



The Development of "Jingyun Dagu" Folk Songs in Tianjin quyì Province, China

Yao Linjiao

A Thesis Submitted in Partial Fulfillment of Requirements for  
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**TITLE** The Development of "Jingyun Dagu" Folk Songs in Tianjin quyi Province, China

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**DEGREE** Doctor of Philosophy **MAJOR** Music

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### ABSTRACT

Jingyun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has a history of one hundred years and enjoys a high status in the national drum music. However, with the development of market economy and the spread of TV, Internet and other media, Jingyun Dagu has gradually faded out of people's life under the impact of this wave of The Times. Moreover, constraints such as single teaching mode, scarce professional talents and small spread scope make the development of Jingyun Dagu extremely narrow, resulting in the gradual loss or even disappearance of some traditional songs and genres. Faced with the problem of the decline of the Qu Yi (Chinese folk art of opera) varieties once favored by the masses, we should not only protect them in a simple sense, but also carry on the inheritance and development of them on the basis of protection, so that China's artistic and cultural heritage can be carried forward in the inheritance and provide nutrition and reference for the new culture in the new era of socialism.

The title of this topic is : The Development of "Jingyun Dagu" Folk Songs in Tianjin quyi Province, China

Objective of research : Explores the different style of Jingyun Dagu and their unique performance characteristics; And this paper analyzes the development status of Jingyun Dagu in Tianjin based on the analysis of the context of Jingyun Dagu and the interview and study of key informants. How to continue to maintain the vitality of "Beijing Yun Dagu" strategy research.

Methods of research: Field survey and participatory observation method; Interview method; Books and documents, audio and video materials; Spectrum Cases analysis method

Results and Conclusion: This paper studies and summarizes the formation and development of Jingyun Dagu, discusses the inheritance and development of Tianjin Jingyun Dagu, proposes to use regulation and control of art market, broaden communication channels, expand teaching approaches, keep up with the trend of The Times, in order to promote the prosperity and development of Jingyun Dagu art market, make it continue to inherit and enrich, in order to promote its long-term



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development.

Keyword : Jingyun Dagu, Qu Yi, Development and inheritance, Style, Tune



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# Chapter I

## Introduction

### 1. Statement of the Problem

In recent years, greater attention has been paid to traditional Qu Yi (Chinese folk art of opera), and the learning and protection of traditional Chinese Shuo Chang art have also prevailed in China. As a kind of Qu Yi with very high artistic achievements, the artistic value of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has been increasingly discovered and recognized. This paper analyzes the development of Jing Yun Dagu and explores its different styles and unique features of performance. (Sborgi Lawson Francesca R, 2017)

Professor Ouyang of Beijing Normal University mentioned in the article "A Brief Introduction to the Historical Development and Artistic Form Characteristics of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" that traditional Chinese Shuo Chang art is one of the oldest and most traditional art forms in China, and it is known as "playing the drum from the south to the north" in Chinese folk. Among them, the "North Drum" in this statement refers to the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) ("South Drum" refers to Suzhou Tanci), which is the focus of this study. Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), also known as "Jingyin Dagu", is mainly popular in north China and northeast China, including Beijing and Tianjin. It is a kind of traditional Chinese Shuo Chang art with high artistic achievements in northern China, and also plays a very important role in the national traditional Chinese Shuo Chang art. (Ouyang 2017, 2017)

Traditional Chinese Shuo Chang art is a unique and comprehensive folk-art form in China with distinctive traditional music features, integrating music, literature and performance. In terms of style, the art of talking and singing adopts a combination of rhyme and prose, narration and endorsement; In the performance, stories are told and sung together with simulated characters; In the performance of music, it is more prominent in its narrative nature, with distinctive language melodies. It is the closest combination of language and music in traditional music culture, and also the most



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popular form of folk performance. The development of traditional Chinese Shuo Chang art and other art categories complement each other. Apart from that, traditional Chinese Shuo Chang art is also popular in daily life, especially in cities and towns. Traditional Chinese Shuo Chang art has gradually flourished with the development of cities. Cities and towns provide a supportive and nurturing environment for traditional Chinese Shuo Chang art, and traditional Chinese Shuo Chang art provides a life-affirming platform for urban citizens to express, appreciate and affirm themselves. Because it is different from traditional folk songs, it is a kind of performance form of story-telling. Because of this, the originally complicated and difficult literary works are presented to the public through the unique expression of the art of traditional Chinese Shuo Chang art. (Ouyang 2017, 2017)

Therefore, traditional Chinese Shuo Chang art has greatly surpassed traditional folk songs and songs and dances in terms of knowledge content, performance and other aspects, and its audience has spread throughout all levels of society at that time. Thus the research purpose of this paper is to analyze the development path of music art and culture in China by elaborating the historical evolution, status and existing value of traditional Chinese Shuo Chang art "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)", and analyzes the impact of traditional Chinese Shuo Chang art on society, people and culture from multiple perspectives and at multiple levels. Since considerable research achievements on this subject has been made by the predecessors and traditional Chinese Shuo Chang art has been divided from different levels and purposes by many scholars, this paper, on the one hand, has absorbed the previous research results and views, and on the other hand, it further elaborates new views from the perspective of musicians through the combination of theory and practice from the research point of view. (Xiaoying Guo, 2015)

In this paper, we mainly focus on the influence of the historical development and role of the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" on the art of music, as well as the analysis of its relationship with the audience. First, we introduce the historical evolution of the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)", and study it hierarchically through its historical background and music form development; Secondly, it analyzes the performance form and artistic features of "Jing Yun Dagu (a kind of rhyme drum

to the traditional Chinese Shuo Chang art)", and demonstrates the point of view by understanding its performance form, singing structure, artistic characteristics, etc. After that, this paper will make great efforts to analyze the category and singing style of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)", which is an important part of the content, because only through practice can we further parsing the essence of the subject and actualize the research purpose.

Qu Yi (Chinese folk art of opera) is a general term for various "talking and singing arts" of the Chinese nation, with Qu literally meaning Songs while Yi meaning Arts. It is a unique art form formed by the long-term development of folk oral literature and singing art. Tianjin is recognized as the "hometown of Qu Yi" in China, a gathering place of famous Qu Yi artists in the north and a stronghold of Qu Yi in the north. It is also said that the national depends on Tianjin. The reason why Tianjin Qu Yi has the special status should be traced back to its history. (Chen Duo, 2010)

From the above description, the researcher chose this study because Tianjin "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" plays a very important role in Tianjin Qu Yi (Chinese folk art of opera). However, as time goes by, the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" gradually fades out of the public's view, and the loss of professionals will face the situation of no successors. With the traditional Chinese Shuo Chang artid change of technology in the times, varied entertainment activities are permeated in people's lives and this has driven "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" out of the focus of people's attention and at the brink of being phased out.

Any country and nation have its own unique cultural tradition, intangible cultural heritage is not only the carrier of national spirit but also the symbol of national spirit and traditional culture; It is not only the witness of historical development, but also a precious and cultural resource of important value. It is not only the witness of historical development, but also a precious and cultural resource of important value. The intangible cultural heritage inherited by the Chinese nation from generation to generation comes from the long-term wisdom of production and life practice of the Chinese people of all ethnic groups. It reflects the vitality and



creativity of the Chinese nation, is the symbol of the identity of the Chinese nation and the common spiritual home, and is the bond connecting national emotion and the foundation for maintaining national unity. Protecting and making good use of China's intangible cultural heritage is the need of historical development.

Thus what have brought to us is the problem of how to maintain the vitality of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" and the inheritance and protection of intangible cultural heritage has become the focus of our attention in the wake of dangerous situation of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" today. Therefore, this study will further analyze its important influence on our contemporary music by studying the form, expression and other aspects of Tianjin "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)". In addition, it tries to take this subject as a clue to a deeper understanding of the development of traditional music art in China, and explore a new development path of music art and culture while drawing on the experience of predecessors.

## 2. Research Objectives

- 2.1 To investigate the development of "Jingyun dagu" in Tianjin quyì
- 2.2 To analyze on the characteristics of "Jingyun dagu" of Tianjin quyì
- 2.3 To investigate the role of Quyì "Jingyun dagu" in Tianjin, China

## 3. Research Question

Question 1: How has "Jingyun Dagu" in Tianjin evolved during each period and what were the factors in its transformation?

Question 2: "Jingyun Dagu" in Tianjin has a form of performance. training procedure What are the special techniques in the singing and what are the unique/identity overviews of the performance?

Question 3: "Jingyun Dagu" in Tianjin plays an important role in society. Community and audience? Including how the art of singing influences the audience. In particular, how important is the role of a singing artist to society?



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#### 4. Importance of Research

- 4.1 We learned about the development of Jingyun Dagu in Tianjin
- 4.2 We know the characteristics of Jingyun Dagu
- 4.3 We learned that Tianjin Jingyun Dagu plays a role in Tianjin Quyi

#### 5. Scope of research

##### 5.1 Time Range

The time scope of this paper is from the beginning of the 20th century in China to the present based on the fact that in the late Qing Dynasty in China, the five major Styles of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" had been formed one after another in the decade of the 20th century. This paper mainly describes the origin of the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)", studies the tune of the five major styles, the current situation and inheritance of the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" in the new era.

##### 5.2 Scope of location

Tianjin City, China

##### 5.3 Scope of Content

5.3.1 Research on the development of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" in Tianjin Qu Yi (Chinese folk art of opera)

5.3.2 Research on the Characteristics of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" in Tianjin Qu Yi (Chinese folk art of opera)

5.3.3 Research on the role of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" in Tianjin, China

#### 6. Definition of Terms

##### 6.1 Chinese Qu Yi (Chinese folk art of opera)

Refers to Qu Yi (Chinese folk art of opera) is a general term for all kinds of Chinese arts displayed via various sorts of musical instruments. In short, it is the "artistic" expression of "tune".

## 6.2 Tianjin Folk Art

Refers to Tianjin folk art refers to the formation and expansion of Tianjin's urban construction with the gradual migration of foreign population in history. These foreigners brought their hometown entertainment forms to Tianjin, and promoted the fierce competition, mutual reference, absorption and diversified replication of various art forms in Tianjin.

### 6.3 Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)

Refers to Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is the main type of *Qu Yi* (*Chinese folk art of opera*) in the circle of Qu Yi, and it is called the "crown of Qu Yi". It was developed and changed on the basis of Hebei Wooden Drum.

## 6.4 Chinese folk songs

Refers to Chinese folk songs are the creation of oral poetry of the working people. Folk songs, namely folk songs, belong to a form of folk literature, which can be sung or recited, mostly in rhyme.

### 6.5 Basic Features of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)"

#### 6.5.1 Characteristics of lyrics

Refers to as a form of folk art focusing on traditional Chinese Shuo Chang art, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is a carrier of literature and art to spread historical stories or literary works in order to adapt to the cultural life of the masses. From the perspective of social functions, it is very instructive and inspiring, so the content and form of its lyrics are particularly important.

#### 6.5.2 Sentence structure

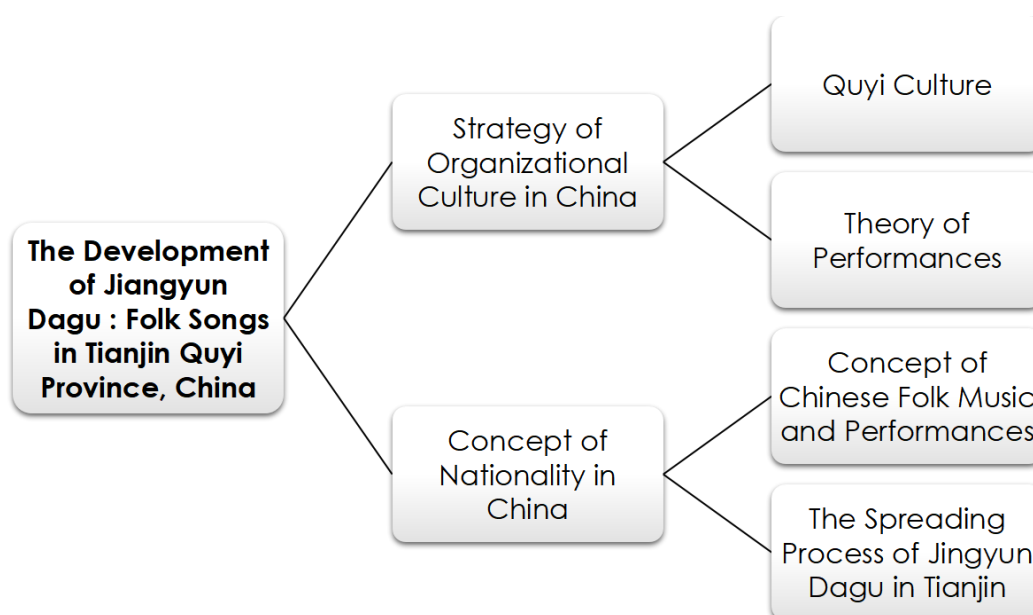
Refers to the lyrics of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) belong to the sentence structure corresponding to the upper and lower sentences. Seven -character sentence and ten-character sentence are the main sentence patterns of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

#### 6.5.3 Basic tune

Refers to Under the constant exploration and innovation of string masters and singers of all ages, the three basic tunes of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) have gradually formed: flat tune, jilted tune and long tune.

## 7. Conceptual framework

The research object in this study is Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) (a kind of Chinese Tianjin folk art, called “Jinyun Dagu” in Chinese). The data are mainly obtained through qualitative, interview, observation and literature research methods. These data can be explained by the theories of musicology, ethnomusicology, historical musicology and histology.



### CONCEPTUAL FRAMWORKS

The Development of Jiangyun Dagu: Folk Songs in Tianjin Quyi Province, China

## Chapter II

### Literature Reviews

#### 1. Documents and related research

The "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" studied in this paper belongs to the Qu Yi (Chinese folk art of opera) (traditional Qu Yi (Chinese folk art of opera) performance form), so there are some limitations in searching for literature and related materials. The limitation lies in that the early stage of the formation of the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" and its heyday have a long history, and there are not too many film and television materials or written materials left. The artistic form of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" is also passing down and inheriting, and many traditional works are still sung in the new era. Of course, a large number of excellent new works have also emerged in the new era.

Therefore, relevant materials can be categorized in two dimensions according to the time and content of literature and film and television materials: early and new periods as time-oriented, and different Styles as content-oriented.

##### 1.1 Lyrics of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)

In the article "The Ethics of the Language Art of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" by Professor Dong Xin of the Chinese Academy of Traditional Opera, three functions of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) are mentioned: First, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is enlightening. Second, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is didactic art. Third, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has embodied the ethical spirit in language evolution.

In 2010, Fu Zongxi, a music teacher of Chengde Teachers College for Nationalities, talked about the content of the lyrics and singing of Jing Yun Dagu (a



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kind of rhyme drum to the traditional Chinese Shuo Chang art) in his article "Analysis of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) and Xihe Drum" "From the perspective of lyrics, the lyrics of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is the most typical form of drum lyrics, which conforms to the characteristics of drum lyrics in terms of sentence structure and rhyme patterns. From the perspective of singing, adagio is the main form of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), and most of the commonly used tunes of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) are included in adagio." (Dong Xinxin, 2014)

"Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has been committed to the improvement of lyrics since the Wooden Dagu period, from the original long historical book to the classic short paratraditional Chinese Shuo Chang art, during which there is also the extraction and adaptation of Zidishu (The popular storytelling and singing literature originated by the Eight Banners in the Qing Dynasty)." This is what Du Yanbing from Henan Normal University said in the article "Research on the Art of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) Singing". Because the content of lyrics carries the soul and power of art, and the form of lyrics is a means of soul transmission

Chen Jun said in the "Jingyun Dagu after the 20th century-Jingyun Dagu Music New Theory 5""Jingyun Dagu sound music in the late Qing Dynasty after the basic mature norms after the art genre began to appear, first appeared with Zhang Xiaoxuan as the founder of the "Zhang School", and then in the late 1910s appeared Liu (Baoquan) school, Bai (Yunpeng) school, in the late 19 20s appeared Bai Fengming 2 Bai school, In the 1940s and 1940s, the Luo (Yusheng) school appeared. The above five schools are the most distinctive art schools among the Jingyun Dagu songs."This article tries to summarize and introduce the most prominent characteristics of various artistic schools in singing, so that we can easily grasp the key of the artistic schools of Jingyun Dagu, and then get familiar with and master it.

Xia Lin's "Analysis of the Structure of Jingyun Drum" Wind and Rain "", One of the representative works of "Luo School", "Wind and Rain Return to the Boat", was selected , as the research object, focusing on the analysis of the lyrics, singing



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structure, singing characteristics and other aspects. Provide reference value for the fourth and fifth chapters of this article.

Xi'an Conservatory of Music wrote in the journal "Music World" in the journal "Music World" in July 2004, the trinity of music, ci and sound is highly integrated, creating a fascinating artistic realm. In the history of Chinese rap music and vocal music, it will occupy an indelible artistic position.

In her article "Reform and Innovation of Jingyun Dagu Singing", Mr. Luo Yusheng put forward three suggestions on the reform of Jingyun Dagu singing in the new era: 1, inherit the tradition and learn from others; 2, learn from the sister art; 3, break through the format to create a new cavity. (Chen Sihai, 2004)

In the article "Research on the Art of Jingyun Dagu Singing", it points out that "the reference of national vocal music singing to Jingyun Dagu singing has now achieved initial results. For Beijing rhyme drums the representative of Chinese quyi music made more detailed and systematic history and the main schools of singing characteristics analysis and singing between schools, and emphatically the Chinese national vocal music on singing and singing and Beijing rhyme drums, intended to emphasize the Beijing rhyme drums the folk music culture of Chinese national vocal music development and innovation theory guiding significance and application value. "The research of this article broadens the development direction of Jingyun Dagu and clarifies the research value of Jingyun Dagu.

"It is not only the art of ordinary workers, but also adds the prose of literati, so it has the unique quality of both refined and popular tastes, has its own unique style and irreplaceable artistic achievements, so it was deeply loved by all classes at that time. "Professor Ouyang from Beijing Normal University commented on Jingyun Dagu in his article, A Brief Introduction to the Historical Development and the Characteristics of Its Artistic Form.

1.2 Innovation of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

Regarding the new and old artists of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), Gao Ping, from the Qu Yi (Chinese folk art of opera) Research Institute of the Chinese Academy of Arts, mentioned in her article "Change" and "Invtnence" in Qu Yi (Chinese folk art of opera) Singing Styles --

Taking Liu Baoquan and Luo Yusheng's "The End of Chou and the Beginning of Yin" as an Example that "Jing Yun Dagū (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is a kind of music gradually developed on the basis of wooden drum. Since the 19th century, Jing Yun Dagū (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has gone through three generations of performing artists who have constantly reformed and innovated, making the Jing Yun Dagū (a kind of rhyme drum to the traditional Chinese Shuo Chang art) a wonderful work of art widely spread in northern China with unique charm. Those artists are Song Wu, Hu Shi, Huo Mingliang, Liu Baoquan, Baiyun Peng, Zhang Xiaoxuan, Luo Yusheng, Bai Fengming, Liang Xiaolou, Sun Shuyun, Xiao Lanyun, He Qiuxia, Ye Delin. "

Liu Jun of Jiangxi University of Science and Technology put forward new ideas and new forms and contents for the innovation of Jing Yun Dagū (a kind of rhyme drum to the traditional Chinese Shuo Chang art) in his master's thesis "On the Application of Jing Yun Dagū (a kind of rhyme drum to the traditional Chinese Shuo Chang art) in Pop Music - Taking Chrysanthemum Platform as an Example" that "With the impact of emerging popular culture, the audience of Jing Yun Dagū (a kind of rhyme drum to the traditional Chinese Shuo Chang art), which is based on a small group, is increasingly losing" "The tune of the popular music Chrysanthemum Platform was created for the second time in the program of Voice of China, evoking the reminiscence of Jing Yun Dagū (a kind of rhyme drum to the traditional Chinese Shuo Chang art)." This is a compromise between traditional folk art and modern music, and it is also a further development of "pursuit of change during change".

Zhao Yu wrote in the article "Luo Yusheng's Exploration on the Innovation and Development of Jingyun Dagū" published in the 12th issue of the journal of Communication Power Research in 2020 "Luo Yusheng combines modern song elements with the traditional Jingyun Dagū, which is because of the strong melody that the two can complement each other. Luo Yusheng's creation warns future generations to keep pace with The Times, otherwise they will be replaced by new things. In the later stage of his career, Luo Yusheng is an example of traditional Chinese art and adds fresh blood into the form of Jingyun Dagū. "In the development and innovation of Jingyun Dagū, Mr. Luo Yusheng made a great role.



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"Jingyun Dagu, as an important kind of Chinese quyi, is a precious artistic and cultural treasure in China. At present, due to the single teaching mode, scarcity of professional talents and small scope of communication, the development of Jingyun Dagu is extremely narrow, leading to the gradual disappearance or even disappearance of some traditional repertoire and schools. In view of this situation, this paper on the formation and development of Beijing rhyme drum comb and analysis, from the perspective of art management discusses Beijing rhyme drum inheritance and development, put forward the use of modern art management means of art market, broaden the communication channels, expand the teaching way, follow the trend of The Times, to promote the prosperity of Beijing rhyme drums art market, make the continuous inheritance and rich, in order to promote its long-term development. "Li Lina puts forward good suggestions for the future development of Jingyun Dagu in her article "The Inheritance and Development of Jingyun Dagu under the Vision of Art Management".

1.3 Current situation of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)

With the social development and the integration of various emerging art forms and western culture, the traditional Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has gradually faded out of the social stage. How to inherit the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) as an intangible cultural heritage has become an issue today. Li Lina said in the article "Analysis on the Inheritance and Development of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) from the Perspective of Art Management" in the fifth issue of the journal Contemporary Music in 2020 "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), as an important genre of Qu Yi (Chinese folk art of opera), is a precious art and culture treasure in China. At present, due to the single teaching mode, the scarcity of professional talents, the small scope of dissemination and other constraints, the development of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is extremely narrow, leading to the gradual loss or even disappearance of some traditional music and genres." (Sborgi Lawson Francesca R, 2020)



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In the article *Research on the Existence Status of Intangible Cultural Heritage of Qu Yi (Chinese folk art of opera) -- Taking Tianjin as an Example*, written by Wang Jiaqian and Xiao Mingxia in the fourth issue of Peking University's core journal *Drama Literature* in 2017, it was written that "the survival of intangible cultural heritage is people-oriented. Therefore, inheritance of the "intangible cultural heritage" really matters for the status quo of its survival. "At present, the survival status of intangible cultural heritage of folk art in Tianjin can be summarized into three forms: the legal inheritors of intangible cultural heritage living in symbolization, the actors of folk-art troupes in dual performance space, and the private troupes and their actors in the original survival form. These three groups constitute the basic pattern of the survival status of Tianjin folk art." In the shrinking drum music market, the level of folk drummers is relatively low, and the real elites are all within the system (referring to the party and government organs, state-owned enterprises and institutions), which is a phenomenon worth thinking about for us to protect intangible cultural heritage. (Jonathan P J Stock, 2017)

"On the development status of quyi music" clearly points out the various problems existing in the development of quyi nowadays. "Li Shicheng, vice chairman of the Chinese Music Association, believes that there is insufficient communication between the music creators and accompanists. Development needs innovation, and innovation needs communication. Quyi all over the country, and each has its own characteristics, all kinds of music in music is also its own strengths. So far, most quyi music artists lack the opportunity for cross-regional communication, which is also one of the difficulties faced by quyi music creators. The so-called "green leaves with red flowers" vividly describes the relationship between accompaniment and music. When some quyi actors go out to perform, they choose to use accompaniment for various reasons and give up the traditional band accompaniment. The occurrence of such phenomenon hinders the development of quyi music to some extent. "The development of quyi music has a long way to go.

Professor Yang Junchang of Guizhou University wrote in his article "Social Function and Inheritance Protection of Dong Intangible Cultural Heritage": "Culture is a product of the society and is necessary for the society. In a comprehensive view of the history of human social development, culture is not only reflected in the guiding



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role of social development, but also reflected in the regulation and regulation of the society, but also reflected in the cohesion of the society and the driving role of social and economic development. Non-genetic inheritance is a public undertaking related to ethnic groups and the whole society. It also needs the interaction and cooperation between the country and the people, and needs a rational and healthy cultural mentality and cultural environment facing the history, reality and the future. Therefore, the intangible protection and heritage, should attach great importance to and strengthen the school education is given priority to with the organic combination of comprehensive education inheritance system, and through a full range of education inheritance, effectively cope with the reality of civilization, create a characteristic of national culture gene of the sustainable development of the future. “It can be seen that the protection and inheritance of intangible cultural heritage is urgent. (Ouyang 2017, 2017)

Overall Cultural Policy, Key objectives of the measure: (UNESCO, 2013). Over the past 5 years, a number of important documents formulated by the Chinese government have constituted the principal axis of cultural policy at the macro level, including the Outline of Cultural Development Plan During the Period of the Eleventh Five-year Plan issued in the second half of 2006; the Revitalization Program for the Cultural Industry and Several Opinions on Further Invigorating and Developing Cultural Undertakings in Minority Areas released in the second half of 2009; the Decision of the Central Committee of the CPC on Major Issues in Deepening Reform of Cultural Systems and Propelling the Great Development and Prosperity of Socialist Culture (hereinafter referred to as the Decision) and the Outline of Cultural Reform and Development Plan During the Period of the Twelfth Five-year Plan passed in the second half of 2011. (UNESCO, 2013)

In October 2011, the Sixth Plenary Session of the 17th Central Committee of the CPC convened with the specific theme of the development of Chinese culture. 30 years of continuous economic growth have improved the income levels of the Chinese and greatly boosted China’s international influence. However, China’s development is unbalanced with many structural problems, the income distribution structure is still not rational enough, and cultural development has lagged behind. In response, the Decision proposes to stay on the road of cultural development with Chinese



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characteristics, strive to develop a future-oriented, national and scientific socialist culture for the masses with modernization and internationalization, and promote national soft power; to steadfastly bring forward cultural restructuring with a view to the overall prosperity of cultural undertakings and sound development of cultural industries; to hold fast to the approach of multi-level, extensive international cultural exchanges and continuously improve the international influence of Chinese culture.

The Outline of Cultural Development Plan during the Period of the Eleventh Five-year Plan sets out relevant policy details. In specific chapters, the Outline describes development objectives for “public cultural service”, “journalism”, “cultural industry”, “protection of national culture” and “international cultural exchanges”. A series of initial objectives specified by the Outline are now close to realization. The Revitalization Program for the Cultural Industry offers guidance and support to the development of the cultural industry in China in many respects against the backdrop of the international financial crisis. The Program also sets out policy goals to specifically lower access thresholds and move to attract private and foreign capital into cultural industry sectors as permitted by policy, and into the equity shareholding of state-owned cultural enterprises, so as to form a cultural industry landscape with public ownership as the mainstay and multiple forms of ownership co-developing. The Program undertakes strengthened policy support to government investment, taxation and finance, the refinement of legal frameworks and a further standardization of market order. With the implementation of the Program, cultural industry development in the various regions of China has clearly accelerated. (Wang Jiaqian & Xiao Mingxia, 2017)

While cultivating the cultural market, the Chinese government also attaches great importance to the construction of a public cultural service system and devotes intense effort to building up the public cultural infrastructure network in rural and urban areas, so as to satisfy people’s needs and guarantee people’s cultural rights and interests. For ethnic minority cultures, Several Opinions on Further Invigorating and Developing Cultural Undertakings in Minority Areas makes clear that cultural development policy in minority areas does not differs greatly from the rest of the mainland. Nevertheless, greater importance is to be given to the translation of cultural

works between different languages existing within China. The State Council Information Office shows in its white paper Progress in China's Human Rights in 2009 that the culture of the ethnic minorities in China enjoys protection, prosperity and development in numerous aspects.

The Outline of Cultural Reform and Development Plan during the Period of the Twelfth Five-year Plan has fostered a favorable environment for the thriving and prosperity of culture and made a comprehensive arrangement for the cultural reform and development. Various measures have been adopted to encourage involvement of enterprises in public cultural services, channel investment of social capital in cultural industries in various forms, continuously improve the creation and production system of cultural goods, gradually promote the shaping of cultural industry pattern, fully vitalize the cultural mechanism and effectively push forward the development of culture in a scientific way. (Li Lina, 2020)

This article explores urban change in the Chinese context, specifically in terms of the creation of Beijing's Dashanzi Arts District, also known as 798. As the fusing of the cultural and economic now defines cities within the post-industrial economy, Beijing is recognising the symbolic importance of the arts within its financial system and urban image construction. The campaign for and establishment of the arts district demonstrates not only a political awareness of the economic power behind cultural districts, but also the increasing pluralisation of power within Chinese society. This paper will focus on how the 798 Arts District has been branded, first unofficially by its original artists to preserve the industrial area and then officially to promote Beijing as a global city. In relation to the cultural shift in Chinese urban policy and the global utilisation of arts districts in urban image construction, it will discuss how the area is both a result of and an influence on China's contemporary culture. It also explores the possible gentrification consequences of the area's establishment and places such a scenario within the increasingly global (yet still overwhelmingly Eurocentric) reach of gentrification research. (Jennifer Currier, 2008)

The major factors shaping and primary features of both the traditional and current Chinese strategic cultures. By rejecting the term of "Cultural Realism" covering both versions of the strategic cultures, traditional Chinese strategic culture centered on "Cultural Moralism" is conceived as mainly influenced by Confucian



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preference of non-violent means to external aggression. The present version of Chinese strategic culture expressed in the form of "Defensive Realism," on the other hand, though has certain linkages with its traditional counterpart, stresses more on the material strength than cultural and ideational preferences. (Tiejun Zhang, 2002)

Cultural diplomacy is the best form of public diplomacy and soft power that centres on the exchange of ideas, information, art, language, and other aspects of culture including tangible and intangible among nations and their peoples to foster mutual understanding. Through cultural diplomacy, consciously and subconsciously, the people of one nation integrate their minds and hearts with those ideas and perceptions disseminated by other nations. This paves the way to sow the seeds of love, respect and harmony among peoples despite their different religions, traditions, languages, and civilisation. China has been championing "soft cultural diplomacy" globally. Since efforts are being exerted under the guidance of Chinese President Xi Jinping, soft cultural diplomacy is in full swing. The beauty of Chinese's cultural diplomacy is that it anchors on the philosophy of coexistence with conscious strenuousness not to overpower or hegemonise other's cultures and civilisations, believing that all are equal and none is superior to another on the basis of race, culture, creed, religion, language, and region.

President Xi said during his visit to the EU in 2019 stated, "No civilisation is superior over others. The thought that one's race and civilisation are superior and the inclination to replace other civilisations is just stupid. To act them out will only bring catastrophic consequences." While people invoke fear of a threat from an "alien" value system to rally support for a harder stance against China, xi upheld the vision that exchanges and mutual learning are important drivers for human progress and global peace and development. From the Pre-Covid era to post, xi missed no opportunity to highlight the cultural aspects of bilateral and international relations. China has also been promoting soft culture diplomacy in Pakistan, China's all-weather friend, and strategic partner. Recently, the Chinese consulate in Lahore held a two-day cultural heritage exhibition with the theme "Chinese Culture & Traditional Craftsmanship" in Lahore, known as the city of culture and heritage in Pakistan. Historically, the people of Lahore have witnessed many regimes and cultures. They were ruled but their minds were never enslaved. They always welcome ideas and



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perceptions disseminated through poetry, music, literature, fine arts, drama, and other forms of art. (Zhao Yu, 2020)

This means that the ground-breaking of Chinese soft cultural diplomacy in Lahore is going to make a difference. From my perspective, the art-loving people of Lahore desperately need such festivity to understand the colours and shades of China, its essence of friendliness, peaceful philosophy, mutual respect, and vision. As the President of the Institute of International Relations and Media Research (IIRMR), I got the opportunity to attend the China Intangible Cultural Heritage Exhibition held at the Art Gallery of Alhamra Arts Council Lahore. During the function, Chinese Consul General Zhao Shiren agreed with my opinion that if such kinds of exhibitions continue to happen with frequency, desirable results of creating a deeper understanding of China will yield fruit. In October this year, Chinese Consul General Lahore also unveiled the ceremony of the “China Intangible Cultural Heritage” Exhibition at the Pakistan (China) Shandong Chamber of Commerce (PCSCC) Building in Lahore. Let me mention here that besides Lahore, China also launched China Soft Culture Diplomacy in Islamabad and other parts of the country. In 2020, the China Cultural Centre in Pakistan organised an exhibition titled “Chinese Intangible Cultural Heritage” which provided insight for Pakistanis into China’s rich art and intangible culture. The exhibition took place at the Art Gallery of Pakistan National Council of Arts (PNCA), where the latest development in achievements of Chinese handicrafts was showcased which was the most intuitive expression of the vitality and charm of the traditional Chinese culture. (Yi Pang & Chonpairot Jarernchai & Seeyo Warakorn, 2023)

Because China has continued with cultural diplomacy throughout the world, it has achieved remarkable results in protecting, inheriting, and carrying forward cultural heritage, and promoting the creative transformation and innovative development of fine traditional Chinese culture. By the end of 2021, China had 108 million pieces or sets of state-owned movable cultural relics, 767,000 immovable cultural relics, 5,058 cultural relic units under key national protection, and 6,183 museums on record. In the same year, China had more than 100,000 representative items of intangible cultural heritage at all levels, including 1,557 at the national level. There were more than 90,000 representative inheritors at various levels,



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including 3,062 at the national level. China had 13,026 national rare ancient books and 203 ancient book units under key national protection. China had 56 world heritage sites, ranking second in the world; and had 42 items inscribed on UNESCO's Intangible Cultural Heritage List and Register, ranking first in the world. China has fully rolled out projects exploring the origin of Chinese civilisation, protecting cultural relics, as well as protecting and utilising cultural relics with revolutionary legacies. China has carried out the major "Archaeology in China" project and implemented plans to protect ancient Chinese books and revitalise traditional Chinese crafts. Steady progress has been made in the construction of national cultural parks for the Great Wall, Grand Canal, Red Army's Long March, Yellow River, and Yangtze River. The recovery and return of cultural relics lost overseas have yielded fruitful results, with more than 1,800 pieces or sets of lost cultural relics returning to the motherland. Cultural heritage has been further brought to life, with enthusiasm for archaeology, museums, intangible cultural heritage, and ancient books thriving.

Through all findings above, it can be concluded that the Chinese government's efforts in strengthening soft power include (1) an effort to enhance its soft power's tools and (2) an effort to build its nation branding through films and series. Entertainment goods like films and TV series are cultural soft power and have been used as the tools for cultural diplomacy. The Chinese government plays a significant part in facilitating the growth of its entertainment industry to improve the quality of its entertainment goods, as discussed in the section above. Higher quality of entertainment goods can attract more viewers, and in addition to that, it reflects china's soft power. The Wandering Earth is a good representation of the development of China's film industrialization. In line with the slogan "From Made in China to Create in China", this movie eases the old image of China and reflect the image of "innovative productivity" (Su, 2004, as cited in Keane, 2007, p.85), significantly in terms of China's aerospace and science and technology. Furthermore, China has put considerable efforts into building its nation branding to project a positive image and gain soft power. According to the aforementioned case studies, their contents profoundly embrace Confucius values and try to showcase the image of China as a prosperous country with advancing technologies and as a rising superpower that seeks



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peaceful and harmonious coexistence and shares the mutual benefit with other nations. This is in line with Xi Jinping's "Chinese Dream", which he defined as the dream of pursuing the country's strength, rejuvenation of the nation and happiness of the people, at the same time, international peace, development, cooperation, and common prosperity of the World. (Cao D Xi, 2021)

"A successful nation branding campaign will help create a more favorable image among the international audience, thus further enhancing a country's soft power" (Fan, 2008, as cited in Kahraman, 2017, p.94). Therefore, branding themselves with the images mentioned above helps China build a good reputation and may potentially fight stereotypes of china, which will then contribute to its economic development by attracting more foreign investors and tourists to the country. At the same time, it helps generate confidence in the homeland among Chinese citizens and promotes a sense of belonging among themselves and the nation (Barr, 2012). This also refers to soft power with Chinese characteristics discussed by scholars such as Glaser & Murphy (2009) and Barr (2012), stating that china's soft power project emphasizes on building international reputation and domestic royalty.

Formative period Ancient artifacts and writings in the Title Chinese music by Williams P. malm (From <https://www.britannica.com/art/klezmer-music>) said that ; Chinese writings claim that in 2697 BCE the emperor Huangdi sent a scholar, Ling Lun, to the western mountain area to cut bamboo pipes that could emit sounds matching the call of the fenghuang, an immortal bird whose rare appearance signaled harmony in the reign of a new emperor. By imitating the sound of the bird, Huangdi made possible the creation of music properly pitched to harmonize his rulership with the universe. Even this symbolic birth of music dates far too late to aid in discovering the melodies and instrumental sounds accompanying the rituals and burials that occurred before the first historically verified dynasty, the Shang (c. 1600–1046 BCE). The sounds of music are evanescent, and before the invention of recordings they disappeared at the end of a performance. The remains of China's most ancient music are found only in those few instruments made of sturdy material. Archaeological digs have uncovered globular clay vessel flutes (xun), tuned stone chimes (qing), and bronze bells (zhong), and the word gu, for drum, is found incised on Shang oracle



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bones (turtle shells and ox bones used by rulers for ritual divination and sacrifice to obtain the grace of their ancestors).

The earliest surviving written records are from the next dynasty, the Zhou (1046–256 BCE). Within the famous books of the period known as the Five Classics (Wujing), it is in the Liji (“Collection of Rituals”) of the 6th–5th century BCE that one finds an extensive discussion of music. The Yijing (“Classic of Changes”) is a diviner’s handbook built around geometric patterns, cosmology, and magic numbers that indirectly may relate to music. The Chunqiu (“Spring and Autumn [Annals]”), with its records of major events, and the Shujing (“Classic of History”), with its mixture of documents and forgeries, contain many references to the use of music, particularly at court activities. There are occasional comments about the singing of peasant groups, which is an item that is rare even in the early historical materials of Europe. The Shijing (“Classic of Poetry”) is of equal interest, for it consists of the texts of 305 songs that are dated from the 10th to the 7th century BCE. Their great variety of topics (love, ritual, political satire, etc.) reflect a viable vocal musical tradition quite understandable to contemporary audiences. The songs also include references to less-durable musical relics such as flutes, the mouth organ (sheng), and, apparently, two types of zithers (the qin and the se). (Malm & William P, 2023)

(Yuewan Yang, 2020). said that in the current social background of multicultural development, traditional Chinese vocal singing has formed its own unique theoretical system based on the characteristics of vocalization, articulation, rhyme, exhalation, and comprehensive grasp of timbre and sound quality. These vocal theories reflect many issues, such as the aesthetic laws of vocal art, vocal skills, vocal morals, vocal teaching methods, the relationship between words and vocabulary, and vocal and emotion. Among them, words and vocals are the most common problems in the theory of vocal singing, and the ancients also noticed them long ago. Therefore, this article will focus on the relationship between words, vocabulary, and dialectics, in order to clarify the essential relationship between them, analyze and demonstrate the unique pursuit of the vocal aesthetics of the Chinese invisible in vocal art, and carry forward the contemporary The research and practice of Chinese traditional vocal music theory, vocal music teaching and singing are of great reference value.



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The traditional vocal art theory of our country summarizes and summarizes the scientific and delicate singing language art. Through the evolution and development of thousands of years, during the Song, Yuan, Ming, and Qing periods, singing activities began to be separated from many music arts and became specialized. A form of vocal art, especially after modern Chinese society, Western vocal art began to enter China. After a long period of exploration and practice, modern Chinese vocal art has gradually formed a scientific and systematic school of Chinese vocal music. Although ancient Chinese vocal art is different from modern and contemporary music education in terms of teaching form and teaching content, Studies of practical and theoretical books have seen the inheritance and influence of ancient Chinese vocal art. Practice has proved that some singing methods and techniques of ancient vocal music still have a lot of guidance and reference for the study and practice of our contemporary vocal art. Through the study of ancient Chinese vocal art, we can get a glimpse into the development level of ancient Chinese vocal art. Therefore, the author looks into the leopard, analyzes the artistic characteristics of traditional Chinese vocal art, and hopes that more people will make deeper explorations and studies, and further inherit Chinese vocal art.

Chinese national vocal music art, is the art of ancient Chinese culture for thousands of years, is unique to Chinese history and culture, expression, aesthetic reflects the art of vocal music, this is our nation's own "heart songs". "Love, sound, and rhyme" is China National vocal of three big basic features, colorful of national language and brilliant of China traditional culture gave birth to has China National vocal this a flashing with Chinese spirit and wisdom of art varieties "as China National vocal art of unique of aesthetics character, they has sharp of national features and aesthetic style and spirit, is China National vocal Art aesthetics theory of a permanent subject" paper on China National vocal art of "love, and sound, and rhyme" for discussion, Precisely in order to grasp its essential basic characteristics and aesthetic theory of Chinese national vocal music art makes some preliminary explanation. This article is about the national singing is a reference to the modern music scene of this singing style is based on the traditional vocal music art, with our country's political life, life is constantly changing and constantly improve the



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development of, the strengths of other arts and integration and the formation of the continuous choice.

The creation of Chinese national vocal music art "charm beauty" is difficult to achieve only by feeling, sound and rhyme. Even if a certain part of the artistic level, then the performance of the charm is still only an incomplete beauty. In fact, the relationship between the three and the "charm beauty" is the relationship between the local and the whole. They depend on each other, influence each other; therefore, sentiment, sound and rhyme only mutual coordination, mutual cooperation, mutual accommodation, is close to the sweet feeling, vivid and emotional charm beauty. So far, China has formed national vocal music art styles, colorful boom, this is success and pride of national vocal music art. But because our country is vast in many ethnic groups, in terms of the development of national art of singing, both common character, both borrowed from each other for common development also has its own national characteristics, independent aspect of the development of "folk singing, constantly absorbing in its training and singing Bel Canto vocal method to develop and enrich itself and has achieved remarkable results. However, the vocal to the pursuit of a high artistic level, must also maintain its artistic features of the premise, continued research and absorb the advanced method of singing, to establish scientific training system in line with their own characteristics so as to accommodate more high requirements of art appreciation. (Xiaoying Guo, 2015)

the qualitative research method. The objectives were to: 1) investigate the historical development of Guangxi vocal music in China. 2) Presenting guidelines for studying knowledge of contemporary Guangxi vocal music in China. There are three main informants. The research process includes literature reviews, field investigation methods, and interview methodologies. The study's results are as follows: 1) Since the beginning of the century, the "Nanning International Folk Song Festival" has been a new starting place for the creation of Guangxi vocal works. The "Guangxi Folk Music and Dance Symposium" laid the groundwork for Guangxi's new century vocal music compositions. The "China-ASEAN Music Week" was a success, and it has tremendously fostered song creation in Guangxi, particularly vocal music development with rich content and different styles. 2) Taking students to the exhibition of the development history of vocal music creation in Guangxi and



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studying the important collections of vocal music creation in different periods since the new period is the best way for students to understand the development trend of vocal music creation in Guangxi. Make students conduct fieldwork, collect, and analyze ethnic folk songs. Conduct a field study, engage with the musical elements in daily life, and experience the melody with regional characteristics. To promote music creation, an open, creative attitude and constantly innovative creative methods are required. (Yi Pang & Chonpairot Jarernchai & Seeyo Warakorn, 2023)

Jonathan P. J. Stock written on the title *Music in China* that One of the world's most significant historical centers of scientific and cultural innovation, China is today a preeminent center of industrial and economic productivity. The Chinese cultural sphere remains vibrant, and is once again becoming globally impactful. Within the broad field of expressive culture, Chinese music includes a vast panoply of genres and usages: ancient and new; folk and elite; commercial and ritualistic; indigenous, imported, diasporic, and exported. The size and inherent diversity of the Chinese population ensures the sustaining of considerable stylistic and aesthetic variety in all this music, and globally distinctive components include a rich body of ideas about music theory and practice, several indigenous systems of music notation, numerous musical instruments, and many distinctive musical genres. Some of these musical expressions are confined to particular localities or ethnic minority populations; some are the preserve of subgroups of the majority Han Chinese, whether the urban youth, religious practitioners, elite theatergoers, or folk music revivalists. This bibliography provides pathways into this vast field, identifying research sources that serve as initial orientations within a large body of scholarship on music in China. Primarily English sources are cited because this is an English-language resource, but it should be emphasized that there is far more research available in Chinese, as well as significant work in Japanese, Korean, French, and other languages. I also cite books rather than articles, where available, as these have room for greater depth. Any in-depth study will require a working knowledge of Chinese or collaboration with Chinese culture bearers, and foreign-language sources inevitably cite key Chinese items in their references. After a look at accessible overviews and general reference sources, we explore studies of music history. Space is then given to research on a cross-section of representative traditional genres and musical instruments, which is followed by work



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focusing on more recent developments. A final section presents research on crosscutting issues in Chinese musical scholarship. The selected examples cover the historical and the present day, music from urban as well as rural settings, and expressions from across the amateur-professional spectrum. Although they cannot embrace every subfield or emphasis in Chinese music research, they collectively represent the breadth and depth of contemporary Chinese musical research currently open to readers of English, plus a few key sources in other languages. (Jonathan P J Stock, 2017)

The results of the study the transmission and collect the information about Dazhou folk songs from the artists and procession of teaching of founded that; Dazhou folk songs are important and have a self-identity. A long legacy of traditional Chinese folk music is the basis for the study of traditional Chinese folk music. It is also one of the sources of Sichuan folk music culture. The artistic charm of Dazhou folk songs is powerful, reflecting the spirit, wisdom of the old generation. From the past to the present, there is a dynamic of conservation and dissemination of folk songs for the whole group of people. This is especially true of the cooperation between folk artists and educational institutions and with the continued progress and development of Chinese cultural construction. The folk songs have entered into the vision of teaching and learning, adapting and conveying local heritage to young people through the education management system the organizing and perfecting the teaching methods of Dazhou folk songs. Dazhou Folk song curriculum. The Course Description: Each lesson lasts 40 minutes, 5 lessons per week. The number of students varies each time, about 20 students. The classroom is located in Golden Drum Plaza, Xuanhan County. There are no restrictions on student age. Over 20 to 60 years old. In each lesson, the teacher will practice the sound collectively, opening his throat to release the sound. Students will then practice singing, and finally they will. 2 Dazhou folk song classroom teaching process. For a long time, the teaching method of vocal music in our country is “one-on-one” teaching. It is a teaching method tailored for students according to their voice characteristics. The main advantage is that teachers can use the advantages of students, but this method also has many disadvantages. Firstly, the teacher targets fewer students and the teaching efficiency is low. Secondly, this teaching method focuses on vocal skills and lacks vocal theory support. It is not

conducive to students' acceptance of vocal theory in many aspects. This model is suitable for training professional singers. However, vocal music teaching enables students to have vocal performance and scientific vocal skills, and to have a rich vocal theory, so that vocal music can be used more scientifically for artistic creation. Therefore, the "one-on-one" vocal teaching method is not suitable for the development and education of folk songs. Because the contemporary training goal is to export Dazhou folk songs and music. (Chen Honglei & Peerapong Sensai, 2022)

Reform and innovation toward the Western standards have been a perennial theme in the modern history of Chinese music. However, reformers can be easily overwhelmed by various details, to the point that the most fundamental question, what is Chinese music? is often obscured. In a sense, we have to define the boundary of Chinese music to determine what new elements should be integrated and what traditional features should be preserved. Chinese music is a highly diverse and complex system, yet traditional Chinese culture emphasizes the importance of homogeneity over heterogeneity due to the constant need for political unity and demand of a single market. However, cultural identity cannot be constructed by homogeneity alone since the boundary of culture can only be best identified when examining its heterogeneity. Pipa and guqin, which represent Chinese musical cultures under significant and little Western influence, respectively, provide an ideal window through which the boundary of Chinese music might be delineated. By discussing the aesthetic pursuits and evolutionary paths that are distinct between the two instruments, the article aims to initiate a small step toward a better understanding of how Chinese music is indeed a highly complex and heterogeneous system in which various musical cultures, despite their distinct origins, can come into contact, interact, fuse, and eventually achieve the state of "unity in diversity."

Conclusion: Years of research and exploration in the cultural and artistic circles has contributed some relevant research results. For example, The Anthology of Chinese Qu Yi (Chinese folk art of opera) (Beijing Volume, Tianjin Volume) has sorted out the scores of representative works of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art); Dozens of in-depth research papers have been published in important academic journals in China, including two master's theses: Comparison of Jing Yun Dagu (a kind of rhyme drum to the traditional

Chinese Shuo Chang art) and Xihe Drum by Ma Cong of Northeast Normal University and Research on the Reference of National Vocal Music to Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) by Xiao Liyan of Jiangxi Normal University; Memoirs of some actors have been published, such as Luo Yusheng and Her Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) by Xue Baokun published by Heilongjiang People's Publishing House; Numerous monogtraditional Chinese Shuo Chang arths and textbooks on folk music have also been published. However, there are still some research contents that are slightly insufficient. For example, the diachronic arrangement is not enough, and there is no systematic and detailed study of its historical development, as well as the comparison and influence of other types of music; Most of the genre studies focus on individual studies, with little in-depth analysis of the vocal characteristics of the genre, and lack of comparative research on the vocal characteristics of the same genre and between different genres; There are few applied studies, which is the characteristic of many theoretical studies of humanities, but I believe that theoretical studies still need to pay attention to its reality and applied value.

The author of this study has collected more than 100 papers up to now, on the introduction and research of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)", including 8 monogtraditional Chinese Shuo Chang arths and anthologies. In addition, there are scattered opinions, some discussions and studies in various monogtraditional Chinese Shuo Chang arths. These reference materials provide beneficial academic value for the research of this paper, and also provide imperceptible guidance for the author to write this paper.

## 2. Tianjin historical documents

To study Tianjin's "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" well, we should not only understand its general situation in the field of Chinese art, but also understand the general situation of Tianjin. After we have a basic understanding of Tianjin, China, we can fundamentally study how the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" was created on this land, passed down, and carried forward by the folk artists here. At the same time, the artistic form of "Jing Yun Dagu (a kind of rhyme drum to the



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traditional Chinese Shuo Chang art)" has played a role and value in the life and work of the people here. This chapter has studied the relevant literature of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)", and has achieved the comprehensive information of this study.

Therefore, this chapter will first clarify the history of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)", and describe the history and culture of Tianjin, China and then move to analyze the general situation and artistic characteristics of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)".

### 2.1 History of Tianjin, China

The detailed urban overview and development history of Tianjin were found in the Tianjin Publishing Historical Materials, which was published by the Leading Group of Tianjin Press and Publication Bureau in 1988:

Tianjin, also known as Jingu and Jinmen for short, is a provincial administrative region, municipality directly under the Central Government, a national central city, a metropolis, an international consumer center, an economic center around the Bohai Sea, an Asia Pacific regional marine instrument testing and evaluation center, and an international comprehensive transportation hub of the People's Republic of China. As of 2018, the city has 16 districts with a total area of 11966.45 square kilometers. Tianjin has a permanent population of 13.866 million at midnight on November 1, 2020. It has achieved a GDP of 1408.373 billion yuan in 2020. Tianjin is located in North China, in the northeast of the North China Plain, in the lower reaches of the Haihe River Basin. It faces the Bohai Sea in the east, Yanshan Mountain in the north, and Beijing in the west. It is the largest port city in northern China, a national logistics hub, a national advanced manufacturing research and development base, a core area for international shipping in northern China, a demonstration area for financial innovation and operation, a pilot area for reform and opening up, and one of the first coastal open cities.

Tianjin has emerged from ancient times due to water transport. After the middle of the Tang Dynasty, it became a land and water terminal for transporting grain and silk from the south to the north; The Jin Dynasty set up "Zhigu Village" in Zhigu; The Yuan Dynasty set up "Haijin Town", which was an important military

town and a transit center for grain; In the second year of Yongle in the Ming Dynasty (1404), the city was officially built, and it was the only city in ancient China with a definite record of its construction time; In the tenth year of Xianfeng in the Qing Dynasty (1860), after Tianjin was opened as a trading port, western powers set up concessions here one after another, and Tianjin became the frontier of northern China's opening up and the base of modern China's westernization movement. After more than 600 years, Tianjin has created a unique urban style that combines Chinese and Western styles and is compatible with ancient and modern times.

Tianjin is the main node of the China Mongolia Russia Economic Corridor, the strategic fulcrum of the Maritime Silk Road, the intersection of the "the Belt and Road", and the nearest eastern starting point of the Eurasian Continental Bridge. It is located at the junction and entrance of the South Canal, Ziya River, Daqing River, Yongding River, and North Canal, which are the five major tributaries of the Hai River. It is known as "the bottom of the nine rivers" and "the hub of the river and the sea". Tianjin is 120 kilometers away from Beijing, which is an important place and gateway to the capital. (Tang Jinyu, 1997)

This is the first impression of Tianjin in this paper, which give us a window into understanding Tianjin's "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)".



Figure 1. Tianjin scenery

(From website of [https://www. Baidu.com](https://www.baidu.com), 2021)

## 2.2 Tianjin's Folk Culture

Folk culture refers to the general term of folk life and culture, and also refers to the customs and habits created, shared and inherited by the people living together in a country, nation or region, reflecting a series of cultural phenomena formed in the production and life of the common people (in comparison with the official). So, Tianjin folk culture is the material and spiritual cultural phenomenon of people's life in Tianjin.

Tianjin has been built for 607 years, and its folk culture has always had its own distinctive characteristics. Tianjin's urban folk customs and local culture are rooted in the rich forms of foreign folk culture brought by soldiers stationed in Tianjin, farmers from surrounding areas, and traders from the south. These forms have been widely absorbed into Tianjin's social culture, forming a distinctive urban style and lifestyle group in Tianjin - the citizen class, and then developing into a citizen culture, which has never changed since ancient times.

The article "*Tianjin Culture Overview*" by Wang Zhaoxiang published by Tianjin Academy of Social Sciences Press in 2004 and the article "*Jingu Hundred Years*" by Guo Changchang published by Baihua Literature and Art Publishing House in 2004 both introduced the formation, classification and development of Tianjin's folk culture in detail. In this paper, we will introduce some special folk culture related to this article and more important in Tianjin:

### 2.2.1 Religion

As of 2015, five religions in Tianjin have been recognized by the government: Buddhism, Taoism, Islam, Catholicism and Protestantism. There are 267,000 believers and nearly 200 religious professionals in the city. Since 1979, 79 places for religious activities have been restored and opened. Among them, the Buddhist Great Compassion Hall has been listed as a national key Buddhist temple in the Han area, the Catholic Wanghailou Catholic Church has been listed as a key cultural relics protection unit in China, and the Catholic Bishop's Cathedral in Tianjin, the Islamic Mosque, the Christian Anrigan Church, and the Taoist Tianjin Tianhou Temple and the Jade Emperor's Pavilion have been listed as cultural relics protection units in Tianjin.

### 2.2.2 The Qu Yi (Chinese folk art of opera)

Tianjin is the place where many folk-art forms originated, flourished and developed. Among them, Tianjin Tune, Tianjin Allegro, Jingdong Drum, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), Iron-sheet-drum Drum, story recited to clapper accompaniment and other folk art forms were formed in Tianjin; Beijing Opera, Hebei Clapper Opera, crosswalk comic dialogue, Pingju opera, Storytelling, Singing String, Plum Blossom Drum, Xihe Drum, etc. flourished and developed in Tianjin. Crosstalk and Beijing Opera are important representatives of Tianjin Qu Yi (Chinese folk art of opera).

### 2.2.3 Crosstalk

The cross talk in Tianjin began in the late Qing Dynasty and the early Republic of China. At that time, in the old city of Tianjin, there began to be two "bright places (open-air performance places where artists perform)" for artists to perform. Famous crosstalk actors in Tianjin include Ma Sanli, Hou Baolin, Chang Baokun, Gao Yingpei, Ma Ji, Feng Gong, Niuqun, Guo Degang, etc.

### 2.2.4 Yangliuqing (referring to Yangliuqing Town in the western suburb of Tianjin)

Yangliuqing Wooden New Year pictures are famous folk woodcut New Year pictures in China. It inherits the tradition of painting in the Song and Yuan Dynasties, absorbs the forms of woodcut prints, arts and crafts, and drama stage in the Ming Dynasty, adopts the method of combining woodblock overprint and manual color painting, and creates a unique style that is bright, lively, happy, auspicious, and full of touching themes. In the history of Chinese printmaking, the Yangliuqing wooden New Year picture and the famous Suzhou Taohuawu New Year picture in the south together are called "South Peach and North Willow".

### 2.2.5 Stilts

Tianjin Haixia Wenwu Stilt Association has a history of more than 100 years, and has gradually formed a unique Haixia Wenwu Stilt Association under the influence of water transport culture, dock culture, salt industry culture, etc. The stilts in the Beijing and Tianjin area can be divided into three Styles: Beijing, Wei and Hai. The "Haixia" stilts refer to the stilts in the folk flower fairs in the "Haixia" area of Tianjin Wei (formerly referring to a sea road from Tianjin Wei to Dagu Haikou in the southeast) (also referring to Xianshuigu and Gegu areas in Jinnan District). Tianjin

Haixia Wenwu Stilts can be long or short on wooden legs, and Wuqiao Stilts are shorter than Wenqiao Stilts. The performers of the meeting include legs, clothes, props, head sticks, waist drums, cymbals, etc.

### 2.2.6 Music

In the 1930s, several world-class classical musicians came to Tianjin to perform, among whom are the violinist Yasha Hafiz, Fritz Chrysler, and pianist Rachmaninov. Li Shutong was a pioneer in spreading western music to China. His lyric Song of Farewell was widely sung in the early years of the Republic of China as a Style song taught in a new style, and has become a classic in the history of Chinese music. (Wang Zhaoxiang, 2004)

### 3. Overview of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" in China

The general situation of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" in China was described in detail in the music volume of *Introduction to Chinese Traditional Music* published by Yuan Jingfang by Shanghai Music Publishing House in 2000. The author of this paper summarizes and writes the general situation of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" in China according to its contents as follows:

Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) was developed from the popular wooden drum in Cangzhou and Hejian of Hebei Province in the late Qing Dynasty after the reform of artists. (Yuan Jingfang, 2000)

Wooden drum is called "Qie Dugu (Qie Drum)" (In the old days, Beijingers used Qie to describe a local dialect, referring to northern provinces). In the process of reform and development, it has been called many names: "Beijing Accent Drum", "Xiaokou Drum", "Rhyme Drum", "Civic Drum", "Flat Rhyme Drum" in Beijing, and "Tianjin Accent Drum", "Civil and military Drum", "Beijing Accent Drum" in Tianjin.

After the introduction of Wooden Drum into Tianjin and Beijing, Liu Baoquan changed his pronunciation to that of Beijing, absorbed some singing methods of Shi Yunshu, Ma Tou and Peking Opera, and created a new tune, specializing in short pieces. In 1946 (the 35th year of the Republic of China), after the establishment of the

Qu Yi (Chinese folk art of opera) Guild in Beijing, it was officially named "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)".

During the Xianfeng period of the Qing Dynasty (1851-1861), Jin Degui, an artist born in the flag nationality, developed a wooden drum with no board eyes into a single board, which was called double board. The pronunciation of the characters was also changed to be similar to that of Beijing. He was once named "Jingqi Drum", but it has not been widely spread. People still call his singing "Qie Dugu (Qie Drum)".

During the Tongzhi and Guangxu years (1862-1908), Hu Jintang (Hu Shi), an artist who lived in Shitou Hutong in Beijing, began to borrow words of "Changbanpo" and other words from Zidishu (The popular storytelling and singing literature originated by the Eight Banners in the Qing Dynasty) into the big drum to sing in order to improve the quality of the big drum lyrics and meet the needs of urban audiences. His singing voice is crisp and bright, known as "a smooth line". He gained great reputation gradually for his rising. His representative songs include Fan Jinding Scolds the City, Gao Huaide Says Goodbye to Girls, etc.

Huo Mingliang, who turned from a businessman to an artist, has the same reputation as Hu Xiang and is good at singing short stories of Three Kingdoms. He also used some chapters in Zidishu's words, such as "Single Sabre Club", "Battle in Changsha", to blend into the big drum and sing. He is good at singing martial arts and has a strong voice. Later, Huo Mingliang and Hu went to Tianjin to perform arts, and together with the local blind artist Song Yukun (Song Wu), they were known as the three main groups of Qie Dugu (Qie Drum) as Hu, Song and Huo.

The 1920s was the heyday of the development of Beijing Rhythm Drum, which formed three Styles represented by Liu Baoquan, Bai Yunpeng and Zhang Xiaoxuan. Among them, Liu Baoquan has the highest attainments and is known as the "King of Drum". Later, a female artist named Xiaocai Dance (Luo Yusheng) rose in the drum arena. She was compatible with the strengths of Liu and Bai, and combined her own characteristics to create her own artistic style, especially in the aspect of bass, she enunciated words clearly, which was unmatched by ordinary female artists. Therefore, she became the female drum king in the music world.

After the founding of the People's Republic of China, in order to express new life, shape new characters, and express new thoughts and feelings, the Beijing Opera



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Drum performers, musicians, and new musicians in Tianjin have devoted themselves to reform, such as Luo Yusheng's "Red Flag of Mount Everest", "Glorious Voyage", "He Shi Bi", Xiao Lanyun's "Toward Liangshan", Yan Qiuxia's "Foolish Old Man Moves the Mountain", etc. They are innovative on the basis of maintaining the original characteristics and genre style of the Quyi (Chinese folk art of opera). After the founding of the People's Republic of China, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has made great progress and trained generations of young actors. These young and middle-aged actors have inherited the tradition and made bold innovations, contributing to the sustainable development of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). (Yuan Jingfang, 2000)



Figure 2. Jingyun Dagu Performing artist

(From website of [https://www. Baidu.com](https://www.baidu.com), 2021)

#### **4. The artistic features of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)"**

Du Yanbing mentioned in the article "Research on Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" that Jing Yun Dagu was formed in the late Qing Dynasty and popular in Beijing and Tianjin. It is one of the famous art forms of Quyi music in northern China. It is known as "playing the drum in the south and playing the drum in the north" (Tan refers to Suzhou Tanci). This is mainly due to the following reasons: 1. Jing Yun Dagu uses Beijing Voice as its

singing language, in the form of "combination of talking and singing", mainly singing, with Beijing Rhyme, so it has a great influence on the spread and popularity; Second, The Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has a beautiful singing voice, strong singing and lyricism, and its content is a historical story loved by the masses. The performance form is simple, so it is loved by the masses. Third, The lyrics of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) are highly literate. As Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has absorbed many literary works as the singing text, the lyrics are elegant. Compared with some Qu Yi (Chinese folk art of opera) tunes adapted by artists at will, it is very artistic and has certain prescriptive and stylized characteristics.

Instruments like Sanxian and Sihu have been brought into the accompaniment instruments after Wooden Drum developed into Beijing Rhythm Drum. The accompaniment combined with singing to support the tune is rigorous and free; He Jian dialect was changed into Beijing dialect, and four tunes (Yin Ping, Yang Ping, Shangsheng, Qusheng) of Beijing phonology were used to speak Beijing white, sing Beijing rhyme, and sing short pieces of music; It absorbs the tunes of various operas and miscellaneous operas, the pronunciation, diction and part of singing of Beijing Opera, and the performance procedures of Beijing Opera. It uses eyes, facial expressions, and knife and gun stance to form a performance posture; And adopted a large number of "Zidishu" songs. The Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has the following characteristics: the form of both refined and popular tastes, the style of combining hardness and softness, the method of combining traditional Chinese Shuo Chang art and singing, the multi-purpose singing of a song and the vivid and expressive performance.

The basic sentence pattern of the libretto of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is seven-character sentence, some of which have added inlaid characters, interlining characters and stacking sentences. Each libretto is about 145 sentences. The rhyme is based on the thirteen patterns in Beijing, and most of a tune has the same rhyme in the end. Its basic tune includes adagio and tight adagio. Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is to give consideration to both singing and speaking, and



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pay attention to the tune and flavor of the rhyme. The performance form is one person standing singing (double singing form was introduced after liberation), and beating the drum; The main accompaniment is generally three people, and the instruments they play are Dasanxian, Sihu, Pipa(Chinese lute), and sometimes accompanied by Di hu(Low pitched two-stringed fiddles in the erhu family).

The tune of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) belongs to Ban-qiang style (type type), which can be divided into Adagio, Allegro, Duoban and Zhuban. The basic tunes are starting tune, flat tune, falling tune, high tune, long tune, sad tune, etc. The flat tune is suitable for narration, while the high tune expresses the passionate mood, while the falling tune expresses the gentle and relaxed mood.

Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has the characteristics of half saying and half singing, mixing saying with singing. Therefore, lyrics also play an important role in singing. The lyrics are basically seven-character sentences and cross sentences, mostly the repetition of the upper and lower sentences, and pay more attention to the tune and charm, which is naturally connected with the tune. The main accompanying instruments are Dasanxian and Sihu, and sometimes Pipa. The actor beats the drum to master the rhythm.

The accompanying music of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) can be divided into "cross board music" and "tune accompanying music".

(1) Cross board music: It is a pure musical instrument music paratraditional Chinese Shuo Chang art. It is used between the "cross board" sentence and the mid tune or music comma at the beginning of the tune and the sound of the paratraditional Chinese Shuo Chang art. The "small cross door" is smaller than the "small cross door" is called "pad point".

(2) tune accompanying music: The accompaniment of singing can be accompanied by the tune or "basic accompaniment point". The first accompaniment melody is the extension of the melody of singing, which connects the freedom of music and accompanies the singing. In addition, some accompaniment paratraditional Chinese Shuo Chang arts are used to set off the atmosphere and



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express the specific plot, such as the fixed tune of "Deep Night" in "Beating Drums and Cursing Cao". (Chen Sihai, 2004)



Figure 3. Jingyun Dagu Performing artist  
(From website of <https://www. Baidu.com>, 2021)



Figure 4. Jingyun Dagu Performing artist  
(From website of <https://www. Baidu.com>, 2021)

## 5. The Summary of Chapter 2

From the document study academic article Textbooks and research above the researcher found There are relevant and relevant research papers of the researcher, which are all very helpful in preliminary understanding and expansion, as well as interpretation and further analysis. The researcher has selected several issues related to the research as follows:

The role of music in society plays a role in many ways, whether it is to provide long-lasting fun and relieve stress for people in society. Using music as a medium to help heal patients or even using music as a medium to create some power for various groups to create awareness for society and the nation. Thus, we can see that music is like an institution in a social structure that is as important as other institutions in society. From the past to the present, China is a multi-religious country. Taoism, Buddhism, Islam, Protestantism, and Catholicism have all developed into culture-shaping communities throughout Chinese history. Freedom of belief is a government policy, and normal religious activities are protected by the constitution. For many of China's citizens, their religion is a defining feature alongside their national pride. The Diversity of Religion in China founded that while many thinks of China as a homogenous culture, it may surprise you to learn that the religious scene in China is quite diverse. Most of the world's major religions are practiced by native Chinese people with great devotion. In almost every city, you are sure to see a diverse range of ethnic groups participating in their historical religious traditions ranging from Buddhism to Christian Protestantism.

Chinese music dates back thousands of years and sounds different from Western music thanks to important differences in tone, musical scale, pitch, instrumentation, and individual instruments. With instruments crafted from a wide variety of materials, including, bamboo, silk, gourd, clay and stone—and played in a diverse range of styles, from single voices to richly melodic orchestral pieces—Chinese music is as varied as the people who create it.

Living in a remote, mountainous region of China's "Land of Clouds" has buffered the Yunnan people from the outside influences of non-native cultures for centuries. With a wide range of voice techniques and instruments as unusual and diverse as the tree leaf, the moon guitar, and the spirit drum, the musicians of the minority ethnic groups of the Yunnan province now perform their traditional songs and dances before world audiences, sharing their native arts and way of life.

In this first of a series on Chinese music designed for use in the K-12 classroom, Professor Lan Wang discusses the art and culture of the Yunnan people and the pressures of globalization that threaten their ancient cultural expressions. Traditional Music Despite China's long musical history, Chinese orchestras are

relatively new. The push for developing a distinctly Chinese performing arts repertoire came with the establishment of the People's Republic of China in 1949. In the years after, Chinese orchestras mirroring the operational style of Western orchestras, such as having a baton-waving conductor and divisions of instrument families, began to form.

Chinese orchestras initially focused on indigenous folk music, but in the last twenty years, they have developed and performed new works; and their four sections bowed-strings, plucked-strings, wind, and percussion have been augmented with new instruments with lower pitch ranges to balance the high pitches of the more traditional instruments. Join scholar Joanna Lee as she guides classroom audiences through the sounds and structures of the traditional Chinese orchestra. (Ivan Yifan Zou & Yaching Tsai & William Shi & Yuan Wang, 2022)



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## Chapter III

### Research Methodology

This is a qualitative study. The author chooses the research field of the theme of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" in Tianjin. Because of the origin and prevalence of the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" in this area, the author chose the key informants as the research clues. So, the process used in this paper is as follows.

#### 1. Scope of study

##### 1.1 Scope of this content

This research includes the development of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) in Tianjin, the characteristics of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), and the role of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) in Tianjin.

##### 1.2 Scope of study site

Tianjin, China

##### 1.3 Time Range

I will study from December ,2020 to September, 2022

#### 2. Research process

##### 2.1 Interview with informants

The author began to contact two informants who can support the clue of this paper at the beginning of writing this paper. They are both famous "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" performing artists in Tianjin and the inheritors of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)". After getting in touch with them, the author began a field survey and interview and study the two informants according to their time. In this



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chapter, we will introduce the two informants in detail and comprehensively, as well as the interview experience with them.

### 2.1.1 Introduction to Wang Zhe

Wang Zhe, a national first-class actor, was once the first graduate of Northern China Quyi School.

Due to Wang Zhe's outstanding artistic performance, the Publicity Department of the Tianjin Municipal Party Committee listed her as the key training subject of the "talent project", and produced a "new quyi star" album and CD; In addition, the "Famous Quyi Artist" - Wang Zhe's Singing Album of Plum Blossom Drum was published and released by the Culture and Arts Audio and Video Publishing House. Wang Zhe has participated in the large-scale variety show of Tianjin TV and CCTV for many times; Spring Festival Gala of the Ministry of Culture; It has performed well in international art festivals, previous Chinese quyi festivals and cultural exchange performances in Hong Kong. She has won the gold award of "Peony Award", the new talent award and the new talent award in the national drum music competition; In the second world, Tianjin was awarded the title of "literary star", the title of the fourth "virtue and artistry" literary worker in Tianjin, and won the performance award of "Peony Award", the highest award of Chinese folk art. (Liu Wei, 2008)

Just as the ancient Chinese described good music as "lingering music, lasting for three days", Wang Meng, a contemporary Chinese writer, described Wang Zhe's Jingyun Dagu as "more than three days, more than ten days later, there are still twists and turns of singing in my heart, and I can't help myself." The Jingyun Dagu is such a lyrical tune, which makes people unconsciously feel tender after listening to it. Wang Zhe skillfully sings this sense of devotion and separation into everyone's heart, and walks out of his life attitude step by step on the hard and lonely road of art.

When the author interviewed Wang Zhe, Wang Zhe told her about the process of becoming attached to "Jingyun Dagu" when she was young, her experience of learning "Jingyun Dagu" and her gratitude to her mentor. While listening to the story, the author could not help sighing about the beauty of fate, the difficulty of learning skills and the great spirit of learning from others.



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It is about every child's experience in growing up to set goals in life when she was young. Wang Zhe is no exception. She has been good at singing and dancing since childhood. She dreams of becoming a singer in the future, so she set the goal of going to the high school attached to the conservatory of music after graduation on the first day of the junior high school. But life is not always planned. Shortly after Wang Zhe's first day of junior high school, the Tianjin Quyi Troupe went to her school to recruit students. The discerning quyi teacher immediately took a fancy to Wang Zhe, who was still dreaming of music. But she said, "I just like singing, Quyi? I don't understand, I'm not interested in it." The teacher promised to build a national quyi school in two years so that he could continue his studies. The stubborn Wang Zhe waved his hand three times in a row and refused. In terms of fate or timing, the Affiliated High School of the Conservatory of Music only recruited a few shift students when they graduated from the third year of junior high school. The staff was basically determined. It would take another year to wait for the exam. It coincided with the establishment of the Northern Quyi Style in China. The teachers of the Quyi school went to Wang Zhe's Style to recruit students. The school again recommended this talented student who can sing and dance. "I hesitated for a long time, and finally compromised. I thought that entering the music school would be half a step into the literary and art world. I would like to turn to singing when I find a chance." After several preliminary and second examinations, Wang Zhe successfully entered the Northern Quyi School and became the first group of students after the establishment of the school. Just entering the Quyi school, each student was asked to learn to sing a section of the Long March with Jingyun Dagu, and then assign majors according to the voice conditions. Wang Zhe became attached to Jingyun Dagu for the first time. "It's wonderful to think that the first time someone asked me not to go, the second time I was admitted by myself." It was said that Wang Zhe entered the school smoothly, but there were setbacks, because Wang Zhe's parents did not approve of her doing this at first. "They are conservative in their ideas. They think that the artists in the past were in a low position, so they won't let me take the exam, and their hukou will not come out." For better or worse, Wang Zhe just got his account book at the deadline of applying for the examination. "It's different now. As soon as I perform, my mother will call my relatives and friends several days in advance to remind them

to watch TV on time." Wang Zhelang smiled, and his smile was full of happiness. Different from other students who have been educated by the family of Quyi since childhood and entered the Quyi school, Wang Zhe is just like a blank sheet of paper. When she first started her career, she was unfamiliar with the tune and singing of the Jingyun Dagou. Especially, she was always worried about the extremely slow performance and enunciation. "The school has successively invited Zhou Wenru, a famous plum blossom drum expert, and Hua Wubao, a teacher, as well as Sun Shuyun, a famous Peking Opera drum expert, and Zhao Xueyi, a teacher, to teach me the Peking Opera Drum. In this way, we learn the plum blossom drum on Mondays, Fridays, and the Peking Opera Drum on February, Fourth, and Sixth." Therefore, in addition to the Plum Blossom Drum, Wang Zhe also specialized in the Liu Style's Jingyun Dagou. Because of the good artistic conditions, she became the only student who learned two kinds of music at the same time, and ended her unforgettable four years of music school life with the best performance in the school when she graduated.

### 2.1.2 Introduction to Feng Xinru

Feng Xinrui is a national first-class actor of Tianjin Quyi Troupe.

She graduated from the Northern Quyi Style, learned from Mr. Luo Yusheng, the leading figure of the Beijing Rhythm Drum of the Luo Style, and was also educated by Zhao Xueyi, the performing artist of the Beijing Rhythm Drum of the Bai Style. She is deeply rooted in the performance essence of the Beijing Rhythm Drum Art. She is known as one of the four household names of the Tianjin Quyi Troupe (the other three are Zhang Kai, Wang Li and Wang Zhe).

Feng successively participated in the celebration performances for the fiftieth anniversary of the founding of the China Federation of Literary and Art Circles and the 2001 Spring Festival Gala of the Ministry of Culture. In 1999, she visited Taiwan, Hong Kong and other places with the Tianjin Quyi Troupe for cultural exchanges. In 2000, she won the silver medal in the National Northern Film Drum Singing Competition. In November 2000, she participated in the Beijing International Quyi Festival. In 2001, it was rated as Tianjin's "New Star of Literature and Art". In 2004, he won the performance award of the Third Folk Art Peony Award. (Zhu Hui, 2020)



As the inheritor of the Jingyun Drum of the Luo Style, Feng learned from Mr. Luo Yusheng, the leading figure of Jingyun Drum since childhood, and vividly reproduced the world scene of "The End of Chou and the Beginning of Yin" with the Jingyun drum lyrics. With persistent pursuit and achievements, she demonstrated the firmness of the younger generation in the circle of Chinese Quyi.

With her persistent pursuit and achievements, the younger generation of the Quyi circle is firm and sonorous. Feng Xinrui on the stage is brilliant and has profound skills. In addition to her talent and hard work, it has a lot to do with her being collected by Mr. Luo Yusheng since childhood. How lucky it is to be able to get the love and guidance of the master of Jingyun close to the water! But just because of this, she also suffered a lot of pressure and even criticism at a young age. Although Feng Xinrui has a little regret for the dusty past, he is lucky to be grateful for himself after all. The rich life experiences will only make her more determined in her artistic path. She frankly said that it was the art of drum music that made her gain a full life. Therefore, to make efforts and youth for it, and to inherit and develop it, is the reward and gratitude to the former teachers, and it is not worth loving her all her life.

### **3. Research equipment**

Voice recorder: record information about the interview.

Camera: record observation information.

Video recorder: records information about interviews and observations.

Laptops: store photos and videos, and record text and information.

### **4. Research tools**

The research tools used in this paper are mainly interviews and observations. In order to obtain the research data, the researchers designed questionnaires according to different research objects, and designed corresponding interview forms and observation forms.

4.1 Field survey and participatory observation method

4.2 Interview method

4.3 Books and documents, audio and video materials

4.4 Spectrum Cases analysis method

## 5. Data collection

The author will collect data through document analysis and field work. For in-depth research, researchers refer to the literature of libraries and cultural centers, and use CNKI (China National Knowledge Infrastructure) and other network platforms to complete literature analysis.

Then, the author plans to go to the research site (Tianjin, China) for field investigation. The researchers will record the research process of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) through interview, observation, audio and video recording.

## 6. Data analysis

The researchers take the information obtained from all studies as the core.

Regarding the first goal, I will consult and peruse materials through the Internet and the library, and interview the informants. The statements of informants are relatively persuasive since they are well-known performers of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) in China. Through the above methods, we can trace the origin of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). Regarding the second goal, I will collect and compile video data, analyze the collected music score data, and study and inspect on the spot, so as to achieve the purpose of studying the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) singing. Regarding the third goal, we will study in Tianjin and make a summary on the spot.

## Chapter IV

### The development of Jingyun Dagu in Tianjin

This chapter is divided into two parts. First, the author will explain the origin of the development of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). Second, with the clue of time development, it analyzes the five Styles of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

#### 1. Origin and development of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)"

The history of Qu Yi (Chinese folk art of opera) in Tianjin can be traced back to the early Qing Dynasty. With the prosperity of water transport and Changlu salt industry, Tianjin has become an important commercial port city. The prosperous economy and large population provide a broad market for Qu Yi (Chinese folk art of opera). For more than half a century from Emperor Qianlong to Daoguang and Xianfeng, Tianjin's folk-art forms have sprung up like bamboo shoots after a spring rain, including Lotus Falling, Shibuxian, Jiulianhuan, Dangziqu, Shifanqingyin, Drumshu, Shulaibao, Xianzishu, Matou Diao, Shidiao Xiaoqu, Zidishu, Xiangsheng, Shuanghuang, etc. Tianjin's folk-art activities are very active.

From the end of the Qing Dynasty to the beginning of the Republic of China to the 1940s, the forced opening of ports objectively stimulated the development of the urban economy, as well as the prosperity of commerce and entertainment, and various folk arts popular in Beijing, Hebei and Tianjin were fully developed in Tianjin. During this period, there were hundreds of Qu Yi (Chinese folk art of opera) performance venues all over the city, mainly concentrated in three areas: Old Chengxiang District (Nanshi, Bird Market, etc.), dominated by bookstores and teahouses; The edge area (such as outside the tunnel, Qiandezhuang, triangle land, etc.) is mainly composed of abandoned land and large shed bookstores; The concession area attracts audiences with new theaters, such as Xiaoliyuan, New World (Xiaoguanghan), Central Plains Amusement Park, Tianxiang Stage (Daguanyuan) of Quanye Theatre, etc. The new theater management system is adopted in these Qu Yi



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(Chinese folk art of opera) performance venues, which invite first-class actors to perform more civilized and elegant programs, representing the highest level of Tianjin Qu Yi (Chinese folk art of opera) at that time. During this period, Tianjin's folk art showed a broad market, diverse forms, a large number of famous artists, diverse genres, and rich repertoire. There are nearly 30 types of Quyi alone, including Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), Crosstalk, Pingshu, Shidiao, Plum Blossom Drum, Sing String, Xihe Drum, Sing Qin Drum, Funny Drum, Taiping Lyrics, Henan Zhunzi, Lianzhu Express, Iron Sheet Drum, Jingdong Drum, Shandong Qinshu, Pear Blossom Drum, Sanxian Danxi, Lianhualuo, Shulaibao, Shuanghuang, Dangdiao, Xianzishu, Tanhuang, Northeast Drum, Wei Zidishu, Lecture, Xuanjuan, Xichengban, etc. (China Qu Yi (Chinese folk art of opera), 2008)

Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) began to enter its heyday, becoming the most influential genre. Since the 1920s, Liu Baoquan, Bai Yunpeng and Zhang Xiaoxuan have formed their own Styles. The Liu (Liu Baoquan) Style is loud and unrestrained, the Bai (Baiyun Peng) Style is deep and euphemistic, and the Zhang (Zhang Xiaoxuan) Style is bold and unrestrained. Female artists such as Lin Hongyu and Xiaohei also took the stage and enjoyed fame. By the mid-1930s, Zhang Cuifeng, Sang Honglin, Hou Yueqiu, Feng Zhibin and other male and female artists had become famous in Tianjin, and the small colorful dance had become popular in the "Little Pear Garden", known as the "King of Golden Voice".

The cause of folk art in Tianjin, like the whole country, was destroyed during the "Cultural Revolution". After the downfall of the Gang of Four, Tianjin's folk art revived and revitalized. After the restoration and reconstruction of The Troupe of Tianjin Qu Yi (Chinese folk art of opera), there were more than 170 professional folk art teams, and the fixed performance venues were implemented. Tianjin Experimental Qu Yi (Chinese folk art of opera) Acrobatic Troupe was established in 1980. It is composed of the former Heping, Hongqiao, Nankai Qu Yi (Chinese folk art of opera) Troupe, Hexi District and Hedong District Shuqu Troupe, as well as most of the main actors of the acrobatic troupes and teams in each district. In addition, there are still hundreds of amateur Qu Yi (Chinese folk art of opera) actors who often perform.



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Despite the depression of the national theater performance, Tianjin's Qu Yi (Chinese folk art of opera) performances still kept its high frequencies. Following the first "Jinmen Quhui" in 1962, from 1980 to 2004, the Municipal Bureau of Culture and Tianjin Branch of Qu Yi (Chinese folk art of opera) Association held seven "Jinmen Quhui" sessions, and performed nearly 100 programs. Due to the importance attached to the training of new people and the echelon construction of the old, middle-aged and young, the cast of Tianjin Qu Yi (Chinese folk art of opera) has remained stable above a certain level for many years, and has established a high-level team of performers, composers, script writers and theoretical researchers, becoming the region that has won the most awards in the national Qu Yi (Chinese folk art of opera) awards over the years

During this period, there were two different genres of Qu Yi that had an important impact throughout the country. They were the "Luo Style" of Beijing Opera and the "Ma Style" of crosstalk. The "Luo Style" is Luo Yusheng's (small colorful dance) Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). Her voice is vigorous and mellow, and she is good at absorbing and integrating various musical materials, which enriches the singing of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). She sang the theme song "Revitalizing the River and Mountain to Wait for the Youngster" for the TV series "Four Generations Together", which used the charm of the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) and her typical singing tune, making the Luo Style of Beijing Rhyme popular across the country. Now dozens of disciples from the mainland, Hong Kong, Taiwan and overseas, including Lu Yiqin, Liu Chunai and Feng Xinrui, the Tianjin Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) performers, have inherited and carried forward the art of the Luo Style.

In 2008, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) was included in the second batch of national intangible cultural heritage lists. Lu Yiqin and Liu Chun-ai, the outstanding successors of the Luo-Style Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), were identified as the inheritors of this heritage.



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## 2. Five Styles of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)"

The artistic genre began to emerge when the Jingyun drum tune music was basically mature and standardized at the end of the Qing Dynasty. First, the "Zhang Style" with Zhang Xiaoxuan as its founder appeared. Then, at the end of the 10th century, Liu (Baoquan) Style and Bai (Yunpeng) Style appeared. At the end of the 20th century, the Shaobai Style with Bai Fengming appeared. At the turn of the 1930s and 1940s, Luo (Yusheng) Style appeared. The above five major genres are the most distinctive artistic genres among the Jinyun Dagu (Beijing Rhyme Drum) Tunes. Here I try to summarize and introduce the most prominent features of various art Styles in singing, so that when we study and analyze the art Style of Jinyun Dagu (Beijing Rhyme Drum), we can easily grasp its key points to get familiar with and master it. (Liu Wei, 2008)

### 2.1 Liu -Style

#### 2.1.1 Introduction to Liu Baoquan

Liu Baoquan (1869-1942), born and brought up in Shenxian County, Hebei Province, started to study wooden drum from the famous Tianjin artist Song Wu when was a beginner of Peking Opera (Song Yukun).



Figure 5. MR Liu Baoquan

(From website of [https://www. Baidu.com](https://www.baidu.com), 2022)

Liu changed his Hebei accent to Beijing accent as instructed by Tan Xinpei after he came to Beijing to perform at the age of 21. Liu became famous in circle of Quyi after he was 40 years old and won the title of "King of Drum Circle" in 1920. Shanghai Zhonghua Film Company filmed Liu the art film "Ningwu Pass/Farewell to Mother Chaotic Arrow", leaving precious video materials in 1939 (at Liu's 70s). His singing is vigorous, vigorous and vigorous, with a compact rhythm, well spoken words, free and easy body, and he is good at using the "knife and gun rack". Liu's singing was still in bright and childlike voice in his 70s due to his light diet and good maintenance. His representative works are Single Sabre Club, Changbanpo, Grand Western Chamber, etc. So far, it is still the main Style of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). The descendants include Bai Fengming, Tan Fengyuan, etc. The contemporary Zongliu Style actors include Zhang Qiuping and Yang Fengjie from Tianjin, Zhong Yujie and Hu Quanchen from Beijing, etc. (Du Yan, 2011)

#### 2.1.2 Characteristics of Liu Baoquan's tune

He formed the artistic style of half speaking and half singing characterized by colloquial singing in the late 1990s and founded the Liu Style of Art. Liu Baoquan's voice is loud and bright, and his singing is vigorous, vigorous, handsome, crisp and loud, showing a kind of passionate and unrestrained momentum, which is welcomed by the audience.

The early Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is a kind of singing Qu Yi. Since Liu Baoquan sang in a colloquial way, it has been welcomed by the audience. The Liu Style of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has been popular for a long time, with many imitators, which has affected the whole music. After the 1920s, the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) became a kind of Qu Yi characterized by half speaking and half singing. Liu Baoquan, was deemed as the representative of the reform from singing to oral singing in the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). Here, we will summarize and introduce some characteristics of Liu Baoquan and other artists of Liu Style.

## 1) Oral half speaking and half singing

Liu Baoquan's performance style of "speaking instead of singing" paid much attention to the grasp of the pronunciation of the lyrics, which led to the shortening of the lyrics tune in the early Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) tune, and more attention was paid to "word integrity", while the redundant melody behind the words in the lyrics tune in the early tune was deleted, so as to make the tune more experienced and colloquial. This feature is most clearly reflected in the various sentence patterns of [slow flat tune].

Liu Baoquan's colloquial singing is mainly reflected in the first two Dous of the lyrics in the [slow flat tune]. Although the third Dou's lyrics are also sung in a colloquial way, most of them still maintain the melodic framework and style of the early singing. For example, in You Wu Temple, the following sentence of "slow flat tune" falling low sol sound:

## You Wu Temple

1	2	3	4	5	6
---	---	---	---	---	---

马 后 的 杀 气 有 百 步 余。  
 ma xou de sha qi you bai bu yu

## 2) [Tiaoqiang] Changes of lyrics and melody

When Liu Baoquan sang the [tune selection] sentence, the position of the lyrics was very flexible. The fifth word of the lyrics often changed from the middle eye to the end eye, the sixth word of the lyrics changed from the head eye to the middle eye, and the seventh word of the lyrics changed from the plank position to the head eye or the middle eye. For example, the sentence [Qiqiang] in the Single Sabre Club:

## Single Sabre Club

1	2	3	4	5	6	7
---	---	---	---	---	---	---

三 国 纷 纷 民 不 安，  
 san guo fen fen min bu an



3) [slow flat tune] colloquial treatment of the word position and melody of the last sentence

Early [Manping Tune] The third Douyin tune and word position of the last sentence of the lyrics have certain patterns and are singing. After the 1920s, the third Douyin tune of Liu Baoquan's [slow flat tune] last line of lyrics changed into a colloquial tune, and the placement of lyrics was also very flexible. For example, in Nanyang Pass, the above sentence of [slow flat tune]:

#### Nanyang Pass

1	2	3	4	5
---	---	---	---	---

满 朝 的 那 些 文 和 武 ， 一 个 个 都 辞 了 王 的 驾 ，  
 Man tsh'au tr na ɕiɛ un xr u i kr kr tou ts'ŋ lɿ uoŋ tr tɕia

The last sentence of the above [slow flat tune] seems to add a small door after the last sentence of the above [tight flat tune]. In Liu Baoquan's tune, due to the extensive use of the sentence of [tight flat tune], it can be said that replacing the sentence of [slow flat tune] with the sentence of [tight flat tune] is one of the characteristics of Liu Baoquan's tune.

#### 4) Wide range, high pitch and frequent use of high pitch

Liu Baoquan usually sings in a high pitch thanks to his superior voice. From the end of the 10th century to the middle of the 1930s, he set the lowest G key and the highest C key. A large number of audio settings are A, bB, and B.

Liu Baoquan's singing range is very wide, ranging from low pitch due to high pitch sol up to 19 degrees. Generally, his singing range is from low pitch due to high pitch mi. Liu Baoquan often likes to use Gao Qiang in his singing. For example, the low vtunent sentence in Naojiang Prefecture:

#### Naojiang Prefecture

1	2	3	4	5	6	7
---	---	---	---	---	---	---

问 了 一 个 充 军 发 配 ， 去 到 江 州 关 。  
 Un lɿ kr tsh'auŋ tɕyn fa phei tɕ'ŋy tou tɕiaŋ tshou kuan

### 2.1.3 Liu Baoquan's contribution to "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)"

Liu Baoquan's life witnessed the prosperity of Jingyun Drum. He is committed to the inheritance and innovation of Jinyun Dagu (Beijing Rhyme Drum). It is precisely because of Liu Baoquan's painstaking efforts that the "Liu Style" art is still alive today. It can be seen that Liu Baoquan's improvement is the result of eclectic and absorbing the strengths of others: in singing, he absorbs melodic tunes and combines the tunes of Bangzi Opera and Beijing Opera; Breaking the old customs and adding various changes in body shape make the music look more vivid; The new method of accompaniment makes the pianist and singer complement each other. Although the "King of Drum Industry" has passed away, his innovative spirit still inspires the new generation after generation to climb the peak of the art world, and also makes the art of drum everlasting.

## 2.2 White Style

### 2.2.1 Introduction to Bai Yunpeng

Baiyun Peng (1874-1952) born and brought up in Baxian County, Hebei Province, learned from Shi Zhenlin when he was young after he sang bamboo board calligtraditional Chinese Shuo Chang arthy in the countryside.



Figure 6. Mr Bai Yunpeng

(From website of [https://www. Baidu.com](https://www.Baidu.com), 2022)

When he was 30 years old in 1910, Baiyun Peng came to Beijing and Tianjin to sing the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). According to his own voice conditions, he sings without high pitched voice, with light articulation, loose voice, low back and gentle voice, mellow and mellow. He is good at using long parallelism sentences, and is good at expressing the inner feelings of characters. He mainly uses lyrical Hong Lou verses, which is known as the "White Style". The main works include more than 40 sections, such as Daiyu Burning Manuscripts, Baoyu Visiting the Patient, Qingwen Exploring, Hua Mulan, etc. Not only did he publish many records before liberation, but also, he was one of the first batch of old artists to be recorded and recorded by the state. Among the disciples, Yan Qiuxia (the late) has the greatest influence. The contemporary "white Style" actors include Zhao Xueyi (the late) in Tianjin, Li Shusheng, Wang Li, and Fu Qiang in Beijing. (Du Yan, 2011)

### 2.2.2 Characteristics of Bai Yunpeng Style's tune

After the 1920s, in the colloquial singing style of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), he kept more of the early singing style and created an artistic style that is good at pursuing charm. His singing is smooth, delicate, elegant and generous. His singing is smooth and circuitous, simple and elegant, giving people a feeling of beautiful melody. He has created a unique white Style in the art of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

1) Keeping the Singing Nature of the Singing Tune under the premise of emphasizing the word tune

Under the overall artistic style of colloquialism, half speaking and half singing of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) Opera, compared with Liu Baoquan, Baiyun Peng also sang colloquially, but he paid attention to the musicality and singing of the lyrics. This is because he not only sings the words correctly, but also tends to lengthen the tune of the words to enhance the musicality and singing of the tune, giving people a sense of lasting appeal. For example, among various sentence patterns of [slow flat tune], he not only basically maintained the traditional pattern of the third dou lyrics, but also used a

longer tune in the first and second dou lyrics. For example, in Jia Baoyu's Visit of Qingwen, the sentence [tune]:

Jia Baoyu's Visit of Qingwen

1	2	3	4	5	6	7
---	---	---	---	---	---	---

冷雨凄风不可听，  
lěng yǔ qī fēng bù kě tīng

## 2) [Manping Tune] Special Form of Shangsheng Final Word Shangsentence

In the last sentence of [slow flat tune] Shangsheng ending words sung by Baiyun Peng, in addition to the commonly used sentence pattern, there is a distinctive form, which can be used as the first sentence of [slow flat tune] of the Bai Style

The unique sentence pattern of the sentence with the sound ending character. For example, in the White Emperor City, the last word of the [slow flat tune] upper voice:

The White Emperor City

1	2	3	4	5	6
---	---	---	---	---	---

江左仇恨空切齿，  
jiāng zuǒ chóu hèn kōng qiē chǐ

## 3) [Tight Flat Tune], [Fast Flat Tune], [Allegro] The application of the last sentence's ending formula and the form of Zidishu in the next sentence's ending formula

After the 1920s, two stylized forms of "si, la, mi" and "la, fa, mi, re, sol" appeared in the last sentence of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) (tight flat tune), [fast flat tune], and [allegro], depending on the difference between Qusheng and Shangsheng, but they are still more casual and not very strict in application. The application of Baiyun Peng in these two kinds of tail cavities is not only numerous, but also stylized. Therefore, the

stylized use of the last sentence of the above tune can be regarded as one of the characteristics of the Bai Style's tune.

There is also a form of preserving the music collection "sol, do" at the end of the last sentence of Wei Zidishu's [busy son] last sentence in the [jiezhou], [tight flat tune], [kuaiping tune] and [allegro] singing of Baiyun Peng. The use of this form is also one of the characteristics of the Bai Style's tune. For example, the following sentence of [Kuaiheng Tune] in Daiyu Burning Manuscript:

#### Daiyu Burning Manuscript

1                                      2                                      3



珠 泪 流 干                      目 无 光。  
Tsu lei liou kan                      mu u kuang

#### 4) The Use of Reduplicated Sentences

There is a sentence pattern using reduplication in the sentence of "Dajiezhou" in Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). Although this kind of refrain is caused by the form of lyrics, it also has a musical form

Has become its own characteristics. As this kind of refrain [jilted tune] is very common in the repertoire sung by Baiyun Peng, it has become a feature of the Bai Style's tune.

For example, in Crying Ancestral Temple, the refrain [jilted tune] sentence:

#### Crying Ancestral Temple

1                                      2                                      3                                      4



显 出 来                      北 地 王                      世 子 刘 谌                      汉 家 的 美 皇  
xian                      tsu lai                      pei                      ti uan                      se                      tsj liou                      tsan                      xan                      tsia                      tr                      mei                      xuan

5                                      6                                      7                                      8                                      9



族                      一 个 堂 堂 大 丈 夫。  
tsu                      i                      kr                      than                      than                      ta                      tsan                      fu

This kind of reduplicated sentence (jiezhou) sentence sung by Baiyun Peng can be generally divided into four types according to the different pronunciation of the last word of the first short sentence. In addition to the use of reduplication in the sentence of [jiezhou], the use of reduplication in the next sentence of [Allegro] is also a feature of Bai Style's tune.

### 2.3 Zhang -Style

#### 2.3.1 Introduction to Zhang Xiaoxuan

Zhang Xiaoxuan (1876 -- 1945), a native of Beijing, performed the tune "Embroidering the Qilin" and "Sighing at the Fifth Watch" in the southern suburbs of Beijing when he was young. Because the Qing court banned singing the tune, he changed to learn the wooden drum from Zhu Deqing at the age of 19.

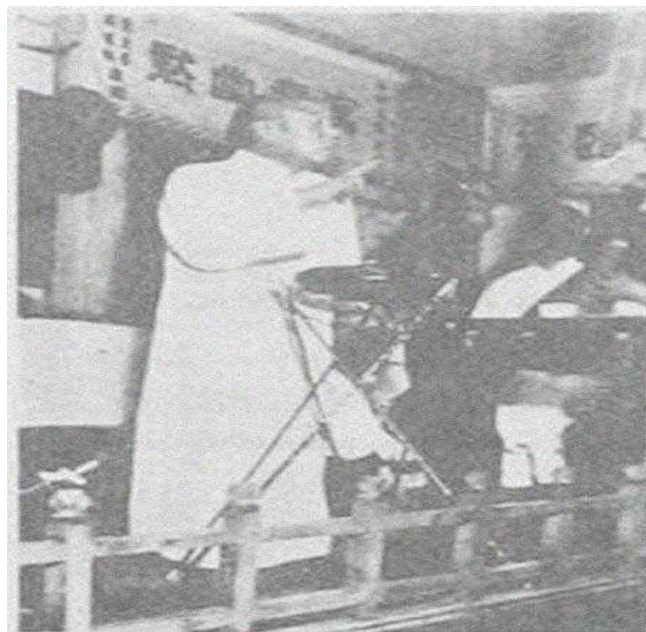


Figure 7. Mr Zhang Xiaoxuan

(From website of [https://www. Baidu.com](https://www.Baidu.com), 2022)

His voice is broad and bright, his voice is good, his singing is simple and bold, vigorous and powerful, and his voice is slightly shy. The performance was full of passion and meticulous, "showing boldness in the rough, showing true feelings in the high", and was known as "Hualian Drum" without sparing no effort. In the 1920s and 1930s, he was a famous actor with great influence at that time, known as the "Zhang Style". However, due to the old tune of singing and the lack of innovation and

change, it was gradually ignored by the audience and later performed in the Northeast for a long time. His representative works include Bowang Slope, Ancient City Club, Huarong Road, etc. The tune of Huarong Road, Grass Boat Borrows Arrow, Single Blade Club, etc. has been handed down from record to record. Disciples Zhang Jinhuan and Song Mingyuan have both died, and the "Zhang Style" has now been lost. (Liu Wei, 2008)

### 2.3.2 Characteristics of Zhang Xiaoxuan's tune

His voice is as loud as a yellow bell, and his singing is energetic and vigorous. At that time, some people called him "Hualian Dagu". Zhang Xiaoxuan's singing is straightforward and bold, vigorous and simple, full of momentum and magnificent. His singing is simple, straight and not fake, which reflects the basic form and style of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) singing in the late Qing Dynasty and the early Republic of China.

#### 1) tune sentence pattern layout

The sentence pattern of Zhang Xiaoxuan's tune is shown in the style of the late Qing Dynasty and the early Republic of China, which is mainly composed of the upper and lower sentences of [slow flat tune], the upper and lower sentences of [fast flat tune], and the upper and lower sentences of [allegro] The use of tight flat tune aims to adjust the change of sentence structure of [fast flat tune], or serve as the transition between [slow flat tune] and [fast flat tune] The sentences above and below are generally used in sections.

2) [Manping Tune] The use of lengthening and pausing tunes in the lyrics of upper and lower sentences

In the sentence pattern of [slow flat tune] sung by Zhang Xiaoxuan, it is common that the two syllables of the second Dou lyrics of the next tune are long, and the singing method of pause tune is often used in singing. For example, the following sentence of Low [Tiaoqiang] in Grass Boat Borrows Arrow:

#### Grass Boat Borrows Arrow

1	2	3	4	5	6	7
---	---	---	---	---	---	---

争 名 与 夺 利 几 时 休  
 zhēng míng yǔ duó lì jǐ shí xiū





teacher. At the age of 14, he learned from Liu Baoquan, and at the age of 17, he had mastered the essence of the "Liu Style" drum.

After Bai Fengyan broke up with Liu Baoquan, Bai Fengyan and Bai Fengming brothers worked together to create a new Style of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art): the "Little White Style" based on the "Liu Style" in three years. The "Shaobai Sect" bass line is good at using half tunes, which is gentle and smooth, with twists and turns, neither high nor low, neither disease nor dryness. It has a unique taste. When singing "Beating the Drum and Calling Cao Cao", the drum keys cooperate with the drum board and use single keys to hit the drum points with double keys, which is a unique skill and imitated by peers. The famous sections of "Shaobai Style" include "Beating the Drum and Calling Cao Cao", "Seven Star Lamp", "Luo Cheng Calling Guan", "Baidi City", etc. After the liberation, Bai Fengming served as the head of the Central Radio traditional Chinese Shuo Chang art Troupe. He was busy with official duties and had no time to teach. The "Little White Style" gradually disappeared from the stage. Bai Fenglin, his younger brother, filmed several songs of "Shaobai Sect" into performance videos before his death; His son Bai Jialin (the late) sang and disseminated the art of "Shaobai Style" on the stage and at the box office, and passed on the skills to the crosstalk performer Xu Liang (Xu Deliang). (Du Yan, 2011)

#### 2.4.2 Characteristics of the tune of the White Phoenix Singing Style

At the age of 14, Bai Fengming learned to sing the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) of the Liu Style by learning from Liu Baoquan. Later, due to the wide and low voice, he changed the straight and high voice of the Liu Style into a peaceful and soothing one according to his own conditions, forming a low tactful and pure artistic style, known as the "Little White Style". Bai Fengming's singing is mostly in the middle and low pitch areas, with a strong colloquialism, which reflects the basic style of Liu Style's singing after the 1920s.

##### 1) The Low "re" Form of the Lower Sentence of the Low Vtunent

[Tiaoqiang]

In the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) tune, many actors often only sing the first two or three notes, or the first low "sol" sound, when the next sentence of the low vtunent [Tiaoqiang] sings the ending words.

Bai Fengming's singing is not only like this, but also in many cases, he changed the position of the third Dou's lyrics, that is, moved back the end of the lyrics and placed it at the end of the sentence of the low vtunent [Tiaoqiang]

The low "re" sound of "sol, mi, re, do" in the pronunciation tune results in the form of "re" sound in the pronunciation tune of the last word of the libretto. As a result, the low "sol, mi" two tunes become all or part of the voice tune of the sixth word lyrics. For example, the following sentence of the low vtunent [Tiaoqiang] in "Civet Cat Changes Prince".

#### Civet Cat Changes Prince

1	2	3	4	5	6
---	---	---	---	---	---

这 主 公 有 了 生 路 一 条。  
 Tɕʰɿ tsu kuŋ iou lɿ ɕəŋ lu i tʰiəu

#### 2) The Application of the Reduplicated Sentence [Tiaoqiang] and Its Five Degree Down Tune Dissociation

Bai Fengming's tune is often called "Fan tune" because of the use of "fa" sound. I think that although he uses the "fa" sound more in his tune, it is not too special

Place. However, the downward five-degree tonal dissociation caused by the application of "fa" sound in the [jilted tune] is a unique form and style in Baifeng's singing. In addition, the use of many reduplicated sentences [jilt tune] in the tune is also a feature of Bai Fengming's tune. Please look at the refrain [jilted voice] sentence in "The horse lost its footing"

## The horse lost its footing

1                      2                      3                      4

待 为 父      恣 样 杀      恣 样 战 要      仔 细 留 神

5                      6                      7                      8                      9

瞧                      管 把 儿 的 魂 吓 飘                      啊。

tɕ'hiou                      kuan pa ər tɕ' xun                      ɕia                      p'hiou                      a

In the above [jilted tune] example, not only is the refrain used, but also the use of "fa" in the seven character libretto of "Freak out the son" leads to the five degrees of deviation of the tonality downward, causing color changes in the melody, showing a tragic and heroic mood, which makes the Shaobai Style's singing have a unique artistic charm. This kind of downward five-degree tune dissociation also occasionally occurs in other sentence patterns of [slow flat tune].

2.4.3 Contribution of "Shaobai Style" to "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)"

The role of Baifengming cannot be ignored despite the fact that Baifengyan played a leading role in the establishment of "Shaobai Sect". Actors reproduce the efforts made by the pianist for the success of the tune through the singing table. The requirements for the success of the tune are "neat", that is, the actors, works, singing design, and accompaniment. These four are indispensable conditions for the success of the tune. The same is true of the new genre. The success of the genre depends on the actor's own conditions, characteristics, his efforts and artistic practice. Bai Fengming, in addition to fully accepting Bai Fengyan's guidance and compiling new songs and new vocals for him, also has its own unique features in terms of singing methods, such as spouting, enunciation, tune, charm, breath, and moistening tune. Compared with Liu Baoquan, his style is quite different, which makes him a young and not well-known Beijing Opera drum actor, who has leapt to be a new star in line with Liu Baoquan and Baiyun Peng.

The establishment of "Shaobai Style" has made great contributions to the development of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). It enriches and develops the artistic expression of the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) Opera. Although the "Shaobai Sect" did not have direct disciples in its later development, its basic tune was mostly adopted by later generations and widely used in some new tune, becoming one of the basic tunes of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). Wang Suren, a researcher of Qu Yi (Chinese folk art of opera) , once said that without the tune of "Shaobai Style", there would be no Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). That is to say, when the tune of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) is praised, it consciously or unconsciously inherits the achievements of the "Shaobai Style".

Most actresses learned from the "Liu Style", the tune of which was relatively high pitched before the establishment of the "Little White Style". Generally speaking, there is a big difference between male and female voices in singing sound area. When male and female voices are in the same tune, female voices often feel difficult. Because the voice area of the "Shaobai Style" singing is relatively low, the tune is beautiful and moving, delicate and tactful, rich in change, so the actresses have followed suit. At that time, under the very conservative condition of "watching the family", such songs as "Seven Star Lamp", "Red Plum Pavilion", "Beating the Drum and Calling Cao Cao", "Huaide Farewell to Women" were widely spread, and even thought that a certain paratraditional Chinese Shuo Chang arth of the Beijing Rhythm Drum actor who could not "Shaobai Style" was a "flaw": incomplete. Luo Yusheng enjoyed the famous Beijing Rhythm Drum. In his early years, he followed his teacher Han Yonglu to sing such songs as "Beat the Drum and Curse Cao", "Red Plum Pavilion", and "Seven Star Lantern" from the "Little White Style". Up to now, we can still clearly hear from her singing voice. Some distinctive tunes in the "Shaobai Style" voice show that the "Shaobai Style" also has a certain influence on the formation of the "Luo Style".

With the incubation and establishment of the "Shaobai Style", the artistic Style has changed from quantitative to qualitative, and gradually. In the process of



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natural formation, special emphasis should be placed on the artistic accomplishment and theoretical achievements of the zither players and actors. As the current development of Qu Yi (Chinese folk art of opera) is in a very critical period, we should pay full attention to the theoretical summary and research work, adjust the development pace of Qu Yi (Chinese folk art of opera) in modern society with scientific methods, and guide its artistic practice; Secondly, we should correctly evaluate the important role played by the zither players in the development of Qu Yi (Chinese folk art of opera), and the biased view of the "actor centered theory" should also be corrected.

## 2.5 Luo-Style

### 2.5.1 Introduction to Luo Yusheng

Luo Yusheng (1914 -- 2002) was sold to the freelance artist Luo Caiwu as an adopted daughter when she was young, and worked as an entertainer with his father. At the age of 17, her father died, and she formally learned from Han Yonglu, Liu Baoquan's teacher, to learn the "Liu Style" Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

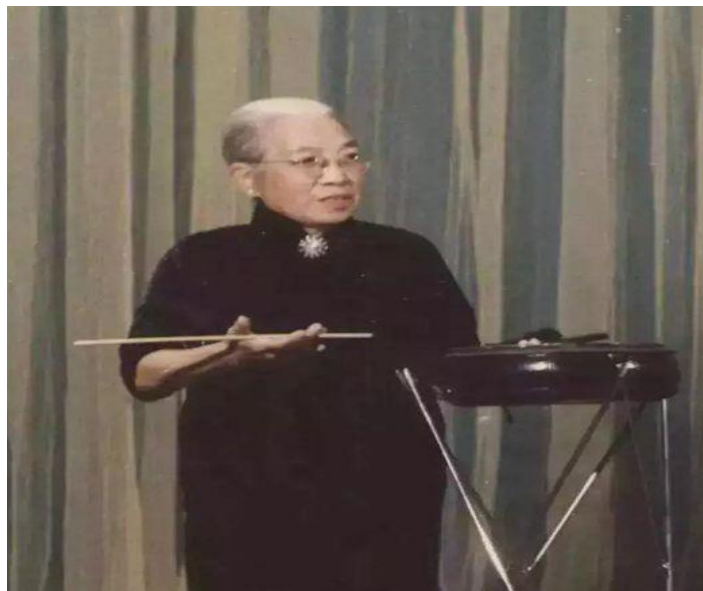


Figure 9. Ms Luo Yusheng

(From website of <https://www.baidu.com>, 2022)

The new "Luo Style" was formed by combining the strengths of the "Liu Style" and the "Shaobai Style" under the guidance of string teachers. At that time, it



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became famous all over the world and was known as the "King of Golden Voice". "Luo-Style" is characterized by strong singing ability, good at making vibrato, euphemism and lyricism, mellow charm, sweet voice and free height. In his early years, he was famous for his sad song "Hear the Bell in the Sword Pavilion". Other works include Red Plum Pavilion, He Shi Bi, The End of the Ugly Yin Chu, Ten Thousand Miles of Spring Glory, Ode to Beijing, etc. In 1984, he played the role of an old artist in the film Beijing Story, and sang "Beating the Drum and Calling Cao" on the spot; In 1985, he sang the theme song "Revitalizing the Mountains and Rivers to Wait for the Youngsters" for the TV drama "Four Generations in One House", which was famous all over the world and achieved great success. It can be said that the "Luo Style" and "Liu Style" are the most widely spread Styles at present. The descendants of the "Luo-Style" include Lu Yiqin, Liu Chunai, Wang Tiecheng, Wang Shufang, Li Mengxiong, etc. (Zhao Yu, 2020)

### 2.5.2 Characteristics of Luo-Style's tune

#### 1) The Ease of Rhythm of Lyrics

Luo Yusheng's lyric singing is first shown in the lengthening of the first and second dou tune of the [slow flat tune] sentence pattern lyrics, and the lengthening of the second dou tail tune of the lyrics in various sentence patterns.

#### Jiange Wenling Bell

1	2	3	4	5	6	7
---	---	---	---	---	---	---

何 劳 雨 夜 叹 闻 铃。

xī lou yǔ yè tàn wén líng

#### 2) Use high pitch in sentences

When Luo Yusheng sang the [Qiqiang] sentence, he not only used Gao Qiang in the [Tiaoqiang] part of the melody, but often began to use Gao Qiang since the second Douyin Qiang in the lyrics. For example, the sentence [Qiqiang] in He Shi Bi:

## He Shi Bi

1                    2                    3                    4                    5                    6

稀世                    奇珍哪                    披土蒙,  
xi shi                    qi zhen na                    pi tu meng

### 3) [Slow Flat Tune] Innovation of Shangsheng Final Word and Shangsentence Final Tune

In the last sentence of the [slow flat tune] Shangsheng ending words sung by Luo Yusheng, there are three innovative forms in addition to the traditional form of ending tune. Because these forms are often used in Luoqiang, we regard them as Luo Yusheng's innovative form in Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) singing. Look at a form in He Shi Bi:

## He Shi Bi

1                    2                    3                    4                    5                    6                    7

直哭得                    阵阵昏迷                    又苏醒                    啊,  
zhi ku de                    zhen zhen hun mi                    you su xing                    a

## 4) The innovation of sentence

Luo Yusheng's innovation on the sentence of [jieqing] is mainly reflected in the final word pronunciation of the sentence of [jieqing]. In Luo Yusheng's innovative sentence "jiezhou", the first half of the tune of the last word of the lyrics is high

"Do" long sound or "re" long sound. Regardless of the above form of singing, the second half of the traditional [Tiaoqiang] end word tune is still followed, or the band plays the second half of the tune. For example, there are two [jieqing] sentences in "Jiange Wenling Bell": the innovation of the above [jieqing] sentence singing the ending words of the words is mainly the result of Tianjin voice singing, in addition to the need for emotional expression of the tune content.

### Jiange Wenling Bell

1	2	3	4	5	6	7
---	---	---	---	---	---	---

猛 听 得                      内 宦 启 奏 请 驾 登 程。  
 Měng tīng de                      nèi xuān qǐ zòu qǐng jià dēng chéng.

#### 2.5.3 Luo Yusheng's Major Artistic Contributions

The first point: The Luo-Style Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) created by Luo Yusheng represents the peak of the development of modern female voice drum. To sum up its artistic path, it can be roughly summarized into three stages:

Stage One (1931-1949): Before the formation of a Style, there was often a stage of extensive learning and eclectic learning. Luo Yusheng was no exception. She learned to sing Beijing Opera when she was young, and changed to singing Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) at the age of 17. Based on her knowledge of Beijing Opera, she also learned the traditional repertoire of various genres of Beijing Opera Drum, especially the Liu Style's tune. At the same time, she learned from Han Yonglu, Liu Baoquan's string teacher, and incorporated the essence of sister arts such as Beijing Opera, Pingtan, and Singstring into the art of Beijing Opera Drum, gradually forming a magnificent, euphemistic, beautiful, implicit, and lyrical Style of Luo Style's Beijing Opera Drum. He created some representative works with unique style, such as "Hear the Bell in the Sword Pavilion".

Stage Two (195-1975): After the founding of New China, Luo Yusheng created some works with new themes. For example, "Glorious Voyage", "Red Flag of Mount Everest", "Sleeping on the brushwood and tasting gall" and other outstanding works with revolutionary historical themes. In terms of singing, she borrowed more from other sister arts and greatly enriched the singing and performance content of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

Stage Three (1976-1991): This period was an important stage for her to make outstanding contributions to the reform and development of the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). She created and



sang many short works, such as "Revitalizing Rivers and Mountains to Wait for the Youngsters", "Ten Thousand Miles of Spring", "Spring Festival Song", "Literati and Wine", etc. The works created with the new method of music arrangement break the stylized rule of the previous sentence structure of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), incorporate new materials, and make new attempts and breakthroughs in tonality and rhythm.

The Second Point: Lup promoted the development and innovation of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

In today's Qu Yi (Chinese folk art of opera) stage, influenced by the development of female voice drum, Beijing Opera Drum is still dominated by female actors. Among the various genres of Beijing Rhythm Drum, the reason why Luo Style can become a representative genre of female voice drum is that Luo Yusheng can unify his singing characteristics, performance style and work content, and better focus on singing works and shaping characters. This is worth learning from. Secondly, she learned from others' strong points, widely absorbed the excellent characteristics of other Styles and other folk music arts, creatively enriched the tune music of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), improved the narrative style of male voice mainly telling and singing stories in the past, and incorporated more melodic music, so that the singing is beautiful and natural, giving play to the singing advantage of female voice which is good at lyricism.

As a sign of the formation of the Style, Luo Yusheng has also created many representative works with unique style and characteristics, such as "Hear the Bell in the Sword Pavilion", "Lie on the brushwood and taste the gall", "He Shi Bi", and so on. These excellent tunes created by her have played a prominent role in the development of traditional Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) and the enrichment of genre styles. In addition, Luo Yusheng performed a series of new works of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) in his later years, which also played an important role in promoting the spread of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). Among them, the theme song of the TV drama Four Generations in One House, Revitalizing Rivers and Mountains to Wait for the Youngsters, is the most representative. This new work, which borrows the



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material of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) music and combines it with the genre of songs, can spread across the country with the help of TV media. This can break the limitation of the regional spread of Qu Yi (Chinese folk art of opera) in the period when the traditional folk culture of our country is temporarily shrinking, and make more listeners know and like the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). This influence is more far-reaching. After this work, Luo Yusheng also sang many new works combined with popular music, such as "Ten Thousand Miles of Spring", "Literati and Wine", "Spring Festival Song", etc., which not only innovated the music development of the traditional Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) to varying degrees, but also made the traditional Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) have a sense of the times and are loved by young friends. It can be said that Luo Yusheng has always led the main trend in the development of Beijing Rhythm Drum in her artistic career. She has also played a leading role in the development of Beijing Rhythm Drum, even drum music, and traditional folk art, and her contributions will continue to give profound inspiration to the development of folk music in China. (Zhao Yu, 2020)

## 2.6 Wang Zhe

Tianjin contemporary Jingyun Dagu performing art



Figure 10. Ms Wang Zhe

(From the Linjiao Yao ,2022)

After graduating from the Northern Quyi School, Wang Zhe came to work in Tianjin Quyi Troupe. Wang Zhe is a relatively spiritual person. In her years of learning art, she did not seem to have any insurmountable difficulties. She integrated modern vocal methods into traditional drum singing. The songs she often sang include "Daiyu Buries Flowers", "Shattering Mirror Frame", "Daiyu Sads for Autumn", "Hairpin Phoenix" and so on, which have both traditional charm and fresh meaning, the high place is like steep peaks, while the low place is like flowing water. With precise movements and vivid expressions, the unique style of femininity, gentleness, delicacy and elegance is formed. In particular, when she performed "Red Plum Blossoms", she had more charm, and painted a picture of "red plum blossoms" on the spot. Her voice and painting were integrated, bringing the elegant artistic appeal into full play. Over the years, Wang Zhe has won the "Peony Award", the highest performance award of Chinese folk art. Due to his outstanding artistic performance, Wang Zhe has been listed as the key training object of the "talent project" by the Publicity Department of the Tianjin Municipal Party Committee, and has produced a singing album of "New Artists of Chinese Folk Art"; Wang Zhe, a famous quyi artist, was published and released by the Culture, Art, Audio and Video Publishing House. She also won the gold prize of the "Peony Award" in the National Drum Competition, the Tianjin New Artist Award and the Rookie Award; He was awarded the title of the second Tianjin "New Star of Literature and Art", the title of the fourth Tianjin "Dedication and Artistry" and the first Tianjin Artist Contribution Award. The more brilliant she is, the more grateful she is. Wang Zhe is always very clear about her position. When she recalls the experience of learning arts, one name can make her cry. That is Zhao Xueyi, her most unforgettable mentor. "Since 1986, I have been learning from Teacher Zhao. I have been living together for twenty years, from 'a piece of white paper' to becoming presentable. When I was at my best, made the fastest progress, and was able to mature and master singing, the teacher was gone." Speaking of this, Wang Zhe could not hide his sadness, choked up and shed tears, which was a great regret that she could never let go. To commemorate his mentor, Wang Zhe summarized his experience, published and released a personal album Watch Plum Blossoms and held a personal concert. On the stage, Wang Zhe, who was in excellent condition, sang with emotion. There were no empty seats off the stage. The mood of the audience was pushed forward by her singing. Each of her lines was exquisite, making people smile, sigh or cry.



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"At that time, I hoped that Mr. Zhao would sit down and applaud for me, even if it was criticism. Unfortunately, I would never see it again." In Wang Zhe's opinion, this feeling is just like that Teacher Zhao devoted all her efforts to tailor an examination paper for her, but when she finished the answer with great difficulty, she found that no one had come to collect the answer. In addition, Wang Zhe was loved by Sun Shuyun, a famous drum master in Beijing, and was also known as "Little Sun Shuyun" for his combination of form and spirit. On the road to success, Wang Zhe also has a very important person, the famous string teacher Han Baoli, the lover of his mentor Zhao Xueyi, and the band led by Han Xueyi, whose accompaniment and tacit cooperation make Wang Zhe cherish every mention of it and express gratitude. "I especially enjoy every performance I have cooperated with Mr. Han. It is during this period that my singing has matured."

Wang Zhe is not vague in skills nor careless in life. In art, she also has her own clear positioning and technical requirements, and is willing to pursue perfection meticulously. No matter how impetuous the outside world is, she still retains her own firmness and composure. In her life, she is more casual. She likes to enjoy dramas, operas, symphonies and pop music. It seems that she has nothing to do with national art, but she believes that art is interlinked and can be cultivated and supplemented from different levels.

Talking about the current development of Quyi, Wang Zhe expressed his views to the author: "Nowadays, there are many forms of entertainment, people have many choices and different tastes. How can we keep the charm of Quyi in such an environment? How can we attract more people to know and like Quyi? Our generation has a heavy burden, so we should strengthen our self-cultivation. Tianjin's viewers understand Quyi, love actors and also praise actors, but the quality of individual audiences still needs to be improved. We hope that Quyi can have a healthy and benign living environment." As the saying goes, people with high artistic skills are brave, but Wang Zhe thinks that people with high artistic skills are timid instead. It seems that when he was young, he never knew why he was nervous or worried. Maybe he responded to the sentence "newborn calves are not afraid of tigers", but when he became mature, the audience's expectations changed. Wang Zhe's requirements for himself also increased. He was careful every time he performed, for fear of flaws. In addition, he was more inclined to pursue perfection. At that time, Wang Zhe always felt that his voice was fighting, "His



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voice was very bad, and he was afraid of forgetting his words when he came to the stage. He was almost depressed." As a result, Wang Zhe, who is constantly pursuing new heights in art, chose to come to Tianjin Conservatory of Music for further study and learn vocal music from tenor Zhao Zhenling (Professor Zhao Zhenling is also the author's professional teacher in college and graduate period). Now, Wang Zhe himself has become a visiting professor in the Department of National Vocal Music of Tianjin Conservatory of Music. He has set up the course of "Quyí Model Singing", which helps students learn from each other and share what they have learned with children with artistic dreams.

"At a wall corner some plum trees grow; Aloof one knows they aren't the snow, As faint through air soft fragrances flow." This is the portrayal of Wang Zhe's calm outlook on life, modest and low-key way of life, and also the artistic style she diligently pursues. In the prosperous and gorgeous fashion world, she is content with loneliness, faithfully guarding the wonderful work of the national art of Jingyun Drum, and does her best to make it more beautiful. Wang Zhe and her Beijing Rhyme Drum are like a beautiful plum blossom in full bloom after the snow, which delight their bosom friends with a light fragrance in a contented way.

## 2.7 Feng Xinrui

Tianjin contemporary Jingyun Dagu performing art



Figure 11. Ms Feng Xinrui

(From the Linjiao Yao, 2022)

As a descendant of the Luo Style's Jingyun Drum, Feng Xinrui has been fond of folk art since childhood, and has been personally taught by Master Luo Yusheng. After graduating from the Northern Opera Style of China and working in the Tianjin Quyí Troupe, he made great progress in art. At the performance site, she sang many famous Luopai Beijing Rhyme drums with unique verve, which is full of youth and vitality in the simplicity and meaningfulness. The old folk-art fans present were intoxicated with the gravity of her beautiful voice, and they sang along with her from time to time. The young audience were also affected by her singing voice, listened very attentively, and gave out bursts of praise. Feng Xinrui said about Mr. Luo: "The old man loved me the most. At that time, I was still young. Every time he performed, he would take me with him. He had more experience, and he would take care of my life. Now I am very moved when I think about it. When I wanted to do something for Mr. Luo, she was gone."

Feng Xinrui recalled: "In order to encourage me to learn drum music well, the Mrs Luo always bought me some gifts. Every time she went out to perform, she would give me some novel things. I improved in singing, and she was happier than me. Now I still keep many gifts such as watches and jade pendants from Mrs Luo."

Feng Xinrui's "Rivers Forever" shows the beautiful prospect of Beijing Rhyme Drum and other national excellent arts handed down from generation to generation and fragrant. "Revitalizing Rivers and Mountains to Wait for the Youngsters", sung by Feng Xinrui, also has a unique charm. She told the author: "These are Mrs. Luo's representative works. If you want to carry forward the Jingyun Drum, you must pass it on. Only in this way can you let the audience accept it. Many people worry about me before the performance, whether they can perform this 80-minute-long traditional segment of the Luopai in a performance, but I have done it through my own efforts and the help of teachers. Jingyun Drum will always have its own market, because 'It's music that gives birth to books, plays well, and is not tired of listening Art. " She said: "Innovation is an important work for the development of Jingyun Drum. Mr. Luo has made many contributions, and many of her short pieces are very popular now. In the future, I will continue to make such improvements and breakthroughs, and at the same time, let the drum art go out of the teahouse to the theater, and be accepted and loved by more young people."



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In addition to the performance, Feng Xinrui not only teaches at the University for the Elderly, but also teaches children Beijing Rhythm Drum in the Tianjin Haihe Youth Art Troupe. From the elderly in their 70s to the children in the second grade of primary Style, many students are attracted by their names, no matter the weather is good or bad. Feng Xinrui served as the art director of the supporting singer and actor of Jingyun Drum in Luo Yusheng's biogtraditional Chinese Shuo Chang arthical film "Reorganizing the River and Mountain to Wait for the Youngster".

As a highly skilled beauty in the circle of Quyi, she has continuously pushed the drum art, which enjoys both refined and popular tastes, combines hardness and softness, and combines traditional Chinese Shuo Chang art and singing, to the public's view. In life, Feng is a woman of full true temperament, straightforward, chivalrous and tender hearted. In the minds of the seniors in the folk-art circle, she is the talented Feng Xiaorui; In the eyes of the students who love her, she is a kind and charming teacher Feng; In front of her friends in the circle, she is also Aunt Feng, who is warm and forthright.



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## Chapter V

### The characteristics of Jingyun Dagu, Tianjin Quyi Art

From the perspective of art, as a kind of national art, Jingyun Dagu is inevitably influenced by the national personality, national aesthetic habits, national language and intonation characteristics, the natural ecology and cultural ecological environment of the nation, which forms this unique artistic feature.

Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), as a form of folk art focusing on traditional Chinese Shuo Chang art, is a carrier of literature and art to spread historical stories or literary works in order to adapt to the cultural life of the masses. From the perspective of social functions, it is very instructive and inspiring, so the content and form of its lyrics are particularly important. Because the content of lyrics carries the soul and power of art, and the form of lyrics is a means of soul transmission. Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has been committed to the improvement of lyrics since the Wooden Dagu period, from the original long historical book to the classic short paragtraditional Chinese Shuo Chang arth, during which there is also the extraction and adaptation of Zidishu. This kind of transformation from long articles to short ones, which is more than small ones and can be seen in small ones, extracts the "book guts" and "book cores" of big books, and turns elegance into vulgarity in form. It changes the elegant and difficult to understand the lyrics of Zidishu's libretto, changes the sentence pattern and colloquial libretto, which is a kind of progress to adapt to the characteristics of the times, and is a sign of the maturity of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

#### 1. The basic features of Shuo Chang art of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)

##### 1.1 Basic tune of traditional Chinese Shuo Chang art

Three basic tunes of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) have gradually formed under the constant exploration and



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innovation of string masters and singers of all ages, i.e., flat tune, jilted tune and long tune.

Flat tune: it is the basis of the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) tune, and other vocals are developed from flat tune. The flat tune is similar to speech and belongs to recitative singing, just like the recitation in opera, which is colloquial. As far as eyes are concerned, the relationship between words is mostly one word and one beat. The flat tune is composed of two phrases with similar melodies. The backbone sound is do sol mi,

The last sentence is generally free of falling sound, and the next sentence falls on do, or on mi or sol, but you must go back to do after passing the door. Flat tune, because of its chanting characteristics, is more convenient for actors to state the story content, so it plays an important role in the singing of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). The melody of flat tune music is simple, and the range is only between the mid tune sol and the high tune re. The melody is mostly based on the basic melody of characters, with little change. The phrase in adagio is divided into three sentences, the first sentence is selected, the second sentence is parallel, and the third sentence is in the descending sound sequence and seven tune palace mode. For example, in Liu Baoquan's Huarong Dao:

#### The Way of Huarong

The musical notation is presented in two staves. The first staff contains the lyrics: 三 国 争 乱 兵 交, with pinyin: san kuo fēn zhēng luàn bīng jiāo. The second staff contains the lyrics: 四 外 里 狼 烟 滚 滚 动 枪 刀。 with pinyin: sì wài lǐ láng yān gǔn gǔn dòng qiāng dāo.

Dump tune: developed from the flat tune, the tune of Dump tune is in contrast to the flat tune. Dump tune is euphemistic and changeable, and the falling tune is vigorous and powerful, which is more suitable for promoting the story. The dump tune is used at the end of each tune music. The swing tune is composed of two phrases. The upper phrase first turns up and picks up the tune and then falls on the mezzo re or bass si, giving a sense of instability. The melody of the next sentence repeats the tonic do at different heights, and finally falls on the tonic do, giving a

stable sense of ending. In the design of the tune of the next sentence, the actors often use the stacking technique to change and expand the sentence pattern. The relationship between the words in the tune is similar to that in the flat tune, except that the typical tune of the swing tune is used in the trailing tune at the end of the sentence, and the end must fall on the flat voice words. The swing tune has a wide range, from low pitch due to high pitch sol. This range helps the actor to play his own role in the climax.

The unique voice condition and the high and low swing of singing won the full house. For example, in Liu Baoquan's *The Way of Huarong*:

### The Way of Huarong

周 公 瑾 定 下 一 条 火 攻 计，  
 t̂sou kuŋ t̂cin tiŋ ɕia i t̂hiəu xuo kuŋ t̂ci

诸 葛 亮 他 是 借 东 风 把 曹 操 的 战 船 烧 哇。  
 t̂su kɿ liaŋ t̂hə ʂ t̂ciɛ tuŋ fəŋ pa t̂ŝəu t̂ŝəu t̂ɿ t̂ʂan t̂ɕʰyɛn ʂəu ua

In the above example, the jilted voice is divided into two phrases. The first sentence is raised by the jilted voice and then falls down on the middle tune re, giving a sense of instability. The next sentence expands the content of the sentence by using the change sentence pattern of adding stacks. Finally, the jilted voice ends on the main tune do, and ends stably. Another example is Liu Baoquan's *Eight Loves*:

### Eight Loves

(哎 那) 虎 爱 深 山  
 (ai na) xu ai ʂən ʂan

洞 下 藏。  
 t̂ciɛn ɕia t̂ŝəŋ

In this example, it clearly shows the wide range of swing tune, from high pitch mi to low pitch do, which facilitates the changes of actors' singing in high pitch and low pitch.

Long tune: Long tune is also called big tune or sad tune, which is often used as the insertion part near the end of a piece of music. The melody of the long tune is more beautiful and moving, and the melody is low and euphemistic, which is convenient for expressing feelings or painting scenes. Long tune takes flat tune as an introduction, and on this basis absorbs the development and changes of anti erhuang tunes in Beijing Opera. It forms a long tune near the end, which is quite dramatic. The drawl can be as long as 30 or 40 beats. For example, Liu Baoquan's Chou Mo Yin Chu:

### Chou Mo Yin Chu

The musical score for 'Chou Mo Yin Chu' is presented in four staves of treble clef notation. The lyrics and their corresponding pinyin are as follows:

是 自 在 道 遥  
 shì zì zài dào yáo  
 啊  
 ā

In addition to the above three basic tunes, in order to adapt to the story and emotional performance, the artists have derived some new tunes according to their own voice conditions: pick tune, drop tune and pull tune.

Tiaoqiang: also known as Gaoqiang, it extends sentence length and range on the basis of flat tune, so the range is also wide, from mid tune due to high tune sol. The selected tune is usually used at the beginning of the tune, because the selected tune is full of enthusiasm and beautiful melody, which is easy to catch people's hearts and guide the whole song. The selected tune belongs to the tune of the last sentence, which is often used at the end of the sentence. Select the tune with the oblique tune words, and end with the flat tune words, which is convenient for the line tune. For example, in the Long March Poems:

## The Long March Poems

1	2	3	4	5	6
---	---	---	---	---	---

红 军 不 怕 远 征 难,  
 xun tɕyn pu pha yɛn tɕəŋ nan

The selected tune can also be used in the paratraditional Chinese Shuo Chang art to enrich the singing melody and render the plot, but it is often used in the next sentence, followed by a corresponding falling tune.

Falling tune: falling tune belongs to the next sentence tune compared with picking tune, which is used at the beginning of the tune. After picking tune, it forms a reverse direction with the rising melody of picking tune. The falling tune is also developed on the basis of the flat tune. The tune is low and downward, and the range is between the low pitch mi and the high pitch do. It forms a melodic contrast with the upward picking tune. Compared with the flat tune, the main difference is that the third musical comedy expands to the low pitch, and the ending tune is changed from "do" to "sol". For example:

1	2	3	4	5
---	---	---	---	---

萧 萧 风 雨 助 凄 凉,  
 xiāu xiāu fēng yǔ zhù qī liáng

The drop chamber can also be used in the flat chamber, but the door must be connected later.

Pull tune: pull tune belongs to the preparation tune of the swing tune in the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), so it is often used before the swing tune. If you do not pull tune before the swing tune, you must use the drop tune to connect with it. There are two kinds of ending words for Latin tune, one is to end with Shangsheng words. For example, in Zhao Yun Intercepts the River:

## Zhao Yun Intercepts the River

1                    2                    3                    4                    5                    6

到 后 来 孙 夫 人 难 免                    投 江 死  
 tɑu xou    lai    sun fu    rən nan miɛn                    tʰou    tɕiɑŋ    sɿ

The second is to end with the word Qusheng. For example, in Lin Chong's Dispatch:

## Lin Chong's Dispatch

1                    2                    3                    4                    5

表 的 是                    宋 朝                    林 冲                    获 罪 高 衙 内,  
 piɑu tɿ    ʂɿ                    suŋ    tɕʰɑu                    lin    tɕʰuŋ                    xuo    tsuei    kau    ia    nei

In these two cases, the first ending word "death" is the upper voice, and the second ending word "inside" is the last voice. The common point of the two examples is that the ending melody turns into the bass area, and the ending sound falls on the unstable sound *si*, causing a sense of instability, which forms a strong contrast with the stability of the swing tune behind.

The above are the three basic tunes and three derivative tunes of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). In addition, there are some highly expressive tunes, such as Jingqiang and Huaqiang. (Du Yanbing, 2011)

1.1 The type and tune of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)

In the early period of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), there was a saying of "three tunes and two boards". "Three tunes" refers to the above three basic vocals (flat tune, jilted tune and long tune). "two boards" refers to *adagio* and *tautoli*, which are the two most common boards in Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

"Ban is a basic tune structure (or Ban Tou) with certain beat, rhythm, speed, melody and syntax characteristics". The basic pattern of Jing Yun Dagu (a kind of

rhyme drum to the traditional Chinese Shuo Chang art) belongs to the three-eye pattern, and the pattern structure is closely related to the content of the drum lyrics and the tune.

Adagio: Adagio refers to four or four beats, which belong to one board with three eyes. The first strong beat is the board, and the last three weak beats are the eyes. The second shot is the head eye, the third shot is the middle eye, and the fourth shot is the end eye. The singing music of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) starts from the middle or end of the eye, and the last word falls on the board. Adagio is slow, which is good for speech and expression of feelings, so it is mostly used for scenery, narration or character introduction. In adagio, many kinds of vocals are often used, such as flat tune, swing tune, drop tune, long tune, pick tune, preparatory tune, undulating tune, sad tune, etc. The use of these tunes in adagio generally has certain regularity: the first sentence is often selected to attract people's attention, and then the music of the falling tune is stable, forming a ups and downs contrast with the first sentence; The preparation tune often appears before tune rejection; Use the lyric characteristics of long tune to describe the scenery and characters' ideological activities; Sad tune is specially used to express the sad feelings of the characters. In Adagio, long and sad tunes are seldom used. In addition, the use of pick tune, drop tune and undulate tune enriches the diversity and colorfulness of singing. Adagio is the most commonly used form of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

Tight type: Tight type is a quarter beat type, which is often called "upper type" by artists. It is totally different from adagio, and belongs to a type structure with types but no eyes. The speed is relatively fast. The board rises and falls. It can be sung on the top board or on the flash board. That is, it starts from the back of the board and the last word still falls on the board. It is called "the blackboard rises and falls in red". In addition, the tight tempo is tense, and there are many short words in the tune, so it is not suitable to drag the tune. All of them use flat tune and rhyme, which is narrative and recite, but still follow the melody law. This rhythm feature is good at expressing the tension and climax of the plot, which is often used at the end of the tune. According to the development of the sentiment, from slow to fast, you can stop at any



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time and turn to the speaking part. For example, in "Nao Jiangzhou" sung by Sang Honglin:

### Nao Jiangzhou

我们楼上边来了几位山东的大客官。哎  
 Uo mən lou ʂɑŋ piən lai lɿ tɕi uei ʂɑn tuŋ tɿ ta kʰɿ kuan ai

(白) 你们可不知道他们? 啊! 人家山东人生来的性子最暴, (唱) 提起了打拳  
 (tʂʰɑŋ) tʰi tɕʰi lɿ ta tɕʰyən

就上前。(这不)为何你找不自然? (白) 李逵说怎么着,  
 tɕiəu ʂɑŋ tɕʰiən (tʂɿ pu) uei xɿ ni tʂəu pu tsɿ ran (pai) li kʰuei ʂuo tsən mɿ tʂɿ

有山东的客? (唱) 您看他, 不顾得吃酒往楼上翻。  
 iou ʂɑn tuŋ tɿ kʰɿ (tʂʰɑŋ) nin kʰɑn tʰɑ pu ku tɿ tʂʰ tɕiəu uɑŋ lou ʂɑŋ fan

Adagio and tautoli are the common and basic types of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). In addition, there are two kinds of derivative types: stacking type and housing type.

Stacking board: also known as mixed board, four or two beats, one board and one eye. It is mainly used for stacking sentences with four characters in succession. Stacking type cannot exist alone as a type of type, it must be attached to the slow type and tight type for use. For example, in Liu Baoquan's Chou Mo Yin Chu:

### Chou Mo Yin Chu

丑 末 寅 初, 日 转 扶  
 tʂʰou muo in tʂʰu ɿ tʂuan fu

桑, 猛 抬 头 遥 望 见 天 上 的 星。  
 ʂɑŋ məŋ tʰai tʰou iəu uɑŋ tɕiən tʰiən ʂɑŋ tɿ ɕiŋ

星 和 斗 斗 和 辰 (是 那) 渺 渺 茫 茫 恍 恍 惚 惚 密 密 匝 匝  
 ɕiŋ xɿ tou tou xɿ tʂʰən (ʂ na) miəu miəu maŋ maŋ xuaŋ xuaŋ xu xu mi mi tsa tsa

Dwell board: also called brake board, it means to stop the board suddenly during singing to increase the ups and downs of singing music and story plot, which is often used in tight board.

Adagio, compact board, stack board, and brake board are used flexibly according to the needs of the development of tune and content.

## **2. The phonetic composition and features of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)**

Since the end of the Qing Dynasty and the beginning of the Republic of China, although Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has been popular in Tianjin and Beijing, Tianjin's Qu Yi (Chinese folk art of opera) market is larger than Beijing's. Not only Tianjin artists (including a large number of female artists) have occupied the stage here all the year round, but also artists from Beijing and other regions have performed in Tianjin all the year round. It is precisely because of this objective environment that the Wooden Drum can absorb Zidishu and other drum music in Tianjin and evolve into a Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). And because of the singing of a large number of Tianjin artists, the early Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) tune has obvious Tianjin voice. In addition, on the one hand, some Beijing artists participated in the formation and development of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art); On the other hand, especially since the middle of the Qing Dynasty, Tianjin people have had the fashion of "speaking Wei dialect and bringing Beijing accent". As a result, there were Tianjin and Beijing voices in the early Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) singing. That is to say, when the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) was formed in Tianjin, its music was composed of Tianjin and Beijing.

Han Shiqi wrote an article in the East Asia Morning Post, "The Origin of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" On January 5, 1943, saying that in the late Qing Dynasty, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) was "pure Tianjin character and Beijing sound". Although this statement is not quite accurate, it at least shows that people at that time have distinguished the existence of the two kinds of sounds in Tianjin and Beijing from their appreciation of the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). He also said: "The Jing Yun Dagu (a kind of rhyme drum to the



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traditional Chinese Shuo Chang art), which was popular at that time, was not invented very far away. In the Tongzhi period of the Qing Dynasty, it was absurd to say that it originated from the Five Dynasties, and the place was Tianjin. It was also absurd to say that it originated from Hejian Prefecture." The dance factory also pointed out in the article "Tianjin Three Drum Kings" written in the 131st Liyan Pictorial on March 29, 1941: "It is called 'Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)', but its birthplace is Tianjin Wei, which is two hundred and forty miles away from Beijing." Jin Shoushen put forward in the 11th of the Popular Songs of Beiping on May 27, 1947, , which was serially published in the "1947 Pictorial": "The two characters of Beijing rhyme are the errors of 'Tianjin rhyme'. Why not restore the name of Tianjin rhyme?" Liu Baoquan's "New Tune and New Tune", "should be referred to as 'Liu's Tianjin Rhyme Drum ', or 'New Tianjin Rhyme Drum ', or directly referred to as 'Liu's Tianjin Rhyme Drum', which is practical." Tan Fengyuan said in the Single String Performing Arts that after Liu Baoquan became his teacher, Liu Baoquan "then told me a lot of stories about big drums; how big drums can be divided into 'big mouthed drums' and 'small mouthed drums'; how small mouthed big drums can be called 'Tianjin rhyme drums'; how Tianjin rhyme drums can be mistaken into 'Beijing rhyme drums'..." The above materials explained that Beijing rhyme big drums originated in Tianjin half a century ago, People are very clear. Even Liu Baoquan, who is regarded by modern people as reforming the timid drum into the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), holds such a view. Therefore, I think that the above materials are sufficient to prove that Tianjin is the birthplace of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) music, which has long been recognized by predecessors before the voice analysis of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) .

From the perspective of the sound of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) in the late Qing Dynasty and the early Republic of China and after the 1920s, it can be said that Tianjin voice and Beijing voice exist at the same time, and the overall feeling of Tianjin dialect is extremely strong. The Beijing voice reflected in the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) Sound at the end of the Qing Dynasty and the beginning of the Republic of China is more obvious in the mouth of some Beijing artists, such as Zhang Xiaoxuan,

while in the mouth of a large number of female artists, it is the taste of Tianjin people learning Beijing dialect. Sometimes some melodic patterns and vocal formula of lyrics in the singing are produced from Tianjin voice, and even if Beijing artists sing, they must be the flavor of Tianjin voice.

The Tianjin phonetic features in the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) Tune are clearly shown in the three tunes of Yin Ping, Yang Ping and Shang Sheng. The low tune of Yin Ping characters and the high tune of Yang Ping characters are the prominent features of Tianjin pronunciation. Tianjin people usually speak in a straight tune, with low and straight Yin Ping characters and high and straight Yang Ping characters, reflecting the straightforward character of Tianjin people. The difference between the Yangping characters in Tianjin dialect and Beijing dialect lies in that the Yangping characters in Tianjin dialect are high and straight, while the Yangping characters in Beijing dialect, though not straight, are raised from middle to high (↗). Although the Shangsheng characters of Tianjin voice are in the middle rising tune, when the Shangsheng characters are emphasized or lengthened, they generally become the rising and falling tune type, that is, from low to high and then down (↘). This is a distinctive feature of Shangsheng characters in Tianjin dialect. In addition, it should be pointed out that Tianjin dialect is generally lower than Beijing dialect in terms of language momentum, and gives people a sense of tail drop. This is very different from Beijing dialect. (Chen Jun, 2011)

### **3. The Ethics of Language Art in Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)**

The emergence of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has a history of nearly a hundred years. Its language generally shows the characteristics of traditional Chinese Shuo Chang art, ethics, colloquialism, literariness, description, popularity, humor, exaggeration, flexibility, and so on, among which ethics is prominent. However, the ethical characteristics contained in the lyrics of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) have reached a certain consensus, both for the performers themselves and those receivers. To some extent, the discourse ethics of Jing Yun Dagu (a kind of rhyme drum to the

traditional Chinese Shuo Chang art) language is an important standard to support its artistic value and social status.

Different from elegant arts such as poetry, lyrics, songs and fu, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has been active at the bottom of society as a popular art form. However, compared with other drum music, it was obviously favored by some of the capital's dignitaries and businessmen in the past, and its taste style was "elegant" and formal compared with other music. Ma Cong made a comment on this. He said: "Among the drum lyrics, the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) and the Xihe Drum are two more representative tunes. Both are mainly popular in Hebei Province, but their styles and characteristics are completely different. Since entering the city, the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has.

It is an art appreciated by upper class dignitaries. Whether it is lyrics, vocals, or actors' clothes and gestures, it reveals a noble atmosphere, which is far from the taste appreciated by lower class citizens. " Therefore, the language of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) also has a special charm between elegance and popularity. Because of its particularity, it consciously infiltrated into mainstream values and ideologies such as family and country ethics when refining language and deducing lyrics.

### 3.1 Enlightenment

Generally speaking, the recipients of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) had a low cultural level and a low literacy level in the early days. Most of them were citizens living at the bottom of the society and farmers around the city. Although the overall cultural level of these recipients is not high, they also have their own pursuit of art. For example, "Ziqi Listen to the Qin" is the story of "High Mountains and Flowing Water", which is based on Yu Boya and Zhong Ziqi's understanding of each other with the Qin; "Double Jade Listening to the Qin", "Daiyu Burning Manuscripts" and "Baoyu Crying over Daiyu" are based on "A Dream of Red Mansions", etc. At the same time, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has also made bold changes to these works to adapt them to the receptivity of ordinary citizens. This is in the language of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). It is fully reflected in words. For



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example, in order to make the lyrics conform to the characteristics of traditional Chinese Shuo Chang art performance and adapt to the appreciation level of the receiver, it is more colloquial, popular and popular.

Since these works adapt to the knowledge level and acceptance ability of the majority of the common people, they can enable the audience to appreciate, understand and master relevant historical and cultural anecdotes under the historical conditions at that time, which objectively plays an enlightening role in expanding the public's knowledge. In order to achieve the effect of enlightenment, the performers of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) also specially popularized the lyrics.

### 3.2 Educational Significance

Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has an educational significance with strong folk feature and upper emotional tune for a long period of time, influenced by social ethics and educational thoughts. Many of the lyrics of the songs are drawn from the text full of feudal didactic features, and its lyrics are full of a large number of didactic words. Performers usually make ethical and moral judgments on the content of the story to be expressed in the lyrics, connect with the emotional presupposition of the receiver, and find emotional resonance.

### 3.3 Ethical spirit in language evolution

The main emotional support and source of people in China is ethical relations since our society fundamentally belongs to an ethical one. In the long process of self-development and evolution, Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has not been far away from the Chinese nation's discourse ethics system. It condenses and transforms the language from the thoughts and feelings of the bottom people, giving the lyrics a broader social significance. In other words, strive to make our artistic language skills connect with the ethical spirit of the whole society. There are works that promote loyalty such as "Nao Jiangzhou", works that show sincere friendship such as "Bo Ya Shuo Qin", works that question the ruler and praise the sincere relationship between husband and wife such as "Meng Jiangnv", works that attack the ugly and fight against power such as "Beat the Drum and Curse Cao", and works that show personal talent and ambition such as "Lie on the payroll and taste the gall", Great Western Chamber, Hearing the Bell in the Sword Pavilion and other works reflect the



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sincere love life of men and women. These works are closely related to the reality of people's life, so they are widely spread. Even after years of changes and social evolution, they still have their glory. One of the important reasons why these works can be accepted by people is that the thought and emotional tune contained in their language and discourse has positive ethical value and moral significance, that is, the ethical and moral creed contained in them can reflect positive value and positive energy.

From the study of the language and art of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), we find that artistic language has special advantages and values in the process of spreading our national culture compared with ordinary language. Most of the works of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) have obvious ethics, which reflects the overall creative trend of catering to the mainstream values at that time. We believe that the lyrics of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) should be determined to carry forward the excellent heritage of traditional culture and correctly judge the ethical issues, cultural and artistic issues, and social and historical issues reflected in the lyrics. At the same time, we should establish our own image and position in the process of carrying out this kind of evaluation, so as to achieve the goal of image promotion, appreciation of both refined and popular, and even passing it down generatiois after generations.

#### **4. Analysis of Works in Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)**

In the previous chapters, the fragments of many works of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) have been analyzed from different perspectives, such as genre, tune, language, etc. Therefore, this chapter wants to conduct a comprehensive analysis of the same work in a comparative way. It is helpful to distinguish the singing styles of different Styles and the differences of grasping the same work style in different periods.

Qu Yi (Chinese folk art of opera) art genre is the basis for performing artists to maintain the common characteristics of the basic tunes. The result of constant innovation and change. This section takes Liu Baoquan and Luo Yusheng as examples to discuss the internal law of "change" and "unchanged" in their creation process, and believes that the

singing of the two artists follows the principles that the tune of lyrics and the rise and fall of the tune are generally consistent, the proportion of high and low tunes of adjacent words, and the coincidence between the stress of lyrics habits and the stress of the rhythm of the tune. Among these "unchanging" principles, the diversified choice of embellishment techniques and music collection, the dual use of tunes and patterns, the increase and decrease of lyrics, and the change of rhythm all provide a wide space for the creation of performing artists, thus contributing to the formation of individual vocal genre.

## Chou Mo Yin Chu

## 丑末寅初

京韵大鼓

末 寅 初 日 转 扶 桑,  
muo in tʃʰu ŋ tʃʰuan fu saŋ

我 猛 抬 头 见 天 上 星 星 共 斗 斗 和 辰, 它 是 渺 渺  
uo məŋ tʰai tʰou tʃʰien tʰien ʃaŋ ʃiŋ ʃiŋ kuŋ tou tou xʰ tʃʰən tʰa ʃi miəu miəu

茫 茫 恍 恍 惚 惚 密 密 匝 匝 直 冲 霄 汉 (哪)  
maŋ maŋ xuaŋ xuaŋ xu xu mi mi tsa tsa tʃʰ tʃʰuŋ ʃiau xan (na)

减 去 了 辉 煌。 一  
tʃʰien tʃʰy lʰ xuei xuaŋ i

轮 明 月 朝 西 坠, 我 听 也 听 不 见 在 那 花 鼓 渔 楼  
lun miŋ ye tʃʰau ʃi tʃʰuei uo tʰiŋ iə tʰiŋ pu tʃʰien tsai na xua ku miəu lou

2







4



"Chou Mo Yin Chu (The end of the Chou and the beginning of the Yin)" describes the life scene of the fisherman, woodcutter, mountain monk, farmer, student, beauty and shepherd boy during the four to five seasons, just like a long picture scroll, full of strong life flavor and lifelike. The whole song is divided into nine sections, except for the sentence of the first section, "falling flat voice"

Apart from "Sang", the rest of the verses are in the upper oblique tune and the lower flat. The whole song follows the Jiangyang pattern, and the words "Huang", "Liang", "Zhuang", "Jiang", "Xiang", "Liang", "Fang", "Makeup" and "Bian" fall in the last ten days. The libretto is in the structure of early and late ten days, with seven-character sentence structure (two/two/three) as the main part. It is simple in the upper part and complicated in the lower part. In the later ten days, a large number of interlinears are added to greatly expand the phrase. (The words in the brackets are the backing words; "/" indicates the separator of the libretto structure; underlined words are the main libretto, the same below.)

Liu Baoquan (1868-1942) and Luo Yusheng (1914-2002). The following will compare the vocals of the two artists and analyze how they interpret this famous piece of music with a single type structure.

Qu Yi (Chinese folk art of opera) art uses language to tell stories and portray characters, so the music of Qu Yi (Chinese folk art of opera) art is closely related to language. Among the three "initials", "finals" and "tunes" of Chinese characters, the tune is the most closely related to the tune. Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) began to sing in Beijing dialect after Liu Baoquan reformed the "Qie" flavor of Jizhong accent.

刘宝全

丑 末 寅 初 日  
tʂhou muo in tʂu r

骆玉笙

丑 末 寅 初 日  
tʂhou muo in tʂu r



Runqiang is the most commonly used technique in folk music singing and performance

The word "Fu" in example 1 of this chapter is taken as an example. On the premise of keeping the same tune and vocal music fluctuation, the two adopt different techniques of moistening the tune, while giving different musical styles to the vocal music. As the position of the Yangping character "Fu" is in the downward direction of the tune, "inverted characters" will appear if there is no embellishment of the tune. Liu Baoquan adds the upper glide "orthogtraditional Chinese Shuo Chang arthy" in front of the main tune, and Luo Yusheng uses the lifting grid to "orthogtraditional Chinese Shuo Chang arthy" first and then the melody downward after the main tune, which not only meets the needs of "orthogtraditional Chinese Shuo Chang arthy" in the downward direction of the tune, but also makes the singing style tactful and flexible.


In the Shuo Chang type of Qu Yi (Chinese folk art of opera), we know that lyrics with similar tune values can often use the same tune. For example, in this song, when both of them deal with the word "minus" in "minus brilliance", they both use the upper tune. When dealing with Yin Ping characters, the two adopted different choices. Liu Baoquan used a descending style when singing Yin Ping characters such as the "beginning" character, and in addition, "a bright moon falls toward the west". Luo Yusheng sings these Yin Ping characters in a straight tune.

In Runqiang, Luo Yusheng uses the vibrato technique, which is unique in charm. As a female performing artist of Jingyun Drum, she constantly improved the female singing method of Jingyun Drum and pushed the art of Jingyun Drum to a new stage. Her vibrato is lyrical and delicate, which not only enhances the singing of the

melody, but also further visualizes the content, making the finishing point, which is appropriate.


In terms of shuo chang style, Liu Baoquan drew on the singing and performance skills of Beijing Opera to form a "Liu Style" that seems to speak and sing. Luo Yusheng combines the "Liu Style", "Bai Style" and "Shaobai Style", drawing on the strengths of others, integrating and refining, and constantly improving the female singing. She often modifies the main tune with progressive or small drawl, which makes the melody beautiful and euphemistic, and enhances the shuo chang ability.

刘宝全



天 上 的 星 星 和 斗  
 thiɛn ʂaŋ tʃ ɕiŋ ɕiŋ xʉ tou

骆玉笙



见 天 上 星 星 和 斗  
 Tɕiɛn thiɛn ʂaŋ ɕiŋ ɕiŋ xʉ tou

The former seems to speak and sing, while the latter mainly sings, and the singing style is quite different. The Qu Yi (Chinese folk art of opera) art tells stories in language, and the plot is complex. Therefore, in order to make the audience understand the lyrics, the performing artists often carefully ponder their tunes. They should not only pay attention to the correct characters, but also carve the artistic appeal of the tune, so as to achieve "correct words and sound". In dealing with this piece of music, the performing artist followed the principle that the tune of the lyrics and the rise and fall of the tune should be generally consistent, the high and low proportion of adjacent tunes, and the principle that the stress of the lyrics habit coincides with the stress of the tune beat. Among these "unchanging" principles, the diversified choice of embellishment techniques and music collection, the dual use of tunes and patterns, the increase and decrease of lyrics, and the change of rhythm all provide a wide space for the creation of performing artists. They innovate and seek

"change" in "change", follow "unchanged" in "change", seek development in "change" and "unchanged", promote the formation of personal vocal genre, and make the Qu Yi show a profound prosperity. (Gao Ping, 2013)

Through all of the above phonological analysis of Jingyun Dagu singing, we can get this understanding: In the course of the emergence and development of Jingyun Dagu, due to the participation of a large number of Tianjin artists and the fashion influence of "speaking Tianjin words, taking Beijing dialect", the coexistence of Tianjin pronunciation and Beijing pronunciation in the composition of Jingyun Dagu rhyme, and thus determines the style and charm of "Beijing dialect and Tianjin rhyme" of Jingyun Dagu sound music. In my opinion, through our phonetic analysis of Jingyun Dagu music, we have proved the existence of Tianjin pronunciation and its role in the occurrence and development of this music. Now readers should recognize the true face of Jingyun Dagu as "Beijing cavity and Jin rhyme".

This chapter makes a detailed and systematic historical review of Jingyun Dagu, a representative Chinese quyi music, the analysis of the characteristics of major schools of singing and the comparison of singing between schools, In addition, it puts forward the innumerable connection between Chinese national vocal music and Jingyun Dagu in singing and singing method, aiming to emphasize the theoretical guiding significance and application value of Jingyun Dagu, a folk music culture, to the development and innovation of Chinese national vocal music.

In a word, among the many kinds of folk songs in northern China, Jingyun Dagu is one of the most influential and prosperous kinds of songs. It has colorful schools and different styles and famous artists. Moreover, because it is not only the art of ordinary workers, but also the prose of literati, it has the unique quality of both refined and popular tastes, its own unique style and irreplaceable artistic achievements, so it was deeply loved by all classes at that time. Nowadays, due to the acceleration of the pace of life, fewer and fewer people appreciate this music form with rich connotation. Therefore, so how to revive Jingyun Dagu and glow their own style with the development of The Times is a problem worth thinking about.



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## Chapter VI

### The role of Jingyun Dagu in Tianjin, China

In sociology, Marxist philosophy mentioned that material determines consciousness, and art, as a special product of social consciousness, received the influence of social productive forces and social material forms at that time.

Under the top-level design system, the protection work of urbanization construction and intangible cultural heritage has been organically integrated. At present, the vast majority of the public lack an objective understanding of the intangible cultural heritage, and believe that the intangible cultural heritage cannot be passed down in the trend of urbanization construction. It is obvious that this idea is extremely wrong. Although urbanization has hindered the inheritance and protection of intangible cultural heritage, it also provides a broad space for development.

Tianjin is a famous hometown of Qu Yi (Chinese folk art of opera). Its folk art has developed and flourished for nearly 600 years. Hundreds of folk-art varieties have taken root here, developed and spread to this day, making Tianjin, a commercial city with land and water terminals as its business hub, a "stronghold" of folk art in northern China. It is often said among the people that "a play is not popular when it is sung in Beijing, but it is really popular when it is played in Tianjin".

The researchers divided the living forms of performers of intangible cultural heritage of Qu Yi (Chinese folk art of opera) in Tianjin into three types through the follow-up survey and interview of Tianjin Qu Yi (Chinese folk art of opera) market in the past two years, i.e., legal inheritors of intangible cultural heritage living in symbolization, performers of Qu Yi (Chinese folk art of opera) troupes in dual performance space, and private troupes and their affiliated actors in the original living form.



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## **1. Legal inheritors of intangible cultural heritage - Symbolized survival form**

### **Determination of legal inheritors of intangible cultural heritage is the core work of intangible cultural heritage protection.**

Once the candidates are determined, an art form will be bound to a specific person, art will be personified, and people will be symbolized. Since the transition of human civilization from farming to urban civilization, the personification of Qu Yi (Chinese folk art of opera) has become a trend, such as the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) of Luo Style, the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) of Liu Style, and the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) of Bai Style.

## **2. Performers of Qu Yi (Chinese folk art of opera) Troupe -- the survival form under the dual performance in the system and market**

2.1 The survival status of Qu Yi (Chinese folk art of opera) troupe actors under the national system Qu Yi (Chinese folk art of opera) troupes are national institutions. Most of them are rooted in some cities with large living space in the Qu Yi (Chinese folk art of opera) market, such as Beijing, Tianjin and other places. These cities have a high level of economic development, rich urban cultural heritage and developed cultural and entertainment industries. The Troupe of Tianjin Qu Yi (Chinese folk art of opera) was established during the three socialist transformations in the 1950s. During this process, the original folk Qu Yi (Chinese folk art of opera) artists changed and became state functionaries. This transformation of identity has had a significant impact on the development of Qu Yi (Chinese folk art of opera) art and the survival style of Qu Yi (Chinese folk art of opera) actors. With national financial subsidies, Qu Yi (Chinese folk art of opera) actors no longer rely on performance rewards to survive. The market's influence on Qu Yi (Chinese folk art of opera) art is weakening, on the contrary, the political influence on Qu Yi (Chinese folk art of opera) is strengthening. Today, most of the well-known actors in the Tianjin Qu Yi (Chinese folk art of opera) circle are actors from Qu Yi (Chinese folk art of opera) troupes, who generally have national career establishment and enjoy the salaries paid by the state on time. It is precisely because



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of the system that the Qu Yi (Chinese folk art of opera) troupe actors are doomed not to take commercial performance as their main means of livelihood. Their main responsibility is to inherit and spread the Qu Yi (Chinese folk art of opera) art that is on the verge of extinction. In recent years, although Tianjin's older generation of artists have withdrawn from the stage of performance, a group of outstanding young and middle-aged folk artists have risen traditional Chinese Shuo Chang artfully, inheriting the essence of excellent traditional culture. For example: Han Qiya, Feng Xinrui, Li Xiang, a Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) actor; Today, when the market of Qu Yi (Chinese folk art of opera), mainly drum music, is shrinking, such a group of young Qu Yi (Chinese folk art of opera) actors can emerge thanks to the protection of the national system. Qu Yi (Chinese folk art of opera), as the national style of "wind, elegance and song", comes from the bottom and is most easily lost in the past. Since the 1950s, with the domestication of Qu Yi (Chinese folk art of opera) by the national system, Qu Yi (Chinese folk art of opera) has had another survival mechanism besides the market. Especially since this century, the protection of intangible cultural heritage has reached a worldwide consensus, and Qu Yi (Chinese folk art of opera) has become one of the symbols of cultural identity. So far, Qu Yi (Chinese folk art of opera) has completed the transformation from market-oriented survival to institutionalized survival and then to symbolic survival.

## 2.2 The survival status of actors in Qu Yi (Chinese folk art of opera) troupe under the market system

The performance of Qu Yi (Chinese folk art of opera) troupes are not limited to the activities within the national system. Qu Yi (Chinese folk art of opera) is also active in the folk where it originated from. At present, the performers of the national Qu Yi (Chinese folk art of opera) troupe are also one of the backbone forces in the Tianjin Qu Yi (Chinese folk art of opera) performance market. Tianjin is the hometown of Qu Yi (Chinese folk art of opera) in northern China. Today, when Qu Yi (Chinese folk art of opera), especially drum music, is not popular, Tianjin still has a good market foundation. In the traditional taste teahouses such as Tongyuexing, Qianxiangyi, Tianhuajing and Zhonghua Quyuan, folk art can still perform normally. In addition, family hall meetings and enterprise annual meetings



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are also important spaces for unusual performances of folk art. The actors of The Troupe of Tianjin Qu Yi (Chinese folk art of opera) also spontaneously organized the first and second drum troupes and the elderly troupes, which performed in major teahouses in Tianjin all the year round.

### **3. Private Troupe of Opera - the Original Form of Qu Yi (Chinese folk art of opera)**

The Qu Yi (Chinese folk art of opera) has gradually developed from a kind of self-entertainment after people worked in the early days into a folk-art form, possessing the function of entertaining people. In the early days, performers of the Qu Yi (Chinese folk art of opera) performed in the fields from street to street. The earliest folk-art market in Tianjin was formed in the Yuan Dynasty. During this period, as a water transport port, the Yuan government built the "Tianjin Tian Hou Temple" in the area of Dazhigu and Sanchahekou successively in order to pray for peace. After the water boats arrived safely, the local government came forward to organize temple fairs, where artists began to lay down their land for performances. In the Yongle period of the Ming Dynasty, Tianjin set up its own city and started its own urbanization. The demand of urban life for entertainment is growing, and foreign artists have come to Tianjin to "visit the wharf". After the May 4th Movement, with the transformation of Chinese culture and the growth of the civil class, Qu Yi (Chinese folk art of opera) began to be invited into tea-houses. Unlike dramas and operas, which can perform for the whole show, most of the Qu Yi (Chinese folk art of opera) programs are relatively short and cannot constitute a complete performance. Tea-houses and gardens, as organizers of performances, employ actors from all sides to organize the whole performance. The actors perform in their personal capacity and earn performance fees; On the other hand, folk artists began to organize professional performance groups to arrange the whole performance. This form continued until the completion of the three major socialist transformations in 1956. After the reform and opening up, the cause of Tianjin Qu Yi (Chinese folk art of opera) performance began to recover. Since then, with the introduction of various policies of the central government, the development of Tianjin's Qu Yi (Chinese folk art of opera) performance has gone through three



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stages: the 1980s, the 1990s, and the first decade of the 21st century. The three stages have their own characteristics, but the main line is the same. That is, the continuous deepening of the market operation of Qu Yi (Chinese folk art of opera) performance. In particular, at the end of 2003, the General Office of the State Council issued the Notice on Printing and Distributing the Two Provisions on Supporting the Development of the Cultural Industry and Transforming Commercial Cultural Institutions into Enterprises in the Pilot Cultural System Reform, "Encourage, support and guide social capital to set up cultural enterprises such as film and television production, screening, performing arts, entertainment, distribution, exhibition and intermediary services in the form of shareholding system and private sector, and enjoy the same treatment as state-owned cultural enterprises."

However, with the development of the times, more and more entertainment consumption activities permeate in people's lives, and people's leisure activities are not satisfied with listening to opera, film and television industry and the Internet industry occupying a large amount of time. The "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" itself has also had many problems. How to continue to maintain the vitality of Qu Yi (Chinese folk art of opera) has become a real problem that we are confronted with. Today's "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" is in danger, and the inheritance and protection of intangible cultural heritage has become the focus of our attention. To this end, I went to Tianjin Troupe of the Qu Yi (Chinese folk art of opera) twice in the middle of October 2019 and from January 16 to January 19, 2020 to pay a visit to a number of seniors in the music industry, including Mr. Wang Liyang, the chief of the troupe, to obtain an understanding of their experiences and prospects on the past and future development of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)". (Tang Jinyu, 1997)

After the founding of New China, Tianjin Qu Yi (Chinese folk art of opera) has experienced a historical process of ups and downs. Tianjin pursued spiritual life after liberation, and the quality of spiritual life pursued by the people of Tianjin was very high due to the influence of several years of colonies. The Troupe of Tianjin Qu Yi (Chinese folk art of opera) has become the epitome of Tianjin Qu Yi



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(Chinese folk art of opera) since it was established in 1953. At this time, there were more and more performers of folk art and more and more varieties of music. Tianjin's folk art had an unprecedented prosperity. After the Cultural Revolution, most of the artists changed careers and people no longer listened to music.

Tianjin Qu Yi (Chinese folk art of opera) once again ushered in a soaring booming development with the reform and opening up policies. However, the good times did not last long. At the end of the 20th century, with the development of video tapes and films, people paid more attention to listening to popular music, watching movies, watching Hong Kong and Taiwan and overseas performances. Later, with the arrival of the era of media convergence, the development of Tianjin Qu Yi (Chinese folk art of opera) became more difficult. Some old artists are also doing their best to actively appeal for and protect this art treasure, but on the whole, there are still some difficulties and problems to be solved in the development and survival of all kinds of music, including "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)".

Among the first batch of intangible cultural heritages of Qu Yi (Chinese folk art of opera) declared by Tianjin, there is the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)". Among them, there are more than 100 performers engaged in intangible cultural heritage projects. With the development of the times, they have passed on and adhered to for several generations. From the general situation of Tianjin Qu Yi (Chinese folk art of opera) performers, we can see that Tianjin Qu Yi (Chinese folk art of opera) performers are mainly divided into three parts, one is the symbolized inheritors of intangible cultural heritage, the other is the original ecological private theater troupe performers, and the other is the dual identity Qu Yi (Chinese folk art of opera) troupe performers, who have their own social career, It also has the responsibility of inheritance and is also an actor of the Qu Yi (Chinese folk art of opera) Troupe.



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Table 1 Chinese folk art of opera

Types of the Qu Yi (Chinese folk art of opera)	Symbolized survival (inheritor of intangible cultural heritage)	Double background (actors of the Troupe of Tianjin Qu Yi (Chinese folk art of opera))	Untutored and natural (actors of private troupes)
Luo-Style Jing Yun Dagu (Beijing Rhyme Drum)	Lu Yiqin, Liu Chunai	Han Qiya (Luo-Style) Feng Xinrui (Zong & Luo -Style) Li Xiang (Zong & Luo -Style)	Li Guangrong, Cui Xiaojie, Zhou Yulan, Li Fengxia, Fan Ruping

The authority of the state pays more attention to intangible cultural heritage in large cities with traditional Chinese Shuo Chang art and economic development, such as Tianjin and Beijing. The existence and policies of the Troupe of Qu Yi (Chinese folk art of opera) as a national institution are particularly important in the current situation of Qu Yi (Chinese folk art of opera)'s development dilemma and the survival of intangible cultural heritage. Nowadays, the inheritors and performing artists of intangible culture are mostly the staff of art troupes. Their task is no longer to give priority to performance, but to make efforts to better inherit and protect the intangible cultural heritage that is on the verge of being lost. In today's depressed Qu Yi (Chinese folk art of opera) market, "Qu Yi (Chinese folk art of opera) is undergoing a transformation from a market-oriented survival mechanism to an institutionalized survival mechanism and then to a symbolic survival mechanism." Symbolic survival is an important direction of Tianjin Qu Yi (Chinese folk art of opera) Troupe for intangible cultural heritage, and is also the main measure for the inheritance and protection of intangible cultural heritage.

The "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" is facing the same dilemma as many intangible cultural heritages currently. And We shall put the problems we mentioned above in perspective and face up to it. While the first batch of intangible cultural heritage lists were determined, the

Troupe of Tianjin Qu Yi (Chinese folk art of opera) determined the ways and means related to the inheritance, protection and development of the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)", hoping to establish Tianjin culture through the inheritance and protection of Tianjin's intangible cultural heritage, It also provides ideas for the inheritance and protection of other intangible cultural heritages of folk art, so that traditional culture can be revitalized. (Liu Xiaowei, 2020)

We learned from the conversation with the chief of the delegation Mr. Wang Liyang that the Troupe of Tianjin Qu Yi (Chinese folk art of opera) still has many innovative ideas and achievements for the inheritance and protection of many national level intangible cultural heritage of the Qu Yi (Chinese folk art of opera), including the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)", on the basis of adhering to the "live protection". First of all, the "living protection" of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" is an important task in the process of inheritance, and the protection of intangible heritage adheres to the principle of development. Mr. Wang said: "When an old artist dies, we should sincerely hold a memorial meeting to commemorate the old man, rather than lamenting the loss of a valuable traditional folk art. When we do this, we are not doing it for the sake of the current people, but for the purpose of keeping this precious material remained even after decades or even a hundred years no matter what will come to development of the "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" and this is of great value." The Troupe of Tianjin Qu Yi (Chinese folk art of opera) not only keeps the original manuscripts of each type of Qu Yi (Chinese folk art of opera) in the reference room, but also pays attention to the living protection of the Qu Yi (Chinese folk art of opera). The key point is that Qu Yi (Chinese folk art of opera) of various intangible cultural heritages will be compiled, recorded and videotaped into a complete set of finished works when the old artists or inheritors are alive and then serve the studies by future generations.

Secondly, they took Tianjin Qu Yi (Chinese folk art of opera) into campus activities and the establishment of intangible cultural heritage base as the focus of their efforts to make it take root. It is intended to protect the blood of Tianjin Qu Yi (Chinese folk art of opera) and try every means to inject fresh blood. "Tianjin Qu Yi

(Chinese folk art of opera) enters the campus" is implemented at the four levels of university, high Style, junior high Style and primary Style. The Troupe of Tianjin Qu Yi (Chinese folk art of opera) cooperates with student associations in universities to teach young students to read music, play and even arrange music. First, it tutors and performs in campus cultural festivals, galas and other activities. The construction of a number of Tianjin Qu Yi (Chinese folk art of opera) inheritance bases in primary and secondary Styles and universities is also important for the inheritance of national Qu Yi (Chinese folk art of opera) projects. Through the above efforts, we will strive to protect a large number of national traditional folk-art projects, so that Qu Yi (Chinese folk art of opera) can have successors. It is also to explore the way of future development by constantly exploring the inheritance mode of traditional folk art of opera.

Tianjin city as the hometown of Qu Yi (Chinese folk art of opera) is well known throughout the country. We discussed the future development trend of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) in Tianjin city, taking the inheritance, protection and promotion of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) by the Troupe of Tianjin Qu Yi (Chinese folk art of opera) as an example. The inheritance, protection and promotion are of equal importance in the process of Tianjin Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art). Only when the works win the hearts of the people can their vitality be continued. We must constantly innovate and find a way to develop Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), considering there is still a lot of room for the future development of it. The Qu Yi (Chinese folk art of opera) will radiate new vitality through conforming to the trend of the times.

#### **4. Inheriting and protecting the intangible cultural heritage from the perspective of social change**

##### **4.1 Non-genetic inheritance under the market economy system**

Under the background of market economy system, cost exchange, interest exchange and management risk have become the key factors of production and life. The non-material cultural heritage is no exception. It is far from enough for the inheritors to



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simply care for their own hearts, but also to comprehensively consider the time, energy and human resources needed for non-genetic inheritance and the profits from exchange. To put it simply, if the non-genetic inheritors cannot guarantee the individual survival, it will inevitably lead to the shrinkage and decline of the intangible cultural heritage, and this inheritance behavior is unreasonable and non-standard. At the present stage, due to the large time, energy, manpower and capital required for intangible cultural heritage, the market price of many high-quality intangible cultural heritage products has risen, presenting a situation of "price without market", which is not suitable for mass consumption.

#### 4.2 Non-genetic inheritance under the technology development system

Under the background of the excellent development of modern science and technology, all kinds of intelligent industrial production modes emerge at the historic moment, such as mechanical textile, photography and camera, computer drawing, photoelectric instruments and so on. These intelligent industrial production modes not only bring convenience, but also gradually replace the physical culture. In this process, all kinds of artistic acts based on the body only change the form of expression. For example, opera art has gradually been replaced by stage sitcom, film and TV dramas. The innovation and development of mechanized production technology and media technology is the main factor that causes the endangered risk of some intangible cultural heritage, but the national cultural heritage preserved in the competition with machinery production has also achieved a certain degree of sublimation.

#### 4.3 Non-genetic inheritance under the education system

At present, China adopts phased school education and western formal education model. School education takes standardized and standardized teaching materials as tools, and takes explanatory knowledge as the main teaching content. This kind of knowledge emphasizes the theory, regularity and logic, but the content is out of touch with the real life. Intangible cultural heritage, as the core of stimulating emotional resonance and triggering human thinking, is closely related to the cultural background, social experience and emotional cognition of the inheritors, and can only be obtained through personal experience and practical demonstration.



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## 5. The Summary of Chapter 6

Culture is everything man-made. From the human learning process, i.e. knowing to think, to use, to know, to transmit, which is an important characteristic that distinguishes human beings from animals, because what animals do is considered instinct, not learning. Folk music reflects the way of life or patterns of behavior in society, which the members of that society have practiced, passed down through creative ideas in relation to beliefs, feelings and inventions for prosperity. change It is produced for the prosperity of human life in the collective way. Imitatable Let's put it together. Folk music culture is not something good for the general public, but it must be something that people in that society consider to be a good thing.

5.1 Folk music is a powerful symbol of communication.

5.2 Folk music is a means of order for human society. Music culture determines the behavior of members of society, providing a clear pattern of behavior, including the consequences of behavioral performance, as well as the formation of patterns of thought. The beliefs and values of the members shall be in the same form.

5.3 Folk music brings harmony, unity. Societies with the same culture will inevitably have the same sense of attachment. Solidarity is formed. Loyalty and dedication to society make society survive.

5.4 Folk music determines the form of the institution, i.e. the family style can be seen as the characteristics of each family society are different. This is because the culture in society determines the pattern, for example, Thai culture defines it as a single husband and wife. In another society, it is stipulated that a man may have multiple wives, or a woman may have multiple husbands. Premarital sexual relations are good or immoral.

5.5 Folk music is a tool to promote, develop, solve problems and meet human needs. Human beings cannot live under the environment completely. Therefore, human beings must seek knowledge from their experiences, invent ways to use that resource for the benefit of their lives, and pass it on from one generation to the next generation by the culture of society.

5.6 Music is an indicator of happiness, peace and prosperity of society. If any society has a good and appropriate culture, such as discipline, diligence, saving,



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patience. Seeing the common good rather than the personal, for example. That society will thrive quickly.

5.7 Folk music is a symbol of identity of the nation and of the people in society. that shows that one society is different from another

Chinese folk music originated in the world at the same time as the birth of the Chinese people. In the early days We humans also live in forests, in caves, even in hollows of trees, and we know how to sing and dance to natural songs, such as applause. Knock on the rocks. Knocking on wood, blowing, mouthing, blowing horns, etc., at the same time, there is a cry of the story. Singing and dancing make human music. In those days, it was done to plead with God, to save himself from danger. To bring happiness and abundance to oneself, or to worship. Show gratitude to God for bringing happiness and comfort. Chinese folk music has evolved through the ages of Chinese prosperity and creativity. The early musical instruments that were used have evolved in stages to become the instruments we see today. Songs that used to be sung to pray to God have become religious hymns and sung songs in general, for example.

Chinese civilization spreads widely in Asia and Europe. As a result of diplomatic, commercial, educational, and missionary contacts. However, the nature of the transmission varies. Territories that have long been under Chinese rule, such as Korea and Vietnam, will be fully repurposed into Chinese civilization in terms of culture, politics, traditions, creation, and artistic expression.

Drums are rhythmic accompaniments that are present in every band. All peoples the sound of the beating echoed terrifyingly, and the sound of a fast, eloquent sound stirred up a buzz. The heavy sound spells out the rhythmic rhythms of the melody. The voice is soft, even, as spellbinding as a bleak trance. The tantalizing sounds tease each other, pa, tum, ting, anvil, create a joyful and joyful atmosphere in the auspicious festive season. There is no other instrument that can always be played as deeply as a drum. This article tells a mythical story. The history of Chinese drums, regarded as a nation with an ancient musical civilization, has greatly influenced the music of various ethnicities in Asia and the world. It has also introduced a variety of Chinese drums.

In ancient times, drums played many roles, whether they were performed in sacred ceremonies or festive performances. Used as a symbol of the power to wage war, it is considered a weapon. It is also used as a time machine, as well as set up in front of



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the court for people to drum their grievances. The ancients regarded drumming as a pompous, grandiose sound. As society develops, so does society. The role of the drum is also used more extensively. Music Drama entertainment competition All celebrations require the sound of drums as an essential ingredient.



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## Chapter VII

### Conclusion, Discussion and Suggestions

#### 1. Conclusion

Innovation and inheritance are of critical importance in protecting the intangible cultural heritage of the Qu Yi (Chinese folk art of opera) form completely and comprehensively. The passing down of intangible cultural heritage of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" from generations to generations requires innovation, which is the real driving force in bring "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)" to further development. Only by bringing fresh outstanding works to the stage that is beloved by the public, can we keep it deeply grounded in the path of development by making it more attractive and see more followers. For example, The reason why the popular crosstalk comic dialogue in the past two years has gone viral in the public is just because the fact that Deyun Society(famous for their crosstalk comic dialogue) has put great effort in innovation and training of younger generations of disciples, which allow them to achieve unprecedented success in their business of crosstalk comic dialogue. This means that they have gained acceptance and popularity among the common people especially the young ones by means of constantly creating innovative works.

"Antiquated songs, aging of actors and audiences" are the main problems in the current situation of "Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art)". In order to solve this problem, we must cultivate young actors, rehearse innovative plays and attract young audiences. It is advisable to distinguish and analyze the form of the Qu Yi (Chinese folk art of opera) as a mass consumption culture, adopt different publicity methods for different groups to boost the publicity of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), not only within Tianjin city, but also to a nationwide degree. And that will be reasonable ways to promote the inheritance and development of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) in the current scenario.



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According to the above statement, how to attract young audiences becomes particularly important. Taking Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) as an example, recording publicity videos is not enough to attract the audience. Since modern social publicity and distribution channels have been innovative, the spreading of Qu Yi (Chinese folk art of opera) form should develop with the times rather than be limited to traditional TV media and paper media in terms of intangible cultural heritage. The era of media convergence makes the faster information transmission available nowadays. Therefore, in terms of the publicity of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art), it is feasible to use new forms to attract young people, for example, take advantage of the platform such as the "two micro ends" (Weibo, Wechat and various news terminals), which are highly popular among young people, to expose wonderful videos and publicize wonderful fragments and relevant information of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) , so as to grab the attention of the public and arouse their interests.

The performance form and network communication form of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) must be innovated since it is difficult to understand and less attractive for the general public with the traditional simple auditory art coupled with the ancient singing in today's era of traditional Chinese Shuo Chang artid development of audio-visual art. The intangible cultural heritage of Qu Yi (Chinese folk art of opera) form is supposed to cooperate with mass media instead of confining to the stage, theater, video and even books.

The development of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has gone through a history of nearly a hundred years, during which it went through formation, development, maturity and prosperity. It has witnessed the Chinese people moving from the old society to the new modern era, becoming prosperous and powerful. It is really thought-provoking with the fact that nowadays people regard the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) as a kind of cultural heritage that is worth inheriting, protecting and commemorating.



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## 2. Discussion

Innovation has been proved indispensable in the surviving and thriving of any Qu Yi (Chinese folk art of opera) form in retrospect to its history of development. Only in the process of continuous innovation can we constantly make breakthroughs, and can we produce new works that cater to the growing material and cultural life of the masses, represent features of the times, and reflect life of the common people. However, many kinds of music in the field of Qu Yi (Chinese folk art of opera) form, including Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) have been put in an awkward situation due to the lack of excellent new works and excellent professional actors with a group of old artists passing away in recent years. Many folk art groups have closed down under the pressure of their poor business crashed by the traditional Chinese Shuo Chang artid development of various film and television media, especially the internet-related ones. What's worse, the end of a master's life could bring the ultimate fate to his or her field. Thus, when Luo Yusheng, a famous actor of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) passed away on May5th, 2002, it seemed to announce the downfall of Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) since not one descendant would show up with competence equivalent to hers. Luo Yusheng hopes that Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) which integrates the simple, mellow Beijing Opera and melodious and elegant Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) can be passed down generations after generations and always be kept melodious and ever-lasting. And the song "Chong Zheng Shanhe Dai Housheng" seems to show his expectation for the younger generation inheriting the Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

However, what Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) has to face in reality is much tougher. People prefer pop music with fast rhythm, powerful drum beat, overweight bass, and exaggerated lyrics to stimulate their senses. This is influenced by the music culture under post-modern deconstruction, which seems to be able to allow people to express their feelings in a better way. Actually, since the day Marx defined labor as a commodity, people have become much more time-conscious, so fewer people lay down their work and listen to



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the melodious and slow drum music. What's more, the pace of life of urban people is getting faster and faster under the impact of mass media, in today's increasingly developed commodity economy.

Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) was included in the list of the first batch of "intangible cultural heritage" in Beijing in 2006 while its predecessor, Wooden Drum was included in the first batch of national "intangible cultural heritage" lists in the same year. UNESCO announced the official establishment of the List of Representative Works of the Intangible Cultural Heritage of Human Beings on November 4, 2008, which includes 90 "Representative Works of the Oral and Intangible Cultural Heritage of Human Beings" announced by UNESCO in 2001, 2003 and 2005, including China's Jing Yun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art).

From field studies and analysis Characteristic Folk songs of Dagu, the researcher found the identity of folk songs of Tianjin, in which the researcher will discuss the relationship of conceptual frameworks, principles and theories as follows. The cultural values of a country influence its national psychology and identity. Citizens' values and public opinions are conveyed to state leaders through the media and other information channels, both directly and indirectly influencing decisions on foreign policy. The traditional cultural values that influence the psyche of the Chinese people are harmony, benevolence, righteousness, courtesy, wisdom, honesty, loyalty, and filial piety.

Ethnic issues and cultural management policies in China founded that; China is a multi-religious country. Taoism, Buddhism, Islam, Protestantism, and Catholicism have all developed into culture-shaping communities throughout Chinese history. Freedom of belief is a government policy, and normal religious activities are protected by the constitution. For many of China's citizens, their religion is a defining feature alongside their national pride. The Diversity of Religion in China founded that while many thinks of China as a homogenous culture, it may surprise you to learn that the religious scene in China is quite diverse. Most of the world's major religions are practiced by native Chinese people with great devotion.

In almost every city, you are sure to see a diverse range of ethnic groups participating in their historical religious traditions ranging from Buddhism to

Christian Protestantism. Religion and philosophy are often intertwined in China. Taoism and Confucianism are two examples of philosophical beliefs in China that also carry a religious element. Aspects of ritual and beliefs about the afterlife exist independently of the philosophies to create religious aspects to some of China's oldest philosophical beliefs. Conventionally, folk culture refers to the products and practices of relatively homogeneous and isolated small-scale social groups living in rural locations. Thus, folk culture is often associated with tradition, historical continuity, sense of place, and belonging. It is manifest in song and dance, storytelling and mythology, vernacular design in buildings, everyday artifacts and clothing, diet, habits, social rules and structures, work practices such as farming and craft production, religion, and worldviews. Researchers and collectors from the later 19th and first half of the 20th centuries formulated a notion of “the folk” as relatively untouched by the modern world and of folk culture as precious survivals and relicts from bygone cultures transmitted orally down through the generations.

It is widely known that; China is a far-flung country with 56 different nationalities. In China, different nations inhabit historically in accordance with geographical residence. Each nation not only has its own customs, and also has its own distinctive language and the special style of music. The Han nationality is the most populous nation, dwelling in vast areas, but different dialects and different styles of folk music in accordance with different region. In China, even people who have a little knowledge about music can distinguish different regional styles of different folk songs, but cannot express the difference clearly and accurately, which is hard even to the professionals. The reason behind this is that dedicated and detailed analysis on folk song's regional style has not been carried out satisfactorily. (Y. Liu, J. Xu, L. Wei and Y. Tian, 2007). However, more-recent work recognizes the place of folk culture in the modern world as heterogeneous and emergent practice. This later perspective was first articulated in the 1950s but has become increasingly dominant and elaborately articulated through the end of the 20th and into the 21st centuries, informed by the influences of post-structural and cultural and performative approaches to theorizing within historical and geographical studies. From this perspective, folk culture is evident in a multiplicity of local cultural reworkings, as individuals and social groups creatively make sense of the circumstances in which



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they live. Thought in this way as emergent and freely adaptable vernacular culture, folk culture can be urban or rural and can combine cultural elements from different places, from traditional and commercial and from past and present cultural practices. Conceptions of folk culture not only inform long-standing themes of landscape, region, and place within cultural geography but also speak to more-recent concerns with identity, habit, indigenous knowledge, diaspora, heritage, authenticity, and hybridity.

Michael Gardiner said that; Strategic culture challenges the assumptions of neo-realist theory in International Relations. Neorealism is focused on the distribution of material power in determining national strategies. However, the shaping of strategy is not preordained despite the pressures from the system. Historical and cultural experiences influence the decision making of states, often in unconscious ways. This is why states are dissimilar in how they rationalize their place in the world, create strategies, and act. Strategic culture does not argue that the distribution of power is inconsequential. Rather, it shifts away from the neorealist assumption that states will behave the same given the same structural conditions. Instead, strategic culture argues that while states operate within the same structural confines of the international system they have agency to act in different ways. Strategy is not merely constructed according to power dynamics, but it is also shaped by the pervasive ideas and preferences within that state's prevailing culture. These culturally based assumptions, biases and beliefs lead to a "particular interpretation of material conditions" that is distinctive, held collectively by leaders and fixed over time. Strategic culture operates as a bridge which combines material and ideational explanations to strategy making. Without an understanding of strategic culture, intentions are more likely to be miscalculated as strategic culture "gives meaning to, strategic behaviour." In the context of rising great power competition between the United States and China, miscalculation has never been more important to avoid. (Michael Gardiner, 2021). The researcher agrees with Michael Gardiner's concept because the concepts of culture in general and of folk culture in particular have established differences between social classes. Undoubtedly, each cultural pattern has its symbolic meaning, which proves its cultural peculiarity and its belonging to a certain group, so it cannot be considered as general. It is, instead, a network of cultural patterns in harmony with



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the social reality from which it emerges. These patterns are relevant to the collective conscience. Sometimes it is difficult to distinguish between the social and the cultural, and any attempt to do so may result in misleading conclusions about human behaviour. Various fields such as history, sociology and linguistics intersect in the study of folk cultures. The majority of studies seek to analyse and understand folk culture and to define it according to the field's own references and points of view.

Automatic genre classification has been widely studied in the area of music information retrieval. However, region style classification is rarely discussed. The reason is that, beyond the necessity arising from application, early research on genre and the relatively regular creation method of genre music save the way for the research on genre classification. On the one hand, the creation method of Chinese folk song different from that of genre song: Chinese folk songs are not created under some common rules; but rather, created by local individuals who acquire the inspiration through long living and working in that area, which renders the characteristics of folk songs in a certain region difficult to define and the classification more difficult than genre songs. On the other hand, frequent communication among people living in contiguous regions affects not only their living, but also the style of folk songs, i.e. melody of folk songs in a certain region is more or less similar to those in neighboring regions. Such similarity increases the difficulty in classification.

Since folk culture is a part of a society's general cultural scene, which is usually intellectually and historically complex, scholars differ as to the classification and definition of folk culture. Folk culture is sometimes described as the culture of the population and, at other times, as Bedouin or working-class culture, or as the culture of the masses. This illustrates the difficulty of finding one clear definition of folk culture, which makes it a challenging subject to discuss. From the social point of view, discussions of 'folk culture' may lead us to a discussion of social classes. The first is 'elite culture', which some consider to be the focal point of culture and the culture of elite society. The second is folk culture, which is viewed as a marginal culture of ordinary people. However, according to the social sciences and ethnological studies, the difference between the two cultures is not clear, nor can there be any hierarchy in society.



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The term ‘folk’ is associated with an important aspect of cultural production, such as folk arts, folklore and folk literature. But the real question here is what is meant by ‘folk’? Is the use of the term subject to social, cultural and class criteria, or is there a need to define folk culture as oral culture? Folk culture is derived from material and oral traditions, myths, beliefs, arts and crafts, handicrafts, folktales, sayings, folk songs and folklore. Folk culture draws on the past, affects the present, and leads to the future where the old and the new mingle to ensure the continuity of people’s cultures. Bedouin and rural societies are rich in forms of artistic expression such as poetry and singing, which are considered some of the main pillars of folk culture.

From the analysis the elements of Dagu folk song, the researcher founded that; The dagu is an umbrella term for two kinds of Chinese drums in the Chinese orchestra, the huapengu - which is made in the shape of a flower pot - and the datanggu ganggu, which has a broad base. The former is bright and pitched higher than the latter, while the latter is thick and strong. Both are equally used in the orchestra, but their differences are not really known to composers. The dagu possesses a characteristically strong and expressive sound, which allows it to lead in many orchestra and ensemble works. Its wooden frames are also usually struck with wooden mallets, which produce clear, piercing sounds. This sound is unique to the dagu, and is very commonly used in native wind and percussion ensembles. singing skills, vocals, singing techniques specific to villages and folk artists, as well as Tianjin folk song compositions. The researcher provides a brief discussion of the following Tianjin folk music elements. Rhythm related features. Normally, the rhythm features play an important role in genre classification and different genres have large differences in rhythms. But for Chinese folk songs, almost every region includes songs expressing jubilant mood with fast rhythm and lyric mood with slow rhythm. Therefore, the rhythm features may play a less important role in region style classification. In order to test the correctness of our conjecture, we selected the following three parameters (the research founded 6 dimensions totally) as a followed: 1). Strongest Beat Overall Average and its standard deviation 2). Beat Sum Overall



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Average and variance. And 3). Strength of Strongest Beat Overall Average and variance.

Finally, Music was so important because the ideal society was to be governed by rites, ritual and ceremonial functions, but not by law or raw power. In a culture where people function according to ritual and ceremony, music is used to help conduct and govern them. So, music wasn't really entertainment, but a means for musicians to accomplish political and social goals. Music was ultimately a means for optimizing social utility or happiness. Actually, Folk song is affected by all the stages and historical developments that a society experiences, and it is rich in symbols and meanings. Folk songs address social, historical and cultural realities. Folk songs also have important technical characteristics that can be described as perfect if perfection reflects the extent to which a technical composition is in integrity with the actual society, and if the song is able to fulfil its social function.

### 3. Suggestions

The construction and development of the intangible cultural heritage protection major from the perspective of art discipline has become a major concern in the academic circle. In the process of discipline construction, it is necessary to clarify the advantages and disadvantages of the intangible cultural heritage protection major included in the art category, so as to learn and integrate among the major disciplines and sister majors. As a bridge between the theoretical research of art and art practice, the major of intangible cultural heritage protection has a positive impact on the major of art theory in the expansion of research object and research perspective, and expands the boundary of art theory with the reference of theoretical intersection and methods, exploring many possibilities for the development of art theory. Finally, it can realize the interconnection of the "inside" and "outside" of the major of "intangible cultural heritage protection", theory and practice.

Strategy of inheriting and protecting intangible cultural heritage from the perspective of social change

#### 1.1 We will improve the cultural industry chain



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Grassroots regions have many inheritors of skilled and emotional intangible cultural heritage. In the absence of the assistance and support of industrial talents, these inheritors are isolated and helpless, and due to the limited individual market operation ability, they are unable to make a living, let alone attract the attention of young groups. In the context of market economy, the profound cultural heritage contained in the intangible cultural heritage is not the only standard to measure its market vitality, but needs to rely on mature industrial links and high-quality social environment. However, the non-genetic inheritors of this. For building intangible cultural industry chain, compared with rural areas, the city reflects the unique advantages in many aspects, therefore, cities and a series of policies, and gradually improve the intangible industrial chain, optimize talent structure, through all aspects of coordination, achieve the goal of inheritance and protection of intangible cultural heritage.

#### 1.2 Promote the organic integration of non-genetic inheritance and public cultural and entertainment life

In order to adapt to the trend of urban development and adapt to the pace of urban life, all kinds of theme parks, museums and cultural activities with strong regional characteristics are regarded as intangible cultural heritage projects, so as to mobilize the enthusiasm of the public to participate in non-genetic inheritance activities. At present, the integration of non-genetic inheritance and public cultural and entertainment life has become the key work content of local cultural departments, and the various measures taken are also different.

Moreover, it is also necessary to innovate and create the survival form of intangible cultural heritage. For government departments, they should actively learn from the successful experience of intangible cultural heritage themed cultural entertainment activities and establish recreational activities in line with the cultural characteristics of the region. At the same time, we will increase investment in the cultivation of non-genetic people, creative transformation, business operation and educational research, encourage grassroots people to participate in the inheritance and protection of intangible culture, and create a good cultural atmosphere.

For the non-genetic inheritors entering the city, we should consciously improve the social function of the non-genetic inheritors to ensure that the flame of



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national culture lasts for a long time. Taking the non-genetic inheritance and protection activities in Taiyuan, Shanxi Province as an example, the city gong and drum inheritance group appeared in various annual meetings of enterprises, wedding ceremonies, opening ceremonies and tourist attractions. While earning performance fees to make a living, it also innovates the survival mode of intangible cultural heritage.

### 1.3 Non-genetic inheritance will be included in urban planning and public utility management

The inheritance and protection of intangible cultural heritage is not only the full-time work of the cultural department, but also the routine work of public utilities management. In the process of urban planning and development, the problem of non-genetic inheritance should be fully considered, and sufficient space for intangible cultural heritage activities should be reserved, so as to effectively solve the conflict between urbanization construction and non-genetic inheritance. With the deepening of non-genetic inheritance and protection, a preliminary consensus has been reached on the integration of the teaching content of intangible cultural heritage in the school education system. Especially in the higher vocational colleges of arts, crafts and sports, emphasis should be placed on cultivating high-quality intangible cultural heritage talents.

In addition, some colleges and universities have opened intangible cultural heritage courses, but the actual implementation effect is not satisfactory. In the final analysis, it is because the colleges and universities link non-genetic inheritance with employment, and the temporary adverse situation of non-genetic inheritance has a negative impact on employment. In this regard, the top-level design should incorporate non-genetic inheritance into the concept of social development, objectively evaluate the relationship between intangible cultural heritage and career planning, and deepen the public's cognition of intangible cultural heritage. Due to the efficiency and convenience of the technology industry, fast food consumption has become a normal life and enhances the inertia of the public. Thus, it is very important to inherit and protect the intangible cultural heritage.



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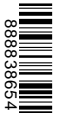
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