



A study of the musical characteristics and history of Dagu Quyi in Huaibei, China

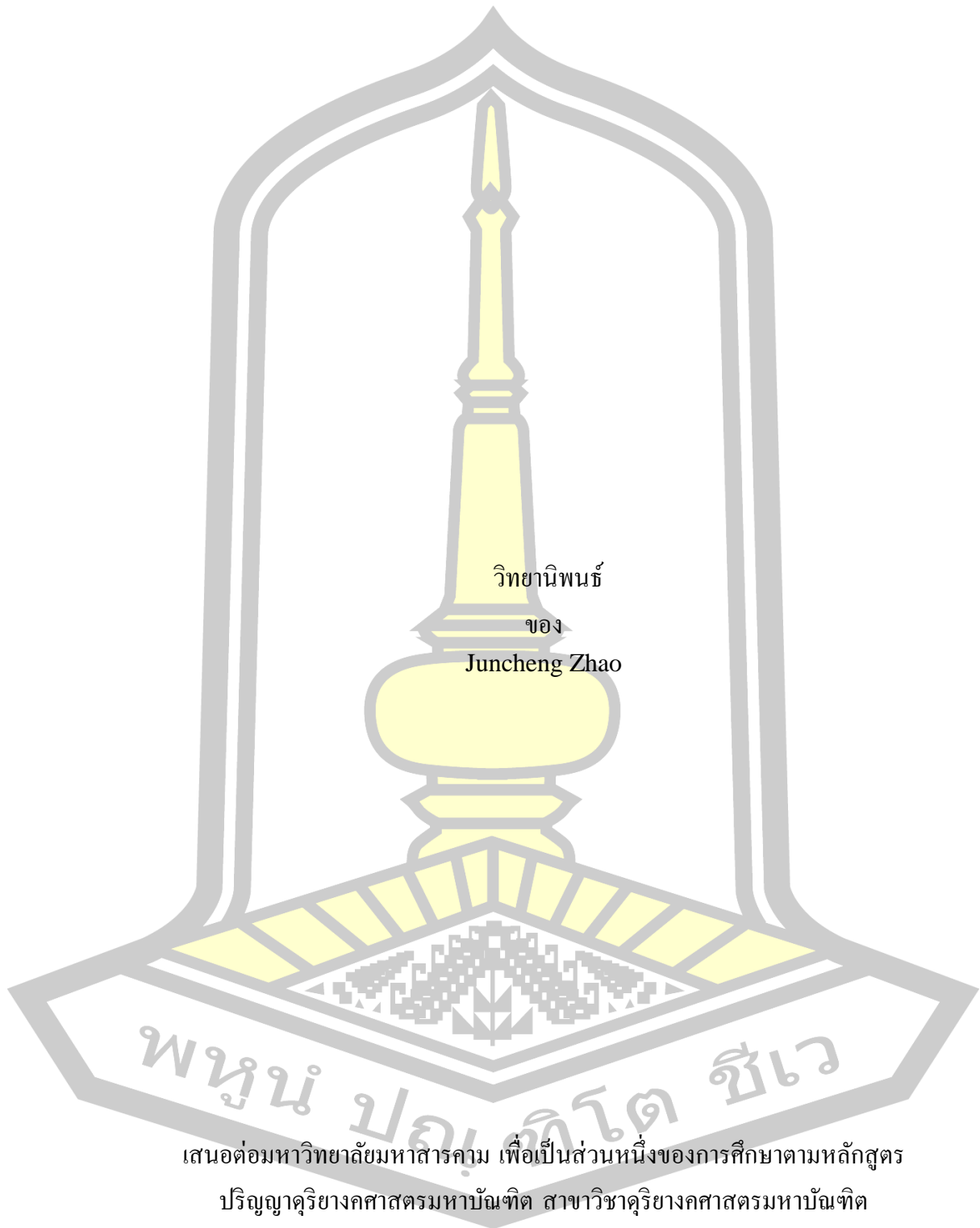
Juncheng Zhao

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Music in Music

October 2023

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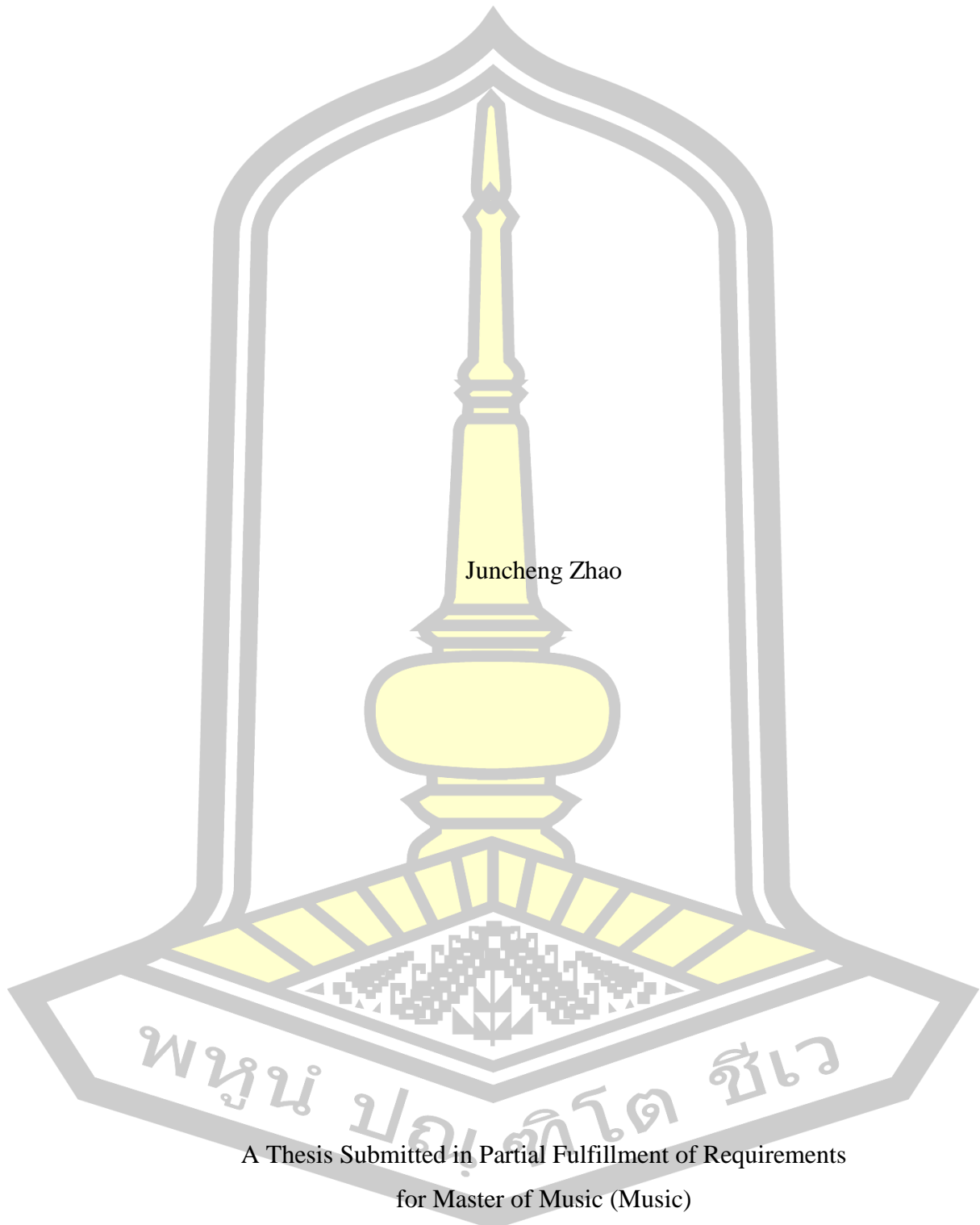


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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October 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Juncheng Zhao , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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พหุบัณฑิต ชีวะ

**TITLE** A study of the musical characteristics and history of Dagu Quyi in Huaibei, China

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**DEGREE** Master of Music **MAJOR** Music

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### ABSTRACT

This research adopts qualitative and interview methods with the objective were to: 1) To study the history and development of Huaibei Dagu Quyi.2) To analyze the characteristics of Huaibei Dagu Quyi. The data were mainly collected from fieldwork with the key informants and presented in the descriptive analysis format.

The results are as follows:

1) The history of Huaibei Dagu is mainly based on the local culture and the culture of other places. In addition, the development of Huaibei Dagu mainly started in 2006. The paper sorts out the development status from 2006 to 2023.

2) the singing melody and pronunciation of Huaibei Dagu have Shandong characteristics, and the sound range is greatly affected by geographical location and dialect. The structure conforms to the basic rules of Chinese music combination. The timbre of the accompaniment instruments is also an aspect that affects the music style of the opera. The accompaniment instruments of the Huaibei Dagu are Sanxian, Shugu and Ban. The left-handed Ban of the Huaibei Dagu is more distinctive, forming the current bright, rough, and passionate music characteristics.

Keyword : Huaibei Dagu, Quyi, History and Development, Music characteristics

พหุบัณฑิต ชีวะ

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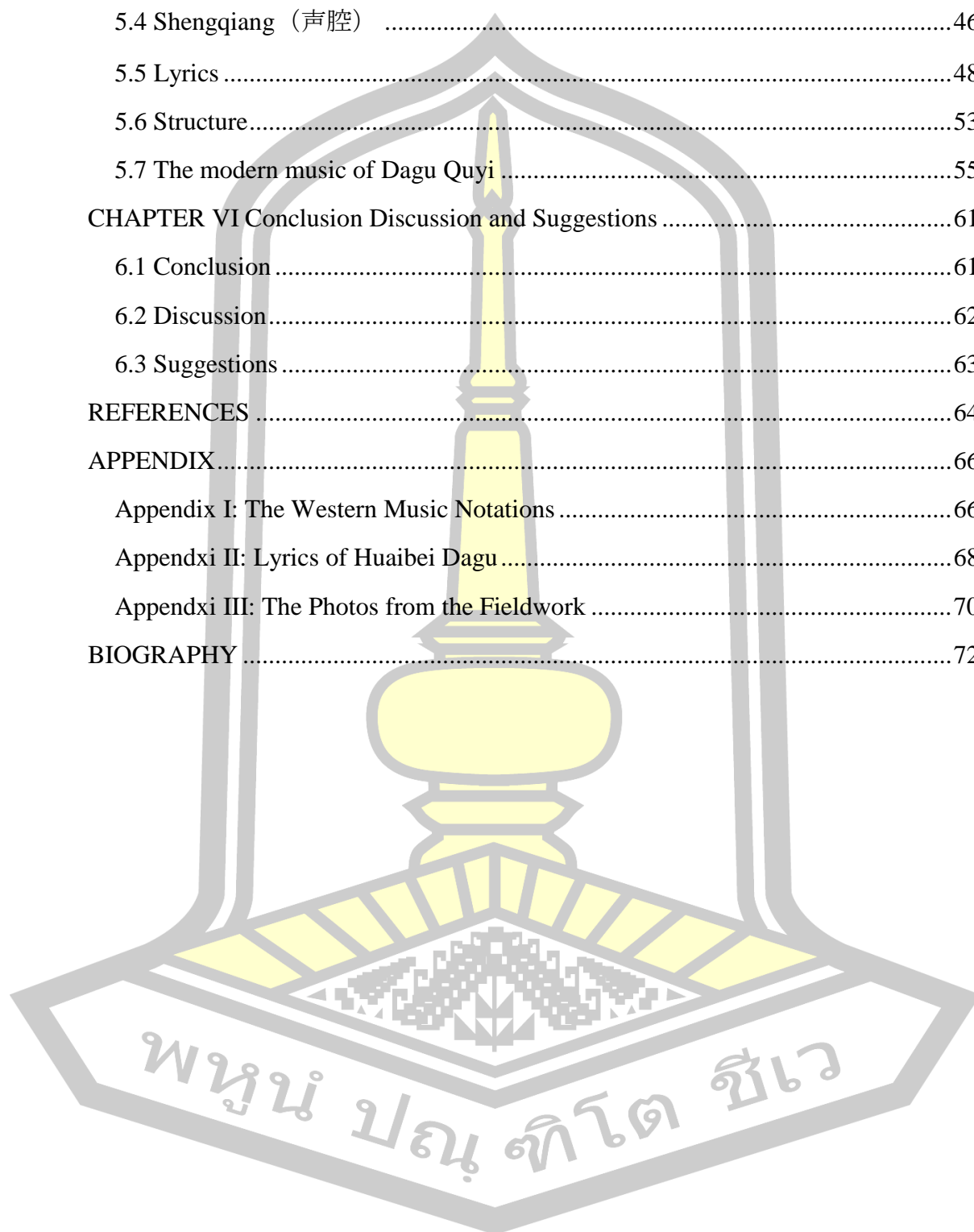
Finally, I want to thank my family: my daughter, my husband, my parents, and my brother for their support. They gave me moral support throughout my thesis and my life. Especially my daughter Yang Muran, who is eight months old this month, has brought me a lot of fun. She was a great strength throughout my postgraduate studies. It can even be said that she grew up with this paper, and she is one of them. I love my baby and hope that she will be optimistic, strong, brave, happy and healthy in her own growth process!

Juncheng Zhao

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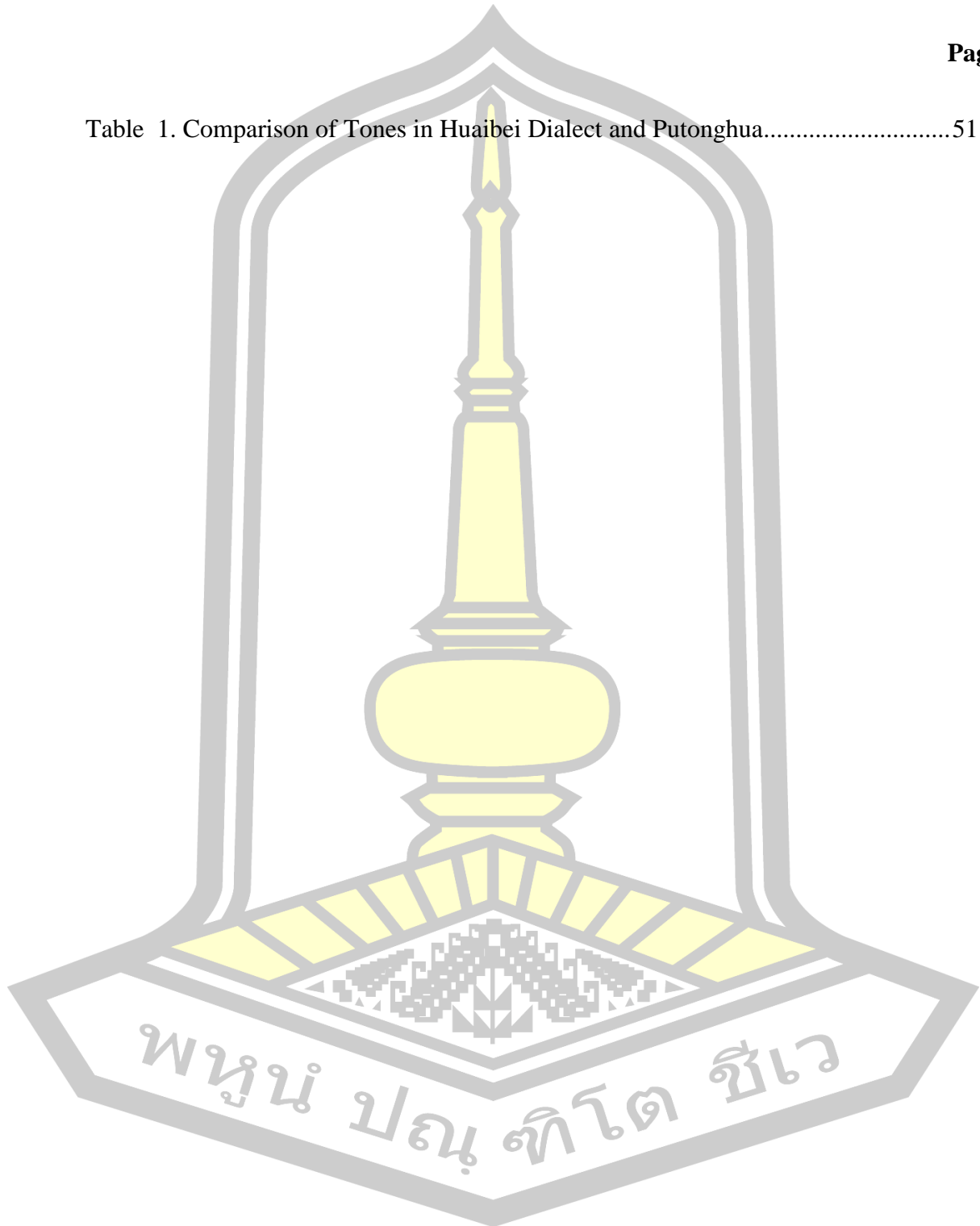




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# CHAPTER I

## Introduction

### 1.1 Statement of the Problem

The Huaibei Dagu Quyi Vocal spread across the borders of Jiangsu, Shandong, Henan and Anhui, spanning four provinces, nine cities and nineteen counties, covering a very wide area. Huaibei Dagu has taken shape since the end of Ming Dynasty and the beginning of Qing Dynasty. It began to be accompanied by tambourines and sang in the form of half-talking and half-singing jingles. (Li Junmin , 2022)

In the early Ming Dynasty, many Huaibei Dagu Quyi Vocal artists gradually increased. After liberation, it developed into its heyday. During China's reform and opening up period, there were more than 200 folk artists in Suixi County, Huaibei City, Anhui Province alone. With the development of society, Huaibei Dagu Quyi Vocal is facing the danger of extinction. In 2007, Huaibei City Cultural Bureau of Anhui Province carried out rescue protection for Huaibei Dagu Quyi Vocal. List of intangible cultural heritage protection. The Huaibei Dagu Quyi Vocal has very distinctive local characteristics, and its musical characteristics, singing repertoire, musical instrument accompaniment, singing style, etc., all have high artistic value. During the heyday of Huaibei Dagu, the music development was very mature, and the singing, banstyle, accompaniment and artist performance skills all reached very high attainments. (Li Junmin, 2022)

Huaibei Dagu Quyi Vocal is mostly sung by one person. The actor plays the board with his left hand and the Dagu with his right hand, and sings while talking. Singing in the local dialect has formed a unique singing style, which shows the rich history and rich culture of Huaibei. (Li Hongyan, 2011)

which contains information about Dagu Iqiyi as follows :

Guo Qiang (2009) found through fieldwork that Huaibei Dagu is on the verge of extinction, and traditional old artists have passed away one after another. Facing the impact of world culture, many young people lack love for Huaibei Dagu, and most of them pursue relatively new music. does not have a high degree of cultural identity

for traditional folk music. In the paper, the author calls on the government to protect traditional music culture.

Gu Dahai and Li Junmin (2018) believes that Huaibei Dagu should actively rescue the current performing artists, and try to sort out the scores and singing videos of Huaibei Dagu as much as possible. In addition, he also suggested that Huaibei Dagu should be transmitted on campus, so that students can learn Huaibei Dagu without leaving the campus, and Huaibei Dagu performance artists can enter the campus for on-site teaching.

Yang Mengna (2020) mainly proposed strategies to protect Huaibei Dagu based on the current situation of Huaibei Dagu. For example, she suggested that the local government provide opportunities for Huaibei Dagu performers to improve their survival.

From the above information that the researcher has studied, the researcher is interested in conducting a study on this matter urgently. This research will study the history and development of Dagu Quyí in Huaibei. Including studying and analyzing musical characteristics to provide benefit and information for those interested in further study.

## **1.2 Research objectives**

- 1.2.1 To study the history and development of Huaibei Dagu Quyí
- 1.2.2 To analyze the characteristics of Huaibei Dagu Quyí

## **1.3 The importance of the research**

- 1.3.1 We can know the history and development of Huaibei Dagu Quyí Vocal.
- 1.3.2 We can understand the characteristics of Huaibei Dagu Quyí Vocal.

## **1.4 Definition of terms**

- 1.4.1 The history of the Huaibei Dagu refers to the historical culture and humanistic from original
- 1.4.2 The development of the Huaibei Dagu refers to the development of everything from 2006-2023

1.4.3 The music characteristics of Huaibei Dagu is refer to singing and skills, mode, Beat (板式), Shengqiang (声腔) , lyrics, structure and The modern music of Dagu Quyí

### 1.5 Conceptual Framework

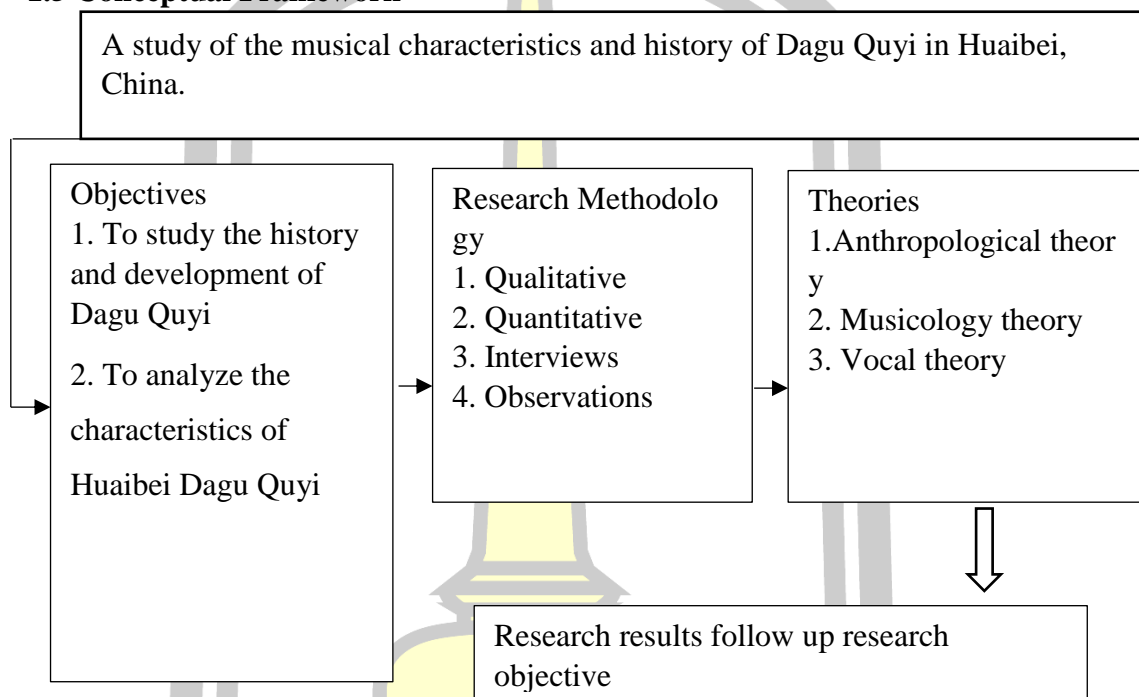


Figure 1. Conceptual Framework



## **CHAPTER II**

### **Literature Review**

In this research study the researchers reviewed the relevant literature. which in order to obtain relevant information that can be used as a guideline for research planning, data analysis as well for the study in order to obtain the most complete research.

The researcher conducted a review according to the following topics:

- 2.1 The knowledge of Dagu Quyi
- 2.2 The knowledge of Huaibei Country
- 2.3 The theory used in this research
- 2.4 The document and research related

#### **2.1 The knowledge of Dagu Quyi**

Dagu Quyi was born in Huaibei area. Located in the Huaibei Plain, it belongs to the monsoon climate between the northern continental climate and the humid climate. The four seasons are distinct, the rivers are vertical and horizontal, and the traffic is developed. It is rich in mineral resources and is the main grain producing area in Anhui Province. Suixi County has a long history, and there are many historical celebrities such as Uncle Jian of the Qin and Han Dynasties, Ji Kang, one of the Seven Sages of the Bamboo Grove, musician Heng Yi, calligrapher and painter Dai Kui, etc. Folk culture resources are abundant. Huaibei Dagu spread in the bordering area of Jiangsu, Shandong, Henan and Anhui, and spanned a large area of more than ten counties in nine cities of four provinces. (Li Junmin, 2022)

Dagu Quyi has taken shape since the end of Ming Dynasty and the beginning of Qing Dynasty. Accompanied by tambourines, they sang in the form of half-talking, half-singing jingles. In the mid-Qing Dynasty, artists reformed tambourines into simple brackets, fixed Dagu positions and fixed venues for singing. In the early Qing Dynasty, Dagu artists gradually increased. After liberation, it developed to its heyday.

After the reform and opening up, the singing form of Huaibei Dagū gradually declined. (Li Junmin, 2022)

The singing characteristic of Huaibei Dagū is mostly sung by one person. The actors beat Dagū with one hand and beat the board with the other, speaking and singing. There are several forms of singing, such as Adagio, Allegro, and Huaban. "Huokou" is often used when singing bibliography. Actors need to memorize some commonly used arias, commonly known as "films" and "praises". It can be flexibly used to describe various scenes, scenes, characters, and various life, psychology, and fighting situations. (Cao Tinghu, 2022)

The utensils of Huaibei Dagū mainly include Dagū, Dagū stands and boards. The Dagū is made of sandalwood or jujube wood to buckle into a circle, covered with cowhide up and down, the edges are fixed with tacks, and iron rings are added around to produce homophonic sounds when struck. Daguticks are made of zhe tree or pomegranate tree, and the front end is processed into an elbow shape, so that the Dagū skin will not be damaged when struck. The Dagū frame is supported by six bamboo strips to form a triangular bracket. Climbing with fine hemp rope to fix the big Dagū. There are two kinds of boards: steel plate and hand board. The steel plate is shaped like a half crescent, made of steel or copper, also called "crescent board" and "pear flower slice". The hand board is a three-leaf board, made of mahogany or sandalwood, about 30 cm long, 5 to 7 centimeters wide, each page 0.2-0.5 centimeters thick, fixed with silk threads, the lower two pieces fixed together, holding the door and knocking on one page to make a sound. Singing works include "The Romance of the Three Kingdoms", "Feng Shen Bang", "Yang Jiajiang", "Yue Fei Biography", "Water Margin", "Huilong Biography", "Lin Haixueyuan", "Crossing the River Investigation", "Railway Guerrillas" and other traditional and modern bibliographies. (Guoqiang, 2009)

Huaibei Dagū is mainly for singing, and it is popular for talking. Its singing is high-pitched and melodious, with strong local characteristics. Main value: It can enrich the spiritual and cultural life of the people, improve the people's ideological and moral and scientific and cultural qualities, transmit the cultural heritage of famous ethnic groups, and provide strong spiritual motivation and intellectual support for

economic development, social progress, and harmonious construction. (Li Junmin , 2022)

Endangered status: After the reform and opening up, the number of Huaibei Dagu Quyi Vocal artists has gradually decreased, and there are no successors. At present, there are only a few Gushu artists in Suixi County. The Huaibei Dagu Quyi Vocal art is on the verge of being lost, and its fate is worrying. (Xia Leiying, 2009)

Strengthening the protection of intangible cultural heritage is of great significance to transmitting and carrying forward excellent traditional culture and promoting the construction of advanced socialist culture. Huaibei Dagu Quyi Vocal has a unique artistic charm and is deeply loved by the masses of Huaibei. We must pay close attention to excavation and sorting out, cultivate Huaibei Dagu transmitters, ensure the transmission and effective use of this art form, increase financial support, and create a good development environment for the promotion of outstanding traditional arts of famous ethnic groups.

## **2.2 The knowledge of Huaibei Country**

Huaibei, known as Prime Minister in ancient times, was established in Sishui County in Qin Dynasty, and Pei State in Han Dynasty. Located in the northeast of Anhui Province, it is known as "the hometown of the canal, the capital of energy, and the hometown of wine in China". The geographical coordinates of Huaibei are between 114°-119° east longitude and 29°-34° north latitude. It belongs to the northern temperate zone, and belongs to the monsoon climate between the northern continental climate and the humid climate. The climate is mild, with four distinct seasons, and the frost-free period is about 220 days. Huaibei is located in the hinterland of East China, at the junction of the four provinces of Jiangsu, Shandong, Henan, and Anhui. It borders Xiaoxian County in the north, Mengcheng in the south, Suzhou in the east, and Guoyang and Yongcheng in Henan in the west. It is 50 kilometers away from Xuzhou, Jiangsu, 298 kilometers away from Hefei, the provincial capital, and 320 kilometers away from Nanjing. The city has 3 districts and 1 county under its jurisdiction, with a total area of 2,741 square kilometers. (Fei Jiaming, 2017)



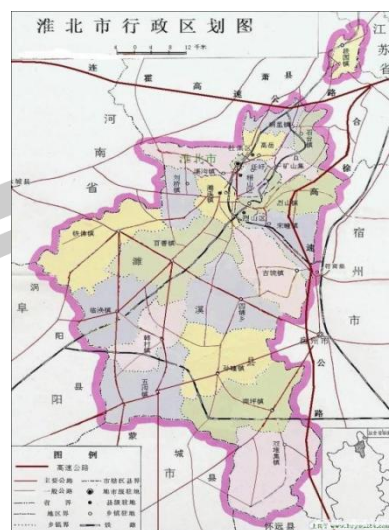


Figure 2. Huaibei Map

Retrieve from : Fei jiaming (2017)

## 2.3 The theory used in this research

### 2.3.1 Anthropological theory

This study uses anthropological theoretical research methods. The researchers use the method of field investigation to go deep into the field of the research object to investigate and observe the living conditions of Huaibei Dagu in an all-round way. Obtain first-hand research materials through field investigations.

### 2.3.2 Musicology theory

This study also uses the theory of musicology. Yu Renhao proposed that the research object of musicology is all things related to music, including all human music products and music behavior history and today. Specifically, the first should include music created in all human ages, from primitive times to modern times. The second should also include all national, ethnic and individual activities related to music in history and now, that is, the aforementioned musical behaviors, such as physiological behavior music, aesthetic behavior, creative behavior, performance behavior, reception behavior and learning behavior. (Yu Renhao, 1997)

Musicology includes concepts and the focus on Western music education such as music theory, musical contents, history of music. It also includes the musical sound and other fields of knowledge such as physics, psychology, social science

and ethnomusicology. At present, musicology embraces the study of performing skill and composition.(Narongruch Woramitmaitree, 2001)

In addition, musicology theory also includes aspects such as music melody, rhythm, lyrics, etc. These are the issues that this research should focus on.

### 2.3.3 Vocal theory

Huaibei Dagu is a musical art type that combines speaking and singing. The study of music characteristics in this study will inevitably apply vocal music theory, such as breath, articulation, vocalization state, etc. during singing, all of which need the support of vocal music theory.

### 2.3.4 Chinese ethnic modal analysis method

This paper mainly uses the Chinese Wushengdiaoshi (五声调式) analysis method for the analysis of musical works.

## 2.4 The document and research related

Xia Leiyang (2009) research on the living environment and protection of "Huaibei Dagu Quyí Vocal" mainly explains: Huaibei Dagu Quyí Vocal is a symbol of nation and civilization, which needs to be passed on from generation to generation. As one of the first batch of provincial intangible cultural heritage projects in Anhui Province, the "Huaibei Dagu Quyí Vocal" is facing the possibility of lack of successors and the possibility of being lost in the process of transmission. In the paper, the author mainly thinks about how to protect and transmit the "Huaibei Dagu Quyí Vocal", and proposes a solution that combines "living transmission", "utilization and protection", and "introduction into the classroom".

Guo Qiang (2009) research paper on the status quo of Huaibei Dagu Quyí Vocal and its protection and development mainly describes that Huaibei Dagu Quyí Vocal has a history of more than 200 years. Its language is humorous and rich in local characteristics. Art. However, after investigation, it is found that Huaibei Dagu, like many other intangible cultural heritages, is also facing the situation of lack of successors and is on the verge of extinction. Its protection, transmission and development are important issues we face.

Zhou Ying (2019) analyzed and understood the historical origin and development status of Huaibei Dagū, the first batch of intangible cultural heritage in Anhui Province. And the content is in urgent need of reform and innovation. Under the overall guidance of the government, the implementation of relevant functional departments in place, the participation of social forces, the promotion of the education department and the efforts of artists, this traditional art will surely be passed on and developed in a healthy way.

Feng Shanshan (2018) paper on the study of Huaibei Dagū Qūyī Vocal rap art mainly explains that as an important branch of local folk art, the performance form of Huaibei Dagū Qūyī Vocal rap art has relatively unique characteristics. Based on this, firstly a brief introduction to the historical origin of Huaibei Dagū Qūyī Vocal rap; then the status quo of insufficient economic support and less number of transmitters existed in the development process of Huaibei Dagū Qūyī Vocal rap; finally on this basis, a systematic This paper expounds the protective measures for the rap art of Huaibei Dagū, aiming to provide some feasible reference opinions for those who pay attention to this field, and jointly transmit and protect traditional folk art.

Wang Yinmei (2018) paper "Exploring the Art of Huaibei Dagū Qūyī Vocal Singing" mainly describes that Huaibei Dagū Qūyī Vocal originated in Huaibei, Anhui, and spread in the bordering areas of the four provinces of Jiangsu, Shandong, Henan and Anhui. Its performance form is simple, which is convenient for Dagū artists to travel and spread. The structure of the "three big Dagū" and "five loud tunes" enriches the singing form and content of Huaibei Dagū; , articulate, full-bodied, catchy, full of sense of rhythm and rhythm, compared with Mandarin, the finals of Huaibei dialect are slightly deformed, and the mouth shape is more open, which is easy to open the throat and maintain resonance; The formed melody makes the lyrics and the melody fit perfectly; the flexible and changeable sentence structure not only avoids the monotony brought by the same length of sentence, but also gives the singer the freedom to improvise and add lining words.

Gu Dahai (2019) "The Development of Huaibei Dagū Qūyī Vocal and the Necessity of Entering Music Education in Anhui Colleges and Universities" studied the development and transmission of Huaibei Dagū Qūyī Vocal in music education in colleges and universities, and on the basis of analyzing its characteristics, summarized

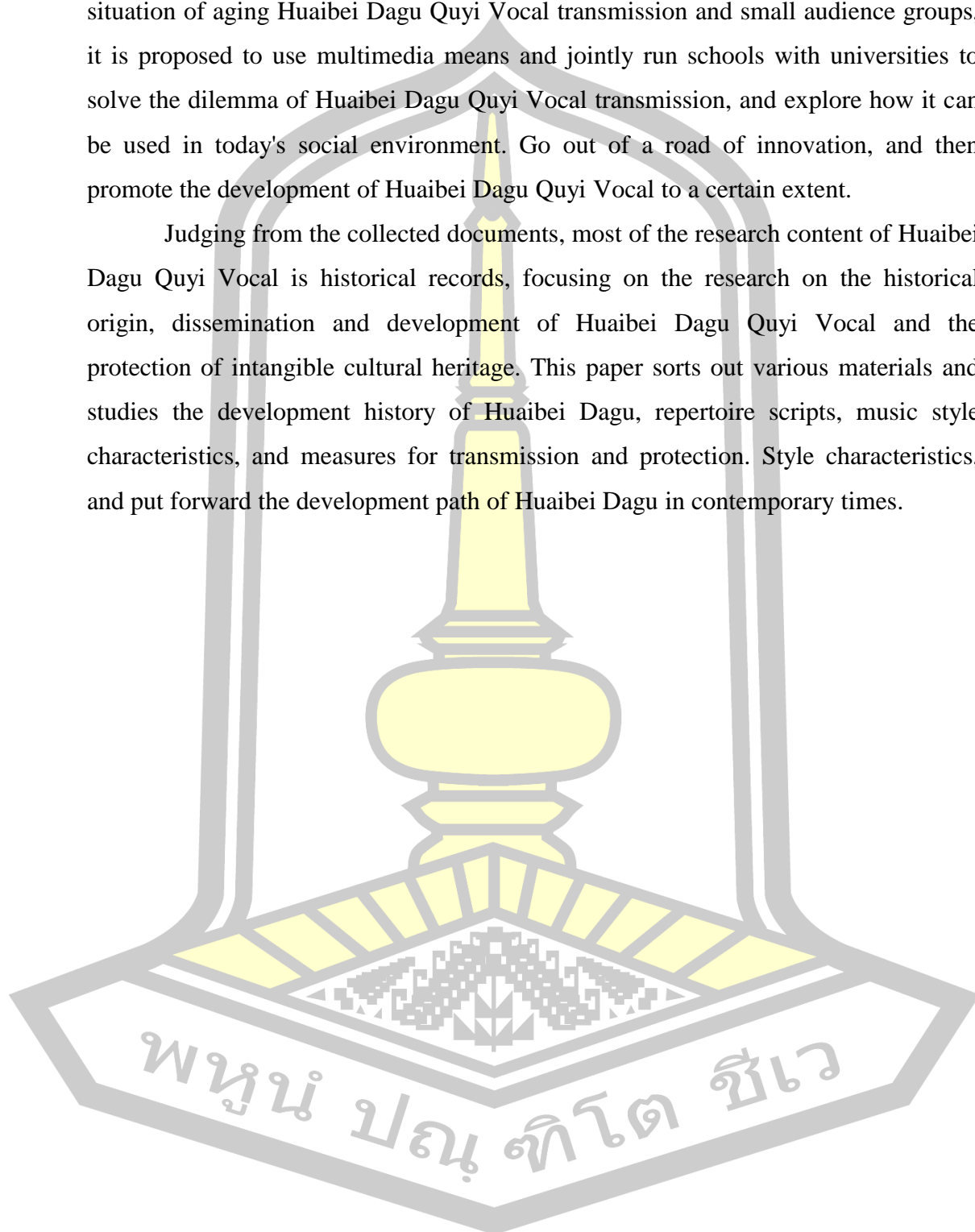
the Huaibei Dagu Quyi Vocal The necessity of entering colleges and universities, and then put forward the transmission path of Huaibei Dagu Quyi Vocals entering colleges and universities: take the intangible cultural heritage into the campus and collaborative innovation as the starting point, enrich the general education form of traditional folk culture and art through the opening of characteristic courses and the construction of related teaching materials, rely on Internet information technology creates a platform for sharing folk art resources, and actively builds a practice base for folk art education, carefully plans the content of music education practice, builds a teaching and research team based on professional talents in colleges and universities, and integrates the art of Dagu through inter-school cooperation and the combination of production, education and research. And the Dagu cultural heritage is integrated into the art teaching and cultural transmission education in colleges and universities, enriching the teaching content and research objects of art majors in colleges and universities.

Yang Mengna (2020) "Research on the Predicament and Protection of Intangible Cultural Heritage of Huaibei Dagu Quyi Vocal", mainly through the investigation of Suixi County Cultural Center in Huaibei area, based on the popularization and implementation of my country's current intangible cultural heritage policy, found that the grassroots transmission and protection of Huaibei Dagu Quyi Vocal exist. There are many practical issues, including the quality of grassroots practitioners, the transmission and education chain, the way of communication in the face of new media, and the government's position and attitude in participating in the practice of intangible cultural heritage and protection. Aiming at these problems, it puts forward the path of intangible cultural heritage protection of comprehensive collection, key sorting, strengthening research; vigorously promoting, strengthening publicity, and shaping cultural brands, and puts forward feasible suggestions for the modern transmission dilemma faced by the current traditional ethnic culture and art.

Dai Mengli (2022) "Research on the Development and transmission Strategy of Huaibei Dagu Quyi Vocal from the Perspective of New Media", the paper takes Huaibei Dagu Quyi Vocal as the research object, takes new media as the research perspective, and uses the research method of ethnomusicology to study the people in Huaibei area. Analyze people's living customs, local culture, social change and

development, etc. Combined with field investigations, starting from the current situation of aging Huaibei Dagū Qūyī Vocal transmission and small audience groups, it is proposed to use multimedia means and jointly run schools with universities to solve the dilemma of Huaibei Dagū Qūyī Vocal transmission, and explore how it can be used in today's social environment. Go out of a road of innovation, and then promote the development of Huaibei Dagū Qūyī Vocal to a certain extent.

Judging from the collected documents, most of the research content of Huaibei Dagū Qūyī Vocal is historical records, focusing on the research on the historical origin, dissemination and development of Huaibei Dagū Qūyī Vocal and the protection of intangible cultural heritage. This paper sorts out various materials and studies the development history of Huaibei Dagū, repertoire scripts, music style characteristics, and measures for transmission and protection. Style characteristics, and put forward the development path of Huaibei Dagū in contemporary times.



## **CHAPTER III**

### **Research Methods**

In this research is qualitative research, My Methodology I went to Huaibei Province for field work to collect data. And found key informant. So, I had the methods follow as.

- 3.1 Research scope
  - 3.1.1 Scope of content
  - 3.1.2 Scope of research site
  - 3.1.3 Timeline of research
- 3.2 Research Process
  - 3.2.1 Key Informants
  - 3.2.2 Research tools
  - 3.2.3 Data collection
  - 3.2.4 Data management
  - 3.2.5 Data Analysis
  - 3.2.6 Data Presentation

#### **3.1 Research Scope**

##### 3.1.1 Scop of Content

This study mainly discusses the history and development of Huaibei Dagu Quyi in Huaibei area, as well as the characteristics of music.

##### 3.1.2 Scop of Research Sites

The research site is Suixi County, Huaibei City, Anhui Province, China.

##### 3.1.3 Timeline of research

I will do the research in November 2022 to October 2023

#### **3.2 Research Process**

##### 3.2.1 Key Informants

Research site: Suixi County, Huaibei City, Anhui Province, China

The criteria for selecting key informant is: Mr. Cao Tinghu

Cao Tinghu refers to the Huaibei Dagu performer. Mr. Cao Tinghu, born in 1963, from Huaibei, is currently the deputy curator of Suixi County Cultural Center, a national second-level actor, member of Anhui Quyi Association, and vice president of Suixi County Quyi Association. He learned to sing Huaibei Dagu Quyis from his father Cao Mingchen at the age of 5 and created for decades. Songs sung on Huaibei Dagu Quyi include "Caring", "Regret", "Linhan Tea House", "Three Old Men Talking about the Party's Good Policies", "It's Difficult to Get Old", "There Are No Cats in the Zodiac", "Bao Gong Refuses Gifts", "Singing Linhan Big Bowl Again" In 2006, it was selected as the first batch of Huaibei Dagu intangible cultural heritage list items in Anhui Province. In 2008, the People's Government of Anhui Province was named the Transmitter of Huaibei Dagu. In 2010, Li Hongyan (2011) was accepted as an open disciple. In 2013, Wang Min and Jiang Huilin were accepted as apprentices. I have made certain achievements for the development, protection, and transmission of Huaibei Dagu Quyi, and have been well received by leaders from all walks of life and the general public. Honors such as: In 1995, Huaibei Dagu Quyi sang "Linhan Tea House" in the 97th issue of "We Meet Tonight" on Anqing TV Station ", in 1999, Heilongjiang Publishing House published "Huazi Picking up Gold". In 2003, he participated in the 3rd Provincial Quyi Festival and sang Huaibei Dagu Quyi "Baogong Rejects Gifts" and won the second prize and the second prize for creation. In 2012, he participated in the 6th Anhui Province in the Quyi Festival, the Huaibei Dagu Quyi "Old Come Difficult" won the first prize.



Figure 3. Mr. Cao Tinghu

Retrieve from : Mr. Cao Tinghu

### 3.2.2 Research Tools

According to the needs of this research, the main research tools are as follows: the prepared interview schedule, computer, mobile U disk, video camera, mobile phone, recording pen, notebook, ruler, pen, etc.

The research tool of this paper is mainly to conduct interviews and observations on Huaibei Dagu performing artists during field work. For the research data, the researchers will formulate questionnaires to facilitate effective interviews and obtain valuable information. The process of making the questionnaire is based on the purpose of this study:

First, give it to your tutor for review and editing.

Second, make revisions based on your instructor's suggestions.

Finally, it is inspected by a panel of experts and changes are made based on the recommendations they made during the inspection.

### 3.2.3 Data collection

(1) Collect data through literature analysis and on-the-spot investigation of Huaibei Dagu.

(2) Researchers look up materials on platforms such as libraries, local archives, cultural centers, newspapers and magazines, and the Internet, and analyze these materials

(3) The researchers went to the field survey site (Huaibei) to conduct field investigations.

(4) The researcher will participate in the observation of the performance of Huaibei Dagu throughout the whole process. During the performance, the researcher can conduct interviews, observations, photographs, photography, recordings, etc.

### 3.2.4 Date management

The researchers obtained the first-hand materials of the research through field investigations, which must be effectively classified.

(1) Restore the audio recordings during the interview to form a text form.

(2) Edit photos and videos from field trips.

(3) Translate the collected music sounds to form staves for music analysis.

(4) Establish a data database of its own, and effectively classify the obtained materials.



### 3.2.5 Data analysis

The author will use the materials related to this study for analysis.

(1) I will describe and explain the development and current situation of Huai Dagu in the Jianghuai region.

(2) I will choose the more classic Huai Opera, and use the musicological analysis method to analyze the musical characteristics of Huai Dagu.

(3) Through field investigations, interviews with representative Huai opera performers, and concluded that it is beneficial to the transmission and development of Huai opera in the Jianghuai region.

### 3.2.6 Data Presentation

Chapter 1 Introduction

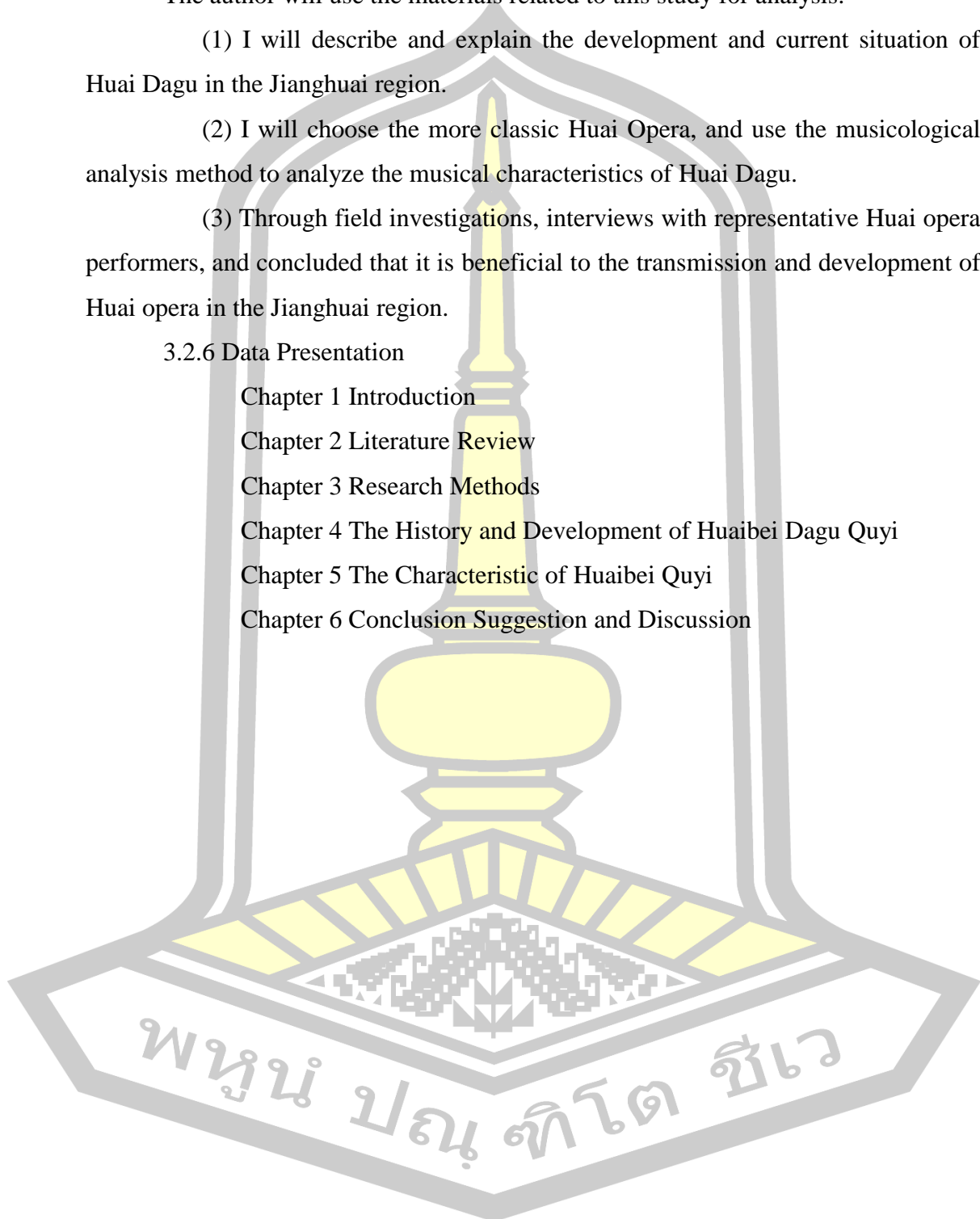
Chapter 2 Literature Review

Chapter 3 Research Methods

Chapter 4 The History and Development of Huaibei Dagu Quyi

Chapter 5 The Characteristic of Huaibei Quyi

Chapter 6 Conclusion Suggestion and Discussion



## CHAPTER IV

### The History and Development of Huaibei Dagu Quyi

There are two core tasks in this chapter: one is to clarify the historical origin of the Huaibei Dagu; the other is to give a brief description of the current development of the Huaibei Dagu through fieldwork.

If we want to sort out the historical lineage of the Huaibei Dagu, we have to start with the following points::

#### 4.1 History of Huaibei Dagu

#### 4.2 Development of the Huaibei Dagu

### 4.1 History of Huaibei Dagu

#### 4.1.1 Huaibei's historical culture and humanistic background

Huaibei is one of the birthplaces of ancient Chinese civilization. During the Qin, Han, Wei and Jin Dynasties, it was the county seat of Pei County, and it was the regional political, economic and cultural center. Huaibei has a long history of civilization. There are outstanding people here, and there have been many celebrities in history.

##### 4.1.1.1 Huaibei history and culture

"Huaibei Xianxian Poems Collection (Han, Wei, Jin, Southern and Northern Dynasties Volume)" states that since the pre-Qin period, the fertile soil of Xiangcheng, Suihuan and Qingbo have given birth to generations of philosophers, sages, heroes and heroes. They either wrote papers through the ages with pens like rafters, or they used their peerless talents to protect the country and the people, or they won the respect of all ages with their loyalty and integrity. Among them, there are some people who hold the five strings in their hands, watch them go home, and play famous songs through the ages while looking up and down; Uphold the essence and become a famous teacher of EMI.

Many great musicians in the history of ancient Chinese music were born on this hot land: Huan Tan, a thinker and musician in the Han Dynasty. Born in a

family of musicians, he was fond of rhythm since he was a child, good at Dagu and qin, and has a good talent in music. He left his book "New Theory". Ji Kang, a musician in the Wei and Jin Dynasties, was known as the head of the Seven Sages of the Bamboo Grove in history. He advocated that the essence of sound is "harmony", and harmony with heaven and earth is the highest state of music. He believes that joy, anger, sorrow and joy are not the emotions of music but human emotions in essence. Huan Yi, a musician and military strategist in the Eastern Jin Dynasty, was good at playing music. His performances showed the beauty of music, and he was called "No. 1 in Jiangzuo" at that time. Among all the musical instruments, Huan Yi performed the flute most superbly, which is amazing. Not only can he play the flute, but he is also good at composing music. He created a flute piece "Three Lanes of Plum Blossoms", which was later adapted into a Guqin piece by Yan Shigu in the Tang Dynasty. In addition, from the Eastern Jin Dynasty to the Southern and Northern Dynasties, Dai Kui, Dai Bo, and Dai Yong, father and son, were all Huaibei qin players with important positions in the history of qin. As far as ancient music is concerned, they have outstanding status and great contributions, and they are called outstanding representatives of ancient musicians. In the history of ancient Chinese music, they enjoy the reputation of "half of music history".

Huaibei has a long and glorious history of civilization. The archaeological excavation of the "Shishanzi Site" shows that the ancestors of Huaibei lived here as early as 7,000 years ago. "Weijin Huaibei is an ancient Xiangcheng", "especially in the 21st century BC, Xiangtu, the ancestor of Tang, moved his capital here. This is the story of "Xiangtu building a city" that has been spread among the people. There is also a history of more than 4,000 years. There is a sentence in "The Book of Songs · Shang Song · Long Hair": "The land is strong, and there are cuts overseas. "It means that Xiangtu worked vigorously, and the princes from all over the world surrendered to him. 2,500 years ago, Song Gonggong Xia moved the capital of the Song Kingdom from Suiyang, Henan to Xiangcheng, and in the following 1,000 years, successive dynasties Counties or counties were set up here successively. It is also because after entering a civilized society, the earth will meet for a time, and the stars will shine brightly. In addition, the Shishanzi ruins, the ancient city wall of Linhuan built in the pre-Qin period, the ancient Han tomb in the ancient city, Liuzi Sui and Tang

Dynasties The canal bridge ruins, Suixi Ming and Qing winemaking workshop ruins, Linhuan Wenchang Palace, Suixi ancient city stone street, etc. are all specific symbols of the long history of Huaibei City.



Figure 4. Suixi Ancient City in Huaibei, Anhui Province

Source: Juncheng Zhao (2022)

#### 4.1.1.2 Humanistic Background of Huaibei

Huaibei has a long history and rich humanities. Zhuangxi, one of the "Five Emperors of Ancient Times", built the city here 4,000 years ago. It is a hot spot for literati and scholars.

This land gave birth to Uncle Jian, the prime minister of Qin who assisted Qin Mugong to become the five tyrants in the Spring and Autumn Period. Huan Tan once wrote "New Theory" and lectured on "Qin Dao" here; , author of "Ode to Wine" and "Beimang Guest House", which are praised by later generations. The character of the Wei and Jin Dynasties runs through the main veins of Chinese culture, and remains to this day. This is a kind of spiritual state of Chinese culture; Ji Kang, one of the Seven Sages of the Bamboo Grove, performed his song "Guangling San" before his trip, which has become a swan song through the ages. His generosity and righteousness moved the onlookers to weep and shed tears; Huan Yi was known as the first person in Jiangzuo because he was good at music history; Wang Xianzhi and the reputation of driving...

The stone reliefs of the Han Dynasty and the ancient porcelain of the Song and Yuan Dynasties convey the profound culture of the city; the idioms and allusions of "Three Lanes of Plum Blossoms" and "Standing out of the Chicken Group" are well-known to every household; Liu Kaiqu, a master of modern sculpture, and Chen Weiya, a famous director, were born and raised here; The important heritage site of the Grand Canal of China has been included in the World Cultural Heritage List.

The beautiful natural environment has created a unique regional culture in Huaibei, and formed a variety of art categories with different styles, which demonstrates the accumulation of Huaibei's history and the profoundness of culture. Huaibei Dagu is a wonderful work among many cultural arts.

#### **4.1.1.3 The influence of the Sui and Tang Dynasties Grand Canal on Huaibei folk culture**

Speaking of the Grand Canal, people first think of the Beijing-Hangzhou Grand Canal, which runs through the north and the south, because it can be seen and touched, and it still plays its role in water transportation, irrigation and tourism. However, little is known about the Sui and Tang Dynasties Grand Canal and its core project, the Tongji Canal. The reason is that it is buried underground and its direction is not well known.

The Grand Canal of the Sui and Tang Dynasties was excavated in the first year of Sui Daye (AD 605). Out of national strategic considerations, Emperor Yang of the Sui Dynasty built a huge canal running east-west, connecting Weishui, Luoshui, Yellow River, Bianshui, Suishui and Huaihe Rivers to Jiangdu. project. It was built in the Sui Dynasty, the Tang and Song Dynasties flourished, the Jin and Yuan Dynasties declined, and gradually faded out of people's vision, and even were forgotten by later generations. What is left to the world is to look for chapters and sentences in Tang poetry and Song Ci, and pay tribute to the past.

It can be said that a history of the changes of the Grand Canal is a witness history of Chinese civilization. The Grand Canal of the Sui and Tang Dynasties is the earliest and largest artificial river in the world. It connects the political center of the north at one end and the economic center of the south of the Yangtze River at the other end, maintaining the economic lifeline of the Tang and Song empires. An

extremely important role, along with the Grand Canal is its culture that will never be erased.

The Huaibei section of the Sui and Tang Grand Canal was called "Liujiang" in ancient times, and it was a section of Tongji Canal. In 1999, with the archaeological discovery of the Sui and Tang Grand Canal site (Huaibei Liuzi section), Huaibei was connected with the eternally famous Sui and Tang Grand Canal Together, since then we have the first World Cultural Heritage business card. This business card is not just the appearance of a place name, it is more engraved with colorful historical pictures. Through these scrolls, we can appreciate the splendid and long history of the Chinese nation. It represents the superposition and continuation of the civilization and culture of the Central Plains, and represents the multi-dimensional sharing of politics, economy, philosophy, wisdom and value, thus giving birth to the cultural integration in time and space. Transformation is the exchange of people's life, rest and fertility concepts, which can be permanently experienced through material culture and intangible cultural heritage. If the Great Wall is a frozen culture, then the Grand Canal is a flowing culture. As a flowing traditional context, the Grand Canal carries thousands of years of cultural accumulation, deposited on both sides of the canal, ethnic folk culture, local opera, music forms, folklore, folk customs and other intangible cultural heritage. The canal cultural spirit of "inclusiveness and inclusiveness" has also nourished the unique openness and tolerance of Huaibei people. It is not difficult to see that in history, Huaibei used to co-exist with the Grand Canal of the Sui and Tang Dynasties, which was known as the "lifeline of the empire". Nurturing, driving the rapid rise and development of coastal towns, and then becoming the economic and social development center of Huaibei area. To some extent, North Huaibei is a famous canal city that was born in response to the canal, built according to the canal, prospered due to the opening of the canal, declined with the abandonment of the canal, and is now famous all over the world because of the shocking archaeological discovery of the canal.

#### **4.1.1.4 Huaibei Dagu "Speaking of the World"**

Emperor Yang of the Sui Dynasty went to Yangzhou three times and left many legends, such as: "Giving Liu the surname Yang", "Wooden goose clearing the way", "Rowing a boat with millet", "Rooster crowing silk" and so on. As far as Yang

Guang himself is concerned, he can be regarded as a famous writer in history. There are many Cipai and quatrains of the ordinances that come from his own hands: such as Shuidiaogetou (cipai), a strip of water (allusion), "throwing the whip to cut off the flow" (idiom) and so on. When he traveled to the mouth of the Liujiang River, he composed the song "Willow Branch Ci" for dancing girls and kabukis on a dragon boat, which was choreographed by Yuan Meiren and presented by Zhu Guier.

《柳枝词》

liǔ zhī cí

杨柳青青青可怜，一丝一丝拖寒烟；

yáng liǔ qīng qīng qīng kě lián, yī sī yī sī tuō hán yān

何须桃李描春色，金凤玉露入管弦。

hé xū táo lǐ miáo chūn sè, jīn fèng yù lù rù guǎn xián

杨柳青青青欲迷，几枝长锁几枝低；

yáng liǔ qīng qīng qīng yù mí, jǐ zhī zhǎng suǒ jǐ zhī dī

不知萦织春多少，宫莺到秋不住啼；

bú zhī yíng zhī chūn duō shǎo, gōng yīng dào qiū bú zhù tí

杨柳青青娇欲花，画眉终是小宫娃；

yáng liǔ qīng qīng jiāo yù huā, huà méi zhōng shì xiǎo gōng wá

九重上有春如海，柳到柳孜好为家。

jiǔ zhòng shàng yǒu chūn rú hǎi, liǔ dào liǔ zī hǎo wéi jiā

This song and dance fascinated all the officials. It is said that this song and dance is similar to the flying dance depicted in the Dunhuang murals. Speaking of the origin of this poem, Emperor Yangdi said: "I have only seen the shade of green willows here along the way, and the sky is full of blue, which makes Liuzi, a small canal town, adorned with charm." "Willow Branch Ci" The song "Liu to Liuzi is a good home" is the current Liuzi

Township in Suixi, Huaibei, a watery town on the bank of the canal. This poem was compiled into Yugu, Qinshu and Dagu and sung by later generations.

Huaibei Dagu is a traditional art form created by the people of northern Anhui in the long-term production and labor practice. It is the crystallization of the collective wisdom of the people in northern Anhui. The embodiment of regional cultural color, absorbing local or other opera genres and tunes, the performance is humorous, highly ornamental and entertaining, and is deeply loved by the local people. According to legend, the predecessor of Huaibei Dagu was the fishing Dagu that was born along the canal, and has become the current type of folk art through the innovation of generations of artists. Huaibei Dagu was born because of the canal, and the canal culture has brought new vitality and vitality to the development of Huaibei Dagu, making this traditional art form reborn in the new era.

The performance form of Huaibei Dagu is mostly sung by one person. The performer beats the Dagu with one hand and beats the board with the other. Usually, after reciting a poem, the singing starts, interspersed with a short "living mouth" confession and then continues to sing. In particular, long stories require continuous rapping, so the performer's voice requirements are relatively high. Clear articulate and sharp lips are the first conditions. For example, the interpretation of "Duoziiban" requires the singer to be coherent and complete in one go, emphasizing appeal and performance. Huaibei Dagu takes traditional stories as the main theme. Representative works include "Water Margin" and "Romance of the Three Kingdoms". In the course of hundreds of years of development, Huaibei Dagu has gradually formed a perfect banqiang singing system, and was officially included in the first batch of provincial intangible cultural heritage list in 2006.

พหุ ม ประ โท ชี เว





Figure 5. Dagu for performance

Source: Juncheng Zhao (2022)



Figure 6. Mr. Cao Tinghu is performing

Source: Mr.Cao Tinghu (2023)

#### 4.1.1.5 Several Theories of the Historical Origin of Huaibei Dagu

##### (1) Local Theory of Huaibei Dagu

"Jianban beats, fishing Dagu sound, and Zhang Guolao rides on the back of a donkey." In Huaibei, such a song and a piece of folklore are still circulating.

There is a Longji Mountain 30 miles southeast of Huaibei, which is a small hill surrounded by three mountains. The folk song "three mountains and one mountain, the emperor will come out of the gods." There is a Dafang Temple on Longji Mountain, which was built in the late Eastern Han Dynasty. There is a Dafang Temple scenic spot "Zhang Guolao riding a donkey upside down" stone carving. According to legend, Zhang

Guolao, one of the Eight Immortals, was born in Wangzhuang at the foot of Longji Mountain.

Zhang Guolao, whose real name was Zhang Guo, was born in the late Southern and Northern Dynasties according to historical records, and died in the Kaiyuan period of the Tang Dynasty, which is recorded in "Book of Tang". When he was young, his family was poor, and he was weak and sick since he was a child. Once an old illness relapsed, and his life was dying. His parents had no money to treat his son's illness, so they had no choice but to send his son to "Dafang Temple" to become a monk. Since there is no water on the mountain, Zhang Guo has to walk eight miles down the mountain to carry water down the mountain every day, but after staying overnight, the water carried by Zhang Guo will be gone, and the master scolds him for being lazy. In order to find out the reason, Zhang Guo hid behind the door to observe at night and found two white and fat dolls drinking water. Zhang Guo explained the situation to the master the next day. The master told Zhang Guo that if the two children come to drink water again tomorrow, you will follow closely. Sure enough, the next night the two dolls came to drink water again, Zhang Guo followed closely, but the two dolls suddenly disappeared halfway up the mountain, and Zhang Guo told the master when he came back. That night, the old abbot followed Zhang Guo to the place where the doll was lost halfway up the mountain, and dug out two thousand-year-old ginseng with a shovel. The old abbot was very happy, and arranged for Zhang Guo to cook the ginseng in a pot and eat it together. The old abbot was away on business and was not in the temple. After Zhang Guo cooked the ginseng, the smell of the temple wafted out. Zhang Guo couldn't bear it anymore, so he tasted one first. After eating, he couldn't control himself anymore. After a while, the two of them All the ginseng was eaten. After eating, I suddenly remembered that something was wrong. How should the master explain this matter when he comes back? Zhang Guo became frightened. At this time, the little donkey of the old abbot not far away yelped when he smelled the fragrance. Zhang Guo quickly drank the water in the pot, cleaned the pot, and fed the donkey with the water from the pot. Unexpectedly, both Zhang Guo and the donkey became immortals. In order to escape his master's punishment, Zhang Guo rode a donkey and ran away. Afraid that his master would be chasing him, Zhang Guo rode upside down on his donkey and waited and watched. Later, there was a story about Zhang Guolao riding his donkey upside down.

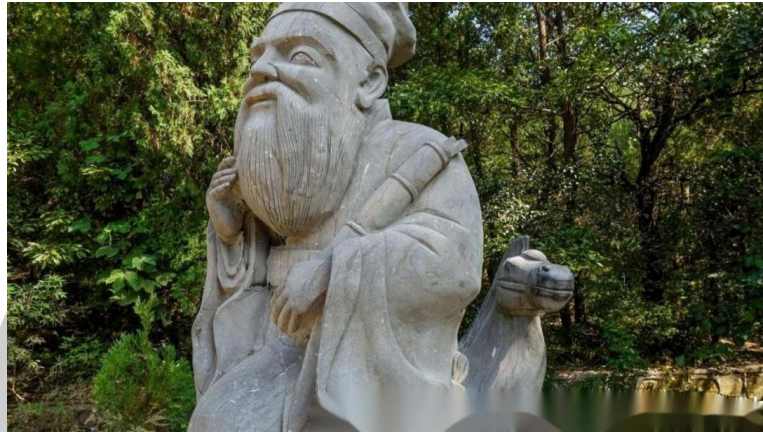


Figure 7. Zhang Guolao in Huaibei, Anhui Province

Source: Juncheng Zhao (2022)

Later, Zhang Guo joined the Taoist Lao Tzu and became a monk in Tashan and became one of the "Eight Immortals". Dao name: "Zhang Guolao". In order to let the world, do good deeds, Zhang Guolao began to use speeches. In order to attract the audience, he got a bamboo pole about one meter long, covered one end with fish skin, and named it "Yugu". When singing, hold Yugu in your arms, beat two wooden boards with your left hand (also called simplified version), and beat the Dagu with your right hand. Since then, Zhang Guo has preached everywhere in the form of rap. Because people's cultural life was poor at that time, Zhang Guolao's singing was very popular among the masses. Later, in order to support their families and survive, some poor people also imitated Zhang Guolao and made a fishing Dagu to beg for food in the countryside. Later, singing the fishing Dagu gradually became a form of rapping on the street.

Zhang Guolao was the first to sing "Fishing Dagu" and left behind many successors. At the end of the Song Dynasty and the beginning of the Yuan Dynasty, Qiu Chuji and Hao Datong, two disciples of Quanzhen Sect Wang Mingyang, met Zhang Guolao's reincarnated disciples in the process of preaching and exchanging skills while crossing the river and taking a boat. Qiu Zu and Hao Zu changed Pingshu to Yugu, and established a strict sect hierarchy. This is also the origin of Quyi people respecting Qiu Zu and Hao Zu as their ancestors.

With the development of society, in the late Ming and early Qing Dynasties, singing Yugu could no longer meet the spiritual requirements of the masses, and their appreciation ability became higher and higher, because the sound of Yugu was low, which could not inspire the spirit of the audience, nor could it give full play to the spirit of the audience. The artist's artistic power. From the end of Ming Dynasty to the beginning of Qing Dynasty, some artists changed from fishing Dagu to the current "Dagu". During the period of the Republic of China, the Dagu was formally formed, and the number of artists gradually increased, until it reached its heyday in the early days of liberation.

There is another theory about the formation of Huaibei Dagu, which is that the war Dagu used in the military were exiled to the people of Huaibei, and gradually evolved and formed after being loved by the people. However, there is no trace of this claim. The author interviewed more than 20 old local Gushu artists in Huaibei, such as Mr. Zhou Dingyu, Mr. Zhou Minghan, Mr. Meng Xiangyun, Mr. Zhang Zhiyun, Mr. Wei Xuexiang, Mr. Zhao Liqi, etc. They all said that listening to the old artists, Huaibei Dagu is It evolved from the fishing Dagu, so the Huaibei Dagu originated in the Huaibei area.

Huaibei Dagu is a native folk art, the highest achievement in the development of local folk art, and the only type of music named after "Huaibei". When it comes to Huaibei Dagu, we have to mention the development of Huaibei's folk art.

Let me talk about the concept of "Huaibei" first. Historically, the word "Huaibei" appeared as early as the Spring and Autumn Period of the slave society. Then it is trifoliate orange...". Therefore, Huaibei in ancient times generally refers to the north of the Huaihe River, dozens of counties in the adjacent areas of Sulu, Henan and Anhui, the Huaihe River in the south, Jining in the north, Huaiyin in the east, and Kaifeng in the west. Only after Huaibei City was established in the early 1970s did it refer to the three districts and one county in Huaibei City.

Huaibei Quyi sprouted in the Xia, Shang, and Spring and Autumn Periods, and took shape in the Qin and Han Dynasties.

Quyi can be traced back to the ancient "Hundred Operas". It was created collectively by the working people and popular among the folks as a rap performance art, which was passed on orally. "Baixi" is a general term for art forms such as rap, song and

dance, performance, competition, acrobatics and magic. "Dictionary of Chinese Cultural History" Baixi paper: The general term for scattered folk music and dance, acrobatics, illusion, martial arts and other performances in ancient times. Liu Xiang of the Han Dynasty recorded in "Biography of Martyrs", "Xia Jie abandoned etiquette and righteousness, and advocated excellent dwarfs, and made it a magnificent play." The advocating excellent dwarfs mentioned here are folk artists such as opera, folk art, singing and dancing, acrobatics, magic (hundred operas). The Xia Dynasty has a history of more than 4,000 years. At that time, there were "Wonderful Plays" (Baixi) and dwarfs who told jokes (cross talk).

Huaibei folk art first appeared in written records in the period of other countries. Li Daoyuan's "Shui Jing Zhu" said: "Sui River passes eastward to the south of the old city of Xiangxian County, the capital of Song Gonggong, and there is still Boji Huangtangji in the Guofu Garden." Yang (now Shangqiu, Henan), Song Gonggong moved to Xiangcheng to avoid floods. Later moved to Xuzhou, and was destroyed by Qi State in 286 BC. More than 700 years before and after the founding of the country. In 546 B.C., Song Pinggong was in power. Due to years of wars, the people yearned for peace, and Xiang Xu, the Minister of Song Dynasty, took charge of the state affairs. At that time, Jin and Chu were fighting for hegemony, and wars continued, and small and medium-sized countries suffered greatly. Lobbying countries in Xiangxu, comparing the present to the past, (telling stories to others, the monarchs and ministers of various countries are the audience. It is the earliest form of storytelling) and telling the dangers of war is a means of serving politics by "speaking". The countries were deeply moved and agreed to Xiang Xu's lobbying to stop the war and turn hostility into friendship. After more than three months, Xiang Xu finally succeeded in lobbying the fourteen countries. In July, envoys from various countries arrived in the capital of Song Dynasty one after another. In order to welcome the envoys from various countries, Song Pinggong "arranged mulberry forest dances, song and dance plays, morning songs and evening strings" (quyi is also included). Xiangcheng, the capital of the Song Dynasty, was very lively, and the act of the Xiangcheng alliance of the fourteen countries was realized.

In the Qin Dynasty, Sishui County was set up, and the county government governed 16 counties. It was still a prosperous place. Chen Sheng and Wu Guang revolted in Daze Township in Qi County (which belonged to Sishui County at that time

and is now the collection of Nanqi County in Suzhou). Chen Sheng wrote "Chen Shengwang" on a piece of silk with cinnabar in advance, and stuffed it into the belly of a fish caught by others with a net. The soldiers bought the fish and came back to cook it, and found the silk script in the maw of the fish. Naturally, they felt very strange about it. Chen Sheng also secretly sent Wu Guang to an ancient temple overgrown with trees near the station, and lit a bonfire at night. Wu Guang imitated the voice of a fox in the form of folk-art ventriloquism and shouted: "Da Chuxing, King Chen Sheng..." King Chen Sheng should have in the world, God made Chen Sheng king. Using a variety of means to call on the people to oppose Qin. Objectively played the role of instigating uprising. Wherever I go, I hope the wind returns. The uprising team headed west all the way, invincible, and the first city they captured was Zhicheng (now Linhuan Town, Suixi County, Huaibei City).

The land of Huaibei is the birthplace of Han culture. During the Western Han Dynasty, Pei County was established in Xiangcheng. Jurisdiction over 37 counties. The Eastern Han Dynasty set up Peiguo, which governed 21 counties. Artists of "Hundred Operas" are active in Xiangcheng, the capital, and surrounding counties.

"General History" contains: During the reign of Emperor Wu of the Han Dynasty, there were novelist Yu Chu who wrote 943 novels of "Zhou Shuo" and 139 volumes of "Hundred Schools". "They are all works of street talk and hearsay." This is the earliest artist who appeared Quyi script. It can be seen that storytelling and folk art were popular at that time. There is also a storyteller unearthed from the Han Dynasty, with a Dagu in his left elbow and a Dagutick in his right hand as a performance. The image is lifelike. (Wang Fei, 1983)

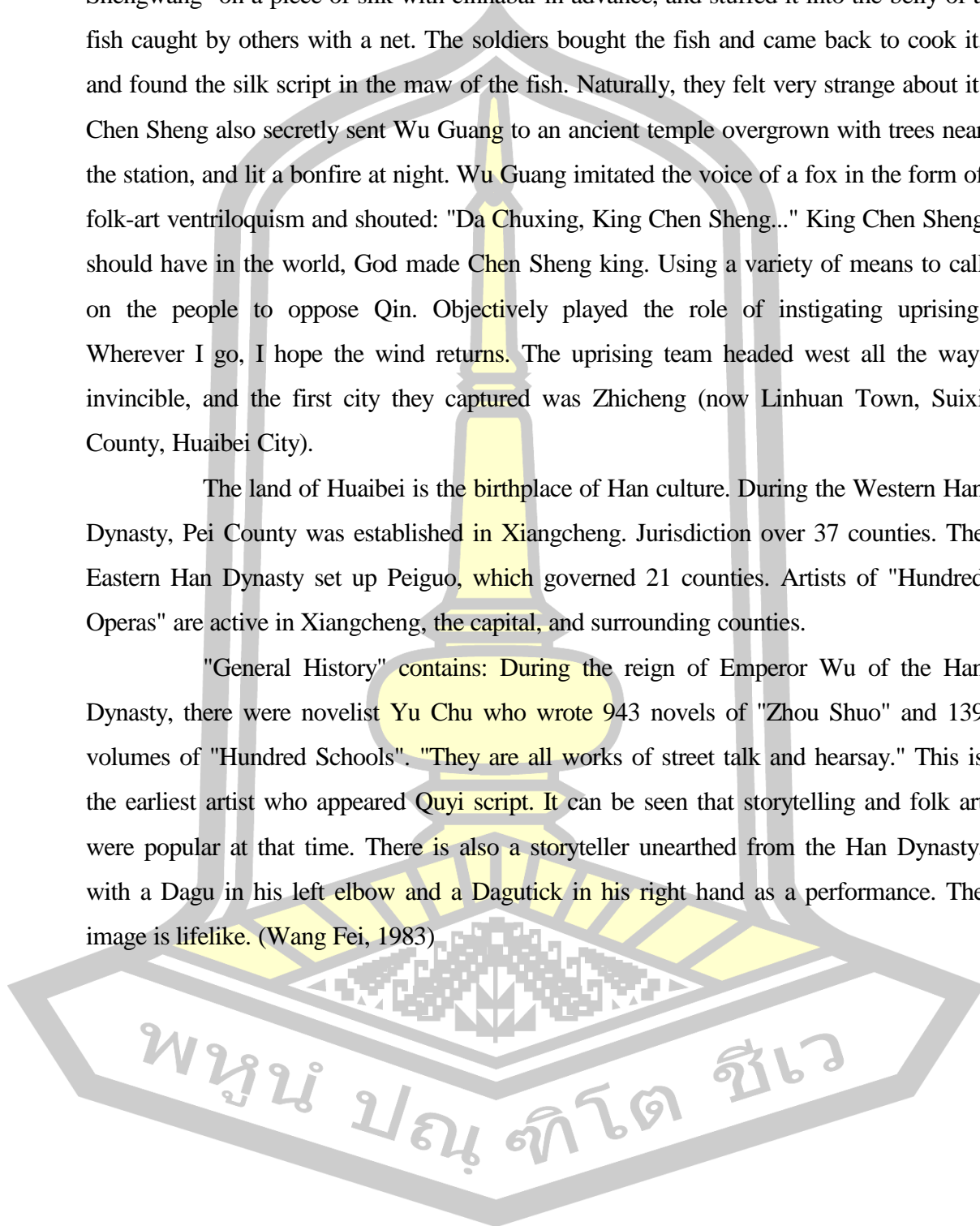




Figure 8. Rap figurines in Chengdu Sichuan Province

Source: Provided by Mr. Qi Zhan (2022)

Huaibei Quyi originated from the ancient "Hundred Operas", formed in Sui and Tang Yugu, and Song Dynasty Daoqing. At the end of Ming Dynasty and the beginning of Qing Dynasty, it was collectively known as Yugu Daoqing. The originator of quyi was recognized by local artists in Huaibei as the legendary Zhang Guolao who was respected by the people as one of the "Eight Immortals". Zhang Guolao was originally named Zhang Guo, but because he always appeared as an old man in performances, he was called Zhang Guolao. Fishing Dagu, percussion instruments. Ming Wangqi's "Sancai Tuhui": "Cut bamboo into a tube, three or four feet long, cover the head with the skin, and strike it with two fingers." When playing fishing Dagu, the left hand is often held in the bosom, or placed under the left armpit. Hit the simple board with the left hand, and pat the Dagu with the middle index finger of the right hand...

Yugu Daoqing originated from Taoist music in Tang Dynasty. Taking Taoist stories as the theme to promote Taoist thought is a kind of Guci. In the Song Dynasty, it was called Daoqing, and it became one of the types of folk art that are appreciated by both refined and popular people. Before and after the founding of the People's Republic of China, many private "Taoqing classes" and single-mouth fishing Dagu artists appeared in Suixi, Xiaoxian, Yongcheng, Suxian and other places. According to the "Outline of Chinese History", the vulgar lectures and Bianwen of the

Tang Dynasty developed and evolved into the script of "speakers" in the Song Dynasty, and the speakers (rap actors) became famous for their expertise.

Both Song Renzong and Song Gaozong liked to listen to stories told by others or read scripts by themselves, making people read strange stories every day for self-entertainment. At that time, there were not only regular speakers (quyi actors) in the more lively places in the city, but also people often told novels and historical stories in street teahouses and villages.

There is a vivid example in Su Shi's "Dongpo Zhilin": "The children in Tuxiang are poor and inferior, and their families hate hardships. They are always with money, so they sit together and hear old stories. When talking about the affairs of the Three Kingdoms, they heard Liu Xuande's defeat and frowned. There are people who cry out; when they hear Cao Cao's defeat, they are happy and sing happily." Lu You, a famous poet in the Southern Song Dynasty of our country, once wrote a poem describing the scene of rapping and singing Dagou.

During the Yuan and Ming dynasties, the ancient capital, Xiangcheng, suffered repeated wars and gradually declined. In the early Qing Dynasty, Suixi prospered day by day, and Xiangcheng was withdrawn from Xiangcheng County, which belonged to Fuli County. Later, the Xiangcheng and Township Government was moved to Suixikou. At the confluence of Suishui, Xishui and Baigoushui, there is a person surnamed Xu (Xu Guo) selling tea and ferrying here, so it is called Xukouzi. Due to the convenient waterway transportation, many business travelers pass by and stay in Xukouzi. As it gradually became an important town, various workshops, brewing workshops, streets and alleys, restaurants and teahouses appeared, and it was very lively. Many famous Gushu artists make a living here. Due to different artistic styles, many schools have been formed, which have been handed down to this day.

Famous Dagou artists who appeared in Suixikouzi Town in the late Qing Dynasty, the Republic of China, and the founding of New China include: Zhang Heqing, Han Heling, Cao Jiaozhen, Hu Yongzhi from Zhangmen, etc.; Shan Helun, Su Hegui, Zheng Heyu, Sun Jiaoyi, Li Xianjun from Caimen, etc.; Liu Helin, Wang Jiaoyi, Zou Jiaoxin, Shen Jiaozhu, Hu Jiaonan, etc. of Wangmen.

## (2) Outsiders of Huaibei Dagou



On the origin and formation of the Huaibei Dagū, there have always been different opinions due to different investigation angles and research levels. The author interviewed many old artists of the Huaibei Dagū, and 25 of these artists from different sects spoke. Listening to the older artists They said that the Huaibei Dagū evolved from the fishing Dagū, and 7 people expressed that they did not know the origin of the Huaibei Dagū.

Yang Chun discussed in "Chinese Quyī Music Collection Anhui Volume 1": "In the 16th year of Guangxu in the Qing Dynasty (1890), Shandong Dagū were introduced to Xiaoxian County through Xuzhou." Touring performances by professional entertainers. Five years later, Fu Huaisen, a native of Xiao County, joined Guo Laoxiang, a Dagū artist from Shandong Province. After leaving the teacher, it was set up in the county seat of Xiao County, and the local Dagū appeared since then. After the 21st year of Guangxu (1895), Zhang Zhenbang, Sha Hengyuan, Yang Haihou and others in Sizhou learned Shandong Dagū and recruited disciples to pass on their skills. These disciples soon spread all over Sizhou, and their singing was called Sizhou Dagū. At the same time, the eastern Henan Dagū was introduced to Jieshou, and quickly spread to all counties in Yingzhou. On the eve of the Revolution of 1911, the Sizhou Dagū and the Yudong Dagū introduced to Jieshou spread all over Huaibei and spread to the south bank of the Huaihe River.

The author grew up in the city of Huaibei, and I often heard from old people that most of the people in Huaibei were fleeing famine in North China. In the past, there was a famine all over the country, and many people fled to southern cities. According to this information, the author can judge that the Huaibei Dagū was passed from the north to the city of Huaibei. Because the Huaibei Dagū is very similar to the Shandong Dagū, Leting Dagū and Northeast Dagū in the north. Therefore, the Huaibei Dagū may have been introduced to the local area from other places.

### (3) The theory of combination of local and foreign

There are three main bases for the theory of local-foreign integration. First, there was a famine in North China in ancient times, and some people from other places from Northeast China and North China entered Huaibei region, and they brought local music and culture into Huaibei region. Second, judging from the repertoire of Huaibei Dagū, part of it is to praise the historical deeds of Huaibei, and the lyrics sung are in the

local dialect of Huaibei, forming a unique artistic style belonging to Huaibei. Under the same social background, foreigners and locals live together, work together, blend with each other, realize cultural integration, and form a new folk music culture with "local" and "foreign" characteristics.

All in all, due to more and more historical documents, it is difficult to answer whether the local culture of the Huaibei Dagū has merged with foreign art, or whether foreign art has changed the local culture. Only by tracing its origin through the performance of the Huaibei Dagū can it be authentic. Local researchers also believe that the explanation is reasonable only by looking for some textual research from some clues.

It has always been impossible to form a unified understanding of the issue of the origin of art. The reason is that holders of different viewpoints have different understandings of the compound concept of "art origin". The origin of the Huaibei Dagū is local, foreign, and combined. All of them are based on a fact and material, and a conclusion is drawn after rigorous logical reasoning. The three reds all represent a certain position and have their rationality. It is difficult to find evidence to deny a certain statement. Since the origin of art is often far away from us, it is difficult to find accurate evidence to make an unassailable conclusion about it.

However, how to know and understand the origin of art, so as to get closer to the objective truth? Piaget, the founder of genetic epistemology, said: "The important lesson drawn from the origin of research is that there has never been an absolute beginning. In other words, we must say that everything, including the latest theories of modern science, is based on There is always a question of origins, or it must be said that such origins extend back indefinitely, since the most primitive stages are themselves always preceded by stages which are more or less organismic." (Piaget, 1974) Huaibei Dagū performance is a typical art of "singing" and "speaking", which has the characteristics of using the body movements of the subject as the medium of expression. This shows that the Huaibei Dagū performance retains the behavioral characteristics of the original primitive stage. This is a very long process involving evolution, and its origin cannot have an absolute beginning.

To investigate the origin of the Huaibei Dagū, we cannot mechanically list some incoherent facts from its diachronicity and the development process corresponding to time. Therefore, to advocate our own point of view, we should take into account its

synchronicity and pay attention to the dialectical relationship between the front and back in the development process. Only by comprehensive analysis can we get closer to the real origin. The origin is understood as: "a fairly long process of occurrence, and should not be understood as an instantaneous mutation that "appears suddenly" at a certain time." (Yu Jianzhang, 1996) For this dialectic that emphasizes the relationship between the development of things Method, Hegel has already had a brilliant exposition. He pointed out: "The fluidity of things makes the links in the development process an organic and unified whole, which complement each other. The real whole is not only the result of achieving its purpose, but also the process of its occurrence and development. The result without the process is like a whole. A zombie." (Hegel, 1807) Likewise, "neither should the real or the truth be regarded as a static, dead positive on the other side". (Hegel, 1807) Since we cannot clearly know the origin of things, it is more objective and truer to understand from the overall process of the occurrence and development of things, which is also the answer we need.

For the origin, different expressions are not important, what is important is to observe the process of interaction between regional cultural characteristics, social forms, and foreign cultures in the process of social development, as well as the relationship between the effect and the origin. Political and economic exchanges in history often increased the interaction between cultures, and some powerful cultures continued to infiltrate other cultures during the process of their own acculturation, thus "Acculturation" occurred. Acculturation can make "a large-scale cultural change of one or both parties caused by continuous contact and influence" "Acculturation" can also be expressed as acceptance, adaptation and rejection. That is, when there are differences between two cultures, the phenomenon of "assimilation" or "fusion" will occur. Judging from the history of Huaibei's ethnic group construction, its culture is characterized by diversity. Although foreign cultures have a certain strength, as Huaibei's regional culture has formed in the historical formation process, the formation of its national art also has a deep social foundation. It belongs to the "independent cultural system". The Huaibei Dagu comes out of this independent cultural system. While being influenced by foreign cultures, it does not need to be attached to another culture to exist. It is constantly adjusting itself and retains its unique cultural functions. This is an important avenue for our deeper understanding of its origins as influenced by cultural Beijing.

To sum up, regarding the origin of the Huaibei Dagū, the three theories all have certain basis, and they are relatively logical reasoning and judgment. In fact, whether it is the local theory, the foreign theory, or the combined theory, whichever is closer to the true origin of the Huaibei Dagū is just a kind of reasoning and a presentation of memory. Perhaps these three theories are no longer important to the actual development of Huaibei Dagū, but the historical process, ethnic relations, religious beliefs and other elements displayed in the context of tracing memory have constructed its origin outline. Although vague, this may be the origin of Huaibei Dagū the "true" origin of the bass Dagū.

#### **4.2 Development of Huaibei Dagū**

In 2006, Huaibei Dagū was listed in the first batch of intangible cultural heritage protection projects in Anhui Province, and Huaibei Dagū got some development, the following is the status of the development of Huaibei Dagū:

In 2008, Cao Tinghu, the transmitter of Huaibei Dagū, was announced as the representative transmitter of provincial intangible cultural heritage program. Under his efforts, a heritage base was established in the Suixi County Cultural Center, and the Huaibei Dagū Singing Troupe was set up. The main work carried out was to utilize the media to bring the "Huaibei Dagū" to the stage, and then re-package it to present it to the general public in a brand-new way, which turned it into a brand-new variety art activity. Collecting audio and video materials of outstanding Huaibei Dagū artists and publishing them in a collection; at present, it has already made audio and video recordings for more than 60 old artists, focusing on collecting textual materials of Huaibei Dagū and organizing and publishing a monograph of Huaibei Dagū, so that this local song type of Huaibei Dagū can be paid attention to and understood on a national scale. Huaibei Dagū performers Cao Tinghu, Zhou Dingwu, Tian Xingchao, and other teachers held a ceremony to pay tribute to their masters, and widely recruited disciples. For example, Li Hongyan of the Suixi County Cultural Center, who is Cao Tinghu's apprentice, is already a municipal-level transmitter of the Huaibei Dagū and has been widely acclaimed by all sectors of the community for a number of times in various performances and competitions in the province.

Two years later, in July 2010, Suixi County Cultural Center once again held an apprenticeship ceremony for Mr. Cao Tinghu, adding two more students: Jiang Linghui, a Yu opera actress, and Wang Min, an employee of Baishang Mining Union, who formally became Cao Tinghu's protégé. During the two ceremonies, leaders from the city and county cultural departments were present to congratulate and make speeches.



Figure 9. Huaibei Dagu Appreciation Ceremony

Source: Caotinghu (2006)

Starting from 2012, Huaibei Municipal Culture Center has organized the summer public welfare training course of Huaibei Dagu for five consecutive years, laying the foundation for the transmittance and development of the Huaibei Dagu, which is a traditional art form introduced into the classroom. The training course introduced this traditional art form into the classroom. It not only enriched the children's summer vacation life, practiced their stage performance ability, and cultivated their interest in traditional Chinese performing arts, but also broadened the dissemination channels, enlarged the Huaibei Dagu performance crowd, and contributed to the deepening of the popularity of the art form of Huaibei Dagu.



Figure 10. Teacher Cao Tinghu is teaching students  
Source: Caotinghu (2021)



Figure 11. Teacher Cao Tinghu is teaching students  
Source: Caotinghu (2022)

พหุ ประถมศึกษา



Figure 12. Teacher Cao Tinghu is teaching students

Source: Caotinghu (2023)

In March 2013, the establishment of the Huabei Dagu singing group, mainly for the protection, development and transmittance of the Huabei Dagu, in the county party committee and county government support, agreed to set up the Huabei Dagu singing group, and with the September 2014 held a grand ceremony of awarding the license, the establishment of the ceremony, Huaibei City, Wang Zhijiang, director of the Bureau of Culture, Culture, Radio and Television Bureau of the city, Liu Yungui, head of the Cultural Section of the Bureau of Culture, Radio and Television Bureau of the city of Huaibei City, the head of the social and cultural section of the Xu Xin, Huaibei City Museum of Culture Director Chu Zhao, Huaibei City, non-heritage protection center director Gai Yong; the county government, deputy county magistrate Zhu Xiufang, the county party committee propaganda department minister Wang Shen, the county party committee propaganda department minister Li Lei; county cultural committee director Zhou Jinhua, county cultural committee director Wang Xiaomei attended, Zhu Xiufang deputy county magistrate, Wang Shen, minister of the singing troupe unveiled the plaque.



Figure 13. Huaibei Dagu Singing Troupe Founding Ceremony

Source: Caotinghu (2023)

On May 2-4, 2015, the first "Intangible Cultural Heritage Exhibition" of Suixi County, sponsored by the county Culture, Tourism and Sports Commission and the county Bureau of Commerce, and organized by the county cultural center, was grandly opened in the county big market. a grand opening ceremony was held in the morning of May 2, to better publicize, protect and pass on the intangible cultural heritage of Suixi County, the cultural essence of the county will be passed on forever. In order to better publicize, protect and pass on the intangible cultural heritage of Suixi County, so that the essence of culture will be passed on forever, this activity specially invited 18 intangible cultural heritage project transmitters in the county, in the temple fair where the gate is full of people, the audience gathered through the on-site demonstration, and the form of interaction with the masses so that the general public zero-distance, first-hand participation, first-hand view and feel the charm of the intangible cultural heritage, thus guiding the general public to know the intangible cultural heritage, participate in the intangible cultural heritage, and participate in the intangible cultural heritage of the county. This will guide the general public to recognize the intangible cultural heritage, participate in the protection of intangible cultural heritage, and deepen their understanding of the excellent traditional culture of Suixi.





Figure 14. The first intangible cultural heritage exhibition in Huaibei

Source: Cao Tinghu (2018)

On May 10, 2020, a seminar on the creation of Huaibei Dagu was held to allow the innovative development of the Dagu. The Intangible Cultural Heritage Huaibei Dagu Creation Seminar was held in the conference room on the third floor of the Culture Center in Suixi County, Anhui Province. More than 30 people attended the meeting, including famous songwriters from Bengbu, Chenmei, Zhang Xueren of Huaibei City Songwriters Association, Sun Wei of Huaibei City Qunyi Museum and Li Anjie, the former deputy director of Suixi County TV station, and other songwriters, experts and folk artists, and the seminar was presided over by Li Junmin, director of the Culture Museum of Suixi County.



Figure 15. Huaibei Dagu Seminar in Huaibei

Source: Caotinghu (2020)

The participants conducted in-depth exchanges and discussions on the creation of libretto content, talent training, publicity and promotion, and artistic transmission of Huaibei Dagū. The convening of the meeting promoted the cultivation of the masses' basic singing skills and aesthetic taste, and stimulated their potential artistic accomplishment and expressiveness. Let Huaibei Dagū improve the overall singing level with leadership and in a planned way while entertaining itself, so that folk artists can actively participate in social public welfare performances and cultural activities.

At the meeting, folk artists Xing Lanying, Meng Xiangyun, Zhou Minghan and Tian Xingchao from Suixi County performed the original Huaibei Dagū. The convening of this seminar provides a platform for the Transmitters of Huaibei Dagū lovers to learn, communicate and display. It has boosted the morale of folk artists of Huaibei Dagū, and played a role in fueling the creation, transmission and singing of Huaibei Dagū.

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From September 16th to 17th, 2020, the 2nd "Dagū Book" Quyi Competition of Anhui Province was held in Suixi County, Huaibei City, sponsored by Anhui Federation of Literary and Art Circles, Anhui Quyi Artists Association, Suixi County Party Committee and County Government, and undertaken by Suixi County Cultural Committee. The theme of this year's competition is "Gathering Quyi Boutiques to Promote Traditional Culture". There is a total of 35 participating programs and more

than 60 participants. The repertoires for the competition are both transmission and innovation. Among them, there are not only familiar and favorite cross talk, Allegro, storytelling, etc., but also Huaibei Dagū, Taihe Qingyin, Huangmei Opera Dagū, etc. with strong regional styles. After two days of fierce competition, 8 programs won the first prize, 12 programs won the second prize, and 14 programs won the third prize. Ten programs selected by Suixi County entered the finals. Among them, the Huaibei Dagū "West Lake Tour" and "Jia Baoyu's Visitation" performed by Du Yifeng and Li Hongyan won the first prize.

During the competition, Liu Lanfang, vice chairman of China Federation of Literary and Art Circles, honorary chairman of China Quyi Artists Association, and famous storytelling artist Liu Lanfang attended the meeting and performed storytelling; Suixi County Cultural Center was awarded the "Creation Training Base of Anhui Quyi Artists Association".

The quyi competition is sponsored by the Provincial Quyi Artists Association and the Suixi County Government. It aims to promote and transmit the traditional Gushu quyi art and provide a communication and display platform for Gushu quyi lovers.

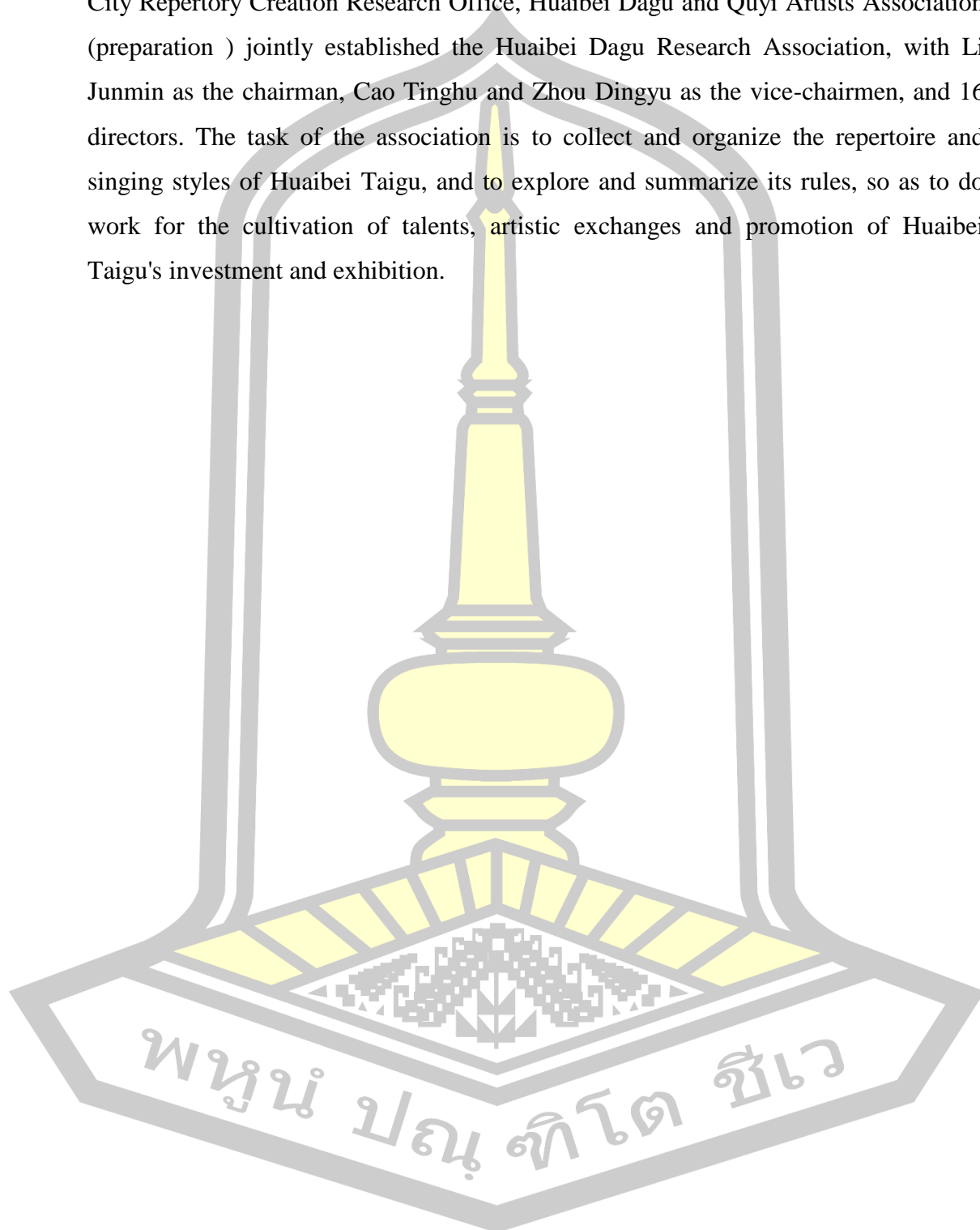


Figure 16. Anhui Quyi Competition in Huaibei

Source: Zhao Juncheng (2022)

In November 2023, in order to revitalize the Huaibei Dagū cause, with the support of Anhui Quyi Artists Association, Suixi County Cultural Committee, Suixi

County Federation of Literary and Art Circles, Suixi County Cultural Center, Huaibei City Repertory Creation Research Office, Huaibei Dagu and Quyi Artists Association (preparation ) jointly established the Huaibei Dagu Research Association, with Li Junmin as the chairman, Cao Tinghu and Zhou Dingyu as the vice-chairmen, and 16 directors. The task of the association is to collect and organize the repertoire and singing styles of Huaibei Taigu, and to explore and summarize its rules, so as to do work for the cultivation of talents, artistic exchanges and promotion of Huaibei Taigu's investment and exhibition.



## CHAPTER V

### The characteristics of the Huaibei Dagū Quyi

Huaibei Dagū is a representative of folk art in Anhui Province. It was formed early, with a complete music structure, performance form, and talent training system for performances. It has distinctive local characteristics and high artistic achievements. The characteristics of Huaibei Dagū are bold and bold, which makes Huaibei Dagū form its own unique characteristics.

This chapter mainly focuses on the characteristics of Huaibei Dagū:

- 5.1 Singing and skills,
- 5.2 Mode
- 5.3 Beat
- 5.4 Shengqiang
- 5.5 lyrics
- 5.6 structure
- 5.7 The modern music of Dagū Quyi

#### 5.1 Singing and Skills

In the long-term art practice of Huaibei Dagū singing, due to the regional schools of singing, the different noise conditions of the actors, the needs of the role, the style of the repertoire, the cultural environment, and the aesthetics, the actors have different habits of using the voice, forming various forms. A personalized way of singing with the voice.

##### 5.1.1 Da Benqiang

Da Benqiang is also called Daben voice, that is, "true voice". The sound city of Daben tune is relatively narrow, but its strong sound quality and chroma give people real and simple. Kindness. From the perspective of sound quality, this kind of "big-mouthed" performance is suitable for expressing a relatively rough and unrestrained emotional style; and from the perspective of aesthetic psychology, the audience is not only infected by the charm of the vocal cavity, but also more suitable for being affected by the actor's emotion. I was moved by the professionalism of "do not spare any effort". This emotional affinity factor made the audience like the actors

even more. Dabenqiang is "mostly used in traditional repertoire, using the original noise". The "original voice" here refers to the natural and authentic voice of a person, which is adapted to the singing of Huaibei Dagū.

The Da Benqiang method is suitable for Huaibei Dagū artists, but with the exchange and integration of regional genres, the expansion of the city of singing sounds and the diversification of singing styles, professional Huaibei Dagū actors who only use a certain regional genre of singing almost cease to exist. Therefore, in the professional Huaibei Dagū group, there are not many actors who sing only with Daben tune. However, as one of the singing methods of Huaibei Dagū, it is still very common in folk semi-professional or amateur Huaibei Dagū opera troupes, and there are still many fans who only use Daben tune to sing.

## 5.2 Mode

The basic mode of Huaibei Dagū is the national pentatonic palace mode. The palace tone is the main tone of the aria, which forms the backbone tone with the horn tone and Zhengyin. It occupies the main position in the entire aria. The pentatonic palace mode is full and bright. "Qingjiao (4)" and "Biangong (7)" appear occasionally, and most of them flash past as ornamental notes or short-lived passing notes. Phrases and passages always end with the descending scale "Jiao, Shang, Gong". This descending scale also often appears in addition, but its overall direction is still dominated by descending tones. Here is evidence from the notations of "Baoyu Visiting the Sick" and "Li Ersao Persuading Her Husband" as follows:

Spectrum Example 1 "Baoyu Visits the Sick" :



Transcription by  
Juncheng Zhao(2023)

有一个, 多情多病的林黛玉, 这  
you yi ge, duo qing duo bing de lin dai yu, zhe

姑娘病卧在潇湘馆院种。常言道: 心  
gu niang bing wo zai xiao xiang guan yuan zhong chang yan dao xin

病到比身病重,  
bing dao bi shen bing zhong,

俺本是无依无靠无人疼。  
an ben shi wu yi wu kao wu ren teng.

Spectrum Example 2 "Sister-in-Law Li Persuading Her Husband" :

Transcription by  
Juncheng Zhao (2023)

芒种将至把麦来割。  
mang zhong jiang zhi ba mai lai ge.

男女老少乐呵呵。这个说, 俺  
nan nv lao shao le he he. zhe ge shuo, an

今年亩产一千二, 那个  
jin nian mu chan yi qian er, na ge

讲, 俺一千三百还得多。  
jiang, an yi qian san bai hai de duo.

Other common modes include Zheng mode and Yu mode, which complement and contrast with Gong mode, further enriching the mode color of Huaibeidagu.

### 5.3 Beat (板式)

Huaibei Dagu has three major board styles, "Adagio", "Allegro" and "Duo ziban".

#### (1) Adagio

Generally used in opening and narrative arias, the speed is slow and the rhythm is simple, and it is used to express calm, desolate, sad and other emotions.

#### (2) Allegro

"Allegro" is used to describe tense battles, rescues, fires and other scenes. The speed is very fast, basically about 120 beats per minute. At this time, the artist's articulate and clear singing skills are tested.

#### (3) Duo Ziban

"Duo ziban" is equivalent to the formality in Chinese opera, where every character is beat, the starting sound of each sentence is the second half of the beat, and the accompaniment is also - one clap, clean and neat. In order not to make the performance monotonous, the length of the sentence is often changed.

### 5.4 Shengqiang (声腔)

#### (1) Vocal skills

Huaibei Dagu artists, regardless of gender, sing with their own voices. Combined with the aesthetic characteristics of the northern language, the characters are straight and round, and they are open and closed. During the performance, according to the different roles and emotions, two vocalization methods of "standing voice" and "lying voice" are basically used. "Lisheng" requires opening the throat, with a relatively stable low throat position, and at the same time using the support of Dantian Qi to make the throat appear "upright", which meets the basic requirements of scientific vocalization. The standing voice can make the voice full and round, full of penetrating power, and save the voice to adapt to long-term high-intensity singing. This voice is generally used for narration, narrative arias, and descriptions of calmer and gentler emotions. "Lying voice" uses more strength of the neck muscles to make the voice appear more powerful and rough. "When expressing fighting scenes and heroes, using this voice to exaggerate the tense atmosphere will make the characters' characters more vivid and contagious."



## (2) Five Shengqiangs

In the process of singing performance, singers change different singing styles and timbres to express the emotions of characters at various levels. Artists commonly use "long tune", "short tune", "pull tune", "coloratura" and "sorrow tune". Wait for five loud voices. "Long tune" has a smooth rhythm and is used to narrate the plot of the story; "Short tune" has short sentences and is good at expressing passion, grief and indignation; With the addition of changes, it can be used as a show off for the singer; while the "sorrow tune" is to sing while crying, imitating the crying voices of the characters in the play.

Generally, the first four sentences of an aria use the four singing styles of "short tune", "long tune", "la tune" and "coloratura". For example, the first four sentences of "Bao Yu Tang Bing":

Spectrum example 3 :

Transcription by  
Juncheng Zhao (2023)

哎 唱 一 回， 九 月 重 阳 节 气 增，  
 ai chang yi hui, jiu yue chong yang jie qi zeng,  
 那 一 些 残 花 落 叶 任 风 啊 冲。  
 na yi xie can hua luo ye ren feng a chong.

"Sing once" in the first sentence is a "short tune", and "September Chongyang Festival Increases" is a "long tune"; "The singing method and the descending scale depict a desolate scene in Xiaoxiang Pavilion, which is more in line with Daiyu's sad and sad character.

"Sorrowful Tune" is based on Sanban and Adagio, plus a crying tone to highlight the sadness of the characters in the play. For example, in "Baoyu's Visiting Sick", Lin Daiyu's aria when she saw Baoyu came to visit In, "I think you don't eat a bowl of rice for three days, I think you don't drink a cup of tea for three days." The descending scale itself has a sad meaning, and the singer also added a crying voice to

make it more vivid. It vividly portrays Daiyu's endless sadness, resentment, and complex mood mixed with a little surprise.

Spectrum example 4 :

Transcription by  
Juncheng Zhao (2023)

5  
俺 想 你 三 天 都 不 吃 一 碗 饭 哪  
an xiang ni san tian dou bu chi yi wan fan na

俺 想 你 三 天 不 喝 茶 半 盅  
an xiang ni san tian bu he cha ban zhong

## 5.5 Lyrics

Huaibei is located in the north of the Huaihe River and south of the Yellow River, and its terrain is dominated by vast plains with occasional hills. The open and single natural environment has created the cheerful and open-minded character of Huaibei people. The language formed on this basis is concise and crisp, articulate, full of rhyme, catchy, full of rhythm and sense of rhythm.

### 5.5.1 Shengmu characteristics of Huaibei dialect

Huaibei dialect still belongs to the northern language family. The pronunciation of initial consonants is basically the same as that of Mandarin. Short, with clear and fast articulation, Huaibei Dagu has a light and clear rhythm during singing, a high-pitched and bright voice, and a concise and powerful nozzle. However, there are also some consonant sounds that differ from those of Mandarin, which are mainly reflected in dialects and do not have universal regularity.

(1) Confusion between "sh" and "ch": "shu" is pronounced "shǔ" in Mandarin and "chū" in Huaibei dialect.

(2) Confusion between "ch" and "zh": "Zhu" is pronounced "zhǔ" in Mandarin and "chū" in Huaibei dialect.

(3) Confusion between "sh" and "s": "Suo" is pronounced "shuò" in Mandarin and "suǒ" in Huaibei dialect.

(4) Confusion of "zh" and "ch": "Zhan" is pronounced "chàn" in Mandarin and "zhàn" in Huaibei dialect; "touch" is pronounced "chù" in Mandarin and "zhǔo" in Huaibei dialect; ", Huaibei dialect is pronounced "zhuǒ"; "Storage" is pronounced "zhù" in Mandarin, Huaibei dialect is pronounced "chǔo";

(5) Confusion between "r" and "y": "Run" is pronounced "rùn" in Mandarin and "yùn" in Huaibei dialect.

(6) Confusion between "n" and "l": "nen" is pronounced "nen" in Mandarin and "lùn" in Huaibei dialect.

(7) Confusion between "s" and "x": "Xue" is pronounced "xǔe" in Mandarin and "suǒ" in Huaibei dialect.

(8) Confusion between "q" and "x": "sheath" is pronounced "qiào" in Mandarin and "xiào" in Huaibei dialect.

(9) Confusion between "n" and "y": "Ni" is pronounced "nǐ" in Mandarin and "yī" in Huaibei dialect; Ni" is pronounced "ní" in Mandarin and "yī" in Huaibei dialect.

(10) Confusion of "n" and "r": "酸" (Suan) is pronounced "niàng" in Mandarin and "rang" in Huaibei dialect.

Dialect is a symbolic feature of local folk art. Huaibei dialect represents the unique local characteristics of Huaibei Dagu, endows the characters in the jokes with distinct personalities and plump images, and also more truly reflects the local social life, giving the works a strong local flavor. breath. For example, in the aria of "There Are No Cats in the Zodiac" sung by Cao Tinghu, an Transmitter of intangible cultural heritage in Anhui Province, the "rat" in the third sentence "rat, cow, tiger, rabbit, dragon, snake and horse" is pronounced "chu", and the fourth sentence "sheep, monkey, chicken "Chicken" in "pork chop at the end" is pronounced "jiu",

In addition, the word "stretches" in "everyone stretches their necks to see from a distance" is pronounced "chen". These pronunciations, which are very different from Mandarin, are typical Huaibei local dialects. Although these highly localized languages are not easily understood and accepted by people in other regions, and indirectly affect the wide spread of Huaibei Dagu, but if they are separated from these dialects, Huaibei Dagu will lose its regional attributes and survival. foundation.

#### 5.5.2 Yunmu characteristics of Huaibei dialect

Huaibei is located at the intersection of the north and the south, the thoroughfare of the four provinces of Jiangsu, Shandong, Henan, and Anhui. In the early Ming Dynasty, there were immigration incidents from Jin, Shandong, Jiangsu, Hunan, and Hubei. It was also in the transition zone between the Central Plains Mandarin and the Jianghuai Mandarin. The vocabulary is rich. As far as the finals are concerned, it has many similarities with Mandarin and also has many obvious differences.

First, compound finals and single finals

(1) "ai" in Chinese pinyin is pronounced as [ɛ] in Huaibei dialect, such as "白" and "麦", the phonetic symbols of Huaibei dialect should be [bɛ] and [mɛ].

(2) "ei" in Chinese pinyin is pronounced as [e] in Huaibei dialect, such as "give" and "mei", the phonetic symbols of Huaibei dialect should be [ge] and [me].

(3) "ao" in Chinese Pinyin is pronounced [ɔ] in Huaibei dialect, such as the word "草包", the phonetic symbol of Huaibei dialect should be [cɔbɔ].

The pronunciation process of the compound finals is larger, while the pronunciation process of the single finals is the opposite. Therefore, the real Huaibei dialect has almost no movement when pronouncing these finals.

Second, nasalization of the anterior nasal final

The Huaibei dialect does not have the front-nasal finals, so Huaibei people say that the front-nasal finals do not return to their place.

(1) "an" in Chinese Pinyin is pronounced [æ] in Huaibei dialect, such as the words "salt" and "sour". The phonetic symbols of Huaibei dialect should be [yæ] and [suæ].

(2) "en" in Chinese Pinyin is pronounced [e] in Huaibei dialect, such as the word "people", the phonetic symbol of Huaibei dialect should be [re'me].

(3) "in" in Chinese Pinyin is pronounced [ei] in Huaibei dialect, such as "Yin", the phonetic symbol of Huaibei dialect should be [yei].

The deformation of these finals does not return to the original position, which keeps the mouth open to a certain extent, which is beneficial for the singer to maintain an open throat and mouth; the rhyme habit of nasalization makes it easier for the

singer to hang on to the "mask" resonance and sing. It can be seen that the Huaibei dialect is very scientific for the singing of Dagū.

### 5.5.3 Melodic language tone

#### (1) Misalignment with the four tones of Mandarin

The tone of Huaibei dialect is very different from that of Mandarin. The first, second, third, and fourth tones of Mandarin correspond to the third, first, second, and fourth tones of Huaibei dialect, and the corresponding tones are also quite different: one tone of Mandarin The value is 55, the value of the Huaibei dialect is 213 or 212; the value of the second tone of Mandarin is 35, and the value of Huaibei dialect is 44; the value of the third tone of Mandarin is 214, and the value of the Huaibei dialect is 24; . An example of the current list is as follows:

Table 1. Comparison of Tones in Huaibei Dialect and Putonghua

Beijing dialect	YI SHENG (55)	ER SHENG (35)	SAN SHENG (SHANG SHENG) (214)	SI SHENG (QU SHENG) (51)
Huaibei dialect				
YI SHENG (44)		HONGLUO, CHNGYAN (Beijing dialect55/44)		
ER SHENG (24)			ZOUYUAN, HAOJIU (Beijing dialect)	
SAN SHENG (213)	KAIHUA, SHAFU (Beijing dialect213/212)			QUSHI, MIANSHUI (Beijing dialect53/42)
SI SHENG (53)				

The author corresponds the melody of an aria to the tone value of the pronunciation, and verifies the correspondence between the Huaibei dialect and the melody of the Huaibei Dagū.

Spectrum example 5 :

Transcription by  
Juncheng Zhao (2023)

哎 唱 一 回, 九 月 重 阳 节 气 增。  
ai chang yi hui, jiu yue chong yang jie qi zeng.

Below each word is its corresponding tone value, and it can be seen that the trend is almost completely consistent with the melody line. "Positive" requirements, so that the singing is catchy, and the sound and words are in perfect harmony. This kind of creation and singing rules based on characters and using characters to create tunes is just the proof that art comes from the folk, and it is also the basis for art to serve the people.

#### (2) More rhymes with nasal resonance

The biggest feature of Huaibei dialect is the deformation and nasalization of finals. The deformation of finals is conducive to keeping the mouth shape open and maintained in the process of melody; nasalization is conducive to hanging the voice on the mask, making the timbre more concentrated and the head cavity resonance is richer, which meets the technical requirements of "round cavity" in the sound production method. Still take the second sentence of "Bao Yu Tang Bing" "Those, the remaining flowers and fallen leaves let the wind rush" as an example. The last word "Chong" in this sentence is not attributed to [ŋ] when it is sung, but is based on [ɔ]. The sound is consistent, and it fills the nasal cavity, humming with a similar nasal sound. This is similar to the scientific vocalization requirements. Bel Canto pays attention to "hanging the nasal cavity" and pursuing "mask resonance", so as to have both concentrated and bright timbre and powerful head cavity resonance. From the perspective of emotional expression, this kind of humming that hangs in the nasal cavity and is similar to crying can better describe the picture of the bleak autumn wind and the withering trees, so as to appropriately express the lonely and sad emotions of the characters in the play.

## 5.6 Structure

Huaibei Dagu uses odd numbers as the basic sentence pattern, which contrasts with the neat upper and lower sentences. Commonly used are seven-character, nine-character, and eleven-character sentence patterns, and the other common ones are cross and eight-character sentence patterns. An aria is not sung to the end according to a fixed sentence pattern. It is often based on one sentence pattern, with occasional changes in sentence patterns, making the aria flexible and varied. For example, in the section "There Are No Cats in the Chinese Zodiac", eleven-character sentences are used as the main sentence structure, interspersed with seven-character sentences, eight-character sentences and ten-character sentences alternately.

唱的是中国人聪明智慧高, (十一字句)

chàng de shì zhōng guó rén cōng míng zhì huì gāo

发明了盘古至今十二生肖。(十一字句)

fā míng le pán gǔ zhì jīn shí èr shēng xiāo

鼠牛虎兔龙蛇马, (七字句)

shǔ niú hǔ tù lóng shé mǎ

羊猴鸡猪排在末梢。(八字句)

yáng hóu jī zhū pái zài mò shāo

说起来这件事有点蹊跷, (十字句)

shuō qǐ lái zhè jiàn shì yǒu diǎn qī qiāo

为什么十二属相没有猫?(十字句)

wéi shí me shí èr shù xiàng méi yǒu māo

想当年玉皇大帝传圣旨, (十字句)

xiǎng dāng nián yù huáng dà dì chuán shèng zhǐ

要举办动物过河比赛评低高。(十二字句)

yào jǔ bàn dòng wù guò hé bǐ sài píng dī gāo

普天下飞禽走兽都把名报, (十一字句)

pǔ tiān xià fēi qín zǒu shòu dōu bǎ míng bào

排名次从前到后定生肖。（十字句）

pái míng cì cóng qián dào hòu dìng shēng xiāo

那时间，猫和老鼠是好朋友，（十一字句）

nà shí jiān , māo hé lǎo shǔ shì hǎo péng yǒu

他们两个，商商量量去夺标。（十一字句）

tā men liǎng gè , shāng shāng liàng liàng qù duó biāo

Such a long and short sentence structure avoids the monotony brought by sentences of the same length, and leaves room for the singer to improvise and add lining words.

"Thirteen-character rhyme" does not mean that the number of words in each sentence is thirteen characters, but that the whole song is composed of thirteen different rhymes. "New Thirteen Months", which praises new life and new policies, is mainly composed of eight-character sentences, and every four sentences are a rhyme, with a total of thirteen paragraphs. The first section is "Rengcheng", and the rhymes are "Chun, Xin, Shun, Shen:

The first month is the new year, and the hearts of the people of the whole country are connected with each other.

In a harmonious society (this) people are happy, and the days of the people are as good as the gods.

The second paragraph is "Fahua", and the rhymes are "Jia, Fa, Da, Zhua" respectively; ""Huidui", "Yaotiao", "Gusu", "Huailai" and so on, praise the good life, teach people to walk the right way, sing a rhyme one by one, without repetition, it sounds interesting and fascinating.

In addition, there is "three-character tight", each sentence is three words:

还有那、

hái yǒu nà

检查酒、

jiǎn chá jiǔ

招待酒、

zhāo dài jiǔ



参军酒、

cān jun jiǔ

升学酒.....

shēng xué jiǔ

"Five characters bang", each sentence is five characters:

千岁没开口、

qiān suì méi kāi kǒu

面上带樱花、

miàn shàng dài yīng huā

尊声二皇叔、

zūn shēng èr huáng shū

逐字听端详。

zhú zì tīng duān xiáng

Generally, Dagu are not played in this sentence pattern, and only castanets or simple boards are used for accompaniment. A strong beat hits a beat. The rhythm is strong and full of rhythm, and it also contains a certain amount of joking and humor in it. Heart smile. Huaibei Dagu comes from the local people. It uses the tones and skills of dialect slang, combines rich genres and content in simple performance forms, records the evolution of historical customs, and conveys local characteristic culture. It has a history, culture and art that cannot be ignored. value.

### 5.7 The modern music of Dagu Quyí

The performance of Huaibei Dagu is one person and one play, and the performers hold the Dagu boards by themselves without the accompaniment of other musical instruments. During the performance, people, Dagu and boards are combined into one. Such a single way of performance is the original ecology of Huaibei Dagu, and it is also the main reason for the main constraints on the transmission and development of Huaibei Dagu. In addition, under the impact of global multiculturalism, Huaibei Dagu no longer repeats its former glory. The performers of Huaibei Dagu have encountered a bottleneck, and few people are willing to transmit

the art of Huaibei Dagou. Faced with such a dilemma, Huaibei Dagou is bound to make some adjustments. There are mainly the following aspects:

5.7.1 New musical composition

5.7.2 Instrumental accompaniment

5.7.3 Singing techniques,

5.7.4 Commercialized nature

5.7.5 Performance form

5.7.6 Diversity of performer identities

5.7.1 New musical composition

Traditional Huaibei Dagou works can no longer meet the aesthetic needs of modern audiences, so the Huaibei government called on many artists to start creating Huaibei Dagou. Some well-known works include:

"Going Home", "Linhuan Dagou", "Huaibei People", "A Cup of Tea", "Confession in the High Wall", "The Love of the Huaihai Battle Car", "Secretary Wang Helps the Poor to Get Rich", "The Ballad of Liujiangkou Suidi", "The Third Day in Office" According to Li Junmin, there are a total of Created more than one hundred new works. Among them, the work "Linhuan Teahouse" landed on the CCTV11 opera channel in 2022, which aroused great repercussions in China.

5.7.2 Instrumental accompaniment

Erhu. The lead instrument for long arias. The alto banhu, tuned to g-e1, can be played up and down when playing, with a wide range and crisp and clear timbre.

Pipa. The lead instrument for long arias. The four strings are fixed to four tones A, d, e, and a from the winding string to the sub string. That is the key of D. The six-phase twenty-five-fret pipa ranges from A to e.

พหุ ประถมศึกษา



Figure 17. Wang Yan and Yang Jing are performing for the children

Source: Juncheng Zhao (2006)

Sanxian. Alto plucked instrument, accompaniment instrument for singing and short stories, tuned to c-g-c<sup>1</sup>. Sandalwood pole, snakeskin cover, played with nails or plectrum.

Dizi. The performance of Huaibei Dagu is often accompanied by flute, which is good at expressing cheerful and lively emotions. The flute and the erhu complement each other, and the timbre is crisp and clear.

Electric piano. In the process of singing Huaibei Dagu, the electronic piano is also used to make changes for the performers, which is also a form of performance that did not exist before.



Figure 18. Source: Caotinghu (2006)

### 5.7.3 Singing techniques,

"False voice" is a method of using the voice that was born after the 1920s. Due to the limitation of the vocal range of male actors, the treble part is to use false voice singing skills. False voice is mostly used by male actors due to the need for the performance of the music cavity itself. Added more fancy tunes to the tune, and increased the intensity of the tune, so I can no longer use my tune when singing, so I have to fabricate a false voice".

Among all the singing methods of Huaibei Dagu, "lip-singing" is a noise method often used by Huaibei Dagu. With the reform and development of modern opera art, especially in the singing of Huaibei Dagu modern opera, Erben tune is used to shape the image of stage characters (male), especially when expressing middle-aged and elderly characters. It is difficult to unify the color of "cavity" with the temperament and character of the stage characters. However, in traditional repertoires, the use of two tunes to sing not only fully embodies the characteristics of freehand aesthetics of traditional operas, but also well expresses the artistic flavor of the opera's singing, and more importantly, satisfies the audience's aesthetic expectations.

### 5.7.4 Commercial nature

The traditional Huaibei Dagu is an activity used by the people of Huaibei for self-entertainment at the end of the busy farming season. There are no full-time performing artists. At present, in order to enrich people's daily life, there are already several full-time performing artists in Huaibei. Their occupation is to play the Huaibei Dagu, and rely on this occupation to support their families. Of course, the local government is also more supportive, because it can transmit and protect the art of Huaibei Dagu. According to the author's research on them, the audience needs to pay them 30RMB-50RMB for each song they sing. They can earn 300RMB a day, which greatly promotes their love for Huaibei Dagu, and makes their lives better by singing Huaibei Dagu.

In addition, the local people in Huaibei hold celebration activities, and the organizers will fund and invite these Huaibei Dagu performance artists to perform live. This also prompted them to continuously improve and innovate the artistry of Huaibei Dagu. Such as clothing, audio, stage, makeup, etc., are different from traditional Dagu artists, they pay special attention to the beauty of singing.

### 5.7.5 Performance forms

In the past, Huaibei Dagu was performed by one person, and the performer held the Dagu board by himself, without the accompaniment of other musical instruments. According to Cao Tinghu's disclosure to the author, in 2004, the transmission of Huaibei Dagu encountered difficulties, and the local people had fatigued with the traditional form of performance. At this time, we ask ourselves to change. We learned the expression form of Northeast Errenzhuan, let two actors perform on the stage at the same time, sing and harmonize, this kind of performance will form a certain tension, the performance has proved to be very effective, and has been loved by the audience. In addition, in 2012, we absorbed the characteristics of the drama, not limited to two people, Huaibei Dagu performance can be performed with more or less people according to the needs of the plot, so that more people can participate, thus creating The stage effect is also very good.



Figure 19. Mr. Cao Tinghu is performing Huaibei Dagu

Source: Juncheng Zhao (2023)

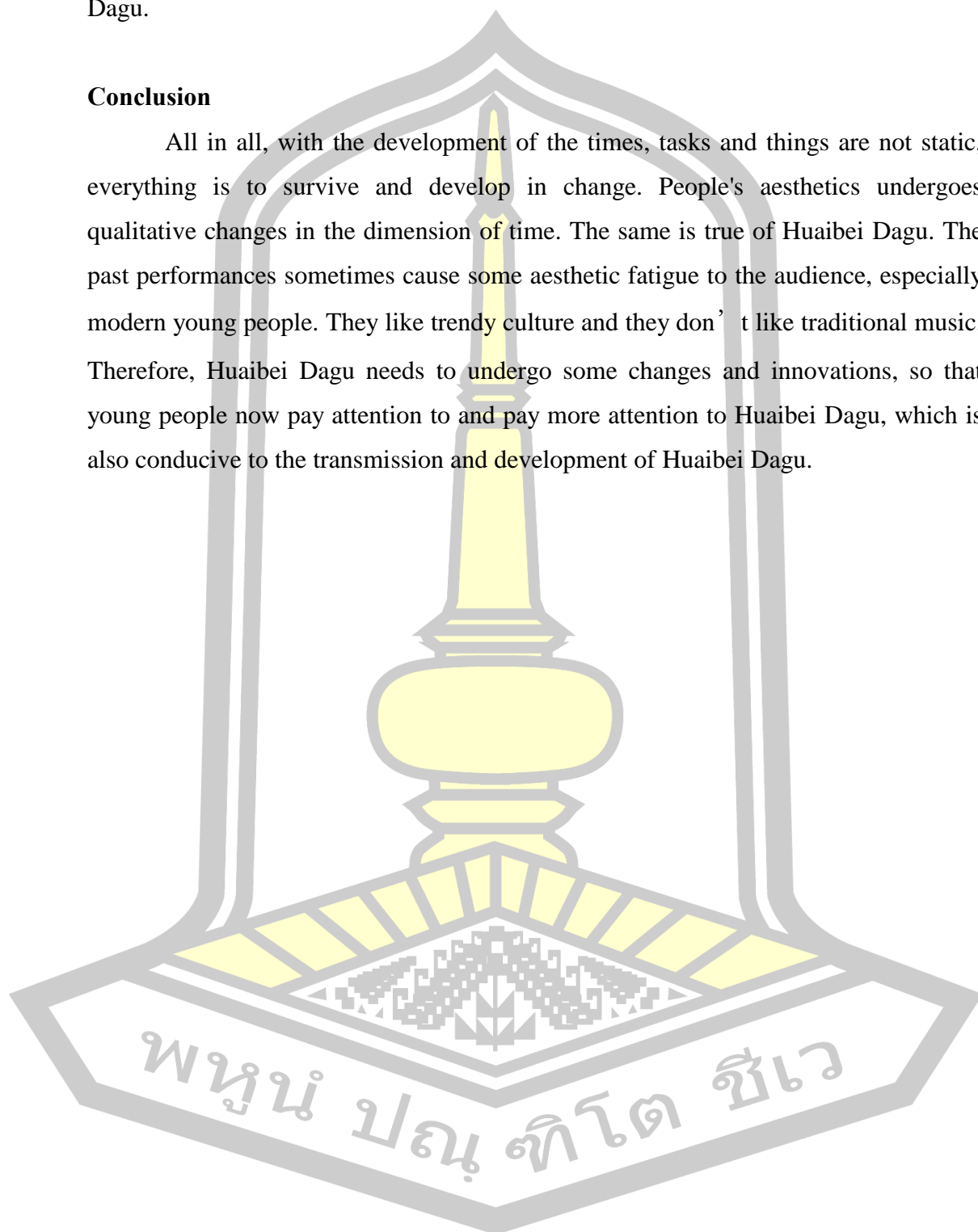
### 5.5.7 Transformation of performers' identities

In the past, the performers were all peasant names. With the development of the times, Huaibei Dagu has lost its former glory. Therefore, in addition to farmers, other people also actively participate in the protection and transmission of Huaibei Dagu, such as teachers, civil servants, doctors, college students, businessmen, etc.

Their participation adds vitality to the transmission and development of Huaibei Dagū.

### **Conclusion**

All in all, with the development of the times, tasks and things are not static, everything is to survive and develop in change. People's aesthetics undergoes qualitative changes in the dimension of time. The same is true of Huaibei Dagū. The past performances sometimes cause some aesthetic fatigue to the audience, especially modern young people. They like trendy culture and they don't like traditional music. Therefore, Huaibei Dagū needs to undergo some changes and innovations, so that young people now pay attention to and pay more attention to Huaibei Dagū, which is also conducive to the transmission and development of Huaibei Dagū.



## CHAPTER VI

### Conclusion Discussion and Suggestions

#### 6.1 Conclusion

6.1.1 The paper starts with tracing the origin of Huaibei Dagu, and systematically sorts out the origin of Huaibei Dagu, its main schools, its communication and development in its heyday, and the process from its popularity to its decline. We can clearly see that the development history of Huaibei Dagu, especially the history of prosperity and decline, is closely related to the economic and social development and environment of our country in the late Qing Dynasty, early Republic of China and modern times. The economic and social environment is the decisive factor for the rise and fall of culture. What kind of economic foundation, what kind of social development environment, and what kind of market demand are there will produce what kind of culture. It is difficult for culture to exist independently of economic and social development. It is dialectically unified with economic and social development. It is of practical significance to study the rise and fall of Huaibei Dagu. During its development, Huaibei Dagu has continuously absorbed the essence of traditional history and culture, absorbed the strengths of other types of music, gradually improved the level of artistic expression, and possessed the characteristics of excellent folk-art varieties. Huaibei Dagu contains rich artistic charm and humanistic spirit. The category of folk art has had a great impact and is a representative work of the excellent traditional culture born from history.

6.1.2 Through the in-depth analysis of the music style of Huaibei Dagu, the characteristics of the composition elements such as the repertoire and accompaniment instruments of Huaibei Dagu are studied. It can be clearly stated that the singing melody and pronunciation of Huaibei Dagu have Shandong characteristics, and the sound range is greatly affected by geographical location and dialect. The main and auxiliary openings, coloratura, unloading board, etc. The board structure conforms to the basic rules of Chinese music board combination. The timbre of the accompaniment instruments is also an aspect that affects the music style of the opera. The accompaniment instruments of the Huaibei Dagu are Sanxian, Shugu and Ban.

The left-handed Ban of the Huaibei Dagù is more distinctive, forming the current bright, rough and passionate music characteristics.

## 6.2 Discussion

Through the investigation and research on Huaibei Dagù, the author found that there are some reasons for Huaibei Dagù, such as old scripts, lack of innovation in music creation, lack of professional actors in Huaibei Dagù, insufficient publicity on media platforms, insufficient capital investment, etc. Although the current development is slightly better than before, However, the transmission and development of Huaibei Dagù still needs to be further strengthened and promoted. Now there is a fault phenomenon in Huaibei Dagù. Huaibei Dagù performance groups have grown from dozens in the 1960s and 1970s to only one Huaibei Dagù singing troupe. There are few organizations and individuals specializing in creation and research, and there are not many research results. The creation is basically Performers from the Huaibei Dagù Singing Troupe will do it after the performance. The performance of Huaibei Dagù is not optimistic. Folk artists are gradually decreasing, and the audience watching the performance is gradually aging. The performance market of Huaibei Dagù is shrinking; There are very few people who learn to sing the big Dagù. Among the current dagù artists, there has not yet appeared an outstanding talent who can lead the development of Huaibei Dagù. The rap team is shrinking day by day. According to Mr. Cao Tinghu's disclosure to the author: There was a period of time when Huaibei Dagù entered a period of depression and faced the danger of natural extinction.

In recent years, a group of young actors such as Li Hongyan and Jiang Linghui have appeared on the stage, bringing hope to Huaibei Dagù. With the development of society, the pace of people's life is accelerating, and the forms of culture and art are diversified. Folk art also needs to be updated according to the development and reform of the situation. However, Huaibei Dagù develops slowly in the face of the new situation. There are problems such as low cultural quality of practitioners, insufficient hard work, insufficient innovation of new bibliography, and lagging performance art. For this kind of intangible cultural heritage, its protection work is urgent. We should not only protect and transmit it, but also pay more attention to the



development in the protection process. Through joint efforts, we can finally achieve stable and well-preserved and properly developed. ground change.

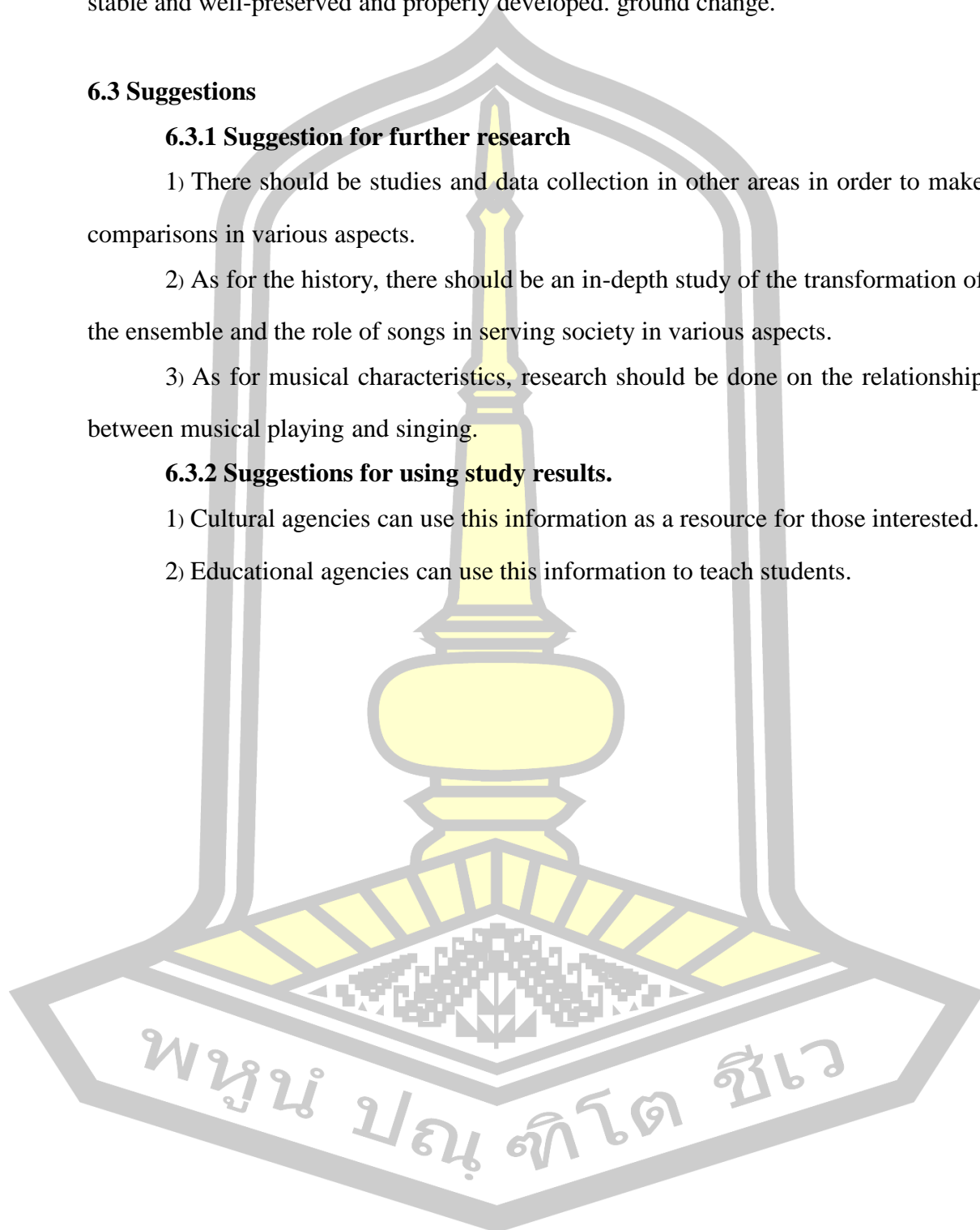
### **6.3 Suggestions**

#### **6.3.1 Suggestion for further research**

- 1) There should be studies and data collection in other areas in order to make comparisons in various aspects.
- 2) As for the history, there should be an in-depth study of the transformation of the ensemble and the role of songs in serving society in various aspects.
- 3) As for musical characteristics, research should be done on the relationship between musical playing and singing.

#### **6.3.2 Suggestions for using study results.**

- 1) Cultural agencies can use this information as a resource for those interested.
- 2) Educational agencies can use this information to teach students.



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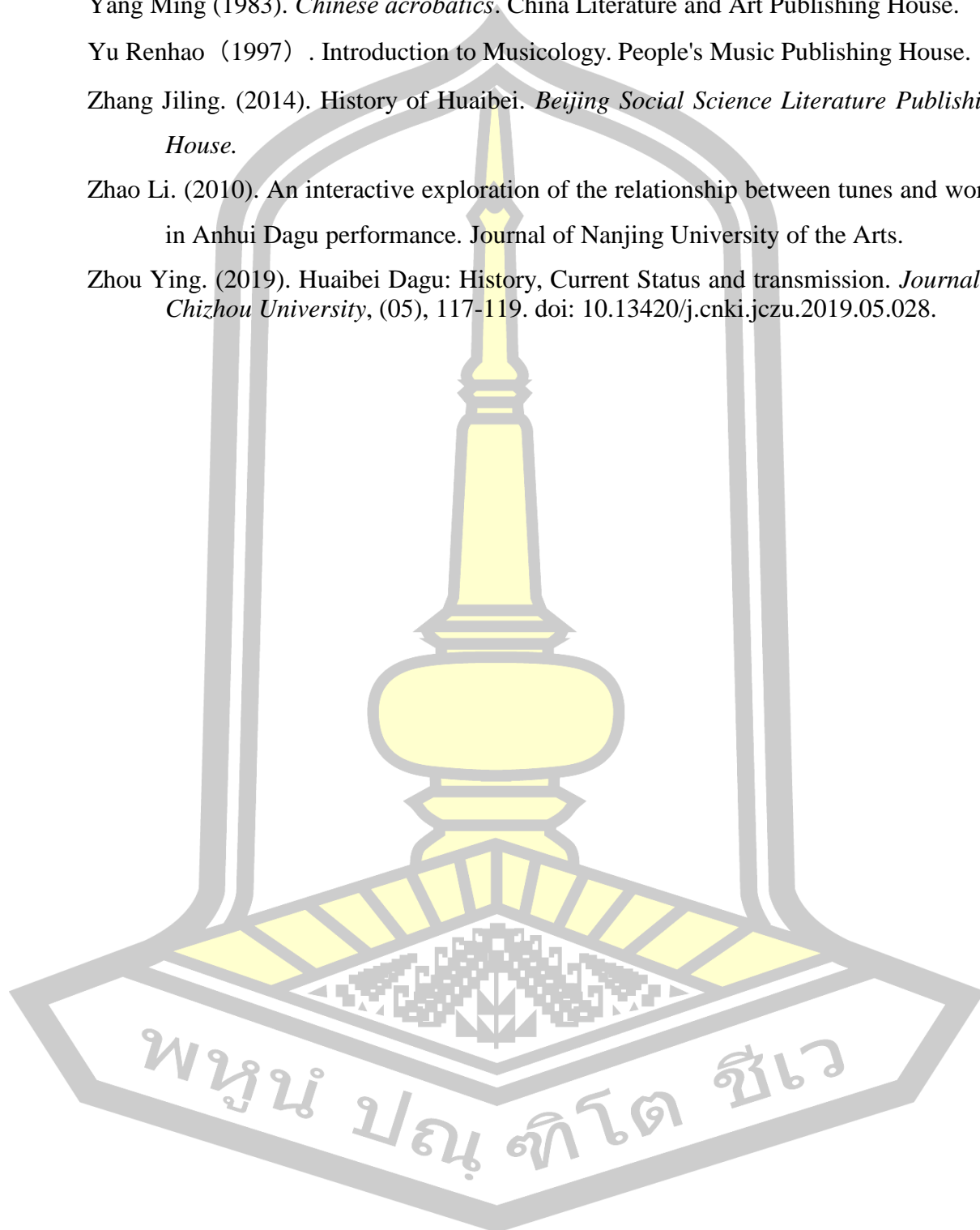
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## APPENDIX

### Appendix I: The Western Music Notations

#### Baoyu Visits the Sick

Transcription by  
Juncheng Zhao(2023)

有一个, 多情多病的林黛玉, 这  
you yi ge, duo qing duo bing de lin dai yu, zhe

8  
姑娘病卧在潇湘馆院种。常言道: 心  
gu niang bing wo zai xiao xiang guan yuan zhong chang yan dao xin

15  
病到比身病重,  
bing dao bi shen bing zhong.

19  
俺本是无依无靠无人疼。  
an ben shi wu yi wu kao wu ren teng.

#### Sister-in-Law Li Persuading Her Husband

Transcription by  
Juncheng Zhao (2023)

芒种将至把麦来割。  
mang zhong jiang zhi ba mai lai ge.

8  
男女老少乐呵呵。这个说, 俺  
nan nv lao shao le he he. zhe ge shuo, an

15  
今年亩产一千二, 那个  
jin nian mu chan yi qian er, na ge

19  
讲, 俺一千三百还得多。  
jiang, an yi qian san bai hai de duo.

## Bao Yu Tang Bing

Transcription by  
Juncheng Zhao (2023)



哎 唱 一 回, 九 月 重 阳 节 气 增,  
ai chang yi hui, jiu yue chong yang jie qi zeng,  
那 一 些 残 花 落 叶 任 风 啊 冲。  
na yi xie can hua luo ye ren feng a chong.

Transcription by  
Juncheng Zhao (2023)



5 俺 想 你 三 天 都 不 吃 一 碗 饭 哪  
an xiang ni san tian dou bu chi yi wan fan na  
俺 想 你 三 天 不 喝 茶 半 盘  
an xiang ni san tian bu he cha ban zhong

Transcription by  
Juncheng Zhao (2023)



哎 唱 一 回, 九 月 重 阳 节 气 增。  
ai chang yi hui, jiu yue chong yang jie qi zeng.

พหุณฺ์ ปณฺุ ทิโต ชีเว

## Appendix II: Lyrics of Huaibei Dagu

### 十二生肖没有猫

**There are no cats in the Chinese zodiac.**

唱的是中国人聪明智慧高，（十一字句）

chàng de shì zhōng guó rén cōng míng zhì huì gāo

发明了盘古至今十二生肖。（十一字句）

fā míng le pán gǔ zhì jīn shí èr shēng xiāo

鼠牛虎兔龙蛇马，（七字句）

shǔ niú hǔ tù lóng shé mǎ

羊猴鸡猪排在末梢。（八字句）

yáng hóu jī zhū pái zài mò shāo

说起来这件事有点蹊跷，（十字句）

shuō qǐ lái zhè jiàn shì yǒu diǎn qī qiāo

为什么十二属相没有猫？（十字句）

wéi shí me shí èr shǔ xiàng méi yǒu māo

想当年玉皇大帝传圣旨，（十字句）

xiǎng dāng nián yù huáng dà dì chuán shèng zhǐ

要举办动物过河比赛评低高。（十二字句）

yào jǔ bàn dòng wù guò hé bǐ sài píng dī gāo

普天下飞禽走兽都把名报，（十一字句）

pǔ tiān xià fēi qín zǒu shòu dōu bǎ míng bào

排名次从前到后定生肖。（十字句）

pái míng cì cóng qián dào hòu dìng shēng xiāo

那时间，猫和老鼠是好朋友，（十一字句）

nà shí jiān , māo hé lǎo shǔ shì hǎo péng yǒu

他们两个，商商量量去夺标。（十一字句）

## 三字句

## three-word sentence

还有那，

hái yǒu nà

检查酒、

jiǎn chá jiǔ

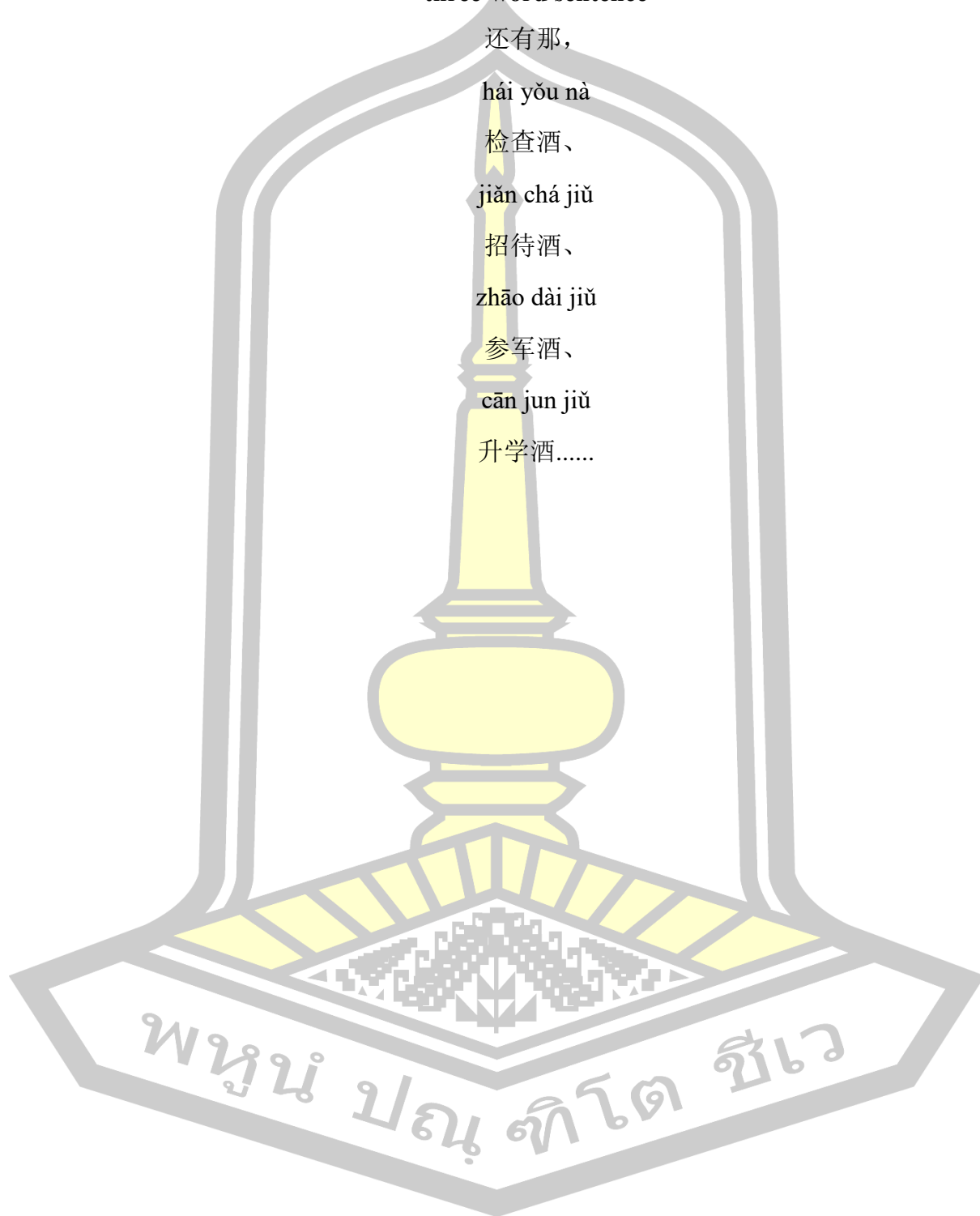
招待酒、

zhāo dài jiǔ

参军酒、

cān jun jiǔ

升学酒.....



### Appendix III: The Photos from the Fieldwork

The following are primarily photographs taken by the authors while conducting fieldwork from 2022-2023.



Figure 1. Standing storytelling figurines unearthed in Chengdu, Anhui Province in 1957.



Figure 2. Suixi Ancient City in Huaibei, Anhui Province



Figure 3. Zhang Guolao in Huaibei, Anhui Province





Figure 4. I took a photo with Cao Tinghu, an artist performing Huaibei Dagu



Figure 5. The author interviewed Mr. Cao Tinghu



Figure 6 Mr. Cao Tinghu is performing Huaibei Dagu

## BIOGRAPHY

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