shan li
《百里溪》杜氏（青衣）唱

Figure 32. my family lives in zhongtiaoshanli in Xiyu city excerpts appendix 4

By: Yu Yao

Erhuang's my family lives in Zhongtiaoshan, Xiyu City

Time is hard, youth is gone. Tears dripping, wandering. When Du finished the aria of "my family lives in zhongtiaoshanli in Xiyu city", the answer came to light. Finally, after several twists and turns, the Du family got a happy reunion.

This song is 4 / 4 beat, G palace mode. Not fast not slow Erhuang fast three eye speed. 5. The multi sentence structure of the phrase.

Introduction 2 bar, weak rhythm, regular rhythm, mainly quartered notes and octave. The only half note a stops, and then the fourth beat e ends to welcome the theme.

A sentence (bars 4-11), which is composed of bars 4-6, 7-8 and 9-11. The long notes of bars 5-6 are filled by 6 beats through the door. The ending sound of the door is a quotient, which

is the same as the ending sound of the melody. The second and third stanzas stop at G. The range of this sentence is mainly between D sign and a quotient. B sentence (bars 13-16) is a single phrase. From the beginning of this sentence, the third interjection of biangong is added, so the G Gong mode is based on Qingyue syllable, which is also the mode feature of this aria. C sentence (bars 17-21) a sentence in one go, stopping at the G palace long sound. This is the only sentence with the same initial and ending sound. From this point of view, this sentence has a turning point. C1 sentence (bars 27-38) is a complete musical sentence, in which the change of C sentence in bars 27-31 is repeated (head to tail). As this sentence is the last sentence, bars 32-28 are supplemented by the accompaniment means of interlude, recitation and onomatopoeia rhythm. So that's the end of the passage.

The rhythm feature of this passage is that the last two bars of each sentence start with the stop of two beats, and then the third beat is followed by two beats, which are equally divided into octaves, and then the long note is turned to the end of the sentence.

Interlude (bars 39-44) is different from the introduction of bars 1-3, which introduces new materials independently. Most of bars 41-44 are evenly divided in consecutive 16 note colorful paragraphs, which paves the way for the change of the next paragraph.

45 - is the change of paragraph a and the addition of a 7-sentence paragraph.

The first sentence (45-50 bars) is a paragraph B (12-15) which changes repeatedly. It is composed of 45-48 bars and 49-50 bars. It stops at d for a long note. The second sentence (51-55 bars) in one go, is a paragraph C sentence (17-21 bars) to retain the backbone, because of the change repeatedly, also stop in G palace sound. The third sentence (56-60) is the change repetition of paragraph a and Sentence D (22-26). The fourth sentence (bars 61-64) is the change of the third sentence (bars 56-60). The repetition stops at the long d-sign. The fifth sentence (65-68 bars) is the second sentence (51-55 bars) changes repeatedly, stop in G palace long sound. The sixth sentence (bars 69-73) the fourth sentence (bars 61-64) changes repeatedly (closing the end and changing the head), stopping at the d-sign long sound. The seventh sentence (bars 74-78) is the change of the fifth sentence (bars 65-68), which is repeated (closing the end and changing the head), stops at the G palace sound, and ends with a beat. It's a happy and clean style.

Apart from the second sentence and the sixth sentence, this passage retains the rhythmic characteristics of the last two bars of the sentence, starting with the stop of two beats, followed by

the third beat followed by two beats, equally divided into octaves, and finally ending with a long note. So far, the end.

From this point of view, the composition of each sentence is more inclined to parallel structure, but from the pitch composition, there are both parallel and contrast factors. Because of this, this aria is full of diversified composing means and rich expressive force.

Xipi

Zhen zhen xiang pu bi lai
《西厢记》崔莺莺（青衣）唱

Figure 33. Zhen Zhen xiang pu bi lai excerpts appendix 5

By: Yu Yao

In Minxi Han Opera, xipi's "bursts of fragrance blow to the nose" absorbs the advantages of Beijing Opera and skillfully combines northern operas with southern minor, forming the graceful and beautiful singing characteristics of this song.

Xipi adagio, D Zheng tune, contrast theme with reproduction of single and two parts of the form.

Introduction (1-4 bars), weak rhythm, 1-2 bars mainly to step forward, rhythm is slow, 3-4 bars appear twice 3 degrees small jump, rhythm is compact. On the whole, the introduction is gentle. Stop on G.

A, parallel 3-sentence style.

A sentence (5-20 bars) is composed of 5-15 bars and 16-20 bars. The rhythm of this sentence is characterized by the time value of empty 2 beats, and the third beat is weak to enter the theme. The characteristics of pronunciation are that there are many pronunciations, and the single word lasts for a long time. For example, the word with the largest number of transitions can last for 5 bars, a total of 19 beats, and almost all the transitions of various intervals within the range of 7 degrees appear. It can be seen that in such a aria, the singer needs to have a strong intonation and singing skills to complete such a superb technical difficulty.

A1 sentence (bars 21-36) is a parallel sentence of a sentence (bars 5-15). This sentence is still composed of 21-31 bars and 32-36 bars interlude.

Sentence A2 (bars 37-50) and sentence a start and end together. Bars 37-45 are all at once. Among them, bars 37-40 are repeated changes of bars 5-8, and bars 41-45 tend to stop at g palace. In the interlude of bars 46-50, the range of bars 46-48 is Yang first, bars 49-50 is suppressed later, and stops on the D sign. It played a turning point.

B, contrast Theme 2 sentence style passage

B sentence (51-70 bars) is composed of two sections of 51-55 bars, 56-63 bars and 64-70 bars interlude. Among them, the first section is motivated by two repetitions, and the singing and accompaniment are expressed in the form of original echo, which is also the prominent feature of the orchestration of this phrase. In the second stanza, the last octave g of bar 56 goes down 7 degrees to bar 57 a quotient, which is a rare big jump. This is the prominent feature of this sentence.

Reappearance A3 (bars 71-92) consists of two parts: the sentences of bars 71-88 and the interlude of bars 89-92. Among them, A3 is the change reproduction of a paragraph A1. Stop at e-feather. The interlude falls on the G long note.

A4 (bars 93-100) is a parallel sentence of A3. Stop at d for 4 beats. There is no epilogue.

Han Opera singing is a way of emotional communication, with a strong narrative and lyric, from the musical form, seven words are divided into the first four and the last three

structure, one word and one sound, strong narrative, and the last word of each sentence is a drag, with a certain Lyric. The melody of the song is to raise the tone on the basis of the daily language, and to drag the tune at the end of the word. As Yue Ji says, "songs are words, long words". This song mainly reflects the tonal characteristics of Hakka folk song "mid high range, narrow range, narrow tone sequence, four degree frame, adjacent tone progression". (Wang Yaohua, 1992)

醉 脱中 醉 醉眼.

似 醒 似 眠 呐.

$\text{♩} = 80$ [西皮头板]

一 夜 间 遍 尝 了 醉 醒

三 千. 只 当 啊 是 金 殿 庆

功 啊 赐 华

宴 呐.

却 原 来. 东 宫 独 饮 笑 梦 牵.

数 哇 载 辛 勤 修 国 典 未 负 苍 生. 未 负 天. 幸 赖 明

rit. [西皮倒板] $\text{♩} = 60$ (自由地)

君 有 卓 见 呐. 方 成 就 煌 煌 国 书.

烛 照 人 间.

Figure 33. original example

By: Yu Yao

The new historical play "shibeijian" won the first prize of excellent play and the honor award of screenwriter in the fifth Fujian Provincial Art Festival in 2012. Through a bloody case caused by compiling national history in the northern and Southern Dynasties, shibeijian reflects the conflict of interests and power struggle between the Xianbei noble interest group represented by tuobatao, Emperor Taiwu, and the Han noble interest group represented by Cui Hao, which are the two main camps in the Northern Wei Dynasty. It highlights the human nature of Gao Yun who sacrificed his life in order to adhere to the ideal of seeking truth from facts Glory. The drama has profound connotation, moving plot, powerful momentum and rich literary grace, which fully shows the artistic character of the ancient and simple atmosphere of Minxi Han drama.

The famous playwright Li Zhongcheng, the famous choreographer Huang Yongshu, and the famous actor he Shu of Shanghai Peking Opera theater are invited to participate in the historical monument. Huang Rui, chairman of Longyan Dramatist Association, and Yu Fanlin, director of the teaching and Research Office of drama director of China Academy of drama, jointly direct the drama. Yuan Hongliang and Zhong Lijun, senior composers of Han Opera, design the music, adding color and color to the drama, which has won wide acclaim. He Shu's performance is particularly eye-catching. He is very familiar with Han Opera, singing, reading and expressing, and his image of Gao Yun has left a deep impression on the audience.

Apply the innovative concept of "meeting simplicity and thinking of complexity" and learn from the techniques of other musical instruments to revise the unconventional bow and finger techniques of Tihu

Tihu is one of the four major pieces of Western Fujian Han Opera music performance. Its timbre is tender and representative. It can be said that without Tihu performance, there would be no Western Fujian Han Opera music. In this play, Tihu's lead and solo appear many times, which is enough to illustrate its importance.

Through the understanding of music, and with the help of Erhu sliding and kneading techniques, I made a bold attempt in practice to depict the music in the play more delicately and uniquely.

The theme music in the play is based on the integration and development of the two major tunes of Western Fujian Han Opera - Erhuang and 26 crossing the door in xipi. One of the affectionate theme music, after bringing out the soft sound of the bow through the right wrist,

uses to grasp the bow speed and adjust the bow pressure to reflect the ups and downs of the protagonist's heart. The left hand does the same finger but different handle sliding and kneading on different phonemes (the forearm slightly takes the initiative to take the wrist tiger mouth, and changes the handle with the finger when the finger does not leave the string), which makes the music softer and has the melancholy of "cutting constantly and reasoning disorderly", which is similar to the fixed handle sliding finger used by ah Bing when standing and walking. Its smooth kneading effect gives full play to the lyrical characteristics of erhu, making the theme music more artistic appeal.

The other section is based on the West Fujian drum music "octagonal tower" and the tone is purple. Its low melody is mainly composed of quarter, eighth and dichotomous notes at the end of the sentence, which is very similar to folk mourning music. In the slow and stable speed, the full long bow combined with the tube technique is applied, that is, the tonic is on its upward third degree and appears only after being pressed with three or four fingers, The key to this fingering is that before the beat point, the non-tonic fingers should have moderate strength, touch the string first, and then release it sensitively (reflecting the tension of the fingers on the string). It is inspired by the original Guan Zi solo "River", and the technique of playing music is very appropriate to express the sad and depressed feelings of the characters in the play.

At the end of the play, the theme music of the play also develops with the continuous change of the plot. The solo music of Tihu is revised to sometimes tremble the bow, sometimes divide the bow, and alternate with the bow. The half beat before the longer notes at the end of the sentence will revise these notes to pull the bow, and then perform the vibrato with the tip of the bow. This treatment will make the transition between the notes more coherent, The sense of phrase is more distinct. The combination and application of the three bow techniques makes the music contrast and reflects the quiet and dreamy artistic conception.

The above conventional revision and unconventional revision are only relatively speaking. The revision of bow and finger method is the most basic and important link of secondary creation, which cannot be ignored. It plays a technical support for the work. Before the revision, we should know more about the actual control ability of the performer. During the rehearsal, we should constantly adjust the revision of bow and fingering to make it more reasonable. In addition, the reviser should also have a certain artistic cultivation and aesthetic

interest, and the comprehensive ability should be continuously improved, so as to help analyze and interpret the works.

To sum up, it embodies the combination of Western Fujian Han Opera and local folk culture and language, forming a unique artistic style. It embodies the characteristics of the times and promotes the dissemination and application of Western Fujian Han Opera in the local area.

Chapter VI

Ways to protect and transmit the Artistic characteristics of Han Opera in western Fujian, China

Change the subheading of the Chapter as given below and give information for each sub-headin,:

1. protection of artistic characteristics of Han Opera in western Fujian,

With the needs of social development, the Chinese government and scholars pay more and more attention to the protection of intangible cultural heritage. On May 20, 2006, Western Fujian Han Opera was listed in the first batch of national intangible cultural heritage list with the approval of the State Council. Although the government and scholars have made great achievements in Protecting Western Fujian Han Opera in recent years, there are still many problems, mainly reflected in the following aspects:

In terms of the protection of Western Fujian Han Opera, the lack of government support and professional guidance and supervision hindered the development of Western Fujian Han Opera.

The social function of Western Fujian Han Opera gradually disappeared. With the improvement of China's internationalization, people have more ways of entertainment. People prefer pop music. Most people are not interested in the traditional Western Fujian Han Opera.

Because Western Fujian Han Opera is handed down by word of mouth, most performers have not received professional training, and many cannot be recorded and preserved. With the death of the older generation of performers, many traditional plays cannot be preserved.

As the remains of Chinese traditional folk music, Western Fujian Han Opera music is an important part of Chinese traditional music and affects the local people. However, the government does not pay enough attention to it and its publicity and popularization, which makes the protection of Western Fujian Han Opera insufficient.

2. Transmission of Artistic characteristics of Han Opera in western Fujian.

The transmission and development of Han Opera in Western Fujian shows a trend of deviating from the normal track, which needs to attract more attention and be preserved in time to ensure the scientization of the transmission and development. To achieve effective transmission, we must break through regional restrictions and go to the whole country and even the world.

2.1 Opinions of transmission

Table 6 Views of Western Fujian Han Opera communicators by Yu Yao

transmission	Opinions
Deng Yuxuan	Enhance the historical status of Western Fujian Han Opera, take intangible cultural heritage as the positioning, and implement the protection, training and development plan of transmission
Wu Yinlian	From the perspective of cultivating successors, we should effectively improve the quality of successors of Western Fujian Han Opera and ensure their development and successors. Attach importance to the construction of higher education transmission base.
Li Yujun	Innovate the teaching content and introduce it into the classroom. Carry out compulsory music appreciation and extracurricular interest group elective. Optimize teaching methods and invite old artists into the classroom. In the process of development and transmission, it is an important part of intangible cultural heritage.
Yu Hongliang	Consolidate and create future development and enhance influence from the perspective of innovation. Pay attention to the popularization and promotion of repertoire and deductive features. While adhering to excellent traditional historical techniques, it will be favored by more young people, promote young people to improve their aesthetic thinking and understanding ability in a good opera atmosphere, and become an effective helper for transmission and promoting the development of young people.

On the basis of limited government investment, intangible cultural heritage needs to enhance its commercial and economic value and realize a virtuous cycle of inheritance and development. In order to reverse the problems existing in the development of Western Fujian Han Opera at the present stage, we should pay attention to improving the historical status of Western Fujian Han Opera, take intangible cultural heritage as the positioning, implement the protection, training and development planning of Western Fujian Han Opera, effectively improve the quality of Western Fujian Han Opera successors from the perspective of training successors, and ensure their development and successors.

Specifically, we should pay attention to the construction of higher education base, combine communication with the two-way construction of University communication base, ensure that the training is oriented to the public, and create more promotion and promotion channels to the greatest extent. As the main force of higher education communication base, it pays attention to infiltrating cultural awareness education into college classrooms.

So as to ensure the scientization of communication and development. To achieve effective communication, we must break through regional restrictions and go to the whole country and even the world.

Some transmission singing and performance skills are very rough, but they think they are imitating their predecessors and pursuing a fixed interpretation method. Their skills are lack of innovation, the repertoire is boring and old, and the interpretation sound and color are also very dry and unattractive.

First, innovate the teaching content and introduce it into the classroom. Carry out compulsory music appreciation and elective after-school interest groups.

Secondly, optimize teaching methods and invite old artists into the classroom. In the process of development and transmission, as an important part of intangible cultural heritage, in the process of promoting the development and transmission, we use the artist charm of old artists to show the charm to young students and the pursuit of old artists to students. The perseverance in art and culture transmission and the perseverance of never giving up enable students to be moved by the persistence and persistence of old artists, and then explore their persistence and persistence charm, so as to better guide students to contribute their own strength in development and transmission.

Thirdly, from the perspective of innovation, consolidate and create the future of development, and enhance the influence from the perspective of innovation. Pay attention to the popularization and promotion of repertoire and deductive characteristics, promote the integration of modern urban elements and popular elements while adhering to the excellent traditional techniques of history, so as to make more young people favor, and promote young people to improve their aesthetic thinking and understanding ability in a good opera atmosphere, so as to become an effective help to transmit and promote their development in development.

2.2 Local government measures

In order to protect the development of contemporary Minxi Han Opera, in recent years, with the attention and support of Longyan municipal Party committee, municipal government and cultural departments, Minxi Han Opera has been effectively protected and transmitted. Every year, the center carries out fixed-point performances of "Zhou Zhou You Xi" theater and public welfare performances of Minxi Han Opera, such as entering campus, countryside and community. Many operas have been invited to participate in the 15th China Shanghai International Art Festival, Fujian local opera performance, the first "Hubei Fujian Guangdong Han drama" three provinces traditional Chinese opera classic opera performance, the first China (Wuhan) Han Opera Art Festival, 2 The grand ceremony of all operas (Kunshan) in 019. At the same time, we actively carried out the collection and collation of the relevant materials of Minxi Han Opera, completed the compilation and publication of the series of Minxi Han Opera (ten books), and the sample book of the newly edited history of Minxi Han Opera has been published. In 2010, with the support of the municipal government, we trained the transmission talents of Minxi Han Opera. The transmission center selected 32 students and entrusted them to the secondary school attached to China Academy of traditional opera (with a technical secondary school degree) for training. We negotiated with China Academy of traditional opera to reach the strategic cooperation goal of local opera talents training. 12 students were admitted to the local opera undergraduate class of China Academy of traditional opera, and the transmission center's achievements in recent years were outstanding. In the 7th Fujian Art Festival and 27th drama performance in 2018, Bogong lantern won nine awards, including the first prize of drama, the first prize of director and the first prize of two performances.

At present, in the social environment and background of the development of China's cultural industry, traditional culture has been attached great importance by the country, which has brought opportunities for the development of Longyan traditional culture. As a precious cultural resource of Longyan City, Minxi Han Opera makes full use of the artistic and historical value of traditional culture. As a national intangible cultural heritage, Longyan municipal government has formulated a series of rules and measures to transmission and carry forward traditional culture. In just a few decades, the development of Minxi Han Opera has made remarkable achievements. It has moved the development of Han Opera.

Among Hakka music, Minxi Han Opera was listed as the first batch of national intangible cultural heritage in 2006. This confirms the unique artistic value of Minxi Han Opera. Hakka is a special ethnic group of the Han nationality. Hakka music is a unique color area in the folk music of the Han nationality. It spreads in the Hakka area and is widely loved by the Hakka people. Minxi Han Opera is a mixture of Chinese music culture and local folk art, which has the internal factors of the development and change of music culture. Through the study of it, we can deeply understand the art history of music culture and the evolution of art expression. (Liuxueyan, 2017)

First, open up the perspective of music art creation. The creation of Minxi Han Opera clearly shows the integration and innovation of northern Han Opera and Minxi local music culture. It has strong local characteristics and mass character, which directly reflects the development characteristics of Minxi Han Opera originated from social practice and national culture. Through the historical research of Minxi Han Opera, it helps to improve the practical thinking of music creation, and promote the people's music art creation in the new era to seek inspiration from practice, so as to create excellent music works full of positive energy.

Second, expand the value connotation of music art. Minxi Han Opera music culture has a strong aesthetic and educational value, which highlights the social positive emotions and the content of people's life art. Actively exploring the history and artistic expression of Minxi Han Opera can provide value orientation and value standard for the creation direction of music art in the new era.

Third, it is beneficial to promote the creation of people's music art. Through the study of Minxi music culture, we can find the real life and emotion deeply expressed in Minxi Han Opera,

promote people to actively combine Hakka culture, bring forth new ideas, and create new Minxi Han Opera that meets the requirements of Hakka culture and art in the new era and meets the needs of the people, so as to promote the development of spiritual civilization and cultural industry.

Fourth, it is conducive to fully tap the guiding value of Hakka cultural resources in Western Fujian. The study of Minxi Han Opera is an in-depth excavation of Minxi Hakka cultural resources. Combined with the modern art communication mode, it can give full play to the value oriented role of Minxi Han Opera, improve people's love for life, and create an optimistic social atmosphere.

Fifthly, it is helpful to find out the difficulties and ways of the development of Minxi Han Opera. Under the new media environment, Minxi Han Opera has encountered a survival crisis, which is in urgent need of rescue and protection. The research tries to clarify its development opportunities and challenges, and promote its in-depth development.

To sum up, the old ideas and life style contained in traditional culture are inconsistent with the social concepts of contemporary people. The development of traditional music in modern society is not optimistic, and even faces an endangered state. How to continue traditional opera in social life, how to show its artistic charm in as many stage spaces as possible, and how to ensure the sustainable development of traditional opera is a problem worthy of consideration and attention Questions.

CHAPTER VII

Conclusion, Discussion, and Suggestions

1. Conclusion

1) On the historical development of Han Opera in western Fujian, China

The research shows that Western Fujian Han Opera is actually a unique local opera gradually formed by Western Fujian Hakka dialect and local folk music. This view mainly comes from the historical perspective of the origin and development of Han Opera in Western Fujian. Therefore, it is believed that the understanding of the art of Western Fujian Han Opera should be viewed from a historical perspective, so as to fully understand the face of Western Fujian Han Opera.

2) On the artistic characteristics of Han Opera in Western Fujian, China

It embodies the combination of Western Fujian Han Opera and local folk culture and language, forming a unique artistic style. It embodies the characteristics of the times and promotes the dissemination and application of Western Fujian Han Opera in the local area.

3) On the protection and transmission the artistic characteristics of Han Opera in Fujian, China.

To sum up, the old ideas and life style contained in traditional culture are inconsistent with the social concepts of contemporary people. The development of traditional music in modern society is not optimistic, and even faces an endangered state. How to continue traditional opera in social life, how to show its artistic charm in as many stage spaces as possible, and how to ensure the sustainable development of traditional opera is a problem worthy of consideration and attention Questions.

2. Discussion

We need to explore its understanding from the perspective of development. There are profound social and historical reasons for the emergence and spread of Han Opera in Western Fujian. It is also the necessity of cultural development, mainly because the development of Han Opera Art in Western Fujian began with the development of social economy, and its artistic

development has a profound relationship with the development of social economy. It needs to be explored from the perspective of social economic development and cultural development, which is a necessary method of research.

It is of great significance to strengthen the understanding of national and folk music, improve the artistic quality of performance, and further reveal the connotation of national culture. Rich and colorful local music is an important part of national music. It contains the charm of the Chinese nation.

Based on the cornerstone of national folk music, this paper highly summarizes the music materials. The charm of Western Fujian Han Opera is that it fully reflects the charm of Chinese folk music. The rich experience, artistic skills and performance skills accumulated by Chinese traditional opera actors over the years are always worthy of learning, research and reference.

The performing art of Han Opera in Western Fujian needs to inject new blood, but we can't give up the essence of Chinese opera art for thousands of years. It is the wide spread of various forms and types of folk music that makes its art accumulate rich cultural heritage. At the same time, under the impact of contemporary diversified music, it is necessary to continue to consider how to make our folk music develop rapidly today. This requires us not only to master the traditional performance techniques, but also to innovate their performance techniques, which is also a bold attempt to compete with contemporary music.

3. Suggestion

The new important findings Longyan municipal government and Longyan Han Opera Learning Center will benefit from this research work. This paper aims to contribute to the inheritance of Western Fujian Han Opera Troupe and provide research basis for scholars studying western Fujian Han Opera in the future.

Because the research time of this paper is short, I hope that in the future research of Western Fujian Han Opera, it can be compared with other opera performance forms; Comparative study of other art fields. Because of my limited knowledge and ability, there are still many deficiencies in my thesis writing. I hope scholars and experts can put forward valuable opinions.

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Appendix

Appendix 1

En fu

《百里奚》杜氏（青衣）唱

[八板头]

2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 (稍慢)

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

2

Musical score for a single melodic line, measures 49-98. The score is written on a single treble clef staff. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The measures are numbered 49 through 98. The score is divided into ten systems, each containing five measures. The notation includes slurs, ties, and accidentals (sharps).

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

Musical score for a single melodic line, measures 99-135. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music consists of six lines of notation, each containing five measures. The measures are numbered 99 through 135. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The piece concludes with a double bar line at measure 135.

99 100 101 102 103

104 105 106 107 108

109 110 111 112 113

114 115 116 117 118

119 120 121 122 123

124 125 126 127 128

129 130 131 132 133 134 135

Appendix 2

Nao hen zhe mao yan shou tai bu liang

《昭君出塞》（之一）王昭君（旦）唱

The musical score is written in a single system with ten staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of the following measures:

- Staff 1: Measures 1-2. Measure 2 contains a second ending bracket.
- Staff 2: Measures 3-7.
- Staff 3: Measures 8-12.
- Staff 4: Measures 13-17.
- Staff 5: Measures 18-22.
- Staff 6: Measures 23-27.
- Staff 7: Measures 28-32.
- Staff 8: Measures 33-37.
- Staff 9: Measures 38-42.
- Staff 10: Measures 43-47.

2

48 49 50 51 52

53 54 55 56 57

58 59 60 61 62

63 64 65 66 67

68 69 70

71

Detailed description: This is a musical score for a single melodic line, consisting of six staves of music. The first staff (measures 48-52) begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. Measures 49-52 continue with a series of eighth and quarter notes, including a long slur over measures 51 and 52. The second staff (measures 53-57) starts with a quarter rest, followed by quarter notes D5 and E5, then a half note F#5. Measures 56-57 continue with eighth and quarter notes. The third staff (measures 58-62) begins with quarter notes G4 and A4, followed by quarter notes B4 and C5. Measures 61-62 continue with eighth and quarter notes. The fourth staff (measures 63-67) starts with a half note D5, followed by quarter notes E5 and F#5. Measures 66-67 continue with quarter notes. The fifth staff (measures 68-70) begins with a treble clef, a key signature change to two sharps (F# and C#), and a quarter note G4. Measures 69-70 continue with quarter notes. The sixth staff (measures 71) starts with a treble clef and a key signature of one sharp (F#), with a quarter note G4. The melody continues with quarter notes A4 and B4, then a half note C5. The piece concludes with a double bar line.

Appendix 3

Tan lun luo
《百里奚》杜氏（青衣）唱

The musical score is written in a single treble clef with a 4/4 time signature. It consists of 48 numbered measures across nine staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The piece features several melodic lines with slurs and ties, and some measures contain accidentals (sharps and naturals).

Measures 1-5: Introduction with a half rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5.

Measures 6-10: Continuation of the melody with quarter and eighth notes, including a sharp sign on the eighth note of measure 10.

Measures 11-14: Features dotted quarter notes with slurs, followed by eighth notes and a quarter note.

Measures 15-18: Continues with eighth notes and quarter notes, including a sharp sign on the eighth note of measure 18.

Measures 19-23: Similar melodic flow with quarter and eighth notes, including a sharp sign on the eighth note of measure 23.

Measures 24-28: Continues with eighth notes and quarter notes, including a sharp sign on the eighth note of measure 28.

Measures 29-33: Continues with quarter and eighth notes, including a sharp sign on the eighth note of measure 33.

Measures 34-38: Continues with quarter and eighth notes, including a sharp sign on the eighth note of measure 38.

Measures 39-43: Continues with quarter and eighth notes, including a sharp sign on the eighth note of measure 43.

Measures 44-48: Continues with quarter and eighth notes, including a sharp sign on the eighth note of measure 48.

2

Musical score for a single melodic line, measures 49-106. The score is written on a single staff in treble clef. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of a continuous melodic line with various rhythmic values and phrasing. Measures are numbered 49 through 106. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *mf* (mezzo-forte).

Measures 49-53: Melodic line starting with a quarter note, followed by eighth notes and quarter notes. Measure 53 has a slur over the final two notes.

Measures 54-58: Melodic line with eighth notes and quarter notes. Measure 58 has a slur over the final two notes.

Measures 59-63: Melodic line with eighth notes and quarter notes. Measure 63 has a slur over the final two notes.

Measures 64-68: Melodic line with quarter notes and half notes. Measure 68 has a slur over the final two notes.

Measures 69-73: Melodic line with quarter notes and half notes. Measure 73 has a slur over the final two notes.

Measures 74-78: Melodic line with quarter notes and half notes. Measure 78 has a slur over the final two notes.

Measures 79-83: Melodic line with quarter notes and half notes. Measure 83 has a slur over the final two notes.

Measures 84-89: Melodic line with quarter notes and half notes. Measure 89 has a slur over the final two notes.

Measures 90-94: Melodic line with quarter notes and half notes. Measure 94 has a slur over the final two notes.

Measures 95-100: Melodic line with quarter notes and half notes. Measure 100 has a slur over the final two notes.

Measures 101-106: Melodic line with quarter notes and half notes. Measure 106 has a slur over the final two notes.

107 108 109 110 111

112 113 114 115 116

117 118 119 (转快) 120 121 122 123

124 125 126 127 128 129 130 131 132 133

134 135 136 137 138 139 140 141 142 143

144 145 146 147 148 149 150 151 152

153 154 155 156 157 158 159

160 161 162 163 164 165 166 167 168 169

170 171 172 173 174 175 176 177 178 179

180 181 182 183 184 185 186 187 188 189

190 191 192 193 194 (渐快) 195 196

197 198 199 200 *rit.* 201 202

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. The score is written on a single staff with a treble clef. It consists of 19 measures, numbered 107 to 202. The key signature is one sharp (F#). The time signature is 2/4. The score is divided into several systems. The first system contains measures 107-111. The second system contains measures 112-116. The third system contains measures 117-123, with a tempo change to '转快' (Allegretto) at measure 119. The fourth system contains measures 124-133. The fifth system contains measures 134-143. The sixth system contains measures 144-152. The seventh system contains measures 153-159. The eighth system contains measures 160-169. The ninth system contains measures 170-179. The tenth system contains measures 180-189. The eleventh system contains measures 190-196, with a tempo change to '渐快' (Ritardando) at measure 194. The twelfth system contains measures 197-202, with a 'rit.' marking at measure 201. The score includes various musical notations such as slurs, ties, and rests.

Appendix 4

Wo jia zhu xi yu cheng zhong tiao shan li

《百里溪》杜氏（青衣）唱

The musical score is written in a single system with ten staves, each containing five measures. The notation is in treble clef with a 4/4 time signature. The melody is marked with measure numbers 2 through 44. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and dynamic markings. The key signature is one sharp (F#).

2 3 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

2

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

Detailed description: This is a musical score for a single melodic line, likely for a piano or violin. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The music is divided into measures, with measure numbers 45 through 86 indicated above the staff. The notation includes eighth notes, quarter notes, and half notes, often grouped with slurs. There are several accidentals, including sharps and naturals. The piece concludes with a double bar line at measure 86.

Appendix 5

Zhen zhen xiang pu bi lai

《西厢记》崔莺莺（青衣）唱

Musical score for the song "Zhen zhen xiang pu bi lai" (真真相扑比来), performed by Cui Yingying (Qingyi). The score is written in 4/4 time and consists of 44 numbered measures across ten staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature has one sharp (F#).

Measures 1-5: Initial melodic phrase with eighth and quarter notes.

Measures 6-9: Phrase with a slur and a fermata over measure 7.

Measures 10-13: Phrase with a slur and a fermata over measure 13.

Measures 14-17: Phrase with a slur and a fermata over measure 17.

Measures 18-21: Phrase with eighth and quarter notes.

Measures 22-25: Phrase with a slur and a fermata over measure 25.

Measures 26-29: Phrase with a slur and a fermata over measure 29.

Measures 30-34: Phrase with eighth and quarter notes.

Measures 35-39: Phrase with a slur and a fermata over measure 39.

Measures 40-44: Final phrase with eighth and quarter notes.

2

Musical score for a single melodic line, measures 45-100. The score is written in treble clef and consists of ten staves of music. The measures are numbered 45 through 100. The notation includes various rhythmic values, accidentals, and phrasing slurs. Measure 59 contains a double flat symbol (♭♭) above the staff. Measure 60 contains a V-shaped symbol above the staff. Measure 83 contains a V-shaped symbol above the staff. The score concludes with a double bar line at measure 100.

BIOGRAPHY

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