

Feasibility of the Study of E Gongqiang Opera in FuPing County

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Abstract: This paper studies the topic "Investigation and Research on E Gongqiang Opera", which is on the reason that the literature collection and collation of E Gongqiang Opera, a local opera in Shaanxi Province, is not complete. Most of the materials are collected by the government or civil organizations by investigating and interviewing local playwrights and performing artists in Fuping County. The collation of the literature is not comprehensive and systematic, and it lacks specialization.

Keywords: E Gongqiang Opera; FuPing County; Feasibility

1. Introduction

The literature collection and collation of Egong, a local opera in Shaanxi Province, is not complete. Most of the materials are collected by the government or civil organizations by investigating and interviewing local playwrights and performing artists in Fuping County. The collation of the literature is not comprehensive and systematic, and it lacks specialization. Secondly, the source of the history of the palace cavity is unclear, there are two ways: the first is the music of the court of the Qin dynasty.

The palace tune is the folk self-entertainment. The origin of the opera to be verified, the transition from shadow play to "Qin Opera" stage performance, the change of performance forms, are the focus of the whole paper.

Fuping County has a good geographical location, located in the transition zone of Guanzhong Plain and northern Shaanxi Plateau, and is one of the important cradles of Chinese civilization. Opera is the product of people's entertainment and belief culture, and the rich historical and cultural background naturally produces rich opera culture. As one of more than 30 local operas in Shaanxi Province, a gong cavity in Fuping County is learned through preliminary literature search and field investigation that it is

developed based on the Bangzi acoustic cavity system and a local acoustic cavity with artistic characteristics of "turning the high and suppressing the low". From the early song and dance culture to the birth of Wooden Clappers, from the late Ming Dynasty to the great prosperity of opera in the middle Qing Dynasty, Wooden Clappers entered Shaanxi, and integrated with the folk music such as Beiqu, Baoli and Daoqing, forming the Apalace tune. According to previous notes, in Liquan County Dianzhang town on both sides of the stage on the side of the stone column engraved with "high painting clear poetry ashamed, small workers restrain out of the spring" The couplet, a palace cavity is named from here. At the same time, it can also be preliminarily judged that in Liquan County, Shaanxi Province, due to the drought, due to the famine, artists fled, ran around to Fuping County, not far away in Fuping County, so a Gong cavity in the national policy and the popular support, opened the way to carry forward. The rich historical deposits and cultural accumulation also prove the value of the investigation and research of the cavity in Fuping County.

Egong opera in Fuping County, We in an Dongfu, Shaanxi Province, is a small folk opera with unique singing adapted from the Bangzi tone system. Footprints throughout the Shaanxi East Road, before the founding of new China, few people asked, with the strengthening of the country to cross the the protection of traditional opera culture, after the founding of the People's Republic of China, the "palace cavity" and "palace cavity" were named a palace cavity. And carried out the palace The original research was a long task of the government cultural departments, focusing on the standardized collection of opera plays and music scores.

2. Books Category

In the 1980s, the compilation of a large series of Chinese Opera began. *Chinese*

Opera Annals · Shaanxi Volume, A comprehensive and systematic introduction of the local operas in Shaanxi Province, which introduces the historical origin, traditional repertoire, musical accompaniment and performance

The arrangement and study of music and repertoire is the key content of literary and art workers, which is a specific and meticulous work. Meanwhile, this category is also an important achievement of the study of palace opera.

In the music of the cavity:

Chinese Opera Music Integration · Shaanxi Volume (Part 1) It is a special chapter on the music of this small local opera.

Wang Shaoyou once started from the *musical accompaniment of Gong palace* that the music in this play actually originated from the Sui and Tang Dynasties. The holding of the western region Hu Qin, although called vulgar music, actually changed from Yan Le fibrillation, *elegant and moving*. "On the basis of the Han and a few folk music, the music of the Western Regions, was popular for a while, mainly used for royal banquets. Thus it can be seen that the origin of the palace cavity began in the Sui and Tang dynasties.

Yang Dingwang's *Complete Book of Egong Opera Music* In this paper, a special chapter is set to discuss the origin of music and opera, and agrees with Mr. Wang Shaoyou that "a Gong cavity began in the Sui and Tang Dynasties, and the music system changed into Yan music" At the same time, it systematically demonstrates the relationship between the music system and Yan Le. From the records of Yan music in the existing literature, the vocal skills and music effects of Yan Le are similar to those of a Gong chamber. At the same time, after the accumulation of the later period, the "two tones" in the singing Singing skills of "disconnection" and "warble". The book was edited by Yang Dingwang, together with his mentor and old artist Hui Cunxiao (who studied in Duan Tianhuan). They once compiled the *Collection of Chinese Opera Music* together, which is the master of the music and theory. They have made great contributions to the study of the music and music theory, and provided rich and valuable documents for the study of the later generations.

The Annals of Chinese Opera · Shaanxi Volume

is a detailed interpretation of *the China of Shaanxi local opera*, In page 221 [cavity and tone] chapter, the more than 30 kinds of shaanxi local operas from tone and tone is roughly divided

into bangzi cavity, leather yellow cavity, drama, music, opera, drum, yangko, shadow and chanting play eight categories, including palace cavity and string plate cavity, bowl cavity, old cavity and string son cavity is divided into shadow play categories, like other shadow singing, palace chamber is also on the big stage after the founding of new China. Although the singing has its own merits, but all belong to the plate cavity music, the performance is accompanied by two yellow tune, Qing music Palace tune style and [Slow board] [second-rate board] [tight board] [flying board] and other board style complement each other. Singing, most for the seven and five tones both huan, bitter sound. On the lyrics, the above seven characters and the cross are the main ones, combined with the folk minor music and language habits for various modifications, making the voice and tone of the palace cavity more suitable for the needs of stage performance. The music card in the palace cavity music can be used alone or in tandem, and the source of the music card is the same as other local operas or Classical music cards, such as the Tang and Song Ci cards [Hua Mei Xu] [Feng Ru Song], as well as the Song and Yuan Southern and Southern Dynasties [Chao Emperor] [Little TaoHong], also come from the common music of Ming and Qing Dynasties, folk instruments and folk songs or the evolution of temple music and the singing music of EGong cavity itself. At the same time, the percussion instruments of the gong cavity are the same as the classics of gongs and drums. The gongs and drums have a word spectrum. Because the word spectrum is set according to the dialect, the pronunciation is not the same.

In the repertoire of the imperial opera:

At present, the research on the plays of Atune tends to the collection and arrangement of content.

The Dictionary of Chinese Opera In the book, the well-known plays of the palace tune are introduced in detail.

Proceedings of Zeng Chang's papers - My view of Egong - It also arranged and introduced the plays of the palace cavity, not only the early

scripts, in the silk strings and songs, but also the modern plays "Red Detachment of Women" and "Rhododendron Mountain" after the Cultural Revolution, as well as

In the 1970s and 1980s, Zeng Chang'an himself created modern plays such as *Two Families*, *Three Girls*, *Song of the Four Seasons* and *Sky of Women*. The above is the collation of books, most of the historical origin and development of the cavity is introduced and organized.

3. Journal and Daily Newspaper Category

In the journal literature, it is mainly to analyze a specific part of the A palace cavity. The author summarizes the journal literature with research value, as shown in the list:

1. Wu Xiaolong. The Protection and Inheritance of Arya cavity [J], Contemporary Drama, 2018-09-15.
2. Li Zhongze. The choice on the balance of emotion and reason- -a brief review of the moral orientation of the modern opera tiannu [J], Contemporary Drama, 2016-01-15.
3. Luo Sheyang. Bitter Love [J] Contemporary Drama, 2016-03-15.
4. Xu Pengbiao, survival status and inheritance protection of Gong [J], Journal of Baoji College of Arts and Sciences (Social Science edition) [N] 2014-10-20.
5. Yang Yunfeng. Panoramic display of Qinqiang Opera culture [J], contemporary drama, 2012-07-15.
6. The silhouette of Shaanxi endangered opera [J], contemporary drama, 2008-02-15.
7. Fuping Palace interview [J], contemporary drama, 2008-02-15.
8. Zeng Chang'an, my view of the Opera [J], contemporary drama, 2008-02-15.
9. Meng Junzheng, a Palace? To stop the work? [J], Shaanxi Drama, 1984-08-28.
10. Lv Ziqiang. To correct the name of the "restraining chamber" [J], Shaanxi Drama, 1984-04-30.
11. Capital Music, Drama Forum, bowl cavity [N] Drama Newspaper, 1961-10-28.
12. Xu if, Light shadow "aGong cavity" introduction [J], Shaanxi Drama, 1959-10-28.
13. Li Wenpu, A fresh Guanzhong rural custom painting- -the modern drama "Three women" [J], Contemporary drama, 1987-05-01.
14. Song Caiping, No pains, no gains- -the three modern dramas I play [J], Contemporary drama, 2004-12-30.
15. Zhang Yaoming [J], contemporary drama,

2001-11-15.

16. Hu Fujian [J], contemporary drama, 1995-10-15.

Academic library web search After the author collected and screened, these 16 documents are of certain value and significance to the research of Agong, a small folk opera, and mainly focus on the following aspects:

First of all, the origin of the cavity is discussed and controversial. Some scholars believe that the palace dialect originated in the Qin Dynasty, which was brought by the court dancers and the people in the second Emperor of the Qin Dynasty. It began to spread widely; some scholars believe that the palace tune was earlier called "遏 gong" because of its singing characteristics, after the founding of the People's Republic of China, it was renamed for better publicity, a problem in the scholar Zeng Chang'an's book *my view of Egong*. There is a clear explanation, and it is recognized by most scholars. Personally, I also prefer the second view. Because, the palace cavity originated from the Qin Dynasty and the origin of opera in the history of Chinese opera.

Secondly, the paper puts forward reflections and gives feasible opinions on the current situation of survival and inheritance and protection. The existence of small folk operas is indeed worth attention and discussion, and scholars provide policy opinions on the development of the road of the gong.

Again, is the study of modern drama, a palace cavity play from the origin to the founding of the active has been high, its early on the shadow play form and from shadow play to play, according to different periods of The Times, the work of thought style also constantly innovation, its more famous masterpiece has the *Sky of woman*.

Finally, it is the study of the playwright Zeng Chang'an and the artists Hui Cunxiao, Duan Tianuan, etc. The contribution and growth of the artists and writers in the origin of the whole opera also directly affects the growth and development of the drama, and indirectly develops the opera.

4. Research Ideas and Framework

(1) Most of the only materials are simple historical materials, and these materials are the study of the tune under the framework of Qinqiang Opera or

shadow play. Most of the opera monographs are popular to repeatedly introduce the origin, singing and plate style system of Qinqiang Opera.

Qinqiang Opera is studied as a local opera type of Shaanxi Province, and the introduction of a small opera under Qinqiang Opera is not targeted and very broad. There is no in-depth exploration and research on the noumenon characteristics, development, laws and external factors, inheritance and development of the Apalace cavity itself. Some of the few materials are only a simple mention of the palace cavity, lacking a lack of systematic and comprehensive introduction of the palace cavity from the perspective of intangible cultural heritage.

(2) There is a relatively lack of information for the introduction of the articles, only a simple overview of the data, and the research perspective is relatively single. The only monograph on the palace cavity, *the last magnolia* It also only makes a systematic account of the inheritance and development history of its art form, and does not make an analysis and research of the current situation of the development and keeping up with the pace of the times.

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