

Yilan, which absorbs elements such as car drum and lane, and slowly develops into a small play. Then he studied Kunqu Opera, Gaojia opera, Beiguan opera, Peking Opera and other major operas, and gradually developed a complete form of opera. With the Han people entering the Lanyang Plain, it was only the immigrants from Zhangzhou in Southern Fujian who brought the "Gezi" spread in their hometown and the "Gezi" and "Che Gu" spread locally, which were integrated and developed into "local Gezi" in Yilan [4]. As for the founding of Gezi Opera, scholars habitually look for a founder, so there are different opinions. There is "Gezi help" Ou Lai help [5]. Chen Gaoli and maoziyuan [6]. When local songs were sung by immigrants in the early stage, many songs were combined with words to form a complete plot. They were sung on the stage to form a song (oratorio). After that, role-playing and action were added, and the initial form of song and dance drama with a slightly embryonic form of opera appeared. After adding various costumes and roles, it gradually became the world of Chinese culture [7].

III. THE INTRODUCTION OF NATIONAL ORCHESTRAL MUSIC INTO GEZI OPERA

The first large-scale stage public performance of Gezi Opera accompanied by a large-scale folk orchestra in Taiwan's history was composed by Chen Zhongshen in the 1980s; Chen Chengxiong conducted "Liu Quanjin melon" by the Taipei Municipal National Orchestra. Later (will the emperor come?) The Taipei Municipal National Orchestra also cooperated with the Gezi Opera Troupe in the composition of Wang Zhenyi and the new White Snake directed by Chen Zhongshen; Ke Mingfeng and Liu Wenliang compose the tune, and the cold moon directed by Li Ying; Ke Mingfeng arranges the tune, Chen Zhongshen arranges and directs the Royal plaque and fate is not destiny, Liu Wenliang participates in the tune, and Chen Zhongshen arranges and directs the first edition of the new Swan banquet, which is the premiere of these large-scale stage Taiwanese operas. In 1990, Taiwan's Gezi Opera "Jigong living Buddha" was performed at the Beijing Asian Games Art Festival in China. Kaohsiung experimental National Orchestra (now Kaohsiung National Orchestra) was invited to accompany it as music accompaniment (note 56 on page 100 of Liu Wenxiang's master's thesis), making Kaohsiung National Orchestra the second public professional folk orchestra to accompany the public performance of Gezi Opera on a large stage in Taiwan's history.

As early as the era of Japanese rule, the record companies run by Japanese people once invited composers learning western music to arrange music for Gezi Opera and invited Western musicians to accompany them. They mainly played wind music, but also string music, sometimes using keyboard instruments such as piano and accordion. Usually, the main string (leading Hu Qin) of Wenchang (string law department) and several characteristic (characteristic) instruments such as Da Guang string, Taiwan Sanxian and all Wuchang (percussion) instruments will be retained.

After the end of World War II, Gezi Opera bands still used western wind instruments, mainly saxophone, Oboe and trumpet, as well as flute. The bass part used electric guitar and bass. In recent years, large-scale stage public performances used Cello and bass. On December 10, 2006, Chen Shuxi conducted a large-scale western orchestral accompaniment of Gezi Opera in cooperation with the Kaohsiung Symphony Orchestra and the Ming Hua Yuan theater. The two large-scale stage public performances of

Gezai Opera, composed by Zhong Yaoguang and Liu Shiyong, used a larger Western orchestral system.

IV. THE SPREAD OF GEZAI OPERA

Yilan, Taiwan, called the early performance of Gezai "local Gezai", also known as "old Gezai", "traditional Gezai" and "old volume Gezai". Floor sweeping is the earliest form of performance of Gezai Opera, which is similar to praising songs and car drum operas. Male actors perform on the spot in both Sheng and Dan days, and some also form an array to participate in the incense array of the temple fair. At present, there are only a few artists in Yilan area, such as Chen Wangfu and others. During the period of wild stage Gezai Opera and inner stage Gezai Opera, the performance of Gezai Opera was in the form of "screen acting". The so-called screen acting, that is, the so-called "live acting", was told by the drama master in the drama class about the plot of the play, briefly describing the position and performance process, and the rest were performed by the actors on the spot. There should be an excellent tacit understanding between the actors and the civil and military arena. This kind of performance focuses on the skills of the actors, that is, the so-called "intra-abdominal" Kung Fu. They should be able to improvise words and tunes. Therefore, the early scripts were handed down from ear to ear by senior artists and recorded as oral scripts by hand.

During the Japanese rule period, wild Taiwan Gezai Opera was very popular with the people of Taiwan. At that time, many Chinese troupes came to Taiwan to perform. Gezai Opera absorbed the setting and even the form of this play of the Fuzhou class, and learned the martial arts, posture and gongs and drums of Beijing opera. At that time, Peking opera was called Waijiang opera in Taiwan. It was popular in Taiwan for a while in the 1910s and gradually declined in the 1930s. Therefore, the troupes that came to Taiwan to perform stayed in Taiwan and dissolved the troupe. The artists turned to join the Gezai Opera class, which made Gezai Opera integrate the elements of martial arts. At first, the local temple fairs in Taiwan adopted the Mandarin system of Beiguan opera to pay God, and then Gezai Opera gradually became an opera to pay God, which was widely loved by the people in Taiwan. In the early stage of the performance, the performance of the performance was still performed in Mandarin of Beiguan. Recently, it was mostly performed directly in Taiwanese. In the early stage, there was a form of daily performance of Beiguan random play, night performance of Gezai play or daily performance of Nanguan Gaojia play, and night performance of Gezai play. After being introduced into Fujian, Taiwan opera entered Zhangzhou, Fujian, known as "Gezi", "miscellaneous brocade song", "assorted song" and so on. In 1953, the Fujian Provincial Department of culture decided to collectively refer to the "Songs" spread in the Jiulong River of Zhangzhou as "Brocade songs". It also took the name of Jiulong River in Italy as "Xiang River", and officially called Taiwan Gezi Opera spread in Fujian as "Xiang opera".

V. TAIWANESE GEZAI OPERA WAS INTRODUCED INTO FUJIAN (XIANG OPERA)

In 1925, shuangzhufeng of Xiamen Liyuan Opera Troupe hired Taiwanese opera artists to teach opera in Xiamen. Since then, it has become popular in Southern Fujian. In 1926, Taiwan Yulan class went to Xiamen new world theater for four months. In 1928, when Taiwanese Fulao people went to visit their

ancestors at the Tzu Chi palace in Baijiao, Zhangzhou, Fujian Province, they hired Taiwan Gezi Opera Troupe sanlexuan to perform in honor of God. They once performed in Xiamen, causing a local sensation. Since then, Taiwanese opera troupes have been formed in Southern Fujian. Fujian Xiang opera is a branch of Taiwanese opera that originated in Yilan in the early 20th century.

After Taiwan Gezi Opera was introduced into Fujian, it was called Xiang opera locally. When Gezi Opera was officially formed in Taiwan, it was said to adopt "Gezi" in Zhangzhou, Fujian Province; "Gezi" is also known as "miscellaneous brocade song", "assorted song" and "Brocade song". Brocade song is the abbreviation of assorted song; In 1953, China's Fujian Provincial Department of culture decided to spread in the Jiulong River in Zhangzhou, also known as Xiang River. The local Taiwanese Gezi Opera was officially called "Xiang opera". When compiling and publishing the data collection of folk music in Southern Fujian, the word "assorted" was too vulgar, so it was briefly called brocade song in the book. As early as in Southern Fujian, there were songs, but there was no "Brocade song". The section of Jiulong River in Shima area of Longhai County is called Jinjiang River. Due to political considerations, he deliberately called the local Gezi "Brocade song" and regarded it as the root of Gezi drama). It is a folk song that absorbs folk operas and folk tunes, forms a sentence with seven or five words, and every four sentences form a paragraph. It is sung by dialect slang to tell the story.

Under the influence of China's political movement and literary and artistic policies, Xiang opera has carried out many changes. Many themes have been banned and changed into plays with strong political ideology. During the Cultural Revolution, it was even more difficult to escape the attack of model opera, so it was greatly influenced by Beijing opera. After China's reform and opening up, although the influence of model opera is less, the current performance form is still very different from folk aesthetics. Influenced by other operas, the language form of Putonghua and the shadow of Peking Opera can still be seen everywhere. It also adopts the way of mutual use of real and false voice, which is different from the way of using native voice in Taiwan. At present, Xiamen in Southern Fujian has resumed using the name "Gezi Opera" for many years. Xiamen Gezi Opera Troupe and Zhangzhou Xiang Opera Troupe in Xiamen are the two most representative Gezi Opera Troupes (Xiang opera troupes) in Southern Fujian, both of which are public operated troupes (National troupes). At present, in addition to public troupes, there are also hundreds of folk troupes in Southern Fujian.

VI. THE EXCHANGE OF TAIWANESE TAIWANESE OPERA

China's national first-class actor Zheng Xiuqin (she is a student of Shao Jianghai and Lin Wenxiang and has been the head of Zhangzhou Xiang Opera Troupe) has performed in Taiwan for many times. Zheng Jiefang and Yang Linlin, the main strings (lead pianist) of the troupe, have also performed in Taiwan for several times. Chen bin, the composer of China's national first-class actor of the troupe, has composed music in Taiwan, His works in Taiwan include biography of Li wa (Ke Mingfeng's main string, Zheng Songjiang's drum division, Zheng Songjiang's former drum division of Zhangzhou Xiang Opera Troupe, now retired), hall of eternal life (Yang Linlin's main string, Wang Qingsong's drum Division), etc.

Xiamen Gezai Opera Troupe toured Taiwan for the first time in 2006, performing modern Gezai Opera (Modern Gezai Opera; fashion Gezai Opera) "Shao Jianghai" (the play premiered in Taiwan on September 18, 2006. In Taipei, Xiamen Gezai Opera Troupe specially released the DVD of the play and held a signature meeting in Taiwan. The DVD was recorded in December 2005), a new ancient costume Gezai Opera "Dou E's injustice", and many other plays. The main strings are Xu Yongren, drummer Lin Dehe, "Dou E's grievance" has been recorded and broadcast many times on Taiwan's public television. Professor Vander Loon, Piet, a Sinologist at the University of Oxford, also recognized the symbiosis of ritual and drama, and stressed that the research focus should be on how ritual drama develops. He put forward an important point in the "examination of the origin of Chinese drama from religious rituals": "in China, as in any part of the world, religious rituals can develop into drama at any time, including modern times. The various factors that determine the development of drama do not need to go far away, they are still active today. Therefore, the important question is how drama rises, not when.[8]

VII. INTRODUCTION AND DEVELOPMENT OF YANGQIN IN GEZI OPERA (XIANG OPERA)

Yangqin was introduced into China in the late Ming and early Qing Dynasties and spread to Taiwan with the migration of ancestors. Due to the immigrant culture, with the accumulation of time and the diversity of mass entertainment consumption, "Yangqin" has become an indispensable member of opera accompaniment for Gezi Opera class. The reason for its development is that the audience's preference and the position of dulcimer players in the theatrical troupe are the main keys. Yangqin is a commonly used stringed instrument in China. It belongs to the same family as the piano. Its timbre has distinctive characteristics, large volume and combination of hardness and softness; When playing slowly, the timbre is like a tinkling mountain spring, and when playing fast, the timbre is like gurgling water. The tone is bright and crisp like big beads falling on a jade plate. It has extremely rich expressiveness. It can play solo, ensemble or accompany Qinshu, rap and opera. It often plays the role of "piano accompaniment" in folk instrumental ensemble and national band. It is an indispensable main musical instrument.

In the late Ming Dynasty, with the increasingly close friendly exchanges between China and West Asia. Yangqin was introduced into China by sea from Persia. At first, it was only popular in Guangdong, and then gradually extended to Fujian, Zhejiang, Jianghuai and Central Plains, and joined the ranks of accompanying rap music and local operas. Yangqin is mostly used as the main accompaniment instrument in Qinshu in various places, such as Shandong Qinshu, Xuzhou Qinshu, Anhui Qinshu, Guangxi Wenchang, Guizhou Wenqin, Sichuan Yangqin and Yunnan Yangqin. Yangqin is also used as an accompaniment instrument in local opera music such as Cantonese opera, Chaozhou Opera, Han Opera, Fujian opera, Yue Opera and Shanghai Opera.

At the end of the Qing Dynasty and the beginning of the Republic of China, many forms of folk instrumental music rose as independent music, and Yangqin became one of the main musical instruments of Guangdong music, Jiangnan Silk and bamboo music and Shandong piano music. Yangqin has spread and evolved in China for nearly 400 years. Whether in musical instrument production, performance art or music creation, it has already had China's traditional characteristics and national style, and combined with

local folk music, it has formed a number of schools with prominent local and music characteristics.

With the rise of European industry and the development of marine transportation, the focus of Sino-foreign trade and cultural exchanges has shifted to the southeast coastal area, with the coastal areas of Guangdong and Fujian as the main ports. In addition, Zhangzhou Yuegang (1436-1622) trade and three main port branches of Guangzhou, Quanzhou and Fuzhou have been added to form a coastal logistics stronghold. To the east sea route, from China to Japan, Korea and other places; the route to the South China Sea, that is, from Guangzhou to Southeast Asia and countries in the Indian Ocean, has opened up exchanges with the export of ceramics, tea, handicrafts, spices and jewelry. In addition to western paintings with religious themes brought by missionaries, the maritime Silk Road also promoted the information exchange of technology, and promoted the dissemination of western culture such as western paintings, musical instruments and antiques among the people.

Under the opening-up of foreign trade in Kangxi of the Qing Dynasty, the import of western culture, with the European folk musical instrument dulcimer, followed the Western sailors, businessmen, soldiers, missionaries, colonists and other people who sailed to China in the "era of great navigation", introduced the "Yangqin" from the southeast coast of Fujian, which was absorbed by fine class musicians and translated into Chinese into the "Yangqin" activity record of "Chinese piano", which is more abundant and diverse.

Before the invention of piano making in the 16th century industrial revolution, dulcimer has always been one of the main accompaniment instruments in European courts and churches. With the sea expansion of maritime foreign trade, the Roman Empire across Eurasia and Africa rose into a. Both the eastern and Western empires actively expanded their overseas ties and expanded their own influence. Therefore, at the beginning of its introduction into China from Europe, Yangqin was valued by folk music clubs and quickly integrated into theatrical troupes, music clubs and pavilions to absorb as accompaniment instruments. It is true that Yangqin should be praised as "Chinese piano". Yangqin, as a commodity imported by foreign businessmen for domestic trade, is paid tribute to the imperial court, or absorbed by folk music clubs and elegant collections. It is popular in local rap and quyi, as well as theatrical troupes and prostitutes. The musical instrument workshops accompanied by these theatrical troupes and music clubs or self entertainment have increased their sales performance in leisure and entertainment consumption activities due to the stability of politics and society. With the increasing expansion of the maritime Silk Road trade, it promotes the exchange and integration of folk music and some Southeast Asian countries, which not only increases the diversified development of opera types, especially Nanyin, Liyuan opera, Chaozhou Opera (Chaozhou tune), shadow puppet opera, ballads, minor, etc. as the overseas Chinese take root and spread abroad.

Taiwanese Yangqin accompaniment Gezai Opera has gone through the efforts of many backcourt musicians and left an engraved track in the changes of the times. In the process of fully inclusive and equitable opera, it constantly draws the essence of all kinds of music from the East and West, constantly tries to make innovations in the conflict between tradition and modernity, and integrates innovation and

gives space and changeable characteristics to dulcimer music. The Yangqin accompaniment of Gezi Opera mainly takes its sonorous voice and two tone harmony function, which happens to fill the deficiency of the timbre and range of the four traditional musical instruments of Gezi Opera. From the historical changes and development, the establishment of musical instruments and bands, to the practical application of singing accompaniment and background music, it shows the mission entrusted by Taiwan's traditional dulcimer in the era of Gezi Opera and its great position in accompaniment and main performance. Indeed, from the north to the south, the Yaji music club, the children of the pavilion, and even the introduction of private theatrical troupes know the appearance of the Fanyan activities in which the traditional dulcimer is absorbed as the accompaniment of Gezi Opera.

VIII. THE ART OF DULCIMER PERFORMANCE IN TAIWAN DURING THE JAPANESE RULE

Yangqin was introduced into China in the late Ming and early Qing Dynasties and spread to Taiwan with the migration of Han people. Due to the characteristics of immigrant culture, with the accumulation of time, Yangqin has become an indispensable member of Taiwan's traditional musical instruments for the absorption of Taiwan's traditional theatrical troupes, the self-cultivation and self-entertainment of literati Yashi, and the use of Quguan music club. Yangqin can be absorbed and developed by the troupe music club in Taiwan. The vigorous folk music activities during the Japanese rule period are the main key.

The dulcimer music in Taiwan during the Japanese rule period was rich and colorful. The main reason was that the Japanese ruled Taiwan mainly from the consideration of benefiting the domestic needs and seizing huge interests with the colonial rule strategy. Benefiting from the industrial revolution in the West in the 19th century, the prosperity of publishing industry and printing was driven, along with the distribution of newspapers and magazines, the broadcasting of background music in films on phonograph discs, the Broadcasting Bureau invited Yangqin musicians to play live, traffic construction and the construction of temples, which led to the exchange of Yangqin musicians in Taiwan, Japan and Mainland China. Under various favorable transmission channels, Yangqin has become one of the main accompaniment instruments in Taiwan's traditional music.

Under the cross-strait exchange of theatrical troupes and the massive invasion of western culture, Taiwan's traditional theatrical troupes have adopted a more conservative attitude, which has not been affected. At that time, local dramas rarely entered the theater and could only perform external dramas. Limited by the small volume of dulcimer, difficult to transfer and not the main instrument, external dramas were rarely used in consideration of many economic benefits. Most of them were used in the musical accompaniment or solo of Beiguan Youqu, Hakka Bayin or indoor small-scale dramas. With the gradual completion of commercial theaters, the occasion and timing of dulcimer performance also changed.

At that time, Yangqin music was widely used in popular Gezi Opera, cultural drama and improved Tea Picking Opera. With the rapid rise of a large number of Chinese theatrical troupes coming to Taiwan and local theatrical troupes, they have absorbed Yangqin music as opera accompaniment under the condition of competing with each other, so as to increase the richness and integration of backcourt music; Second, to

increase the appearance of the troupe's literary arena, before piano music was widely popular, dulcimer was a very fashionable and novel instrument at that time.[9]

IX. THE DEVELOPMENT OF DULCIMER PERFORMANCE FORM IN CHINA

In the late Ming and early Qing Dynasties, Yangqin landed in China and spread from Guangzhou to the north and from Yangzhou to the West. Dulcimer originated in Persia and Dashi. It is still popular in Iran, Iraq, Syria, Hungary and other Asian and European countries. At the beginning of its introduction, dulcimer was mainly used for traditional ensemble music, and its performance repertoire and form were relatively single. Through the baptism of Chinese culture for hundreds of years, Yangqin has made outstanding achievements in the development of performance forms. In addition to solo, Yangqin is widely involved in opera, quyi accompaniment, ensemble, large, medium and small ensemble and other performance forms, and has become an important part of Chinese national musical instruments.

1. The strong integration shown in the ensemble music is the prerequisite for Yangqin's foothold and survival in China. Different from the growth environment of European Yangqin in court music, the main scope of Yangqin's activities was folk music in market towns at the beginning of its introduction into China. The dulcimer in this period has simple production technology, narrow range and single tone playing skills.

2. Accompaniment music is an important survival means and development stage of Yangqin in China's development history. In terms of opera and quyi, Yangqin plays are represented by Cantonese opera, Han Opera, Yangju, Yue opera, Kunqu Opera, Huai opera and Fujian opera, as well as Qin opera, Jiangsu Bangzi opera, Inner Mongolia Er Ren Tai, Shandong Liuqin opera, Hunan Huagu opera and other quyi music accompaniments. Quyi and opera accompaniment music is an important stage for the development of Yangqin music. As a highly local, linguistic, folk and cultural performance form, Chinese performance art form is also a powerful witness to the nationality of Chinese yangqin music.

3. Solo music is an important way for the development of Yangqin itself. At the beginning of its introduction, Yangqin took improvisation as the main inheritance means. After the founding of the People's Republic of China, Yangqin entered colleges of higher learning. After years of professional development in the Conservatory of music, its performance skills have changed and its music works are greatly enriched. The mode of communication has also been transformed from oral instruction to professional undergraduate and graduate training with perfect teaching system and teaching scheme. Professional performance groups emerge in endlessly and the theoretical cause is booming. These are the inevitable results of Yangqin's own development.

X. THE DEVELOPMENT OF YANGQIN IN TAIWANESE GEZAI OPERA

From the original Fujian brocade song, combined with the car Drum Opera in Southern Fujian and Taiwan, and the performance activities of amateur children at the folk God welcoming competition venue, the ballad characteristics of "Yilan local singers" were bred in Yilan. Later, combined with Chegu opera

and Hakka three legged tea picking song tune, and absorbed the artistic characteristics of Nanguan opera, Beiguan opera, Gaojia opera, Baizi opera, Peking Opera and other operas and folk ballad music tunes, then added the actions of random play, Peking Opera gongs and drums and martial arts, adopted Beiguan Qupai, costumes, makeup, Fuzhou and Shanghai stage organs and painted scenery, combined with the drama codes, figures, props and musical instruments of various operas, and developed into a sea with all rivers and inclusiveness, Singing, dancing and telling the story, set off by gongs and drums, with rich content [10]

Gezi Opera, a new type of opera of the rich. Because the performance lyrics and recitation are in Minnan language, it is easy for ordinary people to understand. In addition, the melody is smooth and beautiful, the rhythm is lively and cheerful, and its music tunes are folk songs familiar to the people. The plot is also folk stories such as Shi Xiji, Shan boyingtai, Meng Jiangnv, Zheng Yuanhe, LV MENGZHENG and Chen Sanwu Niang. Every New Year's festival temple fair celebration, the appearance and singing of the children participating in the festival is called "Gezi array". The singing booklets printed and distributed by urban restaurants are called "Gezi album", and the hall society where they teach singing is called "Gezi hall"; even yetaicao building often attracts a large number of audiences to stop and watch. In addition to novelty, its clowns are lively and playful, holding popular language. In full view of the public, the "driving eye sword" with eyes and arrows casts eyes, and the artistic style with interesting look exudes the charming charm of looking forward to seeing each other again. At that time, when there was a shortage of leisure and entertainment, Gezai Opera exuded a vigorous rural interest, that is, it quickly spread from Ilan to Taipei, resulting in professional theatrical troupes, semiprofessional theatrical troupes and children's amateur theatrical troupes, which were deeply loved by the majority of people in Taiwan.

Later, more Hakka people sang Taiwanese Opera in the southern Fujian language. Because the island language was interlinked, Taiwanese Opera spread to all parts of the province. Or even, after the rise of modern cities during the Japanese rule, they settled in commercial theaters to provide leisure and entertainment, and gradually became mature and prosperous. The rise of the industrial revolution in the 19th century was related to the alliance between the mass media and electronic networks, the rapid transformation of scientific and technological products, the dissemination of records and broadcasting stations, and the publicity of newspaper media. Radio, film and Taiwanese opera, which rose in the 1960s; From TV Gezai Opera in the 1970s and Mandarin Gezai Opera in the 1980s to the rise of sophisticated theater Gezai Opera in the 1990s, the education department set up a Gezai Opera Department at the Taiwan Academy of traditional opera, and the performing artists continued to carry on the education. By the year 2000, with the establishment of the Liao Chiung Chih cultural foundation, a consortium legal person, Yetai Gezai Opera officially entered the public sector to inherit higher art education and became a key drama cultivated by professional colleges and universities in the public sector in Taiwan. With its incomparable tenacity and otherness, Gezai Opera radiates infinite mass charm. It contains rich artistic connotation and social functions. It has become a colorful and brilliant folk drama popular in Taiwan.

XI. THE INTERNALIZATION OF DULCIMER

Yangqin spread from the Middle East to China. With the migration of theatrical troupes, music clubs and business travelers to Taiwan, after the variation of the political situation in the Qing Dynasty and Japan, Yangqin can effectively grasp its constant factors and integrate into Taiwan folk music and drama except Nanguan, (for example, Beiguan opera, Gezai Opera, Hakka opera, Hakka Bayin, Shiyin, temple chanting, music club, Guangdong music, Chaozhou music, pop songs, concert halls, dance halls, etc. playing a competent role is enough to reflect that Yangqin is a "secular instrument"). However, the part that makes it have "change" is mainly that the dulcimer sound has both solo and harmony to stabilize the sound harmony of instrumental music. If it is high, it is low; if it is simple, it is complex; if it is slow, it is like running water; if it is fast, it is like a string of beads. It can belong to the Lord and be inlaid and handed over. It has never changed its original character because of floating and migration. It is suitable for the needs of instrumental music in different performance occasions, reflecting the practicability and variability of Yangqin music in the folk.[11]

CONCLUSION

With a posture of embracing all rivers and integrating all directions, Gezai Opera absorbs skilled musicians from all parts of Taiwan and integrates tunes, operas, minor tunes and Ballads from Nanguan, Beiguan and other parties, thus enriching the music of Gezai Opera. Therefore, according to the artistic experience of Yangqin musicians such as opera troupes, music clubs and pavilions, the author explains the role of Yangqin accompaniment in different periods of Gezi Opera Troupes.

For more than 200 years from the reign of the Qing Dynasty to the rule of Japan, the Yangqin, which has always been attached to the accompaniment of folk operas, has changed the form of traditional music. Looking at the development of Yangqin music in Taiwan during the 50 years of the rule of Japan, the Japanese encouraged Taiwanese to study in Japan and opened Taiwan's westernized music education. Dulcimer music has not been suppressed because of this. On the contrary, due to the Westernization policy of Japanese people, dulcimer has made great achievements. In addition to accepting the performance procedures of traditional music, it also has the characteristics of harmony and major and minor of western music. It no longer only accompanies operas and matches with single melody expression, and starts the performance of double melody and harmonic music with both hands. In addition, the performance form of western instrument accompaniment appears. It presents different musical styles in the music of new operas and improved operas in the middle of the Japanese rule, which not only achieves the purpose of Japanese assimilating Taiwan's traditional drama and traditional music, but also loses the significance of Japanese promoting the development of western music.

Yangqin is improved and grown up in the process of continuous absorption, integration, change and development in the transformation of history. Its development needs to improve the connotation of works. In the creation and performance of traditional and modern works, we should strive for innovation in change and forge ahead in development, so as to contribute to the enrichment and improvement of Yangqin art.

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