THE MUSICAL CHARACTERISTICS OF DUANGONG OPERA IN

ZHAOTONG, YUNNAN, CHINA

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ABSTRACT

This paper takes "Duangong Opera in Zhaotong, Yunnan" as the research object. The purpose is to analyze the musical characteristics of Duangong Opera in Zhaotong, Yunnan; used qualitative method and interviewed the four informants of Duangong Opera in Kaifeng by qualitative method.

Duangong Opera in Zhaotong, Yunnan is a branch of witch culture, is a kind of sacrificial activities to worship gods and drive out ghosts. Duangong Opera is a comprehensive form of folk art that combines music, dance, drama and fine arts. It is listed as an intangible cultural heritage. This paper selects Zha Wuying in Duangong Opera as the research object. Its purpose is not only to introduce music into the opera, but also to promote the valuable Duangong opera culture, and through in-depth research, to call on people to cherish, protect and revitalize Duangong opera. Along with development and innovation, dissemination and conservation are also the responsibilities that history has entrusted to our generation.

Key words: Duangong opera; Zhaotong; intangible cultural heritage; Musicology

I. INTRODUCTION

Duangong Opera in Zhaotong is an art genre that originated from the religious culture of the Han Nationality. Because Yunnan province is close to Sichuan province, it was mostly introduced from Sichuan and Jiangxi. It began in the Ming Dynasty and flourished in the middle and late Qing Dynasty and the Republic of China. Duangong Opera is a collective name to various kinds of Duangong opera activities in the sacrificial ceremony. It is a special form of Han folk drama, mainly including a series of Duangong opera activities such as "Qing Bodhisattva", "Qing Altar" and "Yang Opera". Now Duangong opera is spreading in the Zhaotong area of Yiliang, Zhenxiong, Guan, Yanjin, Qiaojia, Yongshan, Weixin, Suixiang, and other nine counties and cities of the remote mountainous area. (Wang Yong. 1994)

As a branch of Nuo Drama, Duangong Opera widely exists in southwest China, but its differences are decided by geography and history. (Zhao. 2014) Sacrificial offerings Originated from totem worship, ghost worship and ancestor worship in primitive society. In the Shang Dynasty, it formed a fixed exorcism ritual. The combination of ritual, folk custom and mask is a basic feature of sacrifice, dance and drama. The use of masks is the decisive feature that distinguishes them from other sacrificial activities, sacrificial dances and mask dramas. (Tuo Xiuming. 2001).
During China's Cultural Revolution from 1966 to 1976, Duanduan Opera was regarded as a kind of feudal and superstitious culture, which was suppressed and thus did not develop. There were no performances of Duangong Opera in this decade.

Until China's reform and opening up, the Chinese authorities wanted to protect the distinctive local culture, so they appointed Mr. Wang Yong to conduct research on Duangong culture in Zhaotong, Yunnan. That's why I hope to continue to understand and learn this culture, so that more people can know the Duangong culture.

Because after the founding of new China, the rich culture and art of feudal thought have been varying degrees of damage, especially in China's Cultural Revolution Movement was broken capitalism, so that the art culture almost disappeared. Until the end of the Cultural Revolution in 1976, Zhaotong Duangong Opera did not recover. After the reform and opening up Opera protected, Zhaotong government launched in 1987 by Mr. Wang and edited a book after Zhu Darun’s fieldwork to regain this art research. Therefore, I want to learn and study the Duangong Opera in Zhaotong, I will investigate music characteristic of Duangong Opera in Zhaotong, so that more people can know about the Duangong Opera in Yunnan.

This paper chooses Zhengxiong's recitation of Chi You in Duangong Drama Zha Wuying as the object of analysis. There are two main reasons: one is the recommendation of successors; Second, it tells the story of a husband who rescues his wife from a bandit village. It is the representative of Yang Opera in Duangong Opera. It mainly tells the story of Guo Sanlang, the grand marshal of the Qing Dynasty, who was taken to Wang Lu by bandits during the bandits' suppression. He led his troops in bloody battles to bring his wife home. This work belongs to Xie Immortals and is a representative work of Zhaotong sacrificial music.

Objective
To analyze the music characteristic of Duangong Opera in Zhaotong

Methodology
This article adopts the method of qualitative research, focusing on fieldwork, collecting a large amount of data and information through fieldwork, and obtaining useful information from it.

1. This research conducted field investigations, interviewed Duangong Opera actors, grasped relevant information and communication methods of Duangong Opera performances, and understood their writing and singing.

2. Interviewed relevant experts and scholars to understand their opinions on related research fields and better grasp the accuracy of Duangong Opera research.

3. The four informants selected for this investigation are mainly national intangible cultural musician and traditional Opera culture musician. They have high academic attainments in Duangong Opera. Thus, the results of the study showed that: 1) Wang Yong; 2) The results of the study showed that: 2) Wang Yinghuai; 3) Yao Yongxiang; 4) Tao Wankun

Results
This article takes Duangong Opera as the research objective and takes inheritance and protection as the breakthrough point. The research conclusions mainly include the following aspects:

1. Musical structure
Duangong opera in Zhaotong area mainly belongs to the Qupai structure system.
The musical composition of this play can be roughly divided into two types: single structure and multi-song structure.

1.1 Musical melody of religious sacrifice

Sinawi is one of the main components of Duangong Opera music in Zhaotong area. Duangong means sorcerer. Most of the covers of Wumen Tong say "Wumen Tong". Sichuan Nuo Opera, also known as "Divine Comedy" or "Duangong Tone", is characterized by "percussion accompaniment and loud human voice". This form is very similar to some martial arts music in the Zhaotong Duangong opera. Duangong artists in Yiliang County also call many martial arts tunes "Divine Comedy" or "Divine Comedy". This melody has the characteristics of short structure, soft melody and strong singing.

In addition to the music of witchcraft, Taoism and Buddhism also have a certain influence. For example, the Taoist rituals in Duangong Opera in Zhaotong City, such as "Revenge" and "Dig Oath-digging", are directly derived from the funeral ceremonies in Taoist temples, so the singing is also Taoist music. Another example is "Sanqing Zan", "Eight Sentences Zan", "Three Zan", etc., whose song titles have obvious Taoist or Buddhist colors. Zhaotong DuanGong Opera mainly comes from the tonality of Sichuan Opera. For example, in the part of singing, the melodic style, mode and singing form of Zha Wuying and Qingfeng Ling in Zhenxiong County are similar to the high pitch of Sichuan Opera. The difference is that the high pitch of Sichuan Opera is generally strict, while the high pitch of Duangong Opera is more free. The high-pitched chimes of Sichuan Opera are varied and complex. Duangong opera is mainly composed of function words bianzhong at the beginning or the end of the song. Another example is the "Guoban tune" in Yiliang Duangong, which has the same structure and style as the "Faiguan tune" in Sichuan Opera. Its pass board (pass gate) is also called "big drum" instrument playing.

Duangong Opera in Zhaotong area has pentatonic scale, palace, Shang, horn, mark and feather. All five of these patterns exist, the most common of which is the characteristic pattern. In Duangong opera music, the characteristic mode accounts for more than half of the total, which shows various forms in actual singing, among which the characteristic mode of "+5" is the most prominent. "5" is usually used at the end of the next line, "5" is used at the top of the sentence, "15" is sometimes used at the bottom of the sentence, and "5" is sometimes used at the bottom of the sentence. The melody structure of Duangong music is mostly two-sentence pattern, four-sentence pattern and its variants, among which two-sentence pattern is the most common. Two-sentence structure: two-sentence structure is the basic form of duangong opera singing structure. In the actual singing, in order to adapt to the needs of the lyrics, often use the form of repetition. Two common melodies have a non-square structure, most of which have a short first sentence and a long second sentence.

1.2 Multi-song structure

Two or more tunes are used in a ceremony or in a group of plays. There are two types: those in which the order and number of melodic connections are relatively fixed, and those in which the order and number of melodic connections are relatively free. The first is often seen in ceremonies and rituals. For example, "Liyao" of Zhaotong City's DuanGong Opera consists of 5 minor tones, and "Zhawuying" of Zhenxiong County's DuanGong Opera consists of 9 minor tones. The order of each minor tone cannot be changed, and the number of minor tones cannot be arbitrarily increased or decreased. But this only exists in special public clubs and certain plays. Duangong group of Zhaotong City in five key, duangong group of Xiongxi Town in three key, two duangong group sing "Li please", no one key is the same, just like a "Li please" altar. In general, in a damadosong structure, each melody sung consecutively is separated by percussion, while in a formal dramatic doosong structure, each melody is separated by narrative and action performance. (The second kind is a common one in traditional Chinese opera. It is characterized by free and random composition, the order of melody connection is not fixed, and the number of
melody changes in time and place. For example, the performance of the opera "The Bright Path" may be as short as half an hour or as long as several hours. Playing for a long time, the tunes used become more complicated. Artists have the flexibility to use a variety of folk songs and dune tunes as the situation dictates.

1.3 term structure

Duangong opera lyrics mainly have characters, horizontal, long and other seven forms. As the most basic type of lyrics, Xueqi sentences are ubiquitous in various tunes. The seven-character sentence has two, two and three structures. The ten-character sentences are mainly found in Zhengqu and generally have three, three or four kinds of structures.

1.4 Singing features

The role of Duangong in Zhaotong area is divided into life, denier, scene, ugly and other professions.

All the actors in this opera house are men. All the actors sing in male falsetto, while the others sing in their own voices. In general, small fonts sound natural and bright; The tone of the polka-dot crossover character is sharp and slightly tense, while the tone of the Joker is comical and creepy. The timbre of the characters in the general style is similar to that of the big flowered face in traditional opera, with the characteristics of high and thick. Duangong Opera in Zhaotong area to the "pressure tail" singing form. The characteristics of "Pressure tail son" is more common in Zhengxiong, Yiliang and other counties in the DuanGong opera, is a singing. That is, the first line is led by an opera figure or master, and the next line is composed of an orchestra or other performers. Because the next head hits the sentence is usually forced by the last beat over the last sentence, forms the end of the sentence before overlapping and the end of the last sentence, that is to say, presses the head of the next sentence at the end of the last sentence, and the auxiliary chorus is mainly in the main. In general, at the end of a song (usually the first or last sentence), function words are used as an auxiliary part of singing, rather than as "pressing the end", which forms a contrast, equivalence, and is a kind of emotional rendering.

Figure 1 Song selected from the recitation of Chi You in Zhengxiong Duangong Opera "Fighting Red".

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![Figure 1](image1)

Figure 2 is taken from the recitation of Chi You in Zhengxiong Duangong Opera "Zha Wuying"

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As can be seen from Figure 1, the tunes of Huqin tunes in Sichuan Opera are mainly western tunes. Its mode and melody characteristics are similar to those of western tunes, but the rhythm is relatively free. In addition, supplementary tunes were added in the embossed section. From the Sichuan opera huqin cavity optimization, the main bellows, and the selection of men from the town Duangong opera "five battalion", this model is mainly characterized with the rhythm of the melody free, and singing, and help singing, bold, in addition to changing the tone of the language melody high, generally will not have too much change, repeat the past two lines of lyrics. Sichuan Opera singing loud and loud, in Duangong drama is usually used for red-faced characters singing

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1.5 Band and Accompaniment Form

According to a good introduction, Duangong's artists in the Grand View Garden said that the Republic's Duangong Performing Troupe has two parts: orchestral music and percussion music, but at present most of the classes do not have orchestral music, they use percussion accompaniment. In Mi Village, Qiaoshan Township, Yiliang County, there is a Duangong troupe named "Daguan Guan", a bow-stringed instrument shaped like an erhu, which is mainly used for singing and musical accompaniment. The Zhaotong DuanGong Opera band usually consists of four to six people.

II. THE VENUE FOR THE DRAGON BOAT SHOW

Duangong is represented in Zhaotong, usually in the main house and courtyard of the dam. Rural houses in Zhaotong area generally consist of a row of three rooms, with a room in the middle, an ear room on both sides, and a small courtyard dam or courtyard dam outside the room. The general layout of the place of worship and performance is as follows: the total monk and god case is set on the front wall of the entrance of the main hall. On the wall hung a picture of "The Monks and the Gods List". Below was a square table with incense, wax and a tablet of the god. In the middle of the wall on the left, there was the King's table, and on the wall hung the King's portrait. There are incense and tablets on the squatting table, and the squatting seat is below the table. The location of the drum troupe is outside the outdoor courtyard of Xingshen case; If there is an altar god in the home, the "altar piers", "altar guns" and "altar god watches" are placed in the corners of the front and left walls. Left advance southeast, northwest five pawns middle flag (if "qian" is the position of "six types of enemy" and "hairy man"). Hang a piece of cloth in the corner between the front wall and the right wall, as a small sacrifice, as a place to put on your makeup. About DuanGong auricle to write ultimatum text and rest place. Large-scale sacrifices are generally made to build an "awakening" in addition to an "awakening". The case "is at the center of sacrifice and achievement; If the condition, temporary wooden boards and poles build a simple small stage, stage behind the opera god tablet. Then place a ribbon around the edge of the stage. If it is "Qing Zi Tong", it is called "Zi Tong", and it is called "Tongming Zi Township Wenchang four road auxiliary people to open Huazi Tiansin General Solution".

III. MELODY CHARACTERISTICS

1. There are two types: single structure and multi-song structure.
2. Pentatonic scale: palace, shang, horn, biao and yu.
3. There are two melodic forms: one is that the sequence and number of melodic connections are relatively fixed, and the other is that the sequence and number of melodic connections are relatively free.

IV. CHARACTERISTICS OF THE LYRICS

Duangong opera lyrics mainly have characters, horizontal, long and other seven forms. As the most basic type of ci, seven snow sentences are ubiquitous in various tunes. The seven-character sentence has two, two and three structures. The ten-character sentences are mainly found in Zhengqu and generally have three, three or four kinds of structures.

V. SINGING CHARACTERISTICS

5.1 Duangong's roles in Zhaotong area are divided into life, denier, landscape and Chou, and "pressing the end" is the most distinctive singing style.

5.2 The first line begins with the leader, and the next line consists of the orchestra or other performers. Forming sentence overlap, singing at the same time appear to help sing guests.
VI. ACCOMPANIMENT FORM

The band is divided into military bands. The band consists of four instruments: drums, gongs, horse gongs and cymbals. Drums, mostly homemade. There are also some bands that use traditional opera drums instead.

VII. PERFORMANCE VENUE FEATURES

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VIII. DISCUSSION

Duangong Opera today is 356 years in China, the sacrificial music is a representative of the ritual music and zhaotong of yunnan province area, these folk ritual music culture always has defects in protection and development, and is facing all sorts of problems, such as the propagation of strength is not enough, work content out of date and can't produce economic benefits as well, drain of actors, etc. In order to protect and develop Duangong opera in Zhaotong, corresponding improvements must be made so as to change the current status of Duangong opera.

1. Duangong Opera need to change the way of publicity, the use of network transmission, for example, or increase the chance of stage performance, can also be publicized in the university or music textbooks, so as to make this kind of traditional folk folk culture to obtain the very good exposure, can also request help local government to expand scope of publicity to let more people know to have this kind of culture.

2. The themes of Duangong Opera in Zhaotong need to be adjusted, and some themes that are popular with young people should be selected for creation. For example, some topics related to real life and current society. It should reflect the social reality and the living conditions of young people more. While protecting the original culture, it should innovate and modify the language so that more people can understand and understand it. Only in this way can more people experience the charm of Duangong opera.

3. For the development of Duangong Opera, new talents need to be trained when there is a shortage of staff. At the same time to pay attention to the effective promotion of professional knowledge and skills, ensure that there is a very solid foundation, better shape artistic image, thus need to absorb more love for study the sacrificial music artist for field tour and information gathering, made of Duangong Opera script and score more internationalization, more enough to have more young people are willing to study.

Suggestion

1. At present, the research on Duangong Opera is not perfect. Although some researchers for the protection, inheritance and dissemination of Duangong Opera to pay hard efforts, and achieved a certain result. However, there are still many problems in the protection and process. For example, in the existing research results of Duangong Opera, the investigation and research on the survival and development of Duangong Opera in recent years are not detailed enough, and it is difficult to attract academic attention to Duangong Opera.

2. Each scholar's research has its limitations. This paper mainly studies the history and musical characteristics of Duangong opera in Zhaotong. It is a pity that there is no in-depth study on the script music culture and the
specific sacrifice content of Duangong Opera. In the future, we hope that more scholars can see more research results on the protection of Duangong Opera.

3. The relationship between the overall artistic image and performance of Duangong Opera should be deeply analyzed.

REFERENCES