



Musical Cultural Heritage and the Multifaceted Role of Huabang Opera in Henan
Province, China

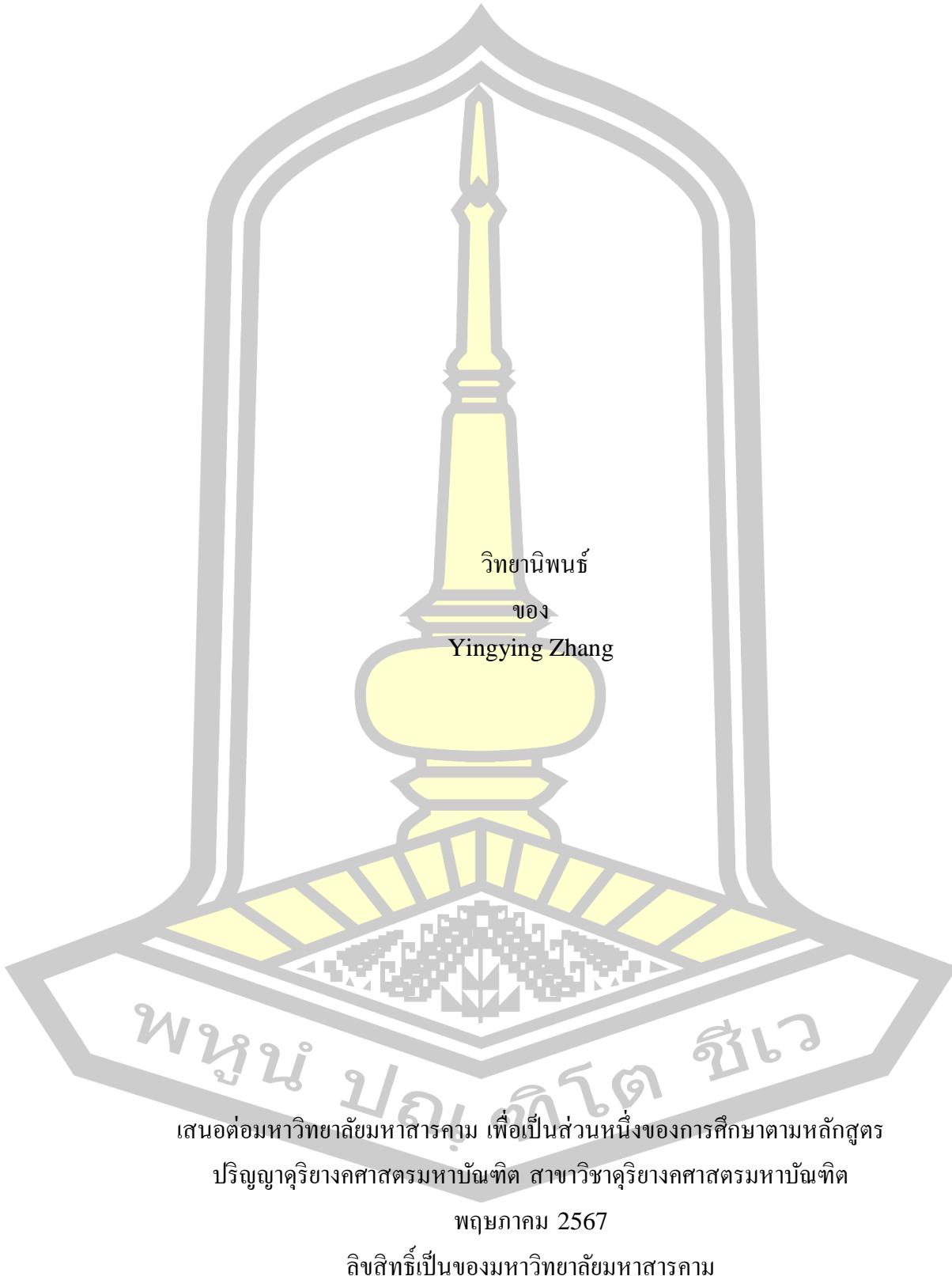
Yingying Zhang

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

May 2024

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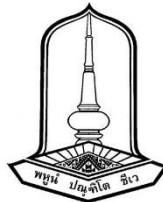
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พญานำปารีต ชัว

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TITLE	Musical Cultural Heritage and the Multifaceted Role of Huabang Opera in Henan Province, China		
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ABSTRACT

The objectives of this thesis were as follows to 1) Investigate the history of Huabang Opera. 2) Analyze the musical characteristics of Huabang Opera. The research methods obtain observational studies, in-depth interviews and document analysis. The key informant is Mrs. Zhao Yuqing, Mr. Guo Quanren, and Mrs. Zhang Suli. Who is considered a person who has been accepted in this field has over 20 years of experience and is considered to be an important player in the development of Huabang Opera. The result of this study show that:

1. The Huabang Opera, also referred to as "Huaiqingbangzi" or "laohuabang," represents an ancient and uncommon genre within Chinese opera, primarily concentrated in Jiaozuo City, Henan Province. Over more than 300 years, its developmental trajectory, ranging from inception to zenith to eventual decline, has been intricately shaped by folk influences, notably the tune "Tayaoniang." This operatic form exhibits close ties to Henan opera and shangdangbangzi, ultimately evolving into the mature rendition known as Huabang Opera.
2. Regarding its musical characteristics, Huabang Opera embodies a distinctive singing style characterized by an aromatic, generous, unrestrained, and rugged quality, imbued with pronounced local nuances. Structurally, its music adheres to the Banqiang style, delineated into four distinct types. Lyrically, compositions predominantly feature three-three-four-meter cross sentences or two-two-three-meter seven-character sentences, reflecting the linguistic intricacies of the Huaiqing dialect through "hard, straight, and fast" delivery, with minimal intervals between initial consonants and finals. Accompaniment music in Huabang Opera is bifurcated into two genres: Wen Chang and Wu Chang.

Keyword : Huabang Opera, Chinese opera, Music characteristics, Transmission

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Yingying Zhang

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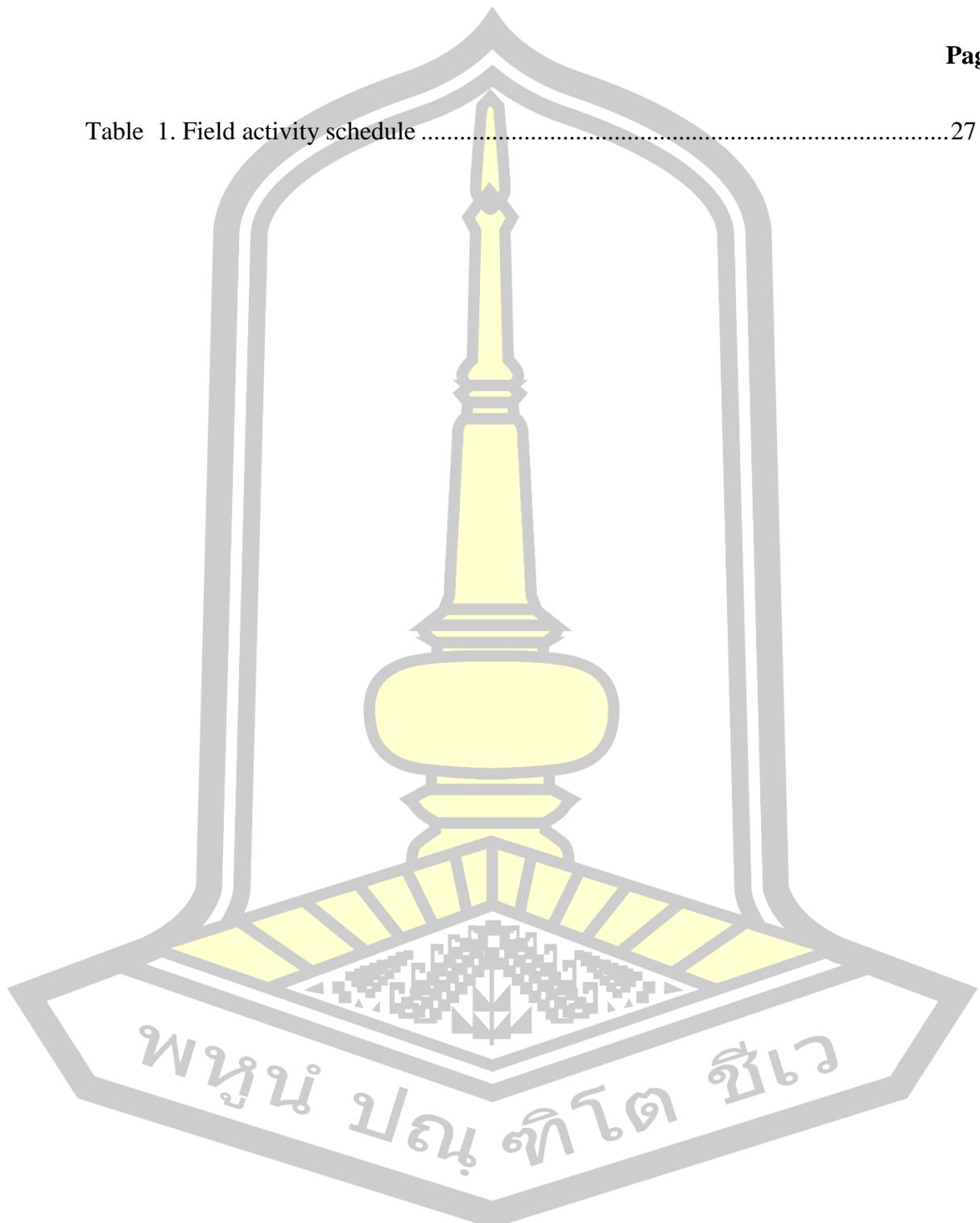
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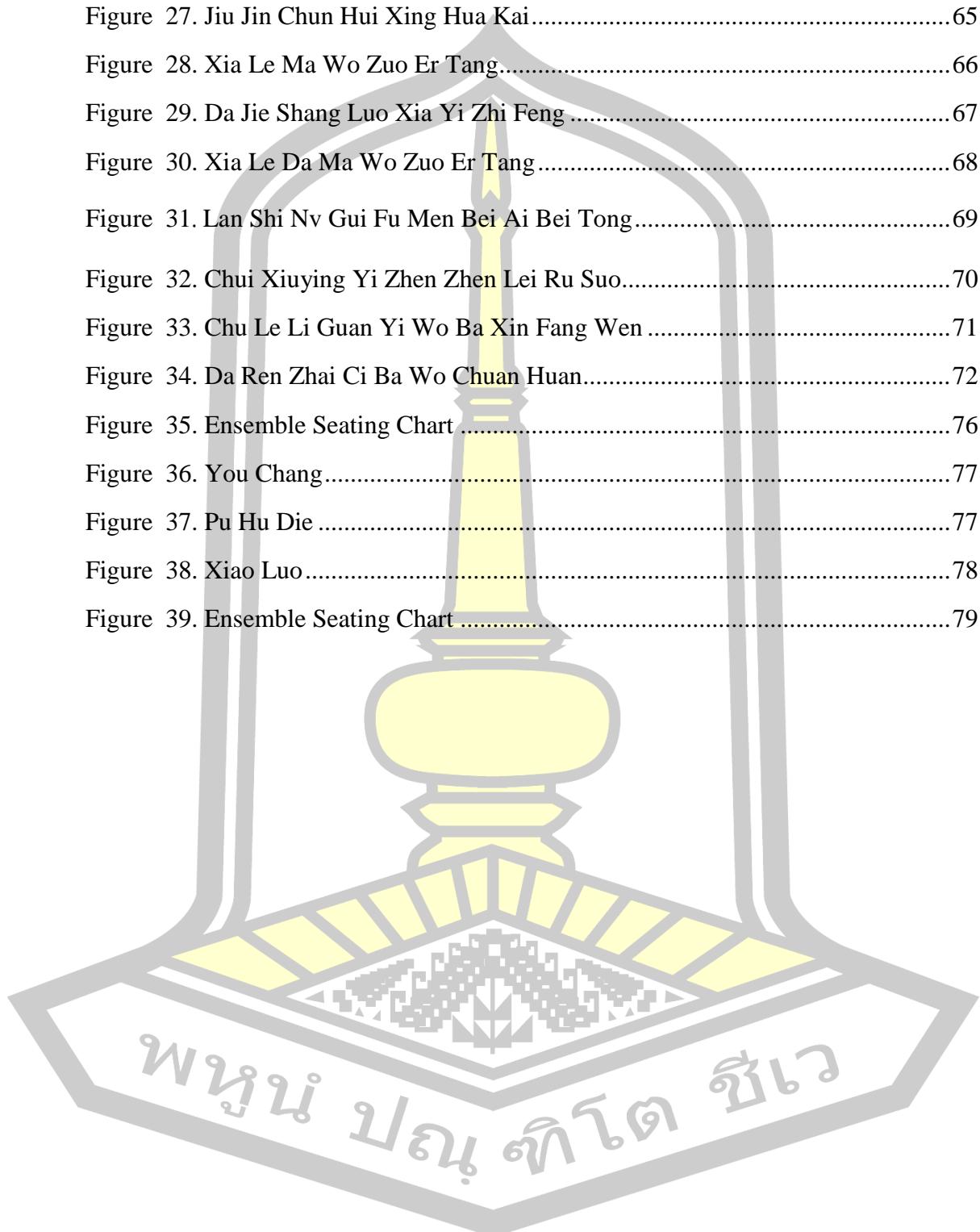
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CHAPTER I

INTRODUCTION

1. Research background

“Huabang” is a local opera popular in the Huaiqing area of Henan Province. Its birth and development depended on Huaiqing Mansion, which has a profound historical and cultural deposit, and it enriched its wings by constantly absorbing folk art achievements. Huai Bang is one of the Bangzi tune systems. It has the loud, high-pitched, rough, and exciting sound characteristics of the Bangzi tune. Because it has been popular among people for a long time, its music, repertoire, recitation, singing, and other aspects have a strong local flavor, and at the same time, Huai Bang also has a unique style in his singing and performance methods (Zhao Shufeng, 2005).

From ancient times to the present, the Huaiqing area has bred many historical celebrities, such as Zhu Zaiyu, the first musician in the Ming Dynasty who invented twelve equal temperaments worldwide. While the industrious and kind-hearted Huaiqing people thrive here, they have also nurtured Huaiqing's profound cultural heritage and nourished the prosperous local folk culture and art. Huabang opera has a history of more than 300 years since it was born. It has a very local flavor and is loved by the local people. At the end of the Qing Dynasty, Huabang opera developed rapidly, and Huabang opera was performed in important events such as local festivals, sacrifices, weddings, and funerals (Zhu zaiyu, 1988).

Huabang is widely distributed from west to east, with ancient Huaiqing Mansion as the center. The geographical location of ancient Huaiqing Mansion is the main area of Jiaozuo City, Henan Province today. During the period when Huai Bang was most popular, its scope of popularity gradually expanded. The five main prefectures north of the Yellow River (Zhangde Prefecture, Weihui Prefecture, Huaiqing Prefecture, Daming Prefecture, and Shunde Prefecture) all had "five prefecture troubles". The saying "Huai Diao" shows the great momentum at that time. However, with the evolution of history and the changes of the times, the number of professional groups and professionals who perform Huai Bang Opera has become increasingly weak, and the number of folk amateur performance groups and folk

artists has also gradually decreased. Huabang Opera is already on the verge of extinction. Faced with the increasing extinction of this ancient and rare local opera, in 2006, Huai Bang was approved by the State Council of China to be included in the first batch of national intangible cultural heritage lists, and attracted great attention from the academic community (Ma Zichen & Wang Qunying, 2012).

With the development of the times, the information diversified environment has swept across our entire life circle. The rapid update of digital information and the continuous expansion of commercial activities have exacerbated Huabang's fate of being marginalized due to factors such as diversified cultural consumption and lagging artistic innovation in Huabang. In this context, through the analysis of the current survival situation of opera troupes and theater troupes, Qin Xuan (2015) found that in order to make good changes, the key issue lies in its own reform and innovation.

At the same time, it can use the platform of intangible cultural heritage to increase Publicity efforts create a good cultural and artistic environment for protection and development. Zhao Lina (2008) took the investigation of the Huabang Theater Troupe in Dongguolu Village as an example and found that rural amateur theater troupes also have the problem of calling for new works to be released to activate this type of opera. They also hope that the village troupe can gain more audiences through the performance of new works. Wang Jing (2005) started from the living environment where the improvement of people's cultural literacy and aesthetic taste has led to the decline of ancient dramas, and made a bold attempt to introduce it into teaching to facilitate future generations. Hou Yuguo (2012) also analyzed the feasibility of the system, tried classroom practices, and conceived the concept of music classes to improve students' appreciation of national culture and pass on cultural masterpieces through mainstream education.

Huabang is a local drama with Huaiqing characteristics, representing the cultural and artistic characteristics of Huaiqing area. Many arts in Huaiqing area are integrated into it, which has important cultural and artistic value. Most of Huabang's plays are derived from historical stories and folklore, which are of great significance for protecting cultural diversity and studying the history and culture of Huaiqing area.

Huai Bang not only enriches people's spiritual life, but its story content is also of great significance in regulating people's behavioral ethics and maintaining social harmony.

As an "intangible culture", Huai Bang art is closely related to people's way of life and production, daily life, folk customs, family relationships, and religious beliefs. Whether it is music, dance, celebrations, rituals, etc, these are all completed dynamically. These dynamic flows include: oral traditions and expressions; performing arts; social customs, rituals, and festivals; knowledge and practices about the natural world and the universe; and traditional craft skills. Huai Bang is a performing art, and it should be valued and protected from all aspects, including its historical origins and the cultural connotation behind it (He Guodong, 2024).

However, based on the current literary and historical data available, most of the current research on Huai Bang focuses on its singing skills, musical form, and historical development, with less attention paid to its further deep cultural connotations, especially from the perspective of folklore, and cultural perspectives to make a systematic summary and summary of its history and achievements. In the context of contemporary social changes and historical conditions, issues such as the origin of Huai Bang and the social rules in which it lives have not been studied in depth. Considering the importance and origin of this the author is a native who grew up in the area. Therefore, the idea was to study the history and musical characteristics of Huai Bang. In order to use it as an important knowledge base for use in the study of musicology. And a valuable reference for future researchers. Including being an inheritance and conserve the heritage, wisdom, culture, and local music to continue existing with society for future.

2. Research Objectives

- 2.1 To investigate the history of Huaibang Opera.
- 2.2 To analyze the musical characteristics of Huaibang Opera.

3. Research Questions

- 3.1 What is the history of Huaibang Opera?
- 3.2 What are the musical characteristics of Huaibang Opera?

4. Research Benefits

- 4.1 We will learn more about the history of Huibang Opera.
- 4.2 We will get a better understanding of the musical characteristics of Huibang Opera.

5. Definition of terms

5.1 Historical refers to the evolution, growth, and transformation of Huibang Opera over time, encompassing its origins, early forms, changes, and significant milestones involves by historical events, The Rise and Fall of Huibang Opera and Geographical Distribution and Spread Area.

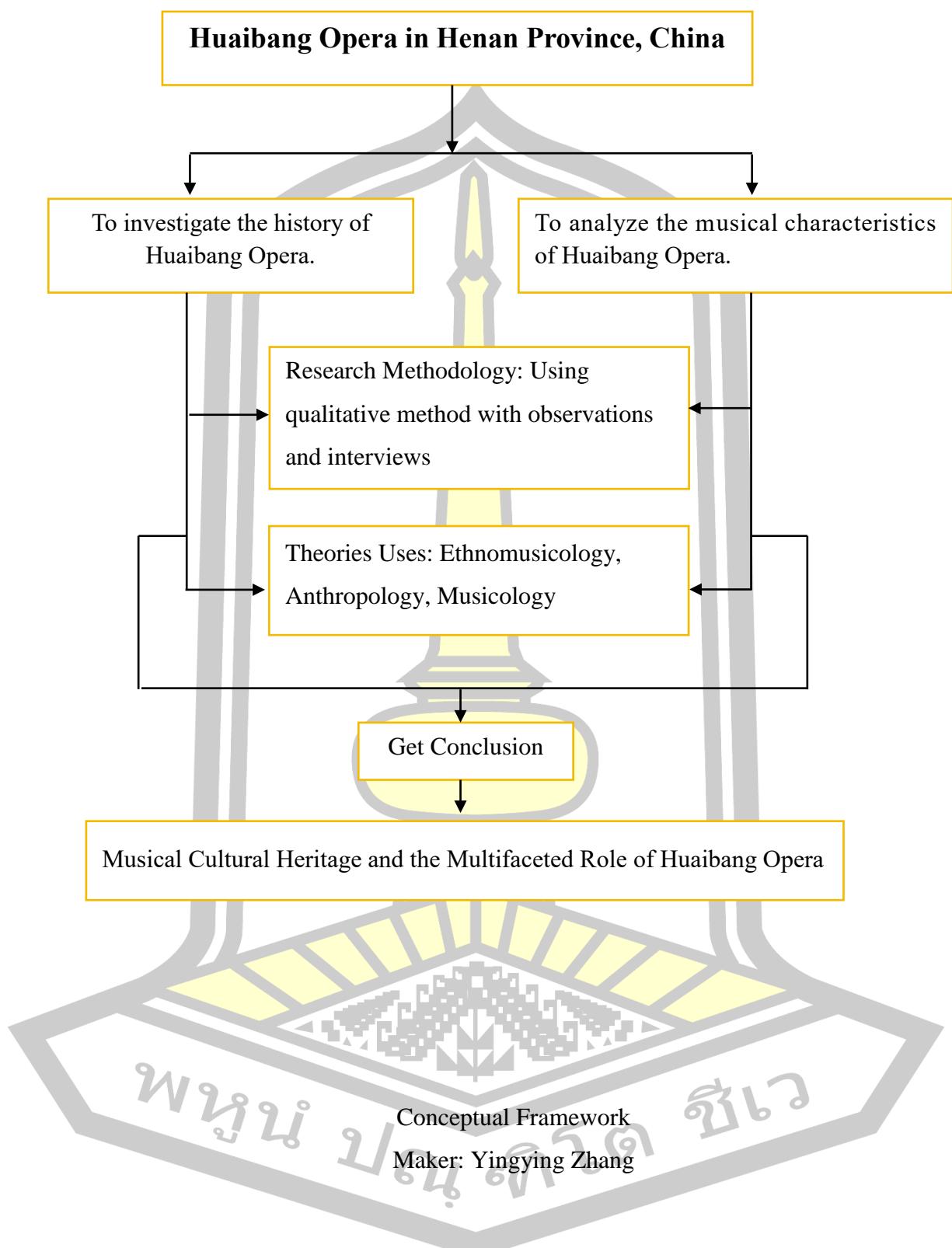
5.2 Huibang Opera refers to the local opera which popular in Huaiqing area, now Qinyang City, Henan Province. Huibang opera is a combination of local customs and dialects, gradually forming a type of Bangzi opera with the characteristics of Huaiqing Prefecture. The repertoire, singing, recitation, music and other aspects have strong local flavor.

5.3 Music characteristics refer to the Singing Style, Types of Manban, Types of Er Ba Ban, Types of Liu shui ban, Types of San Ban, The Relationship Between the Melody and Lyrics, and Accompaniment Music

6. Conceptual framework

This thesis focuses on the history of Huibang Opera and analyze the musical characteristics of Huibang Opera of Zhao Yuqing, Guo Quanren, and Zhang Suli. Data mainly obtained through four research methods: literature, fieldwork, and interview and music analysis.

The research results will be obtained through two research objectives and field work and documentation, as shown in the figure:



CHAPTER II

LITERATURE REVIEWS

In the subject about on Huaibang Opera, Henan province, the researchers consulted the literature to obtain the most comprehensive information in this article. View various documents based on the following topics.

1. Henan province
2. The General Knowledge of Opera in Henan province
3. The General knowledge of Huaibang Opera music
4. Conceptual of art and culture of Huaibang Opera
5. Theory used in research
6. Document and Research related

1. Henan province

Henan has a long history and splendid culture. It is the ancestral root of the Chinese people in the world and the source of Chinese civilization. It has outstanding people and celebrities. It is an important birthplace of Chinese surnames. It has beautiful mountains and rivers and rich products. It is the main producing area of agricultural products and an important mineral resource in the country. Province; with superior location and developed transportation, it is in the middle of heaven and earth. It is known as "the hinterland of Kyushu and the thoroughfare of ten provinces". It is an important transportation hub connecting the east to the west and connecting the south and the north. It has steady development and good momentum. As a nation, It is a province with a large economy, population, and agriculture. Its economic aggregate ranks fifth in the country and first in the central and western regions. It is at a critical stage of gaining momentum and transforming, with continuous development of vitality and stamina.

Henan is located in the central and eastern part of my country, in the middle and lower reaches of the Yellow River. Because most areas are located south of the Yellow River, it is called Henan. In ancient times, the middle and lower reaches of the

Yellow River were full of rivers, dense forests, and numerous wild elephants. Henan was vividly described as a place where people lead elephants. This is the origin of the pictographic character "Yu" and the origin of the abbreviation of "Yu" in Henan. "Shang Shu-Yu Gong" divided the world into "Nine States". Most of Henan today belongs to Yuzhou among the nine states, which are called "Central Plains" and "Zhongzhou".

Henan spans 530 kilometers from north to south and 580 kilometers from east to west. It is bounded between $31^{\circ}23' - 36^{\circ}22'$ north latitude and $110^{\circ}21' - 116^{\circ}39'$ east longitude. It borders Anhui and Shandong in the east and Hebei and Shanxi in the north. It connects Shaanxi to the west and Hubei to the south. It looks north to south, connects the east, and opens to the west. The province's total area is 167,000 square kilometers, accounting for 1.73% of the country's total land area. The terrain is high in the west and low in the east. The Taihang Mountains, Funiu Mountains, Tongbai Mountains, and Dabie Mountains are distributed in a semi-circular shape along the provincial boundary to the north, west, and south. The central and eastern parts are the Huanghuaihai alluvial plain, and the southwest is the Nanyang Basin. Plains, basins, mountains, and hills account for 55.7%, 26.6%, and 17.7% of the total area respectively. Laoyacha in Lingbao City is the highest peak in the province, with an altitude of 2,413.8 meters; the outlet of the Huaihe River in Gushi County is the lowest point in the province, with an altitude of only 23.2 meters.

In the 5,000-year history of Chinese civilization, Henan has been the country's political, economic, and cultural center for more than 3,000 years. More than 20 dynasties have established their capitals here, and more than 200 emperors have ruled here. Henan has four of the eight ancient capitals in China, namely Luoyang, the ancient capital of the Nine Dynasties, Kaifeng, the ancient capital of the Seven Dynasties, Anyang, the ancient capital of the Yin and Shang Dynasties, and Zhengzhou, the ancient capital of the Shang Dynasty. The four great inventions of ancient China all originated in Henan. There are many cultural relics and historic sites, including the Peiligang Cultural Site, the Yangshao Cultural Site, and the Longshan Cultural Site, which records the ancestors' multiplication and multiplication in the Central Plains; there is the Taihao Mausoleum of Fuxi, the "Ancestor of Man", the Yellow Emperor's hometown, and Xuanyuan Qiu; and there is the oldest

astronomical observatory, Zhou Gong Surveying Landscape. Taiwan; there is Hangu Pass, the earliest pass in history, Baima Temple, the earliest Buddhist temple; Songshan Shaolin Temple, "the most famous temple in the world", and Daxiangguo Temple, which is famous at home and abroad.

Qinyang City is located in the northwest of Henan Province. It is an important transportation gateway between Shanxi and Henan. It is named because the city is located in the north of Qinshui River. It has a total area of 623.5 square kilometers and governs 3 townships, 6 towns, 4 offices, and 329 administrative villages. Population 498,000. It is a key urbanization pilot city in Henan Province, a key county and city for opening up to the outside world, and one of the first batch of counties and cities to expand its power. Qinyang has a long history and a rich collection of people. It is known as "the ancient county of Qin Huai, the famous country of Heshuo, the hometown of Shang Yin, and the hometown of Lesheng". Xia was the capital city of "Qin Huai", an important place in the Gyeongsang Province during the Shang Dynasty. It was called "Yewang City" in the Zhou Dynasty, "Yewang County" in the Han Dynasty, and "Hanoi County" in the Sui Dynasty. It was the seat of "Huaiqing Prefecture" in the Ming and Qing dynasties. The prefecture was changed to "Qinyang County". In September 1989, the county was removed and the city was established. It has always been an important political, economic and cultural center and commodity distribution center in northwest Henan. It is one of the first batch of "thousand-year-old counties" in the country, a national cultural advanced city and a national advanced city. Provincial historical and cultural city. There are 3 national protection units in the territory, such as the Three Holy Pagodas of Tianning Temple, the Beida Mosque, and the Tomb of Zhu Zaiyu. There are 3 national intangible cultural heritages such as Suona, Huai Bang, and Fire Lifted Palanquin. There is also the Neolithic Yangshao Culture. There are 23 ancient cultural sites including the Palm Site and the Chongyi Site of Longshan Culture. Li Shangyin, the great poet of the Tang Dynasty, Xu Heng, the scientist of the Yuan Dynasty, Zhu Zaiyu, the scientific and artistic star of the Ming Dynasty, Cao Jin, a famous official of the Qing Dynasty who was highly respected by the people of Taiwan, Yang Xiang, Ding Lan and Guo Ju in the Twenty-Four Filial Piety, and the Five Heroes of Langya

Mountain One of them, Song Xueyi, was born or grew up here, and 56 of them are included in the national historical celebrity books.

2. The General Knowledge of Opera in Henan province

As a large province in the Central Plains, Henan has a long history and many local music and art forms, among which "Yu Opera" is the most famous. Henan Opera was developed based on the continuous inheritance, reform and innovation of Henan Bangzi, and is the largest local opera in China. , is also the most representative local music in Henan Province. At present, most academic research on "Henan local music" focuses on Henan opera, and there are also many studies on folk songs and minor tunes (Zhang Guosong, 2019).

As the most populous Central Plains province in my country, Henan has a long history. Although it is located in the Great Plains of Zhongzhou, it stretches for more than a thousand miles from east to west, north to south, and has huge differences in terrain between mountains and plains. People's living habits, production labor, language tones and culture there are differences in concepts to varying degrees, especially the gap between the north and the south. Therefore, there are many local music art forms, and various regional folk music groups have emerged. Henan local music has formed a stable distribution with regional characteristics in the Central Plains. And development (Zhang Guosong, 2019).

Henan-style music forms are mainly divided into two categories: opera and folk songs. Among them, "Yu Opera" is the most famous. Henan Opera is developed based on the continuous inheritance, reform and innovation of Henan Bangzi. It is China's largest It is a local opera and the most representative local music in Henan Province. "Quju" is the second largest traditional opera in Henan. It is continuously developed on the basis of folk art, drum music and stilt performances. Most of its tunes are derived from Henan folk operas and have a strong local flavor (<https://www.henan.gov.cn/>, retrieved 2024).

Huaibang Opera is an ancient and rare local opera in Henan Province. Because it originated from Huaiqing Mansion in the Ming Dynasty, it was called Huaibang, also known as "Huaiqing Bangzi" and "Old Huaibang". Huaibang began in the late Ming Dynasty, was formed in the Qing Dynasty, and matured from the Qing Dynasty

to the Republic of China. It has a history of more than 300 years. It is a rare type of opera in the Bangzi Opera system and has been deeply loved by the people for a long time. Its repertoire, singing, recitation, music, etc. all have a strong local flavor. Huaibang Opera is a unique local opera with passionate singing and rough and unrestrained performance. He has his own unique style in singing, performing and other arts. There are complete performances of Sheng, Dan, Jing, Mo and Chou, and the repertoire mainly focuses on Twins, Double Dan and Double Flowered Faces. It is deeply loved by people in northwest Henan and southern Shanxi, and is mainly popular in ancient Huaiqing Mansion. Since Huaibang belongs to the Bangzi style, Zaomu Bangzi must be played in rhythm when singing. The lyrics are mostly composed of seven-character sentences, intersecting sentences, long and short sentences, corresponding up and down, matching rhyme, and basically regular structure. Huaibang Opera has more than 300 traditional plays and has appeared in nearly a hundred modern fashion plays.

3. The General Knowledge of Huaibang Opera Music

Zhao Lina's (2006) article is studies the development process of Huaibang's singing art. It studies singing from the aspects of the pattern, melody, mode, word pattern, etc. and It conducts a comparative analysis of Huaibang's two major singing schools based on the characteristics of the local dialect. Li Haian (2007) studied the singing art of a certain inheritor through the historical background. Li Haian (2009). Comprehensive research on Huaibang art. Li Haian (2009) constructed the form of Huaibang music from its different language forms and rich opera music to the true and false transformation of vocal tunes (Cai Shilin, 2003). A preliminary study on Huaibang art. Journal of Huaibei Coal Normal University. Zhao Lina (2009) mainly introduced various aspects of Huaibang's music style such as Adagio, Liu Shui Ban, Er Ba Band, etc. Huangfu Yipan's (2007) article introduced the music singing of Huaibang Art, the rhymes of the singing, its narration, and the board structure. The above are studies on the characteristics of Huaibang's artistic style. They are a summary of Huaibang's music art from the perspective of Huaibang's music, accompaniment instruments, singing characteristics, style characteristics, and diction.

Xiaolu (2004) believed that Huaibang Opera evolved from the local "Shehuo Opera" combined with folk music and folk life. Zhao Shufeng (2006) believes that the origin of Huaibang Opera is Shanxi Shangdang Bangzi, which was spread to the Huaiqing Prefecture area and then combined with local folk customs to form a multicultural Banqiang opera art. Geng Yuqin (2006) believes that the formation of Huaibang Opera is the product of the integration of Shanxi, Shanxi, and Central Plains opera music cultures. Geng Yuqin (2008). The formation and development status of Huaiqing Bangzi. Home of Drama. Yang Yudong (2007) believes that Huaiqing Bangzi is produced by the fusion of multiple cultures. From the perspective of historical and cultural development, the relationship between cultural inheritance and the examination of ancient opera shows that Huaibang is a kind of Bangzi tune with strong local color. Li Xinjian's (2008) article uses the historical status of the development of Huaibang Opera troupes as the background to elicit thoughts on the current development status of Huaibang art. Zhang Zhizhuang (2006) believes that the emergence of Huaibang Opera is not derived from a single Za Ju of the Song, Jin and Yuan Dynasties and later Shehuo Stories, Poseidon Opera, Henan Bangzi, Shanxi Shangdang Bangzi, and Wan Bang, but rather evolved from the rich local folk opera music. It is formed on the basis of absorbing the characteristics of Bangzi tune and combining it with the characteristics of local dialect.

Zhang Zhizhuang (2006) concluded that there is no origin relationship between Huaibang and Shang Dang Bang Zi through research on the historical and cultural background, language, popular scope, formation time, and artistic characteristics of opera music and also denied Huaibang. It is a saying that evolved from being fooled. Zhao Lina (2008) believes that Huaibang Opera is an opera art formed by the combination of various factors. Zhao Shufeng (2005) believes that different opera cultures and local traditional folk music culture gave birth to Huaibang Opera.

He Guodong (2004) believes that the formation of Huaibang Opera is not only related to Jin and Yuan dramas, folk tales and folk ditties but also closely related to the rise of merchants in Shanxi and Shanxi. At the same time, the various classes and societies in chronological order since the formation of the Huaibang Opera were studied. Xu Man (2007) believed that in addition to its own fertile folklore heritage,

Huaibang Opera was also produced by the spread of Bangzi tune into the local area and the integration of the local people.

4. Conceptual of art and culture of Huaibang Opera

4.1 Research on Huaibang Repertoire

Wang Xiaojing (2008) textual research on traditional Huaibang repertoire. There are currently few studies on the traditional Huaibang repertoire. Her article starts from traditional repertoire, studying the script form and repertoire sources of traditional repertoire, as well as the ideological connotation of traditional repertoire. The textual characteristics of traditional dramas and the deep reflection of regional culture are also classified into three major types: social historical dramas, love ethics dramas, and religious ghost dramas. Her research direction is to conduct a systematic study of Huaibang from a literary perspective.

4.2 Research on the ritual music of Huaibang Opera

Some scholars' papers will link village dramas and sacrificial rituals. For example, Bai Xiuqin's "Yingshen Saishe and Folk Drama" links the Yingshen Saishe's tracing of ancient community sacrifices with the content and morphological characteristics of folk dramas. Through contact, we found that folk dramas, from performance content to performance style, reflect the connotation of the god-inviting rituals in Yingshen Saishe activities, which reflects the important influence of folk dramas. In addition, from an anthropological perspective, the village drama organization and clan composition are analyzed. For example: Chen Yuangui and Wei Xueyuan's "Anthropological Analysis of Huizhou Clan Drama in the Ming and Qing Dynasties" mainly examines the connections between the organizers and caretakers of the drama activities and the internal members of the Huizhou clans in the Ming and Qing Dynasties, thereby inferring the inheritance mechanism of the drama activities, and the influence of aesthetic scale on the development and construction of clans.

Wang Xiaoshan's Religious Drama and the Survival and Cultural Reality of Rural Women - Fieldwork Notes on the Four Commentaries on Northern Fujian believes that the internal organizational structure of the village is still based on clan relations. On top of this, the combination of rural women's spirituality and cultural reality and the changes in their lives are all attributed to the ritual characteristics of

clan drama. It is believed that what affects the survival and cultural reality of rural women is the ritual characteristics of clan drama.

4.3 Huaibang Singing

There are many studies on singing in ancient times, such as Yan Nanzhi'an's Singing Theory in the Yuan Dynasty, Wang Jide's Qu Lv in the Ming Dynasty, Wang Shizhen's Qu Zao in the Ming Dynasty, and Li Tiaoyuan's Yu Cun Qu Hua in the Qing Dynasty etc, there are endless modern studies, such as "History of Song and Yuan Opera" by Wang Guowei in modern times, "History of Chinese Opera" by Zhou Yibai, "Three Major Sources of Chinese Opera Voices", etc. These research results mostly involve the overall development of Chinese opera. The birth and development of vocal genres, but there are not many studies on local opera singing that emerged in modern times, leaving a certain space for future research.

"Chinese Opera Records Henan Volume" presents some examples of Huaibang's scores; "Chinese Opera Music Collection Henan Volume Huaibang Music" gives a detailed description of Huaibang's singing and the composition of the accompaniment band.

The music score category "Selected Sings of Huaibang" displays 67 arias, describing the roles and arias that each veteran artist is good at, such as: Zhang Shuzhu plays the role of Jia Yong in "Di Tang Ban; Cui Fuling plays Fan Fan in Reverse the Western Tang Dynasty Lihua Yijiao Singing; the book Selected Classic Singings of Huaibang contains 14 famous excerpts such as "Honghu Red Guards" and "Pagua Garden". The book "Huaibang Huai Diao" compiled by Ma Zichen, Wang Qunying, Li Haian and others presents 45 examples of aria scores, providing a large amount of basic information for the study of Huaibang singing. Li Haian's dissertation "Research on Zhao Yuqing's Huaibang Singing Art" focuses on the personal music style of Huaibang inheritor Zhao Yuqing. "Huaibang Classic Singing Selection" includes 14 wonderful selections such as "Pagua Garden", "Ganlu Temple", "Honghu Red Guards", "Old and Young", etc. "Selected Singings of Huaibang" is a relatively early collection of singing styles collected and organized, which provides the author with information to understand the musical features of early Henan operas.

5. Theories used in Research

5.1 Ethnomusicology

Ethnomusicology is defined as a holistic investigation of music in its cultural contexts. Combining aspects of folklore, psychology, cultural anthropology, linguistics, and comparative musicology, music theory, and history, ethnomusicology has adopted perspectives from a multitude of disciplines (Hood, 1969).

Ethnomusicology is a multidisciplinary field that combines the study of music with anthropological, sociological, and cultural studies. It focuses on the cultural and social aspects of music, emphasizing the role of music in different societies and its links to identity, ritual and community. Ethnomusicology is particularly valuable when studying Huai Bang opera because it allows for a comprehensive look at these operas within their cultural and social context. Researchers can explore how Huai Bang Opera is used in rituals, celebrations, and daily life, and how it contributes to the cultural identity of local people. An ethnomusicological approach also encourages the study of Huai Bang Opera as a living tradition, considering how it continues to develop and adapt in contemporary contexts.

5.2 Anthropology

Anthropology is the systematic study of humanity to understand the science that deals with humankind's origins, physical and cultural development, biological characteristics, and social customs and beliefs. Anthropology focuses on understanding both humanity and diversity and engaging with diverse ways of being in the world. Anthropology is divided into three subfields: sociocultural, biological,

and archaeology(<https://www.americananthro.org/AdvanceYourCareer/Content.aspx?ItemNumber=2150>,Retrieved%20March%201,%202024).

5.3 Musicology

Musicology is the scholarly analysis and research-based study of music. Musicology departments traditionally belong to the humanities, although music research is often more scientific in focus (psychological, sociological, acoustical, neurological, computational).

Musicology is the academic study of music and covers a variety of topics related to the history, theory, analysis, and cultural context of music. It attempts to understand music as an art form, examining its historical development, structural

elements, and cultural significance. Musicology provides a broad framework for analyzing Huai Bang Opera within the context of music history. Using this theory, researchers can study the evolution of Huai Bang Opera over time, examining its stylistic characteristics, melodies, and lyrical themes. Musicological analysis can also reveal the cultural influences and historical factors that shaped Huai Bang Opera, providing a comprehensive perspective on its development (Merriam, 1964).

5.4 Western Music Analysis Theory

Music analysis theory in the Western world mainly focuses on the analysis and research of rhythm, melody, beat, and so on. Western music theories are mainly used to analyze the external structure of Huai Bang Opera.

Melody: also known as melody. It reflects the whole idea or the main idea of music, and is performed by a single part with many independent tones, which is combined with mode, rhythm and beat (Li Chongguang, 1962). The undulating music is organized horizontally and orderly according to a certain rhythm to form a tune. Tune is the most important means of expression in music form, the essence of music and one of the decisive factors of music. The direction of the same sound is called horizontal; Tunes start from bass to treble are upward trend; Tunes start from treble to bass are downward trend.

Rhythm: the rhythm of music refers to the length and strength of the middle tone of the music movement. The relationship between organized tones with different lengths is the melody (Li Chongguang, 1962). The rhythm is often regarded as the structure of the music. The beat is the repetition of the heavy beat and weak beat in music periodically and regularly. Chinese traditional music calls the beat "board eye", and "board" is equivalent to a strong beat; "Eye" is equivalent to a second strong beat (middle eye) or weak beat (Wang Yaohua, 2010).

Harmony: Harmony includes "chord" and "harmony progression". In polyphonic music, the combination of more than three tones that can be arranged according to the three-degree relationship is called a chord.

A chord is usually a sound combination formed by the vertical (simultaneous) overlap of three or more musical sounds according to certain rules. The horizontal organization of chords is harmony. Harmony has obvious color effects of thick, light,

thick and thin; It also plays the role of forming clauses, dividing segments and terminating music (Li Chongguang, 1962).

5.5 Chinese Traditional Music Theory

The research method of Chinese traditional music theory is to analyze the music structure, interpretation and analysis of the remaining music scores of Shan'ge folk songs of the Yi ethnic group in Panzhou city. Chinese traditional music includes three major music systems: Chinese music system, European music system and Persian Arab music system (Wang Yaohua, 2010).

We should continue to analyze the music ontology based on Western music analysis theory and analyze the deep structure, such as the banyan structure, with Chinese traditional music theory. By adopting both Western and Chinese musical theory, the researcher intends to thoroughly analyze the representative Huaibang Opera and ensure the music noumenon structure of the Huaibang Opera is analyzed clearly.

6. Document and Related Research

6.1 Historical records

The compilation of *Xiquzhi* provides the basis of materials and documents for the study of Huaibang. The large number of artist oral materials and records of Huaibang music and folklore recorded in *Xiquzhi* provide an important basis for us to confirm the results of field surveys. There is an entry about care bangs in *Encyclopedia of China Traditional Arts Volume*. There is an introduction to Huaibang and some examples of music scores in *Chinese Opera Chronicles Henan Volume*.

The opera chronicles of various regions, cities and counties in Henan Province provide comprehensive and detailed information on opera types, repertoire, music, performances, performance venues, performance customs, historical relics and other aspects, providing a large amount of valuable documentation for the study of Huaibang. "Chinese Opera Music Collection Henan Volume - Huaibang Music" is divided into two volumes. It provides a more detailed analysis and explanation of the origin, singing, band composition and characters of Huaibang operas, and is accompanied by a large number of excellent arias and excerpts. Therefore, this book can be regarded as the basic material for the study of Huaibang.

Zhou Yibai (1953) showed his attention to the stage of Chinese opera. Zhou Yibai was an opera performer, and naturally, he is particularly concerned about opera's artistic characteristics. He chose "stage performance" as his research point and classified opera literature's status into the opera performance system. In his discourses on the operas in the Ming and Qing Dynasties, he focused on the organization of the opera troupe, the categories of roles, the end of the line, the stage layout, and the performing art, without much discussion about the historical aspects of Chinese opera.

Besides, the achievements in the critical research of opera theory have attracted attention. Zhao Jingshen (1980) combed the theories of ancient Chinese opera for the first time. The author logically summarizes and judges' important events and critical theoretical monographs in the history of ancient opera theory, and his views have robust realism. For instance, he once used words such as "people's nature" and "anti-feudal" to judge ancient opera theory, which reflected the value evaluation and evaluation standards of the time.

The history of opera is one of the crucial aspects of this research. The general history of Chinese Opera edited by Zhang Geng and Guo Hancheng (1981) is quite influential. The book has more than 10,000 characters, ranging from original singing and dancing discussions to Qing Dynasty local operas, combining the political, economic and cultural backgrounds of different historical periods, and discussing the ideological content and artistic characteristics of essential authors and their works, opera music, performance, and stage art. It can be called the first real "general" history of Chinese opera. The book has dedicated chapters on the history, writers' works, music, performance, and stage art of various Chinese operas.

Zhang Faying (1991) explored a new topic in the history of Chinese opera, a new branch of opera performance. The author "explores the historical changes of the opera troupes and the relationship with the development of art" from the institutional system and sorts out the opera troupes after the Song and Yuan dynasties. There is much content about ethnic minority operas. Judging from the writing of opera history, scholars have not entirely changed the scholarly methods and concepts of the predecessors. On the contrary, they have further analyzed based on previous research.

6.2 Monograph category

Huaibang Art was collected and compiled by Guo Quanren in 1993. There are five chapters in the book. The first chapter mainly briefly describes the origin and development of Huaibang. The article outlines the different stages of the formation of Huaibang and its rise and fall. The second chapter mainly writes about the artistic characteristics of Huaibang. In addition to generally summarizing the artistic characteristics of Huaibang, it also analyzes it from three aspects: industry role, performance routine and performance repertoire. The third chapter is the key chapter of the book, which mainly talks about Huaibang's singing music. This chapter is divided into seven small parts, which are discussed in detail from the aspects of Huaibang's banzai, accompaniment, tunes, gongs and drums, etc. Chapters 4 and 5 respectively write about Huaibang's dance beauty and some famous old artists. This book provides valuable information for the research on this topic.

Xu Jiarui's History of Yunnan Rural Opera published in 1957 reflects her contribution to folklore research. She not only paid attention to the neglect of folk opera by ancient literati, but also believed that the content of folk opera could provide a glimpse into the psychological activities and emotional expressions of the people at that time. What's even more valuable is that the author realizes the close relationship between folk operas and ballads, and believes that these operas "contain many authentic materials of folk songs." It is a pity that in the next three chapters, the author did not use the methods and perspectives of folklore to analyze his own views, but only used the methods of literature and drama to classify and analyze Yunnan folk operas.

Zhang Shishan's Cultural Interpretation of Villagers Art has a greater influence on how this article explains the text. The author is keen on the application of art folklore. The full text mainly focuses on the investigation and research of villagers' art and village living space. During the field investigation in Xixiaozhang Village, the author collected the legend of Xiaozhang Zhuma and connected it with the people's simple beliefs, thereby extracting the existence of sacred art in village life from the "secular beliefs". In the author's argument, opera plays a very small role, only a small section, and it is only for local professional opera troupes. He focused on describing the extremely strong discipline and organization of the opera troupe, thereby revealing the taboos and taboos in the opera troupe. The existence of these potential rules may

be the continuation of the ancient village beliefs. It is a pity that, because he wants to master and interpret the art in village life, the author unconsciously ignores the value of non-professional theater troupes. Perhaps today, the continued performances of non-professional theater troupes may more obviously retain people's beliefs and taboos.

Huaibang Huai Diao is compiled by Ma Zichen, Wang Qunying, Li Haian, etc. This book is rich in information, including research on the historical origin of Huaibang, the main performance groups of Huaibang, and a large number of photos and music examples. Huaibang's research provides a large amount of basic information.

6.3 Dissertation type

Henan University Zhao Lina's 2006 master's thesis *Analysis of Huaibang Singing Art and Its Development* focused on selecting certain aspects of Huaibang Singing Music to do some music analysis, and then discussed the inheritance and protection of Huaibang Singing Music. This topic, "Inspection and Research on Huaibang Singing Art and Its Genres," focuses more on the classification of Huaibang singing music and the investigation of the East-West Huaibang genre. Xinjiang Normal University Li Haian's 2007 master's thesis *Research on Zhao Yuqing's Huaibang Singing Art* focuses on the analysis of the personal music style of Zhao Yuqing, the national inheritor. Research on *Jiaozuo Huaibang Opera* by Wang Jing of Henan University in 2011 focused on the research on the characteristics of Huaibang singing, Huaibang repertoire, inheritance and protection.

Looking at the above-mentioned research on Huaibang, it can be said that each has its own merits. They all observed Huaibang singing from a certain angle, and there are many different methods and insights in the research results. Their research results have laid a good foundation and provided valuable experience for our overall research work on Huaibang today.

Although the research on Huaibang has begun to take shape, many issues still need to be further explored. For example, the research on the differences of Huaibang genre is still debatable. From the rise and development of Huaibang to the present, the complex process of variation in its musical form is still open. It remains to be further studied. In view of this, after long-term study and thinking, I chose "Huaibang" as the

research object, and took the research results of my senior Shixian as a reference, and under the guidance and teachings of senior experts and colleagues, I strive to make experts and scholars Based on the advantages of the comprehensive research of "music" and "history", we conducted research on Huaibang singing.



CHAPTER III

RESEARCH METHODOLOGY

This study is on Huaibang Opera: Cultural Reflection of Musical Culture in Henan, China. The mixed method which includes qualitative and quantitative analysis was widely utilized in this research. This will explain the research process the method of operation is divided into 2 steps as follows.

1. Research Scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Research tools
 - 2.4 Data Collecting
 - 2.5 Data Management
 - 2.6 Data analysis
 - 2.7 Data Presenting

1. Research Scope

The researcher has defined the scope of research to be specific in terms of the content of the work. Place to store data defining the population as well as the duration of research that is clear according to the objectives of the research project as the following details

1.1 Scope of content

1.1.1 Study the investigate the history of Huaibang Opera. The researcher will study about the evolution, growth, and transformation of Huaibang Opera over time, encompassing its origins, early forms, changes, and significant milestones. It involves studying how these operas have been influenced by historical events, cultural interactions, and societal shifts.

1.1.2 Study the analyze the musical characteristics of Huaibang Opera. The researcher will study about the singing style, the relationship between the melody and lyrics and Accompaniment music

1.2 Scope of time

The fieldwork of this study will be divided into three times and last two months in total, which expected is take to place from November 2023 to January 2024.

2. Research Process

2.1 Selection of the research site

Huaibang originated in the ancient Huaiqing Prefecture area, and the popularity of Huaibang is also centered on Huaiqing Prefecture. Located in the northwest of Henan Province, Huaiqing Prefecture is connected to Shanxi Province in the north and west, Boai County in the east, Wen County and Mengzhou City in the south. It is located at the junction of Shanxi, Shaanxi and Henan. The geographical coordinates are 34°50'-35°10' north latitude and 112°25'-113°30' east diameter. The terrain of the whole country is high in the north and low in the south, with a few hills in the north. The season is a temperate continental monsoon climate. Huaiqing Prefecture is known as "Niujiachuan". The "Jiujun County Chronicles" says: "Hanoi Taihang is in the north, Qinshui flows eastward, with the Yellow River nearby and Yiluo far away. "The fifty-fourth year of Qianlong's reign, Dianxuan, Volume 1, 2005, pp. 132-133.) Historically known as the "hometown of prosperity", Qinyang, located in the center of Huaiqing Prefecture, was called Yewang or Yewang in ancient times. Hanoi County. The Huaiqing area we often call today is the administrative area divided during the Ming and Qing Dynasties. From today's geographical perspective, Yuanyang County, which includes Jiaozuo City, Qinyang City, Jiyuan City, and Xinxiang City, is the Huaiqing area—the area where Huaibang spreads most actively.

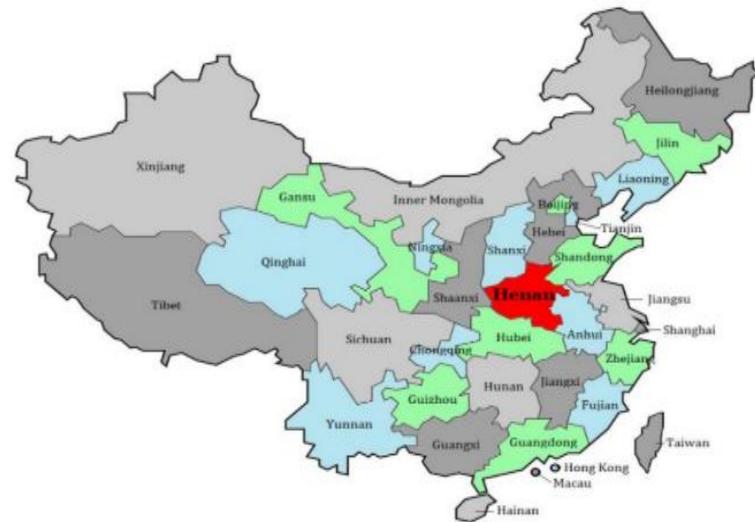


Figure 1. Henan Province, China

Source: Wu.hinafolio.com/provinces/henan-province



Figure 2. Qinyang, Henan Province

Source: <https://www.google.com>

The target troupe of this study will focus on the Qinyang Huaibang Opera Troupe (now Qinyang Huaibang Art Protection and Inheritance Center), established in 1955, because this troupe is the primary professional performance group of Huaibang art in China. It is not only a performing troupe, but also responsible for research and popularization. Improve the responsibility of Huaibang art and become

the main front for the development of Huaibang art. In 1992, Huaibang Opera Troupe of Qinyang City was named "No. 1 Troupe in the World" by the Ministry of Culture.

2.2 Selection of the key informants

In order to obtain the firsthand data from the reliable in-depth interviews, the criteria for choosing the key informants are as follows:

- 1) More than 20 years of experience in the field
- 2) Is a recognized representative person in the field?

3) Makes some essential contribution to the development of Huaibang Opera, or has won an influential award in the field

The selected informants of this research are: Mrs. Zhao Yuqing, Mr. Guo Quanren, and Mrs. Zhang Suli. Which has the following details.

1) Zhao Yuqing

Zhao Yuqing, female, Qinyang native, born in 1940, is a representative inheritor of national intangible cultural heritage and a member of the Chinese Dramatists Association. She joined the Qinyang County Huaibang Theater Troupe in 1956. She is one of the earlier actresses in the history of Huaibang. First, he served successively as deputy director of the Huaibang Opera Troupe in Qinyang County, and retired from the Qinyang City Federation of Literary and Art Circles in 1996. In 2009, Zhao Yuqing was hired as a part-time professor by Jiaozuo Normal College to teach students the art of Huaibang.



Figure 3. Zhao Yuqing

Source: Yingying Zhang, from fieldwork in November 2023

2) Guo Quanren



Figure 4. Guo Quanren

Source: Yingying Zhang, from fieldwork in December 2023

Guo Quanren, born in 1960 in Qinyang, was admitted to the Qinyang Huai Opera Troupe in 1957 and is a famous Huaibang performing artist. Guo Quanren is known as the "Huaibang living dictionary", "Huaibang inheritor" and "Huaibang evergreen tree". He is a key figure in the development of Huaibang opera

3) Zhang Suli



Figure 5. Zhang Suli

Source: Yingying Zhang, from fieldwork in November 2023

Zhang Suli, female, born in Qinyang in 1969, is the representative inheritor of Huaiyang provincial intangible cultural heritage. She studied under Zhao Yuqing and won the gold medal in Huaiyang competition three times.

2.3 Research tools

2.3.1 Questionnaire form: Questionnaire survey is one of the methods of surveying the opinions of the target audience. The form of the questionnaire survey is composed of a series of written small questions, and then interviews are conducted to collect the opinions, feelings, reactions and knowledge of the interviewees.

Creation: Questionnaire survey refers to a method of collecting information by formulating detailed questionnaires and requiring respondents to answer accordingly. The so-called questionnaire is a set of questions related to the research objectives, or a form of questions prepared for conducting a survey, also known as a questionnaire. It is a common tool used by people to collect data in social survey research activities. Researchers use this tool to accurately and specifically measure the process of social activities, and apply sociological statistical methods to quantitatively describe and analyze to obtain the required survey data.

Usage: The primary purpose of questionnaires is to collect data samples and obtain needed research information. However, collecting data is not the ultimate purpose of questionnaire survey. The purpose of questionnaire survey research is to describe the changes in variables based on the obtained data and further explain the reasons for the changes, that is, correlation analysis and causal analysis.

2.3.2 Interview form: The Interview Form is designed to structure and document interviews during research on Huaiyang Opera.

Creation: The interview process involves defining interview objectives, identifying key interviewee information, designing a structured form, introducing the purpose and importance of the interview, developing clear, open-ended questions, probing and clarifying, recording equipment, providing informed consent, and including the interviewer's signature. It also includes space for probing and seeking clarification, recording equipment, and providing space for interviewees to provide their consent.

Usage: The process of conducting an interview involves printing interview forms, introducing the purpose, gathering background information, obtaining

informed consent, asking detailed questions, probing questions for deeper insights, recording the interview for analysis, obtaining the interviewee's signature, closing the interview, authenticating the data, and organizing and securely storing the interview forms for analysis. This process ensures accurate data collection and analysis.

2.3.3 Observation form: is a tool designed to systematically collect visual and contextual data during fieldwork related to the research on Huibang Opera.

Creation: The research involves defining research objectives, identifying key observables, designing a structured form, developing section details for each key observable, including visual documentation, captions, and notes, attaching photos or sketches, allocating space for additional observations, and adding a section for the observer's signature and date to authenticate the data.

Usage: To conduct a research study, ensure you have printed Observation forms and necessary equipment. Conduct observations by visiting relevant locations or events, and recording details, behaviors, and context. Document observations visually by labeling and timestamping photos or sketches. Provide detailed descriptions, contextual information, notes, and comments. Authenticate the recorded data by signing and dating the form. Securely store completed Observation Forms for analysis.

2.4 Data Collecting

- 1) Collected data from the internet and library
- 2) Collected data from the fieldwork, including questionnaires, interviews, transcript collections

Table 1. Field activity schedule

1	Collect written information about the topic
2	Field work to interview the informants and Huibang Opera groups with interview forms and questionnaires
3	Manage and classify the collected data about Huibang Opera
4	Data analysis and integration
5	Formulate the results

2.5 Data Management

In data management, the researcher conducts data management based on the research objectives. Firstly, the historical data collected is managed, the data is classified according to different time periods and summarized for different data to prepare for data analysis. Secondly, the data management of the general musical culture of Huai Bang Opera will be conducted, and then, the collected data is classified, and the information of different stages and types is summarized for data analysis preparation.

2.6 Data analysis

In data analysis, the researcher uses ethnomusicology to analyze the data based on the results of data management, focusing on the development process of the Huai Bang Opera and the impact of social factors on its development. Through data analysis, the researcher prepares for drafting the fourth chapter of the dissertation. Through the collection and research of historical documents. Collect and organize relevant books, papers, journals, etc, about Huai Bang Opera. Organize the video materials, audio materials, interview materials, and picture materials collected from visitors or relevant organizations during the fieldwork.

Limitation of the research

- 1) The limited number of selected experts for interview.
- 2) The number of selected Huai Bang Opera audiences in each group is unbalanced.
- 3) The research sampling is not various.

2.7 Data Presentation

After the interviews and data collection from informants, the researcher obtained more details about the history of Huai Bang Opera, as well as the cultural reflection of Huai Bang Opera at present.

Chapter I: Introduction

Chapter II: Literature Review

Chapter III: Research Methodology

Chapter IV: The History of Huai Bang Opera

Chapter V: The Music Characteristics of Huai Bang Opera

Chapter VI: Conclusions, Discussions, and Suggestions

CHAPTER IV

THE HISTORY OF HUAIBANG OPERA

Different folk opera and music cultures have been circulated in the Central Plains for thousands of years. Among them, Huaiyang is one of the ancient local operas in Henan. Because it is mainly spread in Huaiqingsheng (Huaiqingsheng is today's Jiaozuo City, Henan Province) region), so there are many names for it, such as "Huaidiao", "Huaiqingsheng Bangzi", "Lao Huaiyang Bangzi", etc. Huaiyang also has the local characteristics of simple, high-pitched, clear, and impassioned tunes.

This chapter through a comprehensive exploration that draws from interviews with seasoned scholars and performing artists deeply engaged in the adaptation and performance of Huaiyang Opera, alongside an extensive review of pertinent documents and historical archives, presented the topic below:

1. Historical Traceability
2. Relationship with Shangdang Bangzi
3. Relationship with Henan Bangzi (Henan Opera)
4. Religious Theory
5. The Emergence of Huaiyang Opera
6. The Rise and Fall of Huaiyang Opera
7. Geographical Distribution and Spread Area

1. Historical Traceability

1.1 The Origin of Huaiyang Opera

There are still different opinions about the origin of Huaiyang. Due to the lack of historical documents, most people who do research on Huaiyang Opera search for its origin through different materials related to Huaiyang Opera, obtain its details, and sort them out, thereby drawing conclusions. The historical development of folk opera has gone through thousands of years, and the same or similar changes will occur with the evolution of history and the changes of the times. For example, some scholars once mentioned:

"The social soil on which Chinese opera relies for its survival cannot be cultivated by the mainstream cultural discourse of the society at that time but is determined by various folk customs, various festivals, entertainments, and prayers for blessings and disaster relief determined by marginalized folk discourse methods. Rituals and so on have become rich nutrients for the gestation and germination of Chinese opera" (Qi Jianhua,2002).



Figure 6. Dramatic Stage

Source: Yingying Zhang, from fieldwork in November 2023

The increasingly active and prosperous folk activities in the past dynasties provided a broad stage for the formation of Huabang art. On the one hand, "rituals are promoted by etiquette, and music is used to achieve it. Without music, there is no ceremony, but with music, there is perfection." (Feng Junjie,2002) has been followed for many years. The cultural tradition has also prompted the art of opera to play an important role in building momentum and expanding influence for the increasingly prosperous folk activities in Huaiqing Prefecture, thereby giving the folk activities a sacred color. On the other hand, folk custom activities such as the Spring Festival, Lantern Festival, the God-Welcoming Festival, and festive entertainment provide a vast space for folk theater troupes and artists to carry out activities in rural areas and have become an important condition for the survival and development of folk professional theater troupes.

However, there are uncertain conclusions about the origin of the art of caring Bang. Based on long-term fieldwork and theoretical summary based on the research

results of predecessors, the author has come up with the following theories about the formation of the art of caring Bang.

1.2 The embryonic form of Huibang Opera, "Ta Yao Niang"

"Ta Yao Niang", according to the earliest historical records, recorded in "Old Tang Book· Music Records" and "Jiao Fang Ji" written by Cui Lingqin of the Tang Dynasty, the song and dance drama "Ta Yao Niang" in Hanoi County was produced in the late Sui Dynasty. It is the earliest prototype of Huibang Opera.



Figure 7. The character of Huibang Opera

Source: Yingying Zhang, from fieldwork in June 2023

"Yue Fu Za Lu" written by Duan Anjie of the Tang Dynasty says: "The woman named "Ta Yao Niang" was born in the late Sui Dynasty. Her husband was from Henei, ugly, and fond of wine. He often called himself a doctor and would beat his wife when he got drunk. His wife was beautiful. Good songs are self-sings, words of resentment and suffering. He Shuo performed his music and was played by the strings. Because he wrote about his father's face, his wife complained about it and shook her body. Therefore, it was called "Ta Yao Niang" (Yang Yin Liu, 2004). Henei (today's Qinyang area in Henan Province) is known as "the ancient county of Qinhua and the famous country of Heshuo".

2. Relationship with Shangdang Bangzi

Shangdang Bangzi is an ancient local opera popular in Jincheng, Yangcheng, and Changzhi areas in southeastern Shanxi Province. It was an ancient local opera in Shangdang County. Its titles include "Shangdang Bangzi", "Shangdang Opera", etc. Shangdang Bangzi is distinguished in two senses. One is in a broad sense, which refers to multi-tone operas, including Kun, Bang, Luo, Juan, and Huang. They are a type of opera that has been performed together with Shangdang Bangzi from a historical perspective. The second is, in a narrow sense, the Bangzi opera genre developed locally in Shangdang. Shangdang Bangzi's opera style is simple, rough, high-pitched, and exciting, and each line of singing is a mixture of real and falsetto. Shangdang Bangzi has more than 700 repertoires and more than 100 suona tunes, making it a relatively large genre of Bangzi tunes. Because Shangdang Bangzi is a type of opera with a relatively ancient history, judging from historical records, Shangdang Bangzi has had an important impact on operas in surrounding and other areas. For example, Zao Bang is popular in Heze, Liangshan, and other places in the southwestern part of Shandong. Popular with Zehou Diao, Xi Diao, and Sanqiao Ban in Handan, Hebei Province. These two different kinds of Bangzi tunes are both vocal operas with local characteristics formed after Shangdang Bangzi was spread to the local area and combined with local folk customs and habits.

From a geographical point of view, Huaiqing Mansion borders the Guangdong area of Shanxi. As early as the Ming Dynasty, a large number of Shanxi people immigrated to Huaiqing Mansion, which strengthened the connection between Huaiqing Mansion and Shanxi. Historically, these two Regional exchanges are very frequent. For example, the stele of the ancestor of the Li family erected in the 60th year of Qianlong's reign (1795) in Xiaosi Village, Baixiang Township, Qinyang, records: "The Duke was originally from Hongdong County, Pingyang Prefecture, Shanxi Province. He first settled here in the Hongwu Year of the Ming Dynasty. Of the five sons, four lived with their ancestors, and one moved to Wangliang Village. It has been more than four hundred years since then, and they have lived through fifteen lifetimes in total."

A large number of immigrants in history have maintained more or less close cultural ties between some areas in Shanxi and some areas in Huaiqing Prefecture.

Long-term migration or intermarriage with locals in Huaiqing Prefecture is this kind of clan identity. The close exchanges between Huaiqing and Shanxi have made Huaiqing Mansion similar to some areas in Shanxi in terms of folk customs, religious beliefs, and worship. For example, in terms of dialect accent, the dialect accent in Huaiqing Prefecture is quite different from the dialect accent in other areas of Henan, but it is very similar to the Shanxi dialect. "At the beginning of the establishment of the Jin-speaking area, the scope of the Jin-speaking area included: most areas of Shanxi Province except the southern and northeastern districts, western Inner Mongolia, east of the Yellow River, northern Shaanxi Province, western Hebei Province, and north of the Yellow River in Henan Province Areas adjacent to Shanxi Province" (Cui Shuhui, 2004) On the premise of mutual cultural influence, Huaibang and Huaibang from the perspective of opera art. The main accompaniment instrument for both Shangdang Bangzi is the "Tou Ba", also known as the "Juqin". The stem of the instrument is relatively short, about five inches, and uses leather strings. The player who pulls the strings needs to use a lot of strength when playing and the sound it plays is sharp and bright.

In addition, Shangdang Bangzi and Huaibang Opera also have some similarities in their repertoire. Therefore, in the argument about whether Huaibang evolved from the rumors of Shangdang Bangzi, there is such a description: "Huaibang Opera art is the result of the spread of Shanxi Shangdang Bangzi and its spread to the Huaiqing Prefecture area. It has learned from each other and local folk music and art. A new type of Bangzi opera formed by absorption, integration, and evolution is a multi-cultural symbiotic Banqiang opera art form and a result of the evolution of Bangzi opera." (Zhao Shufeng, 2006) Cheng Feng, who researched the history of Jiaozuo, also said this in "A Brief Discussion on the Opera Art in Jiaozuo Area": "Huaibang Opera is the stick of Shanxi Middle Road (Shangdang) After flowing into the Jiaozuo area, it was combined with local folk tunes to form." (Cheng Feng, 2004) Regarding the evolution of Shangdang Bangzi, Yang Yudong published his paper in the issue. This statement is also emphasized in "Interpretation of the Origin of Huaibang".

Although Shangdang Bangzi and Huaibang Opera are similar or even identical in many aspects, at the same time, many researchers object to this statement. The

representative statement is Zhang Zhizhuang's "Comparative Study of Huabang and Shangdang Bangzi": "There is no causal relationship between the two types of operas. At most, they belong to the same Bangzi tune system." (Zhang Zhizhuang,2006) In this paper, the historical and cultural background, language, popular scope, formation time, and artistic characteristics of opera music of Party Bangzi are analyzed. Research in this field has concluded that there is no origin relationship between Huabang Opera and Shangdang Bangzi, and it also denies the theory that Huabang Opera evolved from the deceived Bangzi.

3. Relationship with Henan Bangzi (Henan Opera)

According to the records of "Henan New Chronicles" published in 1929, Huabang Opera is a branch of Henan Bangzi and Henan Opera. It was the Henan Bangzi that spread northward and flowed into the Qinyang area during its prosperity. , also known as Huabang Opera." This conclusion has been confirmed by the author after many extensive and in-depth investigations. It is just a guess, but the evidence is insufficient. According to an old opera fan named Li Guoan who is over 90 years old, "Before the founding of the People's Republic of China, Qinyang had never heard of Yu opera. This kind of opera was only introduced from the south of the Yellow River in 1950. At that time, it was not called Yu opera. People called it Henan Bangzi. reed". According to "Qinyang Opera Chronicles", in 1950, the "Henan Bang" opera troupe, headed by Chen Lanrong, Guan Lingfeng, Zhai Aiyun, etc. They came to Qin for the first time to perform. According to the author's investigation, Henan Opera entered Qin earlier than Beijing Opera, Erjia Xian, and Yue Diao. At that time, when Henan Opera entered Qinyang, Huabang Art had spread throughout the eight counties of Huaiqing Prefecture and the surrounding areas and had already had a great influence. However, objectively speaking, the introduction of Henan Opera into Huabang promoted the innovation and development of Huabang Art under certain circumstances. Development has injected new vitality into Huabang art. Especially in terms of music melody, band configuration, script, and stage performance. However, it is undeniable that under the powerful offensive of Central Plains culture, the independent dialect culture of Huaiqing Prefecture has been fiercely challenged, especially with the spread of Henan opera art to the north of the Yellow River. Bang

art has had a profound impact, making Huaibang art have to learn from and absorb the essence of Henan opera art. Therefore, we can find the influence of Henan Opera on Huaibang Art from the study of the music form of Huaibang Art. In particular, the format, stage performance skills, and scripts of Henan Opera have a profound impact on Huaibang Art. We can see this from the comparison of old and new tunes in Huaibang below. The Huaibang art in the Qinyang area "has a blood relationship with Henan Opera, but due to the large language difference and strong influence from dramas from other provinces, it shows different styles from Henan Opera in many places, and they are also obviously different from each other." (Meng Fanshu, "Research on the Origin of Chinese Banner Style Opera", page 268, Culture and Art Press, 2002). However, "Huaibang's profession and music singing format are the same as those of Henan Opera" (Guo Quanren, 1994).

First of all, in terms of musical form, the forms of Huaibang and Yu Opera are the same. Huaibang's board styles include four types: adagio, Erbaban, flowing board, and scatter board. Henan Opera is divided into Adagio, Erbaban, and Liuban. There are four main types of boards, including "fly boards," also known as pine boards.

Secondly, in addition to the traditional Suona tunes commonly used in Huaibang, it also absorbs and introduces the Suona tunes from Henan Opera, such as "Wind into the Pine", "Suona Pi."

Third, judging from the configuration of the band, the main string of Huaibang Opera after the reform is the same as the main string of Henan Opera, with "Banhu" as the main instrument. However, the Banhu in Henan opera is tuned in fourths, while the pointed strings of traditional Huaibang instruments and the reformed Banhu are still tuned in fifths. This shows that Huaibang art still maintains its independent artistic personality despite the powerful offensive of Henan opera culture, which is rare.

Finally, some scripts of Huaibang Art were transplanted from Henan Opera. Such as "Nanyang Pass", "Golden Fight", "Branches", "Kou Zhun Back Boots", "Mu Guiying Takes Command", "Grand Sacrifice Stake", etc.

Therefore, it shows that the art of Henan opera has a great influence on the formation and development of Huaibang art, especially the innovation of Huaibang

art. However, this influence also obliterates the unique personality of Huaihang art to a certain extent, so it has both advantages and disadvantages.

Regarding the theory of Huaihangzi and Henan Opera, there is a description in "Chinese Opera Music Collection Henan Volume (Part 1)": "Some people say it is Henan Bangzi (Henan Opera)". After a few modifications, it was put into practice. Qinyang area is called Huaidiao, also known as Huaihang. "(Editorial Board of "Chinese Opera Music Collection, 1997) This statement was later quoted in different theories about the origin of Huaihang. It is not difficult to understand that such a situation would occur, because both Yu Opera and Huaihang belong to the Bangzi tune system. In terms of accompaniment instruments, Huaihang has its own unique accompaniment.

Except for the large strings of musical instruments that are no longer used, several other musical instruments such as erhu, banhu, gongs, drums, and lanterns are basically the same as the accompaniment instruments required in Henan Opera. The singing style is also characterized by boldness, boldness, high pitch, and loudness. The banquets of Henan opera include Adagio, Erbaban, Liu Shui (Fei Ban (San Ban), there are four types of Huaihang banquets: Adagio, Erbaban, Liu Shui (Fei Ban, San Ban). If you are not someone who has a deep understanding of Yu Opera and Huaihang Oprea old opera fans, when you hear these two different operas, most people can hardly tell which one is Yu Opera and which one is Huaihang Opera. At the same time, if some Huaihang singers are not careful when singing Huaihang, the opera they sing may be linked to Henan Opera. There are so many similarities that will inevitably lead people to think that the origin of Huaihang comes from Henan Opera, but these are only superficial things. It depends on whether they have any intersection, and it can be completely determined by calculating the time of the two opera arts. This view is ruled out.

As mentioned before, Huaihang is a very old and rare local opera. It was produced as early as 1753, which is what we call the 18th year of Qianlong. Around 1800, Woban appeared again, so it can be said that Huaihang matured very long ago. Similarly, when did the Henan Opera come into being? Ma Zichen's "Analysis of the Origin of Henan Opera" mentioned that "the Henan Clapper that truly belongs to the people of Henan Province and has the typical Zhongzhou style should be ready in the

Daoguang Dynasty mentioned in the "Reconstruction of the Ming Palace Stele" in Zhuxian Town, Kaifeng. Previously, after the Qianlong Dynasty, that is, the period from 1796 to 1820, it was less than two hundred years ago." (Ma Zichen: "Analysis of the Origin of Henan Opera", in Ma Zichen's "Collected Essays on the History of Henan Opera", Zhongzhou Ancient Books Publishing House 1989 edition, page 94) Chang Jingzhi also mentioned in "On Bangzi Opera" that "from the 1940s to the present, Bangzi opera has become the most widely spread among the types of Bangzi opera, with the largest number of performing groups..." (Chang, 2005).

According to the author's investigation and interview in Qinyang County, Wang Xiuzhi, a Huaibang folk artist, said: "We had never heard of it when we were studying opera. I didn't know there was another Henan Opera. At that time, we all sang Huaibang, and the singing opera was Huaibang. Huaibang was earlier than Henan Opera, and it existed during the Qing Dynasty." Therefore, whether it is through historical records or Judging from the information collected from private interviews, Henan Opera can't be the origin of Huaibang. But one thing cannot be denied. Since the founding of New China, the development momentum of Henan Opera has been extremely strong, spreading throughout the Central Plains region. Many small operas have learned from the Henan Opera or absorbed references. Of course, this mutual learning situation is good., but it cannot be said that Yu Opera is the origin of Huaibang.

4. Religious Theory

According to "Jiyuan County Opera Records", "The tone and music of Huaibang Opera indicate that it is derived from the Taoist Sutra of Encouraging Good Deeds. This 'Encouraging Good Tune' is a tune for singing seven-character couplets, which is derived from the Taoist Sutra of Encouraging Good Deeds." "Persuasion accompaniment usually consists of one person singing a cappella, singing different lyrics in a basic tune. The singing structure is in the form of upper and lower sentences, and usually, the lower tone of the lower sentence is a slight tone. The Qiu Ning of Buddhism and the begging chants of beggars are combined with various folk songs such as the Magu Sutra circulated in the history of Jiyuan. We know that Shanxi is one of the areas where Taoist activities flourished in ancient times. The

"Quanzhen Taoism" of the Northern Wei Dynasty was an important religious organization that spread ancient Chinese music culture. Jiyuan City is separated from Shanxi and is also influenced by Taoism, such as the "Balcony Palace" and so on. It is a Taoist resort and a place to spread music culture. Mr. Lu Xun once said: "The root of Chinese culture lies in Taoism... Reading history in this way, many of these problems can be easily solved" (Zhang, 2004).

5. The Emergence of Huaiyang Opera

Oral transmission and heart teaching are generally how folk operas are spread among the people, and there are few cases where written records can be formed. Therefore, it is very difficult to give a complete and clear account of the historical situation of Huaiyang Opera. Due to the lack of relevant historical written records, there is no definite statement on how long Huaiyang's history is. However, different people have analyzed the information they have. Some say its history is more than 300 years, and some say it is more than 300 years old. It is five or six hundred years old, and some people say that Huaiyang Opera has a history of nearly seven hundred years.

It is generally believed that the history of Huaiyang ranges from 300 to 500 years. For example, Wang Xingya, a professor and historian at Zhengzhou University, described in "Huai Shang and Opera Culture" in the book "Henan Shang Bang": "The emergence of Huaiyang Opera has a history of more than 500 years." (Wang Xingya, 2007) He is based on the poem written by Ni Jindao, the magistrate of Hanoi during the Hongzhi period of the Ming Dynasty, when he was watching a performance at the Guandi Temple Fair in the west of the city: "Thousands of Guangsha Group cloisters, department stores noisy The assembly hall of the formation. Since the foundation of the ancestral temple was passed down to the Shuifu Palace, the temple has a magnificent appearance. In front of the stalls, the merchants have turned into shops, and tourists entering the market line up. Most of all, it is September in the west of the city, and the stalls are open for a few days to get drunk and mourn." (Qing Dynasty) •Yuan Dao: "Henei County Chronicles", engraved version in the reign of Emperor Daoguang of the Qing Dynasty) It can be seen from the description of this poem that Henei County at that time was already a gathering

place for businessmen and wealthy people, and every temple fair would be performed for several days. Under the circumstances at that time, the fact that operas could be sung for several days in a row shows that the local operas at that time were quite mature. When mentioning the emergence of Huaihang in "Jiaozuo Opera Chronicles": "Huaihang, the locals call it 'Lao Huaihang', there is no definite evidence of when it was produced. According to old artists, It has a history of three hundred years, around the end of the Ming Dynasty and the beginning of the Qing Dynasty." (Wang Yang,1990)

More people agree with the three hundred years theory, such as Mr. Ma Zichen, an expert on Henan opera. When talking about Yu Opera in the Ming and Qing Dynasties, he said: "In terms of the formation (or entry) of the era, the order is: Pu Bang, Qin Opera (mid-Qianlong period and above), Ping Diao, Huaihang, Hua Diao, Wan Bang, Shan Bang (Qianlong period and above) Late period and above...(Ma Zichen,1989) From Mr. Ma Zichen's description, we know that the dates of the opera types he listed are all historical, based on records, inscriptions, or the earliest opera troupe that can be verified. His investigation and research results are credible. Wang Guangxian's "Wuzhi County Opera Records" mentioned: "As early as the eighteenth year of Qianlong (1753), there were dry boats in Jiabu. Huaihang Theater Company. The main actors are Wang Ming and his two teachers, who perform jokes during festivals and holidays. Repertoire includes "Stay"Beard Fishing" (Wang Guangxian,2005).

According to the "Jiaozuo Opera Chronicles": "In the 52nd year of Qianlong (1787), Chou Ni, an actress with a bang beard, was already famous." "Yincheng, whose real name was Li Yongtai (1802-1895), was born in the west of Wuzhi County A native of Yancun. At the age of six, he joined the Huaihang Opera Troupe to learn skills. Five years later, he became quite famous. According to research, Xiyang Village, which was originally part of Jiyuan County (now Yuanqu County, Shanxi Province), had a Huaihang Opera Troupe during the Jiaqing period of the Qing Dynasty. It can be proved that around 1800, there were more formal Huaihang troupes in Huaiqin Prefecture, namely the 'Xing Opera Troupe' and the 'Jianghu Troupe'." (Wang Yang,1990) From this information, we can know that as early as the Qianlong

and Jiaqing years of the Qing Dynasty, Huaibang had developed into a relatively mature opera and was active in Huaiqing Mansion.

In this way, more than 200 years have passed since Huaibang Opera took its mature form. Since there are no historical records before its development was relatively mature, its preparation process may have a longer history. According to existing opera historical records, the late Ming Dynasty and the early Qing Dynasty were the periods when a large number of local operas were produced in my country. During this period, the country was prosperous, the people lived a comfortable and leisurely life, the economic and technological levels reached a very high level, and people's interest in life also changed from temple fairs every year to festivals. No longer waiting for the annual meeting, a dedicated venue for opera and vaudeville performances was formed. According to relevant historical circumstances, it can be inferred that Huaibang Opera also sprouted and developed during this period. Considering this situation, it is not an exaggeration to say that Huaibang Opera has a history of more than three hundred years.

6. The Rise and Fall of Huaibang Opera

6.1 The prosperity of Huaibang Opera

The prosperous period of Huaibang Opera can be drawn from historical records as follows: several important periods.

First, it was from 1851 to 1874, which was also the Xianfeng and Tongzhi years of the Qing Dynasty. In the eight municipalities directly under the central government of Huaiqing Prefecture, different groups, theater troupes, joke classes, and table-top singing groups have been established to perform Huaibang. According to historical records, because some Huaibang performers at that time were too vulgar and disturbed folk customs, the local authorities banned some Huaibang performances. It was at that time that the Wai Drum Circle was banned from performing. Although performances in drum circles are prohibited, other Huaibang troupe societies are flourishing among the people, such as the "Jianghu Troupe", which is one of them.

Second, it is the period from the late Qing Dynasty to the early Republic of China. The development of Huaibang during this period can be said to be

unstoppable. In the golden period of its development, the five prefectures surrounding Huaiqing Prefecture, namely Zhangde Prefecture, Weihui Prefecture, Huaiqing Prefecture, Daming Prefecture, and Shunde Prefecture, were simultaneously known as the "Five Prefectures Nao Huai Diao". The Huaibang Opera in each prefecture has developed rapidly. Not only have they established their own Huaibang Opera troupes, but they have also cultivated many Huaibang performing talents. Huaibang Opera is no longer only performed by the masses during festival celebrations. In people's daily lives, everyone gathers together to sing Huaibang Opera as a pastime. However, this prosperous situation lasted until Japan invaded China and began to gradually decline. In the 1930s and 1940s, Japan launched a large-scale invasion of China. Many troupes engaged in Huaibang performances were disbanded, and many Huaibang performing artists stopped performing and left the troupes. Huaibang Opera, an ancient opera, is on the verge of extinction for the first time.

Third, Huaibang's revival occurred in the period after the founding of New China. After the founding of the People's Republic of China in 1949, the party and government attached great importance to the development of folk music. The government has increased its support and revitalization of Huaibang art, laying a solid foundation for the revival of Huaibang art. According to incomplete statistics, in just ten years from 1953 to 1963, there were no fewer than 500 folk troupes or semi-professional Huaibang actors in several counties in Huaiqing Prefecture. With time, Huaibang Opera has rekindled the flame of recovery, but in the coming "Ten Years of Turmoil" and the subsequent reform and opening up, Huaibang's survival will be severely tested again.

6.2 The decline of Huaibang Opera

Just as the situation of Huaibang was improving day by day after the founding of New China, along with the implementation of a series of national drama reform policies, Huaibang Opera quickly declined after a brief revival. The implementation of the new policy began the country's transformation of drama, and the government's transformation of old dramas also began to deepen. The state has implemented a ban on some ancient Huaibang plays, making most of the ancient Huaibang plays unable to be performed. This regulation has brought an almost fatal blow to Huaibang, an ancient drama type. Huaibang Opera is an ancient opera-type that has been around for

more than 300 years. Most of the complete plays that have been completed are costume plays. Once the opera is banned, it will not only bring a blow to the Huaiyang Opera type but also to the old artists who engage in Huaiyang Opera performances. Most of the groups that engage in Huaiyang Opera performances are in the private sector. Since the People's Republic of China has just been established, many people are illiterate. If they want to create works of the new era based on banning ancient plays, this is a challenge for the capabilities of private groups. is extremely limited. Most of the old artists are illiterate, and these old artists don't even know their arias and lines. Under such circumstances, it is almost impossible to create new plays. Under this situation, Huaiyang Opera was able to perform less and less often, until it finally stopped performing.

In addition to banning operas, the government has also intervened in the daily activities of folk theater troupes. For example, troupes cannot eat food from the production team, can only perform in an amateur form, cannot hire outside teachers for guidance, and cannot charge fees for performances, cannot buy costumes, can only perform in the village, etc. Once those troupes violate the regulations, they will be criticized, and in serious cases, the troupe will be forcibly disbanded. Under this increasingly harsh and harsh policy, the development of Huaiyang Opera has become increasingly difficult. Wang Guangxian of Wuzhi County Cultural Center recalled the situation when theaters were banned and had this description.

From 1962 to 1964, the Wuzhi County Culture Department carried out a major reorganization of rural amateur theater troupes. It criticized the three Huaiyang theater troupes of Beiwang, Beixi Tang, and Dongmaqu for not insisting on being amateur and performing commercial performances. It also criticized Qian Yangcheng and Dongmaqu. The Hanyuan Village Huaiyang Troupe spent 400 yuan and 600 kilograms of food stamps on their performances, which they considered wasteful and criticized.

On February 8, 1964, the Wuzhi County Cultural Center issued the "Opinions on Several Issues Concerning Rural Amateur Theater Troupes' Programs for Spring Festival Literary Activities". 171 plays were determined not to be performed, 53 plays had to be submitted for review, and 9 plays could only be Partially staged, 13 plays must be staged according to the scripts sold by Xinhua Bookstore. The Zhoucun

Huaibang Troupe performed a costume play for three days, and the Qiaomiao Commune Party Committee asked Zhoucun brigade cadres to conduct two inspections. The Jiabu Village Huaibang Troupe performed two costume plays, and the Dafeng Commune Party Committee criticized the Jiabu Village brigade cadres. Gangtou Village of Xiaodong Commune raised funds from the masses to buy opera boxes and hired teachers from outside to teach costume dramas. The Wuzhi County Party Committee issued a county-wide circular to criticize the person in charge of the Gangtou Village Huaibang Theater Troupe. From then on, all theater troupes in Wuzhi County no longer dared to perform costume dramas. (Wang Guangxian,2005)

Situations like this not only occur in Wuzhi County but also in various areas of Huaiqing Prefecture. The Jiaozuo Municipal Cultural Bureau pointed out in the "1963 Cultural Work Plan":

- 1) The amateur theater troupe must adhere to the principle of voluntariness and is not allowed to perform any form of commercial performance or ask for remuneration;
- 2) Strictly practice frugality and make do with simplicity. You are not allowed to buy costumes or props, hire teachers, or solicit support;
- 3) It is necessary to perform small and diverse modern plays with healthy content, and bad plays that promote feudal superstition, and capitalist ideas, and are indecent and violate the party's current policies are not allowed;
- 4) Performing activities must be performed within the scope of the team's village by taking advantage of the winter slack time. Performances during busy farming times and performances outside the village are not allowed (during the Spring Festival, party activities with neighboring villages are allowed);
- 5) The organization must be pure and the five types of elements, including landlords, rich, reactionaries, bad elements, and rightists, are not allowed to participate (Jiaozuo City Cultural Bureau, 1963).

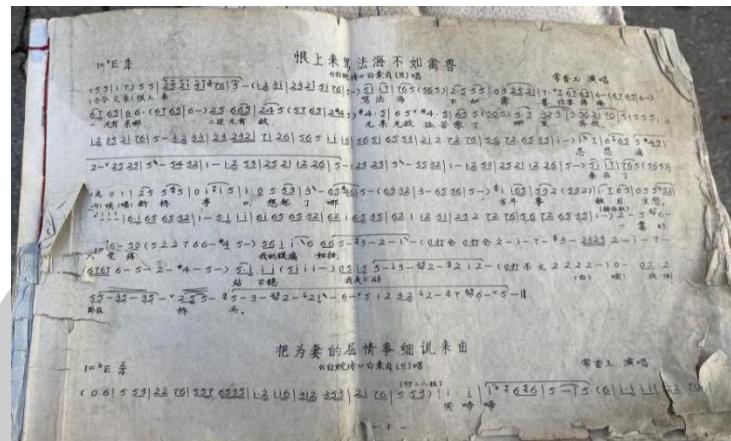


Figure 8. The selected Huaibang Opera music score

Source: Yingying Zhang, from fieldwork in November 2023

In the 1950s and 1960s, natural disasters, political movements, and other factors in China also had a great impact on the development of Huaibang Opera to varying degrees. At the beginning of the "Cultural Revolution", the blow to Huaibang was fatal. All theater troupes or folk artists engaged in Huaibang Opera performances were not allowed to perform Huaibang Opera. In addition to banning performances, the troupe's costumes and props were also burned, and demolition tools were smashed. A stage for performances. Huaibang Opera disappeared from people's sight in an instant.

When talking about the "Cultural Revolution", too many folk arts were forced to cover themselves up or disappear completely during that seriously wrong political and cultural movement. That political catastrophe destroyed the traditional folk music culture that could have been or had begun to recover. It broke the good wishes of countless people who loved folk music. Of course, some people will say that this is inevitable in the historical process. Society is constantly developing, and things that can adapt to society will naturally survive. However, compared to folk music and art, this statement is irresponsible. As far as Huaibang Opera is concerned, it is not that it will be gradually eliminated because it cannot adapt to the continuous development of society. Who can say that more than 500 Huaibang theater troupes have been established after the reform and opening up and cannot adapt to the development of society? It's because people need it and love it. Its decline was arrested suddenly.

7. Geographical distribution and spread area

7.1 The geographical location of Huaiqing Mansion

Historically, the division of geographical administrative divisions of Huaiqing Prefecture changed due to different dynasties. The administrative divisions of Huaiqing Prefecture we are talking about now were divided according to the Ming and Qing Dynasties. Its jurisdiction includes the current Jiaozuo City (its main jurisdiction is four districts), Qinyang, Mengzhou, Wenxian, Wuzhi, Boai, Xiuwu, Jiyuan, Xinxiang, Yuanyang, and other places. During the Ming and Qing Dynasties, Huaiqing Mansion once served as the political, economic, and cultural central city in northwestern Henan. Huaiqing Mansion was not only the economic and cultural center of the past dynasties but also hosted many literati and dignitaries in the Tang, Song, Yuan, Ming, and Qing dynasties. There are also poets, musicians, and writers. Among them, Zhu Zaiyu, known as the "Sage of Rhythm" who made outstanding contributions to music, was born and lived in this land. Zhu Zaiyu, who has great attainments in mathematics, used scientific methods to create the "Twelve Equal Temperament". His theory is widely used on keyboard instruments around the world, especially on pianos, so he is also known as He is called "the originator of piano theory".



Figure 9. The Complete Book of Rhythm

Source: Yingying Zhang, from fieldwork in November 2023

Historically, Huaiqing Prefecture has always been the location of the county magistrate's office from the Warring States Period to the Ming and Qing Dynasties. It has long been an administrative center city during its historical development. Huaiqing Prefecture is also one of the famous three-river areas in history, namely Hanoi, Henan (now east of Luoyang, Henan), and Hedong (now northwest of Xia County, Shanxi) in the big bend of the middle and lower reaches of the Yellow River. According to the record in "Historical Records· Biographies of Huo Shi", "In the past, the people of Tang Dynasty were all in Hedong, the people of Yin were all in Henei, and the people of Zhou were all in Henan. The three rivers in the world are like a tripod, and the kings always live there. Each founding country was several thousand years old, and the land was small and narrow, the people are numerous, and the princes of the capital gather together, so the customs are refined." (Contained in "Historical Records· Huozhi Biography") Judging from this record, Huaiqing Mansion at that time was an important part of Sanhe, with many dynasties Each dynasty established its capital here. Because of the developed water transportation, this was also an important area for the country's economic development, and military strategists often fought for it.

The superior geographical and natural environment has always been an important foundation for human development. Looking across the country, not all big rivers are surrounded by a rapidly developing city, or the initial development of this region relied on these rivers to become an economy, politics, culture, and art as the center. Huaiqing Prefecture also has vast resources, superior natural conditions, and convenient water transportation, which has made business exchanges here uninterrupted. Speaking of economic development, we have to mention the "Huaiqing Business Gang", a business team of great significance in the Huaiqing Prefecture area.

Huaiqing Mansion has been known as the "Shang Dynasty" since ancient times, and Huaihang has a very close relationship with the rapid rise of merchants in Shanxi and Shaanxi. Huaiqing Mansion is famous for its famous "Four Huaihua Medicines", and water transportation has provided very convenient conditions and unlimited business opportunities for this ancient granary. Relying on this unique geographical location and transportation conditions, Huaiqing Prefecture soon became the transportation hub of Shanxi and Henan. A large number of Shanxi merchants and

goods from Shanxi were transferred and distributed in Huaiqing Prefecture. There are a large number of Shanxi businessmen gathered in the local area all year round. The business and trade exchanges in Huaiqing Mansion can be traced back to the Xia and Shang Dynasties, and its commercial heyday was during the Ming and Qing Dynasties. Convenient business conditions and long-standing good business traditions have made commercial activities here quite developed. The "Huaiqing Merchant Bang" has a saying in the business community across the country that "there are Huizhou merchants in the south, Shanxi merchants in the north, and Huaiqing merchants in the middle." It is such a high degree of geographical and commercial trade that laid a huge foundation for the development of Huaibang Opera.

7.2 The spread area of Huaibang Opera

Huaibang is a typical local opera type with strong regional characteristics. Its spread mainly centered on Huaiqing Mansion and expanded to the surrounding areas. When Huaibang reached its heyday, its popularity included Luoyang, Xinxiang, Shanxi, Hebei, and other surrounding areas. The main geographical characteristics of Huaibang Liubu are its geographical location, relatively flat terrain, and convenient transportation in the northeast of Huaiqing Prefecture. The northwest and southwest directions have not expanded much because they are restricted and affected by geographical location.

7.3 The distribution of Huaibang Opera in Huaiqing Mansion

Huaiqing Mansion was an administrative area directly under the jurisdiction of the Ming and Qing Dynasties. During the Ming Dynasty, there were six counties including Hanoi, Jiyuan, Xiuwu, Wuzhi, Mengxian, and Wenxian. During the Qing Dynasty, the counties under its jurisdiction were divided into eight counties, including Hanoi, Xiuwu, Wuzhi, Mengxian, Wenxian, Jiyuan, Yuanwu, and Wuyang. The areas where Huaibang is more popular are concentrated in Qinyang, Wuzhi, Xiuwu, Boai, Mengzhou, Wenxian, and Jiaozuo City. In these counties or cities, there was a time in history when almost every village in these areas had a Huaibang Opera Troupe. At its peak, almost half of the villages had a Huaibang Opera Troupe. Xiuwu County is located in the northwest of Henan Province, northeast of Huaiqing Prefecture, and borders Shanxi. It is an area where Huaibang is very popular. Among them, the "Tonglehui" formed in 1943 by more than 40 Huaibang folk performers from six

villages including Lizhuang, Guansiqiao, and Changzhuang is the most famous. The representative plays of this troupe include "Old Eastern March", "Burning the Temple", "Li Yuanlong's March to the South", etc.

The Guanzhuang Opera Troupe in Qinnan was formed by Zhao Yongfu, an old folk artist, as early as the Daoguang period of the Qing Dynasty. The singing scripts include "Snowy Mountain", "White Mouse Hole", "Five Bows", "Kicking the Brazier", "Shanghai Pass", etc.



Figure 10. Guanzhuang Opera Troupe

Source: Yingying Zhang, from fieldwork in November 2023

Wuzhi County is located in the northwest of Henan Province, southeast of Huaiqing Prefecture, and adjacent to the Yellow River in the south. In ancient times, it was called An County, Huai County, etc. During the fifty-fifth year of Qianlong's reign in the Qing Dynasty (1790), the "Toggle Troupe" led by Miao Fugui, its representative plays include "Seven Star Temple", "A Handful of Snow", "Five Fengling", "Second Entry into the Palace", "Three Attacks on Leiyin Temple" and so on.

During the Guangxu period of the Qing Dynasty, Li Changshun's two opera troupes, "First Troupe Opera" and "Second Troupe Opera", among which the "Second Troupe Opera". "Tan Opera" can be called a theater troupe with famous actors and actresses. Representative plays include "Reverse the Western Tang Dynasty", "Peach Blossom Temple", "Returning to Chang'an", "Seven Langs and Eight Tigers Entering Youzhou", "Selling Miao Lang", "Recruiting Jichang", etc.

Boai County is located in the northwest of Henan Province, in the north-central part of Huaiqing Prefecture, bordering the Taihang Mountains to the north and the Dan River to the west. Rich merchants gathered here, and it was once the commercial and cultural center of Huaiqing Prefecture. Huaibang Opera is quite developed.

Wen County is one of the earliest inhabited areas of the Chinese nation, located in the south of Huaiqing Mansion close to the Yellow River. The play "Wenxian Opera Chronicles" records that "According to legend, during the Jiaqing period of the Qing Dynasty, Huaibang opera sang in Wenxian Opera." (Mao Xinmin, 1988)

Mengzhou is located in the northwest of Henan Province, southwest of Huaiqing Prefecture, close to the Yellow River. According to historical records, Huaibang appeared in Mengzhou during the Guangxu period. "By the end of the Qing Dynasty, more than 20 villages and towns along the North Embankment of the Yellow River, including Donghuagong, Xihuagong, Haitou, Kaiyi, Caopo, etc., had organized Huaibang opera versions and named them 'Poseidon Troupes'." (Song Dong, 2005)

7.4 The distribution of Huaibang Opera outside Huaiqing Mansion

The spread outside Huaiqing Prefecture is as popular as Huaiqing Prefecture itself. Among them, Xinxiang is a representative area outside Huaifu. The western part of Xinxiang is adjacent to Huaiqing Prefecture. The Xinxiang Cultural Bureau has participated in the adaptation of the script of Huaibang's play "The Flower Spear". In 1957, the Xinxiang Cultural Bureau sent professional Huaibang Opera actors and directors to Qinyang County to provide professional and specific guidance for Huaibang Opera.

ພ້ອນ ປານ ຄີໂຕ ຂ່າວ



Figure 11. Huaibang Theater Performance Photo

Source: Yingying Zhang, from fieldwork in November 2023

The main popular areas of Huaibang Opera in Xinxiang include Huojia, Huixian, and Xinxiang counties. Among them, the Huaibang Theater Troupe in West Village, Hehe Township, Xinxiang County is the most representative. The Xihe Village Huaibang Troupe has a history of more than 100 years and is still performing Huaibang Opera to this day. It is also the only theater troupe in Xinxiang County that is still performing Huaibang Opera performances.

In addition, the areas where Huaibang Opera is popular include the southeastern part of Shanxi Province and the area connected to Huaiqing Prefecture. Among them, Yingyan Township and Wuhen Village in Yuanqu County once had famous Huaibang opera troupes in history. Zhao Chunhui's "The Development of Huaibang Opera in Yuanqu, Shanxi" mentioned that "in the 1940s and 1950s, Huaibang Opera was very popular in the Dongyuan area of Yuanqu. During festivals and gatherings, Wuhen Village and Xiyang the actors in the village formed a large troupe and performed everywhere, as far as Luoyang and Qinyang in Henan. They were deeply loved by the local people wherever they went." (Zhao Chunhui, 2005)

Hebei is the region where Huaibang spreads farthest according to existing data. According to historical records, the Huaibang Opera Troupe was established in Neiqiu County, Hebei Province in the 10th year of the reign of Emperor Guangxu of the Qing Dynasty (1884).

At the end of the Qing Dynasty and the beginning of the Republic of China, when Huibang was most popular, its popularity gradually expanded. All the five main prefectures north of the Yellow River (Zhangde Prefecture, Weihui Prefecture, Huaiqing Prefecture, Daming Prefecture, and Shunde Prefecture) had it. There is a saying that "the five prefectures are troubled by Huai Tiao". In addition, with the prosperity of Huishang, merchants from Huaiqing Prefecture also brought Huibang Opera to Beijing, Tianjin, Wuhan, and other regions in their trade with various regions



CHAPTER V

THE MUSIC CHARACTERISTICS OF HUAIBANG OPERA

Huaibang Opera is one of the genres of Chinese folk music and an important part of traditional Chinese music. In the art of opera, it expresses the emotions and thoughts of the characters, heightens the atmosphere of the stage, and makes it easier for the audience to feel involved. It is an important part of opera art. At the same time, Huaibang Opera is also an important reflection of the differences between different opera types. Each local opera type has its unique singing style, melody characteristics, and accompaniment form, thus reflecting the characteristics of the local Opera-type.

Huaibang Opera is rooted in the basic characteristics of the Bang Zi tune, with the Ban tune as the musical structure, and the singing style is bold and rough. In Huaibang art, its singing occupies an important position, vividly expressing the high-pitched melody and spicy singing of Huaibang music.

This chapter will combine the data collected from field surveys and literature reviews, comprehensively using the investigation and analysis methods of traditional Chinese music theory, and will integrate it with various related disciplines such as ethnomusicology and anthropological research methods.

The research construct is as follows:

1. Singing Style
2. Types of Manban (Adagio)
3. Types of Er Ba Ban
4. Types of Liu shui ban
5. Types of San Ban
6. The Relationship Between the Melody and Lyrics
7. Accompaniment Music

1. Singing Style

Huaibang's singing style is pungent, generous, unrestrained and rough, with strong local style characteristics, and the music structure is Banqiang style. In its

form, the first sentence of Yang Huang, is the most obvious and distinctive symbol of Huaiyang singing. In terms of vocal lyrics, most of them are three, three, and four-meter cross sentences or two, two, and three-meter seven-character sentences. There are also long and short sentences.

In Huaiyang's singing music, when the artist starts singing, the tone is higher than the falling tune, and the overall singing tune is wavy and downward. According to "Huaiyang" records, the basic scale of singing is 5 6(7)1 2 3 (#4) 5, The backbone tone is 5 6 1 2 3. In the processing of singing music, the perfect fifth between "5-1" is usually used repeatedly, "#4" is often used as the transition tone of "5", and "5" is repeatedly emphasized as the ending tone. Demonstrating stability in the lead voice. (Yang Liping, 2015)

The basic scale of Huaiyang Opera is dominated by seven tones, and the backbone tones are E-#F-A-B-C. There are often pure fourths between E and A, and the scale patterns are basically "E Zhi mode". The scale is as follows:



Figure 12. E Zhi mode of Huaiyang Opera

Source: Yingying Zhang (2024)

2. Types of Manban (Adagio)

The melody and rhythm are consistent (Yi ban san yan). Including adagio, Ying feng ban, Jin gou ban, etc. And uses the "Hua Liu Qiang" as its changing accent. In terms of singing, it is common for the upper sentence to be free to deal with falling sounds, and the second sentence to fall on the "5" sound or the "1" sound.

2.1 Ordinary Manban

Its basic structure consists of upper and lower sentences that can be repeated. The upper sentence falls freely, and the lower sentence ends on the 5th or 1st tone. The singing length of each sentence is about two measures, and the upper and lower sentences both start from the middle eye. Fall on the board. In addition, a small transition is inserted between the upper and lower sentences, and finally about eight bars of accompanying transition serve as the end of the sentence structure. For

example, the female queen's aria "Fei Hu Shan Luo Xia Lai Yi Zhi Feng" in "Shou Ma Dai", see the segment as follows:

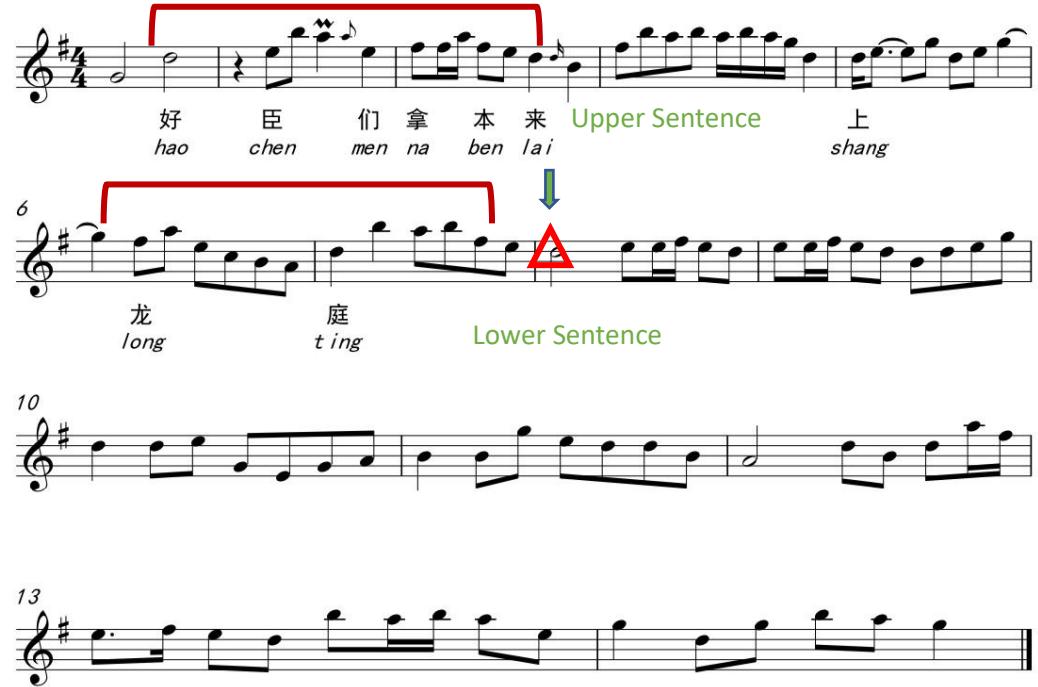


Figure 13. Fei Hu Shan Luo Xia Lai Yi Zhi Feng
Source: Yingying Zhang (2024)

In Manban Adagio, the common openings and transitions include "Big Ban Tou", "Er Ban Tou" and "Hou Si Ban". Among them, the "Big Ban Tou" is a melody of fourteen bangs brought out by several long notes in the Sanban, such as "Fan Tong Guan" and Mrs. Li Zhong's aria "Zao Qing Qi Yu Shuai Ye Bai Kai Jiu Xi":





Figure 14. Zao Qing Qi Yu Shuai Ye Bai Kai Jiu Xi

Source: Yingying Zhang (2024)

In terms of the music tunes, the actors all sing with their voices. Generally, the four keys of G, A, B, or bB are commonly used. However, to facilitate communication between performances between groups, the key of G or A is now mostly used.

"Er Ban Tou" is the melody of ten bangs, such as "Mu Guiying Xia Shan" and Mu Guiying's aria "Mu Guiying Wo Sui Shi Fu Zhan Gao Shan," see the segment as follows:



Figure 15. Mu Guiying Wo Sui Shi Fu Zhan Gao Shan

Source: Yingying Zhang (2024)

The "Hou Si Ban" are the second half of the "Er Ban Tou". For example, Lin Daiyu's aria "Purple Swallow Builds a New Nest in the Mud" in "A Dream of Red Mansions":



Figure 16. Zi Yan Qin Ni Zhu Xin Chao

Source: Yingying Zhang (2024)

2.2 Hua Liu Qiang

Hua Liu Qiang is actually a variation of Manban (Adagio). It is a tune produced by the change and expansion of ordinary sentences. There are no specific lines when singing, and the corresponding part of the melody is often sung with one word. It is a kind of Huaiyang singing style. A major feature. It can better depict the character's characteristics, enrich the plot, and enhance the stage atmosphere.

For example:



Figure 17. Hu Ting De Lou Shang Geng Gu Xiang

Source: Yingying Zhang (2024)

2.3 Ying Feng Ban (Prelude)

The Ying Feng Ban is named because of the rhythmic characteristics of the rising and falling boards, which makes the melody feel like "going up into the wind". In Huabang singing, the windward board is mostly used before the plot changes and the characters' emotions become volatile. However, because the existing form is only a "prelude", it is difficult to form a complete area. In Huabang Opera, the appearance of the wind board often heralds the arrival of the climax of the plot, and at the same time, it will make the audience excited and become one with the characters of the drama. For example, in "Zhu Zaiyu" Zhu Zaiyu's aria "Qiu Feng Zha Qi Jing Hong Yan":



Figure 18. Qiu Feng Zha Qi Jing Hong Yan

Source: Yingying Zhang (2024)

2.4 Jin Gou Gua (Prelude)

In the traditional sense, "Jin Gou Gua" has a simple singing melody, is faster than the adagio, and rarely appears with the melody, so it is often used interchangeably with "Ying Feng Ban".

In its singing music, except for the first sentence which starts in the middle, each subsequent sentence starts from the last beat of the previous section until the end of this pattern.

However, there are also some repertoires in which each line starts in the second beat of the singing style "Jin Gou Gua" and ends with the ban. This situation often results in the aria being unable to form independently, and a "Liu Shui Ban" turn is required to support the integrity of the entire aria, see the segment as follows:

The musical score consists of five staves of music, each labeled 'Track1'. The lyrics are written below the notes, with some characters underlined and purple arrows pointing to specific notes. The score is in 2/4 time with a key signature of one sharp. The lyrics are:

6 猛听一得钢刀 o 啼 啼啦啦啦啦啦啦
meng ting de gang da - o chi chi la la la la la la

11 连 --- 声 --- 响 血 淋 淋 人头
lian sheng xiang , xue lin lin ren tou

17 滚 到 殿 上 你 在 那 河北冀州好也
gun dao dian shang , ni zai na he bei ji zhou hao ye

21 不 好 好 不 该 进 妃
bu hao hao bu gai jin fei

21 转【流水板】
zuan [liu shui ban]

来 到 沔 梁 实 指 望 君 操 劳
lai dao dian liang shi zhi wang jun cao lao

Figure 19. Meng Ting De Gang Dao Chi Chi La La Lian Sheng Xiang

Source: Yingying Zhang (2024)

3. Types of Er Ba Ban

The types of "Er Ba Ban" are "Yi Ban Yi Yan". Except for "Jin Er Ba Ban", other "Er Ba Ban" types of singing melodies are often marked with 24. Its basic patterns mainly include "Er Ba Ban", "Man Er Ba ", "Kuai Er Ba", and "Jin Er Ba". And use "Yang Huang" as a changing style to perform artistic rendering.

3.1 Ordinary Er Ba Ban

Like the "Man Ban", the "Er Ba Ban" is mostly smooth and flat in singing music, and the falling tone of the first sentence is not restricted, and the falling tone of the second sentence mostly falls on the "E" note. The difference is that the rhythm of Erbaban is characterized by "Yi Ban Yi Yan" rhythm. In terms of singing, every time the actor finishes singing a complete sentence, he will play the tune once, and at the same time, he will quote the tune at the end of the previous sentence to lead to the lyrics of the next sentence. This way of singing makes the characters' hearts more determined, and with the addition of percussion interludes, the plot becomes more

exciting. For example, Empress Di's aria from "Hu Jia Jiang" "Lao Zu Ye Chuang Ji Ye Guo Hao Da Song":



Figure 20. Lao Zu Ye Chuang Ji Ye Guo Hao Da Song

Source: Yingying Zhang (2024)

3.2 Yang Huang

Yang Huang is a change cavity type in the "Er Ba Ban" type, and it is also a cavity form. In traditional Huabang performances, the singing of Yanguang is mostly used behind the scenes, and the actors only appear on the stage after finishing singing. With the expansion of performance forms by Huabang troupe, singing is no longer limited to a single singing method. Actors can move from behind the scenes to the front of the stage as they sing, increasing the distance between them and the audience. "Yang Huang" are divided into single and double categories.

The Single Yanghuang starts the melody with a long sound, and the first libretto is at least three to five words long. Then the is added, and the next aria repeats the libretto used in the first sentence. For example, "Li Tianbao Diao Xiao" Zhang Ailian's aria "Gu Gu Ling Ni Jin Cheng Qu":

俺 an 举 ju 家 jia 有 you 功 gong 反 fan

12 Percussion: → (杨簧) (大 da 八 ba 大 da 八 ba 大 da 八 ba 乙 yi 台 tai 台 tai 台 tai)

21 仓 cang 才 cai 仓 cang 才 cai 仓 cang 乙 yi 有 you 功 gong

30 反 fan 遭 zao 贬 bian

Figure 21. Gu Gu Ling Ni Jin Cheng Qu

Source: Yingying Zhang (2024)

Different from the Single Yanghuang, the Double Yanghuang is used in the opening of the tune. The first word sung by the actor can last for several beats, and then the following lyrics can be sung. Because one libretto needs to be sung in three to four melodies, and percussion music is added between two adjacent melodies, so the double Yanghuang can also be called "San Qi Qiang". For example, Lin Daiyu's aria "Purple Swallow Builds a New Nest in the Mud" in "A Dream of Red Mansions":



Figure 22. Zi Yan Qin Ni Zhu Xin Chao

Source: Yingying Zhang (2024)

3.3 Slow Er Ba Ban

Slow Er Ba Ban is slower and more lyrical than Er Ba Ban. Actors have room for free expression when singing and can handle the rising and falling rhymes on their own, which can improve the appeal of the performance. For example, "San Shang Jiao" Chui Xiuying sings "Chui Xiuying Yi Zhen Zhen Lei Ru Suo":

Figure 23. Chui Xiuying Yi Zhen Zhen Lei Ru Suo

Source: Yingying Zhang (2024)

In terms of structural characteristics, slow Er Ba Ban often uses Yang Huang as the form of singing. As for the melody processing after the melody is started, the troupe adopts the traditional "Er Ba Liang Ju Duan" to sing, that is, after the melody is started, each singing use the bronze instrument once for two sentences, and then join the main line and sing again.

3.4 Fast Er Ba Ban

Fast Er Ba Ban is slightly faster than Erbaban, and the singing melody is concise. It is formed by reducing the addition of fill-ins and gongs and drums, and adding more tight and slow singing rhythms. Its singing melody is mostly sung freely in a fixed beat. For example, "A Phoenix Falls on the Street" sung by Bao Zheng in "Da Luan Jia":

【流水】慢

11

21

26

中速Moderato

Figure 24. A Phoenix Falls on the Street

Source: Yingying Zhang (2024)

3.5 Jin Er Ba Ban (faster)

Jin Er Ba Ban is faster than Kuai Er Ba Ban in terms of speed, and its singing style is in the form of tight playing and slow singing. The musical structure of Jin Er Ba Ban is relatively simple, but the stage effect produced by its singing performance is more deeply rooted in people's hearts. For example, the aria "Li Gang goes to court", "":

散板 *Scatter music terms*



悲怒

下住了一大马 我呀坐呀 二堂

xia zhule yi da ma wo ya zuo ya er tang

f

10

下住 了 大 马 坐 二 堂, 朝 纲 之 事 讲 一 讲

xia zhu le da ma zuo er tang chao gang zhi shi jiang yi jiang

15

Percussion

老 王 爷 名 叫 周 玉 王 家 住 安 邦 在 庆 阳

lao wang ye ming jiao zhou yu wang jia zhu an bang zai qing yang

Figure 25. *Xia le da ma wo zuo er tang*

Source: Yingying Zhang (2024)

3.6 Er Ba Gan Ban

Er Ba Gan Ban is a variation of Er Ba Ban, with a board but no eyes. In terms of its singing structure, it is mostly connected by the slow Er Ba Ban, the speed is from slow to fast, and there are not many complicated factors in the melody line. On the stage, the quality of the performance depends on the actor's recitation skills. For example, "Mu Guiying Xia Shan" Mu Guiying's aria "Mu Guiying Wo Sui Fu Zhan Gao Shan":



Track 1

5

9

Figure 26. *Mu Guiying Wo Sui Fu Zhan Gao Shan*

Source: Yingying Zhang (2024)

In the process of sorting out the singing music of the Er Ba Ban category, the author recorded the melodies sung by the actors of the Qinyang Huaibang Opera Troupe. Taking "Tao Hua An" Dou's aria "Jiu Jin Chun Hui Xing Hua Kai" as an example, the specific analysis is as follows:



Figure 27. Jiu Jin Chun Hui Xing Hua Kai

Source: Yingying Zhang (2024)

The music section is in the F Zhi mode, with a high pitch. The starting note is the highest note in the whole section, and it is dragged out for two consecutive beats, which establishes the sad musical mood of this section and expresses Dou's pain of missing her husband. In addition, "6" is the main pitch that adds melody color, making the singing also have a feathery tone. In each section, the progression of second and third intervals is used as the main means, the pitch span is small, and the melody line is gentle.

4. Types of Liu shui ban

The rhythm is characterized by strictness, and the structure consists of upper and lower sentences forming a aria. It mainly includes Liu Shui Ban, slow Liu Shui Ban, fast Liu Shui Ban, Da Ga Zui, etc. These board styles all start from the eye and end at the board in singing, and are characterized by syncopated rhythms across bars.

4.1 Ordinary Liu Shui Ban

The singing melody of Liu Shui Ban usually starts from the ban and falls to the eye. The first sentence usually ends with "D" and its changing sounds (tremolo or one degree higher). Occasionally it will fall to "#C" or "E", and the next sentence will

usually fall to "E". The flowing board can be a section of its own, or it can be connected with other boards to form a section. The common structure is: Adagio→Liu Shui Ban→Er Ba Ban. As for the characteristics of singing, every time an actor finishes singing the first and second lines of a paragraph, he will sing along to the tune. It can be seen in the following music examples:

The musical score consists of three staves of music in 2/4 time with a key signature of two sharps. The first staff (measures 1-10) is labeled with the title '【流水】' (Flowing Water) and features lyrics: '俺玉娘前世造下' (俺 an 玉 yu 娘 niang 前 qian 世 shi 造 zao 下 xia). The second staff (measures 11-20) features lyrics: '什什么么孽孽' (什 shen 什 me 么 me 孥 nie). The third staff (measures 21-30) is labeled '转【二八】' (Turn to [2/8]) and features lyrics: '到如今只落得' (到 dao 如 ru 今 jin 只 zhi 落 luo 得 de). The score includes various performance markings such as red triangles pointing to specific notes and green downward-pointing triangles above certain notes in the second staff.

Figure 28. Xia Le Ma Wo Zuo Er Tang

Source: Yingying Zhang (2024)

4.2 Slow Liu Shui Ban

On the basis of Adagio, the speed is slowed down, the rhythm characteristics are the same, and there is a strong lyricism in Huaiyang singing performance. However, due to the slow speed, it cannot become a singing melody independently. It is often necessary to introduce the melody through the Adagio first, and then end the singing melody through the Er Ba Ban. For example, "Da Jie Shang Luo Xia Yi Zhi Feng" sung by Bao Zheng in "Da Luan Jia":



Figure 29. Da Jie Shang Luo Xia Yi Zhi Feng

Source: Yingying Zhang (2024)

4.3 Fast Liu Shui Ban

The singing melody and fill-in of the fast Liu Shui Ban are basically the same as those of the slow Liu Shui Ban, but the melody speed is faster. Usually seen in the dan role's singing, it depicts a lively and individual character. During the performance, if the actors are in good condition, a Liu Shui Ga Da Zui section will be added to make the plot more vivid and interesting. For example, in "Xia Le Da Ma Wo Zuo Er Tang":

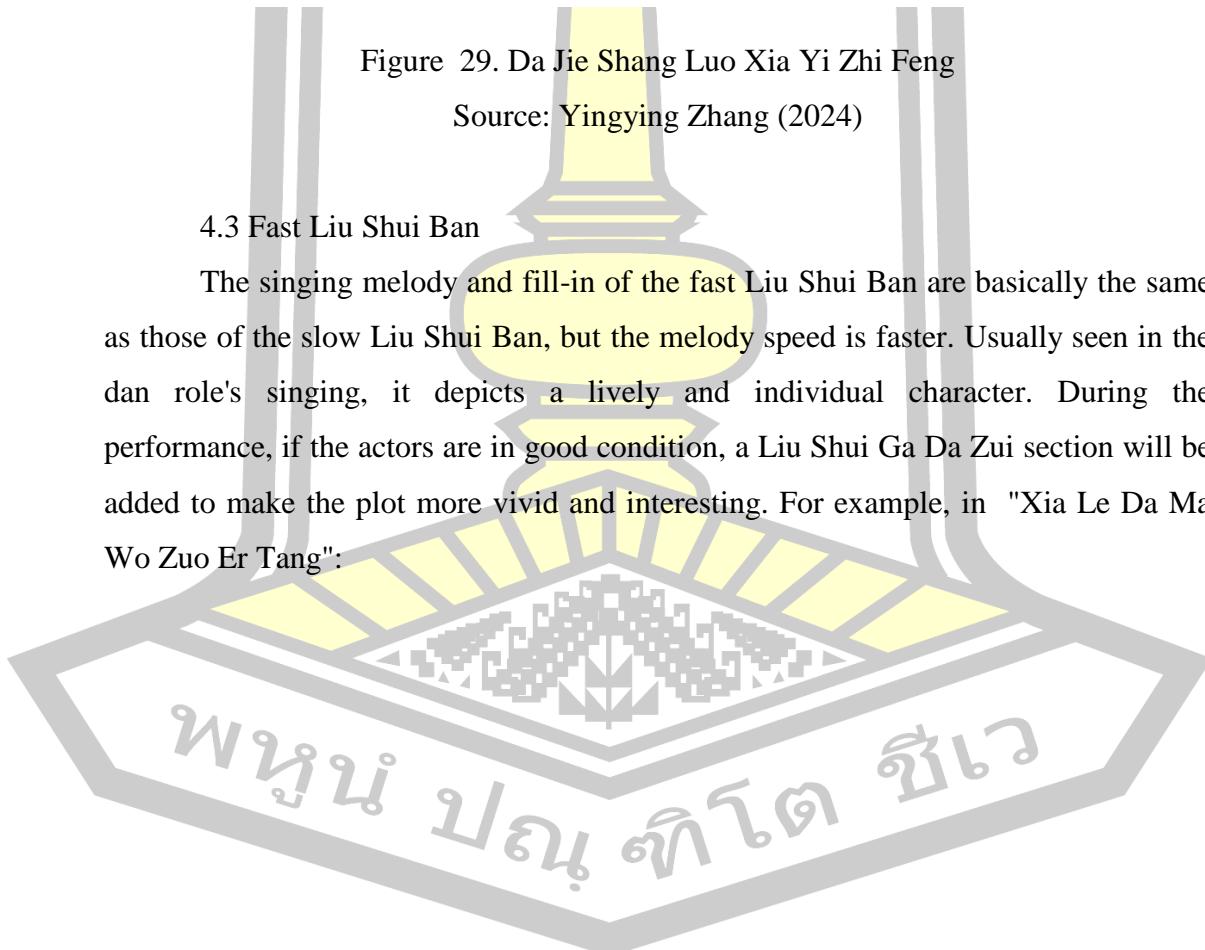




Figure 30. Xia Le Da Ma Wo Zuo Er Tang

Source: Yingying Zhang (2024)

5. Types of San Ban

San Ban types mainly include Fei Ban, Gun Ban, Zhai Ban, etc. This kind of ban style has no formality and is purely a form of singing. The tune comes from the actor's own true feelings and is sung in combination with the dialect. There is no limit on the number of words in the upper and lower rhymes. The loose board is used as an appropriate foil when characters express complex emotions such as sadness and longing, giving the actors enough room for development to interpret the characters in the drama.

5.1 Fei Ban

It is unpretentious and has a free rhythm. The lyrics are composed of upper and lower sentences and the ends of the sentences rhyme. It can form a singing tune independently. Because the gongs and drums used for accompaniment are fast, and the singing style is mostly free and slow, it presents a singing style of fast and slow

singing. In Huibang repertoire, it is often used to express sad and desolate emotions. For example, "Lan Shi Nv Gui Fu Men Bei Ai Bei Tong":

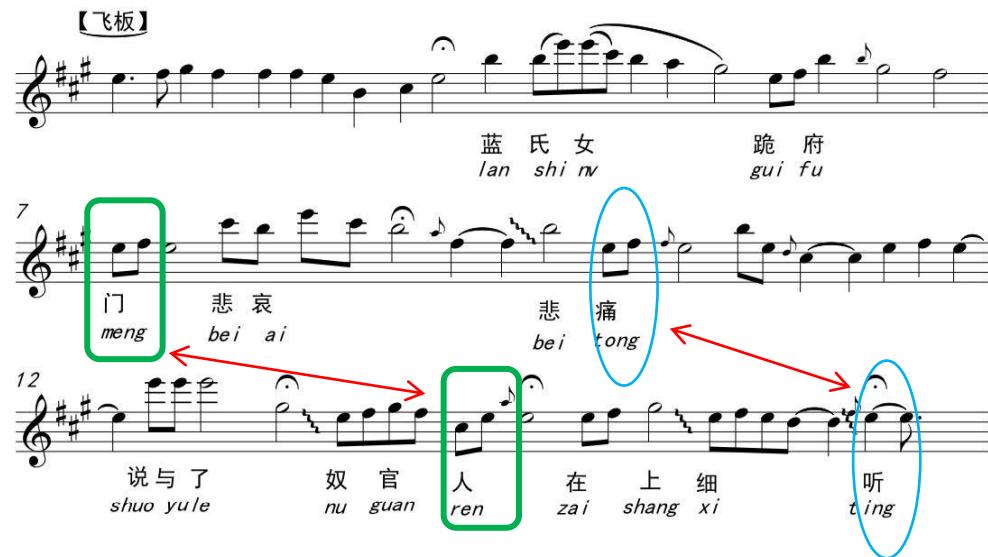


Figure 31. Lan Shi Nv Gui Fu Men Bei Ai Bei Tong

Source: Yingying Zhang (2024)

5.2 Ku Gun Bai

Like Fei Ban, Ku Gun Bai is unpretentious and has a free rhythm. In the singing, Ku Gun Bai added rhyme and combined with the performance form to portray a tearful and extremely sad character. Because Ku Gun Bai is performed in more forms, the music examples cannot fully demonstrate its characteristics, so we only show the characteristics of its singing melody here. For example, "San Shang Jiao" Cui Xiuying's aria "Chui Xiuying Yi Zhen Zhen Lei Ru Suo":

គុណំ បណុកុត ខោ

6 我哭啊 哭了声不 明白的 公爹呀!
 wo ku a ku le shengbu ming bai de gong die ya

11 我再 叫
 wo zai jiao

16 叫了声不 明白的 我的婆母娘啊!
 jiao le shengbu ming bai de wo de po mu niang a

22 三件大事 你二老明白 两件新人
 san jian da shi ni er lao ming bai liang jian xin ren

26 入了洞房 免了灯火 你二老咋不得明白呀!
 ru le dong fang mian le deng huo ni er lao za bu de ming bai ya!

30 孩儿临
 hai er lin

36 上轿时 我 暗带钢刀一 把 就把那
 shang jiao shi jie wo an dai gang dao yi ba jiu ba na yi

40 贱子杀 了 啊
 zei zi sha le a

Figure 32. Chui Xiuying Yi Zhen Zhen Lei Ru Suo

Source: Yingying Zhang (2024)

5.3 Zai Ban

Zai Ban is often used as a transitional sentence in singing, so it cannot form an independent singing section. In a singing melody, it is often characterized by the introduction of an adagio next sentence. For example, "Ti Kou" Kou Zhun's sings "Chu Le Li Guan Yi Wo Ba Xin Fang Wen":

散板 Scatter

9 (凤点二板头)

18 (后四板)

26 【慢板】

35

44

脚踏着午朝门拍头
jiao ta zhe wu chao men pai tou

午朝门抬头观定
wu chao men tai tou guan ding

(后四板)

朝房外修得
chao fang wai xiu de

甚齐整
shen qi zheng

Figure 33. Chu Le Li Guan Yi Wo Ba Xin Fang Wen

Source: Yingying Zhang (2024)

In the process of collecting San Ban type singing materials, the researcher took a singing line in "Da Ren Zhai Ci Ba Wo Chuan Huan" from Liu Yuniang's "San Shen Liu Yuniang" as an example, and conducted a study on the singing of teacher

Zhao Yuqing, an actor from the Qinyang Huaibang Opera Troupe. Comparison and analysis are as follows:



Figure 34. Da Ren Zhai Ci Ba Wo Chuan Huan

Source: Yingying Zhang (2024)

This singing melody is in the key of F, with a high melody line, and a decorative sound "7" (with unstable vibrato) is used in the middle to make the character more emotional. The singing method is crisp and simple, and the emotion of the music is handled calmly. Huaibang actor Zhao Yuqing used a relatively concise singing melody and added a small tune to deal with the character's emotions, causing a sudden change in the melody line and stimulating the audience's emotions. This kind of processing method requires actors to have more solid acting skills and be able to express the character's inner thoughts in a calm state.

Generally speaking, slow-moving Sanban often expresses the character's psychology, and there are no clear requirements for rhythm and eye-catching, so the actor has enough space to interpret the character's "inner drama."

6. The relationship between the melody and lyrics

The concept of "relationship between tunes and words" was proposed by music theorist Yu Huiyong to study the practice of singing tunes in opera music, rather than the practice of singing. The "qiang" here refers to the melody of the singing tune, and the "ci" refers to the lyrics. "Relationship between tunes and lyrics" refers to the relationship between the tunes and lyrics in the same piece of music. Because the relationship between the two is mainly reflected in the three aspects of

pitch, rhythm, and structure, there is a "tone relationship between tunes", a "rhythm relationship between tunes" and a "structure relationship between tunes" (Yu Huiyong 2008). In traditional opera art, singing can be said to be the main language in opera, and lyrics are an important factor in bringing the audience closer to the opera works.

6.1 Lyrics

Huaibang belongs to a branch of Beibang. It is based on the language tones centered in Huaiqing Prefecture and was named after it was created in the Huaiqing Prefecture area. In terms of singing style, both actors and actresses sing with their big voices, which is rough and heroic. The recitation has a strong local color of Huaiqing, the language is simple, and the emotional expression is relatively direct. The lyrics are "hard, straight, and fast, and the intervals between initial consonants and finals are close" in the Huaiqing dialect (Zhao Lina 2015) specialty.

The original lyrics were mainly close to people's lives, so they were rougher without any modification, resulting in lyrics that were vulgar but directly expressed their feelings. After the performances of Huaibang artists gradually matured, the artists began to improve the content of the lyrics and retain the Huaiqing flavor, thereby further improving the aesthetic effect of Huaibang art. From the pronunciation analysis, Qinyang dialect has the characteristics of "local accent". Its pronunciation is mostly flat tongue sound, so when speaking, it is often nasal, sometimes even without rolling the tongue, and the flat tongue sound is mostly used to speak (Song Jiguang 1988). For example: Zhi (zhī) is pronounced as "zī", send (sòng) is pronounced as "song", JL (er) is pronounced as "ler", and Nong (no ng) is pronounced as "neng". Speakers tend to have a higher pitch. High, speaking quickly and with a rich tone.

Huaibang belongs to the Banqiang style, which has the characteristics of antithesis between upper and lower sentences, and rhymes when they are combined and withdrawn. The most common metrical ones are the seven-character sentence and the cross sentence. The lyrics of the seven-character sentence are arranged in the order of two, two, and three; the lyrics of the cross sentence are arranged in the order of three, three, and four. The irregular meter is mostly added, deleted and changed on the basis of seven-character sentences and cross sentences, forming a relatively free sentence structure. For example, the basic sentence pattern of a seven-character sentence is found in Huang Yuanwai's aria in "Dui Jin Zhua":

*An inch of time, an inch of gold, □
 Money cannot buy time.
 Lost money is easy to find,
 Lost time is nowhere to be found.
 Early in the morning, I jumped over the tiger and went away.
 He didn't return until after noon.
 Leaving the door of the house,
 Go out and look at San Yue'er.*

The basic sentence pattern of the cross sentence is found in Dang Qing's aria in "Gu Huai An":

*When I first arrived in Ren County, there was a lot of mourning.
 There are reeds everywhere filling the ditch with corpses.
 How can parents and officials bear to gamble that their lives will be ruined?
 Visiting hungry people to observe the disaster situation day and night.*

In Chinese phonology, the pronunciation of a character is composed of "initial consonants", "finals" and "character tones". Among them, the "initial consonant" refers to the first sound in the pinyin of a word, the "final" refers to the remaining sounds after it, and the pronunciation tone of a Chinese character is called the "character tone". In opera singing, the singing melody is greatly affected by the tones, and the initial consonants and finals in the pronunciation of the characters serve for the coordination between the singing melody and the tones. In a general sense, the changes in pitch, rise and fall, straightness, and length in the pronunciation of a word are "tonal values." In modern times, the tone symbols in the fifth-degree system are commonly used to express its specific meaning (Yu Huiyong 2008).

Based on the pronunciation of Mandarin characters, there are obvious differences in the pronunciation of the same word in various regions. Using the local dialect as the spoken language and adding the common people's daily life language for lyrics, the local characteristic culture of Huaiyang is more directly presented in the Huaiyang performance and becomes an indispensable part of Huaiyang Bangzi.

6.2 Melody

In opera singing music, the singing melody is often focused on and constrained by the tone of the lyrics. The singing tone pattern formed to adapt to the tone of the lyrics is called "qiangge" (Yu Huiyong 2008). Among the types of tunes, "upward", "downward" and "straight" tunes are the main categories. Upward tunes are melody lines that proceed from bottom to top, and downward tunes are from top to bottom. Progressive melody line. The straight tune is a melody line that progresses straight and neither goes up nor down.

Huaibang's singing is usually performed according to the local dialect. The singing and recitation are closely related to the phonetic characteristics, and the word pattern characteristics are also based on the plate structure. According to the structural form, it can be divided into single plate type and comprehensive plate type. As the name suggests, a single board style uses only one board structure from beginning to end in singing, while a comprehensive board style combines two or more structural forms, with multiple changes in between.

7. Accompaniment music

In Huaibang music, in addition to singing music, it is accompaniment. Different instruments play different roles in Huaibang performance, and they also have different structures in the transitions in singing. The following section will introduce and analyze the "accompaniment music" section from the differences in Huaibang's accompaniment instruments in different eras, as well as the changes in the band's position.

7.1 Transformations in accompaniment instruments and ensembles

The accompaniment music of Huaibang is divided into two types: Wen Chang and Wu Chang. Among the traditional Old Huaibang, the main accompaniment instruments for writing and martial arts are Daxian (jianxian), Banhu, Da Bangzi, Huai Erhu, Yueqin, Bangu, Suona, Tanggu, cymbals, big luo, small luo (two luo), Mahao (Jianzi hao). Before the founding of the People's Republic of China, the main accompaniment instruments in Huaibangwen and martial arts arenas were daxian (low pile pointed string), Erxian, Sanxian, Bang, Sheng, Er luo, Drum, hand cymbal, big luo and bronze utensils. Among them, the main string of Wenchang is a low-pile pointed string, tuned in "1-5".

In the 1950s, the accompaniment instruments of the Huaihang Opera Troupe's Wenwu Field were Big Luo, Er Luo, hand cymbals, hanging cymbals, Yue Gu, Si Gu, Zhonghu, flutes, sheng, Mengzi, Cellos, Daxian, Erxian, Sanxian, Pi Sanxian, Gehu. The main string of Wenchang was changed from the low pick string to the Banhu string, and was tuned in "3-6". This accompaniment combination has been used ever since. Due to the impact of Henan opera, the position of the band has changed. The literary and martial arts venues are placed on the same side of the stage. Their distribution is as follows:

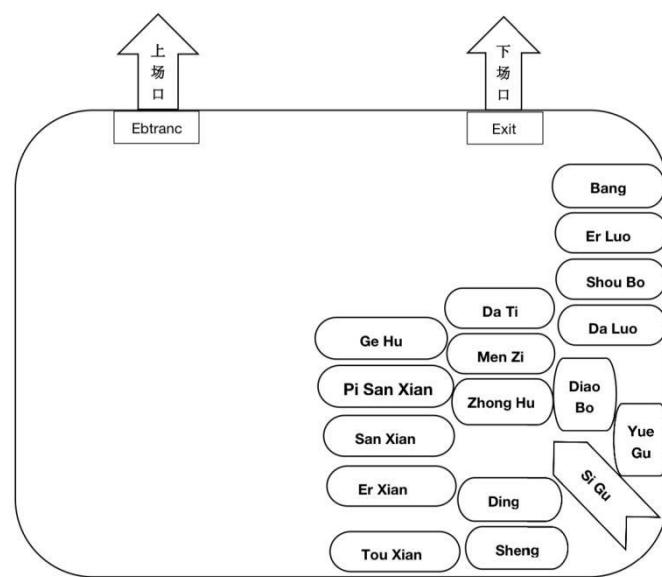


Figure 35. Ensemble Seating Chart

Source: Yingying Zhang (2024)

7.2 Main tunes and gongs and drums

In traditional Huaihang Opera, those who need music need to use or adapt some ready-made tunes. Gongs and drums follow the development of singing and plot, and are used in transitions to heighten the atmosphere in a timely manner. As the inheritors of the traditional old Huaihang gradually passed away, there were fewer and fewer professional artists. In addition, the introduction of Yu Opera affected Huaihang, so that Bo Bang music no longer had strict requirements on the use of Qupai and gongs and drums. According to the artist's introduction and the records of

"Qinyang County Opera Chronicle", the following tunes and gongs and drums are mainly used now, and the tune "You Chang" in silk strings is mainly used:



Figure 36. You Chang

Source: Yingying Zhang (2024)

The tune "Pu Hu Die" in Silk Strings:

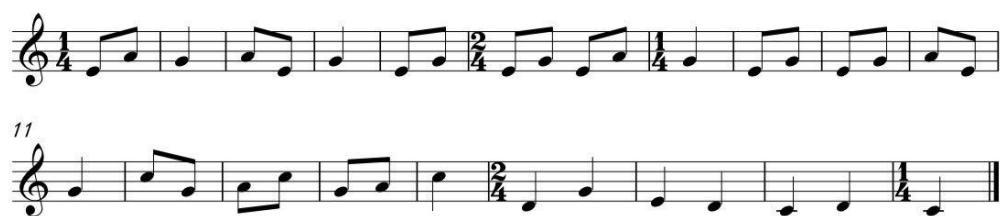


Figure 37. Pu Hu Die

Source: Yingying Zhang (2024)

The "Xiao Gong" in the Gong and Drum Sutra is the gong and drum sutra used when the literary and martial arts fields are combined. It can be used as a "raising spring" and then transferred to the 28th, which is the most exciting part of Huibang. The following is the "Xiao Gong" in the Gong and Drum Sutra:



Figure 38. Xiao Luo

Source: Yingying Zhang (2024)

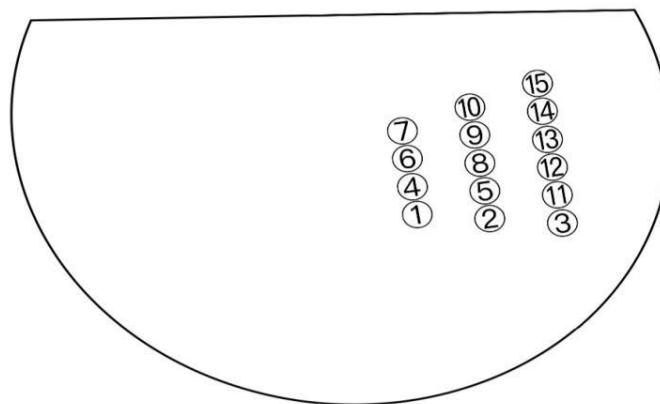
7.3 Configuration of accompaniment band for contemporary Huaiyang opera

After 1967, the Chinese government banned costume dramas. After new dramas entered the urban and rural stages, the development of the band can be said to have reached an era of high development. In addition to traditional string instruments, percussion instruments, plucked instruments and wind instruments, the most obvious addition is the addition of Western instruments.

The addition of Western musical instruments made the development of Huaiyang gradually become instrumental and symphonic. When it is difficult for traditional musical instruments to achieve a majestic scene, Western musical instruments fill in and improve the deficiencies in expression. In the orchestra arrangement, Western instruments such as cello, violin, clarinet and oboe are mostly used, which makes opera music develop in a diversified direction. Undoubtedly, the addition of Western musical instruments has played a supplementary role in the development of opera music. The influence of Western musical instruments can be clearly heard in the arias of "Hong Shao" recorded by Shanqinyang TV Station in 1964 and "Han Gong Xue Gu" in 1983. Adding fuel to the overall sound shape (Chinese Opera Music Integration Henan Juan Huaiyang Music 1982).

Opera music is an important part of our country's traditional opera, and the actors' singing is the core of opera music. The above are all based on the author's listening and identification of the singing voices of the actors of the Huaiyang Opera

Troupe during many field visits to the Huibang Opera Troupe. A comprehensive analysis of Huibang music based on notation. This chapter mainly focuses on the comprehensive analysis of Huibang and its music body, so that it can be known to as many people as possible in a more complete image, and readers will have a clearer understanding of Huibang, so as to achieve the effect of inspiring others.



Ensemble Seating Chart

- ① Ban Hu ② Sheng ③ Da Xian ④ Er Hu ⑤ Ban San Xian
- ⑥ Xiao Ti Qin ⑦ Yue Qin ⑧ Zhong Hu ⑨ Dan Huang Guan
- ⑩ Da Ti Qin ⑪ Gu Ban ⑫ Da Luo ⑬ Shou Cha
- ⑯ Xiao Luo ⑯ Bang Zi

Figure 39. Ensemble Seating Chart

Source: Yingying Zhang (2024)

In summary, as a local opera, Huibang has the characteristics of high-pitched singing and the characteristics of taking the characteristics of the times and people's lives as the main content of the opera. In different arias, the accompaniment band sets off the corresponding stage atmosphere. For example, when a tense plot unfolds, the appearance of gongs and drums can lead the plot to the climax, making the stage present a more shocking scene and leaving a deep impression on the audience with its unique artistic features.

In Huibang Opera, the bangzi is often used as the leading instrument for the emotional changes of the characters in the play, and the bangzi is used to drive the musical mood of the accompaniment of the entire martial arts field. When a more

soothing plot is carried out, as the emotions of the characters in the play are driven, the accompaniment instruments of the drama show corresponding melodic colors, amplifying the emotions of the characters and enhancing the audience's aesthetic experience. Huaibang music as a whole presents warm and distinctive musical emotional characteristic, and at the same time it also incorporates the simple character traits of the local people, making Huaibang music more contagious



CHAPTER VI

CONCLUSION, DISCUSSION AND SUGGESTION

1. Conclusion

1.1 the history of Huaihang Opera

Huaibang is a precious cultural heritage left by the predecessors in Huaiqing area and plays a decisive role. The unique art form and profound cultural heritage reflect the life of people in Huaiyang for thousands of years. Tradition is also a cyclical process of constant self-explanation and innovation. Under the influence of the constant changes in the historical, social and humanistic environment, Huaibang's development responds to the changes of the times by constantly improving itself and establishing a professional system. The improvement of cultural literacy and aesthetic concepts has made the development of Huaibang art always revolve around this center, and it has its tenacious vitality.

At the beginning of the Qing Dynasty, Huai Bang appeared in Qinyang City, showing new art forms to the people and creating artistic aesthetics. The characteristics of high-pitched singing and the main content of the repertoire, which take the characteristics of the times and people's lives as the main content, give the people a new way of entertainment and emotional catharsis. This is the spiritual antidote for the people in the old society, a portrayal of life in the new era, and a concrete manifestation of the fruitful development of opera.

As a local opera, HuaiBang Opera leaves a deep impression on the audience with its unique artistic characteristics. This is the impact of Huai Bang only as a holistic concept. In addition to overall attention, the diversity within Huai Bang cannot be ignored. With the development of HuaiBang Opera , it has become a part of Huai Bang art and a precious cultural heritage of Qinyang County. Preserving it has historical and cultural significance.

In addition, due to the typicality of the Qinyang dialect in the Huaiqing language family and the principle of the Huaibang Opera Troupe Association to protect the characteristics of old Huai Bang, protecting Huaibang means the early development of Huai Bang, which is important for studying the emergence of

Banqiang style, and development is of great significance. From the perspective of the value of cultural heritage itself, protecting Huai Bang not only protects local cultural heritage, but also protects the development of regional culture, so it has important intangible cultural heritage value.

1.2 the musical characteristics of HuaiBang Opera

Huai Bang's singing melody has the characteristic of "long and stable excessive melody". The Hualiu tune and the back voice have been brought to the stage many times as distinctive singing styles, and these two singing methods are only mastered by a few artists, and have a unique charm of the Huaiqing area.

The pronunciation characteristics of HuaiBang Opera are reflected in: characters with upturned tongue sounds on the initial consonants are often replaced by the corresponding flat tongue sounds in reciting; the finals do not change much, but the pronunciation is lighter. Therefore, Nianbai speaks faster and has a higher pitch, which expresses the straightforward character of Huaiqing people. Affected by the tone of the lyrics, the singing style also shows different trends, making the singing melody also show the high-pitched, passionate, pungent and straightforward style reflected in the lyrics. The main accompaniment instruments are gongs and drums.

In different arias, the accompaniment band enhances the corresponding stage atmosphere. For example, when a tense plot unfolds, the appearance of gongs and drums can lead the plot to the climax and make the stage present a more shocking scene. HuaiBang Opera often uses the bangzi as the leading instrument for the emotional changes of the characters in the play, and uses the bangzi to drive the musical mood of the accompaniment instruments in the entire martial arts field. When a more soothing plot is carried out, as the emotions of the characters in the play are driven, the accompaniment instruments of the drama show corresponding melodic colors, amplifying the emotions of the characters and enhancing the audience's aesthetic experience. HuaiBang Opera now uses the banhu as the main string instrument in the literary scene. It often uses the actor's singing direction as the main melody, making the melody line clearer and the emotion more intense. Huai Bang music as a whole presents warm and distinctive musical emotional characteristics, and at the same time it also incorporates the simple character traits of the local people, making HuaiBang music more contagious!

This study mainly focuses on a comprehensive discussion of the historical development of Huaiyang Opera and the ontology of its music, so that it can be known as a relatively complete image as possible. The humanistic environment of Huaiyang is sorted out and summarized in the article. The artistic characteristics have been sorted out more completely.

2. Discussion

From this research, one can find that some aspects of Huaiyang Opera remain the same, but some aspects have changed. For instance, the research results on the history of Huaiyang Opera music show that it comes from Yu Opera music, and is consistent with the research results of Wu Qianlin (2017). In terms of the music characteristics, it is mostly performed in the Pentatonic mode, and the findings of this study are identical to those of Zhao Shufeng (2017).

Meanwhile, in modern society, Huaiyang Opera has changed in other aspects. In terms of music, it is also different from Zhang Miao's (2019) study. Contemporary Huaiyang Opera is not only performed with specific music as previously; on the contrary, the different types of music are combined. There are many reasons for these changes. In the process of long-term changes and development, Huaiyang Opera artists have always maintained free artistic ideas, and fused and integrated various cultural and artistic elements.

At the same time, in modern society, Huaiyang Opera has also changed in other aspects. In terms of music, it is also different from the study of Zhang Miao (2019). Contemporary Huaiyang drama is no longer performed with specific music as in the past; Instead, different types of music are combined. There are many reasons for these changes. In the long-term process of change and development, Huaiyang Opera artists have always maintained free artistic thoughts and integrated and integrated various cultural and artistic elements.

In general, due to different research perspectives and research periods, this research has produced different results from previous studies. This may also be because the research location is different, the time for collecting data in the fields is limited, or the number of interviews is not sufficient. Thus, the results of this research validate and at the same time, differ from the previous studies.

3. Suggestion

3.1 Suggestions for promotion

3.1.1 The government should clearly define the objectives of preserving and developing arts and culture. The objective is to preserve and promote desirable culture. Using cultural dimensions to develop quality and morality as well as the use of arts and culture in social development. Develop the nation to progress based on cultural diversity.

3.1.2 The government should increase the potential and role of the Ministry of Culture to be able to operate more efficiently and effectively. To be appropriate and consistent with the situation is always changing. By specifying a strategy Implementation plans and projects appropriately with the participation of various sectors in society, especially the public sector. Including creating close cooperation with related works.

3.1.3 The government should adjust the content of educational curricula at all levels to be relevant to culture. By adjusting the learning process that is based on truth and has learning from cultural roots.

3.1.4 Support a forum to exchange ideas regularly. And the creation of creative cultural media, including the promotion of arts and culture, tourism, and national economic and social development. Which leads to learning the history and culture that is the root of the way of life. Traditional wisdom of oneself and others. Including taking care of, preventing and solving the impacts that may occur from such activities.

3.1.5 Support exchange, learning, building relationships and good understanding about Thai and international culture. And be able to accept foreign cultures and apply them knowingly and coordinate action plans between relevant agencies, both public and private, to be consistent with objectives, goals, and cultural guidelines for development.

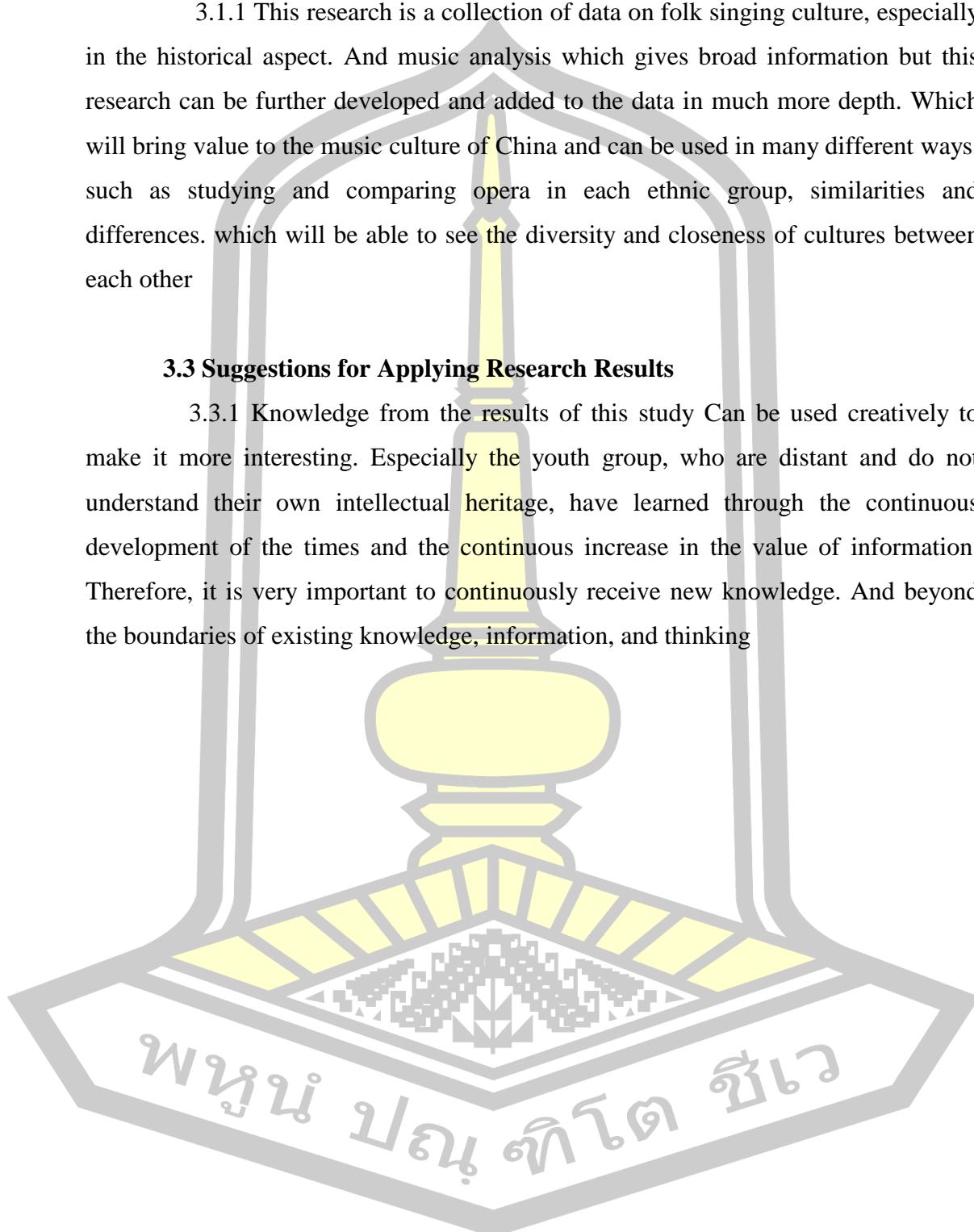
3.1.6 Support the amendment of the law. Procedures, ministerial regulations, and Cabinet resolutions related to cultural work to be clear and have unity. Including implementing decentralization to help cultural administration be more efficient

3.2 Suggestions for further research

3.1.1 This research is a collection of data on folk singing culture, especially in the historical aspect. And music analysis which gives broad information but this research can be further developed and added to the data in much more depth. Which will bring value to the music culture of China and can be used in many different ways, such as studying and comparing opera in each ethnic group, similarities and differences. which will be able to see the diversity and closeness of cultures between each other

3.3 Suggestions for Applying Research Results

3.3.1 Knowledge from the results of this study Can be used creatively to make it more interesting. Especially the youth group, who are distant and do not understand their own intellectual heritage, have learned through the continuous development of the times and the continuous increase in the value of information. Therefore, it is very important to continuously receive new knowledge. And beyond the boundaries of existing knowledge, information, and thinking



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