

Study on accompaniment of dulcimer in Shandong Lv Opera and Wuyin Opera

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Abstract: Shandong art is deeply influenced by Confucianism. As a big province of culture and drama, it has given birth to various kinds of operas and has strong local characteristics. Among various kinds of operas, dulcimer plays an important role as an accompaniment instrument, and is the primary instrument for many kinds of operas. Lv opera and Wuyin opera are two of the most important operas in Shandong, so this paper summarizes the characteristics and causes of the dulcimer accompaniment in Shandong local operas by analyzing the characteristics of the dulcimer accompaniment in Lv opera and Wuyin opera. Finally, some suggestions are put forward to protect and develop Shandong traditional opera.

1. Introduction

Shandong opera culture has a long history, and the dulcimer has become an accompaniment instrument for numerous operas in Shandong, forming a unique accompaniment music [1]. This is closely related to the historical and geographical conditions of Shandong [7]. The characteristics of dulcimer accompaniment in Shandong opera

(1) In the Ming and Qing Dynasties, folk music was most prosperous. Now, the Heze area of Shandong Province is near the Beijing-Hangzhou Grand Canal. At that time, the time tunes of ditties introduced from all over the country gathered here, and thus the Shandong Qinshu began to appear -- "Xiaoqu", a form of performance. During the development of small tunes, the dulcimer was added to have an important influence, resulting in the art forms of "singing the dulcimer" and "playing the dulcimer". Later, the cosmetic dulcimer (Lv Opera) and other operas were developed on this basis. Therefore, the accompaniment music of the dulcimer embodies the characteristics of following the tone and setting off, with rich rhythm types and obvious auxiliary role of accompaniment.

(2) Under the condition of geographical location, the Beijing-Hangzhou Grand Canal runs through the whole northwest plain of Shandong, and this water source advantage is conducive to the development of agricultural production within the territory. The creation of operas originates from life. Shandong operas are mostly created while working in the fields, and the style of operas is simple and full of life. The use of Qi Zhu, Mida, melodic big jump, so that the music is very good for the mood of the characters and plot atmosphere, highlighting the cheerful working atmosphere.

Shandong's profound history and culture, as well as its unique geographical location, provide congenial conditions for the development of opera, and it has unique advantages for the export and introduction of opera culture, as well as the exchange and development of dulcimer accompaniment art.

2. Dulcimer accompaniment in Shandong local operas

2.1. Dulcimer accompaniment in Lv's plays

Lv opera is also known as "makeup dulcinqin" or "Qin opera", also known as bungee opera in Jiaodong area. Lv plays have the unique charm of Qilu culture and strong rural flavor, which is reflected in many plays, vividly showing the folk customs of Qilu, advocating positive and upward in content, and the opera lyrics are humorous, both ideological and artistic. As one of the main accompaniment instruments, the dulcimer, together with Xiangqin, pipa and Sanxian, is called the "four major pieces of Lv Opera".

1. Use of Lv Opera and its accompanying instruments

The Musical Instruments used in Lyu plays are different in literary and martial arts fields. In the theater, the accompaniment instruments were mainly pendant qin and dulcimer, and some soft bow and Jinghu were also added. Later, with the development of Lv Opera, the orchestra was constantly expanded, and national wind instruments were added, such as sheng, flute and suona, etc. In addition, string instruments were added to Erhu and Sihu, etc., and plucked instruments were added to sanxian and pipa. The most used accompaniment instruments are pendant, dulcimer, Sanxian and pipa. Among them, the dulcimer's timbres are crisp and bright in the high notes

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and rich and elegant in the low notes, which echo the high, pure and lyrical tunes of Xiangqin. At the same time, it can also integrate with the pipa and Sanxian, which are also plucked instruments, to play rich rhythm patterns. As the main accompaniment instruments in Lv Opera and other operas, these four instruments are also known as the "four major pieces of Lv Opera".

2. 1.1. Types of dulcimer accompaniment music in Lv operas

The dulcimer is often used in the accompaniment of singing in Lv Opera.

(1) Harmonizing, which is the most used accompaniment method of the dulcimer in Lv Opera, is basically played in accordance with the melody of the singing style. When the melody is relatively slow and the drag time is long, the dulcimer can adopt more flexible accompaniment methods, such as adding flowers or melody variations, to supplement the singing style and play the role of supporting the voice and preserving the tone.

(2) Lining cavity, with continuous tone accompaniment as the music background, to highlight the singing of the singing cavity. It is mainly used in scattered plates and closely matches with percussion music. The use of long wheel tone is a compact melody and highlights the emotional tone.

(3) Drawl, the use of decorative accompaniment techniques such as floral or extended tone, forming a branch voice polyphony, and the contrast with singing. The usual tight rhythm of sixteenth notes is rich in long notes, in contrast to the singing.

(4) Compared with polyphony, accompaniment and singing are opposite to each other, which makes the harmonic color more obvious and enriches the function of accompaniment sound.

(5) Filling, singing, and accompaniment form a question-and-answer form, which has a dramatic charm. In Lv opera, singing and accompaniment are integrated with distinct priorities.

(6) Emphasize that the main melody of singing should be highlighted by adding flowers to the main beat points, and the stress of rhythm and beat should be strengthened with accompaniment.

(7) Musical accompaniment: Different Musical Instruments in Lv Opera have different styles and characteristics. Each musical instrument generally has a fixed format, simple melody, and short length. Different forms of accompaniment are adopted in dulcimer accompaniment according to the singing needs of different Musical Instruments.

In the actual application of accompaniment, to have full and full sound effect, the dulcimer should be different from other monophonic melodic instruments, which requires various techniques. Single play and round bamboo are the basic accompaniment methods for the dulcimer, but to form rhythm counterpoint and melody complement with Xiangqin, different rhythms and techniques should be evolved. For example, arpeggio, melody adding flowers, rhythm counterpoint, octave

double, lining tone filling, dotted notes, triplets, and other ways to form the supporting sound polyphonic relationship with the singing melody, so that it will not be monotonous following the tone and can enrich the singing performance.

2.1.2. The accompaniment role of dulcimer in Lv Opera

The role of the dulcimer in Lv plays is first reflected in the cooperation with the band. The music of Lv opera includes overture, interlude, and epilogue. And lyrical music; Music for dance movements; The music that accompanies the singing and the percussion. In this case, the dulcimer participates in all the accompaniment music except the separate accompaniment part of percussion and is completed in coordination with the whole band. The fixed pitch of the dulcimer provides reference for the accuracy of the intonation of other accompaniment instruments. The overture is the beginning of a performance, usually with the orchestra. As the percussion music, Si Gu can control the rhythm and speed of the band, which is to some extent the conductor of the band. The dulcimer and Si Gu always cooperate in the music. Percussion music such as Si Gu first sets up the atmosphere, and then the dulcimer plays powerfully through octave unitary or round bamboo, which further enhances the atmosphere and leads to the plot. On the other hand, the dulcimer and the pendant hu form the main melody line and complement each other with the timbre of the three strings. The different division of labor and cooperation of various instruments highlight the artistic charm of Lv Opera.

The role of the dulcimer in singing and stage performance is to build a bridge between the band and the singing voice. In the accompaniment process, the dulcimer uses its own timbre and technique characteristics to play the passing melody well, which plays the role of determining the style and melody tone of the singing voice, rendering the mood, setting off the atmosphere and foil the performance. In the interlude and the coda, the dulcimer has the advantage of its wide vocal range. The theme melody music is played repeatedly through changes to make the theme tone of the symbolic characters more distinct and intuitive, and to show the psychological characteristics, ideological conflicts, and personality contrast of different characters.

2.2. Dulcimer accompaniment in Wuyin Opera

Wuyin Opera is one of the first batch of intangible cultural heritage in China. Formerly known as Elbow Guzi Opera, Wuyin Opera belongs to the west Road of East, West and North roads. It is mainly distributed in the central region of Shandong Province, including Jinan, Zibo, in addition to some districts and counties in Weifang, Binzhou are also distributed. After 1976, the dulcimer joined the Zibo Wuyin Opera accompaniment band and gradually became an indispensable instrument for the conductor of the strummer part and the whole accompaniment band, playing an important role in the band.

2.2.1. Use of Wuyin opera and its accompaniment

Due to the limitation of the number of people in the early Wuyin Opera, percussion accompanied the singing, reading, acting, and dancing in the band. The main instruments included drums, boards, large gongs, small gongs, and small cymbals, etc. After liberation, Wuyin Opera workers realized that Wuyin Opera was weak in accompaniment and tried to learn from many singing gongs, body gongs and special gongs. In the 1950s, an attempt was made to add string accompaniment, and the Musical Instruments used in the theater were composed of erhu, Sanxian, dizi, violin and Xiaohu. In 1976, the dulcimer was added to Wuyin Opera, and Gaohu was officially used as the main string. Besides, pipa, sheng, bass and electronic organ were added to the Musical Instruments of the literary field, forming a relatively complete accompaniment of the folk band in terms of the orchestra composition.

2.2.2. Dulcimer accompaniment music type of Wuyin Opera

As the melody of the opera is not fixed, the occasion of the performance and the audience are different, so the accompaniment methods of the opera are varied. According to the development of Wuyin opera, dulcimer accompaniment can be divided into several types of music.

(1) Impromptu accompaniment. At the beginning of the development of Wuyin Opera, due to the backward social and economic environment, excellent composers and performers have not emerged in our country, the music structure is relatively undiversified, and the performance lineup of band is not complete. The accompaniment band mostly relies on auditory accompaniment. According to the timbre characteristics of the dulcimer and the singing voice of the actor, the performer can improvise in the music through the speed of the rhythm, strong and weak changes, etc., to give the audience different feelings.

(2) Fixed plus flower accompaniment. With the development of Wuyin opera, players are required to adopt floral accompaniment with the changes in the voice of actors according to the singing rules stipulated by the profession and their own instrument skills. The main ways of adding flowers in the main melody are short wheel, double tone, pentatonic scale, sixteenth note and so on.

(3) Dulcimer accompaniment in Wuyin Opera

In the beginning, only gongs and drums accompanied Wuyin Opera, but the dry singing was monotonous and difficult to show the content requirements in large-scale dramas and modern operas with complex plot. After 1976, the dulcimer formally joined the accompanying band of Zibo Wuyin Opera. The addition of the dulcimer strengthened the harmony function of the band, and the music content was more vivid, the forms were more diverse, and the colors were more abundant. It's the heart of the plucked instrument.

In the singing style, dulcimer accompaniment and singing style complement each other. Combined with the characteristics of Wuyin opera absorbing folk music elements, various techniques are adopted to set off the

singing words. The singing style is enhanced by the speed of the rhythm and the intensity of the volume, to stimulate the singer's emotion, so that the accompaniment and singing style of Wuyin opera are integrated and more mature.

2.2.3. Characteristics of dulcimer accompaniment in Shandong Opera

From the characteristics of dulcimer accompaniment in several operas in Shandong, we can analyze the characteristics of dulcimer accompaniment music and skills in Shandong operas:

(1) Dulcimer accompaniment under the same system of operas. For example, Wuyin Opera and Liuqin opera belong to the same system of elbow bone, so the dulcimer will have similar accompaniment techniques and techniques for different operas.

(2) Accompaniment

Accompaniment, that is, to follow the singer's melody, is mainly used in operas with strong singing and full and perfect melody lines. Various accompaniment techniques can be used if they are reasonable. Rhythm type accompaniment, that is, through different rhythm types to the singer's voice accompaniment, generally with allegro, number plate in the livelier singing.

(3) Foil accompaniment

When expressing special emotions, the singing and melody are enriched and supplemented to make the music full of changes. The commonly used accompaniment techniques are quick or tight tone and repetition of a certain musical segment. The main techniques used include contrasting notes, rotations, arpeggios, etc., which are flexible and free.

(4) Qupai accompaniment

Several Qupai forms the musical structure of Qupai body, and different Qupai music styles are also different. Some of these Qupai are from fixed folk minor keys, and Qupai body has relatively little freedom. Dulcimer has relatively fixed melody in accompaniment, which generally involves the forms of unitary playing, added flowers, auxiliary playing, accompaniment, solo playing, and rotation playing. The dulcimer needs to be played at the same time as the actors.

3. Conclusion

Shandong's unique geographical location has created strong features of local opera. Under the influence of opera, the dulcimer has formed unique accompaniment features, which has also played a role in the development of the art of dulcimer performance. Meanwhile, the development of dulcimer accompaniment has also enriched the emotional expression of Shandong opera. This article hopes to give you some help on the superficial research summary, more in-depth understanding of dulcimer accompaniment art.

4. Suggestions

The traditional opera and rap art of Shandong has a long

history, which is one of the labels attracting tourists from all over the Shandong characteristics. Only through continuous innovation and improvement can they be loved with The Times and provide impetus and direction for the development of dulcinqin accompaniment art.

1. Stay rooted in tradition and avoid convergence

Shandong opera and rap are inherited from generations of artists.

They are stylized to a certain extent and conform to real life in connotation, but they are not confined to life. Innovation is not convergence, so we must pay attention to the theory and performance system of opera and rap art, especially the regional characteristics, cannot be based on the most popular operas or genres as a template, only pay high attention to the theoretical basis and constantly improve in the creation practice, in-depth life to search for fresh materials, to keep pace with The Times to ensure that the development of the road on the right track.

This is an era in need of talents, the development of all walks of life needs new forces, Shandong opera is no exception. To develop traditional arts, we need to cultivate not only excellent actors and performers, but also scriptwriters, directors and composers who really know what they are doing. Everyone involved should be well versed in the history, culture, music, and performance characteristics of each type of opera and music, so that they can maintain their individuality without changing the traditions during the second creation.

2. Protect and support

For the protection and support of Shandong opera and rap art, the state has listed many kinds of intangible cultural heritage, which is a happy thing, indicating that more and more artistic cultural heritage has been paid attention to, but on the other hand, the protection measures are not perfect, too much attention is paid to the declaration and development, and many commercial behaviors are added, even tampering with folk art. Lost the original charm. Therefore, for the protection and support of traditional arts, a related mechanism should be established and improved, and the revitalization projects of local folk art and opera should be included in the scope of local economic development and assessment, so that their development can occupy a certain position in the cultural development strategy. At the same time, a system should be established to protect the form and content of art. For relevant performing groups and institutions, the government can provide support and help, such as encouraging performances, increasing performance opportunities, providing a larger and more formal stage for more people to see these art forms, providing economic subsidies, formulating relevant rules for applying fees, etc. For the small operas or operas that lack inheritors and are on the verge of extinction, professionals can be sent to collect relevant information as much as possible by means of recording videos, interviews, and written records, to increase publicity and call on more young people to actively learn.

Each region has its own regional brand of opera and rap. This is a long period of combining with local culture and forming its own style. It should not be tampered with to lose its original character in a rush to appeal to the

public. Therefore, while developing traditional arts, we should respect the protection of cultural ecological environment, and carry out protection and innovative development based on taking root in traditional theories, so that they can truly exert their charm.

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