THE MUSICAL CHARACTERISTIC OF HUANGMEI OPERA IN ANQING CITY, ANHUI PROVINCE, CHINA

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ABSTRACT
This is a qualitative investigation with the objective to study The Characteristic of Huangmei Opera in Anqing City, Anhui Province, China. The musical characteristics of Huangmei Opera from this analysis result as follow: Three Types of Huangmei Opera Vocal Music are 1) Zhuqiang that Zhuqiang of Huangmei opera comes from the Qingyang melody. 2) Huaqiang is the melodies of Huaqiang come from folk songs and dances, 3) Caiqiang The caiqiang was a straightforward introduction, it can express life more deeply in the opera. The Melody have 3 form as 1)The five-tone interval conjunct, The five-tone interval conjunct is the main form of melody in Huangmei opera. The way of conjunct is from the upward and downward directions to the mode main tone, 2)The fourth and fifth interval disjunct between the tone make the movement of the music richer in the change of the interval, the melody is further developed, which enhances the dynamic and dramatic of the music. and 3) The sixth or seventh interval disjunct in the melody of Huangmei opera, the intervals of the sixth and seventh is rare. The seventh and sixth interval disjunct have a large interval span, which is in sharp contrast to the five-tone conjunct, not only showing its special effect in the melody, but also giving the vocal voice a dialect-specific tone, highlighting regional style of Huangmei opera.

Key word: Huangmei Opera, Music Characteristic, China

I. INTRODUCTION
Huangmei opera (huangmeixi), also known as Tea picking opera (caichaxi), is a kind of opera developed on the basis of Tea picking songs (caichage). It is mainly popular in Anqing City, Anhui Province and its surrounding areas, and is sung in the dialect of Anqing City. Its performances are singing and dancing, with the stories in life as the performance content. It shows a fresh, natural and beautiful artistic style. (WangZhaoqian, 1957)

The history of Huangmei opera can be traced back to the Qianlong period (1735-1796) of the Qing Dynasty (1644-1911). The combination of Tea-picking songs and other folk music in the Anqing area produced a new folk song. Because this folk song was popular in Huaining County of Anqing City, it was called Huai melody. In the subsequent development of more than one hundred years, Huangmei opera has borrowed from other operas popular in Anqing, such as the music elements and performance elements of Qingyang melody and Hui melody, and gradually formed its own unique style. (Li Feng, 2013)

This article collects performances from Huangmei Opera Art College and Zaifen Art Theater through fieldwork in Anqing. Focuses on the live performance of Huangmei opera performers like Wu Meilian as a sample and recording the score as the basis of Huangmei opera music analysis. In addition, I also interviewed Wu Shumin from the Huangmei Opera Art Theater and asked him to introduce and analyze the characteristics of Huangmei opera music. Wu Shumin is not only a famous composer of Huangmei opera, but also a performer of Gaohu of Huangmei opera. He has been teaching Gaohu accompaniment for more than 30 years.

The article will discuss from the followings: Focuses on the characteristics of Chinese music as the research background, and take the vocal music that best represents the characteristics of Huangmei opera's music as the analysis object, and discuss the characteristics of Huangmei opera music from the aspects of music structure and melody.
II. LITERATURE REVIEW

Huangmei opera's professional theoretical research began in the 1950s and can be roughly divided into three stages: the first stage was the 1950s and 1960s. The study of Huangmei opera in this period mainly focused on the collection and arrangement of traditional plays of Huangmei opera, and accumulated a certain amount of textual materials, which laid a solid foundation for the study of Huangmei opera music today. Although some research results have been formally published, the number is relatively small, mainly including Wang Zhaoqian's Huangmei Opera Music (1957) and Ling Zupei's Huangmei Opera Tunes (1958). In addition, The New Collection of Huangmei Opera (1960) includes arias of several outstanding plays of Huangmei Opera. In the newspapers, there were short articles about Zhang Mei, Dong Meiying, Shi Hui, Wu Zuyi, He Luting, which talked about Huangmei opera's simple, fresh and popular style. Their positive appraisal and praise have greatly promoted the status of Huangmei opera.

The second stage was from the 1970s to the 1980s. During this period, the research on Huangmei opera began to shift from overview to theoretical research (such as the study of the origin of Huangmei opera), and achieved many important research results, including Lu Hongfei's Huangmei Opera Source (1985), Anhui Provincial Institute of Literature and Art's Introduction to Huangmei Opera's New Tune (1983), Shi Bailin's Introduction to Huangmei Opera Music (1989). Established the academic journal of Huangmei Opera Art, established the Huangmei Opera Research Association and the Huangmei Opera Art Research Base, and held a number of national Huangmei opera academic seminars.

Since the 1990s, the study of Huangmei opera has entered the third stage. This is a period of diversified development. People have begun to examine the development of Huangmei opera from a multidimensional perspective. Researchers focused on the history, music, performers, repertoires, and stage performances of Huangmei opera, and analyzed and evaluated the modern exploration of Huangmei opera in the new era, including Wang Changan's Huangmei Opera (2000), Ban Youshu's Huangmei Opera Ancient and Modern (2000), Shi Bailin's Huangmei Opera Singing Appreciation (2005), Hu Kuisheng's Huangmei Opera Characters (2010).

Over the years, Huangmei opera research monographs and actor biographies have published more than 20 books (including the thesis and aria selection), Huangmei opera research academic papers have published about 70 articles, and a large number of drama reviews, feedback and performance reports. Progress has also been made in the compilation and publication of repertory literature. The researchers of Huangmei opera are mainly concentrated in Anhui and Hubei province. Most of them are Huangmei opera writers, musicians, directors, and performers. There are also a few college teachers and scholars from professional research institutions and students involved in Huangmei opera research. Although researchers have paid attention to Huangmei opera, the systematic exploration of Huangmei opera's academic research process and results is incomplete, and it is necessary to conduct a thorough analysis.

Wang Zhaoqian's Huangmei Opera Music (1957) is the first theoretical work on the study of Huangmei opera. For the first time, the history of the formation and development of Huangmei opera was discussed. The author analyzes the process of the gradual enrichment and development of the various artistic elements that formed Huangmei opera, and outlines a clear artistic development path for Huangmei opera.

Lu Hongfei's Huangmei Opera Source (1985) is the first monograph of Huangmei opera. This book is based on "the folklore and the memories of old artists, refer to the relevant local history materials" to explore the origin of Huangmei opera.


Wang Changan's Huangmei Opera (2000) has detailed the important figures, events, folk customs, performances, institutions and theater groups in the historical development of Huangmei opera. The book uses the description method of music history to make a more detailed record of the origin of Huangmei opera, the sound of music, and the introduction of performers.

Hu Kuisheng's Huangmei Opera Characters (2010) in accordance with the chronological order, comment on the important figures in the field of Huangmei opera literature, music, and directors. The book cuts through the direction of character research and outlines the general development of Huangmei opera.
In this study, the researcher will focus on characteristic of Huangmei Opera. The data from the literature review was used as the basis for the analytical study.

III. RESEARCH METHODS

Anqing, located in the southwestern part of Anhui Province, is the political, economic and cultural center of southwest Anhui. There are many lakes in the territory, and the water flows into the Yangtze River. It is one of the top ten ports in the Yangtze River Basin. Anqing city center is located between 29°47′~31°16′ north latitude and 115°45′~117°44′ east longitude. It is on the north bank of the lower reaches of the Yangtze River. The Weihe River is in the river, the west is in Hubei, the south is in Jiangxi, and the northwest is the main peak of Dabie Mountain. The southeast is leaning against the Huangshan Mountains. The city's total area is 1,358.99 square kilometers, of which the urban area is 821 square kilometers. By the end of 2018, the city's registered population was 5,284,400.(Anqing Municipal People's Government)

This paper use Interview form and Observation form.

First, I selected Han Zaifen as the informant because she has always represented the highest level of contemporary Huangmei opera performance and has the most rich performance experience and extensive social influence. She is known as the "Queen of Huangmei Opera" and has twice won the "Meihua Award"(meihuajiang), the highest award of Chinese opera.

Second, I selected Wu Meilian as the informant because she the very famous young performer of Huangmei opera, and she is the representative of contemporary young performers of Huangmei opera. Her performance is well received by the audience and is one of the "Five Golden Flowers" of Huangmei opera in the 21st century.

Third, I selected Huangmei opera performance major undergraduate students in Huangmei Opera Art College of Anqing Normal University as the informant because they have participated in various rehearsals and performances of Huangmei opera since childhood. Compared with the professional Huangmei opera performers, they are still in the training stage, but as the future Huangmei opera performers, their growth and learning process can not be ignored.

Because of the need to conduct research based on a comprehensive investigation and analysis, Therefore, it carried out in the following way:

(1) Collect and organize Huangmei Opera information in an all-round way. At the same time, conduct systematic field investigations in various counties and cities, and record the advocacy in various regions to obtain more first-hand materials.

(2) Summarize and sort out data from document and fieldwork.

(3) I use descriptive analysis to describe the various topics studied.
IV. RESULTS

The musical characteristics of Huangmei Opera from this analysis the result as follow:

1. Three Types of Huangmei Opera Vocal Music

The music of Huangmei opera includes vocal music and accompaniment music. During the period from the origin of Huangmei opera to the emergence of mini play and big play, Huangmei opera's accompaniment consisted only of percussion instruments. During this period, Huangmei opera music refers to the vocal music. Percussion accompaniment only plays rhythm, there is no melody, so it is not really called accompaniment music. With the development of Huangmei opera, the accompaniment has evolved into an ensemble of traditional Chinese instruments and a mix of Chinese and Western instruments. Unlike the original accompaniment form of percussion, the ensemble has melody and harmony, becoming a true accompaniment music. Accompaniment music is based on vocal repetitions and variations. The portamento, intonation, style of the accompaniment are all imitations of vocal music. Therefore, the most important and basic part of Huangmei opera music is vocal music. The characteristics of Huangmei opera vocal music represent the basic characteristics of Huangmei opera music.

1.1 Zhuqiang

Zhuqiang of Huangmei opera comes from the Qingyang melody. As early as four hundred years ago, the famous Qingyang tune spread in the triangle of Anhui, Hubei and Jiangxi. Qingyang melody's music was originally qupai system, but in the development it broke through the old standard of qupai system and gradually transitioned to banqiang system. (Wang Zhaoqian, 1984) This is a far-reaching change in the history of Chinese opera music development, which has a greater impact on the Hui and Han melodies, as well as the tea-picking and flower-drum plays.

The Huangmei opera originated from the tea-picking opera. Zhuqiang has a distinctive banqiang system feature. This feature that distinguishes it from the huaqiang of the qupai system and the caiqiang with both system characteristics and has become the most dramatic expressive part in the vocal music of Huangmei opera.

Zhuqiang does not mean to be the main in all the plays of Huangmei opera. In fact, the zhuqiang is basically not used in mini plays, and some major plays are not based on the zuqiang. The reason why zhuqiang is called the main tone is in terms of its musical form and musical expression function. In addition, from the perspective of Huangmei opera's music development history, zhuqiang is also later than huqiang and caiqiang. It is the product of Huangmei opera's development to maturity. Its appearance marked the establishment of the basic style of Huangmei opera music.

The representative of zhuqiang music is the theme song of the repertoire "Tianxianpei", which is also the most classic music of Huangmei Opera.

1.2 Huaqiang

Huaqiang of Huangmei opera was developed on the basis of folk songs. Most of them are vocal music used by the two-person plays and the three-person plays. The melodies of Huaqiang come from folk songs and dances, such as "Fengyang Song" (fengyangge), "embroidered purse" (xiuhebao), "tea picking song" (caichage), "stepping on the ground" (caidipan), "Lotus Fall" (lianhuabao), and Yangge, with a strong regional folk song style. Huaqiang is mainly used in mini plays. The melodies between plays and plays are independent and cannot be applied to each other. In different plays, different tunes are sung. For these vocals, it is called the special melodies of the huaqiang, and these special melodies are also called qupai in the opera.

Huaqiang music belongs to qupai system. There are more than 100 traditional qupai music in Huangmei opera. There are many famous qupai music, such as the pigweed melody and flowers melody in "Pigweed", the door open tune and the light melody in "Couple Watching the Light", the tofu melody in "Tofu" and the water draw melody in "Blue Bridge Water".

In some of the existing representative plays, the content reflected in huaqiang music mainly includes two parts: one reflects the love of young men and women in rural areas; the other reflects the life of rural society. The music "Pigweed", "Couple Watching the Lamp", "Tofu" and "Order Barley" are all huaqiang music with the theme of rural life.
Although the generation of huaqiang originates from folk songs, it is not same as folk songs. It has become part of opera music. No matter how similar huaqiang is to folk songs, it cannot be called folk song. It has evolved over a long period of time and has certain characteristics of dramatic music. It can also be said that it is a kind of opera music with the characteristics of folk songs.

1.3 Caiqiang

After the early Huangmei opera performance, the performers came on stage and sang some compliments, flattery and congratulations to audience. This is caiqiang and its melody is singing with the widest audience and the most representative of Huangmei opera. The special purpose determined that music must be expressed concisely and clearly, without the need for gorgeous embellishments.

The music structure of the caiqiang is neither banqiangsysterm nor qupaisysterm. It is between the zhuqiang and huaqiang. As early as the period of the mini-play of Huangmei opera, caiqiang and huaqiang are often combined. The content expressed by caiqiang was a straightforward introduction, it can express life more deeply in the opera.

2. Melody of Huangmei Opera Music

Melody is an important manifestation of music. It is one of the main signs that distinguish the music of a certain nation and region from the music of other nations and regions. The melody of Huangmei opera music has a unique regional style, which is inseparable from the dialect, geographical environment, historical background and other factors of the region to which it belongs. As these tones emerge, they will exhibit the unique style to Huangmei opera.

The melody structure of Huangmei opera music is mainly conjunct, combined with the fourth and fifth interval disjunct, there are fewer sixth or seventh interval disjunct. The end of the phrase is basically fall on the main tone of the melody.

2.1 The five-tone interval conjunct
The five-tone interval conjunct is the main form of melody in Huangmei opera. The way of conjunct is from the upward and downward directions to the mode main tone, with downward as the main direction.

Figure 2 "Couple Watching the Lamp"

The music structure of "Couple Watching the Lamp" is as follows:

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<table>
<thead>
<tr>
<th>Int</th>
<th>A</th>
<th>Re</th>
<th>B</th>
<th>Re</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Bar: 1-8)</td>
<td>a (9-12)</td>
<td>+ a1 (13-17)</td>
<td>(18-20)</td>
<td>b (21-25)</td>
<td>+ re (26-27)</td>
</tr>
</tbody>
</table>
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Figure 3 The music structure of "Couple Watching the Lamp"

This music is B zhi mode. Section A is consists of two phrases, phrase a (9 to 12 bars) and phrase a1 (13 to 17 bars), ending with zhi note. Section B is consists of two phrases, phrase b (21 to 25 bars) and phrase b1 (28 to 32 bars), ending with zhi note. The third section A is a repetition of the first section, consisting of two phrases, phrase a (36 to 39 bars) and phrase a1 (40 to 44 bars), ending with zhi note.

The melody of music is basically composed of interval conjunct of the five-tone scales, which makes the melody soft and natural, giving a beautiful and smooth style. Especially at the end of each phrase, there are intervals conjunct from the high pitch to the low pitch, and finally falls on the zhi tone, marked on picture.

The special way of ending the phrase shows the typical characteristics of Huangmei opera music ending.

2.2 The fourth and fifth interval disjunct

The fourth and fifth interval disjunct between the tone make the movement of the music richer in the change of the interval, the melody is further developed, which enhances the dynamic and dramatic of the music.
This piece of music is C zhi mode. It is consists of two phrases a and a1, including phrase a (1 to 7 bars) and phrase a1 (8 to 11 bars), ending with zhi note. In the melody of this piece of music, the fourth and fifth intervals disjunct appear six times, marked as follows:

![Figure 4](image1.png)

Figure 4 The intervals of end of "farewell"

However, these fourth and fifth intervals disjunct are all used with conjunct. This disjunct not only enhances the dynamic development of music, but also guarantees the beauty and melody of Huangmei opera.

On the one hand, the fourth and fifth intervals disjunct can enhance the dynamics of music development. On the other hand, their connection with intervals conjunct ensures that the melody of Huangmei opera music remains smooth and natural.

2.3 The sixth or seventh interval disjunct

In the melody of Huangmei opera, the intervals of the sixth and seventh is rare. The seventh and sixth interval disjunct have a large interval span, which is in sharp contrast to the five-tone conjunct, not only showing its special effect in the melody, but also giving the vocal voice a dialect-specific tone, highlighting regional style of Huangmei opera.

![Figure 5](image2.png)

Figure 5 "Buddha"

The music structure of "Buddha" is as follows:

\[
\begin{align*}
\Lambda \\
a (\text{Bar:1---4}) + a1 (5---8) + a2 (9---12)
\end{align*}
\]

Figure 6 The music structure of "Buddha"

This piece of music is C zhi mode. Section A is consists of three phrases, phrase a (1 to 4 bars), phrase a1 (5 to 8 bars), and phrase a2 (9 to 12 bars), ending with zhi note. In the melody of this piece of music, the seventh interval disjunct appear three times, marked in the picture.
The melody appears at the beginning of the music with seventh interval disjunct. The second and third phrases are based on the first phrase. The scale is as follows:

\[\text{\begin{align*}
   & \text{\textbf{g}}_4 \quad \text{d}_5 \quad \text{g}_5 \quad \text{e}_6 \quad \text{\textbf{g}}_6 \quad \text{\textbf{b}}_6 \quad \text{d}_7 \quad \text{\textbf{g}}_7 \quad \text{\textbf{g}}_6 \quad \text{\textbf{g}}_7 \quad \text{\textbf{g}}_6 \\
\end{align*}}\]

This seventh interval disjunct is a musical imitation of the dialect tone used in Huangmei opera singing, which further expresses the special local style.

V. DISCUSSION

Through the research of this article, we can know that Huangmei opera is an opera with continuous innovation and change.

In terms of vocal music, Huangmei opera first originated from tea-picking folk songs. In the process of development, it constantly absorbed the characteristics of other operas, and finally formed three types of music: zhutiang, caiqiang and huaxiang. It not only has the style of folk songs, but also embodies the characteristics of opera, including the dual characteristics of folk songs and opera.

In terms of accompaniment instruments, Huangmei opera only used percussion instruments such as drums, gongs, and cymbals to beat the rhythm at the beginning. On this basis, add Chinese plucked instruments such as pipa and sanxian to play simple musical melody; then add melody Chinese instruments such as gaohu and flute to enhance the appeal of music; finally, add western instruments such as cello and clarinet to enrich the musical expression and enhance the vibe of the music.

In terms of performance, the number of performers in Huangmei opera has increased from two or three at the beginning to multiple, and the performance has also changed from mini play to big play, with more and more roles and richer expressions.

In terms of performance location, Huangmei opera has been constantly striving for performances from the rural areas around Anqing into Anqing City, improving the performance style with the aesthetics of Anqing citizens, and then becoming the representative opera of Anhui Province and finally popular throughout China.

Therefore, Huangmei opera is always in development and change, especially in the rapidly developing contemporary society. In order to seek a better survival, Huangmei opera is more actively seeking change, including the creation of a large number of new repertoires, the use of new composition techniques, the use of MP3 music accompaniment, the trial of new performance forms, and the promotion of network appreciation. Whether these current changes can really promote Huangmei opera to prosper again requires long-term testing and audience approval.

VI. SUGGESTION

As a traditional opera in China, the living environment of Huangmei opera has been challenged, and there are still many problems to be solved on the development path. The preservation and transmission of Huangmei opera is a long and arduous process. Studying its history and musical characteristics helps to understand the art in more depth and to find a way more suitable for its development. How to better promote the transmission and development of Huangmei opera requires more attention from the government and society, and guide the cultural aesthetic tendency through the formulation of scientific programs. As music students, we should use our professional knowledge to popularize Huangmei Opera and expand the influence of traditional music among young people.

There should be a study of Huangmei Opera in other areas for comparison, Should be study and analyze the characteristics of performances and special techniques and Should be study the roles and functions of this performance in society.

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