

THE ROLE OF QI OPERA IN SCHOOL MUSIC EDUCATION

Pan Xianyu,¹ Narongsak Sribandasakwacharapon²

Faculty of Music, Bangkokthonburi University¹⁻²

China,¹ Thailand²

Email: 19711090006@qq.com¹⁻²

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Abstract

Incorporating Qi Opera into school music education helps preserve and promote traditional Chinese cultural heritage, fostering a sense of national identity and pride among students. Additionally, it enhances students' understanding of China's rich artistic history, providing a unique and culturally enriching musical experience that broadens their appreciation for traditional performance arts. Qi Opera, also known as "Qiyang Opera" and "Chunan Opera", is named after Qiyang County, Yongzhou City, Hunan Province. As an ancient opera with a long history in southern my country, Qi Opera has a history of more than 400 years. After the baptism and sedimentation of the long river of history, Qi Opera has retained its originality while having strong local characteristics. It is widely spread in Hunan, Fujian, Jiangxi and other regions. Ouyang Yuqian, a famous Chinese dramatist, once said: "Cantonese Opera and Gui Opera are a pair of twin sisters, both of which evolved from Qi Opera in southern Hunan." Qi Opera has witnessed the development of history and the inheritance of culture. Its self-contained performance style is a symbol of my country's splendid civilization and a cultural crystallization of the hardworking and brave Chinese people. This article presented (1) artistic characteristics of Qi opera, (2) the role of Qi opera in school music education.

Keywords: Role; Qi Opera; School; Music Education

Introduction

The singing style of Qi Opera is high-spirited and passionate. In traditional singing, except for Fudan and Choujiao, other roles all pay attention to the "rain and snow" (combination of true and false voices). The singing requirements are strict. The pronunciation should focus on the expression of single, double, empty and solid. The sound should pay attention to depression, rise, pause and frustration, and strive to achieve correct words, clear sound and round tone (Jin, 2006). The singing style of Qi Opera is divided into two types: qupai style and banqiang style. Gaoqiang and Kunqiang are qupai style, while Danqiang and Zaqiang Xiaodiao are mostly banqiang style. Gaoqiang is the oldest and most distinctive vocal style in Qi Opera performances. It still retains ancient accompaniment instruments such as hat-shaped noise drums. When singing, drums are used to beat the beat, and gongs, drums, and suona are used to accompany the tune to create an atmosphere. It has the characteristics of Yiyang Opera "its rhythm is drums, and its tune is noisy".

Artistic Characteristic of Qi Opera

Gaoqiang tunes are divided into southern, northern, regular, and miscellaneous categories. The difference between the south and the north is reflected in the melody and mood of the music. The southern one is more lyrical, with a soft style and a relatively stable melody, mostly in the style of southern Hunan folk songs; the northern one is more tragic, with a strong style, simple tunes, and large fluctuations in tone. The distinction between regular and miscellaneous, that is, the continuous script drama is regular Gaoqiang, and the rest is miscellaneous Gaoqiang. The pronunciation focuses on single, double, empty, and real, and the sound is distinguished by ups and downs. Gaoqiang's singing forms are diverse and relatively free, including solo, duet, unison, round, chorus, etc., as well as the characteristics of alternating and emphasizing rap.

There are many forms of chorus in Gaoqiang, some are chorus at the last word of the chorus, some are chorus at the last two words, some are chorus at the last three words, some are chorus at half a sentence, some are chorus at the whole sentence, and some are chorus at the whole section. The chorus is often sung in a higher octave. There is also a form of solo and chorus, which is sung by all the front and back stage members, creating a warm stage atmosphere. The

chorus is accompanied by gongs and drums to set off the atmosphere. There are two forms of chorus, the Yonghe School uses human voice chorus, and the Baohe School uses suona chorus. Kunqiang, like Gaoqiang, is also divided into regular and miscellaneous, and suona and flute are used for accompaniment during singing.

Danqiang is divided into southern and northern routes. The southern route also includes Yiban, Anchun, Yinpi, Qijuban, etc. When singing, the male and female tunes are strictly divided. The southern and northern melodies are mixed and applied, which is called "South to North, North to South". The unique singing style includes "Simenqiang" and "Diao Juju" (also called Diu Juju). Simenqiang is available in both the southern and northern routes, and is used exclusively by the emperor and the commander-in-chief. Danqiang has a high pitch, and only the old woman and the clown use their own voices. The rest of the lines use a combination of true and false voices to sing, but the voices are different. Xusheng uses sandy sounds to show his old age; Xiaosheng uses consonants to show his elegance; Xiaodan uses narrow sounds to show his tenderness; Hualian uses tyranny to show his roughness.

Kunqiang belongs to qupai music, a vocal system of qupai linked together. Qiju Kunqiang is divided into "zhengkun" and "zakun". Qiju Kunqiang follows the tradition of lyrics and music rhythms of southern and northern tunes. There are three types of Kun Opera banshi: Sanban, Sanyanban, Yiban, and Wuyanban (Nie, 1980).

The interlude music of Qi Opera is divided into two categories: Da Pai Zi and Xiao Pai Zi. Da Pai Zi is played with a pair of suonas, so it is also called "Suona Pai Zi". Xiao Pai Zi is played with instruments such as flute, huqin, and sanxian. Among percussion instruments, there are special high-pitched war drums, hat-shaped noise drums, high-pitched small gongs and low-pitched large gongs, and large cymbals. String instruments include Qihu, Yueqin, Sanxian, and Banhu. Qihu is the main instrument with a particularly high pitch (Zhou, 2013).

The accompaniment music of Qi Opera is divided into two parts: gongs and drums and interlude music. Qi Opera has a rich variety of gongs and drums, with more than 100 types, all of which have strict procedures. The basic beat forms are: 2/4 beat, 3/4 beat, 4/4 beat, and 1/4 beat. The accompaniment uses

unique instruments such as war drums, hat-shaped noise drums, Qihu, Guaqin, Yukou, big gong, cloud board, big cymbals, small gallium, cloud gong, suona, and transverse flute.

The band was formerly called "Wenwuchang" and consisted of six people. Wenchang is an orchestral instrument, and Wuchang is a percussion instrument. Qi Opera Wenwuchang is also called "scene" or "backstage". Whether it is singing, recitation, body movements, the joys and sorrows of the plot, joys and sorrows, anger and sorrow, all rely on Wenwuchang to adjust, set off or render, reflecting the unique style of Qi Opera art. Wenchang is an orchestral instrument, stringed instruments include Qihu and Guahu, plucked instruments include Yueqin and Sanxian, wind instruments include suona, bamboo flute, etc. Wuchang is a percussion instrument, with drums (including big drums, war drums, noise drums or board drums), cloud gongs, big gongs, small gongs, big cymbals, small cymbals, etc. In the early days, the Wenwuchang was composed of six people, and the musical instruments were: one drummer, who was the conductor of the Wenwuchang, one big gong (also played the Guahu), one big cymbal (also played the Sanxian), one small gong (covering half of the field), one Qihu (also played the suona and flute), and one Yueqin (also played the suona, transverse flute and small cymbals). In the stage performance, the Wenwuchang coordinated the performance, accompanied the singing, and set off the plot. The drummer was the center and controlled the entire rhythm of the stage art. The most distinctive traditional musical instruments are Qihu, Pengqin, Zaogu, small gong, big gong and suona. From the timbre, pitch, volume and playing skills, it constitutes a unique artistic style (Hu, 2019).

The current roles of Qi Opera can be divided into seven lines: Shengjiao, Xiaosheng, Hualian, Choujiao, Zhengdan, Xiaodan, and Laodan. Among them, Laodan has fewer highlights, and other lines are divided into several lines because of the different types of roles played. For example, Zhengsheng includes white beard, flower beard, and green beard; Hualian includes the entire Jingxing role; Choujiao is divided into Wenchou and Wuchou.

Qi Opera facial makeup, in the early days, only exaggerated the skin color of the characters in the play, and there were only a few "whole faces" such as red, black, and white. Later, it gradually developed to fill eyebrows and eyes,

wipe the forehead, and draw the face to distinguish the different image characteristics of various characters. Qi Opera facial makeup has formed its own characteristics in the process of development: in terms of color, red, black, and white are the basic colors; in terms of color mixing, red uses silver vermilion, black uses ink smoke, and white uses gouache, and then changes from the three basic colors to powder and ink to gray, red and ink to purple, and red to powder to pink; the lines of the Jingxing facial makeup are rough and powerful, the outlines are detailed and clear, and attention is paid to highlighting the eyes.

In Qi Opera, in addition to the painted face and clown, the makeup of the young female roles also includes painting eyes and filling eyebrows, applying powder and rouge. The makeup of other roles is simpler. The old female roles only have a bun, the male roles only have a beard and a crown and belt, and no powder is applied. The young male roles only have a crown and belt, and no powder is applied. The costumes of Qi Opera also have their own characteristics. In the old days, the python and official clothes used round-mouthed silk sleeves. The flag was tied at the waist and the spread was not large, but now it has changed. The female roles use a seven-star forehead, decorated with seven pearls and interspersed with colorful pompoms. There are also soft silk hats, movable purple gold crowns, etc. Qi Opera's hair is different from others. The female roles use soft hair, while other roles use cloth "hair". The boots used by each role are also different. The painted face uses wooden high-soled boots, while the male and clown use flat-soled fast boots.

In addition, Qi Opera has many unique performance techniques, such as the horse-racing dance, which is usually called "Malu", which has dozens of different dance moves. It is not only realistic but also very beautiful. At the same time, it integrates and absorbs folk martial arts such as boxing and sword dancing, so it has more local characteristics. The facial makeup generally only uses red, black and white, and pays more attention to the outline of the eyes, nose and mouth, with strong and powerful lines (Zhang, 2017).

There are three types of Qi opera troupes: professional troupes, medium troupes, and Jianghu troupes. Professional troupes are established after three years of apprenticeship. The earliest professional troupe is founded by Wang Chunyue from Qiyang in Baishui during the Daoguang period (1821-1850). After graduating from the medium troupe, students must help their teachers for

three years, and these three years are called medium troupes. Students perform and learn opera at the same time, but they can get a meager salary. Jianghu troupes are professional troupes. The earliest Jianghu troupe is the Lao Chunhua troupe that performed in Wugang during the reign of Emperor Kangxi of the Qing Dynasty.

Qi opera troupes in Shaoyang Since Qiyang opera was introduced to Baoqing in the Ming Dynasty, there have been Jianghu troupes that travel around to perform professionally. After the Daoguang period of the Qing Dynasty (1821-1850), Jianghu troupes continued to emerge. Troupes that were established by artists alone or with collective funds were mostly for livelihood; those established by landlords and heads of households were mostly for profit or entertainment. Before the Republic of China, the troupe was full of male artists. After the first female artist Yizhimei (real name Xiao Qunying) appeared in 1924, the troupe gradually became a mixed troupe of men and women. The number of people in a troupe is generally around 40, and the troupe is divided into actors, scenes (i.e. bands), boxes, and management. Actors are generally divided into four major roles: Sheng, Dan, Jing, and Chou, and other minor roles. There are 10 Qi Opera troupes in the territory (Zhou, 1997).

The Role of Qi Opera in School Music Education

Qi Opera is a treasure of China's excellent traditional culture and an important carrier for promoting and inheriting China's excellent traditional culture. It has extremely high artistic and educational value. The implementation of Qi Opera into campus is of great significance and value to our cultural confidence, promotion of Qi Opera inheritance and development, improvement of students' comprehensive quality, and construction of people's spiritual home.

Inheriting Excellent Traditional Culture

Qi Opera, as one of the traditional local operas in Hunan Province and a national intangible cultural heritage, has a profound historical heritage and unique artistic charm. As part of music education, it can help students understand and master the traditions, experience, and skills in Qi Opera music culture, thereby deepening their understanding of traditional culture. The inheritance of Qi Opera in music education helps to ensure the unity and

integrity of Qi Opera as a music culture system, so that this evolving music culture phenomenon can be passed on to the next generation.

Qi Opera enters school music education, injects opera art cells into young people, enables them to be influenced by traditional opera culture in their study and life, gradually recognizes, identifies, and likes Qi Opera, and takes root in the hearts of students with artistic performance talents. Through the correct guidance of teachers, some students will have the desire to engage in the performance and inheritance of Qi Opera art. They will inject fresh blood into the development of Chinese opera art and accumulate a large number of new forces of opera actors for the country, thereby broadening the channels for the inheritance and development of Chinese opera art and promoting the development and prosperity of opera art in the new era. Qi Opera music education can cultivate "promotion ambassadors" of Qi Opera music culture from school students. These students will become an important hub and link for promoting and infiltrating Qi Opera culture into students. This method can cleverly use the power of the student group to infect other students, making the inheritance and development of Qi Opera culture more sustainable.

While inheriting Qi Opera in music education, it can also promote the innovation and development of Qi Opera art. Students can adapt and innovate Qi Opera according to their own understanding and feelings in the process of learning and performing, injecting new vitality and elements into Qi Opera. This innovation and development can not only promote the inheritance of Qi Opera art, but also provide new ideas and directions for the innovation and development of opera art.

Improve Students' Comprehensive Quality

Qi Opera is a cultural treasure of the Chinese nation. The introduction of Qi Opera into school music education can allow students to experience the unique artistic charm of Qi Opera, feel Qi Opera music, and appreciate Qi Opera art, so as to cultivate students' affinity for China's excellent traditional culture. Students fully realize the profound connotation of China's excellent traditional culture, and will have a sense of mission to consciously promote and inherit national culture. The cultivation of this affinity and sense of mission requires the joint efforts of schools, families, and society. Through subtle ways, let the

excellent traditional culture including opera art be integrated into the blood of students and become a part of their lives.

Under the impact of the current wave of globalization, the space for the inheritance and development of Chinese opera is increasingly compressed. Pop songs, rock music, etc. have become the "fashionable" culture pursued by contemporary young people, and they have different degrees of unfamiliarity with traditional opera. Young people are the hope of the country and the future of the nation. Implementing Qi Opera into campus, compiling and publishing various general reading books on opera for primary and secondary school students, carrying out thousands of schools and thousands of performances, and cultivating students' affinity and sense of mission for opera art are important foundations for promoting the comprehensive revival of traditional culture and enhancing cultural confidence in the new era.

Qi Opera singing includes three types of singing styles: Gao, Kun, and Tan. The singing tone is high and loud, and with specific instrumental accompaniment, it can bring students rich artistic expression and unique aesthetic experience. Through learning about the performance, singing, costumes, props, etc. of Qi Opera, students can improve their cultural literacy and learn to appreciate and evaluate works of art from different angles. By learning Qi Opera, students can appreciate the unique charm of traditional Chinese opera, bring unique aesthetic experience, and improve students' music appreciation ability (Ouyang, 2014).

Qi Opera music education can enrich students' spiritual life. By learning and performing Qi Opera, students can feel the charm and spiritual connotation of ancient Chinese culture and deepen their sense of identity with traditional culture. At the same time, Qi Opera music education can also cultivate students' teamwork spirit and performance ability, which has a positive effect on improving students' comprehensive quality.

Qi opera learning usually involves role performance, script reading and other links, which requires students to have good language expression and communication skills. At the same time, Qi opera performances often require teamwork. Students need to learn to collaborate, communicate and cooperate in rehearsals and performances, so as to enhance team awareness and collaboration.

In Qi opera performances, some stage movements cannot be understood by most students and audiences. Qi opera enters the school music class to make students understand that the "virtual" and "symbolic" performances of many movements and scenes are the extremely important artistic aesthetic characteristics of opera art. It inherits the characteristics of Chinese classical aesthetics that virtuality is real and virtuality is interdependent. When teaching Qi opera, teachers explain these artistic aesthetic characteristics in a way that is easy for students to understand, and organize Qi opera performance practice links, which can comprehensively improve students' artistic appreciation level and stage performance ability. Qi opera performances require students to perform secondary creations based on their understanding of the script and the role, which helps to cultivate students' creativity and imagination. Through role-playing and stage presentation, students can use their imagination to bring novel performance experiences to the audience. Qi opera performances provide students with a platform to show themselves and exercise their courage. On stage, students need to overcome nervousness and confidently show their talents and charm. This experience helps to cultivate students' self-confidence and expressiveness, laying a solid foundation for their future study and life (Xu, 2015).

As a kind of traditional Chinese opera art, Qi Opera carries rich historical information and national culture. By learning Qi Opera, students can have a deeper understanding of China's history and culture, and enhance their national identity and pride.

New Knowledges

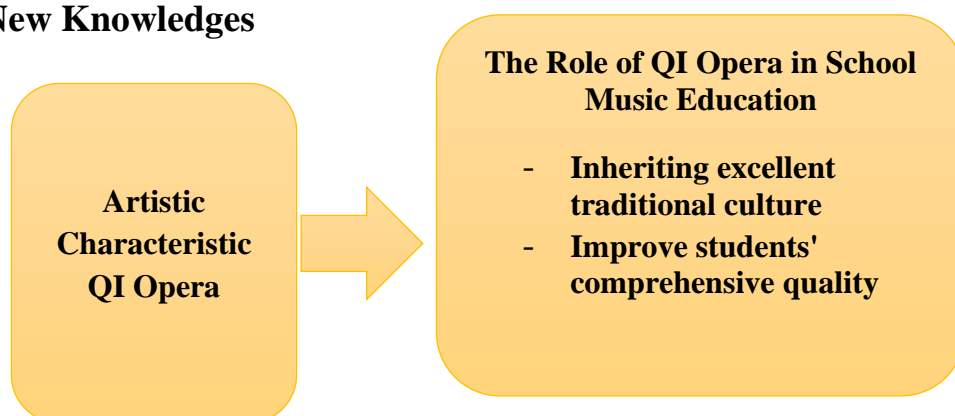


Figure 1: Diagram of the Role of Qi Opera in School Music Education

Conclusions

The purpose of music education is to cultivate students' interest and hobbies in music art. As an art form with strong local characteristics, Qi Opera can attract students' attention and stimulate their interest in learning. By learning Qi Opera, students can cultivate their artistic interests and enrich their extracurricular life. Learning Qi Opera can broaden students' horizons and expose them to knowledge and skills in different fields. This interdisciplinary learning method helps to cultivate students' diversified development and cross-border thinking, laying the foundation for their future career development and social adaptability.

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