

Research Article

Han Opera of Western Fujian and Its Application in Music Teaching

Yu Yao¹, Jarernchai Chonpairot²

Abstract

Han Opera of Western Fujian is a unique type of drama, which has obvious regional characteristics in singing, dialogue and lyrics, accompaniment, Gong and drum classics, repertoire and so on. Han Opera of Western Fujian could be applied to music teaching through campus culture, classroom teaching and practical activities. It not only plays the role of inheriting cultural heritage, but also can better improve the teaching effect.

Key words: Han Opera of Western Fujian; Music Teaching; Han Opera Teaching

Introduction

In Western Fujian, Han Opera of Western Fujian is a unique kind of drama, known as "Southern peony", formerly known as "Waijiang opera" and "random play". It is a kind of Fujian opera, originated from foreign dramas, and has both Hakka dialect and folk music style. It is widely popular in Western Fujian and Southern Jiangxi and other regions. The rise of "random play" could be regarded as the initial stage of the Han opera of Western Fujian development, which is unique in terms of repertoire, singing and performance. During the development of "random play", due to the influence of Han opera of Guangdong, and the name "Waijiang opera" gradually came into being, and the popular area gradually expanded. Until now, it has been popular and developed as the name of Han opera of Western Fujian.

Objectives

- 1. Han Opera of Western Fujian and the Basic Characteristics**
- 2. The innovation of Han Opera of Western Fujian in music teaching**
- 3. Application of Han Opera of Western Fujian in Music Teaching**

^①Ph.D. student, College of Music, Mahasarakham University

²Assistant Professor, College of Music, Mahasarakham University

Method

Qualitative Method, Observations and field investigation

Findings

1. Han Opera of Western Fujian and the Basic Characteristics

Western Fujian is located in the west of Fujian Province. It has a long history, rich resources, outstanding people and profound cultural precipitation. Han Opera of Western Fujian is a local opera popular in Western Fujian and one of the six major operas in Fujian Province. Han Opera of Western Fujian flew into Western Fujian during the reign of Emperor Qianlong and Yongzheng of the Qing Dynasty, keeping running in with local dialects and folk music formed strong local characteristics. The roles of Han Opera of Western Fujian are divided into four categories: male roles, female roles, clowns--on stage and painted roles, and six actor's costumes and paraphernalia as "male, female, clowns--on stage, old female, old male and painted roles", and nine lines of business as "the young man's role, old male role, maid role, young or middle-aged female role, female role, old female role, clowns--on stage, red-face role and black-face role"^①. The aria of Han Opera of Western Fujian belongs to the Plate cavity style, which is mainly composed of Xipi and Erhuang. It also uses some kun Opera, Gaoqiang, blowing opera, South Ci North Tune, and absorbs a large number of popular folk tunes, Buddhist and Taoist tunes in Western Fujian and Southern Guangdong. It is said that Huiban went north to form Peking Opera during the reign of Yongzheng and Qianlong in the Qing Dynasty. While Huiban got to Western Fujian and Guangdong, in order to distinguish it from local operas and show that the drama originated from the classical culture and art of the Han nationality in the Central Plains, it is called "Han Opera". Han Opera of Western Fujian has a wide variety of plays, exquisite skills, complete trades, pleasant music singing and infinite charm. It is affectionately praised as "hometown opera" and "Southern peony" by Hakka people. On May 20, 2006, Han Opera of Western Fujian was listed in the first batch of national intangible cultural heritage list with the approval of the State Council.

Han Opera of Western Fujian has left a large number of plays with rich themes and far-reaching implications in the 100 years historical development. For example, the historical monument case with the theme of revolutionary history, and the <Bailixi recognizing his wife> with the theme of marriage and love. In order to fully show the beauty of Han Opera of Western Fujian, we must rely on fresh and flexible performance. Han Opera of Western Fujian has rich roles. In order to successfully perform, it is necessary to explore its related performing arts.

(1) Music for voices in the opera. The music for voices of Han Opera of Western Fujian belongs to the board cavity, in which the basic form of "Erhuang and Xipi" melody has been

^① Wang Yuanling, History of Clever Drama in Western Fujian [M], Haichao Photography Art Publishing House, 1996, p3.

influenced by Western Fujian folk music and orthographic line cavity according to the tone of local dialect for a long time, resulting in the Pihuang tune of Han Opera of Western Fujian, which is obviously different from all current Pihuang dramas. In addition, there are other tunes in Han Opera of Western Fujian, such as Kun, Gao, Ge, Bang and a large number of folk tunes.

When singing Xipi and Erhuang in Han Opera of Western Fujian, they have their own advantages from the arrangement of singing mode and backbone tone to the timbre of pronunciation, as well as the methods of line singing, enunciation and moistening cavity. The old male roles, clown and old female roles use their own voice; the male and female roles use fake voices. The voice of old male is steady, vigorous and bright; The voice of clown is dark with sudden changes in height, strength and urgency, which is very exaggerated. They usually use sliding and vibrato to decorate their tones; The old female role has a nasal and laryngeal sound, and the line cavity is mild and simple; The black-face role sings with deep fried sound; The most distinctive is black-face role the high voice of whom uses a comprehensive sound and the low voice uses a throat sound, that is the nasal resonance known as "double snow" commonly, which is a unique singing of Han Opera of Western Fujian. The false voice of female role is lively, light, soft and graceful; The singing of the young or middle-aged female and the maid roles is quiet, beautiful, round and with a little coloratura; The young male role has a clear and bright voice with a natural and vigorous voice.

(2) The spoken parts and lyrics. The spoken parts and lyrics of Han Opera of Western Fujian are based on Hunan and Guangdong dialect and pledge Zhongzhou phonology. Combined with the pronunciation of Western Fujian dialect, it forms the rhyme characteristics of Han Opera of Western Fujian. Among them, the tone value of language is similar to "Hongwu Zhengyun". It is also known as "Shangguan dialect" because it absorbs Western Fujian dialect.

(3) Accompaniment and Gongs and Drums. The accompaniment tunes and gongs and drums classics used in Han Opera of Western Fujian are also very rich, which are obviously different from other operas. More than 300 accompaniment tunes and more than 100 playing cards are commonly used. In addition, there are many Han music, Shifan (eight tone), "Zhongjun class" music, folk minor and folk instrumental music from Western Fujian, Southern Fujian and even Chaoshan areas of Guangdong that have the characteristics of this drama, which greatly enriches the music of Han Opera of Western Fujian. There are more than 100 sets of gongs and drums classics in Han Opera of Western Fujian. Among them, it could be divided into five categories: basic Gong and drum points, small set of Gong and drum classics, large set of Gong and drum classics, skin yellow Gong and drum introduction, and white Gong and drum introduction. Among them, "Twelve scenes" is the most representative. It almost includes the routines and changes of various playing methods. The artists of Han Opera of Western Fujian are called "artillery drum", "rear hammer", "water wave" and so on. This is not only the visualization of the

name, but also the unique sound effect of the play can be achieved only by using its routine. The band system of Han Opera of Western Fujian is also obviously different from other pihuang operas, including string and wind instruments and percussion instruments. It is based on hanging Diaogui, Tihu, Yangqin and small Sanxian, and with the national musical instruments such as YeHu, Zhonghu, Shuangqing, Ruan, bamboo flute, Suona and horn. Among them, the head string (also known as "Diaogui") is the most distinctive musical instrument in Han Opera of Western Fujian, which is made of hard mahogany or pear wood. The barrel of it has a thin head, a thick tail, a length of 12cm and a thickness of 2cm; The length of the piano rod is 60cm and the bow is 78 cm long. In the past, silk strings were used. The timbre was high, sharp, crisp and unique. The tone was transparent and the volume increased and the penetration was strong.

(4) Repertoire. There are more than 800 traditional operas available in Han Opera of Western Fujian. Bailixi, Making a Scene in Kaifeng, Be Imprisoned Again, LAN Jizi, Losing the Seal of Luoyang, Shiqian Steals Chickens, Reviewing Six Tunes, Drunken Garden and Zang Mei Temple and so on are some of the representative operas. The performance programs of each industry of Han Opera of Western Fujian are different, and even the same industry has some differences. Each profession has a set of traditional basic skills, such as "hanging lotus upside down", "thrush jumping frame", "fire pit", "jumping knife tip", "turning on the table" and so on.

2. The innovation of Han Opera of Western Fujian in music teaching

Han Opera of Western Fujian is popular in Western Fujian, especially in Western Fujian Hakka area. It is not only an important part of Western Fujian Hakka culture, but also an important artistic link between Western Fujian people and overseas Chinese. Taking Han Opera of Western Fujian as a local curriculum resource of music discipline, we could try to integrate it into the teaching process from many aspects, such as the characteristic singing and lyrics of Han Opera of Western Fujian, the history and future trend of Han Opera of Western Fujian, the script comparison between Han Opera of Western Fujian and other operas, the drama review of Han Opera of Western Fujian, and the artists of Han Opera of Western Fujian. It is not only of significance to the study of the development of local operas and the popularity and application of xipi and Erhuang tunes in China, but also improves interest of students in course learning. By understanding some local characteristic music and culture, it deepens the course learning, which also plays a role in inheriting the excellent traditional culture of the Chinese nation.

As an intangible cultural heritage project, Han Opera of Western Fujian must be protected and inherited. The core of protection is the inheritor. Han Opera of Western Fujian workers shoulder the important task of inheriting and carrying forward Han Opera of Western Fujian which is the national intangible cultural heritage project, and also systematically train Han Opera of Western Fujian lovers and inheritors. It is a favorable attempt to make full use of the resources

of Han Opera of Western Fujian to carry out the auxiliary teaching of music course. The education and teaching of inheritors of Han Opera of Western Fujian helps music majors broaden their horizons, and expand their knowledge, and understand and inherit the most traditional cultural essence of China. It could recall the glory of Han Opera of Western Fujian in the artistic life of the inheritors, and give play to the pioneer and exemplary role of inheritors through such "model teaching", and encourage and educate students to love Han Opera of Western Fujian. At the same time, the excellent professional qualities embodied by the performers of Han Opera of Western Fujian, such as "hard study and hard practice", "always endeavoring to do still better", "overall situation consciousness" and "constantly breaking through themselves" to encourage the formation of professional qualities of students majoring in educational music.

Han Opera of Western Fujian can better show the unique charm of Han Opera Art in Colleges and technical secondary schools. College and technical secondary school students have strong speculative ability and receptive ability. There are many drama clubs and drama clubs in many schools, and also rehearse campus dramas. After Han Opera entered the classroom, schools which are interested in Han Opera were selected to establish a "Han Opera Society" to edify and cultivate student audiences.

It could be initiated the Thoughts on College and technical secondary school students to rehearse and stage Han Opera works on campus, and could obtain imperceptible aesthetic and ideological and moral education of performers and student audiences, which also improve the audience's aesthetic ability, so as to cultivate the audiences for Han Opera of Western Fujian and promote the development of Han Opera. It is a good policy to train drama lovers in Colleges and technical secondary schools. The reason why opera loses its young audience (including student audience) is not that opera is not suitable for them, but that they lack the opportunity to contact and understand opera. They lack the edification of opera aesthetic culture and the ability to appreciate opera art, which leads to the estrangement of opera art. As long as we persevere in promoting the tour of Han Opera into the campus, we will reap rich "fruits".

3. Application of Han Opera of Western Fujian in Music Teaching

First of all, a strong atmosphere of Han Opera is formed on campus. The most direct way to create a strong learning atmosphere is to make use of the existing learning environment so that college students can understand the art of Han Opera of Western Fujian. It is necessary to give full play to advantages of students in environmental layout. It can be used as a platform to show the teaching of Han Opera in the corridors, stairs, corridors and blackboards of the campus. As an intangible cultural heritage, Han Opera of Western Fujian relies on the existing music curriculum teaching to pass on the culture by college students, create greater learning space for current students, and try to integrate some Han Opera elements, such as using the facial makeup

costumes of Han Opera to decorate all corners of the school. At the same time, on the cultural bulletin board inside the class, introduce and learn the relevant contents of Han Opera and explain the basic knowledge of famous artists. Through the use of campus radio and campus channel, we can broadcast some classic bridge segments of famous artists in our spare time, which needs to be combined with local characteristics and regional culture. Carrying out performance activities and competitions of Han Opera, and organizing students to test learning achievements, and enable students to have greater satisfaction through dance performance, so as to form a virtuous learning cycle of art appreciation^①.

Secondly, combining the psychological characteristics of music majors to choose excellent topics. Many college students do not have much contact with the key points of Han Opera of Western Fujian teaching. Teachers could carry out Han Opera teaching by stimulating interest of students and love for learning. They could combine the interest characteristics and age characteristics students to start from the reality of students, and to choose those excellent Han Opera textbooks and corresponding topics, and gradually use some well-known bridge passages from shallow to deep, which will make college students have a strong interest in a strange opera. In addition, to transfer the hobbies of students to the study of Han Opera, the teaching of Han Opera can also be integrated into the teaching resources of other disciplines. In the school, a large number of Han Opera repertoires were promoted and students were led to the theater. Under the background of the rapid development of the Internet, we can use the current Internet information platform and education platform to carry out Han Opera teaching of students, and collect a large number of information teaching materials and knowledge resources on the Internet to enrich the teaching content of practical courses. In the class, a teacher or a student could perform a segment of a Han Opera. Let students perform independently in class to give full play to their strengths and carry out teaching in a more intuitive and visual way. Let the students demonstrate singing and performing, so that they can have more fun in learning. Paying close attention to the artistic performance, and making college students familiar with a large number of Han Opera works to grasp the expression methods and emotional demands of Han Opera works, and through straightforward interpretation so as to improve the effectiveness of Han Opera teaching and the fun of students learning Han Opera.

Thirdly, organizing and carrying out cooperative music practice activities. Cooperation within a group is more important. Only when all students cooperate with each other and unite can they succeed. Therefore, through the application of cooperative teaching methods, students could help and learn from each other. In music class, teachers need to understand each student's knowledge learning level, their advantages and disadvantages. Through the advantages of each

^① Zheng Shujie. Research on the implementation of opera art education in secondary vocational music classroom [J]. Middle school curriculum guidance (Teaching Research), 2019,13 (16): 46.

student, assign them roles and teams. In the group, each student has their own advantages and disadvantages. Therefore, students need to study with an open mind to make up for their shortcomings and shortcomings and cultivate their advantages. Teachers encourage students to actively form groups and communicate and cooperate closely among groups, so as to learn more knowledge and realize resource sharing. In addition, it could further activate the thinking of students, and improve the learning efficiency of students, and make more exchanges between students and teachers, and broaden musical vision of students. So that students could gradually improve their comprehensive quality in the practice of Han Opera. The traditional music class is more about too much explanation by teachers. Teachers stand on the podium to explain some theoretical knowledge, but there is little interaction between students and teachers, so teachers can't grasp the difficulties and interests of students in learning. During the explanation, the students lack the necessary thinking, discussion and practice. In the group, the teacher could divide the students in the class into several groups. The students need to carefully discuss the problems with other students in the school, so as to gradually stimulate the active thinking of students, and let them discuss more autonomously to help each other. In this way can we improve the classroom teaching efficiency^①.

Finally, organizing and carrying out exploratory music practice activities. To improve interest of students in music, teachers need to spend more time organizing some exploratory practical activities. In practice, we could not only cultivate self-study ability of students, but also give students more time and space to explore some important problems. For example, let students cultivate their learning awareness. When teachers cooperate, they need to fully combine the key tasks of current information teaching to design teaching plans and arrange teaching course contents. Through lesson preparation, the efficiency of the whole course explanation can be improved. The better the quality of lesson preparation, the better the teaching communication effect between students and teachers in the later stage. The music course itself is difficult to understand. Teachers need to find suitable students to learn these topics during lesson preparation, so that they can be more helpful to their existing learning. In music teaching, effective lesson preparation is the key to the current Han Opera in music teaching. At the same time, it can also solve the bad problems existing in teaching. In the classroom, college self-control ability of students is still relatively weak. Some students will not concentrate enough in the classroom. At this time, teachers convey the thoughts of them by playing some videos, music and pictures on multimedia equipment. Let the Han Opera teaching model be intuitively placed in front of the students, so as to improve their imagination and the teaching atmosphere of the whole classroom, and mobilize the learning enthusiasm and enthusiasm of students, and

^① Xu Hong. Research on the integration of drama into music teaching in junior middle school [J]. New curriculum (academic education), 2019 (8): 54.

improve the teaching effect of them^①.

Discussions

The integration of music and drama courses needs to change the traditional teaching methods, so that college students could unite and cooperate with each other and promote the implementation of Han Opera teaching in the way of group cooperation. So that students can have a stronger interest in Han Opera. In the class, teachers intersperse to explain some interesting Han Opera teaching stories.

Conclusion

Through the use of multimedia equipment to display pictures in the classroom, and play videos, and apply modern teaching concept to carry out the teaching of Han Opera of Western Fujian, so as to actively stimulate the learning interest of music students and improve the efficiency of the whole classroom teaching. Integrating the current music teaching with Han Opera teaching, so that the broad and profound culture of Han Opera can be inherited forever.

Reference

1. Chen Xi, He Hui. The "One Play and One Review" of the Seventh Fujian Art Festival - Chaozhou Opera < Xiangdongqu >, Han opera of Western Fujian< Linhai Mountain Breeze > [J]. Fujian art, 2019, (03): 36-42.
2. Wang Yuanting, History of Clever Drama in Western Fujian [M], Haichao Photography Art Publishing House, 1996, p3.
3. Zheng Shujie. Research on the implementation of opera art education in secondary vocational music classroom [J]. Middle school curriculum guidance (Teaching Research), 2019,13 (16): 46.
4. Xu Hong. Research on the integration of drama into music teaching in junior middle school [J]. New curriculum (academic education), 2019 (8): 54.
5. Wang Fang. Based on music courses, infiltrate opera Teaching [J]. Emotional reader, 2018 (5): 79.

^① Wang Fang. Based on music courses, infiltrate opera Teaching [J]. Emotional reader, 2018 (5): 79.