

7-8.Chinese Operas





History of Chinese Opera

Why People Acting ?



History of Chinese Opera

Primary Ritual

Dance & Singing &
Acting



Tradition Chinese Opera Stage



Tradition Japanese Opera Stage



History of Chinese Opera

Primary Ritual

- Ancient China---“巫”“舞”“武”
- Witchcraft, dance, martial arts.
- Ancient Greek---Worship to Dionysian.

Dance & Singing &
Acting

鼓

鼴

戲

戏

金文

小篆

楷书（繁体）

楷书



History of Chinese Opera

Before Tang : Narrative Dance

Tang Dynasty : Cosplay influenced by the spread of Budism

From Song to Yuan Dynasty

North : 杂剧、院本

South : 南戏

“冲州撞府”

“打略拴畜”



History of Chinese Opera

1. 故事歌舞 Narrative Singing & Dance

《踏谣娘》 : The Singing and Dancing Woman

“北齐有人姓苏 · · · · 嗜饮酗酒，每醉辄殴其妻，妻衔悲诉于邻里。时人弄之：丈夫著妇人衣，徐步入场行歌。每一叠，傍人齐声和之云：踏谣和来，踏谣娘苦和来。以其且步且歌，故谓之‘踏谣’；以其称冤，故言‘苦’”



History of Chinese Opera

1. 故事歌舞 Narrative Singing & Dance

《代面》 The Mask :

“《大面》，出北齐。兰陵王长恭性胆勇，而貌若妇人。自嫌不足以威敌，乃刻木为假面，临阵着之。因为此戏，亦入歌曲。”



The Gagaku Performance of Japan



History of Chinese Opera

2. The Northern Operas 北曲

- Musical forms: 大曲、鼓子词、曲子、唱赚，诸宫调
- Perform place: 勾栏瓦舍 Goulan wasi
- Musical structure:
Several pieces(qu pai 曲牌) of one tonality combining a suit (section) ,
four suits combining a whole opera.



History of Chinese Opera

- The famous playwrights:

关汉卿Guan Hanqing/《窦娥冤》

马致远Ma zhiyuan/《破幽梦孤雁汉宫秋》

郑光祖Zheng Guangzu/《倩女幽魂》

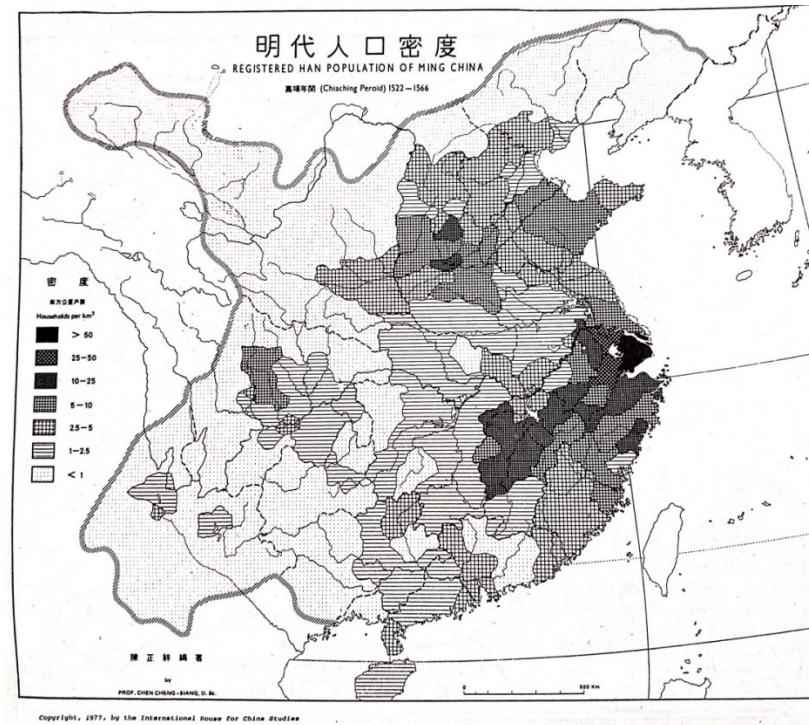
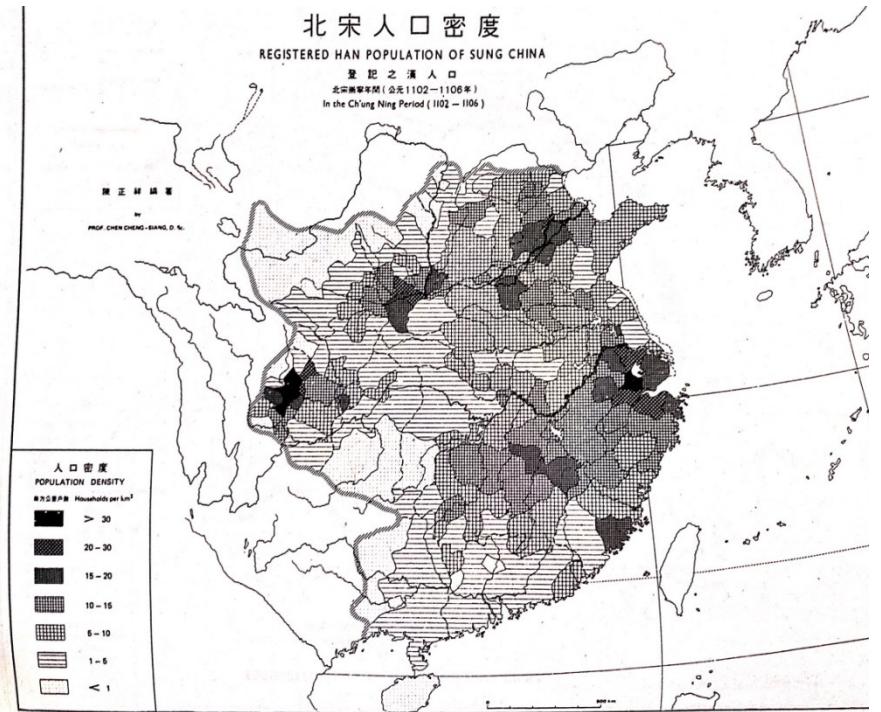
白朴Bai Pu/《梧桐雨》《墙头马上》

王实甫Wang Shifu/《西厢记》



History of Chinese Opera

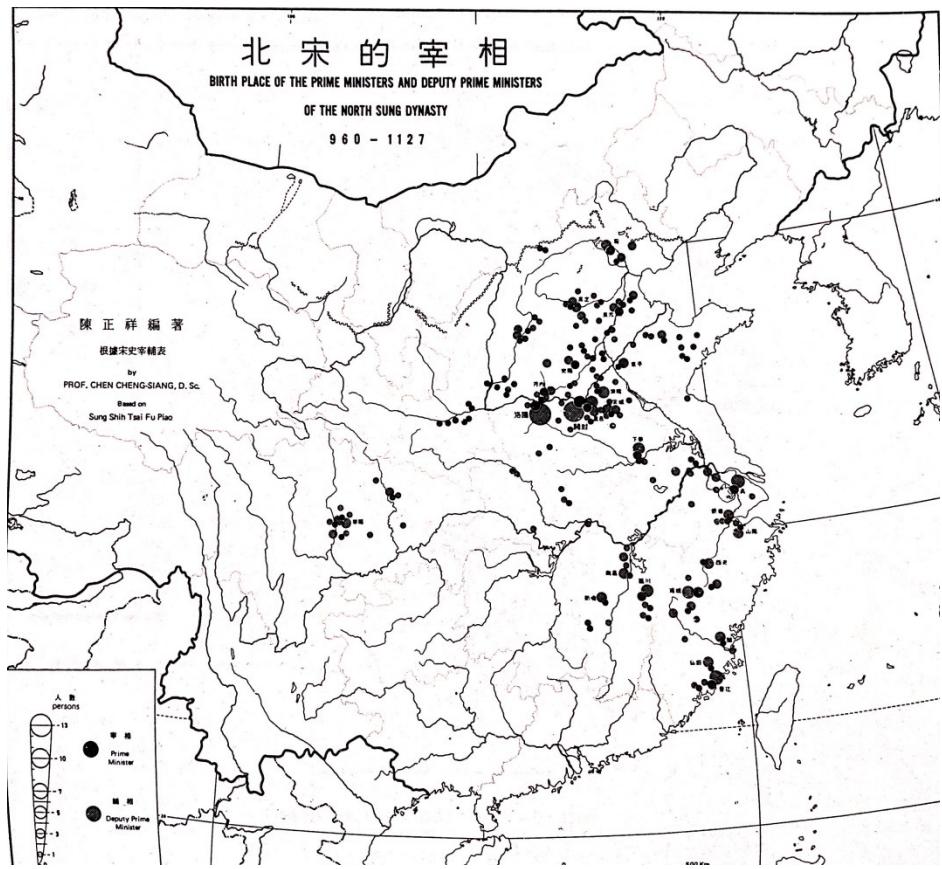
From Song Dynasty to Ming Dynasty, along with the southward movement of war and political center, China's cultural and economic center also shifted from the Yellow River basin to the Yangtze River basin.



地图来源：陈正祥，《中国文化地理》，1983：23



History of Chinese Opera



地图来源：陈正祥，《中国文化地理》，1983: 23



History of Chinese Opera

3. The Southern Operas 南戏

- “至咸淳，永嘉戏曲出，泼少年化之，而后淫声盛，正音歇。”
——【元】刘壎《水云村稿》
- “合歌舞以演故事”
——王国维《宋元戏曲考》
- “宋瓦子（瓦肆）引进印度戏曲为中华戏曲祖祢，初流行于永嘉，称‘永嘉杂剧’”
——郑振铎《中国俗文学史》



From the Southern Opera to the Kun Opera

3.The Southern Operas 南戏

- Musical origins---The 4 Tones:
- 余姚腔/Yu yao
- 海盐腔/Hai yan
- 昆山腔/Kun shan
- 戏阳腔/Yi yang



From the Southern Opera to the Kun Opera

3. The Southern Operas 南戏

- Five Famous legend/五大传奇

- 1) 《荆钗记》: 王十朋、钱玉莲
- 2) 《刘志远白兔记》: 刘志远、李三娘
- 3) 《拜月亭记》: 蒋世隆、王瑞兰
- 4) 《杀狗记》: 孙华、孙荣
- 5) 《琵琶记》: 蔡伯喈、赵五娘





From the Southern Opera to the Kunqu Opera

- 4. 昆曲/The Kunqu Opera:

It originated from kunshan area in the 14th century

Because of Wei Liangfu's reform, Kunqu opera went to the whole country and became a compulsory music course for the literati class.





From the Southern Opera to the Kunqu Opera

- 4. 昆曲/The Kunqu Opera:

Speaking style: Zhongzhou Deialect/“中州韵”

Singing style: Water mill tone/“水磨腔”，

Instruments:

Qu di/曲笛, San xian/ 三弦, Drum& clapper/鼓板





From the Southern Opera to the Kunqu Opera

- Famous plays of Kunqu Opera :

梁辰渔/Liang Chenyu 《浣纱记》

汤显祖/Tang Xianzu 《牡丹亭》

孔尚任/Kong Shangren 《长生殿》 《桃花扇》

“花雅”之争
Popular versus elegant



The Beijing Opera

- In 1790, four Anhui groups of Opera performers came to Beijing to celebrate the Qianlong emperor's 80th birthday.
- "Hui Ban" was mainly active in Yangzhou area before entering Beijing (raised by Anhui salt merchants)
- The four performing groups are:
Sanqing 三庆, Sixei 四喜, Chuntai 春台 and Hechun 和春



The Beijing Opera

The First Generation of Beijing Opera Masters

荀兰田

《行路训子》

康平

梅巧玲

《雁门关》

焦太后

金霑云

《彩楼配》

王宝钏

徐小香

《群英会》

周瑜

杨鸣玉

《思忠诚》

闵天亮

朱莲芬

《玉簪记》

陈妙常

杨月楼

《四郎探母》

杨连辉



张胜奎

《一津官》

莫成

刘赶三

《探亲家》

乡下妈妈

程长庚

《群英会》

鲁肃

时小福

《桑园会》

罗敷

卢胜奎

《辕北原》

诸葛亮

谭鑫培

《碧虎村》

黄天霸

1943, 沈蓉圃, 《同光名伶十三绝》



The Beijing Opera

- Roles of Beijing Opera:

Sheng 生 : A general term for male positive characters

Dan 女 : A general term for female positive characters

Jing 净 : colorful face male characters (Strong personality)

Mo 末 : middle-aged, frontal male characters with beard

Chou 丑 : humorous male characters



The Beijing Opera

- Roles of Beijing Opera:

Sheng 生 : A general term for male positive characters





The Beijing Opera

- Roles of Beijing Opera:

Dan旦 : A general term for female positive characters





The Beijing Opera

- 梅兰芳Mei Lanfang(1894-1961)





The Beijing Opera

- Roles of Beijing Opera:

Jing 净 : colorful face male characters (Strong personality)



Loyal, brave



Selfless, upright



crafty and evil



Rash, robber



Serious, lordly



The Beijing Opera

- Roles of Beijing Opera:

Chou丑 : humorous male characters





The Beijing Opera

- Roles of Beijing Opera:

“生旦净末丑，神仙老虎狗”

A proverb is usually used to describe a person who can play any role and do any job.



The Beijing Opera

- Masters:
- 四大名旦: 梅兰、程砚秋、尚小云、荀慧生 (Dan)
- “无腔不学谭”: 谭鑫培 (The old Sheng)
- “国剧宗师”: 杨小楼 (The martial Sheng)
- “冬皇”: 孟小冬 (The old Sheng)

Cross-gender
performance



The Beijing Opera

The main methods of performance (五法) :

“手、眼、身、法、步”

- Hands: “手为势”





The Beijing Opera

The main methods of performance (五法) :

“手、眼、身、法、步”

- Eyes: “眼为灵”





The Beijing Opera

The main methods of performance (五法) :

“手、眼、身、法、步”

- Body: “身为主。”





The Beijing Opera

The main methods of performance (五法) :

“手、眼、身、法、步”

- Hair: “法为源”





The Beijing Opera

The main methods of performance (五法) :

“手、眼、身、法、步”

- Steps: “步为根”





The Beijing Opera

The main subjects of performance (四功) :

“唱、念、做、打”

- Sing
- Speak
- Dance
- Fight





The Beijing Opera

- Instruments:





The Beijing Opera

- 西皮腔与二黄腔合流——What is Pi & Huang?

	西皮 Xi pi	二黄 Er huang
板式 (Rhythm)	Ban - Ban Unsteady rhythm	Ban - Yan Steady rhythm
Tuning	La-mi / 四-工	Sol-re / 合-尺
Style	Leaping and fierce	Heavy and hovering



The Beijing Opera

- Instruments:



胡琴



京二胡



小三弦



月琴



笛



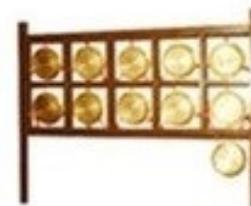
喷呐



海笛子



笙



云锣



The Beijing Opera

- Instruments:



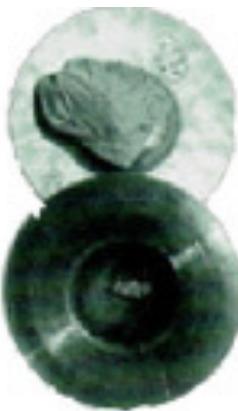
单皮鼓



板



小锣



铙钹



大锣



The Beijing Opera

- Modern Beijing Opera:
- Combination of western symphony music
- Adaption of the traditional music





Summary



- The history of Chinese Opera ;
- Story singing and dancing ;
- Northern Opera and Southern Opera ;
- Kunqu Opera ;
- Beijing Opera.