



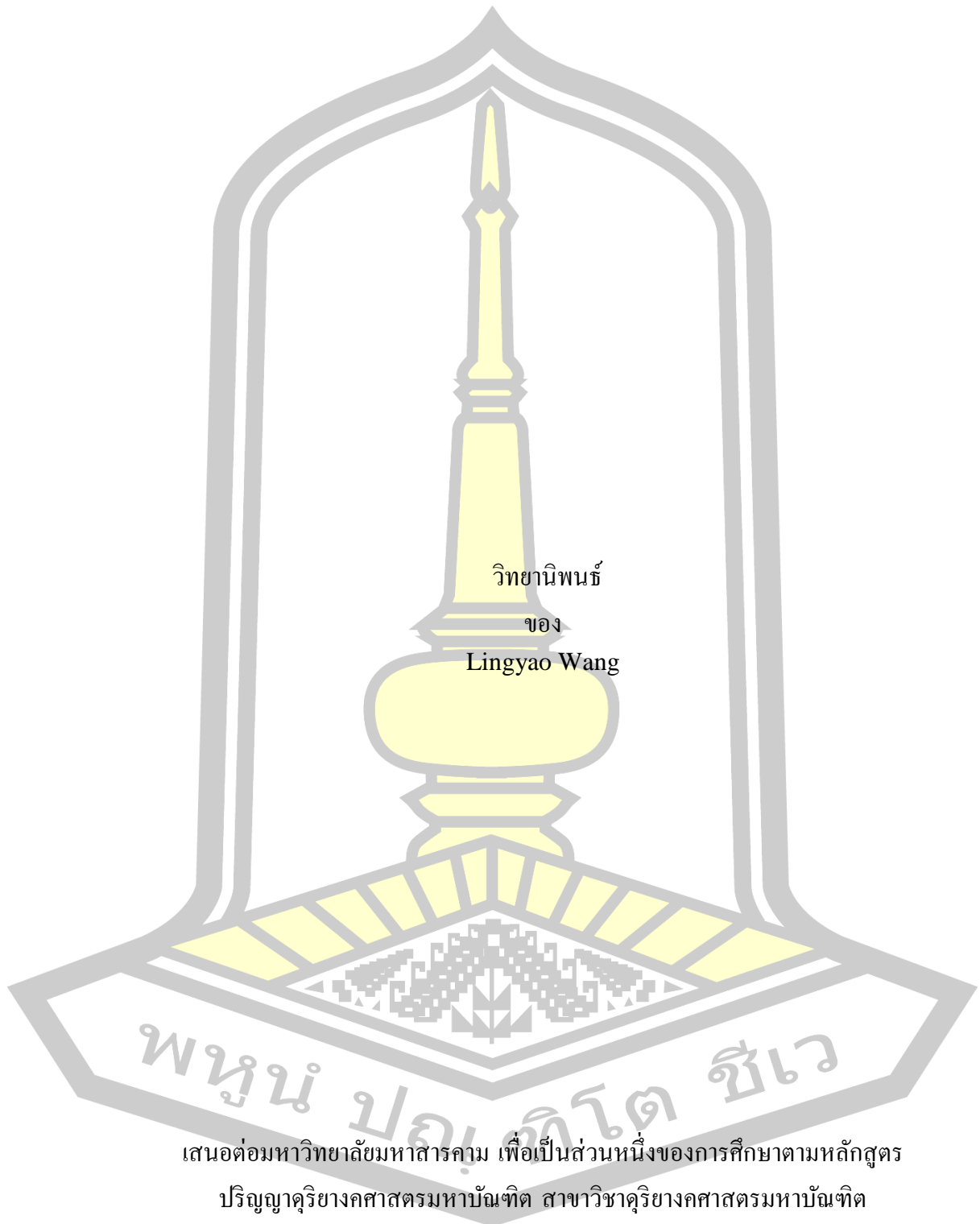
Historical development and musical characteristics of Chinese Henan Qu Opera
Troupe

Lingyao Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music
May 2024

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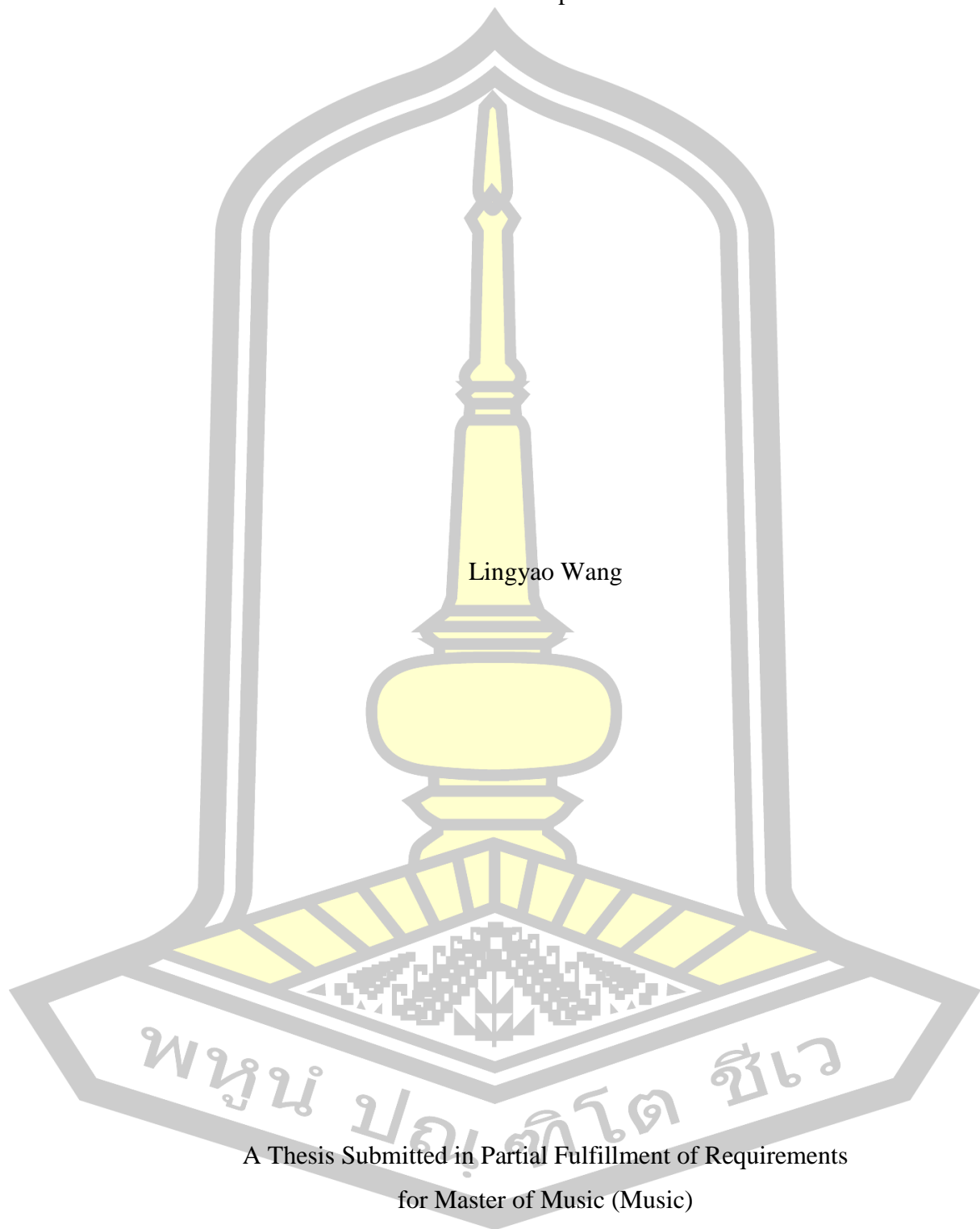


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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May 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Lingyao Wang , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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TITLE Historical development and musical characteristics of Chinese
Henan Qu Opera Troupe

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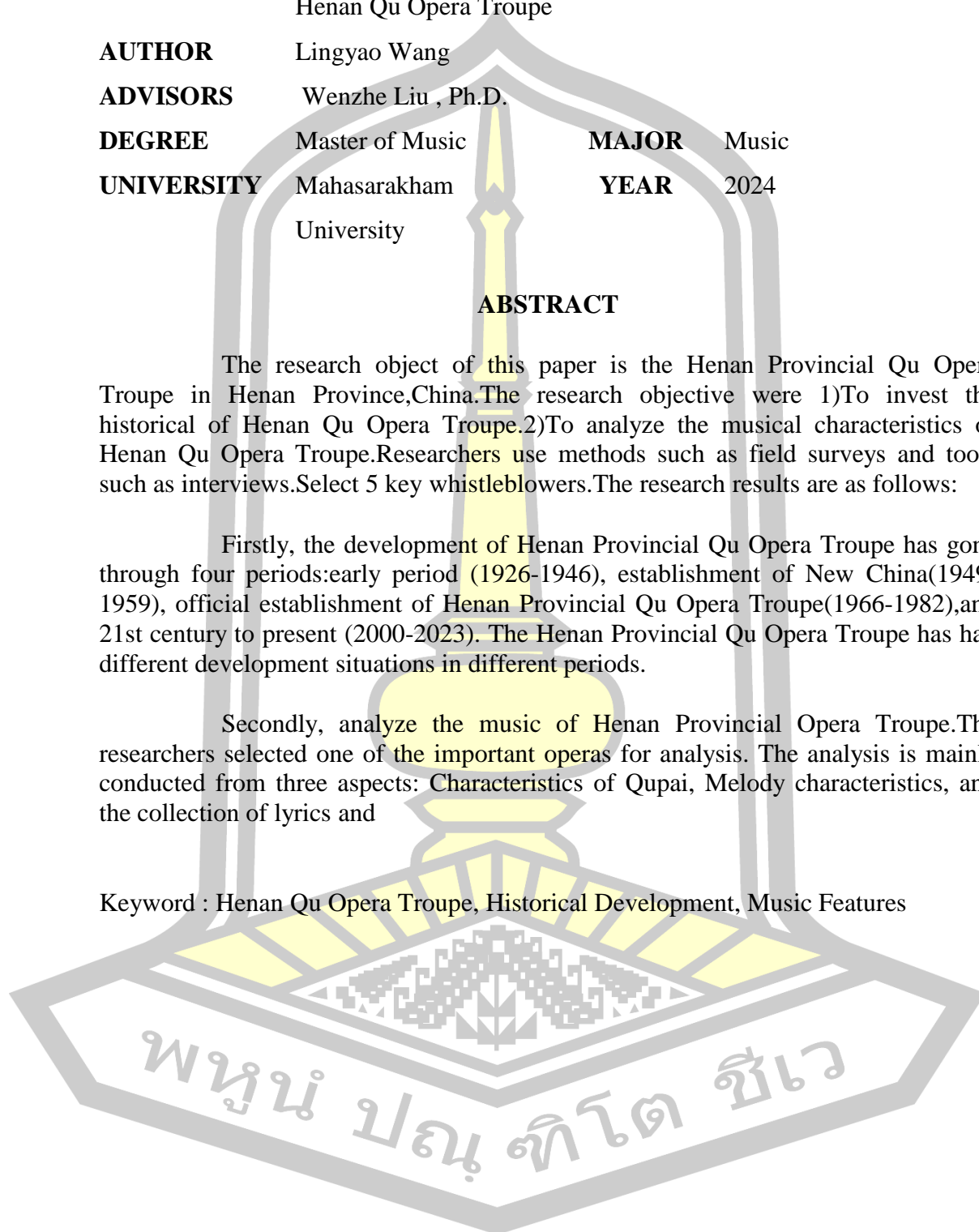
ABSTRACT

The research object of this paper is the Henan Provincial Qu Opera Troupe in Henan Province, China. The research objective were 1) To investigate the history of Henan Qu Opera Troupe. 2) To analyze the musical characteristics of Henan Qu Opera Troupe. Researchers use methods such as field surveys and tools such as interviews. Select 5 key whistleblowers. The research results are as follows:

Firstly, the development of Henan Provincial Qu Opera Troupe has gone through four periods: early period (1926-1946), establishment of New China (1949-1959), official establishment of Henan Provincial Qu Opera Troupe (1966-1982), and 21st century to present (2000-2023). The Henan Provincial Qu Opera Troupe has had different development situations in different periods.

Secondly, analyze the music of Henan Provincial Opera Troupe. The researchers selected one of the important operas for analysis. The analysis is mainly conducted from three aspects: Characteristics of Qupai, Melody characteristics, and the collection of lyrics and

Keyword : Henan Qu Opera Troupe, Historical Development, Music Features



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This paper means that my two-year postgraduate career is coming to an end. Looking back on these two years, there are too many people and too many things worthy of my attachment. Strolling around the campus of Mahasarakham University, I feel proud and proud that I can also become a great person. Thanks to Mahasarakham University and Conservatory of Music, I have benefited a lot from your rich university culture. Thanks to the teachers' teaching, you have given me a deep understanding of Mahasarakham University and shown me the different styles of music teachers. Here, please allow me to thank my advisor Dr. Liu Wenzhe and the committee Asst. Professor Asst. Prof. Dr. Khomkrich Karin, Asst. Professor. Dr. Pittayawat Pantasi and Dr. Tawanchai Suanmontae in particular. In the past two years, it was you who let me talk when I was confused, shared when I was happy, and made me feel at home when I was homesick: it was you who took the trouble to carefully revise my paper for me, so that my paper could be successfully completed. Thank you sincerely! These lovely, amiable and respectable teachers that I will never forget!

Lingyao Wang

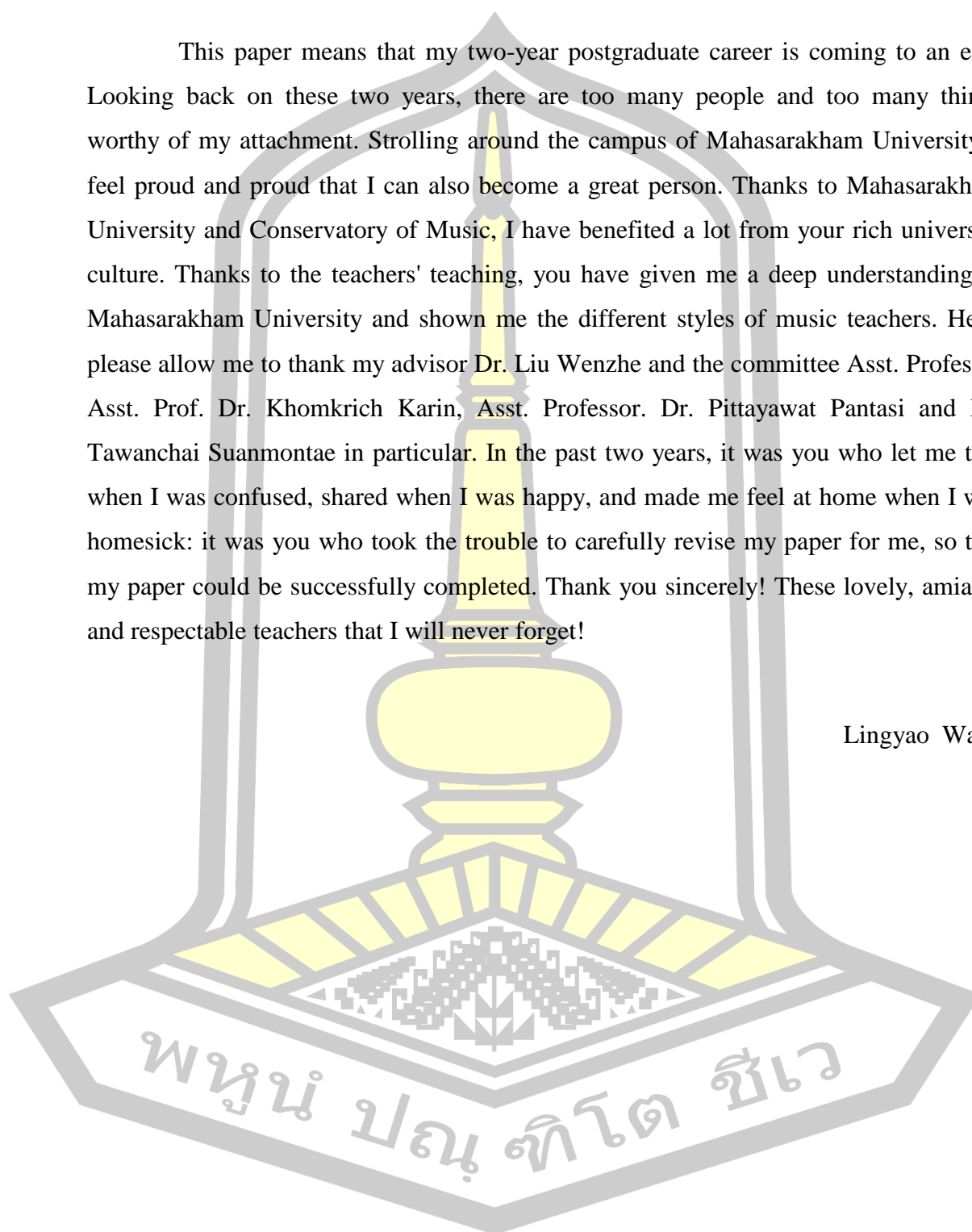
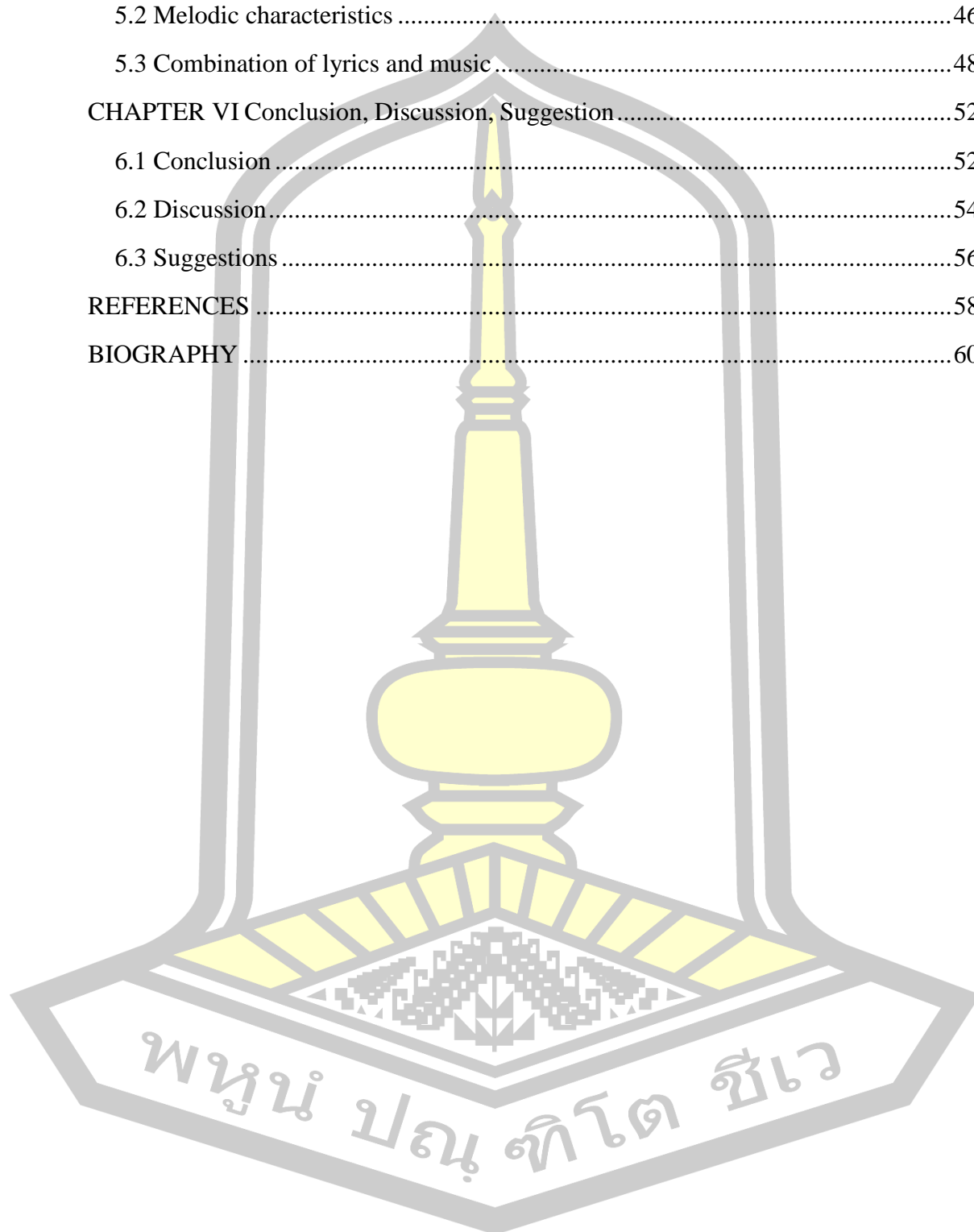


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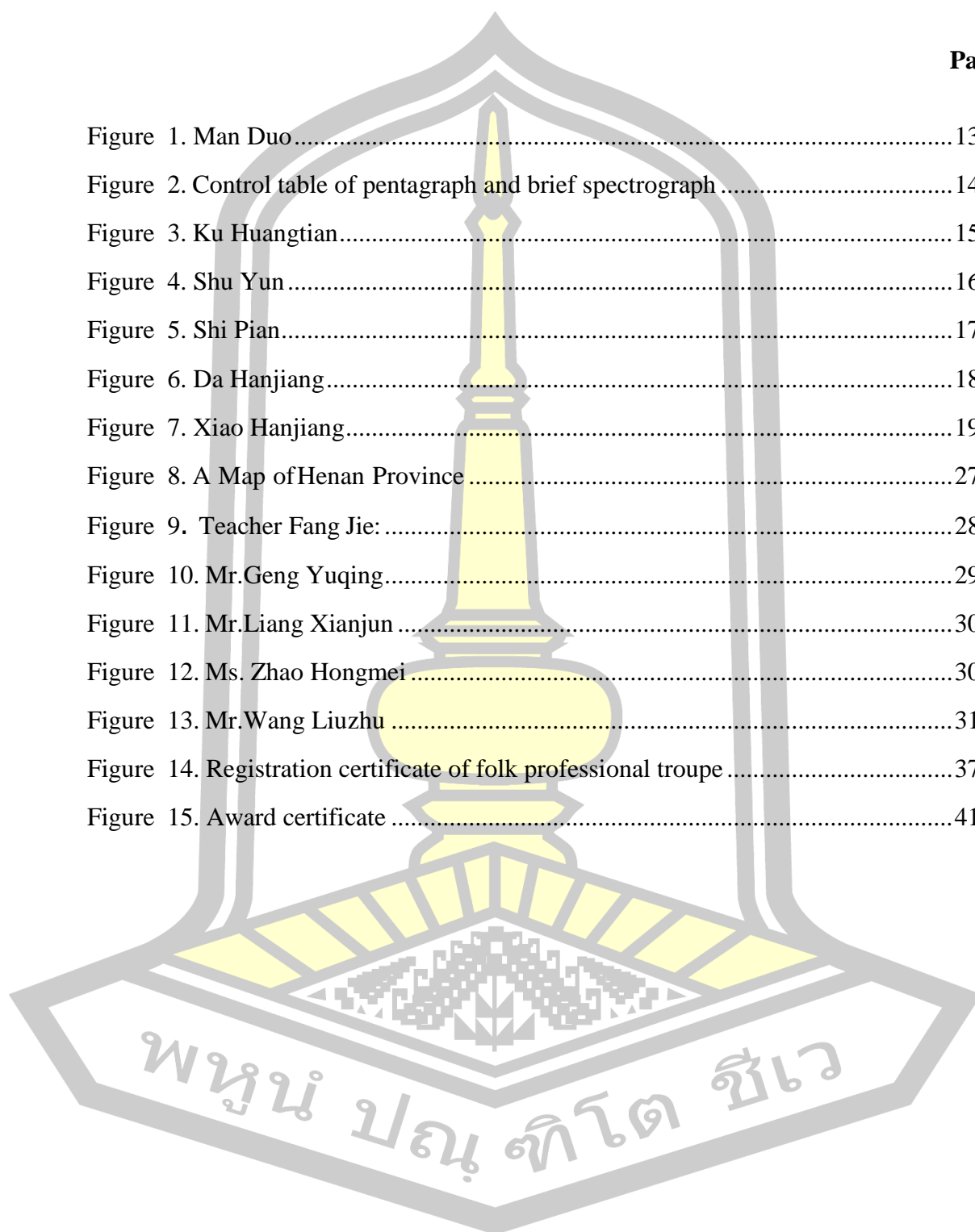
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CHAPTER I

Introduction

1.1 Background

Henan Province is located in central-eastern China, between north latitude $31^{\circ} 23' - 36^{\circ} 22'$ and east longitude $110^{\circ} 21' - 116^{\circ} 39'$. The total area of the province is 167,000 square kilometers, accounting for 1.73% of China's total area. (Henan Provincial Government,2018)

Henan opera is a local opera, also known as Henan opera, Gaotai opera. Henan Qu Opera is a combination of Hena zi tune and folk song and dance on stilts. Because its tune is easy to learn, singing in the voice, the performance is close to life, so in the folk spread very fast. After the founding of the People's Republic of China, Henan opera developed rapidly, not only in most parts of the province, but also established professional troupes in Gansu, Shaanxi, Shanxi, Hebei, Anhui, Jiangsu, Hubei and other places. In 1956, at the first Opera performance conference in Henan Province, in view of Zhu Wanming's contribution to the formation of Henan opera, linru County, which was also known as the birthplace of Henan opera. In 1959, Henan Opera shot the first opera film Chen Sanliang starring Zhang Xinfang in the history of the opera. By 1983, there were 33 professional troupes in Henan province. Theater troupes around the country have also arranged and adapted and performed a number of excellent traditional plays, and created and performed a number of modern plays, resulting in the performing art, stage art, music singing and other aspects. (Henan Provincial Government,2024)

Henan Opera Troupe was founded in 1960, which is the only provincial professional performance group of Henan Opera. It can be said that its establishment was launched by Henan Opera under the prosperity and development of the people. The Opera Troupe of Henan Province is famous for its rich repertoire, complete profession and excellent team. Famous opera artists such as Zhang Xinfang, Wang Xiuling, Gao Guizhi, Zhou Yuzhen, Li Zhenqian and Hu Xihua have emerged, and a large number of new artists such as Liu Qing, Yang Shuaixue, Fang Suzhen and Li Jie have also been cultivated. He has participated in national artistic performances for

many times, and has been warmly received by MAO Zedong, Liu Shaoqi, Zhou Enlai, Zhu De, Deng Xiaoping and other revolutionaries of the older generation and Jiang Zemin, Li Peng and other state leaders.(Wang Liuzhu,2024,interview)

Under the guidance of the principle of "three simultaneous development", he has rehearsed a large number of outstanding plays, and won many provincial and national awards such as the "Five One Project" award of the Propaganda Department of the CPC Central Committee, the "China Population Culture Award" of seven ministries and commissions, and the Literature and Art Excellent Achievement Award of Henan Provincial People's Government. Many plays have been shot into films, and nearly 60 plays have been recorded, recorded or filmed by central and provincial radio stations and TV stations into opera and TV stations. A large number of outstanding young artistic talents are growing up vigorously. Director Li Jie won the 9th and 11th China Population Culture Awards and the 11th Mandarin Director Award; actors Yang Shuaixue and Fang Suzhen won the 20th and 22nd China Drama Plum Blossom Awards respectively; Li Yajun won the 11th China Population Culture Award. He has been to Taiwan for three consecutive times for artistic and academic exchanges, and was well received by the audience. In 2012, Henan Opera Troupe first took the fable drama "The Mouse Married a Girl" abroad to Istanbul, Turkey to participate in the International Drama Festival, which was welcomed by overseas audiences. The band of Henan Opera Troupe has won the excellent accompaniment award in the drama competition in the past ten years. (Henan Qu Opera Troupe,2022)

Henan Qu Opera Troupe is now a key professional performing art group in Henan Province. The whole group adheres to the guiding ideology of "using the drama to tree the image and seeking development by the market", persistently pursues the artistic ideal, and strives to seek a fit between tradition and modernity. In terms of creative techniques, performance forms, vocal characteristics, musical accompaniment style and other aspects, the unique style of Henan Opera Troupe has been formed, creating a number of influential old, middle and young artists in the country, and establishing a strong creative team with screenwriters, directors, music, stage design and other categories. In 2012, according to the spirit of national cultural system reform, Henan Opera Troupe was transferred to "Henan Opera Art Protection and Inheritance Center".(Henan Qu Opera Troupe,2022)

To sum up, the historical causes and development process of Henan Qu Opera and the musical characteristics of this opera are not only the epitome of the modern development history of Chinese local opera art, but also have unique cultural value. Therefore, with the research methods of history, folklore and musicology, the scientific combing and systematic research of the historical formation and musical characteristics of Henan opera will be the research purpose of this topic.

1.2 Research objectives

- 1.2.1 To investigate the historical of Henan Qu Opera Troupe
- 1.2.2 To analyze the musical characteristics of Henan Qu Opera Troupe

1.3 Research questions

- 1.3.1 Was is the historical of Henan Qu Opera Troupe
- 1.3.2 Was is the musical characteristics of Henan Qu Opera Troupe

1.4 Research benefits

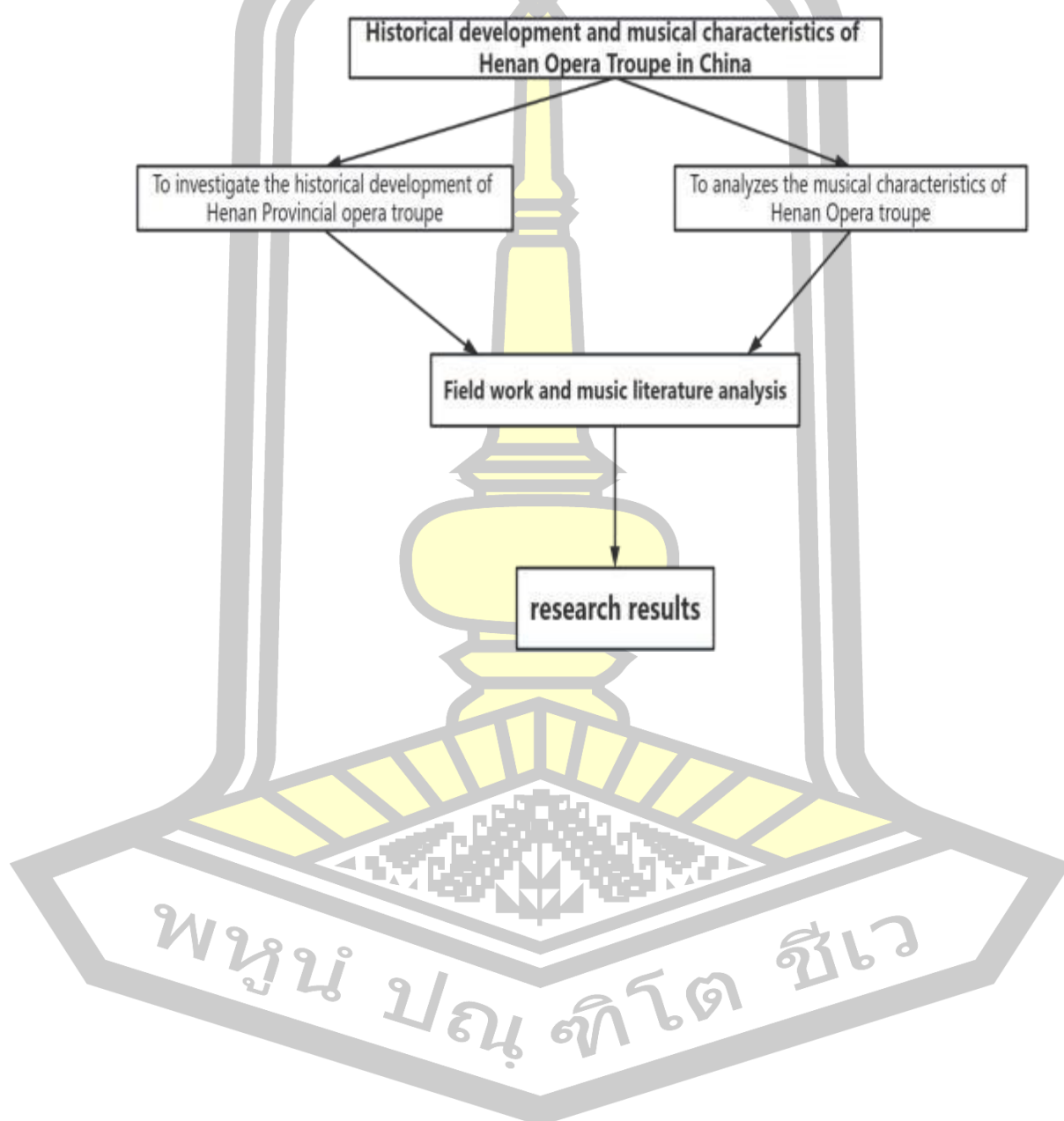
- 1.4.1 We will know the historical causes, current situation and development prospect of Henan Qu Opera Troupe in Henan Province
- 1.4.2 We will know analyze the musical characteristics of Henan Qu Opera Troupe

1.5 Definition of terms

- 1.5.1 Henan Qu Opera Troupe: refers to the Henan Qu Opera Troupe located in Zhengzhou, Henan Province, China
- 1.5.2 History and Development: This study involves the development process of Henan Provincial Qu Opera Troupe, as well as the development of scripts, stage art, and other aspect research timeline: early (1926-1947), establishment of New China (1949-1959), establishment of Henan Provincial Qu Opera Troupe (1966-1982), and 21st century to present (2000-2023)
- 1.5.3 Characteristics: This study focuses on the characteristics of melody, Qupai, and the combination of lyrics and music in the classic play "Chen Sanliang" by Henan Qu Opera Troupe.

1.5.4 Qupai: or "melodic patterns," refer to standardized musical melodies and rhythms utilized in traditional Chinese opera. Each qupai possesses its own distinct name and characteristics, serving as a musical motif associated with specific scenes, emotions, or characters within the opera's narrative.

1.6 Conceptual framework



CHAPTER II

Literature review

In this study, the investigators reviewed the relevant literature to obtain the most comprehensive information available for this study. This study has reviewed the following themes.

- 2.1 A basic overview of Henan Province, China
- 2.2 Henan Qu Opera Troupe
- 2.3 The academic theory applied in this study
- 2.4 Related studies and the literature

2.1 A Basic Overview of Henan Province, China

2.1.1 Urban history

Henan is located in the middle and lower reaches of the Yellow River, and is one of the birthplaces of ancient Chinese civilization, where humans lived and multiplied 500,000 years ago. During the period of PeLigang culture, agriculture, animal husbandry and pottery were produced here. In the middle and late period of Longshan culture more than 4,000 years ago, the Central Plains entered the era of the use of stone and copper, producing the germination of private ownership and class, and then appeared the first slavery country in Chinese history,—Xia Dynasty. Later, the capitals of the Shang generation, Xibo and Yin, were also located in Henan province. The oracle bone inscriptions found in the Yin Ruins in Anyang are the earliest characters in the world and the earliest historical documents in the world. In the Spring and Autumn Period and the Warring States Period, many famous politicians and philosophers emerged in the fields of politics, ideology and culture. After the establishment of the Qin Dynasty, Sanchuan, Nanyang, Yingchuan, Hanoi, Dongjun and Chen were setup in today's Henan. After the Han Dynasty, the economy and culture of Henan region were still at the forefront of the country. Luoyang was the capital of the Eastern Han Dynasty, and Henan became the national political, economic and cultural center. After the Eastern Han Dynasty, the Three Kingdoms were formed, and Henan was the land of the four battles. During the Three Kingdoms,

the Jin and Southern and Northern Dynasties, agricultural and handicraft production were severely damaged. It was not until the early 7th century after the unified national regime—Tang Dynasty that the Central Plains got rid of the long war. (Yinxin Yu,2018)

From the establishment of the Tang Dynasty to the fall of the Northern Song Dynasty, Henan's economy and culture reached its heyday. At the end of the Sui Dynasty, the eastern capital was established in Luoyang, and the Grand Canal connecting the north and the south was built with Luoyang as the center. It was opened until the Northern Song Dynasty, promoting the economic and cultural exchanges between the north and the south. In the Tang Dynasty, Henan is still a place of talents. Because of its important position and relatively developed economy, the Five Dynasties built their capital in Henan. However, in the later period, wars continued north of the Yangtze River, and the people of the Central Plains suffered greatly. It was only after Zhao Kuangyin rebuilt the national unified regime—the Northern Song Dynasty that the people of the Central Plains regained their years of peace. The Northern Song Dynasty established Kaifeng as the capital, and Henan once again became the political economic and cultural center of the whole country. At that time, Kaifeng had a population of more than 1 million, making it the largest city in China. The trade volume of Shang industry accounted for half of the country and was extremely prosperous in all aspects, which can be said to be the golden age of Henan history in the Middle Ages. After the Southern Song Dynasty, it was the declining period of Henan's social and historical development. The provincial system implemented by the Yuan Dynasty in the Song Dynasty was carried down by the Ming and Qing Dynasties, and the territory of Henan was generally similar to that of Henan Province today. During this period, Henan's economy and culture are increasingly lagging behind those of Jiangnan and some other provinces and regions in the north.(Yinxin Yu,2018)

In terms of cultural relics resources, there are 65,519 immovable cultural relics, The number ranks the second highest in the country, Among them, there are 5 world cultural heritage sites(Longmen Grottoes in Luoyang, In Ruins in Anyang, “Between Heaven and Earth “historical buildings in Dengfeng, Henan section of the Silk Road, Henan section of the Grand Canal),420 key cultural relics units under

national protection,1,521 provincial-level cultural relics protection units;13 national archaeological site parks announced and approved by the State Administration of Cultural Heritage, The first place in the country; Henan, the eight ancient capitals of China, occupies four: Zhengzhou, Kaifeng Luoyang and Anyang;8 national historical and cultural cities,10 towns,9 villages, There are 204 traditional Chinese villages. Since the "Top ten National Archaeological discoveries" in 1990,a total of 50 items have been selected, ranking first in China. There are 398 museums in the province, ranking third in China and 1773620 movable cultural relics(4783457),ranking fourth in China.(Henan Provincial Department of Culture and Tourism,2023)

In terms of intangible cultural heritage, the province has 4 representative list of the Intangible Cultural Heritage of mankind:Taijiquan,24 solar terms, shadow play, Xinyang Maojian tea making skills(involving 6 communities),125 national intangible cultural heritage representative projects,1,030 provincial representative projects,3,659 municipal representative projects,9,908 representative projects at the county level;127 representative inheritors of national intangible cultural heritage and 1,147 provincial representative inheritors, Of 4,177 municipal representative inheritors,11,042 representative inheritors at the county level; In the national 23 national cultural and ecological protection experimental zones, Henan has two (Heluo Cultural ecological protection experimental area, Baofeng rap cultural ecological protection experimental area),It ranks third in the country.(By 2023)

In terms of public culture and cultural industry, the province has 4 national demonstration zones and 8 demonstration projects, including provincial demonstration zones,24 provincial demonstration zones and 24 demonstration projects. The province has built 168 public libraries at all levels,207 cultural centers,2,485 township comprehensive cultural stations, and 50,791 village-level comprehensive cultural service centers. There are 1 national cultural industry demonstration(experimental) park,12 demonstration bases,19 provincial cultural industry demonstration parks and 163 demonstration bases (Henan Provincial Department of Culture and Tourism,2023)

2.1.2 Geographic location

Henan spans 530 kilometers from north to south and 580 kilometers from east to west, bounded between north latitude 31° 23-36° 22 and east longitude 110° 21-

116° 39', connecting Anhui and Shandong in the east, Hebei and Shanxi in the north, Shaanxi in the west and Hubei in the south, facing north to south, and connecting east and west. The total area of the province 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, and the Taihang Mountain, Funiu Mountain, Tongbai Mountain and Dabie Mountain in the south are semi-annular distributed along the boundary of the province. The middle-eastern plain is the Huang-Huai-Hai alluvial plain, and the Nanyang Basin in the southwest. Plains, basins, mountains and hills accounted for 55.7%, 26.6% and 17.3% of the total area, respectively. Lao YCA in Lingbao City is the highest peak in the province, 2413.8 meters above sea level's County is the lowest in the province, with an altitude of only 23.2 meters. (Henan Government Network, 2023)

2.1.3 The Humanities

2.1.3.1 Population

By the end of 2022, the permanent resident population of the province was 98.72 million, including permanent urban 56.33 million and permanent rural 42.39 million. The urbanization rate of permanent resident population was 57.07%, 0.62 percentage points higher than that at the end of the previous year. The annual birth population is 733,000, the birth rate is 7.42 ‰; the death population is 741,000, the population mortality rate is 7.50 ‰; the natural reduction population is 8,000, the natural growth rate is -0.08 ‰. (Henan Government Network, 2023)

2.1.3.2 Lifestyle

Henan is a province with a long history, and its long culture has also influenced the lifestyle and customs of the local people. The following are some introductions about the hometown customs of Henan people.

(1) Worship to the gods

Henan people have a long history of worshipping gods, so all kinds of gods have corresponding beliefs in the local area. During the holidays, many Henan people will go to temples, churches and other places to worship the gods and pray for peace and happiness. (Fan Tianhua, 2023, March 29)

(2) Marriage customs

In Henan province, the traditional wedding customs are very colorful. There were scenes for a bride to play with many people, among which the most distinctive were skipping and hiding. After the wedding, the bride and groom will visit the ancestors together and pray for their blessing. (Fan Tianhua,2023,March 29)

(3) Culture and customs of ethnic minorities

There are many ethnic minorities in Henan, such as Hui nationality and Mongolian nationality. The cultural customs and customs of these ethnic minorities are also very special. For example, in the traditional Hui wedding, the bride and groom should sit on the bed of the new house, and the clergy swear for them; throwing candy and sprinkling roses are also necessary links.(Fan Tianhua, 2023, March 29)

(4) Eating habits

Henan's food culture is also very unique, the most well-known is the Henan stewed noodles. Unlike the stewed noodles in other places, the soup in Henan stewed noodles is very rich, and the noodles are more strong. In addition, Henan also has beef noodles, Hu spicy soup and other special food. (Fan Tianhua,2023,March 29)

(5) Rich farming culture

Henan is a province with a very developed farming culture, so the farming culture has also deeply influenced the lifestyle of the local people. The 24 solar terms of the lunar calendar are regarded as the important legal solar terms, which have a decisive influence on the local people's festival life and food culture.(Fan Tianhua,2023,March 29)

(6) Clan consciousness

In Henan, the sense of clan is still very strong. Many locals need the support and approval of their families when dealing with certain big and small things. Even in the process of urbanization, Henan people should inherit and guard family rules and watch family culture.(Fan Tianhua,2023,March 29)

In short, Henan has a long history and culture, and its customs and habits are more colorful and amazing. Whether it is god worship, religious belief, marriage custom or food culture, all reflect the traditional virtues and confidence of Henan people.(Fan Tianhua,2023,March 29)

2.1.4 Traditional culture

Henan is located in the Central Plains, which is one of the earliest birthplaces of the Chinese nation. In the thousands of years of historical development of the Chinese nation, it is a competitive place for military strategists. More than 20 dynasties have built or moved their capitals here, and has extremely rich historical and cultural accumulation. For thousands of years, the people of the Central Plains have lived in a simple way on this ancient land, creating a rich and diversified folk culture. Speaking of the folk culture of Henan province, people naturally think of the Shaolin Temple. Located at the foot of Songshan Mountain in Henan Province, Shaolin Temple is a Chinese martial arts resort. As a typical representative of Chinese kung fu, but it is not only aimed at "fighting and killing", but focuses on Zen. Its theme is "uphold justice, eliminate violence, pursue harmony", and spread the extensive and profound central Plains culture to the public, as well as the spirit of the Central Plains people to bear hardships and stand hard work.

There is also Taijiquan in folk activities in Henan. Taijiquan originated in Chenjiagou Village, Wenxian County, Henan Province. It is a unique folk sports activity integrating skill, fitness and health preservation. It has a history of more than 400 years. It is favored by people all over the world. Every year, tens of thousands of Taijiquan enthusiasts from different countries and regions around the world go to Chenjiagou to learn Taijiquan. At present, "Chen Style Tai Chi" has become a famous cultural brand in Henan province, and is listed as a world-class intangible cultural heritage.

There are many kinds of local dramas in Henan, such as gong opera, volume opera, Bangzi opera, etc., all over the province, with a broad mass base. In its heyday, even every village had its own opera troupe. The main operas include Henan Opera, Qu Opera, Yue Diao, Da Ping Diao, Siping Diao, Huai Bang Bang, Wan Bang Opera, Daxian Opera, Daoqing and so on. These operas are full of local color, whether the plot content, chanting, rhyme, all show a distinct local, the fragrance of the earth will permeate every detail. Henan Opera, also known as Henan Wooden Clappers, is one of the major operas in Henan. It is good at singing, with smooth singing, distinct rhythm, clear words, smooth opening, rich and colorful music, simple performance style, and strong local flavor. The number of audiences and employees is the largest

among all operas in China. In addition to these operas, Henan also has rich forms of folk art, such as Henan Jiaozi, major tune, Heluo Dagu, and Sanxian Shu, which also have a great influence on the whole country. (Zhai Jingyu, 2016)

2.2 Henan Qu Opera Troupe

2.2.1 Types of operas

Henan Opera is a local opera formed by the combination of mixed minor tunes in Henan Guqu and folk dancing on stilts. It was once called "tune opera" and "Gaotai opera", which was renamed "Qu Opera" in the 1950s. The main instrument of the opera accompaniment band is hu, and three strings, pipa, zheng and known as the "four pieces" of the opera. In addition, there are erhu, flute, suona, stuffy instrument and so on. After Henan Qu Opera was brought to the stage in 1926 by the Farmers' Tongle Society of Linru County, it developed quickly and became popular in most areas of Henan Province and Hebei, Anhui, Hubei, Shanxi, Shaanxi, Gansu, Jiangsu and other provinces. Henan opera has rich performances, which can be roughly divided into reflecting family life and telling folk stories. The most widely spread, the most far-reaching and the most representative of Henan opera are traditional plays, such as Chen Sanliang, Snow and Snow, and The Box. (Le Xu Qing, 2014)

2.2.2 The development status of Henan Qu Opera

From the perspective of development time, Henan Qu Opera is still a young local drama genre, but with its highly dynamic performance form and unique and excellent repertoire, it has become the second largest drama genre in Henan today. Especially between the 1950s and 1960s, Qu Opera entered a golden age of development, and its influence throughout the country continued to expand, reaching a height of "division struggle" with Henan Opera. However, with the development and changes of the times, the overall living space of traditional Chinese opera has shrunk. In addition, compared with Henan opera, traditional Chinese opera has obvious shortcomings in terms of creative innovation in its repertoire, and there are few excellent plays. Under this development situation, Qu Opera faces more severe competition and challenges. In order to better inherit and develop, it is necessary to grasp the characteristics of Qu Opera, promote the diversification of drama creation, broaden the subject matter of expression, and then promote the new

development of Henan Qu Opera protection and artistic inheritance.(Wang Tiantian,2020)

As the only provincial troupe,Henan Opera Troupe needs to assume the responsibility of inheriting and developing Henan Opera Troupe under the concept of big opera,and lead the municipal and county opera troupes to develop together.

2.2.3 Music characteristics of Henan Qu Opera Troupe

Henan Qu Opera is the crystallization of the diligence and wisdom of Henan people.It is one of the operas rarely named after"qu"in China.In the name of"qu",it shows that it will be a very singing drama.The singing music of Henan Qu Opera is the body of"qu pai connection",which is usually connected by independent or more than two qu pai to complete an opera singing.It is because of the constant change of its qu pai that the characters and emotions are more distinct and prominent.The music of Henan opera has been influenced by Henan folk music for a long time.Most of its music come from folk tunes,folk music,etc.At the same time,it constantly learns from the musical elements of other brother operas and integrates them into it,which has a subtle role and influence on promoting the development of Henan opera.Henan Qu Opera is rooted in Henan and spread all over the country.It is because it comes from the people and is good at performing the people's life,which has been welcomed and pursued by the public for a long time.However,due to the different distribution areas,its music style is also slightly different,which is particularly influenced by regional culture and local dialects,but the main characteristics of the music species will not be changed greatly.(Li Wen,2021)

Therefore,this paper starts from the music ontology of Henan opera,and analyzes the melody characteristics of Henan music and the characteristics of its structure,so as to understand and feel the charm of Henan music in a deeper level.

2.2.3.1 Melodic features

Henan opera qu card melody freedom,this paper will be on the basis of previous research scientific summary,starting from the spectrum analysis,found that Henan Qu Opera singing melody to a certain regularity,such as Henan opera slow cricard,through the analysis from the spectrum,found that Henan opera music melody to the basic"downhill"shape,the high low melody dynamic line and the upper reaches of the Yellow River folk song has common characteristics.

màn duǒ
【慢 垛】
选自河南曲剧《风雪配》
From Henan qu Opera "Snow and Wind Match"

Allegro

5

9 **Andante Moderato**

13 Highest Note

17 Highest Note Lowest Note

21 Lowest Note

25

29 Interlude Repeated Singing

End

jīn rì shì wǒ chū guī de qián yī wǎn shàng shàng.
今 日 是 我 出 归 的 前 一 晚 上 上。

hái quē shǎo shàng jiāo de xiù xié yī shuāng
还 缺 少 上 轿 的 绣 鞋 一 双。

jī huāng máng wǒ zhī bǎ yín dēng tī liàng
急 慌 忙 我 只 把 银 灯 提 亮。

dú zuò zài dū zuò zài dēng guāng xià
独 坐 在 独 坐 在 灯 光 下

lái xiù yuān yāng
来 绣 鸳 鸯

Figure 1. Man Duo

Source: Lingyao Wang (2023)

From this song card, each melody started into the cavity when high and end is low line position (picture 1) in the middle of the melody of free development, slow stack is four sentence structure, each compact, the second and the third sentence overall its ups and downs is not big, but in the third sentence and the fourth sentence

connection has a characteristic, is the end of the third sentence it directly sang the fourth sentence of the first three words, add a section after the door, then completely repeat the singing after the alto "do", just formed the high low music melody line.

2.2.3.2 Characteristics of Qu Pai

Henan Qu Opera is rich in qupai connections, with a variety of tones. On the basis of the use of five tones, a large number of six, seven and nine tones are used.

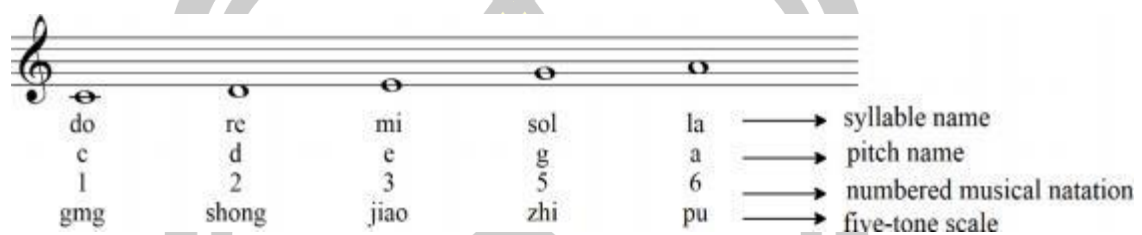


Figure 2. Control table of pentagraph and brief spectrograph

Source: Lingyao Wang (2023)

Nine tone is on the basis of seven into the fa and b si (image 3), it is the two sound, greatly enriched the Henan opera music characteristics and emotional performance, such as [cry] before the door and the fourth sentence at the end of the end of the fa and 1/2 fa in the same singing, it makes the tone of the new color formed the unique music characteristics.

kū huáng tiān
【哭皇天】
选自河南曲剧《秦香莲》
From the Henan qu Opera "Qin Xianglian"

Andante

4
jiǎn zhú bàn dú qíng yì
剪 烛 伴 读 情 意

8
shēn pàn wáng fū jūn dēng qīng yún
深 盼 皇 夫 君 登 青 云

15
shuí liào nǐ yī cháo chéng fù guì dé le
谁 料 你 一 朝 成 富 贵 得 了

22
xīn rén wàng jiù rén
新 人 忘 旧 人

Figure 3. Ku Huangtian

Source: Lingyao Wang (2023)

For example, the singing use of b si (crossed position in picture 4) makes the emotions of the characters fuller and more beautiful at this point.

shū yùn
【书 韵】
选自河南曲剧《阿Q与孔乙己》
From the Henan qu opera "Ah Q and Kong Yiji"

1. yī gè rén wú yī wú kào
一 个 人 无 依 无 靠

2. shuí kě lián yī kē xīn wú zhuó wú luò
谁 可 怜 一 颗 心 无 着 无 落

3. zhěng rì xuán
整 日 悬

4. kě tàn wǒ sān shí shàng wèi mǎn shǒu guǎ
可 叹 我 三 十 尚 未 满 守 寡

5. shǒu guǎ yǐ shǒu le
守 寡 已 守 了

6. shí duō nián
十 多 年

Figure 4. Shu Yun

Source: Lingyao Wang (2023)

In general, opera on the use of its type is roughly: Gong mode, Shang mode, Zhi mode, these tunes are commonly used in Henan opera type, and qu card played qu ju music great expressive force and tolerance, belong to the Gong mode card such as rhyme, Yin and Yang, etc., belong to the Zhi mode card such as Yang tune, cry, heaven, the boat, etc., Shang mode card for upper and lower sentence structure, its music characteristics are particularly outstanding. For example, it is the

qupai, which can be continuously repeated to independently complete the whole singing section. (Figure 3 marks the position in order).

shī piān
【诗 篇】
选自河南曲剧《千里送京娘》
From Henan qu opera "A Thousand miles to send the wife"

Moderato

5 (女唱)
hǎo yī sì pī kāi yù lóng
好 一 似 劈 开 玉 笼
9
fēi cǎi fēng
飞 彩 凤,
13

17 (男唱)
hǎo yī sì niǔ duàn jīn suǒ téng jiǎo
好 一 似 扭 断 金 锁 腾 蛟
21
lóng
龙。
25 (女唱)

29
hǎo yī sì
好 一 似
33 dà huǒ duī lǐ
大 火 堆 里
lāo qǐ
捞 起
qiān zhāng zhǐ yā
千 张 纸 呀,
37 (男唱)
hǎo yī sì
好 一 似
gǔn yóu guō
滚 油 锅

lāo qǐ yī kuài bīng
捞 起 一 块 冰。

Figure 5. Shi Pian

Source: Lingyao Wang (2023)

Shang mode There are also qu cards that can be used independently or in connection, such as big Hanjiang River, Little Hanjiang River, etc.

dà hàn jiāng
【大汉江】
选自河南曲剧《花庭会》
From Henan qu Opera "Flower Court Meeting"

G Zhi Mode

End note is 'do'

C Gong Mode

End note is 'do'

lǎo diē diē
老爹爹

6

tā xìng zhāng
他姓张

a

míng jiào
名叫

huái
怀

yu
玉,

11

G Zhi Mode

16

D Shang Mode

lǎo mǔ qīn
老母亲

gāo shì nǚ
高氏女

cí shàn
慈善

yǒu
有

míng
名。

End note is 're'

Figure 6. Da Hanjiang

Source: Lingyao Wang (2023)

xiǎo hàn jiāng
【小汉江】
选自河南曲剧《花庭会》
From Henan qu Opera "Flower Court Meeting"

The musical score is written in 2/4 time and consists of 40 measures. It is divided into five systems, each corresponding to a different mode. The lyrics are written below the notes in both Chinese characters and Pinyin.

G Zhi Mode (Measures 1-4):
 1. 状 (zhuàng)
 2. 元 (yuán)
 3. 爷 (yé)
 4. 您 (nín)

C Gong Mode (Measures 5-14):
 5. 稳 (wěn)
 6. 坐 (zuò)
 7. 庭 (tíng)
 8. 庭 (tíng)
 9. 庭 (tíng)
 10. 庭 (tíng)
 11. 庭 (tíng)
 12. 庭 (tíng)
 13. 庭 (tíng)
 14. 庭 (tíng)

A Yu Mode (Measures 15-24):
 15. 百 (bǎi)
 16. 花 (huā)
 17. 庭 (tíng)
 18. 庭 (tíng)
 19. 庭 (tíng)
 20. 庭 (tíng)
 21. 庭 (tíng)
 22. 庭 (tíng)
 23. 庭 (tíng)
 24. 庭 (tíng)

C Gong Mode (Measures 25-34):
 25. 听 (tīng)
 26. 奴 (nú)
 27. 把 (bǎ)
 28. 家 (jiā)
 29. 中 (zhōng)
 30. 事 (shì)
 31. 事 (shì)
 32. 事 (shì)
 33. 事 (shì)
 34. 事 (shì)

D Shang Mode (Measures 35-40):
 35. 细 (xì)
 36. 说 (shuō)
 37. 分 (fēn)
 38. 明 (míng)
 39. 明 (míng)
 40. 明 (míng)

Figure 7. Xiao Hanjiang

Source: Lingyao Wang (2023)

In Shang mode, there are special music, that is in the whole Shangong debugging continuously to emphasize Gong dominant position, and the whole tone is around the Gong sound, such as the first sentence after the middle fall link or around Gong sound, but the end fell on the Shang sound, this is the biggest characteristic of Shang mode. Interestingly, in the music of Henan opera, there are both the interactive conversion of tone and the natural conversion of Gong. Such performance makes the music smooth and lacks color changes, which is the typical vocal characteristics of Henan Opera. (Wei Huiying, 2022)

2.2.4 The Social influence of Henan Qu Opera Troupe

Henan troupe was founded in 1960, in 2021 according to the national cultural system reform spirit, Henan province opera art protection inheritance center, is the only provincial professional troupe, with rich repertoire, complete, excellent team, the emergence of the older generation of opera masters Zhang Xinfang, Wang Xiuling, Li Jinbo, composer horsepower, Pan Yongchang, Ma Mu, Fang Jie, playwright Chen Yongquan, the original long pine; performers Ren Qingzhi, Song Xiyuan, Cao Guifen, etc. Over the years, he has also trained a large number of outstanding young artists, including Liu Qing, Yang Shuai Xue, Fang Suzhen, Liu Yanli, Li Yajun and so on. In the past 60 years, Henan Opera Opera Troupe has performed nearly 100 plays, traveling all over China. The opera "Chen Sanliang", "Snow", "Qin Xianglian" and "Dream of Red Mansions" are excellent traditional plays resounding throughout the country. Over the years, Henan province qu troupe also created the "country" "cover" "mountain eagle" "double praise" "sister jiang" and other excellent modern drama, has been more than 30 provincial performance groups transplant out, repeatedly in national theatrical performances, by MAO zedong, liu shaoqi, zhou enlai, Zhu De, deng xiaoping and the older generation of revolutionaries and jiang zemin, li peng met the central leadership.

Under the guidance of the principle of "three simultaneous development", he has rehearsed a large number of outstanding plays, and won the "Five One Project" award of the Publicity Department of the CPC Central Committee, "China Population Culture Award", and other national and provincial awards. A number of plays have been shot into films, and nearly 60 plays have been made by CCTV and provincial TV stations, recorded, video, or made into opera films. A large number of

outstanding young artistic talents have grown up vigorously. Among them, Li Jie won the "Best Director Award" in the 9th and 11th China Population Culture Awards and the 11th "Mandarin Director Award"; Yang Shuaixue and Fang Suzhen won the 20th and 22nd China Drama Awards respectively; and Li Yajun won the "Performance Gold Award" in the 11th China Population Culture Award. Henan Opera Troupe has been to Taiwan for three consecutive times for artistic and academic exchanges, which is well received by the audience. In 2012, Henan Qu Opera Troupe went abroad for the first time with the fable drama "Mouse Married Girl" to participate in the International Drama Festival in Istanbul, Turkey, which was loved by overseas audiences. Again in 2014 with the play to the United States to participate in the international art festival, by the audience warm praise, and won many awards, this is the second opera the drama into the United States, (the first time is in 2002 in Henan Zhengzhou city troupe with the Nobel Prize for literature "elm ancient house" into the United States), Henan qu troupe band in nearly 20 years drama competition, won excellent accompaniment award for many times. In 2006, Henan province troupe commissioned by the AIDS prevention and control center under the State Council, the national ministry of health, with modern drama "fluttering red ribbon" a play in Beijing, Gansu, Inner Mongolia, Liaoning, Jilin, Guangxi, Guizhou and other 16 provinces, municipalities and autonomous regions 45 cities, counties, district 55, nearly 40000 kilometers in China, which by more than a dozen provinces and cities of more than two hundred of the news media publicity.

In 2006, Henan Qu Opera was published by The State Council as a national intangible cultural heritage protection list.

In 2011, Henan Charity Federation awarded Henan Opera Troupe the honorary title of "Love Art Group".

In 2014, "The Mouse Married Girl" was funded by the National Art Fund, and won many awards such as "Best Group Performance Award", "Best Makeup Award", "Best Fashion Award" and "Best Fashion Design Award" at the American International Drama Festival.

In August 2014, the Chinese Opera undergraduate class was jointly opened with Chinese Opera Academy, and 18 young actors were admitted to Chinese Opera Academy. At this point, Henan Qu Opera has the first bachelor's degree credits, since

the beginning of its founding, Henan Opera Troupe has been paying attention to realistic themes, launching original works, taking the road of innovation, going deep into life, taking root with the people, sharing the pulse of The Times and breathing with the people. From the 1980s, "Hometown", "Cover" and "Sister Jiang" to the early 1990s, "Marriage Event", "Ah Q and Kong Yiji" to the wonderful performances of "Mother River of Love" and "Medical Saint Legend" after the century, fully showing the positive power of Henan Qu Opera Troupe and the youthful vitality of the opera art.

In recent years, Henan Opera Troupe has successively launched the original plays "Medicine", "Faith" and "Lu Zhen", which are deeply loved by the audience and frequently appeared in provincial competitions, China Art Festival and other competitions. The above plays are starred by the outstanding young actors of Henan Opera Troupe. (Wu Cong, 2017)

2.3 Academic theories applied in this study

This study adopted the concept of Chinese and Western drama. The following is the researchers' interpretation and comparison of Chinese and Western drama concepts

2.3.1 Theory of Chinese folk music: Ethnic musicology is a science of investigating and studying folk music in countries and regions with different social systems and different levels of development, and of discovering various laws related to music. It was also translated as "Ethnomusicology". It belongs to a branch of musicology and is closely related to ethnology and folklore. Originally known as comparative musicology, also known as musical anthropology, but with slightly different connotations and emphasis. It includes the investigation of music characteristics of different nationalities, different countries and different regions; explores the connection between music and geography and history; and conducts the research and analysis of folk music or regional music on the basis of field investigation and literature collection, and drawing some conclusions related to music. In addition, such as comparative instrumental music science, comparative music history, etc., also belong to the research topics of this discipline. These methods can be classified into the empirical and speculative classes. It can be roughly divided into

two stages: collecting, sorting data and analyzing research data. In addition to the live symbols, records, videos, including investigating, collecting and recording of various cultural phenomena related to music, including the investigation and study of music and socio-cultural background, including the meaning of the music in which they use the language. (<https://baike.baidu.com/item/>)

2.3.2 Western music theory: After 300 years of deliberation, western folk musicology compares the rise of musicology, along with the music study of nationalism and anthropology. After decades of confrontation, these three thoughts eventually synthesized ethnomusicology or musical anthropology with anthropology as the mainstream and musicology as a tributary. Later, although there was a "linguistic turn" that was inclined to musicology in the late 1960s, it failed to shake the dominant position of anthropology, but inspired the post-modernist trend against linguistics under the background of anthropology. (Culture and Tourism Department of Henan Province, 2017)

2.4 Relevant research and literature

Gillie.(2022).The origin of Henan Qu Opera.Henan Literature and Art Publishing House,this book is about the history and development of Henan Qu Opera,including five parts:history,evolution,development,character introduction and system discussion.The author has discussed with the relevant old artists for many times,and also expressed his own views and analysis.

Jiang Hui.(2022).Examination on the Artistic Characteristics of the Main cavity of Henan Opera.Chinese Drama,(01),88-89.The author deeply observes and analyzes the main structure of the main cavity of Henan Opera and the innovation of singing.

Li Wen.(2021).The Modern Innovation and Development of Henan Qu Opera Singing.Chinese Drama,(06),86-87.The author divides the article into three parts:"Henan Opera Singing Music","The necessity of modern innovation and development of Henan Opera Singing Music"and"Modern Innovation and Development Strategy of Henan Opera Singing Music",which deeply analyzes the traditional art of Henan Opera.

Xin Xiu,Long Creek.(1983).First Exploration in major tune.The Henan Provincial Opera Studio.Henan Qu Opera music is the qupai style,this book combines the analysis and introduction of more than 150 major tunes.

Yan Xinjian.(2011).On the Innovation of Henan Opera Opera Music.Oriental Art,(S1),127-128.The author explores the innovation and development of Henan Qu Opera card music,and has a unique insight on the analysis of music creation techniques.

Zhao Hongmei.(2016).The Music Charm of the New Generation of Composers of Henan Opera Opera.Chinese Drama,(5),70-71.Through the analysis of the works of the musician Liang Xianjun,the author further discusses the creative concept and musical characteristics of the new generation of Henan opera.And its creative style and musical characteristics of a deeper theoretical analysis.

Wei Huiying. (2022) .A Study on the Artistic Characteristics and Inheritance of Henan Qu Opera.Yunnan Normal University.Through the field investigation of private and state-owned opera troupes,the author makes the detailed analysis of the main songs and songs by combining the interview materials of opera artists and specific plays.Zhai Jing I. (2016) ."The Folk Culture of Henan Province".Through the analysis of Henan folk culture,the author expounds the folk culture and life style of Henan province comprehensively.Song Xiyuan,(2017),Selected Art of Wang Xiuling,Master of

Henan Opera,Culture and Art Publishing House,the author summarized the life and artistic classics of Wang Xiuling,a representative inheritor of national intangible cultural heritage

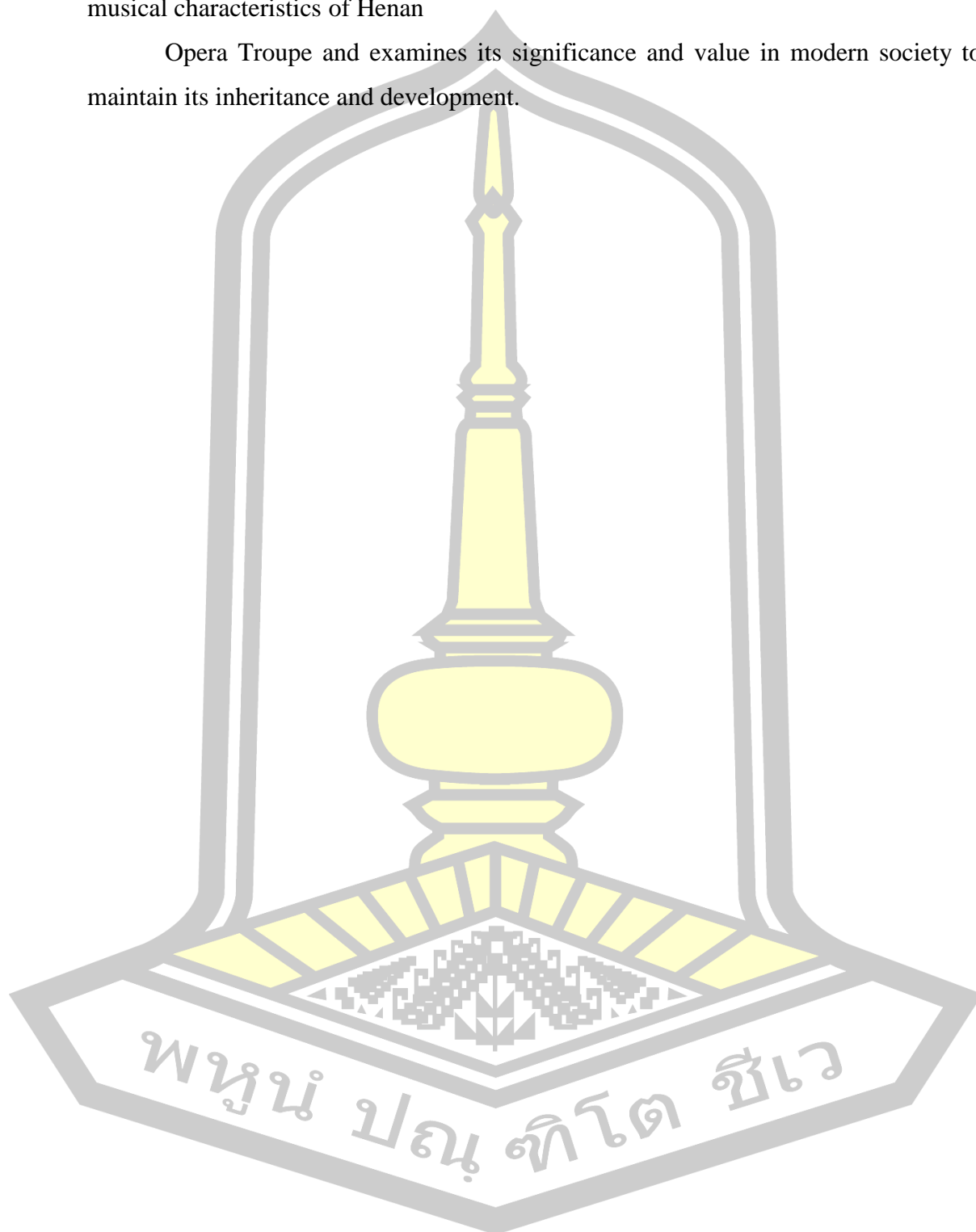
Fang Jie,Li Limin,(2015),Music forever,Henan People's Publishing House.This book is a collection of art collections written by the master of Qu Opera

Liang Xianjun,(2006),Wuhu Performance Method,Culture and Art Publishing House,Teacher Liang Xianjun's understanding and playing method of Wuhu is very deep,this book can better improve the technology of Wuhu.

Under the good opportunity of the state to strongly support the excavation,protect and inherit the traditional folk culture,the value and role of traditional folk art are becoming more and more prominent.Henan Opera Troupe cannot become the key art group of Henan opera from the in-depth excavation of

opera artists. Taking Henan Opera Troupe as an example, this paper analyzes the musical characteristics of Henan

Opera Troupe and examines its significance and value in modern society to maintain its inheritance and development.



CHAPTER III

Research Methodology

This section includes the following basic points:

3.1 Scope of study

3.1.1 Content scope

3.1.2 Time range

3.2 Research process

3.2.1 Selection of the study sites

3.2.2 Selection of key informants

3.2.3 Selection of songs

3.2.4 Study tools

3.2.5 Data collection

3.2.6 Data management

3.2.7 Data analysis

3.1 Scope of study

3.1.1 Content range

Start with the following 2 objectives

Investigate the historical development of Henan Qu Opera Troupe Analyze the musical characteristics of Henan Qu Opera Troupe

The content of this study will have the history and development of, and the musical characteristics of both will be analyzed

3.1.2 Time range

The study period began in May 2023

3.2 Research process

3.2.1 Selection of the study sites

Zhengzhou is chosen for this paper because it is the current residence of Henan Opera Troupe, where all the famous people live here. This study uses a combination of both qualitative and quantitative methods using a case study design.

The study method and specific terminology follow the common practice of literature research method. Chinese opera has a long history. A long time ago, many of the data and data were passed down by the mutual communication and oral method between teachers and apprentices and actors in artistic practice. In this topic selection, I will conduct investigation and research on the basis of traditional oral narration combined with wind collection. Since May 22, 2023, relevant investigations and field collection will be conducted on local old artists. Because Henan Qu Opera involves many provinces in China, it is difficult to collect the customs. This paper will also use video, telephone interviews and other contemporary network technology ways to conduct.

3.1.2.1 Geographic location of Henan Province



Figure 8. A Map of Henan Province

Photo: <https://www.travelchinaguide.com/>

Visit time: October 1, 2023

3.2.2 Selection of key informants

In this chapter, I interviewed the following five famous contemporary opera art experts. First of all, most of them are famous contemporary composers of Henan opera, who have been active in the first line of Henan Opera Troupe. Teacher Fangjie is a national first-class composer and a leading figure of Henan opera. He still leads

the development of Henan opera to a higher direction. The other three are also composers of Henan opera. All of them play an important role in the development and dissemination of Henan opera. Among them, one is a witness of Henan Opera Troupe since its establishment, and he is also a famous actor of Henan opera.

Fang Jie, born in 1954 in Xuchang City, Henan Province, is a first-class composer of Henan Provincial Institute of Culture and Art. Experts enjoying the special State Council allowance. An excellent expert from the Ministry of Culture and Tourism, he graduated from the Central Conservatory of Music under the guidance of Professor Su Xia, a famous music educator in China. He is now the president of Henan Provincial National Orchestral Music Society and the librarian of Henan Provincial Museum of Literature and History. His main works include: The First Symphony Native Land, Drum Concerto Wind, orchestral plate, Reba Dance, Henan opera A Q and Kong Yiji, Awakening of Insects, and Lu Zhen, etc.



Figure 9. Teacher Fang Jie:
Source: Lingyao Wang (2023)

3.2.2.2 Geng Yuqing was born in Nanyang city, Henan province in 1939. He is a national first-class composer, a member of Chinese Musicians Association, and a visiting professor of Chinese Opera Academy. On the premise of inheriting the tradition, Geng Yuqing made bold innovation, perfectly unifying the

sense of The times, music and drama at the ideal level, making the opera tone have a long exploration in the aspects of lyric and characterization, and forming a unique musical artistic style. His main Henan opera, including Broken Bridge, Faith, Wang Baochuan, tears and so on.

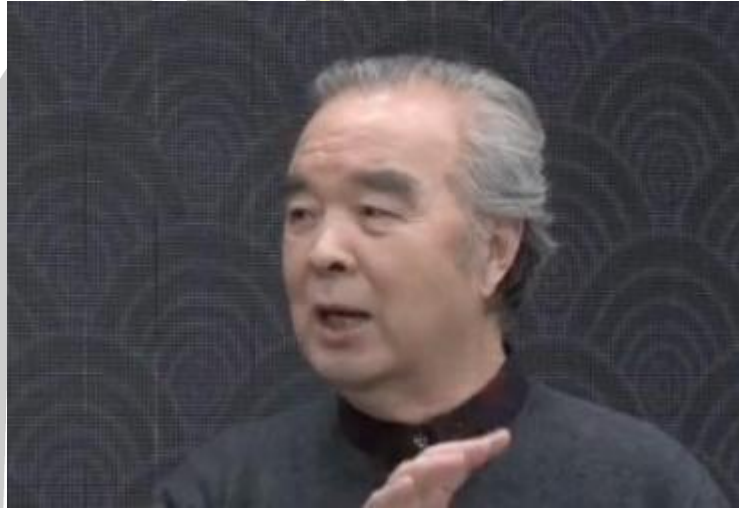


Figure 10. Mr.Geng Yuqing
Source: Lingyao Wang (2023)

3.2.2.3 Liang Xianjun, born in Ruzhou, Henan province in 1964, is a national first-class composer, now visiting professor of Henan Vocational College of Arts, distinguished composer of Henan Opera Troupe, artistic director of Henan Feiyang Audio and Video Co., Ltd., former member of the Standing Committee of Luoyang People's Congress and member of the Chinese People's Political Consultative Conference; director of Luoyang Art Research Institute. Enjoy outstanding achievements and high reputation in this field; in the work, he is pioneering, innovative, made a great contribution to the development of Henan opera art, received widely praise and praise. His main works of Henan opera include Lu Zhen, Marriage, Zhang Zhongjing, Du Shiniang, Flying Red Ribbon and so on.



Figure 11. Mr.Liang Xianjun
Source: Lingyao Wang (2023)

3.2.2.4 Zhao Hongmei was born in Pingdingshan City, Henan Province in 1970. She is a professional composer of Henan Opera Troupe, director of Chinese Opera Music Association, director of Henan Musicians Association, under the famous composer Fang Jie. Its main Henan opera masterpiece: the new version of "snow with", "Daughter of mountains", the new version of "matchmaker", "Sky" dream", "Medicine", "City Beauty" and so on.



Figure 12. Ms. Zhao Hongmei
Source: Lingyao Wang (2023)

3.2.2.5 Wang Liuzhu, Han Nationality, was born in 1942, and his ancestral home is Yangzhuang Town, Baofeng County, Henan Province. In 1953, he was admitted to Henan Xinsheng Opera Troupe, in 1955, transferred to Zhengzhou Opera Troupe, and to Henan Opera Troupe in 1960. He retired in 1993. He has been engaged in the opera art for 40 years, and has mainly majored in both students and other industries, known as "generalists".



Figure 13. Mr. Wang Liuzhu
Source: Lingyao Wang (2023)

3.2.3 Selection of songs

This study used one traditional Chinese opera, which is the most representative work of Henan Provincial Qu Opera Troupe.

3.2.4 Study tools:

Goal 1: I used an interview format to interview key informants to understand the history of our study

Goal 2: About analyzing musical characteristics, I collect data from musicians and observe musicians' performances, using recording pens and other tools to record the differences in musical segments.

3.2.5 Data collection

In the following data collection process, I will collect the targeted data according to my research purpose,

For target 1,I used two methods of data collection.1)I collect information from research literature and various books,and I will also use research on the Internet.2)During the field trip,I interviewed key information providers on history and development

In Goal 2,I will obtain the music score data from the musicians,listen to the musicians' live performances,and analyze the content obtained from the live work

3.2.6 Data Management:

For goal 1,I will classify the information collected from the literature and interviews for the next analysis

For Goal 2,I turned the recording of the interview into text,and then put it together with the music score for the next analysis.

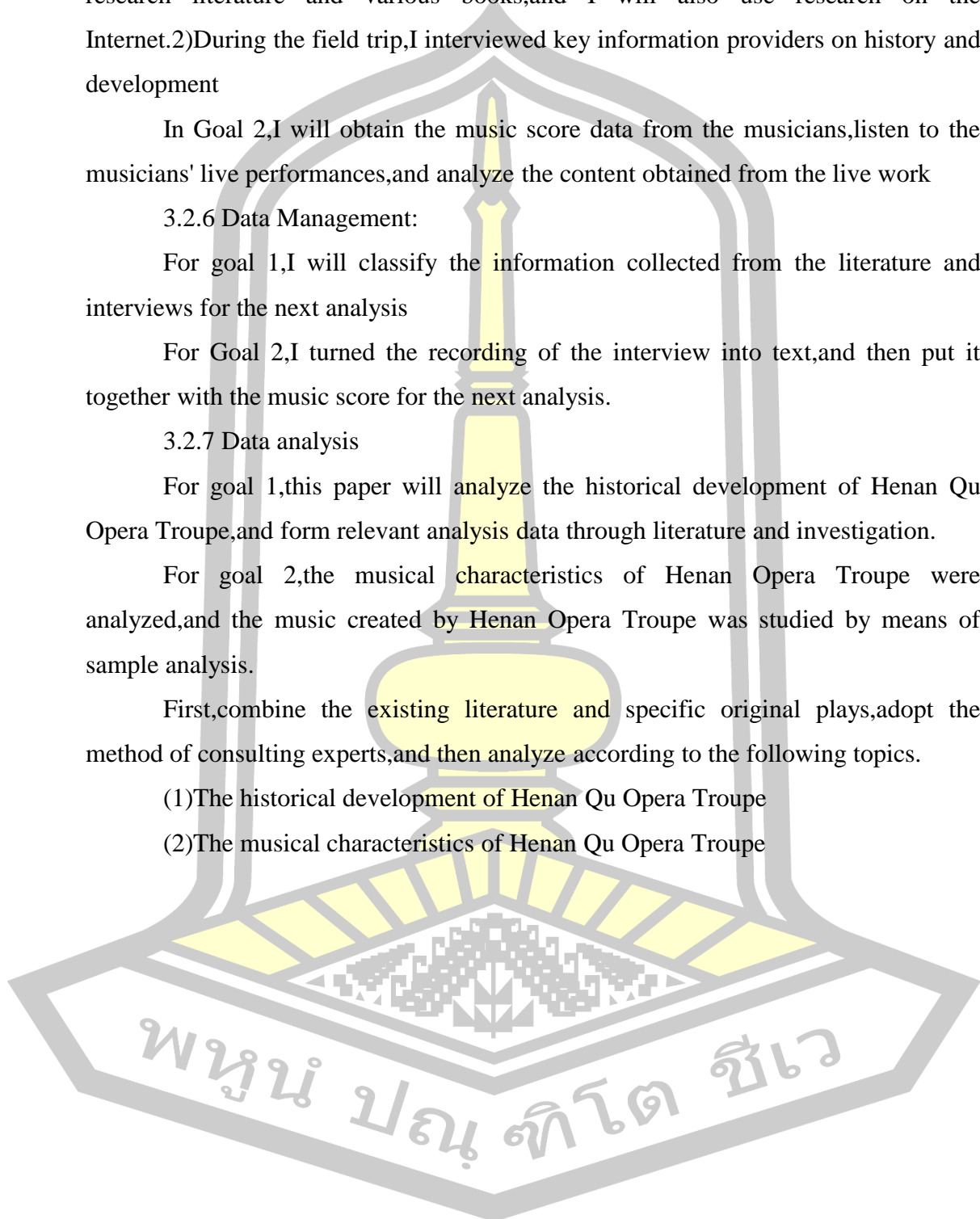
3.2.7 Data analysis

For goal 1,this paper will analyze the historical development of Henan Qu Opera Troupe,and form relevant analysis data through literature and investigation.

For goal 2,the musical characteristics of Henan Opera Troupe were analyzed,and the music created by Henan Opera Troupe was studied by means of sample analysis.

First,combine the existing literature and specific original plays,adopt the method of consulting experts,and then analyze according to the following topics.

- (1)The historical development of Henan Qu Opera Troupe
- (2)The musical characteristics of Henan Qu Opera Troupe



CHAPTER IV

The History of Henan Qu Opera Troupe

This chapter focuses on the first research objective, in which the researcher conducts research and analysis on the history and development of Henan Qu Opera Troupe from 1926 to the present through methods such as literature review, field investigation, and interviews. The Henan Qu Opera Troupe originated in 1926 and has a history of 98 years. The development of Henan Opera Troupe has gone through a total of four periods. This chapter mainly conducts a separate study based on the timeline of the four periods of Henan Qu Opera Troupe. After these four periods, Henan Qu Opera Troupe gradually developed into the only provincial-level drama troupe of Henan Qu Opera, becoming the most important drama troupe of Henan Qu Opera in China.

4.1 Early (1926-1947)

4.2 Establishment of New China (1949-1959)

4.3 Henan Provincial Qu Opera Troupe was officially established (1966-1982)

4.4 From the 21st century to the present (2000-2023)

4.1 Early (1926-1946)

As early as May 18, 1926, Zhu Wanming (1891-1958) led 16 key members of the Tongle Society to be invited to Dengfeng County to sing Gaoqiao Song. While performing, it suddenly rained heavily, but the audience insisted that they continue the performance. However, the ground was muddy and it was impossible to perform on stilts. Finally, Zhu Wanming and 16 key members stepped onto the high stage for a performance. This day also became the birth day of Henan opera. Tongle Society also became the earliest and first Chinese opera troupe in Henan Province. In the early days of the establishment of Tongle Society, the form of Qu Opera was mainly passed down by folk artists through oral transmission, and passed down through small tunes and singing. At this stage, the performance form of the Qu Opera Troupe was simple and simple, and the themes revolved around the social life, folk legends, and historical stories of that time.

In 1928, Zhu Wanming came to Luoyang and watched the emerging civilization drama (popular drama). Inspired by this, he absorbed new elements, transformed the high stage music, and wore costumes that matched the characters according to the content of the drama. He performed many emerging fashion dramas in Luoyang and was welcomed by the masses.

After 1930, he drew inspiration from other theatrical performances and incorporated the percussion music of Yu Opera and Beijing Opera into his Qu Opera, balancing both civil and martial arts. He shifted from performing small family life dramas to performing historical themed "robo dai xi" dramas, and various professions gradually developed into sound theatrical genres, forming a complete local opera and gradually moving towards standardization.

During the War of Resistance Against Japan (1931-1945), the development of Qu Opera was particularly rapid, with performances of Henan Qu Opera in major counties and cities throughout the province. Semiprofessional Qu Opera troupes began to emerge in Zhoukou and other places, and a group of well-known actors emerged, such as Yang Defu, Li Jinbo, Chen Wanshun, Chen Yupei, etc.

After the victory of the War of Resistance Against Japan in 1946, the Nationalist Party's Henan Provincial Government ordered the banning and prohibition of opera performances under the pretext of "corrupting the morals" and "teaching obscenity and theft". Famous artist Li Jinbo (1914-1987) was not afraid of rape and organized a group of excellent actors under the name of "Alarm Bell Drama Society - Nanping Diao". In November of that year, he performed at the Xinlin Cinema in Kaifeng for about two months, which was well received and supported by the audience. Under the pressure of public opinion, the rulers of the Kuomintang also abandoned the ban. To celebrate the revival of traditional Chinese opera, the "Alarm Bell Drama Society - Nanping Tune" was renamed the "New Life Drama Society" and invited the Luoyang Qu Opera Troupe, mainly composed of Lan Jiwu and Liu Jiansheng, to participate in performances. In 1947, when the Xinsheng Qu Opera Society performed in Zhengzhou, the Nationalist government accused the Communist Party of propaganda with the word "Xinsheng", and the drama society was ordered to dissolve by the authorities.

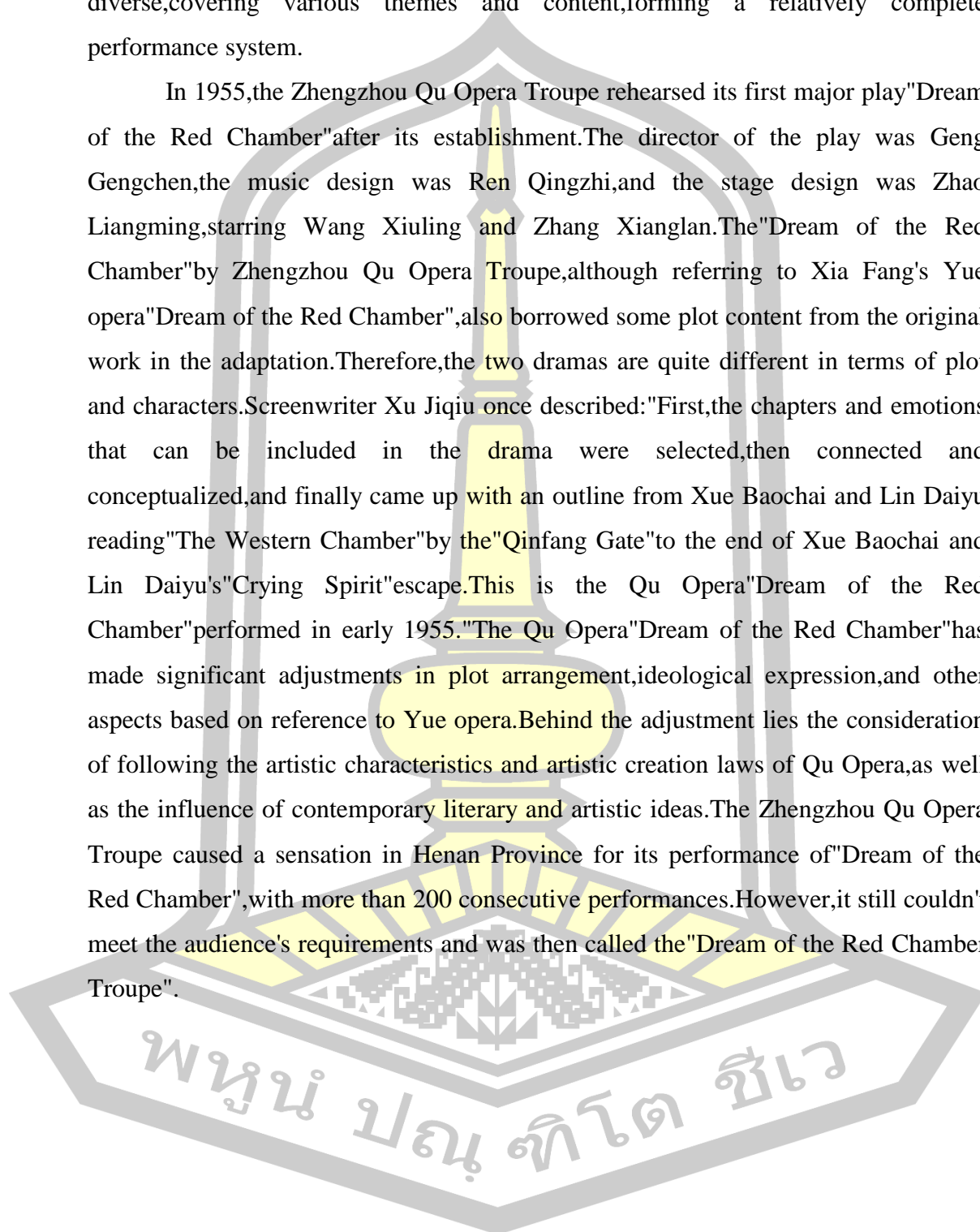
The Qu Opera Troupe has gone from performing on stilts to taking to the stage, from performing small dramas about family life to performing large-scale dramas about historical themes, from only a few enthusiasts learning and performing to the emergence of a large number of well-known and professional actors. Drama troupes from various regions have also organized, adapted, and performed a number of excellent traditional plays, and created and performed a number of modern plays, which have continuously innovated in performance art, stage art, music singing, and other aspects of Qu Opera. This has laid the foundation for future Qu Opera troupes.

4.2 The founding period of the People's Republic of China(1949-1959)

After the establishment of the People's Republic of China, various local opera troupes regained their vitality, and the restored "Xinxing Opera Society" toured and performed year-round in various provinces, which was very popular among local opera fans. Henan Qu Opera has shown significant momentum after its recovery and has received great attention in the development of local operas in Henan. In 1955, the National Drama Troupe was registered, and those who met the conditions could be converted from private to state-owned cultural and artistic groups. At that time, the Henan Provincial Cultural Bureau conducted inspections and inspections from various aspects, and found that the lineup, profession, band, and stage art of the "Xinxing Qu Opera Society" met the conditions and were eligible to become a state-owned drama troupe. In response to the government's call, on July 19, 1955, the "Xinxing Qu Opera Society" officially changed its name to Zhengzhou Qu Opera Troupe (registration certificate can be found in Appendix 1). After the theater troupe was listed, it underwent a series of personnel changes and script improvements under the leadership of the government. At this time, the Zhengzhou Qu Opera Troupe already had many excellent opera actors, and the Qu Opera Troupe gradually formed its own unique style and form of expression in the development of history. With the changes of the times, Qu Opera troupes have begun to receive more support from the government and society, and the performance level of Qu Opera has gradually improved. During the Ming and Qing dynasties, opera troupes had already begun performing publicly at temple fairs, markets, and other occasions, attracting a large

number of audiences. The repertoire of Qu Opera has gradually become more diverse, covering various themes and content, forming a relatively complete performance system.

In 1955, the Zhengzhou Qu Opera Troupe rehearsed its first major play "Dream of the Red Chamber" after its establishment. The director of the play was Geng Gengchen, the music design was Ren Qingzhi, and the stage design was Zhao Liangming, starring Wang Xiuling and Zhang Xianglan. The "Dream of the Red Chamber" by Zhengzhou Qu Opera Troupe, although referring to Xia Fang's Yue opera "Dream of the Red Chamber", also borrowed some plot content from the original work in the adaptation. Therefore, the two dramas are quite different in terms of plot and characters. Screenwriter Xu Jiqu once described: "First, the chapters and emotions that can be included in the drama were selected, then connected and conceptualized, and finally came up with an outline from Xue Baochai and Lin Daiyu reading 'The Western Chamber' by the 'Qinfang Gate' to the end of Xue Baochai and Lin Daiyu's 'Crying Spirit' escape. This is the Qu Opera 'Dream of the Red Chamber' performed in early 1955. 'The Qu Opera' 'Dream of the Red Chamber' has made significant adjustments in plot arrangement, ideological expression, and other aspects based on reference to Yue opera. Behind the adjustment lies the consideration of following the artistic characteristics and artistic creation laws of Qu Opera, as well as the influence of contemporary literary and artistic ideas. The Zhengzhou Qu Opera Troupe caused a sensation in Henan Province for its performance of 'Dream of the Red Chamber', with more than 200 consecutive performances. However, it still couldn't meet the audience's requirements and was then called the 'Dream of the Red Chamber Troupe'.



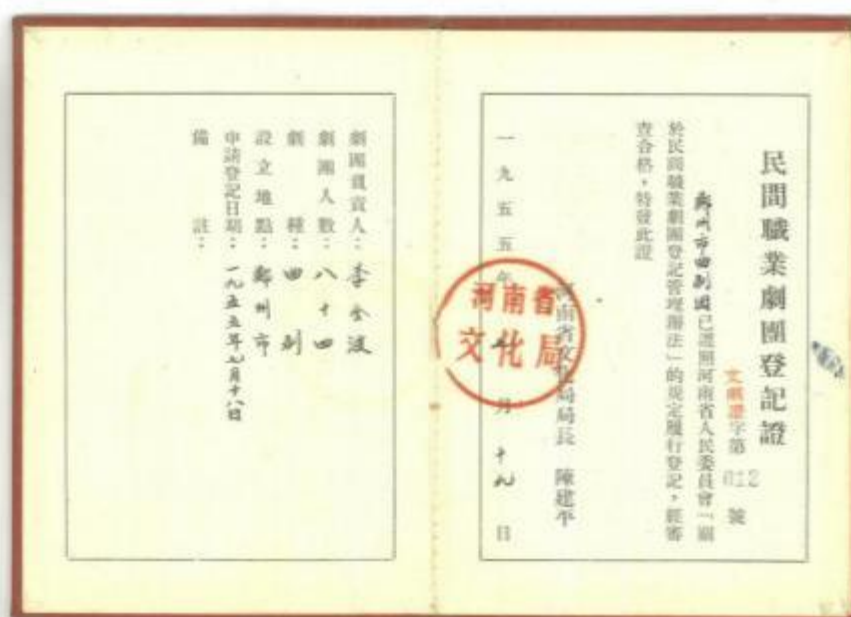


Figure 14. Registration certificate of folk professional troupe

Source: Lingyao Wang (2023)

4.3 Henan Qu Opera Troupe was officially established(1966-1982)

In 1960,the Henan Provincial Government officially approved the upgrade of the Zhengzhou Qu Opera Troupe to the provincial level and officially established the Henan Qu Opera Troupe.In order to improve the quality of the Henan Provincial Qu Opera Troupe,it has absorbed business backbone groups from other performance groups in society such as Kaifeng,Luoyang,and Nanyang to become the first provincial-level Qu Opera Troupe.From then on,the Henan Provincial Qu Opera Troupe has officially become a state-owned public institution with staffing.Whether it was the professionalism of the actors or the band,stage art,or clothing design within the team,they all became the most advanced Henan opera troupe at that time.For example,the music of the opera"Dream of the Red Chamber"changed continuously with subsequent adaptations.In the adaptations of the Henan Opera Troupe,more emphasis was placed on using rich and varied musical techniques to depict characters.At this time,the Qu Opera"Dream of the Red Chamber"adopted a combination of multiple tunes and a combination of major and minor keys.This musical structure design was influenced by operas such as"The White-Haired Girl"at that time,and was the result of Qu Opera art learning from opera.This provided a good reference for the new musicians who had just joined the theater troupe at the time,using the artistic expression method of"The White-Haired Girl"to guide their own creations and boldly reform towards old traditions.With the advancement of modernization,the Qu Opera Troupe ushered in new development opportunities in the early 20th century.The Qu Opera Troupe has begun to introduce modern technology and stage performance techniques,improving the quality and level of Qu Opera performances.The stage scenery,costumes,props,and other aspects have also been greatly improved and enhanced,making the opera performance more exciting and moving.At the same time,the Qu Opera Troupe also focuses on talent cultivation and team building,laying a solid foundation for the inheritance and development of Qu Opera.

4.4 Henan Qu Opera Troupe after the 21st century(2000-2023)

After experiencing early ups and downs,the Henan Provincial Qu Opera Troupe has finally shown a steady and good trend of development until now.In recent

years,with the global dissemination of Chinese culture and the expansion of the Qu Opera market,Qu Opera troupes have actively participated in international exchanges and cooperation.They not only hold various performances and competitions in China,but also go abroad for cultural exchanges,presenting the wonderful performances of Henan Qu Opera to audiences around the world,expanding the influence and popularity of Qu Opera.At this stage,the Qu Opera Troupe showcased the unique charm of Chinese Qu Opera on the international stage and made positive contributions to promoting cultural exchange between China and foreign countries.The older generation of performing artists such as Li Jinbo,Zhang Xinfang,and Wang Xiuling have also laid a solid foundation for the prosperous development of Henan opera and made tremendous contributions,many excellent cross-centuries plays such as"Chen Sanlian","Snow match"and"Qin Xianglian"have been performing for a long time.Since the new century,Henan qu troupe excellent plays keep pace with The Times,rich themes,loved by the audience,for example:"five blessings","Q and Kong Yiji","marriage","love is mother river","faith","flying red ribbon","lu town",etc.,(Henan qu troupe plays creation list)see appendix 2).In the development of Henan opera,Henan opera troupe has been walking in the forefront of Henan opera development,innovation without inheritance,inheritance must have innovation,only in the development to move forward,constantly strong,in the people,play,the development of the high- quality goods,a batch of Yang,liu,Fang Suzhen,liu young and middle-aged artists,active in Henan opera stage,and become the audience popular object! They inheriting the essence of the older artists at the same time,have their own unique performance style and artistic attainments,in Henan qu troupe built more than 60 years,repeatedly won the propaganda department"five one project",Chinese population culture award,literature and art,Henan province,Henan drama competition and other national and provincial awards and repeatedly selected national art fund funding project,(award list see appendix 3).

In 2003,Yang Shuaixue won the 20th Chinese Drama"Plum Blossom Award"for his drama"Ah Q and Kong Yiji,becoming the first person of the"Plum Blossom Award"in Henan Opera.

In 2005,Fang Suzhen won the 22nd China Plum Blossom Award for her play"Wang Baochuan",becoming the second plum blossom and the first one in Henan opera.

In 2006,authorized by AIDS office of the State Council,the national ministry of health,with the flying red ribbon a play in Beijing,Gansu,Inner Mongolia,Liaoning,Jilin,Guangxi,Guizhou 16 provinces,cities and autonomous region 45 cities,counties,district show 55 games,travel nearly 40000 kilometers,more than a dozen provinces and cities of more than two hundred news media publicity.

In 2006,Qu Opera was listed as the national intangible Cultural Heritage protection list by the Ministry of Culture.

In 2011,Henan Charity Federation awarded Henan Opera Troupe the honorary title of"Love Art Group".

In 2012,Henan Qu Opera Troupe went abroad for the first time to attend the International Drama Festival in Istanbul,Turkey,which was welcomed by audiences at home and abroad.In the same year,according to the spirit of the reform of the central cultural system,"Henan Opera Troupe was transferred to"Henan Opera Art Protection and Inheritance Center".

Henan opera art protection inheritance center(Henan troupe)band is also a very strong playing team,and emerged a batch of domestic famous outstanding performers,including:guzheng player Ren Qingzhi,guzheng performer(national non-material cultural heritage inheritance)Cao Guifen,hu performers Song Xiyuan,etc.In nearly 30 years of drama competitions,he has won many national and provincial excellent music accompaniment awards.

In 2014,the children's drama"Mouse Married Girl"won many awards such as the"Collective Outstanding Performance Award"of the American International Drama Festival.In the same year,he jointly opened the undergraduate class of Qu Opera with the Chinese Opera Academy,and 18 young actors were admitted to the Chinese Opera Academy.Henan opera has trained the first batch of successors of opera in Chinese universities.

Henan Opera Art Protection and Inheritance Center(Henan Opera Troupe)is one of the key professional opera performance groups in Henan Province.At present,there are 30 people with national deputy senior titles,including 10 people with

national first-level titles and more than 60 people with national intermediate titles. Under the leadership of the leading group, the whole group adheres to the guiding ideology of "building the image with plays, and seeking development with the market", persistently pursues the artistic ideal, and strives to seek a fit between tradition and modernity. In creative technique, performance form, vocal characteristics, music accompaniment style has formed the Henan province opera art protection heritage center of unique style, created a group of influential old, middle and young artists, established a screenwriter, director, music, stage and other categories of complete, strong youth creative team. Constitute the old, middle, green alternately complementary, high, intermediate mutual cooperation lineup advantage.

In the future, the Qu Opera Troupe will continue to adhere to the inheritance and innovation of traditional Qu Opera, and continuously explore performance forms and artistic means that meet the needs of modern society. They will strengthen communication and cooperation with domestic and foreign art groups, promote the integration and development of Qu Opera culture, and make greater efforts and contributions to the prosperity of Qu Opera industry. Through unremitting efforts and exploration, the Qu Opera Troupe will continue to inject new vitality into the inheritance and development of traditional Qu Opera, and make greater contributions to the prosperity and inheritance of Chinese culture.

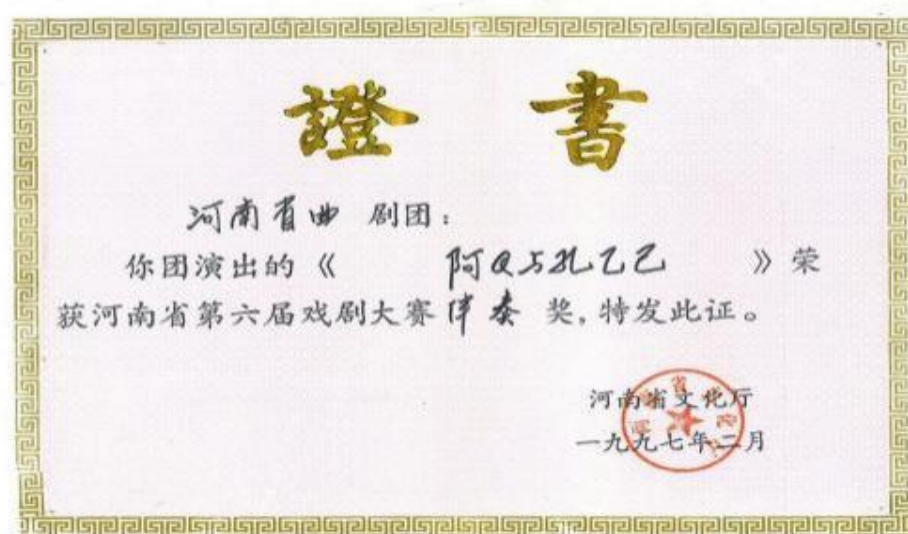


Figure 15. Award certificate

Source: Lingyao Wang (2023)



Figure 16. Award certificate

Source: Lingyao Wang (2023)



Figure 17. Award certificate

Source: Lingyao Wang (2023)

CHAPTER V

Musical characteristics of Henan Qu Opera Troupe

This chapter takes "Chen Sanliang" as an example to analyze the musical characteristics of Henan Provincial Qu Opera Troupe. The reason for choosing it as the research object is that "Chen Sanliang" by Henan Qu Opera Troupe is a play with heavy singing skills, with Zhang Xinfang, the "Queen of Qu Opera", being the most classic performer. The entire play is arranged to be performed in a court, without complicated storylines or flexible and varied performance movements. The main focus is on expressing the theme and portraying character images through the singing of Chen Sanliang and Li Fengming in large sections. The 1959 Qu Opera opera film "Chen Sanliang" is on par with Chang Xiangyu's Yuju opera film "Mulan". Whenever people mention Henan Qu Opera, they will definitely think of the representative performance of Henan Qu Opera - "Chen Sanliang", which shows its great influence on Henan Qu Opera.

In the study of the purpose of this play, the research focus is as follows:

5.1 Characteristics of Qupai

5.2 Melody characteristics

5.3 Combination of lyrics and music

5.1 Characteristics of Qupai

5.1.1 No fixed suite form

Henan Qu Opera belongs to the singing art of Qupai style. There are many Qupai styles in Qu Opera, and about fifty are commonly used in performances alone. When these qupai are used in Henan opera, they are mostly only used once and rarely appear repeatedly. In the Qu Opera "Chen Sanliang", there are multiple tunes such as "Yang Tune", "Yin Yang Sentences", "Da Han River", "Xiao Han River", "Crying for the Heavenly Emperor", "Flowing Water", "Poetry", etc. Tunes like "Yangdiao" and "Shipian" can perform long sections of singing, while tunes like "Crying for the Heavenly Emperor" and "Yin Yang Sentences" belong to those with sparse and complex characters, and have their own unique musical personalities. These

tunes can only be used once and cannot be used for long vocal sections. The flexible use of these two types of tunes in "Chen Sanliang" makes the entire drama richer and more audible. So, its vocal music is composed of several independent qupai, combined with the development of the plot and the emotional needs of the characters, without a fixed suite form, which is also a major characteristic of Qu Opera qupai.

5.1.2 Qupai structure

The Qupai used in "Chen Sanliang" is a one paragraph style, which can be divided into three types in terms of structure. The first type is the most commonly used four sentence style, with a more square and neat structure.



Figure 18. Example 1 of Chen Sanliang's Genealogy

Source: Lingyao Wang (2023)

In score example 1, it is performed using the Yangdiao tune, with a very square structure. Except for the last sentence, the first three sentences are composed of four bars (marked as clauses in the figure). The first sentence is eight words, while the other three sentences are all seven words.

Next is the up and down sentence structure, which is basically composed of 8 or 10 words per sentence.



Figure 19. Example 2 of Chen Sanliang's Genealogy

Source:Lingyao Wang (2023)

In example 2, the previous sentence "bought copper bell yarn on the street" and the next sentence "pulled from the north tower to the top of the west tower" are composed of 10 words each. In addition to the "Da Han River" in the previous example, there are also "Xiao Han River" and "Poetry" using this up and down sentence structure.

The last type is free sentence structure, which has very flexible syntax, sentence count, and word count.



Figure 20. Example 3 of Chen Sanliang's Genealogy

Source:Lingyao Wang (2023)

In example 3, the first sentence has two sections, while the second sentence has six sections; The first sentence consists of 5 words, and the second sentence consists of 11 words. In terms of syntax and word count, it is based on the needs of the plot, and the lyrics tend to be colloquial, very free.

5.2 Melodic characteristics

5.2.1 The downward melody direction

The main characteristic of the melody in the singing music of "Chen Sanliang" is that the melody starts with a high pitch, and as the singing develops, the amplitude of the melody's rise or fall is relatively small. The ending note falls on the bass, and the melody generally shows a downward trend.



Figure 21. Example 4 of Chen Sanliang's Genealogy

Source: Lingyao Wang (2023)

From the above sentence, it can be seen that the initial note "do" of the melody is very high. As the singing style develops, the direction of the melody gradually decreases and eventually falls on the bass sol. According to some veteran artists, the downward trend of this melody is largely influenced by the local pronunciation of Henan, which gives people a natural, friendly, and smooth feeling, and also conforms to the personality of Henan hostages. This overall downward melody, combined with a slow pace and a trailing ending in the last line of the singing, presents the audience with the extremely sad inner world of Chen Sanliang.

5.2.2 The pentatonic scale is mainly used, with emphasis on the use of "fa" and "si" partial tones

The melody of the opera "Chen Sanliang" also has a characteristic of mainly using a five-tone scale, occasionally using biased tones "si" and "fa", making the melody

long, graceful, and highly melodic, and rich in the regional color of Henan local opera (marked as biased).



Figure 22. Example 5 of Chen Sanliang's Genealogy

Source: Lingyao Wang (2023)

In score example 5, the melody is mainly composed of pentatonic scales of 'do', 're', 'mi', 'sol', and 'la', combined with the use of biased notes 'fa' and 'si', and a combination of extreme and jumping melodies is used. The melody starts with a 6-degree jump, then continues to descend and progress. The music starts with a larger volume, and then becomes smoother. Make the entire melody sound full of ups and downs, with a smooth, stretching, atmospheric, and highly melodic melody, possessing a certain folk song style. At the same time, it accurately portrays the psychological state of Chen Sanliang, who is both aggrieved and angry when recounting his tragic experiences.

5.2.3 Melody progression and more jumps in fourth intervals

The vocal music of "Chen Sanliang" also often uses the techniques of progression and fourth interval jumping in the melody. The progression of melody makes the expression of melody more delicate and touching, while the use of fourth interval jumps enhances the plot of melody, which is in line with the auditory habits of the people. For example, in "Chen Sanliang", there is a sentence (marked as a fourth interval) that reads "Although the little woman is wandering in the fireworks alley."



Figure 23. Example 6 of Chen Sanliang's Genealogy

Source:Lingyao Wang (2023)

This sentence begins with a fourth degree jump from the midrange're 'to the midrange' sol ',and then jumps from the midrange' sol 'to the treble' do Re '-' sol 'and' sol '-' do 'appear multiple times in this melody.

5.3 Combination of lyrics and music

5.3.1 Start singing with a weak beat

From the main singing section of the Qu Opera"Chen Sanliang",it can be understood that the emphasis is on"eye sing" in the combination of lyrics and music,which means singing from a weak beat,which is similar to Yu Opera.



Figure 24. Example 7 of Chen Sanliang's Genealogy

Source:Lingyao Wang (2023)

In example 7,the first sentence begins with a half beat pause,starting with the high note do and ending with the middle note do;At the beginning of the second

sentence,there was still a half beat pause,just like the first sentence.In the second half,the high note do started singing,and the middle note do ended.

5.3.2 concluding with a rhyme

Many Chinese operas emphasize returning to rhyme and ending the sound,and Qu Opera is no exception.Basically,the last character of each lower sentence and the last character of the previous sentence rhyme.The lyrics of the Qu Opera"Chen Sanliang"vividly reflect this characteristic.For example,the lyrics of"Although the little woman is wandering in the fireworks alley"include"Although the little woman is wandering in the fireworks alley,the lotus fragrance in the mud"and"How many talented scholars in Wuding Prefecture have visited me and worshipped me as their teacher to learn articles".The"alleys"and"fragrant","visits"and"chapters"in the lyrics all rhyme,and when combined with the melody,the lyrics will sound more compact and leave a deep impression on the audience.

5.3.3 lubricating tune

Runqiang,neither a word cavity nor an excessive cavity,is a brilliant modification of a certain sound within a cavity sentence.The Qu Opera"Chen Sanliang"also has certain characteristics and pursuits in terms of embellishment.The singing style and melody of Qu Opera have their own unique flexibility,and there is a saying in the Qu Opera industry that"dead songs are sung alive".After obtaining the score,singers also need to polish and process their singing style themselves in order to become vivid,vivid,and unique works of art.So,for the singer,the score is just a skeleton.To make the singing style more full-bodied,it must go through the singer's further processing and creation.With Runqiang,we can reflect the unique charm of Qu Opera and the differences between different professions and characters in Qu Opera.Therefore,"Runqiang" is very important for Qu Opera.The Runqiang in Chen Sanliang can be roughly divided into the following four types:

- 1) Tremors often appear in the singing style of"Chen Sanliang",especially when the character Chen Sanliang is singing,Tremors appear more frequently,which can accurately express Chen Sanliang's personality tone.In actual singing of vibrato,according to emotional needs,sometimes there is a halftone or sometimes a whole tone between the two notes.The singer's voice vibrates rapidly,causing the

sound to fluctuate within a small range, thereby deepening the emotions during singing. The character "person" in the singing section "he sold me to others and I don't hate them" uses vibrato, and it is used continuously (marked as vibrato).

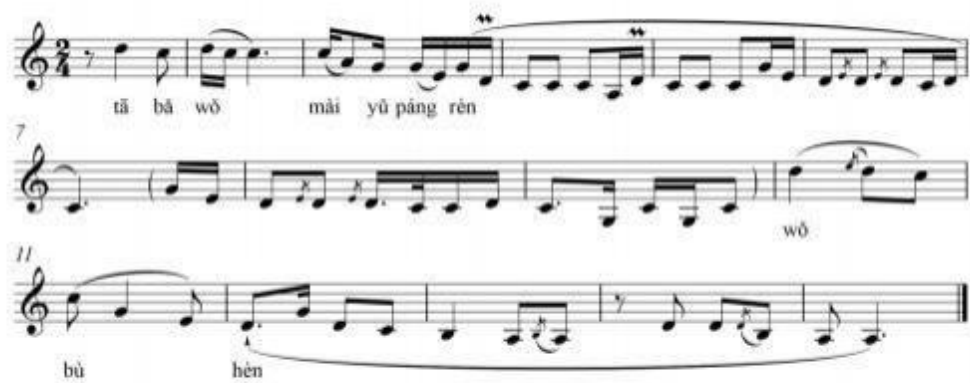


Figure 25. Example 8 of Chen Sanliang's Genealogy

Source: Lingyao Wang (2023)

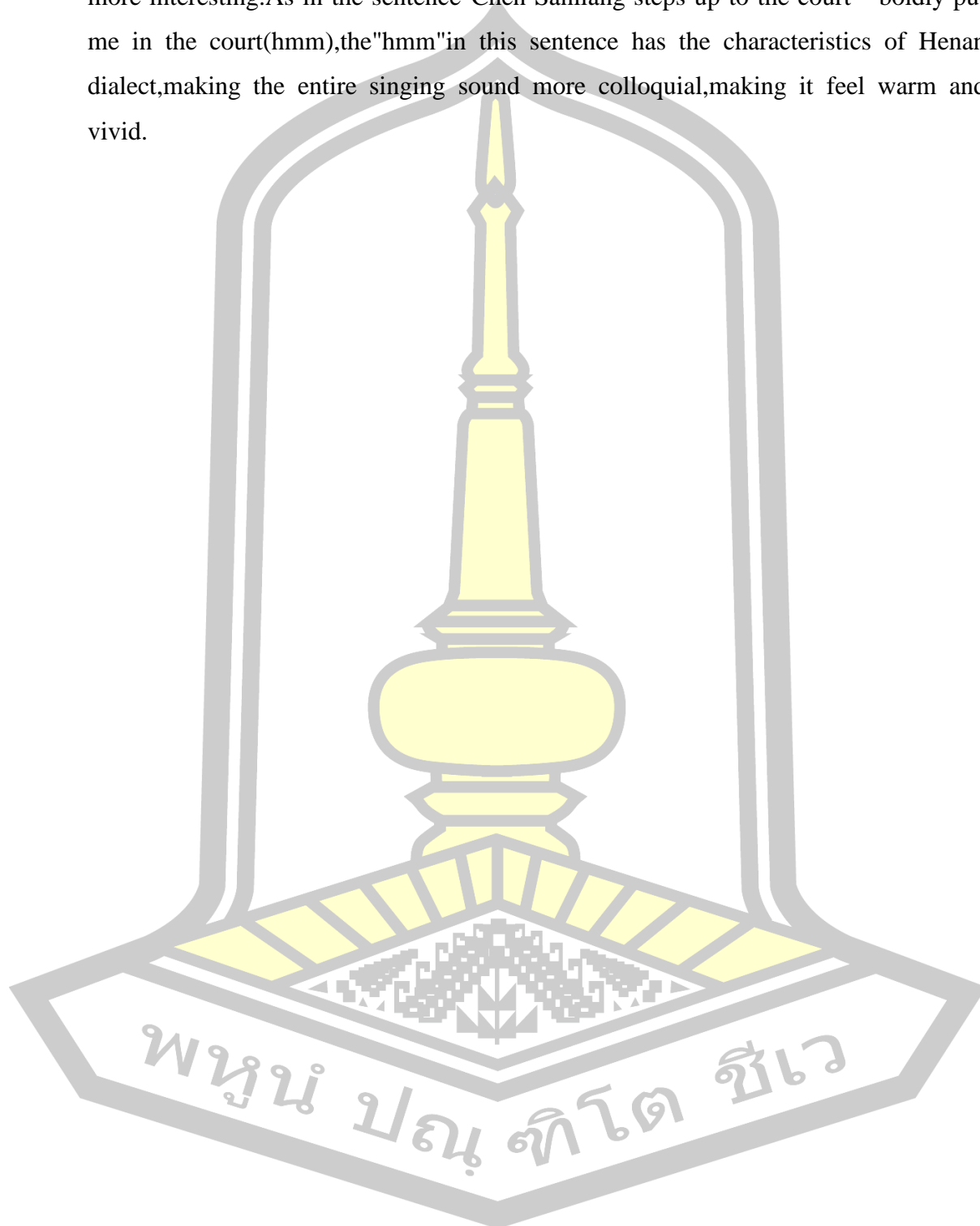
The character "person" here has a long and melodious tone, and with the addition of continuous vibrato, it can avoid a straight, monotonous, and stiff tone, which is in line with the tone of the Henan language. It also expresses the emotions of the character Chen Sanliang about his unfortunate background in the drama.

2) In "Chen Sanliang," the appearance of "leaning notes" is basically the front leaning notes, and the use of leaning notes makes the melody more fluid, in line with the charm of the musical.

3) Slippery sounds are divided into "up slip" and "down slip". In use, most of them use a down slip, which is also related to the tone of Henan dialect and characters. A singing style mixed with smooth notes can make the melody smoother and more natural, increasing the color of the singing style. It should be noted that many decorative notes, including slide, vibrato, and leaning notes, are used continuously in "Chen Sanliang," which further increases the audibility of the singing style.

4) In the lyrics of Henan dialect, there are often "ah", "um ah", "ah ah" and other interludes and interludes, which reflect the unique charm of Henan dialect. On the surface, these lining words and phrases are function words without specific content, but in essence, they are an extension of the entire melody and emotion, making

the local style and charm of Henan richer and more prominent, and making the singing more interesting. As in the sentence "Chen Sanliang steps up to the court" - boldly put me in the court (hmm), the "hmm" in this sentence has the characteristics of Henan dialect, making the entire singing sound more colloquial, making it feel warm and vivid.



CHAPTER VI

Conclusion, Discussion, Suggestion

This study has two objectives:

1. To invest the historical of Henan Qu Opera Troupe
2. To analyze the musical characteristics of Henan Qu Opera Troupe

Based on these two research objectives, using field investigations and literature collection and analysis methods, the research results can be summarized into the following three points:

- 6.1 Conclusion
- 6.2 Discussion
- 6.3 Suggestions

6.1 Conclusion

6.1.1 According to the first research objective, the researchers systematically studied the origin and development of Henan Opera Troupe. The timeline of the research is from the early stages (1926) to the present. Henan Qu Opera Troupe is the only provincial-level professional performance group in Henan Qu Opera. It is a representative theater troupe of Henan opera and the only provincial -level theater troupe of Henan opera in China. The origin of Henan Qu Opera Troupe can be traced back to threetangle Society “in 1926, which was the predecessor of the “Henan Qu Opera Troupe” in Henan Province, China. During this period, the form of Qu Opera was mainly passed down by folk artists through oral transmission, and was passed down through small tunes and singing. At this stage, the performance form of the Qu Opera Troupe was simple and simple, and the themes revolved around the social life, folk legends, and historical stories of that time. The Henan Provincial Qu Opera Troupe has gradually formed its own unique style and form of expression in the development of history. With the changes of the times, the Henan Provincial Qu Opera Troupe has begun to receive more support from the government and society, and the performance level of Qu Opera has gradually improved. In the early days, opera troupes had already started performing publicly at temple fairs, markets, and

other occasions, attracting a large number of audiences. The repertoire of Qu Opera has gradually become more diverse, covering various themes and content, forming a relatively complete performance system. With the advancement of modernization, the Qu Opera Troupe ushered in new development opportunities in the mid-20th century. The Qu Opera Troupe has begun to introduce modern technology and stage performance techniques, improving the quality and level of Quyi performances. The stage scenery, costumes, props, and other aspects have also been greatly improved and enhanced, making the opera performance more exciting and moving. At the same time, the Qu Opera Troupe also focuses on talent cultivation and team building, laying a solid foundation for the inheritance and development of Quyi. In recent years, with the global dissemination of Chinese culture and the expansion of the Quyi market, Qu Opera troupes have actively participated in international exchanges and cooperation. They not only hold various performances and competitions in China, but also go abroad for cultural exchanges, presenting the wonderful performances of Henan Quyi to audiences around the world, expanding the influence and popularity of Quyi. At this stage, the Qu Opera Troupe showcased the unique charm of Chinese Quyi on the international stage and made positive contributions to promoting cultural exchange between China and foreign countries. In the future, the Qu Opera Troupe will continue to adhere to the inheritance and innovation of traditional Quyi, and continuously explore performance forms and artistic means that meet the needs of modern society. They will strengthen communication and cooperation with domestic and foreign art groups, promote the integration and development of Quyi culture, and make greater efforts and contributions to the prosperity of Quyi industry. Through unremitting efforts and exploration, the Qu Opera Troupe will continue to inject new vitality into the inheritance and development of traditional Quyi, and make greater contributions to the prosperity and inheritance of Chinese culture.

6.1.2 According to the second research objective, researchers analyzed the musical characteristics of Henan Provincial Opera Troupe using "Chen Sanliang" as an example. "Chen Sanliang" is the most representative play of Henan Provincial Qu Opera Troupe, and its vocal music has a unique style and charm in terms of song selection, melody characteristics, and combination of lyrics and music. Firstly, in terms of the selection of playing cards, "Chen Sanliang" uses a variety of playing

cards, including Yangdiao, Yinyang sentences, Dahanjiang, Xiaohanjiang, Crying Emperor, etc. Each type of playing card is flexibly used according to the needs of the plot, making the entire play more diverse and colorful. Secondly, in terms of melody expression, the singing music of "Chen Sanliang" shows a clear downward trend, with the melody starting at a high pitch and gradually developing downwards, falling on the low pitch, which is in line with the local phonetic direction in Henan and has a natural and friendly characteristic. In addition, the use of techniques such as "fa" and "si" deviation and fourth interval jumping in music makes the melody more graceful and smooth, with a strong local color and folk song style. In terms of the combination of lyrics and music, the singing style of "Chen Sanliang" is characterized by starting from a weak beat and ending with a returning melody, showcasing the charm and characteristics of Henan opera through eye singing. In addition, Runqiang is a major feature of "Chen Sanliang", which includes the use of vibrato, leaning notes, smooth notes, and complementary words, making the singing more colorful and infectious. In summary, the vocal music of "Chen Sanliang" has rich expressive techniques and unique local characteristics, presenting the audience with a Qu Opera work rich in Henan's local cultural charm.

6.2 Discussion

6.2.1 According to the first research objective, investigate the historical development of Henan Opera Troupe. Wang Tiantian pointed out in his article "Inheritance and Development of Contemporary Henan Qu Opera Drama Creation" that with the development and changes of the times, the living space of traditional Chinese opera itself has shrunk as a whole. In addition, Qu Opera is clearly lacking in innovation in drama creation compared to Henan opera, and there are few excellent plays. (Wang Tiantian, 2020)

I agree with his viewpoint that with the changes of the times and the development of society, the forms of traditional Chinese opera performance and the tastes of the audience are also constantly changing. Traditional opera may face challenges in modern lifestyles, popular culture, and other aspects, which may affect its living space. Wang Tiantian pointed out that there are shortcomings in the creation of repertoire in Qu Opera compared to Yuju, and there is a lack of excellent theatrical

purposes. This may be related to the excessive reliance of the Qu Opera Troupe on traditional Quyi forms in the creative process, lacking innovative and exploratory spirit. Qu Opera troupes may face insufficient resources and support in the process of creating plays. There maybe a lack of professional playwrights and writing teams, as well as a lack of government and social funding and policy support, which will constrain the level and quality of drama creation in the opera troupe. How to find a balance between traditional Chinese opera and modern audience needs in the process of drama creation is a difficult problem that opera troupes need to face. How to maintain the traditional characteristics and charm of opera while attracting modern audiences is a question that requires in-depth thinking and exploration. The Henan Qu Opera Troupe does face some challenges and difficulties in its repertoire creation, but it is also in the process of facing these challenges that the Qu Opera Troupe has the opportunity to reflect on and improve itself, continuously explore innovative paths that adapt to the development of the times and the needs of the audience.

6.2.2 According to the second research objective, analyze the musical characteristics of Henan Provincial Opera Troupe. Zhao Hongmei pointed out in her article "Analysis of Chen Sanliang's Qupai Music" that in the vocal music of the opera "Chen Sanliang", not only are single cards often used independently, but each sentence in a play is also sung in the form of a "flashboard".

I agree with her point of view, but this article mainly discusses a technique in Chinese opera - Runqiang. Runqiang is a technique of embellishing a certain sound in the singing style of Qu Opera. It is not only different from Ziqiang or Guoqiang, but also a way to enhance and enrich the singing style. The use of Runqiang gives the singing style of Qu Opera a unique charm, highlighting the differences between different characters, thereby enhancing the artistic level and expressive power of Qu Opera.

In Ma Qi's article "A Preliminary Exploration of the Singing Style of Henan Qu Opera", it is also mentioned that Qu Opera music "moves high and falls short", mainly based on the pentatonic scale, with more use of skewed and fourth notes

I agree with his point of view. In this article, I also mentioned that the singing melody of "Chen Sanliang" is mainly based on the pentatonic scale, combined with the

use of biased notes "si" and "fa", presenting a long, graceful, and highly melodic characteristic.

6.3 Suggestions

in the future

6.3.1 On the basis of not damaging the aesthetic concept of the nation and not losing the musical characteristics of the opera, the modernization of opera music can be further explored in the singing form, singing method, band composition, harmony, music style, polyphonic, accessories and other composition techniques. In addition, it can be developed in combination with other art forms, such as animation and animation. We can try to retain the classical singing and compress the long part. Without affecting the classical singing and the inherent melody, adding modern elements to the music, which is also a new school of creation technique in the combination of opera music and animation. The combination of animation and opera can make young people resonate with tradition and modernity. With advanced multimedia technology, the combination of the two has infinite charm.

6.3.2 Henan Opera Troupe needs to change the way of publicity and make full use of network communication. For example, edit some excellent songs and performances of catchy opera into videos and release them on Tiktok, youtube and other video apps, so that more people can be interested in Henan opera first, so that more people can understand the art of Henan opera.

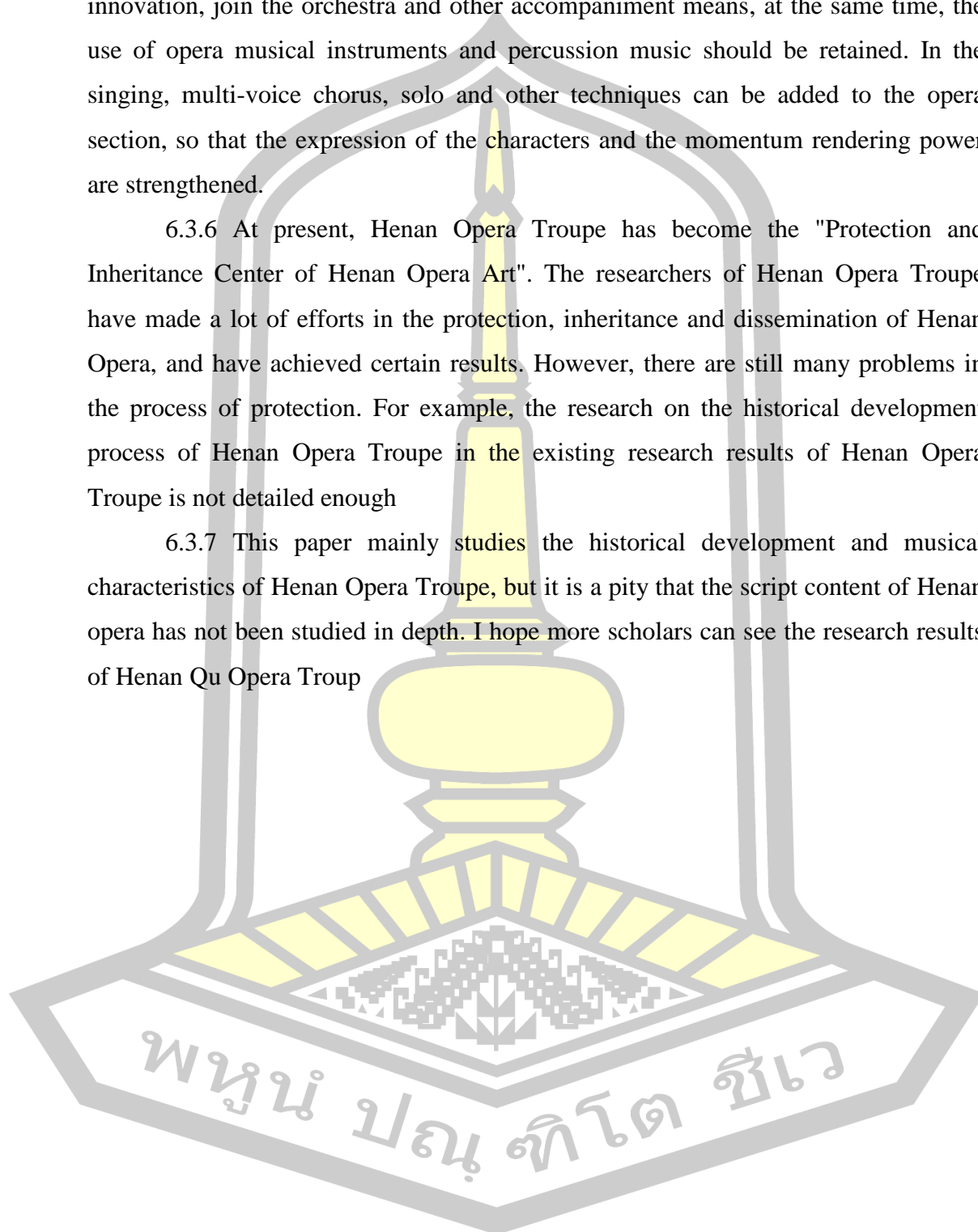
6.3.3 Henan Opera Troupe also needs to adjust the theme of Henan Opera. Opera is a form of opera that is not necessary to play simple and traditional themes, but create some themes that express the contemporary new contemporary life and that young people like. For example, some topics related to real life and current society.

6.3.4 For the development of Qu Opera in Henan Province, the shortage of excellent personnel is also a major problem at present, and it is necessary to train excellent talents. Also focus on the effective promotion of professional knowledge and skills, to ensure that there is a very solid foundation, better shape art image, to absorb more love learning music artists field visit and information collection, by Henan qu troupe know more Henan Qu Opera knowledge and culture, also let more young people are willing to learn.

6.3.5 Break the traditional band as the accompaniment way to create innovation, join the orchestra and other accompaniment means, at the same time, the use of opera musical instruments and percussion music should be retained. In the singing, multi-voice chorus, solo and other techniques can be added to the opera section, so that the expression of the characters and the momentum rendering power are strengthened.

6.3.6 At present, Henan Opera Troupe has become the "Protection and Inheritance Center of Henan Opera Art". The researchers of Henan Opera Troupe have made a lot of efforts in the protection, inheritance and dissemination of Henan Opera, and have achieved certain results. However, there are still many problems in the process of protection. For example, the research on the historical development process of Henan Opera Troupe in the existing research results of Henan Opera Troupe is not detailed enough

6.3.7 This paper mainly studies the historical development and musical characteristics of Henan Opera Troupe, but it is a pity that the script content of Henan opera has not been studied in depth. I hope more scholars can see the research results of Henan Qu Opera Troup

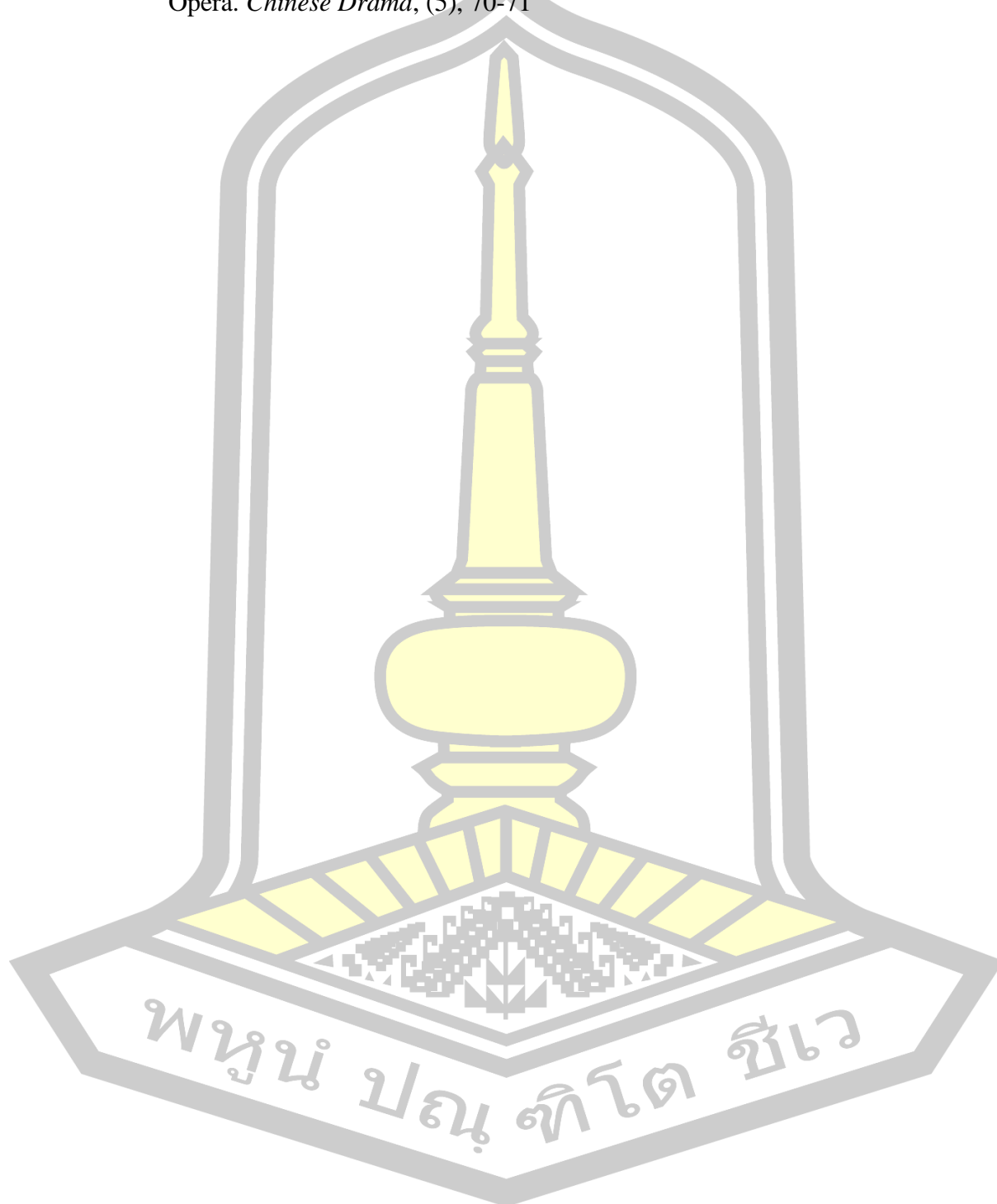


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