

On the Present Situation and Inheritance of the North Road of Qi Opera

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ABSTRACT. *Qi opera has a long history, rich repertoire and profound social foundation, which is deeply loved by the people. In the long process of development, Qi opera gradually formed three kinds of tunes: Gao Qiang, Kun Qiang and Tan Qiang. Among them, the play cavity belongs to the music of plank cavity, which is characterized by the variety of plank and strict separation of male and female. By analyzing the development of Qi opera bomb chamber, this paper puts forward some thoughts on the inheritance of Qiju.*

KEYWORDS: *Qi opera, North tanchang road, Current situation, Inheritance*

1. Introduction

Qiyang opera, formerly known as Qiyang troupe, was called “Qiyang opera” in the period of the Republic of China, named after Qiyang opera, which originated in Hunan Province. After more than 500 years of development, Qi opera has become a kind of multi-vocal drama with special singing style. Due to the rapid development of society, multiculturalism has come into people life rapidly, and people lives and concepts are changing. In the new social form, Qi opera music, like other operas, also faces the test of inheritance and development brought by the collision of traditional culture and multi-cultural.

2. A Survey of the Current Situation of the North Road of the Bomb Chamber in Qi Opera

In the process of its development, Qi opera has formed two major art schools, Yonghe school and Baohe school. The stage language uses Qiyang Mandarin in a unified way, which has its own characteristics in specific forms. The author investigation is mainly about Hengyang City.

2.1 Professional Performing and Educational Institutions of Qi Opera U in Hengyang

At present, the professional performing agencies of Hengyang Qiju are mainly Hengyang Qi opera troupe, and the educational institutions are mainly Hengyang art school. Founded in 1949, the Qi opera troupe of Hengyang City belongs to the public institution with the state's balance of funds. It is subordinate to one troupe and one hospital, namely, the Qi opera troupe of Hengyang City and the Hongqi Grand Theater of Hengyang City. Qi opera troupe has 140 performances every year, and more than 200 performances in 2013. The salary of the troupe actors is also directly related to the performance tasks, and they must complete the performance tasks on time and in quantity; in addition, the performances exceeding the performance tasks will be distributed according to the number of performances, which is called travel allowance and performance fee. The person contacting the business will have the appropriate performance commission.

Hengyang art school, founded in 1960, is a full-time general secondary vocational school approved by the provincial government, which integrates music (vocal music, instrumental music), dance, art and other professional art education. Qiju troupe is divided into two majors: Qi opera performance and instrumental music. The students are mainly from Hengyang and the counties around Yongzhou. After graduation, Qiju Troupe will select excellent students and directly assign them to Qiju troupe in the city to become formal members of Qiju troupe. The first year is the basic training, and the second semester of the second year starts to work according to the students' own conditions and interests.

2.2 The Development and Existing Problems of Qi Opera Performing Group

The author sorted out and analyzed the situation of Qiyang County drama troupe, and found that the actors of the troupe were shuttle shaped from the age level, with a large proportion of young and middle-aged actors, and the proportion of old actors and young actors accounted for a certain proportion, without any staff fault, which was conducive to the long-term development of the troupe. And young actors are graduated from professional schools, with a certain foundation and good cultural literacy, there is a lot of plastic space. In addition, the government attaches great importance to the intangible cultural heritage and gives strong support from policy and finance, which undoubtedly plays a great role in promoting the development of Qi opera [1].

But we also find many problems. First of all, the performance level is uneven. The performance tasks are mainly the old actors and Orchestra members over the age of. Because of the influence of the school structural curriculum training mode, the young actors learn a wide range of knowledge, lack of professional skills and experience, and often can play the main role in the performance. Secondly, the market demand is getting smaller, and the creation is out of date. In the past, the creation of a new play was jointly created by experienced old actors or writers. After the retirement of old actors, the creative ability of young actors is limited. Therefore, now almost all performances are old plays, no new plays. Because there is no new play, the audience has aesthetic fatigue. The repertoire is not innovative and can not keep up with the development of the times, so among the young people, Qi opera has no

market. Thirdly, some actors are not enthusiastic about Qi opera. During the performance, most of the audience are old people who come to join in the fun and kill time. Few people appreciate Qi opera from a professional perspective, which leads to the actors being more casual in the performance and the plot being cut more.

3. Discussion on the Inheritance of Qi Opera Bomb Chamber

According to the investigation of Hengyang current situation, although Qi opera is not on the verge of extinction, its prospect is not optimistic. With the process of modernization, the social and cultural environment of Qi opera has changed greatly.

First, innovation in inheritance. Opera culture is a “living” art, and the process of inheritance is a dynamic process. In the process of inheritance, we can not copy the tradition. Inheritance is the cornerstone of the development of traditional opera, but only innovation is the limited method for the sustainable development of traditional opera. With the development of society and the infiltration of multi-element culture, Qi opera can adapt to the new social environment only through innovation and integration of new era elements and social culture. As an important individual of Qi opera inheritance and innovation, Qi opera actors can better inherit Qi Opera Tradition and innovate Qi opera only by constantly improving their comprehensive quality[2].

Secondly, spread the knowledge of Qi opera in the society. By using the influence of Hunan media in the national media, we should carry out more popular knowledge education of Qi opera, expand the influence of Qi opera with the help of the platform of drama channel of CCTV, and carry out more talk shows such as exclusive interviews with artists; record and produce the audio-visual products of Qi Opera singing, and circulate them in the market. Even though there is no one to follow at the beginning, there is always one that is not accepted Cheng. From the beginning of primary education, the knowledge of Qi opera, including the voice, the customs of performance and the relevant experience of artists can be compiled from deep to shallow, from easy to difficult, so that students of different ages can accept it well.

Finally, it inherits Qi opera in the music education of colleges and universities. In order to do a better job in the contemporary inheritance of Qi opera, the use of music colleges and universities can play an important role in the universality and large-scale inheritance of Qi opera. Especially in the Music Department of normal school, most of the students here will be engaged in teaching work in the future. When these students learn Qiju, they will become a inheritor of Qi opera. Qi opera has become one of the national intangible cultural heritages, and it will certainly cause a lot of repercussions if it can be introduced into universities. In addition, colleges and universities can invite Qiju troupe to perform in the school, invite old artists to teach skills or give special lectures, which can not only enhance students understanding of Qi opera, but also promote the spread and development of Qi opera.

4. The Change of the Northern Way of Qi Opera “Play Tune” from the Perspective of Sociology

4.1 The Basic Characteristics of the Inheritance of Qi Opera Playing Tune in the Social Context

Qi opera is not formed and developed for no reason. Its emergence and development are always closely related to certain cultural context. From the perspective of musicology, “cultural context” mainly refers to the “cultural field” composed of a specific cultural accumulation and cultural status in time and space, including the specific cultural forms related to the production of music, such as the “cultural atmosphere” composed of living state, custom, psychological state, ethical values, etc.

4.1.1 Literariness

The titles of “music design” and “music creation” have been clearly recorded in the plays of modern Qi opera. This is not a title, but the main body and way of creation of modern Qi opera have changed. In modern Qi opera, its script creation is no longer limited to the creation of the “original family” in the traditional period. After the “drama reform”, some opera troupes in different regions began to transfer workers specialized in script creation from regional cultural bureaus, opera studios and other cultural institutions.

Most of these full-time writers have good cultural background and can express the characters emotions and thoughts with concise and appropriate language. Taking the North Road slow skin aria as an example, the seven character sentence and the cross sentence are still used in the word case, but a breakthrough has been made. The two sentences have been mixed and used alternately, and the use of long and short sentences with nine, eleven and thirteen characters has been increased. The traditional law of “line tune according to words” in Chinese opera also makes the change of CI case inevitably bring about the change of singing tune, which is reflected in the change of sentence funny falling sound, the relationship between sentence amplitude and word tune.

4.1.2 Comprehensive

Opera, as a comprehensive art, is interdependent and influenced by singing, performance and stage. The change of any link does not exist in isolation, which will affect the survival and development of other links.

The inheritance of Qi opera is mainly manifested in the following aspects: first, the inheritors of Qi opera are mostly integrated with creation, singing, performance, appreciation and inheritance. In the process of inheritance, the inheritors are singers and creators, performers and appreciators, learners and creators. Second, when inheritors are inheriting, they often integrate the genes of Qi opera music creation, such as various folk songs, folk tunes, labor chants and so on.

4.2 The Change of Music Culture in the North Road of Qi Opera

Cultural change is an extremely complex and concrete organic process, which includes the content, form, function and structure of culture, and even all changes of any cultural matters or cultural characteristics due to internal development and external stimulation. Since the late 1970s, the national scale “national music integration work” not only recorded the living conditions of Chinese traditional music in the period of agricultural civilization, but also reviewed the historical development of Chinese traditional music in a certain sense.

5. Conclusion

Many complex forms of Chinese national music are inseparable from culture. Sometimes a music form even represents a culture, or a culture represents music. From the current form of development, ethnomusicology has developed into a cultural study in China - in essence, music is also a culture. The culture on which this kind of music depends includes art culture and background culture. Paying attention to the music culture change of Qi opera North Road aria is also an explanation of the original reason of its music change.

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