

A SUMMARY OF THE RESEARCH ON THE LITERATURE OF HUAGU OPERA IN HUNAN PROVINCE, CHINA

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Abstract

Huagu opera is a kind of local opera in Hunan Province. It is widely spread in various regions of Hunan Province. It is formed on the basis of China's folk music and some other traditional culture. At present, there are not many works about it in China, which are generally limited to the research of music, singing and lyrics, and less related to the teaching of Flower Drum Opera. This paper attempts to comprehensively analyze the art of teaching and learning Huagu opera from the perspective of teaching, in order to fill the deficiency of previous research on this subject.

Hunan Flower Drum Opera originated from folk song and dance. After three stages of development, it has gradually become a widely popular local opera in Hunan. This paper first discusses the inheritance, protection and development of Hunan Flower Drum Opera in China as a whole, then discusses the characteristics of Hunan Flower Drum Opera vocal music teaching one by one from the research on the vocal music characteristics of Hunan Flower Drum Opera, and finally analyzes the feasibility analysis and theoretical basis from the theories of educational Anthropology and cultural ecology.

In general, this paper comprehensively analyzes the characteristics of Hunan Flower Drum teaching, provides some references for the filling, creation and appreciation of Hunan Flower Drum Opera college teaching, and also plays a certain role in promoting the further research of Hunan Flower Drum Opera lyrics.

Keywords: College music school, Music education, Flower Drum Opera

Books on the inheritance, protection and development of Hunan Huagu Opera in China

Books on the inheritance, protection and development of Hunan Huagu Opera in China. As a local opera with strong local characteristics and even an important national influence, Hunan Huagu Opera should arouse great attention and attention from academic circles. However, due to some objective reasons, the research work on Hunan Huagu Opera is not satisfactory. The special research on it can be traced back to after the founding of the People's Republic of my country. In the book "Hunan Opera History" written by the famous Chinese opera researcher Mr. Yin Bokang, the systematic list Some documents and monographs about Hunan Huagu Opera after the founding of the People's Republic of China are published. Besides that, "Hunan Huagu Opera Music" published in December 1952, "Changsha Huagu Opera Music" published in August 1958, "Hunan Huagu Opera Music" published in June 1962, "Hunan Huagu Opera Music" published in October 1978. "Commonly used tunes of Hunan Huagu Opera" published in June 1980, "Sequel of Commonly used tunes of Hunan Huagu Opera" published by Hunan Literature and Art Publishing House in December 1986, etc. These books systematically explain the author's research on music and tunes. From the above monographs, it can be seen that from the founding of the People's Republic of China to the mid-1980s, the research on Hunan Huagu Opera only focused on music and tunes. It is said that the Huagu Opera at this time is still pictured in the field of "music".

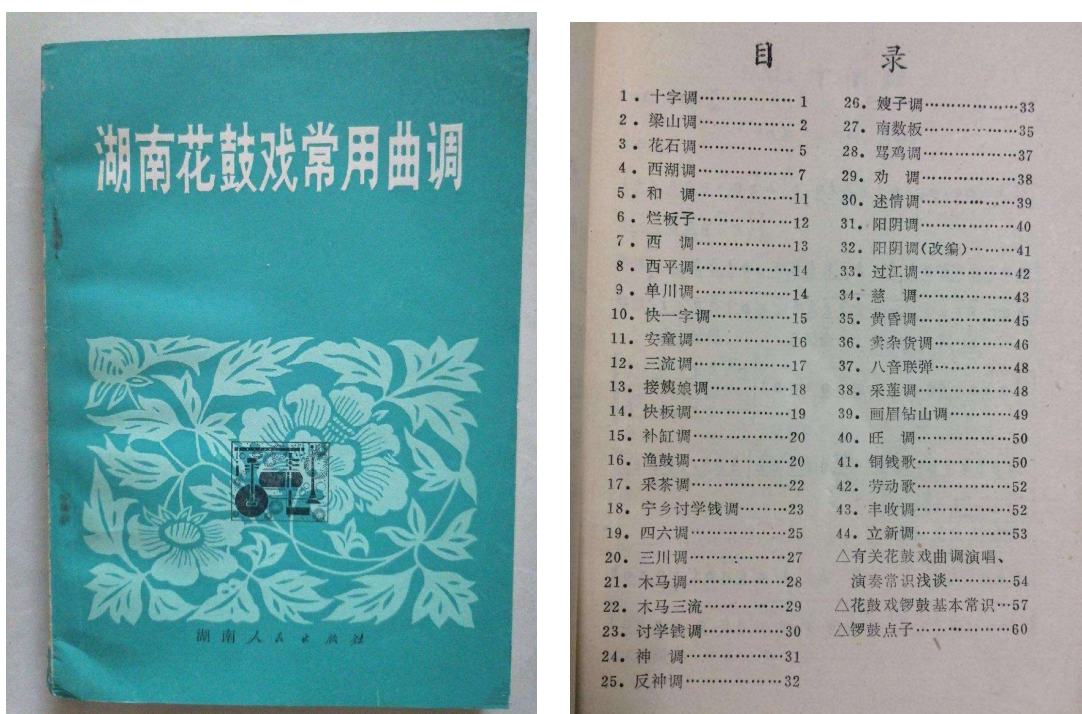


Figure1-2: Commonly used Of Hunan Huagu opera

Source: HuanHuagu opera song book

In September 1988, Mr. Long Hua of Hunan University wrote "Hunan Opera History Draft" (Longhua, 1988). The most exciting part is the No. The twelve chapters mainly summarize the historical evolution of Hunan Huagu Opera, the stages of traditional repertoire, and the types and genres of art. At this time, it can be regarded as the Huagu Opera being studied as a kind of culture. After 1988, the creation of Hunan Huagu Opera became less and less, and some of them only made some simple articles on the "history" of Hunan Huagu Opera, which briefly summarized its artistic types and characteristics.

"Intangible Heritage Protection and Hunan Huagu Opera Research" (Zhu Yongbei, 2014) is a work published in 2014. The book proposes to protect inheritance and intangible cultural heritage. Culture is the "incense" that strengthens our national cultural identity, promotes national exchanges, national unity and maintains national unity, and stimulates the creativity of national cultural development. Hunan Huagu Opera can be traced back to the middle of the Qing Dynasty. It has gone through the changes of the times and has a strong local color and life atmosphere. It is a portrayal of the real life of the broad masses of people and reflects the importance of inheriting the Huagu Opera.

Research on the Inheritance, Protection and Development of Hunan Huagu Opera of China in Dissertations and Periodicals

Research on the Inheritance, Protection and Development of Hunan Huagu Opera of China in Dissertations and Periodicals. In the 1970s and 1980s, Mr. Long Hua wrote and published three papers on the research of Hunan Huagu Opera. These three papers are "Research on Hunan Huagu Opera", "Art Types and Schools of Hunan Huagu Opera", "The Development of Hunan Huagu Opera." This paper has made a more in-depth study on the traditional Hunan Huagu Opera from the academic level. In the early 1990s, Hunan Province held an art seminar on Hunan Huagu Opera. The conference invited many famous experts

in folk music, such as Professor Liu Zhengwei. In October 1994, Hunan Literature and Art Publishing House published the conference papers "Selected Papers on Hunan Huagu Opera". There are a total of 20 papers, including 14 papers on Hunan Huagu Opera. These papers deal with the historical origin and evolution of Hunan Huagu Opera. And development, and generalized its artistic characteristics, director arts, language characteristics, and musical characteristics.

After the 1990s, along with the prosperity of various new types of pop music, Hunan Huagu Opera has received an unprecedented neglect. There are very few people studying Hunan Huagu Opera, and the research on Huagu Opera is facing a crisis. In the 21st century, Hunan Huagu Opera, as a literary and artistic form with local characteristics and extensive influence, was once again mentioned by academia. In June 2006 and June 2008, the State Council approved the Ministry of Culture to confirm and announce that Hunan Huagu Opera was listed as an intangible cultural heritage. This is undoubtedly an affirmation of Hunan Huagu Opera. Therefore, the inheritance, development and protection of Yiyang Huagu Opera has become a top priority. Therefore, the later research on the Hunan Huagu Opera was once again brought up to the academic height, and the focus of the research has also changed from the original brief overview to the current inheritance and development.

In 2007, "Research on Hunan Huagu Opera", written and published by Dr. Tan Zhenming, once again gave Hunan Huagu Opera new strength. The holistic research has played a huge role in promoting the development of Hunan Huagu Opera.

In 2010, Dong Ning published "On the Inheritance and Development of Hunan Huagu Opera". The author also analyzed the current status of Hunan Huagu Opera. And analyze the reasons for the plight of the inheritance and development of Hunan Huagu Opera.

In 2012, He Luxiang published a master paper "On the Development and Promotion of Hunan Huagu Opera". The article mainly put forward Hunan's current situation. There are several directions in the development of Huagu Opera, namely "vulgar", "new", "entertainment", and "integration". He also explained his own thoughts on the promotion of Hunan Huagu Opera, which also includes the status quo of the development of Hunan Huagu Opera, the difficulties and reasons encountered in the development and promotion process, and finally put forward countermeasures. In these countermeasures, what the author puts forward is nothing more than the innovation of Hunan Huagu Opera itself, the promotion of publicity work, and the cultivation of inheritors. Hunan Huagu Opera is a kind of opera, its vitality is naturally in the mouth and ears of the people, and the outstanding inheritors undoubtedly inject fresh blood into the ancient folk art, but the previous literature did not. The professional plans for the cultivation of the heirs of Hunan Huagu Opera are mostly developed along the traditional model.

In 2014, Zhang Tianhui and Li Qiaowei co-authored and published "Analysis of the Function and Value of Music Education in Local Colleges and Universities for the Intangible Cultural Heritage Inheritance". The first time it is proposed to put Hunan Huagu Opera as a form of curriculum education into the classroom, so that the inheritance and development of Hunan Huagu Opera will be more improved by the education community. Scientific and strict planning and promotion. This paper expounds the significance and measures for the inheritance and development of Hunan Huagu Opera from the perspective of the responsibility of the high school. It is an integration of folk art and school education.

In 2016, Li Manxia published "A Preliminary Study on the Preservation and Development of the Intangible Cultural Heritage of my country's Traditional Dramas-Taking Hunan Huagu Opera as an Example" the article analyzes the development status of Hunan Huagu Opera, and points out that the excellent

traditional culture is declining step by step. With the rapid development of foreign culture and Hunan's cultural and entertainment industry, traditional Huagu Opera has not been placed in a corresponding cultural position, the single inheritance method of Huagu Opera, insufficient government investment and other factors have made Huagu Opera difficult to survive, causing Hunan Huagu Opera to fall into a downturn.

In 2017, Liu Wenfeng published "Thoughts on the Inheritance and Protection of Traditional Dramas". The article proposes that traditional opera is a national folk The treasure of art is an important part of my country's intangible cultural heritage. With the changes in production methods and lifestyles, as well as the impact of foreign culture and art, the social conditions on which Chinese opera depends for survival have undergone profound changes. The situation of opera dominating the urban and rural stage is gone forever, and opera not only withdrew from the urban stage, Moreover, the performance market in the countryside is shrinking day by day, and some dramas have died out or are on the verge of extinction. We are deeply aware that in order to better inherit the culture of opera, we need to earnestly carry out inheritance work, impart skills without reservation, cultivate future talents, and actively participate in exhibitions, demonstrations, education, seminars, exchanges and other activities. Education is the basic way of cultural transmission. We should pay attention to the popularization of traditional opera in school music curriculum, and promote the prosperity and development of traditional opera.

In 2018, Zhu Yongbei published "Main Issues and Development Ideas for the Inheritance of Hunan Huagu Opera", on the one hand, the article points out that through certain efforts, Huagu Opera has developed correspondingly, but it still faces problems such as the loss of performance talents, lack of creative staff, lagging management mode, outdated opera content, backward inheritance methods, serious shortage of funds, etc., the passing of inheritors and institutions. The forced transformation of Huagu Opera has continued to die out. On the other hand, the article proposes to promote the development of Huagu Opera from the aspects of cultivating inheritors and encouraging Huagu Opera innovation, and actively seek breakthroughs from oneself with an enterprising spirit to get out of the predicament of Huagu Opera's survival and development.

In 2018, Xu Yanwen published "Looking at the Inheritance and Development of Hunan Local Opera from Changsha Huagu Opera". The article pointed out the Spring and Autumn and Warring States Period There is a silhouette of Huagu Opera, which has always been loved by the public. In recent years, economic globalization and cultural diversification have brought about changes in the cultural environment that traditional operas rely on, leading to a series of problems such as market slump, lack of audiences, deserted theaters, difficulty in repertoire innovation, and brain drain. Appear. At the same time, the article puts forward suggestions to increase support, plan inheritance and development, determine key repertoires, encourage team building, grasp market rules, and strengthen reform and innovation.

Books on the Vocal Characteristics of Hunan Huagu Opera in China.

Hunan Huagu Opera Hunan Huagu Opera has rich and beautiful tunes, lively forms, easy-to-understand language, simple and lively performances, and has strong local ethnic characteristics and life atmosphere. Although there are many differences between Hunan Huagu Opera and my country's national vocal music, it is conducive to promoting the development of national vocal music tune creation. At the same time, it also contributes to the improvement of national vocal works and skills in terms of singing methods, lyrics creation, and singing performance. Had a far-reaching impact.

The singing of various vocal tunes in the national vocal art cannot be separated from the dialect, and it needs to be reflected in the dialect. Zhang Geng believes in "General Theory of Chinese Opera": "The so-called vocal cavity system is a kind of vocal cavity that spreads from its birthplace, takes root in various places, and forms the various local branches of this vocal cavity. These branches and their matrix The sound cavity forms a system, and we call it the sound cavity system in opera.

Therefore, there are Xu Jiangzhen's "Language and Singing" (1984), "Singing Language Art" (1992), Yu Dugang's "Vocal Language Art" (2000), etc., related to the vocal language art works. This part of the work involves content. Mainly the relationship between the characteristics of Chinese initials, vowels, and tones and the biting and vocalization of Chinese vocal music works. Most of this type of research is conducted from the perspective of how dialects influence the melody and style of singing. In this type of monograph, Longhua's "Hunan Huagu Opera Research" comprehensively and systematically discusses the historical development of the Huagu Opera, the organization of the club, traditional repertoire, modern repertoire, artistic features, and musical tunes.

In addition, Mr. Yu Huiyong's "Research on the Relationship between Tune and Ci" systematically discusses the three aspects of the relationship between tones, rhythm and structure in traditional Chinese opera from the perspective of creating tune. Mr. Shen Qia's "Interpretation of the Relations of Tune" and the two "Continuation of the "Interpretation" published by Mr. Shen Qia based on the content of his teacher, Mr. Yu Huiyong's lectures on the "Theory of Relations of Tune" After in-depth interpretation, the works and articles of the two predecessors are important theoretical basis and references for the research of this topic.

Research on the Characteristics of Vocal Music in Hunan Huagu Opera in Dissertations and Periodicals.

In 1987, Wang Ningyi "Looking at the Musical Image in Songs from the Relationship between Songs and Songs". In the article, "The understanding of the special nature of songs can only be revealed in the overall relationship between poetry and music. Of course, it is impossible to understand songs without first clarifying the particularities of these two means in songs. The comprehensive nature of it."

In 1998, Zhou Qingqing's "Rap and Singing Art and Literature and Language in my country". Talked about the concrete embodiment of the relationship between rap music and language tone, rhythm structure and tone color: the relationship between rap music and language tone is mainly reflected in the melody line of music; the relationship between rap music and language rhythm is mainly reflected in the structure of lyrics ; The relationship between rap music and language timbre is mainly reflected in the timbre of initials and finals and the timbre of the combination of the two.

In 2006, He Jian focused on the characteristics of Huagu Opera language and lyrics in "Research on Hunan Huagu Opera Singing". In Huagu Opera, as a Hunan-style opera, the local dialect is used when singing. It also talked about the harmony between the tones of the Huagu Opera and the tune, showing the harmony and beauty of the rhythm.

In 2010, Tang Ningyan introduced the consonants and consonants of Changsha dialect in "Changsha Huagu Opera Singing and Speaking. There are more vowels than initials and vowels in Mandarin. Moreover, there are six tones in Changsha dialect, which are also more than Mandarin. "Articulate clearly and sound melodiously" is also very important in Huagu Opera. Lei Jia was in "Integrating Opera Singing Method with National Singing Method-Taking Hunan Huagu Opera as an Example". It introduces the characteristics of the tune structure of Huagu Opera, which can be divided into two categories: positive tunes and minor tunes. The positive tune structure is square, and the minor tunes are some primitive folk songs and folk songs. In

terms of musical structure, the music of Hunan Huagu Opera belongs to the "qupai combination", and there are also a large number of "banqiang".

In 2011, Qian Rong's "Discussion on the Regional Music Value of Original Lyrics in Singing-Three Explorations of "Singing and Yinsheng". This article explains the necessity of using the original text to sing from two aspects: the vocal sound determines the sound position of singing, and the regional vocal sound determines the regional style of singing. Huang Sai in the "Quest for Life-The Artistic Innovation and Significance of Hunan Huagu Opera". The author is reviewing the status quo of Huagu Opera since the 1980s, using its artistic innovation to conduct dynamic research and analysis of musical forms. Based on the fieldwork in 2009, he attempts to contribute to the research on the dynamic status of Hunan Huagu Opera.

In 2013, Li Yan introduced the traditional accompaniment of Yueyang Huagu Opera in "Singing Study of Yueyang Huagu Opera". Only use Wengqin, Suona and Dizi. The accompaniment features are mainly manifested in the tuning chord style, fingering, and accompaniment score removal form. At the same time, the Changsha Huagu Opera and Yueyang Huagu Opera are compared. In terms of singing skills, the difference between Dan and Xing is the biggest, which is manifested in the use of true and false sound. Yueyang Huagu Opera strictly distinguishes between true and false sound. He Yimin and Owen Juewen listed Huagu Opera in "A Preliminary Study of the Twenty-One Methods of Hunan Huagu Opera" (He Yimin & Owen Juewen, 2013). Twenty-one kinds of lusciousness. There are "electric shock cavity", "saw tooth cavity", "toothbrush cavity", "line knot cavity", "wood stick cavity", "knife handle cavity", "uphill cavity", "downslope cavity", "pad cavity", "Back flashing", "throwing cavity", "antler cavity", "glide cavity", "upper slip cavity", "flower tongue cavity", "cough cavity", "ha-ha cavity", "spinning cavity", "month "Oral cavity", "yang Tazi cavity" and "pimple cavity". Bin Lei took "Liu Hai Cuts the Woods" as an example in "A Study on the Characteristics of Huadan Opera in Hunan Huagu Opera", and also developed the style and tone of Huagu Opera.

In 2015, Wu Jing, an associate professor at the School of Music of Hunan Normal University, in "On the Influence of Hunan Huagu Opera Singing Method on National Singing", analyzes the theories and interrelationships of the three aspects of Huagu Opera's breathing, resonance, and tune, and points out how Hunan Huagu Opera influences folk singing singers through the three aspects of breathing, resonance and tune.



Figure 3: Professor Wu Jing is instructing the tune and the action

Source: Chen Gang 7 October 2021

Dissertations and Journals: Research on the Hunan Huagu Opera into the Music Education System

Dissertations and Journals: Research on the Hunan Huagu Opera into the Music Education System

In 2000, Li Fangyuan stated that "Music is the social behavior that best reflects the cultural characteristics of different nations. Through music Understanding different nationalities is one of the most effective and valuable behaviors. At the same time, it can further deepen the understanding of the music culture of different nationalities."

In 2006, Huang Huali at present, the development of regional ethnic music education resources of local culture has a good development space in the setting of music courses, which can make up for the singularity of current music education courses and the diversified development of ethnic music education to a certain extent. And innovation has important meaning. It is also based on this thinking that we propose that the music majors of local colleges and universities should set up regional folk music courses. Ethnic music is an important cultural resource in our country, as well as an important resource for music education. As a discipline, ethnomusicology has entered my country's professional music education in the form of courses. Although it is not long, it has played a role in promoting the positive development of music education in our country. The role of.

In 2013, Zhang Minhua was in the "Study on the Inevitability of the Regionalization of Vocal Music Teaching in Local Universities". Discussing the establishment of ethnic characteristic music education in schools, pointing out that "in order to achieve the educational goal of serving local music culture, schools and local colleges must introduce and strengthen the construction of regional music culture in teaching, and cultivate suitable and needed talents for local people. At the same time, it has also found a unique way out for the school to create quality courses and specialty majors. Zhou Xizheng and Zhang Yi, studied on the Construction of Chinese Opera Entering the Music Education System of Higher Normal Schools——Taking Hubei Han Opera as an Example", divided into music education and music education of higher normal schools, the status and role of local opera in the music education system of higher normal schools, and local operas in the music education system of higher normal schools. The Huagu Opera as an example, expounds the theory of music pedagogy, music education in higher normal schools, and music curriculum content system in higher normal schools.

In July 2015, the General Office of the State Council issued the "Several Policies on Supporting the Inheritance and Development of Traditional Chinese Opera", which stated: "Vigorously promote the introduction of Chinese opera into campuses, carry out various forms of campus opera activities, and actively inherit the excellent culture of the motherland. It is recommended that Hunan Huagu Opera be included. Quality education classrooms incorporate ethnic culture into the syllabus, strengthen students' knowledge and understanding of ethnic culture, enhance the status and image of folk artists in people's hearts, and enhance the protective effect of Hunan Huagu Opera. In 2017, the General Office of the Central Committee of the Communist Party of China and the Office of the State Council The "Opinions on the Implementation of the Project for the Inheritance and Development of Chinese Excellent Traditional Culture" issued by the department pointed out: "Culture is the blood of the nation and the spiritual home of the people. Cultural self-confidence is a more basic, deeper and more lasting force. "

As the cultural heritage of human beings, colleges and universities integrate the Hunan Huagu Opera tune into the curriculum teaching system of vocal music majors in major universities in my country. This is an important measure of the current reform of the vocal music major curriculum system and talent training model in China. From the current point of view, many colleges and universities in our country have

selected part of the Huagu Opera for vocal music majors and incorporated them into the vocal teaching materials.

Dissertations and journals: Research on the integration of Hu-nan Huagu Opera into the teaching of music education system

Through consulting, the author found that there are few literatures about the Huagu Opera teaching methods that can be used for reference. Among the 25 articles collected and read, the author believes that the following articles are exemplary.

In 1987, Hu Shixiu was summarized in "Huangmei Opera Art", and the main points should be paid attention to from the beginning to the end of the opera vocal music teaching. Contradictions, distinguish primary and secondary. Aiming at different students, analyze the key problems in the vocalization method, and formulate the teaching plan of "holding the watermelon first". More attention should be paid to the teaching principle of the national singing method of "using emotion to bring sound, both voice and emotion". In vocal music teaching, we should try our best to shorten "Sing Liang Xiaocheng, Luo Dongsheng read one and four major pieces to sing one by one". In the classroom, there is a "sound and emotional" synthesis training, which is close to the stage requirements.

In 2013, Xiang Zhangyuan published "Analysis of Hunan Huagu Opera Singing Technique Training", pointing out that the singing technique of Hunan Huagu Opera is more than "The method of 'trembling' and 'non-trembling', as well as many methods of emphasizing the tone, some-times it is a sound, sometimes it is a sound decoration. It is precisely because of these rich and polished singing that it constitutes the rich Huagu Opera. The characteristics of singing. It can be divided into 18 kinds of tune-up techniques. Most of these tune-ups originally existed in the singing voices of Huagu Opera. It is difficult to express on the chart if the actors master and use them flexibly. In turn, the performances of the actors must be detailed. It is also very difficult to write down the score on the score. In addition, Professor Xiang Zhangyuan has a wealth of teaching experience in the teaching of the Huagu Opera Acting major. The teachers mostly use the "oral and heart-to-heart teaching" demonstration teaching method, emphasizing the understanding and interpretation of characters and works. Particular attention is paid to edify students with the "life-style performance" style of Huagu Opera and the "nationalization of voice tone" style.

In 2016, Liang Xiaocheng and Luo Dongsheng, "National Vocal Music" In Teaching and Singing, Reference and Application of the Tuning Techniques of Hunan Huagu Opera" pointed out that Hunan Huagu Opera has accumulated a lot of singing experience and techniques worthy of reference by national vocal music. The most distinctive feature lies in its very charming tone-enhancing techniques, which can be divided into details. There are five categories of tremolo cavity, gliding cavity, pause cavity, turn tone cavity and tongue punching cavity, which can be used in contemporary folk vocal music teaching and singing, which can greatly improve the teaching effect of folk vocal music and improve the singing level of students' folk vocal music. In 2016, Zhang Hongwei published an article "Thoughts on the Teaching of Huagu Opera Acoustic Tunes", thinking that teachers need to pay attention to the teaching process of Huagu Opera acoustics. The importance of vocal training is to guide students to use scientific and reasonable vocal methods to sing the Huagu Opera. In the process of vocal music training, teachers also need to pay attention to students' vocalization, correctly accept students' differences, adopt teaching methods based on their aptitude to effectively guide them, and give encouragement and praise at appropriate times to enhance their singing Self-confidence.

In 2017, Zhong Chunmei published an article "Analysis of the Significance of Chinese Opera Entering

Campus", the article mentioned that Chinese opera is the world's Although one of the three major performance systems that rank side by side the "Steinney System" and the "Brecht System", although it enjoys a high reputation in the world, its development in China is worrying. As a part of Chinese opera, entering school music education of Huagu Opera can not only improve the students' national cultural literacy, but also open up a path for the in-heritance and development of Huagu Opera. This shows the great significance of inheriting local traditional music. Zhang Mi said, the famous vocal educator Jin Tielin believed that the Huagu Opera "used half the true and false in singing", so when applied to the singing of folk vocal music, it can make the voice more flexible, and the sound range is wide and the tone is mellow and bright. Li Qiaowei and Zhang Tianhui published an article "Study on the Inheritance of Hunan Huagu Opera in College Music Education", discussing the importance of local opera in school music education from two aspects: the cultural connotation and educational inheritance value of Hunan Huagu Opera. Huagu Opera is a characteristic culture of our country, which embodies people's yearning for life. The foundation of education is inheritance, and the value of Huagu Opera needs to be better passed on through education.

In 2018, Xiao Hairong published an e-magazine article "Practical Research on Incorporating Native Drama Culture into Classroom Teaching". This article incorporates Heng Yang's native opera into the school's curriculum teaching management system, paving the way for the introduction of native opera into campus and drama into classroom activities. From the integration of relevant subject curriculum resources, the classroom as the main position of opera teaching, the active development of opera club activities, and the cultivation of students' hobbies and expertise The necessity of Chinese opera into classroom activities. Besides, Guan Xian published "A Preliminary Study on the Curriculum Setting and Curriculum System Construction of Chinese Drama History". Establishing the drama awareness' of the major of drama, film and television literature, we must cultivate the students' ability to understand and interpret drama from the perspective of stage art, and it is essential to observe and appreciate drama performance."

The theory of educational anthropology is analyzed in detail

The author is from Changsha, the hometown of Huagu Opera, and has a certain understanding of Huagu Opera; under the guidance of his doctoral tutor, he earnestly studied music education courses and mastered the basic theories of music education anthropology. Huagu Opera inherits narrative data, tracked and photographed audio and video, tracked and recorded music scores, read and organized scripts, and obtained relatively rich information and clues; at the same time, accumulated work and teaching experience in the past few years, taught Huagu Opera courses in schools, and compiled teaching guides for this subject , Teaching students the relevant theories of Huagu Opera and some opera school performances, accumulating certain experience for the research of this article. Especially the learning of pedagogical anthropology, cultural ecology and functionalism provides a solid theoretical foundation for the research of this article.

The above-mentioned books and papers on Hunan Huagu Opera are relatively rich and complete. They are summed up through unremitting efforts by experts and artists of Huagu Opera, as well as some researchers and enthusiasts. They have very measurable academic research value. The writing of the thesis provides a lot of information and examples. At the same time, the analysis and explanation of the teaching characteristics and text of Huagu Opera is still limited, especially the research on the vocal music teaching of Huagu Opera is still blank, which leaves the author with room for further research and discussion. The author will analyze and sort out the materials, and through field investigation and textual research, will

further discuss the teaching characteristics of Hunan Huagu Opera Vocational Art School to fill some gaps in the research.

Education anthropology is a cross-discipline of pedagogy and anthropology. It is not only a branch of pedagogy, but also a department of anthropology. This is an emerging subject that applies anthropological theories and methods to solve educational problems. "Research on the relationship between education and culture is the basic theme and main field of educational anthropology, and it is at this point that constitutes the fundamental difference between educational anthropology and others. It provides a new framework for observing human education "It combines anthropology, pedagogy, history, sociology and other knowledge into one furnace, advocating that education should be grasped from the height of human development. Essence, exploring the relationship between education and culture, opened up new horizons in educational research, and formed a new path for educational exploration. Based on the theory of educational anthropology, this article discusses the relationship between the education and inheritance of Huagu Opera school and the promotion of Chinese excellent traditional culture, and expounds the educational value of Huagu Opera school education and inheritance from the perspective of the development of human society.

Cultural ecology theory

Cultural ecology theory is an anthropological theory widely respected in anthropology circles in Britain and the United States and other countries after the Second World War. The theory of cultural anthropology was first put forward by American anthropologist Julian Steward. In his book "Theory of Cultural Change" completed in 1955, he systematically discussed the theory of cultural ecology. The basic point of view is that the generation and development of culture are closely related to nature, history and humanities, and advocates that the laws of cultural generation, development and changes should be examined from the natural ecological environment and historical and cultural background of human society. As a representative of regional culture, Huagu Opera is produced and developed in the context of regional nature and humanities. The research in this paper will use the theory of cultural ecology to reveal the regional cultural characteristics and the composition of the cultural ecosystem from the natural environment and human background of Huagu Opera, and provide guidance in shaping the cultural ecological environment for the education and inheritance of Huagu Opera.

Current status of foreign research

For many years, we know very little about the status of foreign scholars studying Hunan Huagu Opera. The reason is that in the past we were relatively closed and had fewer channels to obtain foreign information. After the reform and opening up, exchanges at home and abroad have become more frequent. However, there is still not much information on the research of Hunan Huagu Opera, and the author has not found relevant information on the study of Hunan Huagu Opera abroad.

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