



Haiyang Yangge Folk Performance since 1949 in Shandong Province, China

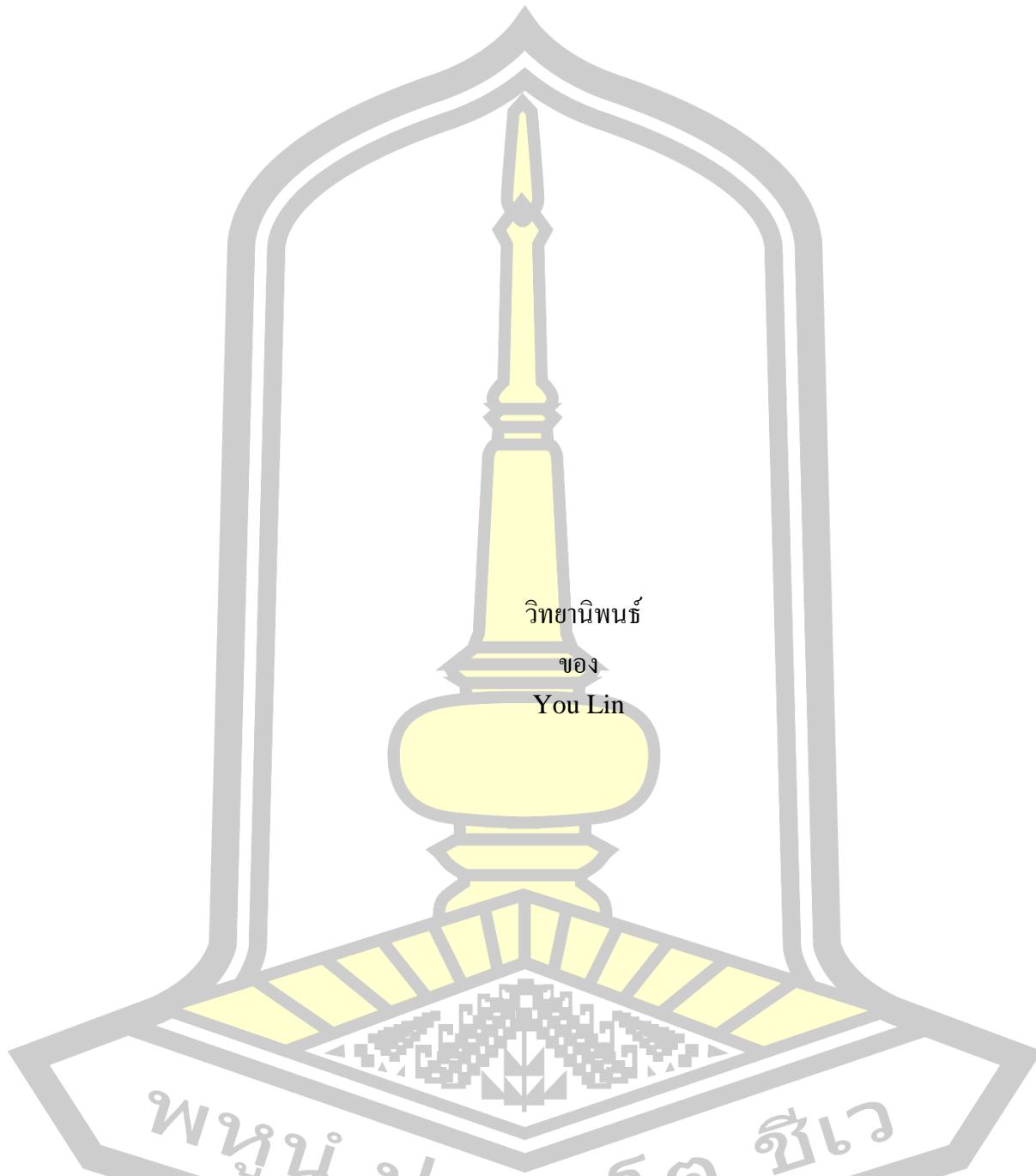
You Lin

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

November 2023

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การแสดงพื้นบ้านไห่หยางหยางเกอ ตั้งแต่ปี 1949 ในมณฑลฉานตง ประเทศจีน



พหุน ปอยเต๊ะ ชี้เว

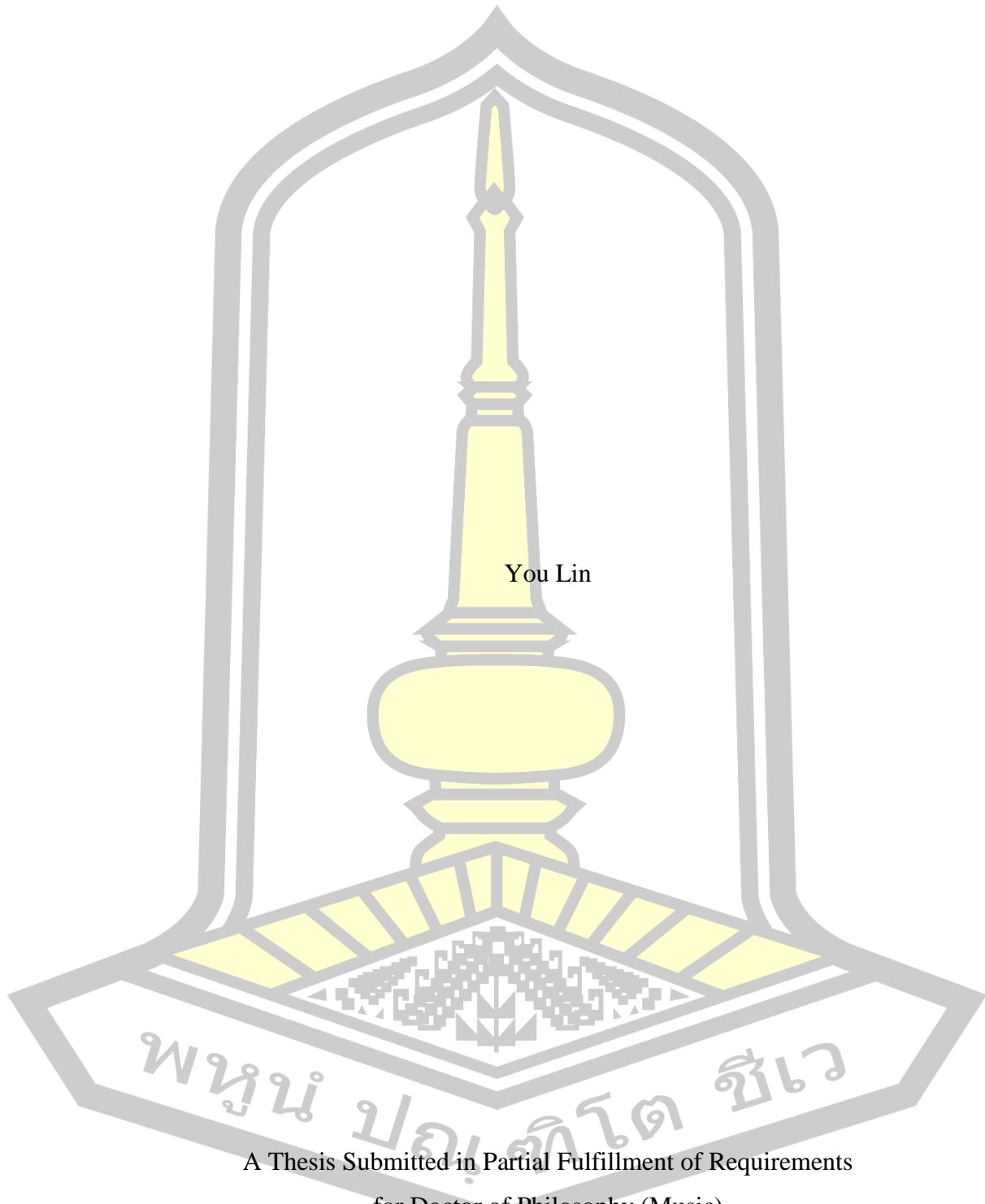
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

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November 2023

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ABSTRACT

This research adopts qualitative and interview methods with the objective of: 1) investigating the development of Haiyang Yangge folk performances since 1949 in Shandong Province, China. 2) To analyze the change in Haiyang Yangge folk performances since 1949 in Shandong Province, China. 3) To propose guidance for the preservation and transmission of Haiyang-Yangge folk performances since 1949 in Shandong Province, China. The data were mainly collected from fieldwork with the key informants ,two scholar informants, three casual informants, and three general informants. The results are follows as used the descriptive analysis format:

1) Haiyang Yangge has undergone 600 years of time and space evolution from its origin, prosperity to decline, and has a wide influence and dissemination in the Shandong region and even throughout the country. Its development was not smooth sailing. Today, with the development of society, Haiyang Yangge keeps up with the pace of the times, is close to people's awareness, and begins to develop towards commercial performances. Its utilitarianism gradually increases, but it gradually loses some of its audience. Throughout historical development, the emergence and development of Haiyang Yangge have been a long and rich historical process. 2) In order to continuously adapt to the new living environment, it is also constantly undergoing changes during its development. On the basis of previous research, researchers conducted literature surveys and field interviews to study the changes in Haiyang Yangge before and after liberation. We can easily see that Haiyang Yangge has undergone changes in terms of performance content, form, function, music, formation, costume, and performance style. The historical changes have also caused trauma to Haiyang Yangge. 3) The guidance for the preservation and transmission can do ,for example, increasing financial investment, offering relevant courses in schools, establishing a Haiyang Yangge database, and utilizing multimedia platforms for promotion

Keyword : Haiyang Yangge, Development, Change, Transmission, Preservation

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Finally, thank you to the local cultural workers, Yangge artists, enthusiastic parents, and fellow villagers in Haiyang City, Shandong Province. Thank you for providing me with information and convenient conditions. I would also like to thank my family for supporting me in completing my studies. Your support has given me a lot of strength.

You Lin

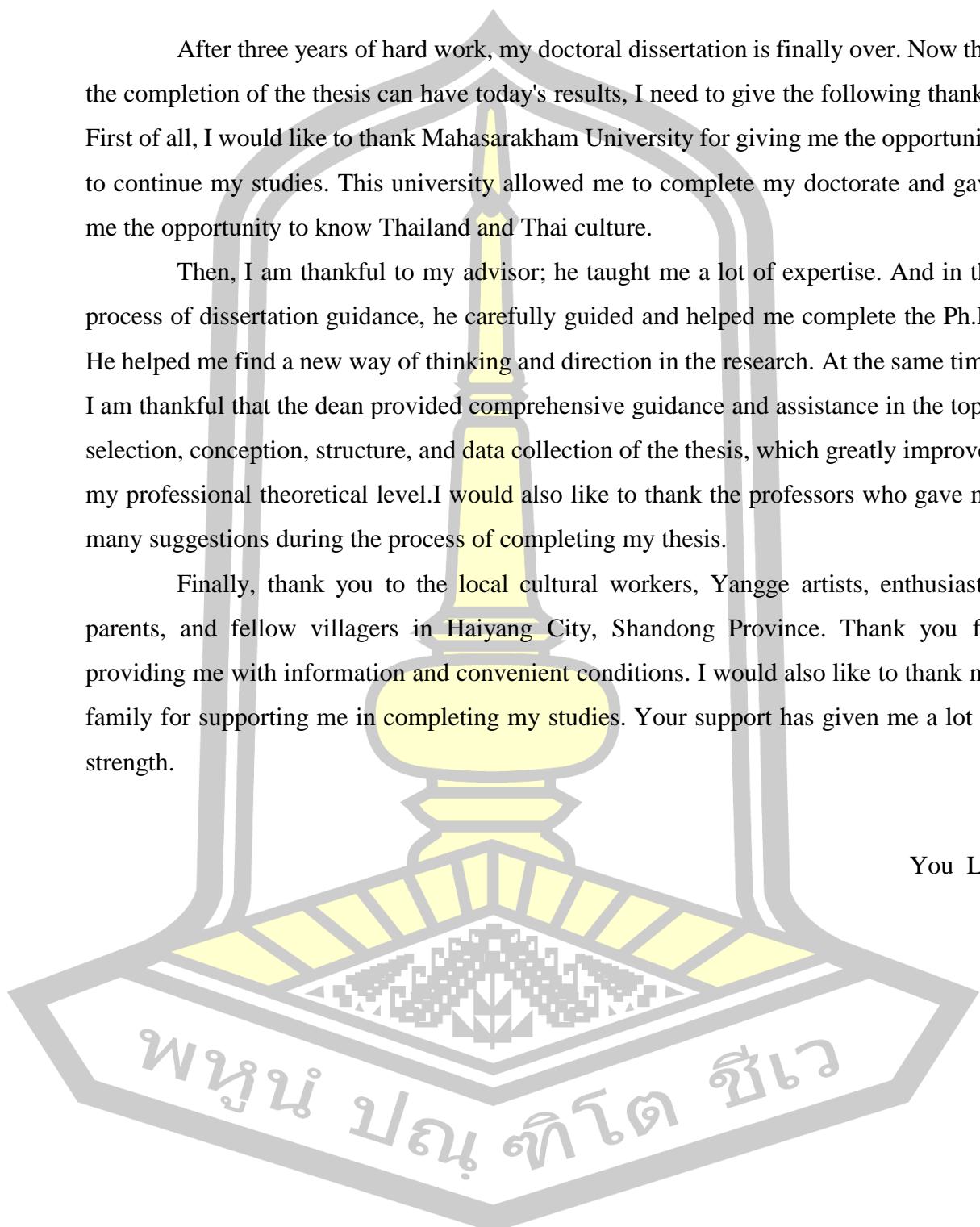


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CHAPTER I

Introduction

1.1 Background and problem of the research

HaiyangYangge, which originated in Haiyang and Rushan areas in Jiaozhou Peninsula, Shandong Province, is famous for the place name Haiyang, so it is known as HaiyangYangge. In Haiyang, HaiyangYangge also has the names "singing Yangge", "running Yangge", "dancing Yangge" and "teasing Yangge". It is a square art form with a simple story plot.

HaiyangYangge has a history of more than 600 years. It first originated in the Western Zhou Dynasty, was founded in the Ming Dynasty, and emerged in the Qing Dynasty. From the material basis of HaiyangYangge, the small peasant economy, residents' way of life is self-sufficient, so this self-sufficient small peasant economy naturally produced this folk culture, whose style is along with the sex, both the local's own characteristics and based on the provincial's more characteristic performance style.(Li Ping,2005) In 2006, the HaiyangYangge was officially listed as a national intangible cultural heritage. HaiyangYangge has a forthright atmosphere; pay attention to etiquette. Its lineup is a strong, complex combination; bailiff, band, and dance team are the most conventional combinations, and there are circuitous. Many of the characters are distinct characters with different identities and personalities; the combination of running and twisting is the most distinctive characteristic of dance movements. HaiyangYangge is divided into a broad and narrow sense. In a broad sense, HaiyangYangge includes music, dance, martial arts, field maps, character costumes, and other Yangge elements. In a narrow sense, Yangge is only more important than dance, and other elements are stripped out. The study of this thesis belongs to the broad sense of HaiyangYangge. (Cai Rongrong,2016)

After inquiry, before the 1949s, there were no relevant professional scholars to conduct professional academic research on HaiyangYangge. The HaiyangYangge artists spontaneously explore, but the theoretical research on HaiyangYangge is very little. Until 1959, Shandong Province held the Yuejin Song and Dance Festival, among which HaiyangYangge was one of the invited folk arts. The performance was very

successful and attracted the attention of people from all walks of life across the country.

(Cai Rongrong, 2015) However, the good times did not last long. During the Cultural Revolution, the study of HaiyangYangge suffered trauma. For a long time, HaiyangYangge was relatively depressed. In the early 1980s, with the unremitting efforts of relevant scholars and relevant literary workers and with the help of counties and towns in the Haiyang area, the research on HaiyangYangge finally made great progress and also formed written materials to show the world. In the following years, relevant scholars began to conduct an in-depth study on the HaiyangYangge and successively published the research results in relevant magazines. It was not until June 2004 that the Exploration and Research of China HaiyangYangge was published that the academic circle had any substantive research on HaiyangYangge. (Gao Shan, 2011) Since then, HaiyangYangge has attracted more and more attention from all walks of life, from the square to the stage to the campus. The dance majors of colleges and technical secondary schools regard HaiyangYangge as one of the required contents of dance majors.

Zhang Wei's "The Ceremony and Anticeremony of Shandong Yangge" is an earlier "Dai Fu" al thesis studying HaiyangYangge, in which the author not only pointed out that HaiyangYangge is a part of Chinese traditional folk customs activities but also pointed out that HaiyangYangge transmits the traditional song and dance. (Zhang Wei,2009)

Li Yujie's "On the Development of Shandong Yangge Music in the Contemporary Era" pointed out that Yangge is the crystallization of the wisdom of the local people and a reflection of regional customs and characteristics. It is pointed out that music is an essential part of Yangge; the combination of music and dance can create a more excellent Yangge, but it can also inspire us to connect with their life state through Yangge art. (Li Yujie,2014)

The orthodox ceremony is not only a folk custom and dance but also not just for the festival carnival dance culture. Xing Nannan's "Research on the Artistic Performance Form of the Three Big Folk Yangge Dance in Shandong Province" pointed out that the Shandong Three Big Yangge Dance has a very long history, and the style of the three big Yangge dance is relatively consistent on the whole, which is very representative and influential in Chinese folk customs and dance, including

HaiyangYangge Dance. To highlight the characteristics of HaiyangYangge, the author makes an in-depth comparison between HaiyangYangge and "Jiaozhou Yangge" from the perspective of the Yangge role and emphasizes that Yangge is a form of Chinese folk dance. Yu Qian of the Shandong HaiyangYangge culture characteristics study pointed out that HaiyangYangge is a kind of folk art, and the Yangge folk art is different from other forms of folk art. HaiyangYangge not only has the characteristics of songs but also has the characteristics of dance, and Shan's Talkiand has the characteristics of opera, making it an effective combination of the three kinds of folk art. Wang Yanqi's "Research on the Sports Cultural Value and Transmission of HaiyangYangge" believes that HaiyangYangge was formed and developed under the special marine culture of the Haiyang area and formed its unique HaiyangYangge culture under its special geographical and cultural environment.

HaiyangYangge is an intangible cultural heritage of China. The characteristics of Yangge dance have great enlightenment on the national fitness of China, so HaiyangYangge has profound historical and cultural value and modern sports culture value. At the same time, the author points out that under the impact of modernization and globalization, this traditional folk culture is also under great pressure and facing the problem of how to preserve and transmit it. In Gao Shan's "Talk about Shandong HaiyangYangge dancer training value" from a new perspective to study HaiyangYangge, the article points out that HaiyangYangge not only has culture and art but also has sports value. I think HaiyangYangge action has an important role in people's physical quality.

Shandong Haiyang's Art and Costume Characteristics Research pointed out that, compared with other folk customs, Yangge is a very folk culture, and different regions have different styles of Yangge art. It is believed that HaiyangYangge is not only a combination of song and dance but also a powerful combination of song and dance. Moreover, the style of costume, material texture, and color of Yangge's costume represent the important influence of China's intangible cultural heritage. The costume of Yangge is not only a reflection of people's lives but also an important reference for the development of modern costumes.

Based on the above information, the promotion of tourism development, the transmission of modern media, the changes and development of music, the intervention

of others' perspectives, and the change of the community environment have had a profound impact on the transmission and development of HaiyangYangge. Many transmitters are older, and young people are not very interested in learning. The transmission of HaiyangYangge is facing a crisis: with no successor, on the verge of loss, and in urgent need of preservation.

This research chooses the development of HaiyangYangge in Haiyang City, Shandong Province, China, after 1949 as the topic. According to the study of previous scholars on HaiyangYangge music and dance, after sorting out and summarizing the research data system, visit the Haiyang area, the birthplace of HaiyangYangge. The basic situation of HaiyangYangge is described in depth, from the origin and development of HaiyangYangge to musical expression form, dance performance form, transmission, and preservation. In particular, in the new era, the current situation, development, and changes of HaiyangYangge should be studied in depth. The most important thing in this research is to study HaiyangYangge from the perspective of music dance, and ethnology. Through the research and investigation of HaiyangYangge music and dance, the survival status of HaiyangYangge music and dance is also elaborated. To preserve and transmit the HaiyangYangge music and dance, a practical strategy is put forward to attract more people to pay attention to the HaiyangYangge.

1.2 Research Objectives

- 1.2.1 To investigate the development of HaiyangYangge folk performances since 1949 in Shandong Province, China.
- 1.2.2 To analyze the change in HaiyangYangge folk performances since 1949 in Shandong Province, China.
- 1.2.3 To propose guidance for the preservation and transmission of HaiyangYangge folk performances since 1949 in Shandong Province, China.

1.3 Research Questions

- 1.3.1 What is the development of HaiyangYangge folk performances since 1949 in Shandong Province, China?
- 1.3.2 What is the change in HaiyangYangge folk performances since 1949 in Shandong Province, China?

1.3.3 What is guidance for the preservation and transmission of HaiyangYangge folk performances since 1949 in Shandong Province, China?

1.4 Research Benefit

1.4.1 We will know the development of HaiyangYangge folk performances since 1949 in Shandong Province, China.

1.4.2 We will know the change in HaiyangYangge folk performances since 1949 in Shandong Province, China.

1.4.3 We will know the guidance for the preservation and transmission of HaiyangYangge folk performances since 1949 in Shandong Province, China.

1.5 Definition of terms

1.5.1 The Development

Refers to the Development of HaiyangYangge from the since 1949s to the present.

1.5.2 The Change

Refers to the change of HaiyangYangge in various fields, including: Changes in content,Changes in form,changes in Function,Changes in Formation,Changes in Performance Style,Changes in Costume,Changes in the Performance Group, Changes in music.

1.5.3 preservation and transmission

Refer to the data on preservation and transmission, including the transmission of the traditional mode and the modern mode of HaiyangYangge. It is the transmission and preservation measures of HaiyangYangge.

1.5.4 Value of HaiyangYangge

Refers to the values in various fields, including academic value, artistic value, transmit value, and ecological economic value.

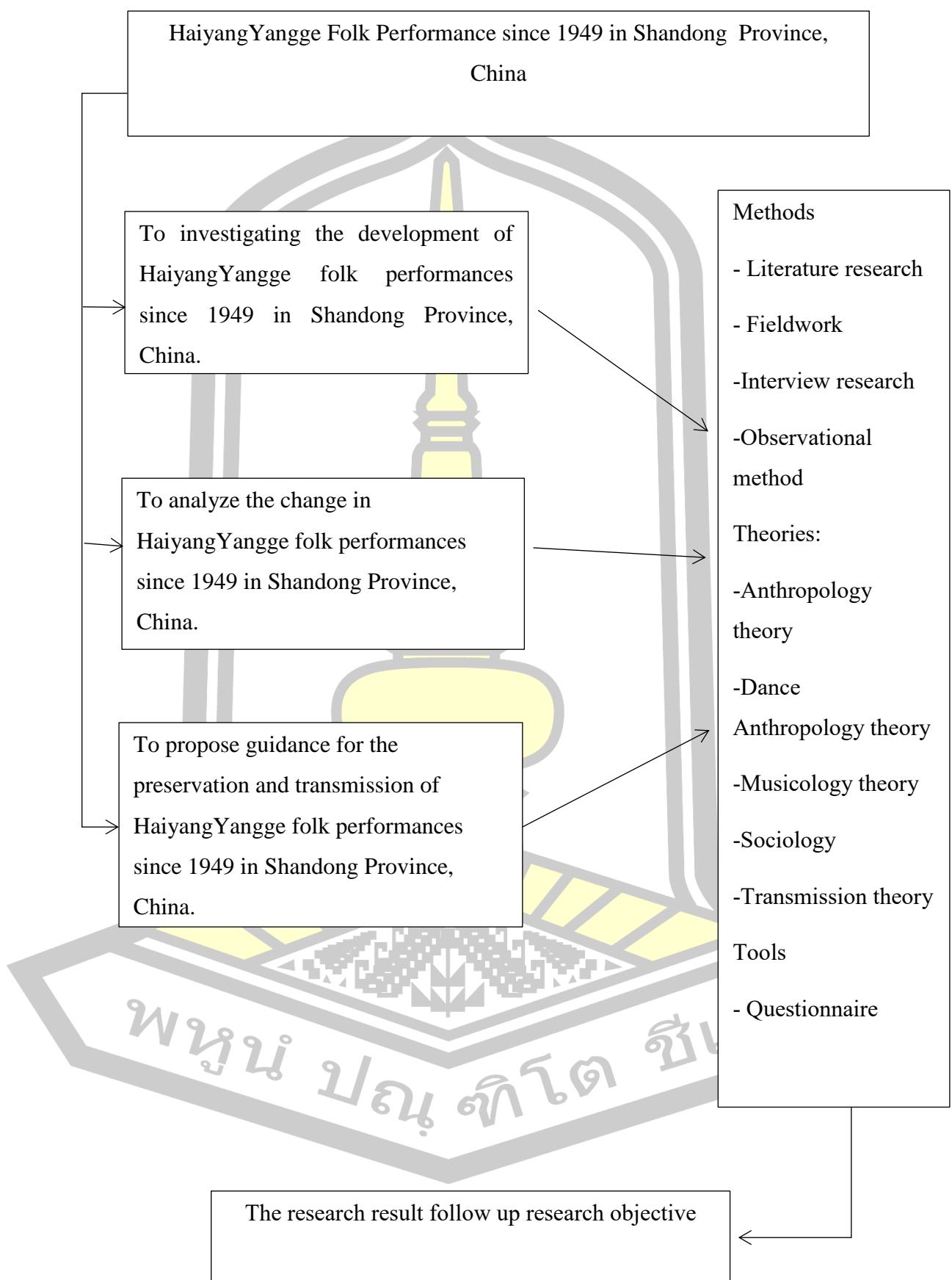
1.5.5 The Forming Factors

Refers to the formation of HaiyangYangge is influenced by factors such as natural and geographical conditions, historical and socio-cultural conditions.

1.6 Conceptual Framework

This dissertation uses the development of Haiyang Yangge in Haiyang City Shandong Province, China after 1949 as the research object. The data is mainly obtained through four research methods Literature, Fieldwork, Interview, and Observational method. These data are explained by the anthropological theory dance anthropology theory preservation and transmission theory Chinese traditional music theory.





CHAPTER II

Literature reviews

In this research, the researcher reviewed the relevant literature to obtain the most comprehensive information available to be used in this research, the researcher has reviewed it according to the topic and objectives:

- 2.1 Overview of the Haiyang city
- 2.2 Overview of HaiyangYangge Before 1949
- 2.3 Document and Related Research
- 2.4 The Theory Used in Research

2.1 Overview of the Haiyang city

2.1.1 Introduction to the Province of the Haiyang City

Haiyang City (Tier 3 cities) is subordinate to Yantai City (Secondary city), Shandong Province. It is located on the coast of the Yellow Sea in eastern China and the south wing of the Jiaodong Peninsula. Haiyang Revolution has a long history and splendid culture. It is the hometown of the "landmine war". It was awarded "the hometown of Chinese folk culture and art" by the Ministry of Culture. HaiyangYangge was included in the first batch of the national intangible cultural heritage list and participated in the pre-opening ceremony performance of the Beijing Olympic Games as the only program in Shandong Province.

2.1.2 Introduction of research site

The study area of HaiyangYangge in this thesis is Haiyang City, Shandong Province, China. There are many rolling hills and mountains in the north of Haiyang City, the south is facing the sea with blue waves, the central and south are small plains and crisscrossing rivers, and the mountains and sea in Haiyang City are connected, with beautiful scenery, pleasant climate, and convenient geographical location, which has become the thick fertile soil for the production and development of HaiyangYangge. The special inferior conditions and living environment have shaped the industrious and simple personality and optimistic attitude towards life of Haiyang people. Therefore, HaiyangYangge presents a complete, fixed, conservative, and

simple performance form and artistic style. The generation relationship between geography, soil climate, and crops is not only the division between highland barley and rice but also has a potential impact on people's physique, skin color, physiological mechanism, and even personality, temperament, perception, and expression. The formation of a category of art is bound to be closely related to local folk customs, folk customs, ecological environment, religious beliefs, etc., including Haiyang Yangge. Haiyang has a variety of ethnic festivals, and each festival has its own characteristics. In the course of historical changes, the transformation of life forms determines the development of culture. To follow cultural traditions is to respect the development of historical laws. For folk art, the specific cultural mode is the background for the generation, survival, and development of folk art, and the cultural ecological environment foundation of folk art. The specific lifestyle and cultural mode determine and affect the creative motivation, style, and existence of folk art. The people of Haiyang are simple. They are far away from the city, without the noise of the city, and the air is full of tranquility and nature. In the past, "work at sunrise and rest at sunset" made Haiyang Yangge have a good living space and ecological environment, which reflects the rich national customs and unique national culture of Haiyang people.

As the saying goes, "Water and soil support people". It is precisely because of the unique natural and cultural environment of Haiyang that such an honest, optimistic, and kind-hearted nation has been created. According to the research objectives of this thesis, the researcher selected three research sites under the jurisdiction of Haiyang City, Shandong Province as the research site. They are Fengcheng subdistrict, Daigezhuang Village, and Xujiaob Village. Researchers hope to understand everything about Haiyang Yangge through in-depth field investigation.

2.1.2.1 Fengcheng subdistrict

Fengcheng subdistrict, subordinate to Haiyang City, Yantai City, Shandong Province, is located in the south of Haiyang City, bordering Liugezhuang Town in the east, the Yellow Sea in the south, Longshan Street in the west, and Fangyuan Street in the north, with a total area of 80.7 square kilometers. The history of Haiyang Yangge can be traced back to the early Ming Dynasty according to available data. Zhao Bing, a calligrapher in Jianshe Village, Fengcheng Town, recorded in the book of Zhao's genealogy that "the second ancestor Zhao (Tong) transmitted the command of the town,

and Wu Gao was granted the title of General Wu Lue. In the first year of the reign of Emperor Hongxi of the Ming Dynasty (1425), five generations were honored with the sum of "Seven Leaves Xingxiang", and a plaque was hung on the Gudan. All the commanders and the Jin gentry came to congratulate him. The musicians and dancers heard Shao lead him to create and practice the Yangge, and danced and sang in the courtroom of Love Enquiry, and the music was harmonious.". This is the earliest written record of Haiyang Yangge. It can be seen that there were Yangge activities in Fengcheng, Haiyang at that time. According to the above, Haiyang Yangge originated in the Han Dynasty, was created in the Ming Dynasty, and flourished in the Acropolis of Song Dynasty (today's Fengcheng). The prosperous period of Haiyang Yangge was roughly in the middle of the Qing Dynasty, that is, after the establishment of Haiyang County in the 13th year of Yongzheng. Fengcheng, the old county seat of Haiyang, is close to the mountains and rivers and convenient for sea transportation. It was the center of the economy and culture of Haiyang at that time, which is bound to promote the development of folk art. There is a local folk song that says, "When rural Yangge enters the city, it first worships the empress and then plays the scene; when it does not enter the city on the fifteenth day of the first month, it will be driven out of the city on the next day." This shows that Yangge had become an indispensable part of the celebration of the festival at that time, and Fengcheng became the activity center of the four rural Yangge.

2.1.2.2 Daigezhuang Village

Daigezhuang Village is an administrative village under the jurisdiction of Bicheng Industrial Zone, Haiyang City, Yantai City, Shandong Province, and is an urban-rural integration area. Due to its unique geographical location, the villagers in Daigezhuang love and are good at dancing the Haiyang Yangge, and it has distinct characteristics. Nearby Daigezhuang Village, there are Haiyang National Tourist Resort, Zhaoahu Mountain National Forest Park, Dingzi Bay Shili Jintan Scenic Spot, DaYangge, Pipa Island Film and Television Cultural Tourism Base, Linshan Ski Resort, Shili Jintan and other tourist attractions, as well as folk culture such as Haiyang DaYangge, Jihai, Languan Opera, Haiyang DaYangge, and Long Island Fishing House. Yu Xin, the transmitter of the intangible cultural heritage of Haiyang Yangge in Shandong Province, is from Daigezhuang Village.

2.1.2.3 Xujiabo Village

Xujiabo Village is located in the northeast of Haiyang City, Shandong Province. Every year on festivals, villagers spontaneously organize Yangge teams for training and performances, and almost every household dances the Haiyang Yangge. It is an administrative village under the jurisdiction of Panshidian Town, Haiyang City, Yantai City, Shandong Province. In the 33rd year of Wanli (1605) of the Ming Dynasty, Xu Duan, the ancestor of the surname Xu, moved here from Yunnan to build the village. Because the front and back of the village are berths, the village was named Xu Jiabo. Xujiabo Village is adjacent to Wangshan Village, Magzhuang Village, Dacai Village. Near Xujiapo Village, there are Haiyang National Tourist Resort, Zhaoju Mountain National Forest Park, and folk culture such as Haiyang Yangge, Jihai, Languan Opera, Haiyang Yangge, and Long Island Fishing Horn.

2.2 Overview of Haiyang Yangge before 1949

Before 1949, New China had not been established and had been in a turbulent era. Therefore, there were few records about Haiyang Yangge in Shandong Province, and no professional academic research on Haiyang Yangge was conducted by relevant professional scholars. More importantly, it was the spontaneous exploration of Haiyang Yangge artists. There was little theoretical research on Haiyang Yangge.

2.2.1 The Origin of Haiyang Yangge in Ancient Times

The earliest written record of the Yangge in Haiyang is the Zhao's genealogy collected by Zhao Bing, a calligrapher in Jianshe Village, Fengcheng Town (now stored in Haiyang Museum), which states that in 1425 AD, Zhao Tong, the hereditary commander of the Great Song Wei and the general of Gaofeng Wulue, was born in the same house, "Shang Xi (bestows) seven Ye Yanxiang's money on a hanging plaque. Gu Dan, all the commanders, and the gentry came to congratulate him. The musicians and dancers heard Shao lead him to create and practice the Yangge, dance and sing in the court, and the music is harmonious." Song Wei's governance is now located in Fengcheng Town, Haiyang City. Experts of Haiyang Yangge agree that Fengcheng Town is the birthplace of Haiyang Yangge.

According to the Records of Haiyang city, in the third year of the Yongle in the Ming Dynasty (1405), the commander Rong Quan built the Confucius Temple

(Confucian Temple) in the Great Song Acropolis at that time. The Ming Dynasty was the era that promoted the respect of Confucius to the peak. Usually, there would be music and dance activities to worship Confucius when there was a "Confucian Temple". However, Song Wei was not a prosperous city at that time. It was hard to imagine that a group of full-time sacrificial music and dance teams would be provided for a long time in the military fortress, which mainly garrisoned the fields and frontiers. Although there is no clear written record, according to the historical situation at that time, these musicians and dancers were more likely to be semi-professional or even purely amateur. When offering sacrifices to Confucius (or including offering sacrifices to the sea, praying for rain, and offering sacrifices to the sky), they perform elegant music dance and usually engage in military and agricultural work. Of course, any kind of folk song and dance must have a gradual formation and improvement process. The Yangge created and practiced by Wen Shao must not be the source. Before him, there would be an embryonic form of singing and dancing. The musician and dancer obviously refined and processed this folk Yangge "dancing and singing in court" on the basis of folk singing and dancing. According to the description of Zhao's Book of Songs, the Yangge created and practiced by Wen Shao already has songs and dances, and has the basic elements of northern Yangge, which can be identified as the early form of Haiyang Yangge. But where did the folk songs and dances that provided the original materials for Wen Shao come from? This left a lot of questions and daydreams for future generations. Until now, people still have different opinions.

There have been two views on the origin of Haiyang Yangge. The first statement is that ancient sacrificial activities are the origin of Haiyang Yangge. In ancient times, people were still living in an era where they relied on nature for a living, and humans appeared relatively weak in front of nature. Therefore, in that barbaric era, most people believed in the theory of ghosts and gods, hoping to achieve a better harvest and a more prosperous life in the coming year through this spiritual support. At that time, the most simple way to express oneself to ghosts and gods was through sacrificial dances, expressing one's devout heart to heaven, hoping that heaven could help the local people seek good fortune and avoid misfortune and that heaven could take care of them so that their crops could grow better and harvest more so that one could live a life of abundant food and costume, and live and work in peace and contentment. From the perspective

of people's mentality at that time, most sacrificial dances should be in a devout state, and when performing Yangge, it should be a very happy mood. During holidays, people in Haiyang will offer sacrifices in certain forms, including Yangge performances. During the performance of Haiyang Yangge, the people who perform Yangge adopt a "shaking their shoulders" forward step, which is very careful and slow, mainly to demonstrate the local people's reverence for ghosts and gods. However, these are only folk legends that have not been found in substantial written records, and therefore cannot be verified in practice.

The second theory about Haiyang Yangge is that it originates from people's labor. The northwest region of Haiyang is more suitable for planting agriculture, and most people mainly grow grains. Due to the scorching sun during the transplanting and harvesting of rice, people hum songs to alleviate the pain of exposure to the sun during cultivation. By humming songs, they add some fun to their work, which carries some of the characteristics of the song and is also known as the "Yanghao Zi". Later, people in the Haiyang area began to use some songs hummed during rice transplanting during their leisure time, and also incorporated some of the movements during rice transplanting into the Yangge dance. By combining the rice transplanting movements with the Yangge dance steps, they formed the labor Yangge.

The above are the two most famous sayings about Haiyang Yangge, but both lack written records and unearthed cultural relics to confirm their respective claims. Haiyang is located along the coast, and the local fishing industry should be relatively developed. Grain farming is not their main labor crop, nor will it be the only way of life in the Haiyang area. Therefore, it is difficult for the local people to arrange Haiyang Yangge through grain farming. Based on the above analysis, taking into account the natural and living environment of the Haiyang area, it can be said that labor and sacrifice are two elements of the rise of Haiyang Yangge, but they are not the factors that determine the rise and development of Haiyang Yangge. Later, with the development of society and the times, the rise of Qilu culture had a certain impact on Haiyang Yangge and influenced by the traditional Chinese opera of the Ming and Qing dynasties, Haiyang Yangge emerged as a result.

2.2.2 The Prosperity and Rise of Haiyang Yangge in the Ming and Qing Dynasties

HaiyangYangge, after its previous rise and development, flourished in the mid-Qing Dynasty, so its heyday was in the mid-Qing Dynasty. Haiyang, adjacent to the Yellow Sea to the south, is one of the first coastal cities designated by the State Council for opening up to the outside world. Haiyang has become a relatively important port, coupled with the local emphasis on the development of fisheries, making the Haiyang area gradually develop into a local economic and cultural center. The economic foundation determines the superstructure. The development of the economy promotes the development of local culture, and the progress of culture promotes the development and progress of Haiyang's local Yangge. In order to further develop HaiyangYangge, Haiyang calls out the slogan of "dancing out of Haiyang and going out of the county". During the Qianlong period of the Qing Dynasty, a trend of learning martial arts emerged in the Haiyang area. Almost everyone in the male population was learning martial arts, and during this period, there was a trend of practicing martial arts and fitness. In addition, there were martial arts schools in all streets and alleys, where martial arts were taught. There are various male characters in HaiyangYangge, such as "Yue Daifu" and "Hua Gu". These male characters integrate their learned martial arts movements into the dance movements of Yangge during the Yangge performance, combining martial arts movements with Yangge dance movements well, and creating two very famous sect performances, one is "Mantis Gate" and the other is "Bagua Gate". When this sect was first created, it was welcomed by many people. With the development of the times, these two schools have also undergone deepening and innovation, and have certain characteristics of the times.

Teacher Ju Hongjun is an excellent performer of the "Yue Daifu" in HaiyangYangge, a prominent transmitter of the "Bagua Gate" style, and one of the representative transmitters of HaiyangYangge. Teacher DiaoYongqing is the transmitter of Teacher JuHongjun. Now, Teacher DiaoYongqing also accepts apprentices and often participates in various performances, such as stage plays, Spring Festival performances, New Year's Eve parties, and various celebrations. Every night, we rehearse at the entrance of LiDai Shopping Square in Haiyang (located by the seaside in Fengcheng), which is very lively.



Figure 1. Ju Hongjun, playing the role of "Dai Fu"

Source: <http://www.sdfeiyi.org/document/111.html>

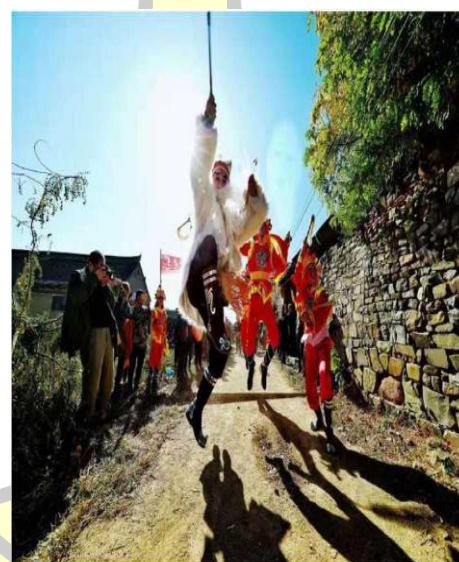


Figure 2. Diao Yongqing, playing the role of "Dai Fu"

Source: You Lin (2022)

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2.2.3 Transformation of HaiyangYangge (From the late 1930s to the late 1940s)

The "July 7th Incident" in 1937 marked the beginning of Japan's comprehensive strategy of invading China and also sparked the anti-Japanese war movement among the entire Chinese people, who began to join the war of resistance against Japanese aggression. In order to support the anti-Japanese war among the whole country and unite the patriotic sentiments of the whole nation towards the outside world, HaiyangYangge played its greatest role at that time, becoming an important propagation method for the people to promote anti-Japanese and express patriotic sentiments. The anti-Japanese Democratic Government was established in 1941, with a significant increase in various anti-Japanese movements and activities. The united front of the people engaged in resistance against Japan was also becoming increasingly strong. At this time, the HaiyangYangge was adapted accordingly in terms of content. In order to support the anti-Japanese front line at that time and inspire the courage of anti-Japanese soldiers, the HaiyangYangge added content such as rent reduction, interest reduction, and anti-evil punishment. For example, the lyrics of the song "The Little Widow Goes to the Tomb" were changed to "Sending off the Lang to join the Army". This adaptation is a direct adaptation of the content of HaiyangYangge, which is consistent with the social state at that time. It demonstrates that Yangge is not only a folk art activity but also a positive portrayal of the spirit of patriotism and love for the people. From this, it can be seen that HaiyangYangge is an art that constantly develops and changes with the times, and it is precisely because of this that it can achieve long-term development.

A scholar once conducted an interview with a prestigious local elder named Wang Jinzhao. According to this elder's statement, in 1947, the People's Liberation Army liberated Laiyang, which was originally occupied by the Nationalist government. As Haiyang was under the jurisdiction of Laiyang at that time, it was also liberated. During the process of liberating Haiyang, some injured PLA soldiers lived in the village of Haiyang. In order to express gratitude to the PLA soldiers, the village's Yangge team began performing in the army, hoping to alleviate some of the pain of the injured through Yangge's cultural activities and express the condolences of the local people. The villagers spontaneously performed Yangge, which made the soldiers of the

People's Liberation Army feel the great enthusiasm of the local people and also brought great excitement to the soldiers. After the liberation, the army also sent specialized personnel to Haiyang to learn from specialized artists to help the team form a Yangge team. As a result, Yangge brought the relationship between the people and the team closer, demonstrating unity between the military and the people, and was more conducive to the development of the liberation cause at that time.

The researcher interviewed Yu Xin, the inheritor of Haiyang Yangge's Intangible cultural heritage. According to Yu Xin's description, Haiyang Yangge before liberation and Haiyang Yangge after liberation have changed a lot. He said that he had been exposed to Haiyang Yangge since childhood, witnessing the growth of Haiyang Yangge before and after the liberation. The performance content of Haiyang Yangge before the liberation reflected the content of resistance and sacrifice, with simple movements, complex formation, and emphasis on strength. In the form of performance, there are many patterns. The performance of each role is unified. In the performance, there is "Yangge Opera" and improvised unaccompanied singing interspersed. The drum beat is the same as the current one, with little change in rhythm and a slight change in speed. In the past, the formation of performances was quite complex, and people had nothing else to do after busy farming. A large amount of time could be used to rehearse the Haiyang Yangge, which was also considered a form of leisure entertainment. In terms of performance style, both the large and small Yangge performances are relatively rough, unlike today's Haiyang Yangge performances, which are very delicate. (Yu Xin, interview in 2022)

2.3 Document and related Research

2.3.1 Relevant research in Chinese academia

The study of Haiyang Yangge was influenced by the dominant political ideology in the early stage, and few scholars paid attention to it. Especially in the upsurge of intangible cultural heritage in China since the end of the 20th century, under the background of folk culture, the staff of cultural bureaus and art galleries at all levels, as well as the researchers of social science research institutions, universities, and professional research institutions, began to pay some attention to this kind of folk dance when conducting research in rural areas, and investigated, collected and collated some

data. However, due to the influence of the mainstream academic orientation, the HaiyangYangge has been investigated, recorded, and analyzed from the aesthetic, historical, and performing arts perspectives.

The earliest music-related research on HaiyangYangge was "On the Three Major Yangge Music in Shandong" published by Pingsheng (1981). This paper not only studied HaiyangYangge but also compared and analyzed the music of the three major Yangge in Shandong. This paper makes a detailed comparison of the three major Yangge tunes, singing, percussion instruments, musical modes, and other aspects, and analyzes the characteristics of HaiyangYangge music. (Pingsheng .1981)

Xue Yibing's paper "Analysis and Comparison of Four Yangge Dance Songs" combines the dance characteristics of the four Yangge dances in eastern Hebei, southern Liaoning, eastern Shandong, and northern Shaanxi in China, comprehensively discusses and compares the style characteristics of their dance music and musical expression techniques, and analyzes in detail the typical works of HaiyangYangge. (Xue Yibing,1990)

Zhan Renzhong and Cai Huiming 's HaiyangYangge - The Legacy of Song Dynasty's Music and Dance compared the "bamboo pole" in Song Dynasty's music and dance with the "music "Dai Fu" in HaiyangYangge, the performance camp of Song Dynasty's music and dance with the performance team of HaiyangYangge, the performance form of Song Dynasty's music and dance, the "dance floor" and "performance floor" of HaiyangYangge, and the music of Song Dynasty's music and dance with the music of HaiyangYangge, The conclusion is that HaiyangYangge is the legacy of music and dance in the Song Dynasty ".(Zhan Renzhong & Cai Huiming,1994)

The analysis of the dynamic differences between HaiyangYangge and Jiaozhou Yangge female actors by Jin Miaomiao(1999) analyzes the differences in the dynamic rhythm style of female actors between HaiyangYangge and Jiaozhou Yangge, which belong to the same Shandong region, from the aspects of culture, music, performance form, etc., and explains the musical characteristics and cultural causes of HaiyangYangge from the perspective of phonology. (Jin Miaomiao, 1999).

Zhang Wei's "Presentation of Yangge Culture -- Folk Form and Stage Style of HaiyangYangge discusses in detail the cultural form and dynamic characteristics of HaiyangYangge from the perspective of sociology and aesthetics, which can provide a

theoretical basis for the systematic, representative, and training of today's classroom dance textbooks and provide an example for the study of Yangge folk customs. (Zhang Wei,2003)

Yu Chunhua's "Exploration and Research of China's HaiyangYangge is a comprehensive research work on HaiyangYangge in Chinese history. This study is based on the previous research content of different scholars, searched and systematically sorted out the scattered folk information about HaiyangYangge, and comprehensively expounded the work catalog, music content, and performance characteristics of HaiyangYangge. In addition, the book also describes the HaiyangYangge in detail from the aspects of sacrifice and worship activities. (Yu Chunhua,2004)

In 2004, Meng Xianbo published a book on HaiyangYangge, namely HaiyangYangge. The author is Meng Xianbo. In order to study the HaiyangYangge, he gathered the artists who love the traditional culture of HaiyangYangge in Yantai to collect information about the HaiyangYangge. They systematically excavated and sorted the information through folk visits and data collection, and compiled the book. The book records and collates a large number of historical materials about Haiyang Grand Yangge, and makes an in-depth study of the music of Haiyang Grand Yangge. (Meng Xianbo, 2004)

Li Ping's "Research and Analysis of the Cultural Origin of HaiyangYangge Dance in Shandong Province" focuses on the "dynamic" method of dance, draws lessons from the research methods of ethnology, anthropology, and other field investigations, conducts a rigorous analysis of the cultural origin and historical context of HaiyangYangge, and combs out a relatively complete historical context of the development of HaiyangYangge. The completion of this paper provides more basis for the classroom teaching and stage creation of HaiyangYangge and also provides a basis for the innovation and development of HaiyangYangge. (Li Ping,2005)

Yu Weiquan's HaiyangYangge describes the origin of HaiyangYangge in detail, explores the special folk customs and culture of Haiyang area, studies the reasons for the rise of HaiyangYangge in Haiyang area, and also conducts in-depth research on the performance style and performance style of HaiyangYangge. The book points out that the singing style of HaiyangYangge can be divided into two types: one is "big shelf

Yangge", and the other is "small shelf Yangge", and describes the specific performance style of "big shelf Yangge" and "small shelf Yangge". In the last chapter of the book, the author also describes the current situation of Haiyang Yangge. (Yu Weiquan,2007)

Dong Fuquan's article "On the Artistic Characteristics of Songs and Dances in Haiyang Yangge" elaborates on the songs and dances of Haiyang Yangge respectively. The paper points out that Haiyang Yangge is a folk art that integrates song and dance. The content of Yangge's performance is very rich, and the performance style is also very bold and unconstrained. Each performance of Yangge starts with a very strong and magnificent lineup, fully reflecting the great enthusiasm of the local working people for artistic creation. (Dong Fuquan,2007)

Gong Limei and Gao Feng's article Development of Haiyang Yangge and Prop Culture did not study Haiyang Yangge from the perspective of dance or music but from the perspective of props. The paper closely follows the props used in the performance process of Haiyang Yangge and makes a detailed description of the rise and development of Haiyang Yangge from the perspective of the props culture. It concludes that the creation of Yangge dance cannot be separated from the use of props, and props can make Yangge activities more appealing. (Gong Limei & Gao Feng, 2007)

Zhang Wei's "Dai Fu" al thesis, "Nao Festival: The Ritual and Antiritualism of the Three Yangge in Shandong Province", carried out investigations and studies around the three most famous Yangge in Shandong Province, namely, the Guzi Yangge in Shanghe County, the Haiyang Yangge in Yantai, and the Jiaozhou Yangge in Qingdao. Through a comparative study of their ritualism and anti-ritualism, this paper reveals the cultural connotation and significance behind the folk performance form of Yangge. With the diachronic development and evolution of Yangge ritual and anti-ritual, we will face and demonstrate the realistic problem of how to transmit and develop the current national folk cultural heritage. (Zhang Wei,2007)

Zhang Xiaojie's master's thesis, "Cultural Interpretation of Haiyang Yangge in Shandong Province", combines the natural ecological environment and social context of Haiyang Yangge, observes, describes, and analyzes the music and dance forms of Haiyang Yangge, and analyzes the relationship between the text of Haiyang Yangge and social context by combining the method of field investigation, Strive to carry out a more

in-depth interpretation and study of its cultural connotation and cultural details. (Zhang Xiaojie,2010)

In 2010, Zhang Xue's Folk Stories of HaiyangYangge, based on the original development background of HaiyangYangge, pointed out through research that HaiyangYangge originated in the Han Dynasty, was founded in the Ming Dynasty, and flourished in the Qing Dynasty, pointing out that HaiyangYangge is an important part of China's folk-dance culture. (Zhang Xue, 2010)

Yu Qian's master's thesis "Research on the Cultural Characteristics of Shandong HaiyangYangge Dance" pointed out that HaiyangYangge is a folk art, and this folk art of Yangge is different from other forms of folk art. HaiyangYangge not only has the characteristics of songs, but also has the characteristics of dance, and also has the characteristics of opera, which is an effective combination of these three folk arts. The performance style of HaiyangYangge is famous for its calm and rough, rigorous and solemn. The article studies the dance cultural characteristics of HaiyangYangge, mainly from the aspects of props, costume, makeup, and the performance form and music of HaiyangYangge, and also points out that the natural environment and geographical environment will also affect the dance movements of Yangge. (Yu Qian,2011)

Gao Shan's "On the Training Value of Shandong HaiyangYangge to Dancers" studies HaiyangYangge from a new perspective, and believes that the dance movements of HaiyangYangge have an important role in improving people's physical quality. This paper starts with the cultural background, style characteristics, and training value of HaiyangYangge, and explores the artistic value of HaiyangYangge. It believes that Yangge dance movements can not only improve the body control of Yangge performers but also exert the body control of Yangge dancers to the utmost. (Gao Shan,2011)

Zhu Jiguang pointed out in his master's thesis "On the Three Yangge in Shandong Province in the New Vision of the Contemporary Era" that the three Yangge in Shandong Province are an important part of Chinese folk culture and play a very important role in transmitting and protecting Chinese folk culture. The three major Yangge songs in Shandong strongly show the living habits and folk customs of local residents in Shandong, and show the pious feelings of people in Qilu for life and life, with strong regional characteristics and distinctive national charm. (Zhu Jiguang,2012)

Zhang Yinsong and Tian Lu's published the HaiyangYangge course in Shandong Province, which takes the historical and cultural background as the main line, analyzes and explains the HaiyangYangge from the perspective of historical origin, cultural context, and local customs, creates a teaching combination, and interprets the relevant dance stage works artistically. This textbook is attached with rich Yangge dance steps and image materials, making it an art textbook that integrates Chinese folk dance cultural knowledge and body art training and provides a reference book for learning guidance for professional folk dance teaching, creation, and research. (Zhang Yinsong & Tian Lu 2012)

Wang Yanqi's master's thesis "Research on the Cultural Value and Transmission of" HaiyangYangge "believed that HaiyangYangge was formed and developed under the special marine culture of Haiyang area, and formed its unique HaiyangYangge culture under its special geographical and cultural environment. As China's intangible cultural heritage, HaiyangYangge has profound historical and cultural value. At the same time, the author points out that under the impact of modernization, globalization, and other major trends, this traditional folk culture is also under great pressure, facing the problem of protection and transmission. (Wang Yanqi,2013)

Li Yujie's Talking about the Contemporary Development of Shandong Yangge Music pointed out that Yangge is the crystallization of the wisdom of local people and a reflection of local customs. It points out that music is an indispensable part of Yangge, and the combination of music and dance can create more excellent Yangge, which also enlightens us on how to connect with our own living conditions through Yangge art. (Li Yujie, 2014)

Dai Jiafang pointed out in his paper "Heavy Historical Echoes - On Chinese" Cultural Revolution "Music and Its Impact in the New Era" that starting from the historical echoes of "Cultural Revolution Music", he sorted out two different attitudes toward the existence of "Cultural Revolution Music": critical analysis and comprehensive negation. Subsequently, the historical and aesthetic criticism of the "Cultural Revolution" music was carried out, believing that the aesthetic orientation of the "Cultural Revolution" music was undoubtedly a natural continuation of the "revolution, nationalization, and mass" of music and dance in the early 1960s. Through its own artistic practice, it pushed these "three transformations" to the extreme in terms

of music art forms and means of expression, from various levels and genres. Overall, "Cultural Revolution music" is music that has failed both politically and artistically, but we should treat it in a macro-historical context, because the reality of "Cultural Revolution music" is not a "deep love" for "Cultural Revolution" politics, but rather a "replacement" for Chinese music in the new era when it has lost its nobility and ideals, which is precisely the confusion in the process of Chinese music in the new century. (Dai Jiafang,2007)

Lv Lin's Research on Haiyang Yangge Art and Costume Features in Shandong Province pointed out through research that, compared with other folk custom activities, Yangge has a very distinctive folk culture, and different regions have different styles of Yangge art. It is believed that Haiyang Yangge is not only a combination of song and dance, but also an art form of a powerful combination of song, dance, and opera. The style, material texture, and color of Yangge costumes represent the important influence of China's intangible cultural heritage. The costumes of Yangge are not only a reflection of the former people's life, but also an important reference for the development of modern costumes. (Lv Lin, 2014)

Xing Nannan pointed out in his "Dai Fu" al thesis "Research on the Artistic Expressions of the Three Folk Yangge in Shandong" that the three Yangge in Shandong have a very long history, and their styles are relatively consistent on the whole, which is very representative and influential in Chinese folk dance, including Haiyang Yangge. This paper uses the fieldwork method to collect a large number of first-hand data on Haiyang Yangge, and takes the regional characteristics of the three major Yangge as the starting point of the paper, focusing on the survival situation of the three major Yangge in Shandong Province, and exploring and solving the interactive relationship between the Yangge in its place and the people. This paper analyzes in detail the artistic expression, music characteristics, costumes, and props characteristics of Haiyang Yangge, and puts forward corresponding countermeasures for its survival status. (Xing Nannan,2015)

Zhang Xiaona's Research on Haiyang Yangge in the Perspective of Popular Aesthetic Culture "studies the historical culture and social customs that influenced the rise and development of Haiyang Yangge, and points out that today, with the continuous development of the social economy, people's living standards are improving day by

day, and the previous culture cannot meet the needs of contemporary people. With the continuous improvement of the public's aesthetic level, if HaiyangYangge can conform to the trend of cultural generalization and folklore of the times, and innovate and develop HaiyangYangge from the perspective of public aesthetics, it will be very conducive to the transmission and development of HaiyangYangge, a folk culture, and is an important way to guide China's intangible culture to the era and innovation. (Zhang Xiaona,2015)

Cai Rongrong's Study on the Survival Status and Characteristics of HaiyangYangge mainly studies the survival status and transmission status of HaiyangYangge. Through field visits to various areas in Haiyang, the researchers obtained a large number of first-hand materials. According to the investigation in Haiyang, they learned the current situation of HaiyangYangge, conducted in-depth research on the current survival and transmission of HaiyangYangge, elaborated the cultural characteristics of HaiyangYangge, and pointed out that HaiyangYangge has the characteristics of marine culture, ritual culture and male culture, It fills the gap in the data of HaiyangYangge in Chinese history, and also provides data support for future generations to study HaiyangYangge.(Cai Rongrong,2016)

Huang Ruisi's master's thesis "Research on the Current Situation of Stage Creation of the Three Major Yangge in Shandong Province" This paper takes the stage creation works of the three major Yangge in Shandong Province as the research object. On the basis of sorting out a large number of works, history, and research results, it uses the basic analysis and induction method in historical research and field survey method to sort out the evolution and development process of the stage creation of the three major Yangge, and briefly describes the initial development period, stagnation and low period The respective characteristics of the recovery and accumulation period, the prosperity and development period and the innovation and development period. (Huang Ruisi,2017)

Jiang Jingfei's "On the dynamic characteristics and training value of" linear dynamic law "in the teaching of HaiyangYangge in Shandong Province" analyzed the linear dynamic law as the starting point, and carried out a detailed study of HaiyangYangge dance power and special body consciousness, as well as the aesthetic characteristics of the circular composition, and processed and refined the dynamic

characteristics of HaiyangYangge - the "linear dynamic law" movement mode, It is applied in practical teaching practice. Through purposeful training for students, emancipate students' limbs, achieve the significance of training for students in class and the display of stage, and try to restore the most traditional folk performance form of HaiyangYangge in Shandong. (Jiang Jingfei ,2018)

Deng Jie's "Application of Hybrid Teaching in Folk Dance Teaching in Colleges and Universities -- Taking the HaiyangYangge Teaching in Shandong Province as an Example" pointed out that dance education has long been carried out by oral and personal teaching. How to make use of the advantages of information-based teaching to transform into a new education method in the future of dance education on the basis of it, is a new subject faced by innovative exploration of higher education. Through experiments, interviews, observations, and other methods, this paper uses the teaching case of HaiyangYangge to expand the application of hybrid teaching in dance teaching in colleges and universities, so that students can understand the cultural connotations, broaden their knowledge, reduce their superficial grasp of style, broaden the dimensions of traditional oral and hands-on classroom teaching, to achieve the all-round and comprehensive education goal of integrating dance cultural literacy, cultural connotation, and aesthetic taste, It broadens new ideas for the reform and development of folk dance teaching in colleges and universities and adapts to the development trend of education reform. (Deng Jie,2021)

Xiong Jiangyi's "Exploration of Tian Lu's HaiyangYangge Stage Creation" believes that the stage creation of HaiyangYangge has developed in a blowout manner in recent years, with Tian Lu's HaiyangYangge works as the representative, forming a unique creative style. Over the years, Tian Lu has continued to stage the HaiyangYangge in Shandong Province, breaking the shackles of the original creation concept and expression mode, and carrying a new creation concept with more imagery, appeal, and impact. It has not only always stood on the fundamental tone of Shandong's regional attributes, national character, and cultural heritage, but also has a strong sense of subjectivity and the spirit of the times. Based on the analysis of HaiyangYangge works created by Tian Lu, this paper interprets the original dynamics of HaiyangYangge creative works, the extension of the foundation of traditional culture, the creative concept of stage structure, the refinement and sublimation of national

consciousness and other metaphysical and metaphysical thinking, aiming at clarifying the concept, value orientation and editing methodology of the contemporary Haiyang Yangge stage creation, So as to understand how the creation of national folk dance can use dynamic language and symbolic representation to present the specific methods of the original cultural attributes to the greatest extent.(Xiong Jiangyi ,2022)

2.3.2 Relevant research in foreign academic

Andrée Grau's John Blacking and the Development of Dance Anthropology in the United Kingdom, the study of dance, let alone "dance anthropology," is still barely accepted by academia in the schools and universities of the United Kingdom. On the whole, Farnell's 1981 discussion of dance and dance education in England is still relevant. There is, however, a growing awareness among British anthropologists of the critical relevance of dance within the field of anthropology and among dance scholars of the relevance of anthropology to dance studies; In the last decade or so a number of studies that look at the state of the art within the field of "dance" anthropology have been published in the United States and in Europe (see, for example, Giurschescu and Torp [1991], Kaepller [1991], Lange [1980], Sklar [1991], and Williams [1986]). It would be more accurate to talk about the anthropology of human movement, as do a number of the writers mentioned above, since the concept of "dance," as known in English and other cognate languages, may not be appropriate cross-culturally. The authors consider the use of the term "dance anthropology" justifiable. (Andrée Grau, 1993)

Zhao Lei pointed out in his paper "Research on Sociology of Culture of Jiaozhou Yangge" that Jiaozhou Yangge, a local opera originating from Qi culture, has a history of more than 300 years. It has spread all over Shandong Province. With the care of the state and local government, it was included in the first batch of national Intangible cultural heritage lists in 2006. It was born in the local area and is active among the people, truly reflecting the lives of the local people and deeply loved by the general public. Jiaozhou Yangge is not only a combination of folk dance and opera, but also a costume scroll that showcases the customs and culture of the Jiaozhou region. So only by fully understanding the artistic characteristics and sociality of Jiaozhou Yangge, can we better inherit this excellent cultural treasure. This study comprehensively utilizes research methods such as literature review, on-site

investigation, and logical analysis to analyze and study the cultural-historical development, cultural characteristics, cultural characteristics, and cultural functions of Jiaozhou Yangge in China. (Zhao Lei,2011)

Durkin's Dance Anthropology and the Impact of 1930s Haiti on Katherine Dunham's Scientific and Artistic Consciousness, article examines Dunham's anthropological memoir, *Island Possessed* (1969), to explore the formative role that Haiti played in Dunham's scientific and artistic consciousness. Katherine Dunham (19092006) was also one of the first African Americans to conduct anthropological fieldwork, and the first anthropologist to explore the function of dance in rituals and community life. Her observations of dance rituals whilst working as a graduate researcher in 1930s Haiti played a formative role in her dance. She established and ran the Katherine Dunham Dance Company, the earliest self-supporting predominantly black dance company and one of the first modern dance troupes to achieve international success. Her choreographic method combined Caribbean cultural forms with ballet and modern dance practices and has had a profound but rarely acknowledged influence on twentieth-century dance. It contends that *Island Possessed* articulates a highly reflexive engagement with ethnography, re-envisioning anthropological research as a space of intercultural exchange. It shows how the text sheds light on a lifelong project by Dunham to enact an artistic and cultural legitimization of Haiti by incorporating its ritual dance forms onto the concert dance stage, an endeavor that would ensure a significant Haitian influence over North American dance throughout the mid-twentieth century. (Durkin,2011)

Eun Hui Kim & Byeong Ju Ahn's Study on Social Functions and Artistic Characteristics in Haenyeo (Female Diver) Dance of Jeju pointed out that the art of dance has formed a form called folk dance because human beings themselves have the ethnic characteristics to adapt to the society based on the historical life experience accumulated under the close relationship with the reality. The Haenyeo (Female Diver) dance in Jeju Island is created through life. In the special performance field of Haenyeo, we can see the close relationship between dance goals and real life. The purpose of this study is to deeply study the social functions and artistic characteristics of Haenyeo Dance in Jeju Island, and draw the following conclusions. First of all, traditional social functions include ritual functions, community functions, game functions, and

communication functions with gods. Second, social functions in the modern sense include festival functions, community functions, performance art functions, traditions full of love, and functions to promote local patriotism. Thirdly, in terms of artistic characteristics, it shows the social and cultural independence of Jeju Island, so dance in the form of realism can feel the past and present of Haenye. In addition, it combines dance, song, opera elements, and performance, with the characteristics of repetition. Fourth, the accompanying music is consistent with the folk songs of Jeju Island, showing charming and rich dance movements. Even clothes and dancing tools are composed of the real image and form of Haenye. (Eun Hui Kim & Byeong Ju Ahn,2011)

Zhu Sitong pointed out in her paper "Coming from the Countryside: A Multidimensional Perspective of the Functionality of the Three Major Yangge Songs in Shandong", that the three major Yangge songs in Shandong, as typical representatives of traditional folk art in China, exhibit different cultural forms in different social contexts, carry different functional values, and contain different characteristics of the times. With the help of the relevant knowledge of Folklore studies and anthropology, this paper discusses the functional values of the three major Yangge in Shandong in different contexts, analyzes the different identity attributes and cultural connotations of the three major Yangge in Shandong, and then interprets the internal mechanism, cultural significance and development law of the inheritance and development of folk art. (Zhu Sitong,2023)

Njaradi Dunja's Between Art of Movement and Science of Body: Short History of Anthropology of Dance, through the scientific interpretation of dance, this thesis outlines the development of dance anthropology from beginners' obsession with body technology. This thesis emphasizes the fact that the development of the branch of anthropology has always been burdened with the uncertainty and dilemma of epistemology. Therefore, when we examine the dance methods in anthropology, it is difficult to talk about a consistent sub-discipline, but we can sort out the relationship between the two. This article introduces two current and conflicting dance methods, text and kinesthetics, which break the old problems and dilemmas and provide a new perspective. (Njaradi Dunja,2016)

Lin Yuan believes that according to the Study on the Gradient and Difference of the Anthropology of Music and Ethnomusicology in the Perspective of Epistemology LinHanyu, since the discovery of the new world, music anthropology and ethnomusicology have started a gradual derivative process, and have gradually differentiated in their research fields. From the perspective of epistemology and cognition, this research describes ethnomusicology, music gradient, and the differences in research perspectives. This can not only clearly show the focus of academic disciplines and research purposes, but also reflect its main research characteristics. (LinHanyu,2016)

Su Rong pointed out in her research paper that, compared with professional dance music, Chinese folk dance music is a traditional music genre that forms and spreads among the people, integrates Folk music factors such as folk songs, instrumental music, rap, and opera, and is closely combined with poetry and dance. Shandong Yangge has outstanding regional characteristics, and from the perspective of distribution, it is most popular in western Shandong, northern Shandong, and the Jiaodong Peninsula. "Jiaozhou Yangge" and HaiyangYangge are the most influential Yangge in the Jiaodong Peninsula. In 2006, these two Yangge were approved by the State Council as the first batch of national Intangible cultural heritage. The "Jiaozhou Yangge" and HaiyangYangge, both belonging to the Jiaodong region of Shandong, are two similar types of Yangge. Both Yangge have rich character roles and pay attention to the performance programs of different professions; Both emphasize the procedures of "dance" and "opera", and the order is "dance" first, while "small opera" is the main focus. The two have similarities in music style, such as absorbing more local opera tunes; however, they also present different characteristics. For example, the dance accompaniment music of "Jiaozhou Yangge" is mostly "Suona Qupai", and the dance accompaniment music of HaiyangYangge is mostly gongs and drums. (Su Rong,2011)

Yang Gao & Fei Ma Yi's "The Artistic Value of Shandong Intangible Cultural Heritage Folk Dance"----this article holds that the intangible cultural heritage dance refers to the dance listed on the list of intangible cultural heritage. Intangible cultural heritage is a kind of intangible and dynamic cultural heritage, which is a folk dance cultivated under the Chinese traditional background. It also embodies the crystallization of various national wisdom and the cultural spirit of the Chinese nation. However,

Shandong mainly has Jiaozhou Yangge, Haiyang Yangge, Guzi Yangge, and so on. The charm of the artistic value of "Shandong intangible cultural heritage folk dance" is not only an ancient wealth and a modern cause but also the prospect of the rejuvenation of the Chinese nation and the future prosperity of art. The artistic value of folk dance, Shandong's intangible cultural heritage, has been maintaining vitality and is still full of charm and cultural diversity. It sows seeds in the preservation and transmission passed down from generation to generation, showing the elegant style of dance art. (Yang Gao & Fei Ma Yi, 2022)

2.4 The Theory Used in Research

2.4.1 Anthropology theory

Anthropology is the discipline that studies people and their culture. Humans create different social, political, economic systems, and religious systems in different environments. Ethnomusicology continued to absorb the nutrition of cultural anthropology theory and methodology in the subsequent development. (Ding Yuxin, 2022). According to the basic theoretical research of anthropology, the researcher made many field visits to Haiyang City, Shandong Province, China. From the customs of Haiyang, living environment, history and culture, culture, language culture, music, dance, lifestyle, food culture, religion, and other aspects, in order to obtain the basic data and theoretical basis of anthropological research. Haiyang Yangge, as a Folk art originating from Folk religious activities and surviving in rural life, carries various cultural information and is the essence of Shandong traditional dance. Through the perspective of anthropological research, the Field research of Haiyang Yangge, taking its folk art characteristics as the starting point, and focusing on its existing folk cultural ecology, respectively from the perspectives of living space, art form, inheritance status, etc., illustrates the interaction between Haiyang Yangge and the local folk life, which can provide a reliable basis for understanding the essential characteristics, aesthetic and practical functions of Shandong folk dance.

2.4.2 Dance Anthropology Theory

Dance anthropology really became a branch of anthropology in the 1960s. In 1960, the American anthropologist Keralas published the article "Introduction to Dance Ethnology" in the journal "Contemporary Anthropology", which examined the theory

and methodology of dance anthropology in general, rather than specifically describing the content, form, and structure of a certain dance. She has made an in-depth study of the subject content, research scope, research methodology, and field survey methods of dance ethnology, and believes that the research methods of dance include the following aspects: (1) field survey, description, observation, and recording; (2) Laboratory research to identify structure and style; (3) Explain style with the help of indigenous people; (4) Graphic representation of dance; (5) Analysis of basic movements, themes, and dance steps; (6) The synthesis of the dance form, structure, pace, music, and lyrics; (7) Conclusion, theory and comparison.

Although her methodology is relatively simple, it still reflects the dance research method of ethnology. She divided dance into folk dance, ethnic group dance, folk dance, opera dance, commercial dance, ballet, court dance, and art dance. Keralas's thinking is based on the in-depth study of American Indian dance and European dance. Because of its combination of theory and method, dance anthropology has been included in the research category of anthropology and become a branch of anthropology. Therefore, Klaras has become the founder of dance anthropology.

Since the 1980s, the study of dance and melody has been put into a larger theoretical framework and has been integrated with theories such as semiotics, feminism, post-structuralism, post-modernism, ethnic group and ethnic identity, post-colonialism, and state. Dance anthropologists have also conducted a systematic ethnographic survey of dance and melody. One of the important contributions of dance anthropology in this period was dance politics, which was to express rights and protests through dance, especially in the fields of ethnicity, class, and gender. Undoubtedly, dance can help us understand the structure and culture of a society. Dancers can express the thoughts, political aspirations, and group identity of a nation through dance and related activities. Dance anthropology has followed the main research method of art anthropology - Field research to observe, record, and analyze a dance, and put it in the social and cultural environment. (Li Ting,2021). This article will provide a cultural interpretation of HaiyangYangge from the perspective of dance anthropology, exploring the regional cultural characteristics and humanistic spirit behind this folk dance.

2.4.3 Musicology theory

The name musicology was officially used by German scholars represented by Helmholtz in the 1860s. Musicology is the study of all things related to music, as well as the study of human history and all music works and behaviors today. Research on music's material components, such as music's acoustics, temperament, musical instruments, etc, as well as research on music's relationship to ideology, aesthetics, history, ethnology, psychology, and education are a few examples. There are considerations from performance, such as performance theory, as well as morphology and its composition, melody, and other compositional technical theories.

A theoretical branch of musicology called ethnomusicology examines the traditional music of many nationalities around the world as well as its historical development. Ethnomusicology is a discipline that studies the musical characteristics and laws of all races and nationalities with common geographical, linguistic, economic, and cultural identities through field investigation.

Musicology as an academic method is applied on the basis of good performance and is carried out in accordance with the most reasonable rules. In its broadest sense, this view reflects the idea that musicology is a "science," a term with a flexible meaning. Theorists of all ages have presented different points of view from different perspectives. This dissertation adopts the research method of musicology. The researcher collected some relevant videos and audio of the Haiyang Yangge and studied the musical characteristics of the Haiyang Yangge.

2.4.4 Sociology

Sociology is a comprehensive discipline that studies the structure, function, occurrence, and development of society through social relations and social behavior from the perspective of the overall concept of society. Its research objects include history, politics, economy, social structure, population change, nationality, city, village, community, marriage, family and sex, faith and religion, modernization, and other fields. Its methodological thinking is diverse, such as the social realism represented by E. Durkheim, who believes that people exist in society, and their behavior and thought are not purely subject to individual rationality but are shaped, restricted, and determined by society.

Comte& Auguste & John Scott& Gordon Marshall proposed that it originated in the late 19th century. It is a social study. Sociology uses various research methods to conduct empirical investigations and critical analysis to develop and perfect a knowledge system related to human social structure and activities and to use this knowledge to seek or improve social welfare as its goal(Zhao Lei,2011). Ashley D& proposed that sociology research has a wide range, including the interpersonal interaction or microscopic sociology levels of agencies, to the macro-sociological hierarchical social system or structure. The sociology of ontology has a social individual, social structure, social change, social problems, and social control, so sociology is usually in parallel with studies of economics, political science, anthropology, and social sciences (Teng Dongliang,2001).

Dong Hui proposed that sociology is quite extensive in terms of research topics and research principles. Its traditional research objects include social stratification, social class, social mobility, social religion, social law, deviant behavior, etc. The models adopted include qualitative and quantitative research methods (Dong Hui,2016). There are four methods of sociological research: investigation, experimental research, literature analysis, and field investigation.

In modern sociological theory, there are many ways of thinking in this discipline, and many theoretical research methods can be provided. It is a discipline that adheres to set rules, falls under the purview of scientific methodology, and is also a thorough and practical branch of social science. This dissertation will use the method of sociological theory to describe the function and value of Haiyang Yangge.

On October 1, 1949, the People's Republic of China and the Central People's Government were established. The establishment of New China represents that under the strong leadership of the CPC, the Chinese nation has opened up a new historical era and ushered in a bright prospect of great rejuvenation. Overall, the establishment of New China has had a profound impact on the historical process of China and the world. This influence is not only reflected in politics and economy but also in various aspects such as technology, education, culture, etc. The development process of New China also reminds us that in the face of challenges and difficulties, only through continuous efforts and innovation can we achieve lasting progress and development.

(Li Yeye&Cui Zhao, 2023)

In the same year, Mao Zedong revised and approved the congratulatory message sent by the Central Committee of the Communist Party of China to the National Congress of Literary and Artistic Workers, in which he expressed that the CPC attached great importance to the power of literature and art, put forward the "basic issues" and "fundamental spirit" requirements for development, and defined the role that literature and art should play in the economic and cultural construction of New China, as well as the direction and path of literature and art development. The National Congress of Literary and Artistic Workers of China (the first Cultural Congress) was held in Beijing. From then on, the development of literature and art gradually gained attention throughout the country, promoting the development of folk art.

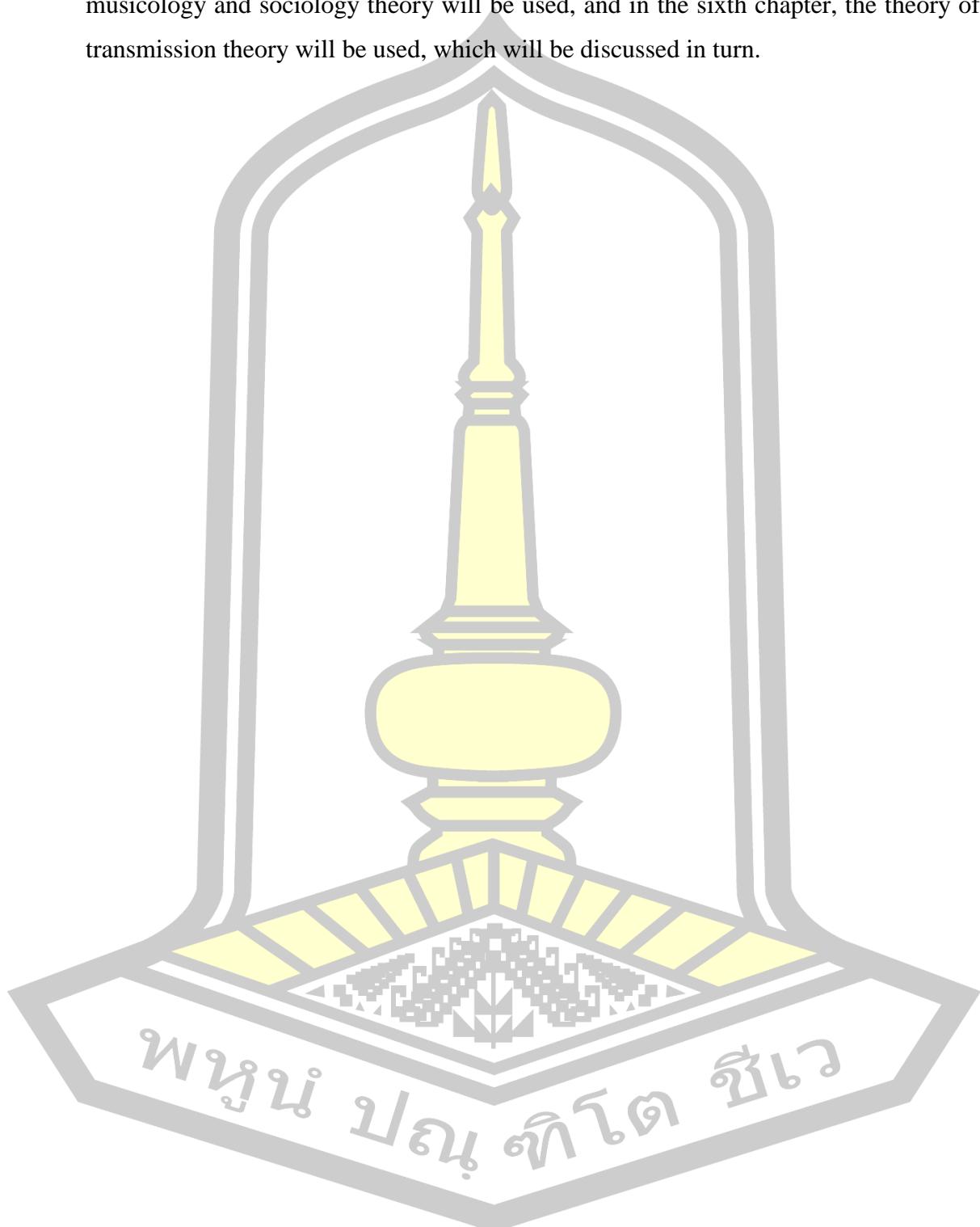
2.4.5 Transmission Theory

Transmission studies is a science that studies all human transmission behaviors and the laws of the occurrence and development of transmission processes, as well as the relationship between transmission and people and society. It is also a science that studies social information systems and their operation laws. In short, transmission studies is a discipline that studies how people use symbols to communicate social information. It has the characteristics of Intersectionality, marginality, and comprehensiveness. The focus and foothold of transmission studies research is: how to establish a certain relationship between people through the role of transmission. Transmission is the study of various transmission activities by bringing together various viewpoints and methodologies. With the continuous progress of society, traditional concepts need to be updated. This is conducive to promoting the preservation and transmission of Haiyang Yangge and plays an important role in social development(Zhang Wei, 2008).

In this study, which is the sixth chapter of this dissertation, the researcher conducted in-depth fieldwork, went deep into schools in the two places, and conducted in-depth interviews, learned about the current situation, mode, and process of the dissemination of Haiyang Yangge, all of which need to be explained from the field of transmission studies.

This subsection researches this dissertation from five aspects: anthropology theory, dance anthropology theory, musicology theory, sociology theory, and transmission theory. In the fourth chapter of this thesis, anthropology theory and dance

anthropology theory will be used, in the fifth chapter of this thesis, the theory of musicology and sociology theory will be used, and in the sixth chapter, the theory of transmission theory will be used, which will be discussed in turn.



CHAPTER III

Research Methodology

My Methodology I have plan will go to Haiyang City, Shandong Province, China. for field work to collect data. And find key informant. So, I have the methods follow as.

- 3.1 Research scope
 - 3.1.1 Scope of content
 - 3.1.2 Scope of research site
 - 3.1.3 Scope of time
- 3.2 Research Process
 - 3.2.1 Key informants
 - 3.2.2 Research tools
 - 3.2.3 Data Collecting
 - 3.2.4 Data Management
 - 3.2.5 Data analysis
 - 3.2.6 Data Presenting

3.1 Research Scope

This part includes the investigation of the development of HaiyangYangge, analyzing the change of HaiyangYangge, and the guidelines for the preservation and transmission of HaiyangYangge.

3.1.1 Scope of Content

By conducting fieldwork, interviewing relevant personnel, reviewing relevant literature, and conducting questionnaire surveys, etc, investigate the development of HaiyangYangge in Haiyang City, Shandong Province, China after 1949, analyze the change of HaiyangYangge in Haiyang City, Shandong Province, China after 1949, propose the guidance for preservation and transmission of HaiyangYangge in Haiyang City, Shandong Province, China after 1949.

3.1.2 Scope of research site

The researchers did fieldwork in Haiyang City, Shandong Province.

Reason:

In China, Haiyang Yangge, which originated in Haiyang, Shandong Province, is an important part of the local culture. Haiyang is located in Shandong Province. In the long-term historical development, Haiyang Yangge has been greatly influenced by Shandong culture. Haiyang is connected by mountains and rivers, has beautiful scenery, and has an excellent position. Whenever there are special festivals such as festivals, sacrifices, and harvests, people will dance the Haiyang Yangge, expressing their longing for a better life. The special living environment has created a splendid Haiyang Yangge culture, which has rich regional culture and artistic characteristics.

1) Shandong Province

Shandong Province is a coastal province in East China, the provincial capital of Jinan. It is located between north latitude 34°22.9' - 38°24.01' and east longitude 114°47.5' - 122°42.3' along the eastern coast of China, bordering Hebei, Henan, Anhui, and Jiangsu from north to south. Shandong is 721.03 kilometers long from east to west and 437.28 kilometers long from north to south. The total area of land is 155,800 square kilometers. Shandong Province, referred to as "Lu" or "Qilu", is the province of China, the capital of Jinan, which is located on the coast of East China, bordering the Bohai Sea and the Yellow Sea. Haiyang city of Yantai City is located in the southeast of Shandong Province, and Shandong is also the hometown of Confucius.



Figure 3. Location of Shandong Province

Source: www.GoogleMap.com Accessed (2022)

2) Haiyang City

Haiyang city, named because it is located in the Yellow Sea Yang, belongs to Yantai City, Shandong Province. It is located in the southeast of Shandong Peninsula and the south of Yantai city, spanning east longitude 120 50 ' - 121 29' and north latitude 36 16 ' - 37 10'. It faces Rushan and Muping in the east, Laiyang in the west, Qixia in the north, the Yellow Sea in the south, and Jimo across T-Zi Bay in the southwest. The total land area is 1,909 square kilometers, the sea area is 1,829 square kilometers, and the coastline is 212 kilometers long. Haiyang has a permanent population of 580000, governs 18 towns and blocks, and has 719 administrative villages and 24 urban communities.

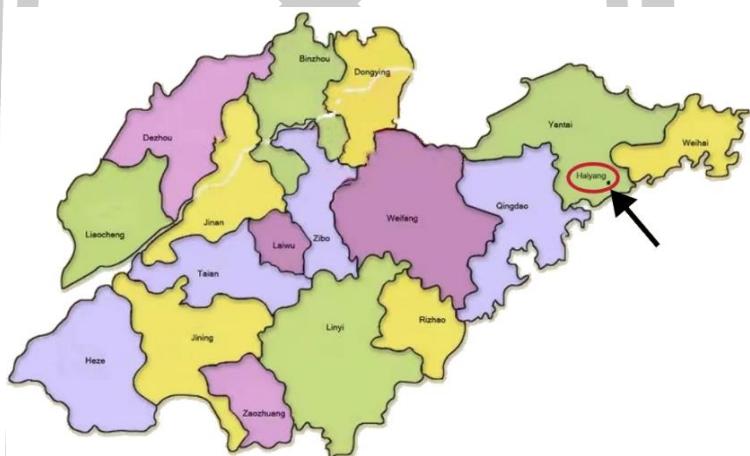


Figure 4. Haiyang City, Shandong Province

Source: www.GoogleMap.com Accessed (2022)

3.1.3 Scope of time

The whole research process will take about one and a half years, from March 2021 to May 2023. Including the preliminary data collation, and field survey.

1) In March 2021, I collected documents on the internet and in the library for 3 months, analyzed the documents about introduction and problem presentation, and established the thesis.

2) From July 2021 to May 2023, I have been to Haiyang City, Shandong Province for many times to do fieldwork and analyze the literature.

3) From July 2021 to May 2023, I studied the survey results and put forward my conclusions, discussions, and suggestions.

3.2 Research Process

3.2.1 Key informants

The key informants in advance: divided into three groups. The criteria for selecting the key informants are:

Scholar informants:

- More than 30 years of research experience, Haiyang Yangge research experts and scholars
- Has won important awards above the provincial level
- Experts and scholars in the field

Casual informant:

- The actor with acting experience
- Young actor

General informant:

- Stay in Shandong province
- Have a deep understanding of the history of Haiyang Yangge
- Old actor or audience without any performance experience

1) Scholar informants



Figure 5. Mr. Yin Song Zhang

Source: You Lin (2022)

Aged 80, the Shandong folk dance expert, who enjoys special subsidies from the State Council, was the former curator of the Yantai Mass Art Museum, and now serves as honorary chairman of the Shandong Dancers Association, Beijing Dance Academy, the Dance Academy of Minzu University of China, the Dance Academy of Shandong Art Academy, a guest professor, and a master's supervisor. For many years, he has been committed to the excavation, organization, development, and research of Haiyang Yangge, as well as the production and teaching of dance. He has achieved remarkable results and has independently created the "Folk Dance Basic Boss Training Course", "Folk Dance Tutorial Teaching Method", and "Folk Dance Textbook Combination Arrangement Method" in China. For over fifty years, Zhang Yinsong's dance works have participated in national and provincial competitions and won awards.



Figure 6. Mr. Jian Guo Xiu

Source: <http://www.haiyang.gov.cn/art/2015/8/21/art>

Aged 60, the representative inheritor of Haiyang Yangge at the provincial level has been the "Yue Dai Fu" of the Yangge team since he was in his twenties, performing for decades. In order to play the role of Doctor Yue well, Jianjiagu also asked a master to learn Northern Praying Mantis. For many years. Dedicated to the research of Haiyang Yangge, Haiyang Yangge, which participated in performance rehearsals, has won multiple awards nationwide and throughout the province.

- 1) Casual informants: transmitters and performers who have participated in national ceremonies for more than 3 years.



Figure 7. Mr. Kun Jiang

Source: You Lin (2022)

Aged 35, a young actor of ocean yangge, devoted to the promotion and transmission of HaiyangYangge. The head of HaiyangYangge Culture Media Co., Ltd. established the Longteng HaiyangYangge Team, which can play a variety of roles in HaiyangYangge and win prizes in provincial and municipal competitions.



Figure 8. Mr. Yun Jie Wang(left) and Zhao Rui Wang(right)

Source: You Lin (2022)

Age 7, Zhao Rui Wang and Yun Jie Wang have been studying Haiyang Yangge for over a year and can perform as "Yue Dai Fu". In addition to studying during the day, they usually participate in performances or rehearsals of the Yangge team every night. They love Haiyang Yangge very much and move their bodies with the sound of gongs and drums, showing a certain talent.

3) General informants: over 60 years old, living in the Local village.



Figure 9. Mr. Hong Li Jiang

Source: You Lin (2022)

Age 65, He is a promoter of Haiyang Yangge and has been involved in various performances and competitions for many years. His main performance is the role of "Gu Lou Jiang", with a unique performance style and realistic portrayal of characters. Although he is not a scholar, he has some academic research on Haiyang Yangge.



Figure 10. Mr. Guang Dong Meng (left1) and Guang Xi Meng (left2)

Source: You Lin (2022)

Guang Dong Meng age 78, and Guang Xi Meng age 80, brothers are the actors of the "GuZi" in HaiyangYangge, and have a certain understanding of the historical development of HaiyangYangge. They participate in Yangge performances every time there is a slack season, and have unique views on the application of the "Mantis Gate" and "Bagua Gate" in HaiyangYangge.

3.2.1.1 Selected select research site

- 1) Haiyang Library, Shandong Province
- 2) Haiyang Cultural Museum, Shandong Province
- 3) Fengcheng subdistrict、 Daigezhuang Village 、 Xujiabo Village
Haiyang City, Shandong Province
- 4) Shandong Art College and Ludong University

3.2.2 Research Tools

- 1) Literature analysis

Based on the existing theories, facts and needs, the literature on HaiyangYangge is analyzed and organized or re-categorized for research conception.

- 2) Fieldword

The practice and application of the "direct observation method" through fieldwork is also a way of obtaining first-hand primary data on the development of Haiyang Yangge before the research work is carried out.

3) Interview method

Through the interview method, talking face-to-face with the interviewees to understand the past and present status of Haiyang Yangge, we were able to collect multifaceted information for job analysis in a simple and narrative way.

4) Observation method

According to the purpose of the research and the outline of the research, the researcher uses own senses and aids to directly observe the object of study through the observation method, so as to obtain the first information about Haiyang Yangge.

5) Questionnaire survey

Through the questionnaire analysis of different age groups, we understand the mass base of Haiyang Yangge, the current situation as well as the preservation and transmission.

3.2.3 Data collection

To collect information the researcher collected the data using three objectives.

1) In the first objective, with the help of network databases, libraries, and other channels, and through literature analysis, researchers can collect and sort out relevant historical materials to master the situation of Haiyang Yangge in different historical periods. In order to conduct an in-depth study, researchers refer to literature materials in libraries and cultural centers and use network platforms such as CNKI and other network platforms to complete the document analysis.

2) In the second objective, the researcher mainly used data from fieldwork, by interviewing and asking. The collected data is then categorized for analysis according to the objectives set.

3) In the third objective, the researcher went to the research site to conduct on-the-spot research, through interviews and video recordings of performances and learned about the preservation and transmission of Haiyang Yangge. From September 2021 to May 2023, the researcher conducted a series of related field investigations in Haiyang City through contacts and carried out a series of work such as interviews, observations, and questionnaires.

3.2.4 Data Management

Firstly, all the collected data are classified and managed.

1) Record video

Categorize the recorded video into two parts, interview, and live record video, and store them separately. The interview part is classified into three groups according to different informants: Scholar informants, Casual informants, General informants, and Scholar informants. The interview recordings were extracted and the literature was classified according to the needs of the research objectives.

2) Literature

Through the reading of the literature, the development status of Haiyang Yangge culture is analyzed. The literature supporting the research on Haiyang Yangge be classified into 5 categories:

Existing literature on Haiyang Yangge research, the geographical situation of Haiyang Yangge in Haiyang City, Shandong Province, China, Customs and culture in Haiyang City, the theory used in the research, International research on foreign languages, another literature review.

3) Photos

Including local customs, people, landform features, live performances, written records, and 5 kinds of classified storage: photos of local customs, photos of people, photos of landform features, live photos of performances, and photos of written records.

4) Questionnaire

The researcher used the field survey and the online interview form for the interview survey, which was classified according to the different identities and ages. According to the same question, the survey results were classified into 4 categories according to different ages: A total of 280 questionnaires were distributed and 265 questionnaires were returned. Among them, 85 were recovered from those over 60 years old, 102 from 36-60 years old, 58 from 35-15 years old, and 20 from under 14-7 years old.

3.2.5 Data analysis

In the first research objective, I used the method of literature research to obtain the development of Haiyang Yangge. And, I used qualitative research to collect relevant data through interviews and observations. In the second objective, The author

studied the changes in Shandong HaiyangYangge through fieldwork、questionnaires、interviews、reference literature、video conferencing interviews, and indirect observations. In the third objective, I studied the preservation and transmission of HaiyangYangge and put forward more reasonable suggestions preservation and transmission of HaiyangYangge.

3.2.6 Data Presenting

In this dissertation, the researcher presented on 7 chapters:

Chapter 1: Introduction

Chapter 2: Literature reviews

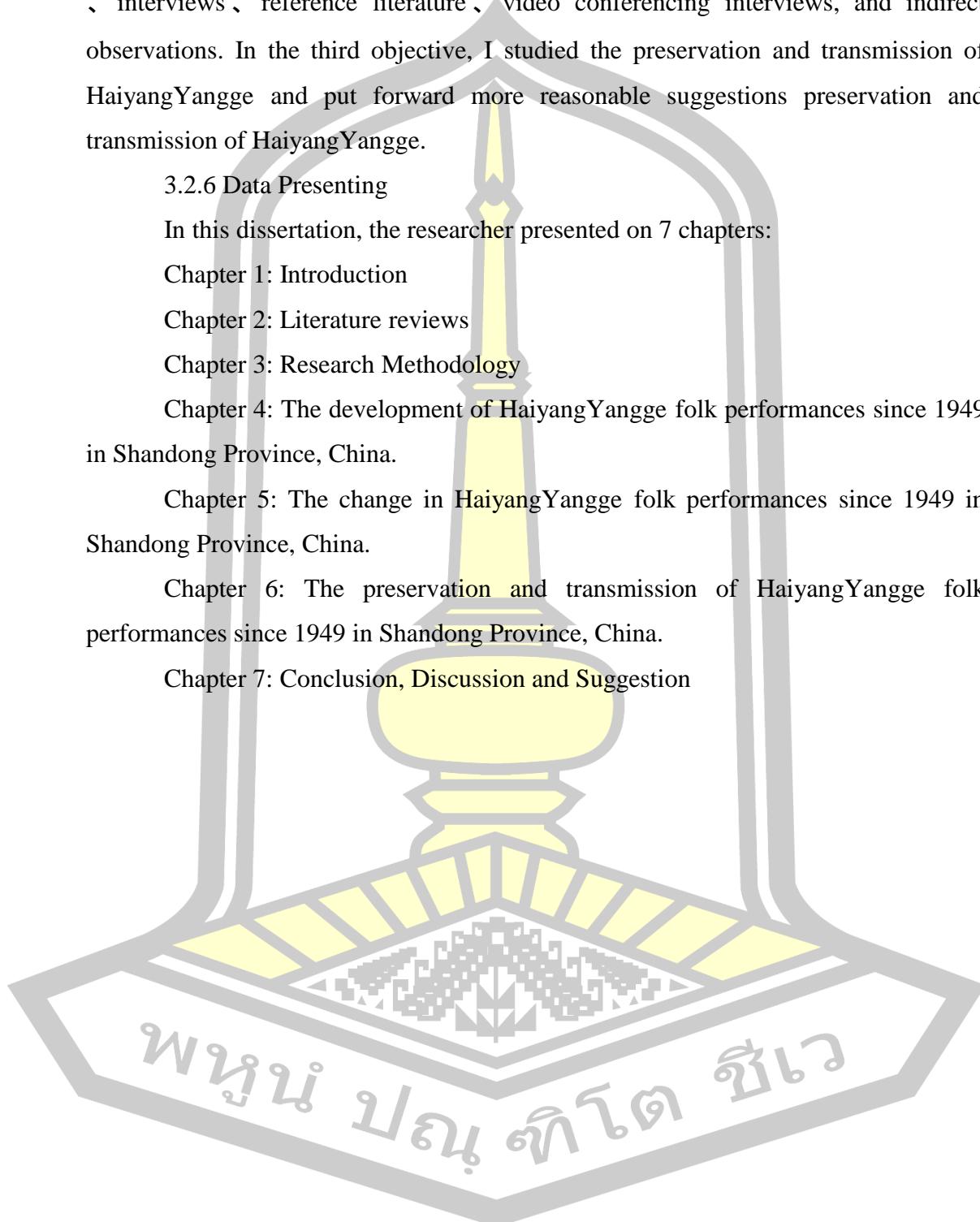
Chapter 3: Research Methodology

Chapter 4: The development of HaiyangYangge folk performances since 1949 in Shandong Province, China.

Chapter 5: The change in HaiyangYangge folk performances since 1949 in Shandong Province, China.

Chapter 6: The preservation and transmission of HaiyangYangge folk performances since 1949 in Shandong Province, China.

Chapter 7: Conclusion, Discussion and Suggestion



CHAPTER IV

The Development of Haiyang Yangge Folk Performances Since 1949 in Shandong Province, China

In this chapter, the researcher mainly researched and analyzed the history and development of Haiyang Yangge folk performances since 1949 to today by means of literature review, field investigation, and observation. The special period enriched and matured the theme and content of Haiyang Yangge forming a unique style and characteristics and also creating the status of Haiyang Yangge in Chinese national folk dance.

- 4.1 The Forming Factors of Haiyang Yangge
- 4.2 The Development of Haiyang Yangge Folk Performances Since 1949 in Shandong Province, China
 - 4.2.1 The first historic leap(after 1949s to after 1950s)
 - 4.2.2 The second historic leap(Early 1990s)
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- Summary

4.1 The Forming Factors of Haiyang Yangge

4.1.1 Natural conditions and geographical environment

No culture can be formed without reason, and the surrounding environmental and cultural factors can have a certain impact on the origin of a certain culture. The living environment of a region often determines the living habits and customs of local residents to a large extent. The special cultural environment and geographical location will have a significant impact on the local history and culture, and may even determine the development and transmission of local traditional culture. So, in order to conduct research on Haiyang Yangge, it is necessary to first understand the living environment of Haiyang Yangge, including natural and geographical conditions.

Haiyang Yangge, as the name suggests, originated in a place called Haiyang. Haiyang is located in the southern part of the Shandong Peninsula and is a coastal city on the coast of the Yellow Sea. The total area of Haiyang is relatively large compared

to other places, with a total area of 1886.8 square kilometers. It has jurisdiction over three districts, three streets, eleven towns, and 732 administrative villages. The coastal areas of Haiyang are mostly low-lying hills and depressions, which make the land in Haiyang less fertile. It is not feasible for villagers to focus on planting. And because Haiyang is located in a warm temperate marine monsoon climate zone, facing the Yellow Sea, with abundant fishery resources, it is very suitable for the development of the marine fishery industry. Therefore, most people rely on fishing for a living.

Haiyang is a coastal area to the east and an inland area to the west, with less developed transportation. If you want to go to Haiyang now, you can only disembark from Qingdao and Yantai by plane, and then transfer to a bus. The train station in Haiyang is located in Xujiadian, which is north of Haiyang, near Yantai, and also needs to take a bus to the area where Yangge is popular. There is only one port in Haiyang that is relatively developed, so people in the Haiyang area rarely go out to communicate with the neighboring county. Therefore, Haiyang Yangge is less influenced by other regions and retains many original characteristics and styles. The fishermen living by the sea in the Haiyang area are greatly influenced by marine culture and highly believe in the theory of gods. Therefore, they worship the Sea Dragon King in the first month of each year, hoping to have a good harvest when going to sea next year through their devout worship activities. In order to express this sincerity, Yangge has become the best way to offer sacrifices. The Yangge teams in each village have their own characteristics, and everyone takes turns performing and worshipping at the Sea Dragon King's place. (Figure 11-16)

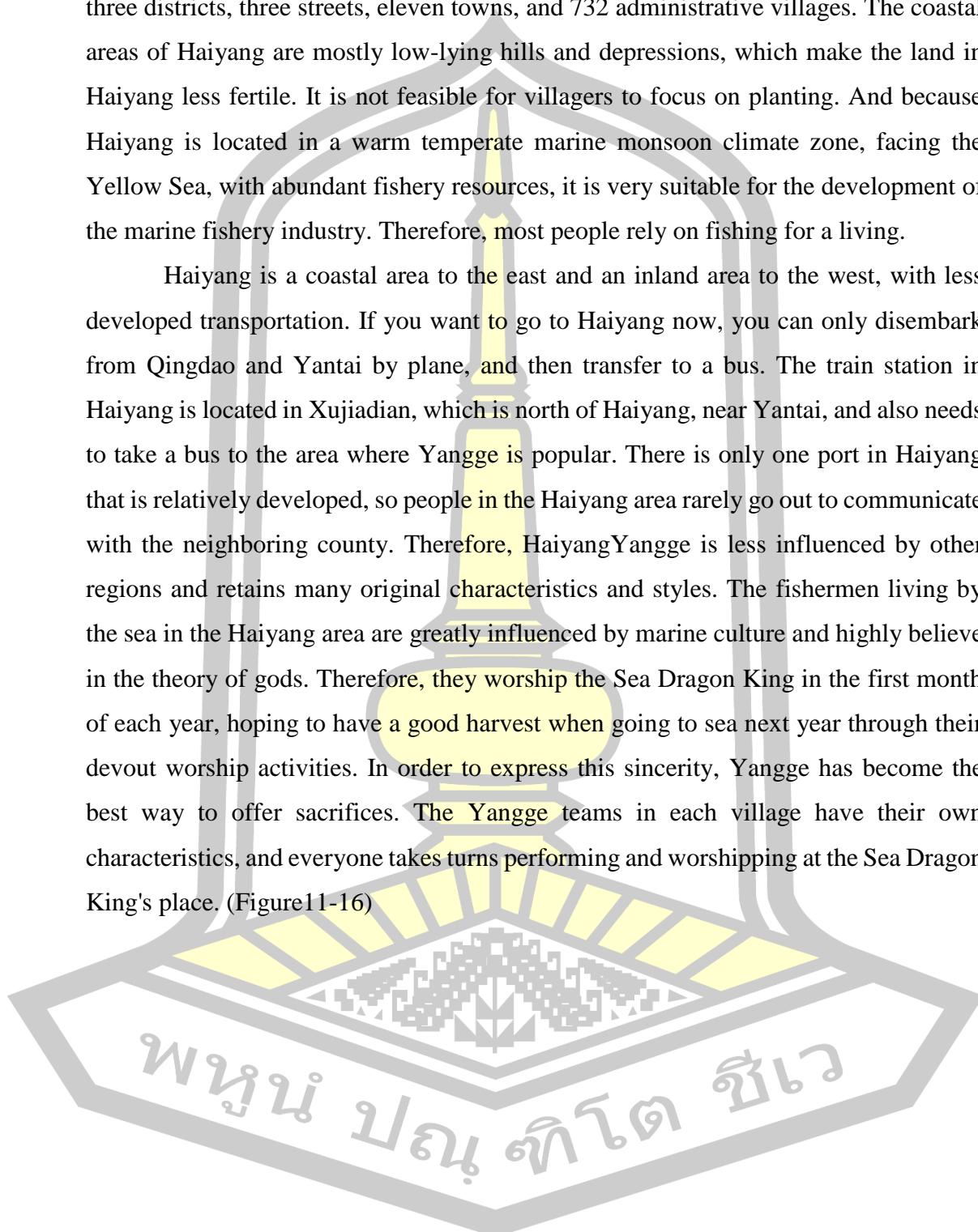




Figure 11. Sea Sacrifice Ceremony--"Performing HaiyangYangge"

Source: You Lin (2023)



Figure 12. Sea Sacrifice Ceremony--"Performing HaiyangYangge"

Source: You Lin (2023)

ພណ្ឌនំ បណ្តុះពូន ធម្មោះ



Figure 13. Sea Sacrifice Ceremony--"Performing Haiyang Yangge"

Source: You Lin (2023)



Figure 14. Sea Sacrifice Ceremony--Worship to the Sea Dragon King

Source: You Lin (2023)

នគរបាល ព្រះមហាក្សត្រ ខេត្ត



Figure 15. Sea Sacrifice Ceremony--Worship to the Sea Dragon King

Source: You Lin (2023)



Figure 16. Sea Sacrifice Ceremony--sacrifice

Source: You Lin (2023)

In recent years, with the development of social life and the improvement of people's living standards, the economic development level of the Haiyang area has improved to a certain extent, and the lives of local people have also improved. People's demand for spiritual life is increasing, and they are paying more attention to the ritual of sacrificing the sea, which can also play an innovative role in the Haiyang Yangge to a certain extent.

4.1.2 Historical and socio-cultural conditions

Haiyang Yangge has gone through more than 600 years from its origin to the present and is a Yangge culture with a history of over 600 years. During this period, Haiyang Yangge experienced a decline, but it has been persistently passed down to this

day and is still relatively intact. The content of Yangge is also relatively rich, which is closely related to the living and cultural environment of the Haiyang area. Haiyang is the birthplace of civilization. There are many places of interest, such as the Longshan culture Site, Spring and Autumn Tombs, etc. In addition to historical relics and historical sites, Haiyang also has many excellent natural scenic spots, such as Zhaooshan National Forest Park, Qianliyan Island, Wanmi Beach, etc. These many natural landscapes are also places that tourists from all over the country are eager to visit. During the War of Resistance Against Japan, due to the unique geographical environment and location of the Haiyang area, it was suitable for landmine warfare. During that period, Haiyang was also known as the hometown of "landmine warfare". These valuable materials of "landmine warfare" are well preserved in museums today for future visitors. For thousands of years, people have not only created life but also created art. The Haiyang Yangge embodies the collective wisdom and creative spirit of the Haiyang people.

Haiyang not only has a unique geographical and natural environment, but the local cultural environment has also developed very well. Due to the relatively intact preservation of local historical sites and the suitable climate for vacation in Haiyang, a large number of tourists come here every year to visit and participate in the performance of local Haiyang Yangge. This greatly promotes Haiyang Yangge and also promotes its transmission and development in another form. The physical geography environment and historical culture of Haiyang have a very profound impact on the innovation and development of Haiyang Yangge, playing a very important role in promoting. It can be said that the physical geography environment and historical culture are the key to the rise and development of Haiyang Yangge, and the local cultural factors have a more profound impact on Haiyang Yangge. In the cultural environment of the Haiyang area, the Dongyi culture and Qilu culture have had a significant impact on the content of Haiyang Yangge, which plays a decisive role.

1) Dongyi Culture

Shandong is the center of Dongyi culture. According to ancient records, the Haiyang area today was called "Yi" or "Dongyi" from the end of the Primitive Society to the Xia and Shang dynasties. Numerous archaeological excavations have shown that the brilliant culture created by the Dongyi people is the dawn of Chinese civilization,

making his descendants proud and proud. For example, when tools are necessary in production and daily life, the Dongyi people sharpen stone tools or animal bones to make production and daily necessities; In order to solve the problem of costumes and other fabrics, high-density textiles have been developed; In order to facilitate daily communication, characters were also created. At that time, the characters created were the oldest in Chinese history, namely the Changle bone carving characters, which were even earlier than oracle bone inscriptions. Due to its close proximity to the coast and natural geographical advantages, the Dongyi region vigorously developed fisheries at that time. Secondly, the Dongyi civilization is also manifested in weapons, medical skills, animal husbandry, and brewing industries. In order to enrich the fun of daily life, music, and culture such as "Da Shao" were also created, which had a profound impact on the formation and development of HaiyangYangge later on.

The Haiyang area is more influenced by the Dongyi culture. The Dongyi people began sacrificial activities early on, creating the earliest dance steps that have been passed down to this day, with a strong Dongyi cultural color. HaiyangYangge carries a certain degree of Dongyi culture in its performance form and style, and its dance steps transmit most of the content of Dongyi sacrificial dance in the process of creation. On the basis of Dongyi dance steps, unique cultural characteristics of the Haiyang area are added, thus forming the rough and bold characteristics of HaiyangYangge.

2) Qilu Culture

The Qilu culture is significantly different from the Dongyi culture. Influenced by the Qilu culture, HaiyangYangge exhibits a gentle and elegant atmosphere.

Qilu culture is not a culture, but a combination of Qi culture and Lu culture. There are great differences between the Two Cultures, but there are similarities between the Two Cultures. Qi culture absorbed and developed the Dongyi culture at that time, forming a culture with its own characteristics; The Lu culture is represented by Confucius, based on Confucian culture, and promotes a type of Confucian ideology. From the basis of The Two Cultures, Qi culture pays more attention to utility, while Lu culture pays more attention to ethics; In terms of attitude toward new things, The Two Cultures also show a different side. Qi culture pursues reform and innovation, while Lu culture pursues respect for tradition and does not reform at will. Although the cultural

details of the Two Cultures are so different, the Qi culture and the Lu culture are quite similar in academic aspects and have a strong integration.

Influenced by Qilu culture, HaiyangYangge attaches great importance to etiquette in its creation and performance, which largely reflects the characteristics of Qilu culture, namely the Confucian ideology in Qilu culture. HaiyangYangge pays attention to the formation of "three entrances and three exits" and "three worships and nine kowtows". This formation was a traditional Chinese traditional culture, but with the development of society and the progress of the times, HaiyangYangge did not abandon these traditional cultures, but instead preserved and developed these rituals on the original basis. During the performance of HaiyangYangge, various characters gather together to perform their own characteristics, showcase their respective dances, and effectively integrate the dances of different characters. This is the embodiment of the spirit of Qilu culture's great integration, great unity, and seeking common ground while reserving differences.

4.2 The Development of HaiyangYangge Folk Performances Since 1949 in Shandong Province, China

Table 1. Three Historical Leaps of Modern and Contemporary

Three Leaps	Year	Important situations	Results	Influence on HaiyangYangge
The first historic leap	1949s to after 1950s	1. Establish cultural centers 2. Dance performance competitions	Promotion of HaiyangYangge	Favorable to the development and spread of HaiyangYangge
The second historic leap	Early 1990s	1. International, national, and provincial competitions have won awards 2. Haiyang City has been listed as the "Hometown of Chinese Folk Art"	Promotion of HaiyangYangge	Favorable to the development and spread of HaiyangYangge
The third historic leap	Early 21st century	1. Participated in the opening ceremony performance of the 2008 Olympic Games 2. Filmed the HaiyangYangge for promotion	Promotion of HaiyangYangge	Favorable to the development and spread of HaiyangYangge

4.2.1 The first historic leap(after 1949s to after 1950s)

With the development of society, the form and content of HaiyangYangge have changed constantly. However, its position in the people's mind has not changed. People

have always regarded watching and performing Yangge as a great joy in life. On the first day of the New Year, when the gongs and drums of Yangge sound, men and women, old and young, rush to watch it. The walls, roofs, trees... are crowded with people everywhere. "No Yangge is not called New Year" has become a popular saying of the masses. People's love has laid a solid foundation for the continuation of HaiyangYangge, and HaiyangYangge has also been enduring, transmitted, and developed.

After the birth of New China, under the guidance of the Party's policy of "letting a hundred flowers blossom and a hundred schools of thought contend", the state attaches great importance to the promotion of national culture and advocates mass cultural departments and art groups to dig and sort out folk cultural heritage and hold various dance performances. At that time, the country attached great importance to the promotion of national culture, hoping to promote China's national culture. It began to search for folk cultural heritage with local characteristics throughout the country and organized various folk dance teams to perform cultural activities. In the 1950s, the country attached great importance to the development of the literary and artistic industry and introduced many policies to promote its development. In response to the call of the country, the Haiyang government established a cultural center in Haiyang in 1951. In order to promote the development of HaiyangYangge to a higher platform, the local HaiyangYangge was unified and integrated. In 1959, Yantai sent an invitation letter to Haiyang for a dance performance. After receiving the invitation, local cadres and leaders of Haiyang attached great importance to the opportunity to participate in this dance performance. In order to have a good performance in this dance performance, HaiyangYangge was innovated and adapted to a large extent, and then participated in the Yantai dance performance with the title of "Long live the people's commune". Yangge was mainly combined with the socialism that was going on at that time, Mainly reflecting the scene of abundant harvests in local rural areas. After the end of this literary and artistic activity, HaiyangYangge gained a great reputation and received wide transmit attention nationwide. Later, the Shandong Provincial Mass Dance Festival also invited the participation of HaiyangYangge, which once again achieved brilliant results. Afterward, cultural and artistic experts from Shandong Province meticulously adapted HaiyangYangge and participated in the "National Workers'

Literature and Art Exhibition" event in Beijing, which once again received unanimous praise. It should be said that this is the first innovation of HaiyangYangge, a fundamental turning point of HaiyangYangge, and the first climax of its prosperity. It has laid a solid foundation for the further transmission, development, and prosperity of HaiyangYangge art in the future. Since then, HaiyangYangge has been recognized as "one of the three major Yangge songs in Shandong", enjoying a nationwide reputation.

Since then, a large number of scholars have been attracted by the folk culture and art of HaiyangYangge, and a large number of literary and artistic enthusiasts have gone to Haiyang to conduct research and collect folk customs, greatly promoting the development of HaiyangYangge, Make HaiyangYangge one of the representative works in the Yangge art field of Shandong Province.

4.2.2 The second historic leap (Early 1990s)

During the ten-year turmoil, influenced by the political situation, the traditional artistic style of HaiyangYangge was impacted, and the appearance of the characters also changed, but it was still loved by the people of Haiyang.

After experiencing the first stage of the leap and ten years of turmoil in HaiyangYangge, the leaders of Haiyang City are facing the problems of transmission, innovation, and development of HaiyangYangge. How to preserve the traditional cultural characteristics of HaiyangYangge in the constantly changing and developing process of the times, and make HaiyangYangge have the characteristics of the new era, is a problem that should be solved at that time. After multiple meetings, the local government and propagandistic and cultural departments have reached a unified consensus that in order to achieve innovation and development of HaiyangYangge, it is necessary to promote HaiyangYangge nationwide, or even go abroad, with the slogan of "twist Haiyang, dance to the whole country, and go global".

In order to participate in the international competition, the county government invested more than 100,000 yuan under financial constraints, and invited Zhang Yinsong and Xu Qiang as the chief directors and instructors, Wang Jinzhao and Ju Chunshan as the directors, and Li Zhisheng as the choreographer and director of the composition, to rebuild, further process and innovate the HaiyangYangge, and participated in the fourth Shenyang International Folk Dance (Yangge) Festival in 1994, And won the first prize of the "Golden Rose" award. Since then, HaiyangYangge

has not only generated great repercussions in China but also gained great fame internationally. Haiyang Yangge has really "twisted" out of Haiyang, "danced" to the whole country, and "walked" to the world. The news that Haiyang Yangge participated in the international art festival competition has also been rated as one of the top ten news in YanTai in 1995. In December of the same year, it won the silver medal of the National "Stars Award". In December, the performance of the curtain ceremony of the fifth Shandong Provincial Culture and Art Festival was added, which was received and praised by Zhao Zhihao, Li Chunting, and other leaders of the five provincial leading groups. In December 1996, he won the gold medal in the dance competition of the first farmers' art festival in Shandong Province. In 1996 and 1997, he participated in the shooting performance of the Spring Festival Gala in Shandong Province for two consecutive years. In 1997, Haiyang City was named "the hometown of Chinese folk art" by the Ministry of Culture. It should be said that this is the second turning point of Haiyang Yangge and the second climax of its prosperity. Since then, Haiyang Yangge performances have been transmitted throughout the county. Therefore, Haiyang city has won the title of "Hometown of Chinese Folk Art". Later, Haiyang Yangge won the silver medal of the "Stars Award" of the Ministry of Culture for its director and performance. The choreographers and directors of Haiyang Yangge were also awarded second prize by the Shandong Provincial Department of Culture. Haiyang County Party Committee held a celebration and commendation meeting and gave certain material rewards to all Yangge players. For a long time to come, the Haiyang Yangge art performance in Shenyang to participate in the international competition has almost become a model for all Yangge teams in Haiyang to learn. Haiyang Yangge teams have won awards in the country, provinces, and cities, and are loved by the masses.

4.2.3 The third historic leap (Early 21st century)

The implementation of the reform and opening up strategy laid a certain foundation for the third leap of Haiyang Yangge, at which time China began to gradually step out of the country and enter the world. During this period, Haiyang Yangge also closely followed the trend of the times, constantly innovating and developing, and began to carry out Yangge performance activities throughout the country. During the reform and opening up period, the Haiyang Yangge had more vivid and vibrant content created by hardworking working people. Later, with the advancement of China's

intangible cultural heritage work, HaiyangYangge was included in the first batch of national intangible cultural heritage in 2006, further realizing the important position of HaiyangYangge in China's folk art community. In April 2007, HaiyangYangge won the award of "the most popular program of audience" in the CCTV dance competition. In 2008, he was invited to participate in a warm-up performance before the opening ceremony of the 29th Beijing Olympics. In 2012, HaiyangYangge took part in the opening ceremony of the Asian Games. In October 2015, HaiyangYangge directed by Guo Jingyu and others premiered on Shanghai News Comprehensive Channel. The opera takes HaiyangYangge, a folk custom in Haiyang, as the starting point, and tells the legendary story of a beggar who transforms into a great hero from a young age. In January 2018, the film "To Live to Heaven", directed by Li Jinggang and co-produced by a Haiyang native director, officially opened at the Pipa Island Film and Television Base in Haiyang. The film was filmed throughout the entire process in Haiyang, and at that time, HaiyangYangge entered the world stage.

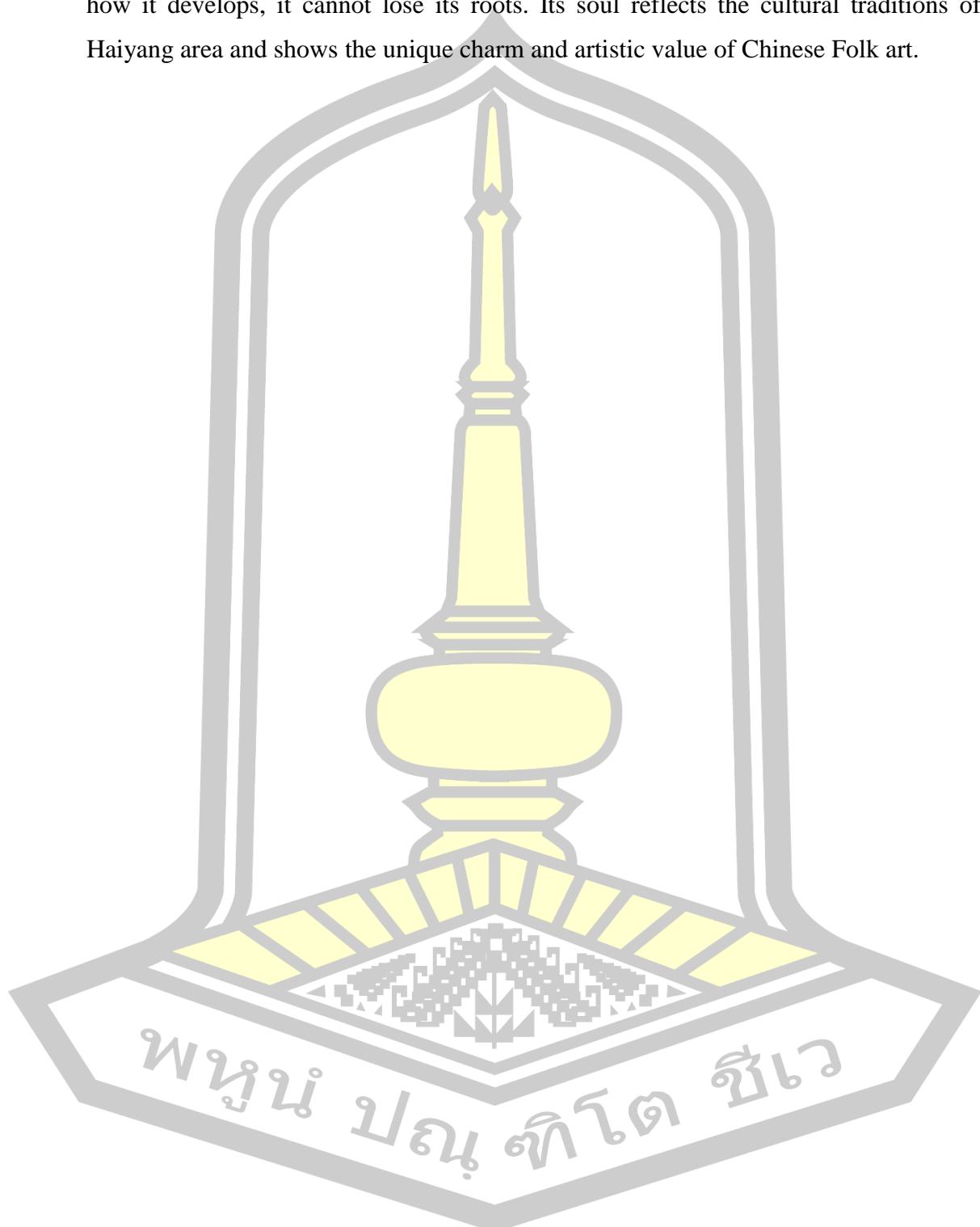
At this point, HaiyangYangge formed its third leap after liberation. Afterward, the development of HaiyangYangge entered a plateau. Nowadays, there are more and more ways of entertainment, and young people are beginning to pursue novelty, unable to immerse themselves in learning and appreciating truly valuable folk treasures. In addition, inheritors are facing aging issues, and various factors are constraining the development of "intangible cultural heritage" dance, leading to the current situation where HaiyangYangge is about to face no apprentices to pass on. The desolation of the inheritors has buried the dance, and the occurrence of this phenomenon is truly heartbreaking and regrettable. The traditional inheritance model of "father-son transmission" and "teacher-apprentice reception" greatly demonstrates the spiritual core of traditional Chinese culture. Currently, folk dance has been strongly impacted by modern civilization, resulting in issues such as the lack of successors.

Summary

HaiyangYangge has undergone 600 years of time and space evolution from its origin, prosperity to decline, and has a wide influence and dissemination in the Shandong region and even throughout the country. HaiyangYangge has distinct regional characteristics and a deep mass foundation. Due to its rich living atmosphere and

pleasant music atmosphere, it has been loved by people and has had a wide impact. Haiyang Yangge has undergone changes and has been passed down in different periods. It originated in the Western Zhou Dynasty, was established in the Ming Dynasty, flourished in the Qing Dynasty, and then made three leaps after liberation during the Revolutionary War period, finally reaching today's Haiyang Yangge. In the process of historical development, Haiyang Yangge was deeply influenced by Dongyi culture and Qilu culture, but its development was not smooth sailing. From a social perspective, it can be seen that the development of Haiyang Yangge is influenced by various factors such as politics and economy, including human factors, government factors, and national factors. During the decade of the Cultural Revolution, the Eight Model Operas were well disseminated. Model operas were widely known through nationally controlled channels such as stage performances, filming, broadcasting on radio, and newspapers and magazines. Except for the units that perform model plays, troupes engaged in performing traditional plays in various regions are either disbanded or designated to only perform or transplant model plays. Industrial and mining enterprises, government organizations, primary and secondary schools, and even street residents are required to arrange and learn to sing model plays. Moreover, during the performance, one prop or line of singing in the play cannot be altered, and every move is not allowed to deviate, otherwise, it is "damaging the revolutionary model play". Model plays are reserved repertoire of Mao Zedong Thought literary and artistic propaganda teams organized by government agencies, factories, mines, and schools. From the end of 1966 to 1970, apart from adapting model plays, no new film feature films were released nationwide, and no literary and artistic special issue was resumed for publication. This has led to model plays dominating the stage, presenting a cultural landscape of "eight plays for eight hundred million people", and the literary and artistic stage withering. The ten-year Cultural Revolution has almost deprived Haiyang Yangko of its existence space. Today, with the development of society, Haiyang Yangge keeps up with the pace of the times, is close to people's awareness, and begins to develop towards commercial performances. Its utilitarianism gradually increased, but it gradually lost some of its audience. Throughout its historical development, the emergence and development of Haiyang Yangge is a long and rich historical process. In order to survive, Haiyang Yangge has constantly developed itself in the development

process, improved itself, and found a path of self-development. However, no matter how it develops, it cannot lose its roots. Its soul reflects the cultural traditions of Haiyang area and shows the unique charm and artistic value of Chinese Folk art.



CHAPTER V

The change in Haiyang Yangge folk performances since 1949 in Shandong Province, China

In this chapter, the researchers will use ethnomusicology, sociology, dance anthropology, fieldwork, observation, and other methods to analyze the Change of Haiyang Yangge from eight aspects.

- 5.1 Changes in content
- 5.2 Changes in form
- 5.3 Changes in Function
- 5.4 Changes in Music
- 5.5 Changes in Formation
- 5.6 Changes in Performance Style
- 5.7 Changes in Costume
- 5.8 Changes in the Performance Group
- Summary

5.1 Changes in content

In the 600 years development history of Haiyang Yangge, it has roughly gone through three prosperous periods. Although there is no written record of the first prosperous period, the basic trajectory of the development of Yangge can be verified through folk songs and folk songs sung in the fields, as well as a large number of singing and dancing performances that participated in folk sacrificial activities. According to a survey, Yangge was first born in the transplanting industry in southern China, and later transmitted to the northern part of China. In addition to the local ecological environment for the survival and development of Yangge, it is important that the local area endows Yangge with a certain cultural connotation. In a sense, it gradually improves with the increasing standardization of ancestor worship and worship activities. In the early stage of Yangge, there was singing and dancing, and the singing part was mostly in folk songs and minor tunes, expressing folk sentiments. Some had simple narrative plots, telling the local and local events that occurred around them at that time. Accompanied by

gongs and drums, the dance begins to create a warm atmosphere, and after attracting the audience, a "small performance" (i.e. singing) is performed. However, at that time, the weight of the dance and singing parts was basically balanced. At that time, a very important mission of Yangge was to worship ancestors, and during ancestor worship, it was very solemn and generally did not sing folk songs, so its dance part was quite important. In addition, it can be seen from some texts describing Ming Dynasty opera that Ming Dynasty opera gradually flourished with the development of commerce. At that time, the dance component was relatively heavy in traditional Chinese opera, which inevitably influenced Yangge. Additionally, for illiterate folk artists, using dance as body language to express emotions and emotions may be more convenient than composing and singing folk songs. So, from a common phenomenon, for a relatively long period of time, most folk Yangge songs were in a state of "dancing and singing in the market".

However, since the mid-Ming Dynasty, handicrafts and commerce have experienced unprecedented development. After the Qing Dynasty, China experienced an unprecedented period of prosperity in traditional Chinese opera art. From the palace to the public, various traditional Chinese opera arts and countless troupes of traditional Chinese opera are popular in the world. This has had a profound impact on the art of Yangge. Under the relatively closed feudal rural economic conditions, the charm and information content of traditional Chinese opera art has made people obsessed with it. Cai Rongrong pointed out in her research paper that the most popular and popular folk art, Yangge is highly susceptible to the influence of traditional Chinese opera. In order to cater to the audience and meet the psychological requirements of self-entertainment, Yangge quickly began to absorb a large number of elements of traditional Chinese opera art to enhance its influence. The first major change in Haiyang Yangge was the transition from the performance of "folk songs" to the performance of "Yangge opera", which also marked a turning point in Haiyang Yangge. (Cai Rongrong, 2015)

The small play of Haiyang Yangge imitates the form of traditional Chinese opera art, causing significant changes in its content. Because it is pure folk art and lacks professional norms, the plot of "Yangge Xiaoxi" is far less complex and tortuous than ordinary opera repertoire, but far more complex than folk songs and minor tunes with simple plots. The main content is ordinary stories that occur around ordinary

people. Not only is it full of life atmosphere, witty and vivid, but it is also dialect-oriented and colloquial, which is very in line with the common law of folk art for self-entertainment and entertaining people. Due to the fact that the vast majority of folk artists are illiterate, this plot art derived from their daily lives is precisely suitable for their performances, thus achieving this significant transformation in a very short period of time.

We have not found any authentic and reliable written records of what the early "Yangge Xiaoxi" looked like. However, from the "Yangge Opera" created by Mei Yue in the 35th year of the Qianlong reign (January 1771) and "Chen Laoxi Advising His Son to Run to Sichuan", it can be seen that during the Qianlong reign of the Qing Dynasty, the small plays of Haiyang Yangge were already quite mature in both form and content. According to the original materials collected by Mr. Sun Yongtang, an expert in folk Yangge and Yangge music in Haiyang, provided by Teacher Wang Jinzhao, in the 1980s, he found a surviving Yangge script manuscript in the folk (unfortunately only three pages, the remaining one was destroyed during the ten-year turmoil) as follows:

Meiyue in the 35th year of the Qianlong reign of the Qing Dynasty

Hu Tingzhang works in Qiongzhou and deeply loves the beauty of Sichuan songs. He imitated "Running to Sichuan" and taught the Yangge team to sing "Chen Laoxi advised his son to run to Sichuan".



Figure 17. The original manuscript of "Chen Laoxi persuades his son to run to Sichuan"

Source: Continued Records of Haiyang County, Volume 3, Page 31, 1980

From the original manuscript collected by Mr. Sun Yongtang, it can be seen that Chen Yingbi, the author of "Chen Laoxi Persuades his Son to Run to Sichuan", belongs to Liushuzhuang, Dongcun Town, Haiyang City. Being able to serve in Qiongzhou with the official seal of Hu Gongting indicates that he is at least a scholar. And this small play is probably one of the few works written by scholars in the early "small play Yangge". According to the information compiled by Mr. Sun Yongtang, this "Yangge Opera" has reached a considerable level in terms of singing, dialogue, plot, and musical melody. Many "Yangge Opera" still imitate and continue to use the melody of "running Sichuan" to this day. In the eyes of orthodox scholars at that time, folk songs and folk songs were contemptuous and inferior. Chen Yingbi was able to write a book on "Yangge Opera" by "Xialiba people" with great perseverance and honesty, which indicates that at that time in Haiyang, "Yangge Opera" was not only quite popular but also very mature and deeply rooted in people's hearts, becoming a popular art form. That's why Chen Yingbi enthusiastically wrote a "Yangge Opera" and was able to "teach the Yangge team to sing".

The small plays of Haiyang Yangge have gone through more than 200 years of birth and death, and there are not many left to be passed down. There are very few "Yangge Opera" with complete script and music scores. But according to the veteran artist, some Yangge teams in those days could perform 72 "Yangge skits". If we consider the update cycle of small operas, the accumulation of these plays must be a very large number. Many of these "Yangge Opera" are ordinary stories that occur among ordinary people. It is not difficult to imagine that during this period, the content of Haiyang Yangge was already very rich and colorful, and very close to the people's lives. As a pure folk art, it can be passed down for hundreds of years and remain prosperous, which further demonstrates its popularity among the masses. There is a saying in Haiyang Yangge that goes, "Celebrate the first lunar month, play in the second lunar month, and pull until the third lunar month. This not only indicates the popularity of Haiyang Yangge, but also indicates that it can perform a rich range of content, and it is still in the ascendant until March. It can be seen that the "Yangge Xiaoxi" once had a grand occasion. From another perspective, these pure folk singing teams only have a maximum of one month of rehearsal time per year, and most of the actors are cultural educators. However, they are able to rehearse so many "Yangge operas". This is

obviously not a year or two of hard work, but a result accumulated by Yangge artists over time. This is also sufficient to demonstrate the level of love among Yangge artists at that time for "Yangge Opera". After hundreds of years of development and prosperity, the "Autumn Opera" in Haiyang reached its artistic peak in the late Qing and early Republic of China but rapidly disappeared in just over 20 years from the 1940s to the 1950s. Haiyang Yangge evolved into a folk art form similar to pure dance. According to Teacher Wang Jinguang and some veteran artists, the main reason for this rapid transformation is also in line with the needs of social development. (Guo Tingting, 2013) This phenomenon of changes in form due to content not adapting to the needs of social development is also a common phenomenon in folk Yangge. In the 1940s, Haiyang became an anti-Japanese base area under the leadership of the Communist Party. Extensive revolutionary propaganda work needed a simple, convenient, and deeply loved form for promoting the anti-Japanese democratic united front, mobilizing the masses, and strengthening the team. Haiyang Songs is the most suitable folk art form for this demand. The local democratic government organizes Yangge teams from various villages to visit villages and towns, celebrate victories, comfort troops, or send young people off to join the anti-Japanese army. Almost all public activities cannot be done without Yangge. However, as the main content of traditional Yangge, "Yangge opera" cannot keep up with the rapidly changing needs of the times.

First, The "Yangge Opera" requires a long time of editing, composing, and rehearsing, making it difficult to meet the needs of political activities at any time. Therefore, in addition to the repeatable repertoire of sending off young people to participate in the Eighth Route Army, most promotional activities for other content use the "Yangge Minor" (singing) Performing in the form of improvisation, this type of improvised lyrics in a minor, improvised performance, can better grasp the audience's emotions at any time and achieve good performance results. At that time, the Haiyang base was quite popular. In 1944, the government of Liugezhuang District (equivalent to the current township) held Yangge performances in each village, stipulating that each Yangge team should not perform for more than half an hour. At that time, all Yangge teams in each village were unable to perform small plays, mostly performing "Yangge tunes" when they were supposed to perform small plays. Most of the performances are

progressive content such as "The Flower of Freedom Blooms in China, and The Flower of Peace Spans the World".

Secondly, the revolutionary government propagated progressive ideas, while the cultural level of Yangge artists was not high, making it difficult to write new plays that had both high ideological levels and were popular among the masses at any time. After the establishment of the People's Republic of China, efforts were made to break through the old and establish a new one, criticizing old ideas and culture. However, there were indeed many unhealthy contents in traditional Yangge. Over time, the opportunities and enthusiasm for Yangge teams to perform traditional small opera gradually faded. From the 1950s to the early 1960s, the pioneers of New China attached great importance to folk culture and strongly advocated that literary and artistic workers draw artistic nourishment from the vast masses of the people. A large number of professional dancers have come to Haiyang to study, explore, and study Haiyang Yangge with a wide range of folk artists and cultural workers. This has sparked a wave of wide transmission and improved the popularity of Yangge in Haiyang. This craze not only brought about changes in content, but also facilitated the transformation of Haiyang Yangge towards pure singing and dancing, and ultimately towards pure dance. Both in terms of scale and performance form, there has been a significant leap forward. However, during this period, although the government attached great importance to the excavation and preservation of folk art, there was a lack of unified planning and scientific argumentation. Although various performances and tours have emerged one after another, the limitations on time and the number of people have seriously constrained the performance content. As the folk dance performances held nationwide (including Shandong and Yantai) in 1958 and 1959, only the Yangge dance was performed without the "Yangge opera". This unique art form of northern folk art cannot be included in the ranks of traditional Chinese opera art, nor is it accepted by folk dance art, neglected and marginalized. It rapidly shrank in just a few decades.

Once again, Yangge is mainly the art of young people, and most of them pursue progress and fashion. They are more willing to pursue novelty in costume, movements, and music, rather than always repeating the past. The fixed content and lack of change in the form of "Yangge Opera" make it difficult to arouse the interest of young people.

In addition, the changes in the rhythm of the times have accelerated the shrinkage and extinction of "Yangge Opera".

In summary, after 600 years of development, "Yangge Opera" has gradually withdrawn from the historical stage and evolved into a purely self-entertaining Yangge performance. The content of the performance has also evolved from early storyline performances to today's non-storyline performances, which is also the result of the continuous changes of Haiyang Yangge in order to adapt to the development of history.

5.2 Changes in form

The early Haiyang Yangge performances were divided into seven steps: bowing in, crossing streets, walking in large formations, playing small scenes, running formations, performing scenes, and bowing out. Interviewed folk artist Jiang Kun told me that today's Haiyang Yangge has basically omitted the first step of worship. However, if there is a national flag in the venue where the performance takes place, there must be a Worship ceremony, which is also a manifestation of patriotism. From various folk records, it can be seen that the original Yangge was mixed with various miscellaneous arts and elements of various operas, especially clowns. It was a folk art that gradually evolved into a form of singing and dancing, and Haiyang Yangge would probably not surpass this model.

The gradual evolution from a traditional form of singing and dancing to a folk Yangge with wide transmit public participation has undergone tremendous changes in itself. When it comes to the relationship between Yangge and miscellaneous arts and various operas, it is difficult to determine which modern Yangge evolved from miscellaneous arts and various operas. However, according to YuXin, a Yangge artist from Daxinjia Village, the Yangge around their hometown was still mostly "walking on stilts". (YuXin, 2021,interview) When folk artist Ju Chunshan, together with Sun Yonghua and Xue Renbao, discussed traditional Yangge, they also mentioned "stilt Yangge". And just before the liberation, when a person named Gao Lantian was the county magistrate, the soldiers he led were skilled at performing "stilt Yangge". Xue Renbao said, "At that time, the stilts were six feet high under the stepping board, and people fell and jumped up again. Those people have excellent martial arts skills, and no one can do it now. Because it is the first time since my visit to Haiyang that I have heard

an old artist talk about it. In the past few decades, there have been a large number of "QiaoYangge" songs that mainly involve walking on stilts. (ZhangYinsong, 2022,interview) If it is possible that the Yangge dances performed by soldiers may have borrowed from the stilt dances of other places, then recent research results have shown that the Yangge in Daxinjia Village is a representative branch of the typical "Dajia Yangge". It is difficult to imagine that a complete "stilt Yangge" would be transformed into its current form in such a short period of time. However, in my communication with Xue Renbao, I feel that his statement has a considerable basis and is passed down from generation to generation by the older generation of Yangge artists. It seems that there was a common history of walking on stilts in HaiyangYangge, but there was a lack of detailed written records, and at the appropriate time, the stilts were neglected and turned into pure "ground Yangge". This huge change highlights the continuous updates in the performance form of HaiyangYangge.

The reason why HaiyangYangge can hardly find systematic writings on "stilt Yangge" is not only due to the shortcomings of folk artists in writing records but also possibly related to its consistent philosophy of promoting individuality and innovative creativity. In the Haiyang area, every winter during the slack season, Yangge enthusiasts from various villages gather together to familiarize themselves with and restore traditional repertoire, while also exchanging ideas and creating new programs. The content and form of Yangge often change every year. In order to adapt to the constantly changing aesthetic needs of the vast audience, Yangge artists are always willing to make some improvements to their performance of Yangge. For this reason, it is not incomprehensible that HaiyangYangge has returned to the ground after decades of neglect of stilts. It is precisely because of the unique "small stage" performance form of HaiyangYangge and its unconventional tradition that it has achieved its individuality and publicity. Similarly, due to the emphasis on individual performances in HaiyangYangge, including Gu Lou and Aunt Wang, the salesperson and Cuihua, the husband and daughter, the ugly woman and the silly little, these independent performers can showcase their individuality, highlight themselves, and innovate at any time within the framework of the basic style of HaiyangYangge.

Another phenomenon of the changes in the form of HaiyangYangge is the evolution of the lineup. According to many veteran artists, this folk song and dance,

now proudly known as the HaiyangYangge by the local people in Haiyang, had a typical performance lineup of only a dozen people before the 1940s (some may not fully agree with this statement, but the number of people mentioned was only around twenty). (ZhangYinsong,2022,interview) Far from the huge lineup of HaiyangYangge, we see now. When interviewed in the Haiyang area, almost all folk dancers proudly boasted about the huge lineup of HaiyangYangge, but rarely seriously discussed the situation of HaiyangYangge 60 years ago and why it had experienced such rapid expansion in such a short period of time. I think so many experts in HaiyangYangge are very familiar with the situation of HaiyangYangge in the 1940s, but why are they only interested in discussing the current scale of HaiyangYangge, And for those who used to use the "Yangge Opera "The main traditional HaiyangYangge lacks enthusiasm? Historical materialism tells us that social existence determines social consciousness. Why were there so few actors at that time? We did not find any reference basis, so we dare not make a rash assertion. However, in the past few decades, the performance lineup of HaiyangYangge has expanded many times, up to 100 people at most, which is a fact. I think it is to adapt to the development of the times The social tendency to emphasize form and achieve great success has contributed to the rapid expansion of HaiyangYangge. Nowadays, people's indifference towards traditional Yangge is a continuation of aesthetic stereotypes. It can be said that at that time, Yangge sought delicacy and charm, while now Yangge presents formations and scenes. If it is still possible for us to restore the HaiyangYangge from the past, there may be a huge difference compared to the current form. (ZhangYinsong,2022,interview)

In analyzing the development and evolution of HaiyangYangge, we feel that not all development and changes are progress. If the changes in the flower drum have both advantages and disadvantages, then the changes in the bullwhip and flower fan can only be said to be regrettable. It is said that during the Ming Dynasty, the Bawang whip of HaiyangYangge was a solid white wax stick that could be used as a weapon. There is a circular hole on each end, on which two iron rings are hung, with a relatively heavy weight. The performers are mostly young people who know martial arts. But as time passed, the Bawang whip gradually changed to a regular wooden stick, and later changed to a bamboo stick, and for a period of time even the name was changed to "HuaGun". From a sociological perspective, this change should be a form of

progress. With the end of the Cold Weapon Age, people no longer needed to use brute force. After the white wax stick used as a weapon was replaced with a pure performance stick, the weight was reduced, making it easier for performance. Folk Yangge is a product of the era that exists and grows in a specific social state. Once it loses the characteristics of that era, it loses its luster and historical value. The change of the bullwhip seems to belong to this situation.

If the change in the Bawang whip is due to a change in reality, then the change in the flower fan is entirely caused by human factors. There used to be no fan made of silk-like this in the past, all of which were thesis fans, with flowers and plants painted on one side and poetry inscribed on the other. There is no unified name for the flower fan, some are now called "Cuihua" and used to be called "Damaier". In the past, women (female characters) used to use small fans, while men used larger fans than women. Before the thesis fan, a round fan was used, which looked a bit like the later cattail fan. There are also patterns on it, such as Kylin giving birth, mandarin ducks playing in the water, and many ancient stories painted on it. Now, from a thesis fan to a silk fan, there is no ancient cultural connotation.

In summary, the Haiyang Yangko performance after 1949 lacked many forms of performance, such as "Worship ceremony"、"Bawang whip"、"HuaGun" in the form of performance, and performance forms such as walking on stilts no longer exist. This is also the law of historical development, where new things continue to emerge and old things continue to disappear.

5.3 Changes in Function

According to historical records, in the thirteenth year of the Yongzheng reign, Haiyang was abolished as a military fortress and established as a county, transforming it into a local jurisdiction. The old county town of Fengcheng immediately became the political, economic, and cultural center of Haiyang. In the mid-Qing Dynasty, commercial activities in Haiyang City, Xiacun, Dongcun, Xingcun, and other places became increasingly prosperous. On the 14th of the first lunar month, various merchants held a grand ceremony to worship the God of Wealth. On that day, every household was decorated with lanterns and colorful decorations, gongs and drums were noisy, silk and bamboo were symphonic, and firecrackers were set off in unison until

the 18th. "In the Qing Dynasty," Haiyang County Annals ", it was recorded that" Yangge was celebrated during the New Year's Lantern Festival and enjoyed in a timely manner. "Local folk songs that have been passed down to this day also include: When rural Yangge enters the city, it pays respects to the Empress first and then plays with the scenery. If it doesn't enter the city on the fifteenth day of the first lunar month, it will be driven out of the city on the following day. With the development and progress of society, HaiyangYangge has added more functions to its original functions of worshipping gods and ancestors, such as worshipping county officials, worshipping the head of meetings, and even mutual worship and friendly exchanges between villages. The local festival atmosphere in Haiyang is also very rich, with a variety of festival names. Each festival has sacrifices, and sacrificial activities are essential for HaiyangYangge. It can be seen that the solemn sacrificial traditions and festival customs in Haiyang provide an inexhaustible driving force for the development and continuation of HaiyangYangge. With the development of society and economy, many shops or celebrations in the Haiyang area will also invite the Yangge team to dance and liven up. At the same time, because of the important position of HaiyangYangge in the hearts of the people of Haiyang, inviting the Yangge team is also a good omen. The HaiyangYangge Team organized by Haiyang Fangyuan Group is one of the representatives, guided by HaiyangYangge expert Yu Chunhua. It is not only a representative of Fangyuan Group's commercial activities and corporate culture, but also a microcosm of Haiyang people's lives. It can be seen that the rich tradition of festivals and sacrifices in the Haiyang area has provided a continuous driving force for the development of HaiyangYangge. At the same time, HaiyangYangge has gradually emerged from the sacred realm of worshipping heaven, earth, ghosts, and gods, and is close to the people, integrating with life and moving towards a broader land. (Jin Miaomiao,1999)

The transformation process of HaiyangYangge from folk customs to folk art precisely reflects the continuous adjustment of this type of folk art in the development process to meet the needs of people's lives, and the gradual changes in social functions. HaiyangYangge originated from the folk and has served the lives of the villagers since its inception. It is a popular folk dance activity. But with the passage of time and the transformation of space, Yangge has been continuously endowed with new

content and forms, thus having more folk functions. On the basis of absorbing other folk performance art forms, in order to better serve the villagers, such folk art forms can be better transmitted and developed. HaiyangYangge, as an important form of artistic expression in the development of traditional culture, has been passed down among the people for hundreds of years and has deeply influenced the aesthetic taste of the villagers. Compared with other forms of dance, the movements of Yangge are not overly embellished, and its nature and simplicity are more of a natural expression of local customs and sentiments. The originality of folk art life does not lie in the existence of art in life, but in the creation of art to meet the enrichment and needs of real life. With the development of the times, traditional HaiyangYangge has been continuously endowed with new social significance and cultural functions, and the development of folk cultural functions is a prerequisite for the transmission and development of Yangge. The improvement of rural people's awareness of the development of Yangge not only depends on the artistic advantages it possesses but also on the expansion of its functions in rural folk life, with the government's attention and guidance playing a crucial role. In different historical periods, HaiyangYangge has received varying degrees of attention and importance. In the 1990s, HaiyangYangge won the laurel at the International Folk Dance (Yangge) Festival, and since then, it has had a great response both domestically and internationally. In recent years, while increasing efforts in the construction of folk culture, HaiyangYangge has attracted the attention of literary and academic circles for its unique artistic style. With the development of the art industry and the attention and preservation of folk art by cultural departments at all levels, Haiyang holds large-scale Yangge activities every year and has become an indispensable part of folk activities. Nowadays, driven by the development of various tourism industries in Haiyang, thriving Yangge culture has become an important task for the development of traditional folk art. ZhangYinsong said: "With the industrialization of various folk art forms, the use of HaiyangYangge has been continuously developed and expanded. The measures to drive rural economic construction through the development of folk culture reflect the popularization of Yangge art and the positive infiltration of culture. The rural art that exists in daily life not only has certain practical functions, but also has aesthetic significance beyond reality, and this transcendence has never been separated from the daily nature of life

". (ZhangYinsong,2022,interview) Or rather, it can present the most simple meaning in daily life, while also containing countless possibilities beyond reality.

In summary, the development of HaiyangYangge from its initial sacrificial and political functions to today's festival and celebration performances, combined with cultural tourism, gradually relies on social progress and institutional improvement and has strong humanistic attributes. Yangge from different periods usually carries specific characteristics of the times and deeply reflects different artistic characteristics and cultural connotations. The cultural and spiritual connotations demonstrated by HaiyangYangge are unique. It is not only an important component of Qilu culture but also a representative of Shandong folk art form. Its function ranges from offering sacrifices to gods to entertaining people, reflecting people's active exploration and understanding of worldviews and worldviews.

5.4 Changes in Music

5.4.1 Changes in music accompaniment

The music composition of HaiyangYangge consists of two parts: accompaniment and singing. The accompaniment of HaiyangYangge is mainly percussion music, which mainly consists of large gongs, large drums, cymbals, large forgings, small forgings, and gongs. During the accompaniment process of these instruments, other instruments such as leather, bamboo, wind, strings, etc. are also interspersed. Among them, "Slow Walking Formation" and "Quick Walking Formation" are the main two accompaniment forms of HaiyangYangge percussion music, there are not too many ups and downs during the period, but they differ in rhythm speed.

Folk music had a very important impact on the formation of HaiyangYangge. It not only influenced the formation of the music style of HaiyangYangge but also influenced the formation of the accompaniment form of HaiyangYangge. With the continuous development of the times, modern music also has a very fast pace of development. The popularity of modern music has deeply influenced traditional folk culture, so modern music elements can be seen in both traditional folk music and traditional folk dance culture. Create a series of newly understood musical languages in the musical concepts of harmony, melody, sound effects, and rhythm. The

accompanying instruments incorporate Western instruments such as cello and violin. The combination of modern music and traditional music has also created the music accompaniment style of contemporary HaiyangYangge.

In the past HaiyangYangge was a folk art that combines "music" and "dance". Wind and percussion instruments are the main accompaniment music forms of "music" in HaiyangYangge, and these two types of accompaniment music are essential foundations for the performance of related characters in HaiyangYangge. From the overall performance of HaiyangYangge, percussion music is the foundation for the success of Yangge's performance, as well as the foundation for the entire rhythm of the Yangge performance process, connecting the entire Yangge performance before and after. The rhythm of the accompaniment music of HaiyangYangge is basically 4/4 beats and 2/4 beats. The performance of characters related to HaiyangYangge requires music as the background, and then orderly dance performances are carried out with the accompaniment of music, allowing the audience to enjoy the perfect performance of the Yangge team visually and audibly.

The "Water Dou", also known as "Walking in the Formation", is very distinctive in the performance of HaiyangYangge. YuXin said: "The content of this performance form mainly comes from a local myth and legend, which is characteristic of Haiyang culture. (YuXin, interview,2021)According to the old artist, there was a turtle spirit who had been practicing for thousands of years in the East China Sea. This turtle spirit relied on its own millennium of cultivation and was lawless in the East China Sea, often violating the sea laws of the East China Sea. It did not pay attention to the sea laws of the East China Sea, which angered the East China Sea Dragon King. Therefore, in order to punish this turtle spirit and give others a warning, the East China Sea Dragon King expelled this turtle spirit from the East China Sea Dragon Palace. However, after this turtle spirit was expelled from the Dragon Palace, Not only did he not repent of his previous mistakes, but he also intensified his actions and committed crimes everywhere on the coast, causing great suffering to the local people and great hatred towards this turtle spirit. However, due to the turtle spirit's thousands of years of cultivation, no one among the people could do anything to him. Later on, there was a young man in Fengcheng, Haiyang. He had great aspirations from a young age and saw that turtle spirits were so harmful to the people, without any fear, causing displacement and

unbearable pain. He was determined to eliminate turtle spirits and provide a clean living environment for the people. Due to the consumption of a large amount of energy by the young people, the young people eventually die due to overwork. In order to commemorate this young man, local villagers arranged the story as "Fisherman Fighting against Old Turtle" and innovated it in the later performance process, creating a new set of gongs and drums, called "Water Dou". The main content is as follows:

Example:

Table 2. The "Water Dou" and movements before the Change

The "Water Dou" gong and drum point:	: Dong Qi	Dong Qi	Dong Qi Yi Qi	Qiang:
Old Turtle Neck Movement:	Stretch	Shrink	Stretch	Shrink
Harpoon Charge Action:	Back	Out	Back	Out

During a field interview with the local artist Fang Zhongbin in Haiyang, a scholar once met him. According to Mr. Fang's description, the earliest artist to play the role of "Yue Dai Fu" was named Yu Fengyi. Yu Fengyi's senior had a deep affection for Haiyang Yangge, had a deep research Haiyang Yangge, and also had deep expertise in performing Haiyang Yangge. The Yangge team he formed had a great influence in the local area, The scope is very wide, and people are very fond of his Yangge. Every year during the Chinese New Year, the Yangge team goes out to perform, enhancing the festive atmosphere. On the third day of the first lunar month of one year, Yu Fengyi went out for a Yangge performance according to local customs. On the way to the performance site, he happened to encounter the Yangge team from the neighboring village. According to the traditional etiquette of the Yangge team, a welcoming and seeing-off ceremony was held. However, during the performance, Yu Fengyi found that the accompaniment of his Yangge team's gongs and drums was not as strong as the accompaniment of the neighboring village's gongs and drums, which greatly limited the performance formation of his Yangge team. In addition, as a "Yue Dai Fu", he used a much smaller "horse swing" than the other party's size, appearing very stingy in front of the other party, feeling that he had not earned face for the people in this village, Very

shameful, I have been holding it in my heart. Due to the influence of marine culture on the people of the Haiyang area, they have always been competitive. Therefore, in order to earn face for themselves and the people in this village, Yu Fengyi repeatedly adapted and practiced Yangge at home, and finally created a brand new music score. The content of the score is as follows:

Example :

Table 3. Comparison of "Water Dou" and movement changes before and after

Original "Water Dou" point:	: Dong Qi	Dong Qi	Dong Qi Yi Qi	Qiang:
Original "horse swing" action:	Up	Down	Up	Down
After changing the "Water Dou" point:	: Qiang Ge	Dong Qi	Dong Qi	Dong Qi:
After the change, the "horse swing" action	Down	Up	Down	Up

The genealogy adapted by Yu Fengyi shows a strong formation, which contrasts sharply with the original form of Yangge's performance. When the Yangge team met the following year, Mr. Yu Fengyi's Yangge team instantly put the other party's Yangge team in a passive situation, causing them to be at a loss and unsure how to respond to the adapted Yangge team. The morale of the other party's Yangge team was greatly affected at the beginning, and the team members all felt inferior in their hearts. They also struggled to continue in the following performances, and the posture of the Yangge team was completely defeated by Mr. Yu's Yangge team. From then on, the Yangge team led by Yu Fengyi became famous. The Haiyang area is influenced by marine culture, and its clan system and customs are deeply rooted in people's hearts. It has a strong position, and the competition between villages is often divided through Yangge, which has also led to the great development of Haiyang Yangge.

Haiyang Yangge is divided into "Dajia Yangge" and "Xiaoja Yangge". Apart from the obvious distinction between "big" and "small" in their names, there is actually a big difference between the two types of Yangge, which is in terms of musical form

and accompanying instruments. The style of "Dajia Yangge" tends to be bold and unrestrained, while the style of "Xiaoja Yangge" tends to be delicate and delicate. In fact, the difference between these two aspects is the main difference between "Dajia Yangge" and "Xiaoja Yangge".

In terms of instrument accompaniment, the "Dajia Yangge" mainly uses percussion instruments, with gongs and drums as the main accompaniment. Because this accompaniment instrument can produce a very heavy accompaniment sound and bring a happy rhythm to Yangge, this accompaniment form can strongly stimulate the performance emotions of Yangge performers. Because the Yangge movements of the "Dajia Yangge" are relatively bold, with ups and downs, and opening and closing, a very high emotion is needed to match this Yangge movement. In the past, the "Xiaoja Yangge" adopts a combination of percussion instruments, wind instruments, and string instruments, and does not mainly rely on percussion instruments. Wind instruments mainly include Suona (Figure 18), and Sheng(Figure 20), and string instruments mainly include Yueqin (Figure 21), Erhu (Figure 22), and Jinghu (Figure 23). The main purpose of using these instruments in combination is to complement percussion instruments, so the "Xiaoja Yangge" appears more delicate and graceful.



Figure 18. Suona Chinese Traditional double-reed woodwind instruments

Source: You Lin (2023)



Figure 19. Sheng--Traditional reed instruments

Source: You Lin (2023)



Figure 20. Yueqin--Chinese traditional plucked string instrument

Source: You Lin (2023)

ພអុនំ បណ្តិត ខេវ



Figure 21. Erhu--Chinese traditional stringed instrument

Source: You Lin (2023)



Figure 22. Jinghu Traditional Chinese stringed instruments

Source: You Lin (2023)

Today, the accompaniment music of Haiyang Yangge is almost exclusively percussion, and the wind instruments and stringed instruments are gradually replaced by percussion due to their slow learning. Including drum (Figure 24), cymbals((Figure 25), gong(Figure 26), small cymbals (Figure 27).



Figure 23. Percussion instrument drum--Main accompanying instruments of
Haiyang Yangge

Source: You Lin (2023)



Figure 24. Percussion instrument cymbals--Copper round traditional musical
instrument

Source: You Lin (2023)



Figure 25. Percussion instrument gong--brass percussion instrument
Source: You Lin (2023)



Figure 26. Percussion instrument small cymbals--Chinese traditional percussion instruments
Source: You Lin (2023)

In summary, with the changes in history and the development of society, the traditional wind instruments of Haiyang Yangge have almost disappeared. Nowadays, the folk Haiyang Yangge mainly uses percussion instruments for performance, and the Haiyang Yangge music performed on stage is more integrated with modern musical elements. "Xiaojia Yangge" performances are becoming less and less popular, and

replaced with the "Dajia Yangge". Today's HaiyangYangge gradually downplays the concept of "Douyangge", so there have been almost no more changes in rhythm.

5.4.2 Changes in Singing Tune

The singing forms of HaiyangYangge are very rich. To understand the singing forms of HaiyangYangge, it is necessary to study its singing music and singing form separately. In addition, the creative techniques and content of HaiyangYangge will also affect its singing form to a certain extent. From the perspective of the vocal music forms of HaiyangYangge, it can be mainly divided into "Yangge opera", "natural character aria", and "acrobatic singing". These three genres are common and important forms of vocal music in HaiyangYangge. From the perspective of the singing form of HaiyangYangge, it is different from other folk customs and cultures. Instead of traditional singing and dancing, it adopts a form of first dancing and then singing, using dance to attract the audience. The main forms of dance are "square style" and "street style". From the perspective of the creative techniques of HaiyangYangge, there are mainly forms such as recording stories, adapting stories, and improvising singing, among which the more famous ones are "JuDaGang", "Running to Sichuan" and "Huolang Diao". The creative content of HaiyangYangge, not only reflects the real living conditions of farmers at that time, and enhances their enjoyment of life, but also criticizes the feudal color at that time, dares to challenge backward and unreasonable social phenomena, and plays a certain purification role in the living and social atmosphere at that time.

The unique Singing characteristics of HaiyangYangge include the characteristics of local folk tunes, and on this basis, it absorbs foreign singing music styles. There are two main forms of singing in HaiyangYangge, namely the traditional Chinese opera and the Sichuan opera. During the performance of these two types of singing, percussion music is inserted in a more appropriate way, effectively integrating them and promoting the successful performance of HaiyangYangge. (Yu Chunhua, 2004)

The "Dai FuDiao", commonly known as Yangge Diao, is mainly manifested in an improvised form of singing. It is quite popular that during the Chinese New Year, the Yangge team will perform at the venue under the leadership of the "Dai Fu", and

then use the "Dai Fu" 's opening words to start the Yangge performance. The content of the "Dai Fu" 's opening words is roughly as follows:

This year is 2019, the first day of the Chinese New Year,

今年是二〇一九年啊，大年初一就头一天啊，

I represent the entire Yangge team, and I come to pay New Year's greetings to everyone!

我代表全体的秧歌队呀，俺给大家来拜年啊！

During the performance of the Yangge team, when the "Dai Fu" the program, he will sing:

At that moment, everything stopped and the team listened carefully to me,

刹下了家什止住了板，叫声班子细听我来言，

Today, I won't sing that other song. Let's talk about 'Running to Sichuan'.

今天不把那别的唱啊，咱把《跑四川》说上一番。

After the performance of the actors in the play "Running to Sichuan" is over, the "Dai Fu" will command the gongs and drums to sound again, brake the brakes, and then continue to announce the program:

When asked to sing, if you don't sing seriously, it's like scolding someone,

叫你唱来你不正经唱，让人听了是直骂娘，

Tell me to hurry down and pick up the "Saw the vat".

叫俺说你快下去吧，《锯大缸》的你来接上。

After the Yangge performance, the "Dai Fu" also needs to give a thank-you speech:

Thank you for smoking and thank you for tea. Thank you, Mr. Sanxie, for your busy schedule.

一谢烟来二谢茶，三谢东家您受了忙活。

Guys, play the gongs and drums again, let's pull them out.

伙计们再把锣鼓打，打着锣鼓咱往外拉。

From the lyrics, it can be seen that the "Dai Fu" is actually the host of the Yangge team during the performance process. Their lyrics are not monologues or dialogues, but rather a way to narrate the Yangge performance process in front of the audience watching the performance, and an introduction made before, after, during, or

at the end of the program. And running Sichuan tune is a melody passed down by the Yangge class in Liushuzhuang Village, Haiyang County.

The lyrics of the popular song "Sawing a Big Vat" in Dayanjia Village, Haiyang area are:

Little Gu Lu, don't be nervous. I live in Laizhou and Hong Kong.

小小的锢露我甭紧张啊，家住莱州就捎香港啊。

The grandfather of the senior generation opened a pawnshop, while the grandfather of the younger generation opened a bank.

头辈的爷爷就开当铺啊，儿辈的爷爷就开银行啊。

My generation has never made any progress. Once I learned how to see a pot, I could see a big vat.

莫数我这辈来没出息呀，学会了锯锅就锯大缸啊。

I'm not going anywhere else today, I'm determined to go to Wangjiazhuang.

今天我不上那别地去呀，决心要上那王家庄啊。

Wang Jiazhuang was a member of the Wang family. He had three good girls.

王家庄上个王员外呀，他有三个就好姑娘啊。

Three girls will choose their son-in-law, and one girl will be better than the other.

三个姑娘就挑女婿呀，比一比哪个就挑地强啊。

The big girl picked a big boss, and the second girl picked a bank president.

大姑娘挑了一个大老板啊，二姑娘挑了个银行行长。

Don't count three girls. She is picky and plays mahjong while eating, drinking, whoring, and gambling.

莫数三姑娘她挑地强啊，吃喝嫖赌就玩麻将。

The score is as follows:

ធម្មនំ បណ្តុះទេ ខ្សោះ

秧歌 锯大缸

YangGe Ju Da Gang

Transcription by You Lin

J = 95

小 小 的 锯 护 我 霸 紧 张 啊 家 住 莱 州 就 稍 香 港 啊
xiao xiao de ju lu wo beng jin zhang a jia zhu lai zhou jiu shao xiang gang a

头 霸 的 爷 就 开 银 行 啊
tou bei de ye ye jiu kai yin hang a

儿 霸 的 爷 就 开 银 行 啊
er bei de ye ye jiu kai yin hang a

莫 属 我 这 霸 来 没 出 息 啊 学 会 了 锯 锅 就 锯 大 缸 啊
mo shu wo zhe bei lai mei chu xi a xue hui le ju guo jiu ju da gang a

今 天 我 不 上 那 别 地 去 啊
jin tian wo bu shang na bie di qu a

决 心 要 上 那 王 家 庄 啊
jue xin yao shang na wang jia zhuang a

王 家 庄 上 个 王 员 外 啊 他 有 三 个 就 好 姑 娘 啊
wang jia zhuang shang ge wang yuan wai a ta you san ge jiu hao gu niang a

三 个 姑 娘 就 挑 女 媳 啊
san ge gu niang jiu tiao nv xu a

比 一 比 哪 个 性 就 挑 得 强 啊
bi yi bi na ge jiu tiao de qiang a

大 姑 娘 挑 了 个 大 老 板 明 二 姑 娘 挑 了 个 银 行 行 长
da gu niang tiao 1 ge da lao nan a er gu niang tiao 1 ge yin hang hang zhang

莫 属 三 姑 娘 她 挑 得 强 啊
mo shu san gu niang ta tiao de qiang a

吃 喝 嫉 赌 就 玩 麻 将
chi he piao du jiu wan ma jiang

Figure 27. Ju Da Gang

Source: You Lin, received from fieldwork (2022)



Media 1. Haiyang Yangge Ju Da Gang

Singer: Wang Xiaolong--Expert in Ethnomusicology

Recorder: You Lin (2021)

"JuDaGang" originates from the distinctive seasonal sawing cylinder tune in Chinese traditional music, also known as "BuDaGang" and "BuGangDiao". The earliest version is seen in the new tune derived from the use of the Yiyang tune in the Wanli manuscript "Bo Zhong Lian" of the Ming Dynasty. It is an important tune in the Ming and Qing Xiaoqu. Suona is also called the "Suona tune" because it is an accompaniment instrument.

"Bu Gang Diao" has been widely circulated among the people, first popular in traditional Chinese opera and folk music, and later gradually evolved into forms of song and dance and folk-selling tunes. The prototype of its story comes from a "ghost play" with feudal superstition in "Lotus in the Pot". However, in modern society, the original ghost opera color has been removed and replaced with content that reflects the reality of rural life.

The structure of the music is a segmented segment, with the same melody repeated multiple times with different lyrics. The structure of each section is a two-sentence musical section, with accompaniment interludes at the end of each section. The upper sentence of the singing style falls into the "Shang tone", and the lower sentence falls into the "Zhi tone". The singing style of the music is accompanied by an interlude, which is somewhat similar to the performance form of "one lead, one harmony", which is also a typical arrangement of singing in the supplementary

tone. There are many interlineations in the lyrics, such as "ah" in the previous sentence and "jiu" and "ah" in the following sentence.

The arias in "JuDaGang" all have a sentence structure of up and down pairs, and the end of the last sentence ends with the "ang" of "nasalization of the rear nasal vowel", without the lining word "a". Shandong dialect, also known as Shandong dialect, belongs to the northern dialect and has its own unique pronunciation, which differs greatly from the northern dialects represented by Beiping dialect and Northeastern dialect. Distributed in the Shandong Peninsula and Liaodong Peninsula. Among them, there are 40 regions in the province, including Qingdao, Yantai, Weihai, and Haiyang, roughly equivalent to the commonly used "Jiaodong dialect". The most prominent feature of the Jiaodong dialect is the distinct nasalization of the rear nasal vowels.

The following table:



Figure 28. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The last word of the first line is 'Gang'.

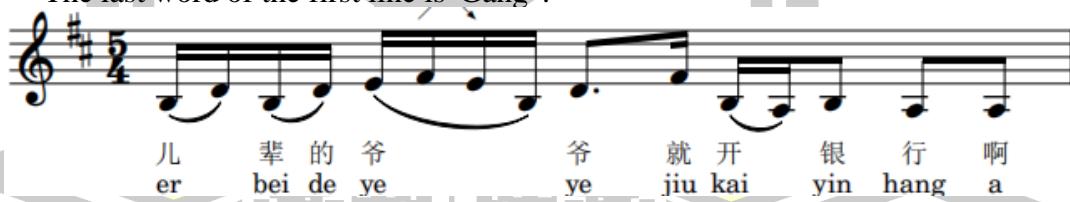


Figure 29. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The last word of the second line is ' Hang '.



Figure 30. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The last word of the third line is ' gang '.

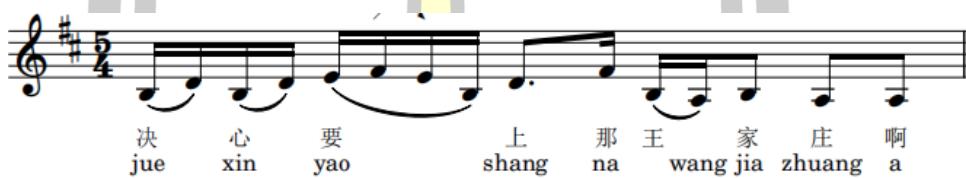


Figure 31. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The last word of the fourth line is "Zhuang".

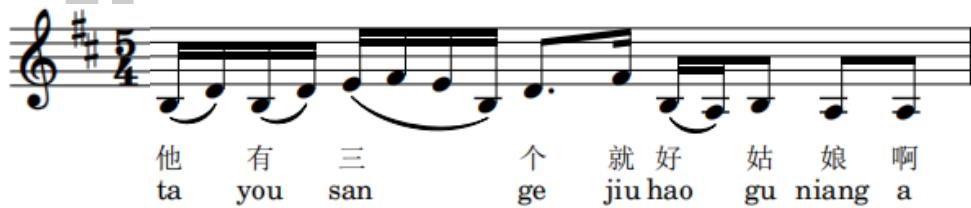


Figure 32. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The last word of the fifth line is ' niang '.

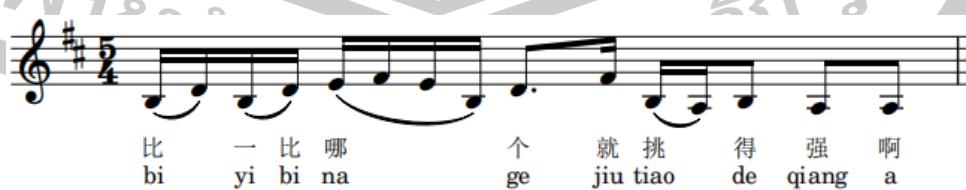


Figure 33. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The last word of the sixth line is 'qiang'.



Figure 34. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The last word of the seventh line is "chang".



Figure 35. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The last word of the eighth line is 'jiang'.

The deformation of these vowels and feet 'ang' does not return, maintaining a certain degree of opening in the oral cavity, which is beneficial for the singer to maintain an open throat and oral state; The habit of returning to rhyme with nasal sounds makes it easier for singers to hang on to the "mask" and resonate in singing. From this, it can be seen that the singing of Haiyang Yangge is highly scientific.

Regarding the division of "JuDaGang", it is a typical dual sentence structure of Chinese traditional music. The entire song can be divided into eight sections. These eight melodies are almost the same. There is a similar interlude in the middle:



Figure 36. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The only difference is that there are differences at the beginning of the sixth and eighth sentences:



Figure 37. Excerpt from Ju Da Gang

Source: You Lin, received from fieldwork (2022)

The rhythmic pattern at the beginning of these two sentences is an eighth note (), while the other six sentences are all of the last sixteen rhythmic patterns (). This is due to the number of words in the lyrics. The words' three 'and'

Mo Zhi 'are both two characters, so using (). The others are "small", "senior", "none of them belong to me", "today I", "Wangjiazhuang", and "big girl", all of which are three character jumps, so they use the latter sixteen rhythm type

().

Due to the abundant resources in the Haiyang area, many residents from other places have migrated to live there, and these immigrants have also brought singing music forms that were not originally part of the Haiyang area. The local folk tunes in Haiyang have also had a significant impact on the singing style of Haiyang Yangge. Almost all local villages in Haiyang have Yangge teams, and the role of Yangge "Dai Fu" in the Yangge team is versatile and versatile, making them highly experienced oral creators. "Dai Fu Diao" is the main melody of Yangge. From the actual situation of "Dai Fu Diao", there are almost no significant differences in "Dai Fu Diao" among different regions, and there is basically a unified template. When performing, adjustments will be made according to the specific situation, rather than strict requirements for repetitions of the melody. The singing tunes of Haiyang Yangge are mostly improvised imitations, as long as the melody maintains a basic style, the lyrics can be improvised. Therefore, the requirement for the singer's ability to improvise lyrics

is relatively high, and due to the lack of fixed lyrics, there is no need to nitpick about the general meaning of the lyrics. The lyricist only needs to make the lyrics and music organized, able to resonate with the audience, and able to elicit feedback from the audience.

In summary, the vocal music of HaiyangYangge is greatly influenced by local folk customs and culture, and the materials of vocal music are all collected from local folk. Therefore, the form of vocal music of HaiyangYangge is greatly influenced by local characteristics, which largely reflects the characteristics of local opera. Singing music is not just a form of musical expression, but consists of two parts: melody and melody. From the characteristics of melody, the melody of HaiyangYangge is not a very profound and difficult to understand melody, but a very simple and easy to understand melody. This melody contains a lot of emotional colors but shows a subtle state, with the melody turning gently and giving a refreshing feeling. The singing rhythm of HaiyangYangge does not change significantly, and the rhythm is very uniform with a sense of orderliness. The content and themes of singing are also very rich, and the content changes with the development of the times, with a strong sense of the times. Due to the fact that the singing part of HaiyangYangge is interspersed with the performance of HaiyangYangge, in today's view, due to the limitations of venue conditions, the singing lacks technical skills and cannot attract audiences, resulting in the singing part of HaiyangYangge gradually fading out of the historical stage today. In addition, due to the lack of accompaniment or dance coordination in the singing part of HaiyangYangge, it belongs to the improvised performance of solo singing. Therefore, in many formal performances today, it cannot arouse the audience's interest, which is also the reason for its gradual decline. Today, the singing part of HaiyangYangge is rarely displayed. During the interview process, the lyrics of the singing part described by folk artists have changed, and the melody is extremely simple, with only a few repeated sentences to perform on stage. Currently, only a few older artists can still sing, and fewer and fewer people who can sing are facing a gap.

5.5 Changes in Formation

The "formation" of HaiyangYangge is rich and the formation changes are complex. Even before 1940, when the number of people performing in HaiyangYangge

was very small, the "formation" of Yangge was also very rich. Group dance is a sign to attract audiences, among which "running in formation" is one of the most popular performances. At that time, there were few actors, but when they ran, it was windy and dusty, causing the audience to repeatedly applaud. Each Yangge team can run dozens of formations, so the "formation" of each performance is different. "Dai Fu" should be very familiar with the formation of these "formations", and the actors should be familiar with both the formation of the "running formation" and the command method of "Dai Fu". During the performance, regardless of how "Dai Fu" directs, the actors can move forward and backward freely, interconnected, freely connected, and unpredictable. Whether the formation of each Yangge team is authentic and without any mistakes is crucial for "Dai Fu", and the diligent training and skilled cooperation of the actors are also important guarantees. The formation of running during each performance varies, and the position of "Dai Fu" also changes accordingly. Since the gradual evolution of Haiyang Yangge into a pure form of singing and dancing, the performance lineup of the dance team has rapidly expanded, and the increase in the number of people has led to a corresponding increase in the number and scale of "formation". Formations such as "Juan Bao Zhu" and "Hu Lu Chuan Jie Zi" can be performed by dozens or hundreds of people. If a Yangge team with nearly a hundred people performs "Juan Bao Zhu", two "Dai Fu" lead the team separately, curling up layer by layer and stretching out layer by layer. When folded up, it feels like a "Yun Long Pan Rao", and when released, it feels like a "Jiao Long Chu Shui". One harvest and one release, with extraordinary momentum, is an important innovation in the development and evolution of Haiyang Yangge.

The formation of Haiyang Yangge is different from many northern Yangge. When it is running in formation, actors often perform actions while running. For example, during the performance of "Bagua Dou", the team becomes a single team, and "Dai Fu" stomps move forward; Runs with flower drums, and hit the drum with each beat; Xiaoman and Cuihua make "flipping fans", "big flipping fans", and "quick steps shaking fans"; The salesperson makes a "counting fan". Gu Lou creates a "big scene", his right hand creates a "flipping fan", and his left hand swings naturally with it; Aunt Wang did a "Da Pu Shen". The ugly woman and the foolish boy perform exaggerated and humorous performances. When running in formation, for

every "battle" (a small unit in the "formation", mostly a circle), it is necessary to ensure that there are three or more people circling. When meeting, one person must pass by. The performance requirement of "Ba Gua Dou" is also used in other formations.

Turning and changing formations is an important part of Yangge's "running formation". When performing specifically, each "Da Fu" has its own rules. An excellent "Dai Fu" must achieve first glance, second calculation, and third transformation when leading the Yangge team. At first glance, it depends on the terrain of the site; The second calculation is to calculate the number of dance team members; The three changes refer to the determination of the size of the formation and fighting at any time based on the venue and number of people. This running formation is generally a continuous line, but specifically for each individual, it is an independent point for each actor. These "dots" are strung together into different formation patterns under the leadership of "Dai Fu". So, every "point" must understand and obey the instructions of "Dai Fu", and change the formation at any time. Of course, many of these dozens of "formations" also use running instead of acting. For example, during the performance of "Bo Luo Jiang", "Dai Fu" performs a "summoning style" action, leading the group to wrap counterclockwise towards the center of the circle on the left side of the venue, while the other dancers all perform a "Ba Gua Dou" action. When approaching the center of the spiral, "Dai Fu" turned around and led the crowd clockwise to the other side of the field, continuing to wrap it in the shape of "Bo Luo Jiang". The flower drum held the drum above the head, hitting the drum with each beat. The salesman, Xiaoman, Cuihua, and Wang Auntie all raised the fan to the top right and quickly twisted their wrists to swing the fan, but no other performances were performed because of the "running formation". At the same time, it is also a part of collective dance performances. Therefore, after Haiyang Yangge evolved into a pure form of singing and dancing, people also valued the performance of actors in the "running formation", which also prompted the Yangge team to pay more attention to the practice of formation and "formation", making it occupy a crucial position in Yangge performances. When performing some double team formations such as "Jian Zi Gu" and "Two Dragons Spitting Their Beads", the main and deputy "Dai Fu" each lead one team, and the flower drum is divided into two. The merchant, Gu Lou, an ugly woman, an old man, and the husband follow the main "Dai Fu". Cuihua, Aunt Wang,

Silly Boy, Wife, and Daughter-in-law followed the deputy "Dai Fu", and the two teams symmetrically walked various patterns with each other at the same time. When the two teams circle, the characters alternate and dance. So the dance programs of each team formed a center and moved in the overall rhythm. Just like all the stars in the solar system, there is revolution in rotation and rotation in revolution. When multiple formations are formed, each path is symmetrical, the advance and retreat are orderly, neat, and rigorous, and the cooperation is tacit. For example, "colorful clouds cover the moon" and "peonies bloom" in "Quick Walk Formation". When a single team runs on the field, they surround, rotate, wear, and insert quickly but continuously, quickly but not disorderly, and change quickly and cleverly, forming more than ten different coherent and flowing formation patterns. For example, "dragon tail swinging", "Chuan Men Dou", and "Juan Bao Zhu" in the running field. According to Teacher Yu Chunhua, no matter how the formation changes or how complex the pattern is, it cannot be separated from a central point, and often there are many small centers around a large center. Wherever there is a central point, the Yangge team will inevitably emerge from a small vortex, which is called "Dou" by artists, hence the names "Four Gate Dou" and "Bagua Dou". This kind of "Dou" is depicted as a "circle" on the diagram. (Example: Figure 28)

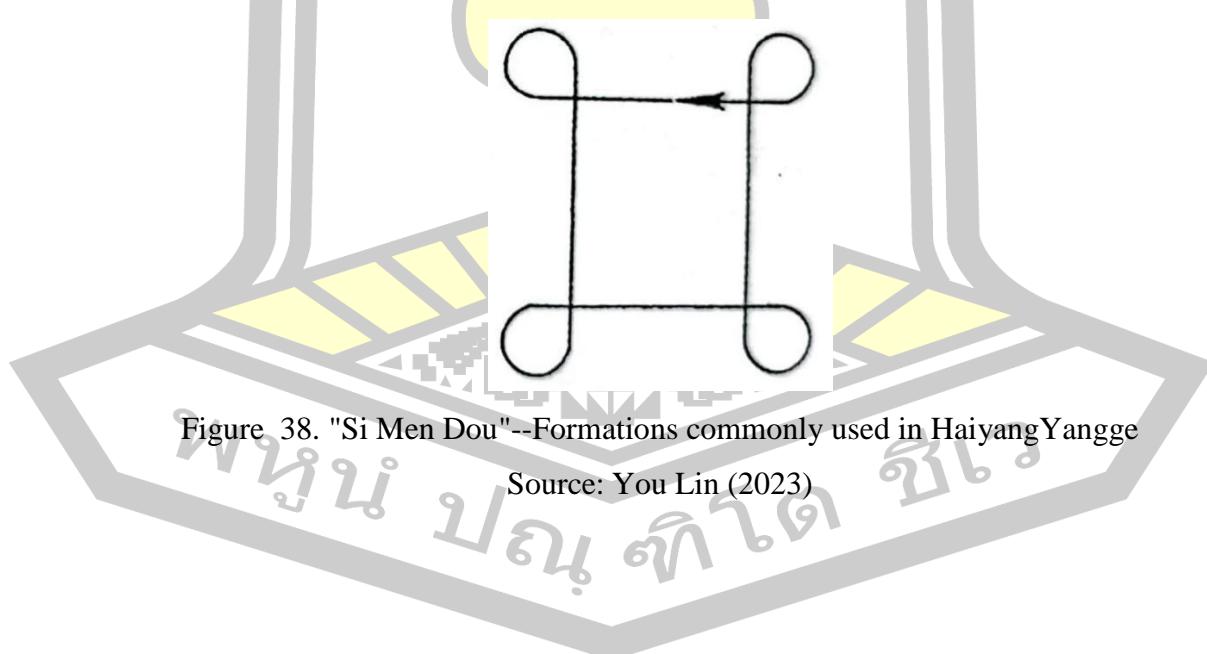
In traditional Chinese culture, "circle" and "square" are both very sacred compositions, and the so-called "heaven and earth" refers to the overall world. Not only does the vast majority of the Yangge performances in Haiyang have a "Dou" design, but most of the performances themselves have a "round" shape. On the one hand, this is because, in venue performances, circles are a reasonable choice for maximizing area, suitable for both performance and audience viewing. (Huang Ruisi, 2017)

On the other hand, the circle represents the traditional concept of the unity of all things. In the book "Chinese Folk Culture Series: Chinese Folk Dance", Mr. He Jian'an believes that: "The Nanlu Dajia Yangge in the coastal area of Haiyang, Shandong Province, when the two dance teams form a circular field, they cross and dance in pairs, forming multiple centers. In the overall motion law, it is like various stars in the solar system, with circles and circles in rotation. This round and square field composition follows the traditional concept of 'no rules, no square, and circle' of the Han ethnic group." Li Weiqiang's "Comparison of Chinese and Western Dance

Cultures" also directly pointed out that "the idea of a round sky and a round place was China's earliest idea of the universe... (Li Weiqiang,2015) This concept has always been preserved in dance movements. It can be said that HaiyangYangge transmits the basic ideas of traditional Chinese cultural concepts. The complex formations in today's HaiyangYangge performances are no longer being performed, and many performances only involve simple formations, such as two dragons spitting their whiskers, double eight characters, and dragon tails.(Example:Figure 39、Figure 40、Figure 41、Figure 42)

Exploring the reasons, firstly, due to the influence of performance time, if the formation is complex, the performance time will be very long, making it difficult for the audience to persist in seeing the end. Secondly, the formation is too complex, making rehearsals relatively more difficult and time-consuming. Thirdly, it is influenced by the size of the venue. Therefore, most of the current HaiyangYangge performances are performed in the following formations. During the movement of HaiyangYangge, which is running in formation, all performers follow the command of "YueDaiFu", and each character repeats their own single action.

Common formations:



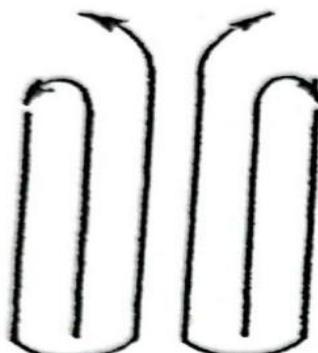


Figure 39. "Two dragons spitting their whiskers"--Formations commonly used in
HaiyangYangge

Source: You Lin (2023)

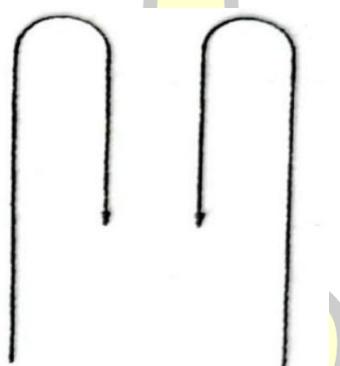


Figure 40. "Ao men"--Formations commonly used in HaiyangYangge

Source: You Lin (2023)

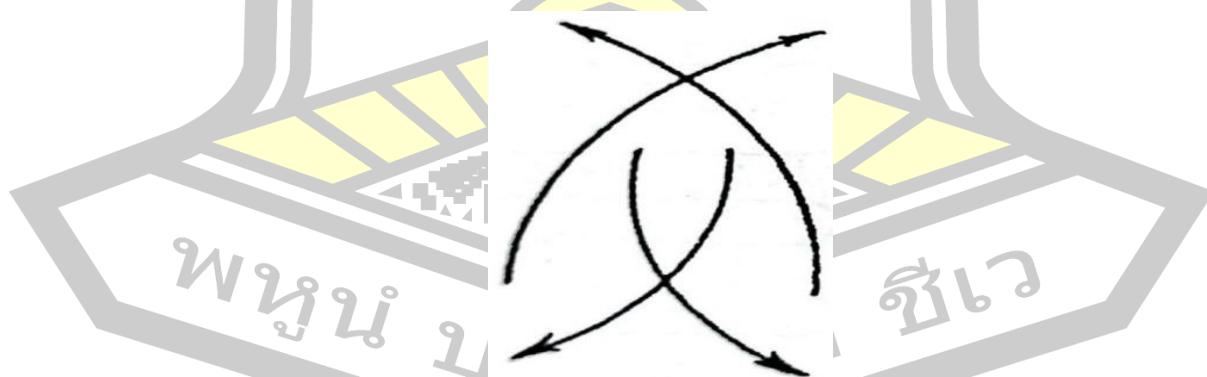


Figure 41."Jian Zi Gu"--Formations commonly used in HaiyangYangge

Source: You Lin (2023)

In summary, the formation changes of HaiyangYangge before 1949 were very rich, while the formation changes of HaiyangYangge after 1949 gradually tended to be

simplified, which was also caused by factors such as social and environmental changes. In today's society, due to the pressure of work, people no longer have enough time to rehearse Haiyang Yangge. However, in the past, Haiyang Yangge performances were too complex, and if the performance time was too long, the audience would also experience aesthetic fatigue. Therefore, the changes in team shape in today's Haiyang Yangge performances are becoming increasingly simple.

5.6 Changes in Performance Style

The Haiyang area is not a whole inland region, nor is it a whole coastal region, but an eastern coastal and western inland region. This geographical environment determines that there are significant differences in Yangge art styles between the East and West, as there are significant differences in lifestyle between coastal and inland regions. In the eastern coastal areas, most people rely on the sea for their livelihood, with a focus on fishing and the marine industry. In the western inland areas, most people mainly rely on agriculture, with rice as their main crop and an emphasis on the agricultural economy. The different natural environments in the two regions result in different lifestyles and industries, leading to differences in the styles of performing arts between the East and the West.

Since the late 1980s, there have been two different styles of Yangge in the Haiyang area. The styles of Yangge are divided into East and West, with Yangge in the eastern region being referred to as "Dajia Yangge" and Yangge in the western region being referred to as "Xiaoqia Yangge". There are significant differences in the styles of the two types of Yangge. As the name suggests, "Dajia Yangge" focuses on the character "big", which is a term for the Yangge in the eastern region. This is because the Yangge style in coastal areas is relatively bold and grand, such as Dongcun, Liugezhuang, Daxinjia, Panshi Town, Zhuwu Town, Fengcheng, and other places in the eastern part of Haiyang. The "Xiaoqia Yangge" emphasizes the character "small", and the style of this type of Yangge is relatively delicate, which is very different from the Yangge style in the eastern region. For example, Yangge in towns such as Dayanjia and Xiaojizhen in the west are all of this kind of delicate Yangge.

Zhang Yinsong, the transmitter of Haiyang Yangge, said: "The "Dajia Yangge" and "Xiaoqia Yangge" not only have significant differences in name but also have

significant differences in other aspects. In the design of Yangge characters, there are differences in the accompaniment of Yangge music, and the two types of Yangge also have significant differences in their respective performance styles. (Zhang Yinsong, 2022,interview)

The performance style and form of the "Dajia Yangge" emphasizes the word "big". Its actors have a magnificent and unpredictable performance, which always brings unexpected surprises to the audience. The dance performance is also eye-catching. The performers of Yangge pay more attention to the overall cooperation of Yangge during the performance and focus on creating a very happy atmosphere. The main purpose of the "Dajia Yangge" is to create an unexpected atmosphere and performance for people, so the dance rhythm is sometimes passionate and sometimes solemn, making it difficult to imagine the next step of Yangge's performance. The movements of Yangge dance are slow and fast, and the actors can freely retract and release their movements, which is highly professional. The performance movements of Yangge performers vary greatly, and the dance movements are mainly focused on highlighting a "big" character, such as big jumps, big turns, and big leg jumps. The "Xiaoqia Yangge" is very different from the "Dajia Yangge" in terms of performance movements and style. The "Xiaoqia Yangge" mainly expresses the word "small", which highlights the small range of Yangge movements and the delicate performance style. The lines of the "Xiaoqia Yangge" should be clear and not chaotic. It focuses not on the amplitude of the performance movements, but on the emotional communication between the actors and the audience, emphasizing the expression of personal emotions. The performance movements of "Xiaoqia Yangge" are relatively lively, but the lively and joyful dance movements of this type of dance are different from those of "Dajia Yangge". The rhythm of the performance movements of "Xiaoqia Yangge" is relatively slow, and the amplitude of the movements is also relatively small. Although there are significant differences in performance style and form between "Dajia Yangge" and "Xiaoqia Yangge", they are both important components of Haiyang Yangge and the essence of it. Nowadays, Haiyang Yangge basically maintains its original form and characteristics, and some Yangge teams have even integrated the performance styles of "Dajia Yangge" and "Xiaoqia Yangge", making it more ornamental.

In summary, after 1949, due to regional differences, there were two types of Yangge in Haiyang, Shandong: the "Dajia Yangge" and "Xiaoja Yangge". The performance styles of the two types of Yangge were different, and before 1949, the main form of Yangge was the "Dajia Yangge". Today's Haiyang Yangge has well integrated the "Dajia Yangge" and "Xiaoja Yangge" shelf Yangge, increasing its ornamental and artistic value.

5.7 Changes in Costume

The diversified expression of Yangge costumes, as a component of the artistic expression of Haiyang Yangge, is also influenced by the form of folk society and lifestyle, reflecting the spiritual needs of the people.

5.7.1 Changes in the expressive characteristics of Yangge costumes

With the development and changes of objective factors such as folk matters and customs, many Yangge costumes have made significant improvements on the basis of tradition. The traditional even sleeve technology reflects the beauty of women's shoulder cutting. However, not only the shoulders of the costume have been improved, but also the waist design has been more exaggerated. This change from "no shoulder" to "shrug shoulder" costume details have already shown that the Yangge costume, as a manifestation of folk art, has moved towards another cultural identity. The traditional performance of female roles in Yangge is mainly based on skirts, with very delicate production from headgear to costume. The process is not only cumbersome but also has high requirements for the ratio of dyes. The pleated design is exquisite, reflecting exquisite craftsmanship in the finely twisted pleats. It is precisely the relationship between Yangge art and folk life that, with the abundance of people's spiritual life, in order to better meet the aesthetic pleasure of the villagers, the forms of Yangge performance are also enriched accordingly. Before the 1990s, the color expression of Yangge costumes was clearly brilliant, but the processing and production did not come from the folk, mainly from county town procurement or customization. For the modern rural society, the traditional Yangge costumes are made entirely by hand, and the cost is significantly higher. With the acceleration of the pace of life, the degree of handwork is reduced, and this kind of craft presents a simplified trend in the process of batch replication.

5.7.2 Changes in Material Characteristics of Yangge Costume

With the changes in Yangge costume technology, its materials have also been continuously developed. The differences in regional environment and lifestyle of different Yangge bring about differences in costume materials. For example, Yangge costumes made of brocade often appear in the southern regions of China. Yangge costumes in Haiyang, Shandong can be roughly divided into woven costumes and cloth costumes. The woven costume is made of brocade, while the flower costume is made of dyed fabric as the base fabric. The natural patterns vary with different materials. The patterns of brocade woven costumes are usually delicate, while the colors of dyed fabric flower costumes are strong and colorful. There are differences in fabric selection among different Yangge character costumes, usually made of materials such as silk, hemp, and cotton. However, with the improvement of fabric processing technology, natural fabrics are gradually replaced by various synthetic materials, and changes in fabrics will inevitably lead to changes in dyeing processes. There is a certain relationship between the changes in costume materials and the transformation of performance scenes in Shandong Haiyang Yangge. There are fundamental differences in the requirements of sunlight and lighting for costume materials. According to the needs of Yangge performance on specific occasions, corresponding texture combinations are selected to achieve the ideal performance effect of costume fabrics and colors in combination with music and dance performances.

5.7.3 Changes in Embroidery Technology of Yangge Costume

JiangKun said: "As the most common craft feature in Yangge costume, the thread used in embroidery depends on the patterns and patterns in the costume. The traditional thread material is silk, which makes clothes with a light and soft texture and a warm color, but the cost is relatively high". (Jiang Kun,2021,interview) Therefore, it is no longer common in folk craft production nowadays. Although the symbolic significance represented by the patterns and patterns is transmitted, the embroidery process is constantly developing and changing, and machine embroidery has replaced manual embroidery. Today, advocating the development of handicrafts, embroiderers have made significant improvements in manual embroidery, such as the wide transmit adoption of cross stitch technology. Compared to Yangge in dynamic performance, the visual aesthetic of costume details better reflects the coexistence of daily life and artistic

style of Yangge. Yangge costume props culture also reflects the creativity of folk art, reflecting the exquisite craftsmanship of folk craft design everywhere.

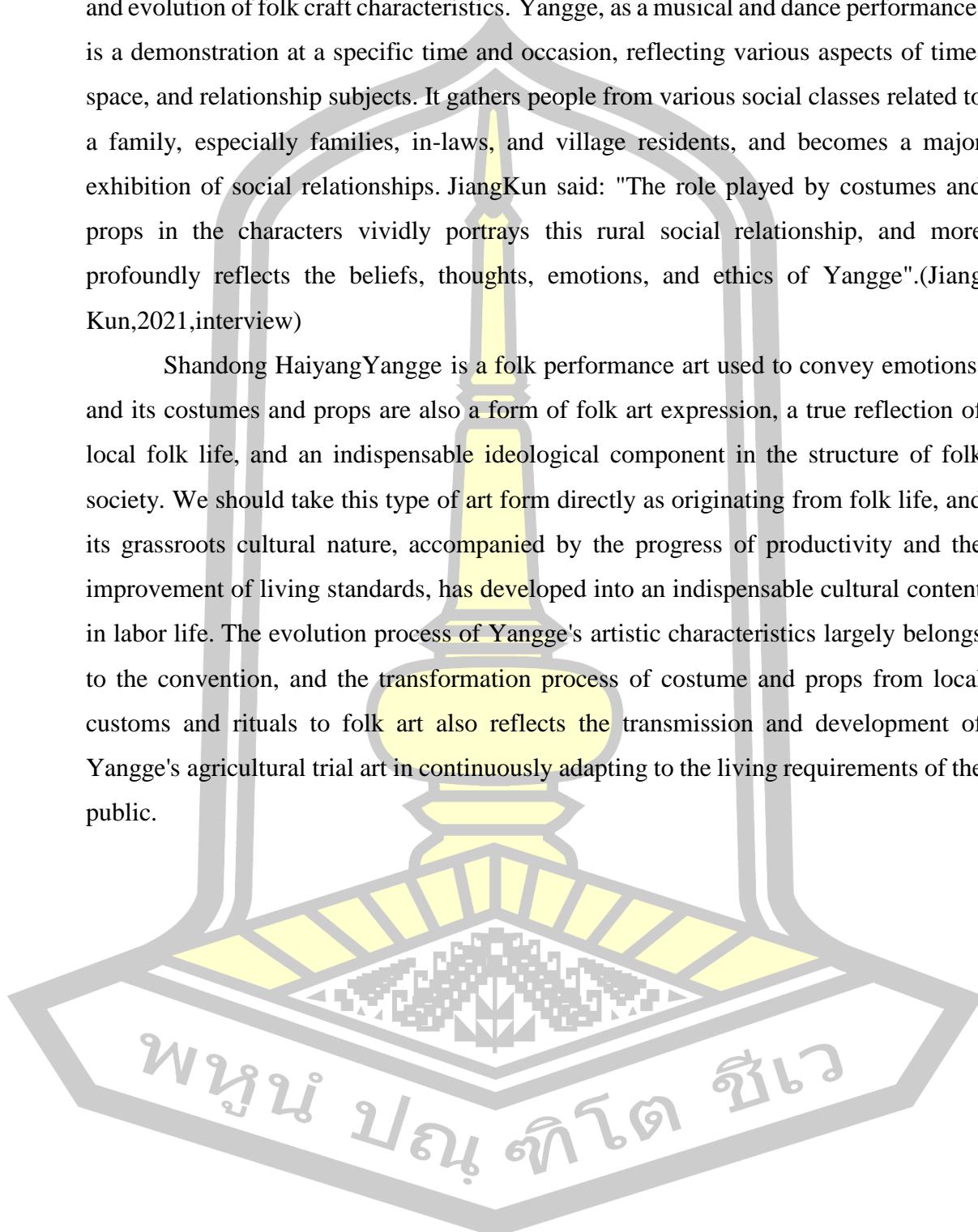
5.7.4 Diversified Presentation of Yangge Props

Yangge has developed to this day, and its function is no longer to offer sacrifices and pray for blessings. Instead, it exists as a form of cultural and entertainment activities in the lives of villagers, and props are also influenced by corresponding cultural concepts. With the increase in the types and purposes of Yangge, the expansion of performance forms, and the diversification of props. In particular, the use of modern stage multimedia technology has added some special scene designs for Yangge, in order to achieve better visual effects. With the popularity of WuYangge opera, props such as knives, guns, and weapons also appeared in performances, which is different from traditional Chinese opera. Individual props of "WenYangge" have also added umbrellas, fans, flowers, and lamps from a single piece of silk. Even some characters and props have separated from the Yangge ritual as a separate form of expression. After the liberation, with the change of society, the props of HaiyangYangge are also changing. The old props are slowly replaced by some new props, such as the umbrella in the hands of the "Yue Dai fu" will be replaced with the "flag", while the once prosperous "Rattle Stick Dance" will gradually fade out of the historical dance stage. The fan in the hands of the dancers has also changed from a simple fan to a silk fan. These changes include one format for aesthetics and the other for ease of performance,

Props, as the main carrier of Yangge art expression, together with music, dance, lyrics, and costume, create the artistic expression of Yangge characters and shapes and play an important role in the performance process. Traditional Yangge costumes and props have shown a trend of rural development in modern performance forms and rural life. In the process of transmission, they can be seen as the art of time and displayed as carriers accompanied by music and dance in the scenes of Yangge ceremonies; It can also exist as a unique folk craft form in the daily lives of villagers, different from the instantaneous art form of pure dance music expression, so it is also known as the art of space. Exploring Yangge culture from the perspective of props is to reintegrate them into the original ecological soil of rural life, comprehensively examine and examine their social functions, artistic characteristics, and survival status in specific ritual

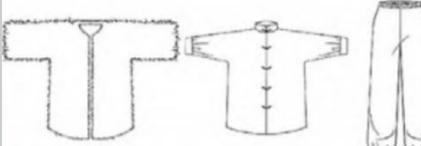
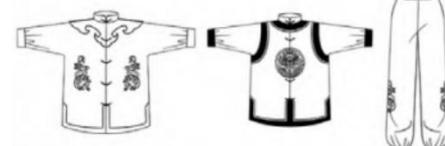
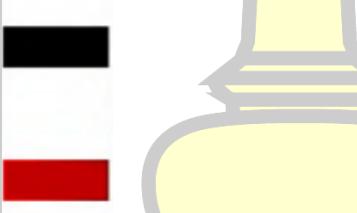
activities, and comprehensively understand the driving force behind the transmission and evolution of folk craft characteristics. Yangge, as a musical and dance performance, is a demonstration at a specific time and occasion, reflecting various aspects of time, space, and relationship subjects. It gathers people from various social classes related to a family, especially families, in-laws, and village residents, and becomes a major exhibition of social relationships. JiangKun said: "The role played by costumes and props in the characters vividly portrays this rural social relationship, and more profoundly reflects the beliefs, thoughts, emotions, and ethics of Yangge".(Jiang Kun,2021,interview)

Shandong HaiyangYangge is a folk performance art used to convey emotions, and its costumes and props are also a form of folk art expression, a true reflection of local folk life, and an indispensable ideological component in the structure of folk society. We should take this type of art form directly as originating from folk life, and its grassroots cultural nature, accompanied by the progress of productivity and the improvement of living standards, has developed into an indispensable cultural content in labor life. The evolution process of Yangge's artistic characteristics largely belongs to the convention, and the transformation process of costume and props from local customs and rituals to folk art also reflects the transmission and development of Yangge's agricultural trial art in continuously adapting to the living requirements of the public.



Example:

Table 4.Traditional and Modern Changes in the Costume of "YueDaiFu"

Type Factor	Traditional "YueDaiFu" costume	Modern "YueDaiFu" costume
Picture of real products		
Sketch of style		
Colour matching		
Makeup		
Charge mixture	Sheepskin wool and cotton fabrics	silk-like
prop	Dust brushing, umbrella	Dust brushing, flag
Influencing factor	Production and lifestyle, local customs	Changes in performance time, commercial development, local customs, and colorful costume

5.8 Changes in the Performance Group

In the past, Haiyang Yangge was mainly performed by farmers from various villages during their leisure time. With the development of society, the performing

group is also undergoing this change. Today, the performing group of HaiyangYangge has shifted from farmers to various industries, including workers, farmers, civil servants, entrepreneurs, etc. Performers are mainly amateur groups, ranging in age from children to the elderly. ZhangYinsong said: "Although there are very few young performers, these are indications of the development of HaiyangYangge, and the genes of HaiyangYangge have been engraved in the hearts of the people of Haiyang". (ZhangYinsong,2021,interview)

Because the changes in HaiyangYangge are so rapid and significant, the appearance of HaiyangYangge we are talking about now can only be said to be the situation of the recent period, and cannot represent the entire HaiyangYangge, HaiyangYangge is a flowing process rather than a static state. To fully understand HaiyangYangge, we should not only see its present but also understand its past. After understanding the general process of the development and changes of HaiyangYangge, looking at the current Yangge, one will have a clear, three-dimensional, and rational understanding of transmitting and developing HaiyangYangge, rather than blindly, mechanically, and rigidly imitating and copying.

Summary

Through the analysis in this chapter, it is not difficult to see that HaiyangYangge has been constantly changing and developing over the course of 600 years of development. Influenced by the interweaving of agricultural culture and marine culture, HaiyangYangge has a rich historical and cultural heritage. The emergence, continuation, and development of HaiyangYangge have a long process of inheritance and aesthetic value under special natural conditions and historical and cultural backgrounds. In order to continuously adapt to the new living environment, it is also constantly undergoing changes during its development. On the basis of previous research, researchers conducted literature surveys and field interviews to study the changes in HaiyangYangge before and after liberation. We can easily see that HaiyangYangge has undergone changes in terms of performance content, form, function, music, formation, costume, and performance style. The historical changes have also caused trauma to HaiyangYangge. The Cultural Revolution, the destruction

of ten years, the loss of relevant information about HaiyangYangge, and the fault of inheritors have hindered the development of HaiyangYangge.

Before the liberation, the performance content of HaiyangYangge changed from the past "Yangge opera" and "Yangge small opera", integrating opera elements. After the liberation, HaiyangYangge transformed into pure singing and dancing and then transformed into pure dance. The form of expression has been simplified from the seven steps of pre-liberation worship, street crossing, walking in large formations, playing small games, running formations, and worship ("BaiJin"、"ChuanJie"、"ZouDazhen"、"ShuaXiaochang"、"PaoZhenshi" and "BaiChu") to six steps, without the step of worship. The HaiyangYangge after liberation has more rich and delicate movements. The performance form of HaiyangYangge after liberation lacks Stilts, CaiGaoqiao, Shuang Bang, Shuang Sui, and so on. Its function has changed from sacrificial entertainment to entertainment and so on. In the music used, improvised and unaccompanied singing gradually disappeared, and the rhythm of gongs, drums, and percussion music basically maintained its original appearance. However, the speed became faster, and further improvements were made in costume styles, fabrics, and other aspects. The paper fans originally used in props were also replaced by silk fans, making the formation simpler, emphasizing the grandeur of the grand Yangge in the large Yangge and the delicate emotions in the small Yangge.

The above changes are the impact of economic development, social environment, social acceleration, efficiency, and fast food on HaiyangYangge. HaiyangYangge has always been looking for its own recipients and living environment in the development process. Historical materialism tells us that Survival of the fittest, only by constantly adapting to the contemporary living environment, can it better develop itself. Of course, in the process of development and change, we should not forget our roots.

CHAPTER VI

The Preservation and Transmission of HaiyangYangge Folk Performances Since 1949 in Shandong Province, China

In this chapter, the researcher conducted 6 Fieldworks on the preservation and transmission of HaiyangYangge in Haiyang City, including interviews with informants Zhang Yinsong, Jiang Kun, Jiang Hongli, Yu Xin、Xiu Jianguo、Meng Guangdong and Meng Guangxi, etc., and follow-up interviews with local villagers. During the process, the researcher conducted detailed written records, audio and video recordings, and questionnaires. Through interviews with researchers and performers of HaiyangYangge, I obtained important information about the preservation and transmission of HaiyangYangge, which is also my third research objective.

6.1 Preservation of HaiyangYangge

6.2 Transmission of HaiyangYangge

Summary

6.1 preservation of HaiyangYangge

To strengthen the inheritance and preservation of HaiyangYangge, it is more important to conduct in-depth research on it, analyze the current development status of HaiyangYangge through academic theory, and establish effective ways to protect and disseminate HaiyangYangge, providing strong support measures to support the preservation of this excellent traditional culture.

When the researcher talked about how to view the preservation of HaiyangYangge today, the informant also gave us some suggestions worth thinking about:

6.1.1 Establishing a Scientific and Effective Yangge Work Mechanism

Xiu Jianguo the transmitter of HaiyangYangge, said: "Developing sound policies and providing necessary funding are strong guarantees. Traditional culture needs to rely on the power of the government to transmit and preserve. If we can achieve full cooperation between cultural departments, government departments, and various sectors of society, refine the responsibilities of each department, and cooperate fully with each other, then it will not be difficult to achieve the transmission, preservation, innovation, and development of HaiyangYangge.(Xiu Jianguo, 2021, interview)

Zhang Yinsong the transmitter of HaiyangYangge, said: "Conserving folk artists and cultivating the strength of future generations should be a dual approach. Therefore, it is very necessary to take effective measures to stimulate the younger generation's love for Yangge, and it is very necessary to cultivate the strength of the younger generation of Yangge".(Zhang Yinsong, 2022, interview)

6.1.2 Strengthen the construction of specialized Yangge teams

Jiang Hongli said: "Building a highly professional team to transmit and promote HaiyangYangge is very important. Therefore, a high-quality and high-level professional team of Yangge should be built according to the characteristics of each place and tailored to local conditions. In addition, we can also select high-quality students from schools to form a strong Yangge team through school education, which can not only ensure the construction of the Yangge team but also improve the scientific literacy of the Yangge team".(Jiang Hongli,2021, interview)

6.1.3 Incorporating HaiyangYangge into School Classroom Teaching

Jiang Kun said: "There are many dance schools in China, including many that offer traditional dance courses. However, it is unclear how many schools value the development of Yangge and its preservation and transmission. it is very necessary to incorporate HaiyangYangge into the school's curriculum education as a compulsory course for students".(Jiang Kun,2021, interview)

6.1.4 Establishing a database of HaiyangYangge materials

As a critically endangered form of HaiyangYangge, it is essential to preserve both textual and video materials as a rescue measure. preservational measures should be Haiyang County Cultural Center to establish a dedicated database for intangible cultural heritage materials of HaiyangYangge. Further efforts should be made to sort, repair, and improve the collected materials, and to duplicate and preserve the recorded audio and video materials, effectively conserving precious first-hand historical materials. Many older folk artists have gradually withdrawn from the historical stage of HaiyangYangge. Therefore, it is urgent to include the performance and interview data of older folk artists in the database as soon as possible to preserve them (Jiang Hongli,2021, interview).

6.2 Transmission of HaiyangYangge

The researcher discovered the transmission method of HaiyangYangge in this period in the Fieldwork and interviews with informants, Zhang Yinsong, Jiang Kun, Jiang Hong Li, and Yu Xin.

6.2.1 The transmission of HaiyangYangge before 1949s

Yu Xin, the transmitter of HaiyangYangge, said: "The history of HaiyangYangge has a long history of over 600 years. Due to the unique geographical and cultural environment of the Haiyang area, HaiyangYangge is deeply loved by the local people. Before 1949, New China had not yet been established, and people suffered oppression and suffering. They used HaiyangYangge to promote the war of resistance and boost their fighting spirit. However, there were almost no records of the transmission of HaiyangYangge before 1949, and it was basically passed down through oral transmission from generation to generation." (Yu Xin, 2021, interview)

Zhang Yinsong, the transmitter of HaiyangYangge, said: HaiyangYangge developed very slowly before the liberation, during a period of war and chaos, where people's survival was a problem and they didn't have the time and energy to transmit it. According to previous introductions and the HaiyangYangge they saw when they were

young, at that time, HaiyangYangge occasionally sang and danced after singing, and the singing was very simple. It was improvised, with only three or two lines of melody, and the lyrics were improvised according to the on-site situation, Mainly used for sacrificial and entertaining activities, of course, sacrificial ceremonies are sacred and sung even less. HaiyangYangge did not have a good transmission and development before liberation, almost allowing it to develop naturally." (Zhang Yinsong, 2022, interview)

Jiang Kun the transmitter of HaiyangYangge, said: "His ancestors all danced the HaiyangYangge, and his family loved it very much. There have been significant changes between the HaiyangYangge before liberation and the current HaiyangYangge, and I have never seen the specific details before, but my ancestors often talked about it. Before the liberation, the number of Yangge teams in Haiyang was not as large as it is now. Before the liberation, there were still some Yangge operas, which were not well transmitted and are now almost non-existent, and no one likes to study and explore them. Occasionally, an old artist sings a song, which is said to be not the same as before. (Jiang Kun, 2021, interview)

From the interview process of the informant, it can be seen that due to past living conditions, the HaiyangYangge during this period did not receive a good transmission, belonging to a state of self-existence and self-destruction. Therefore, there are two main modes of transmission of HaiyangYangge: one is the apprenticeship style inheritance of "grasping the fetus", and the other is the family style inheritance."

HaiyangYangge" is mainly used for sacrificial and entertaining people, as well as for promoting anti-Japanese propaganda during wars. Before the liberation, there were also Yangge operas and some performances in HaiyangYangge. Due to its lack of attention, the improvisation of the singing parts gradually disappeared, and the main focus was on performing Yangge. (Zhang Yinsong, 2022, interview)

6.2.2 The transmission of HaiyangYangge after the 1949s

During the fieldwork, the researcher found that due to social changes, there were different requirements and changes for the transmission of Haiyang Yangge. Through interviews with informants, XiuJianguo、ZhangYinsong、Meng Guangdong, and Meng Guangxi found some contexts for the transmission of Haiyang Yangge during this period.

Xiu Jianguo the transmitter of Haiyang Yangge, said: "In the past, people had no such awareness of the transmit of Haiyang Yangge. After the liberation, the country gradually began to pay attention to it. A large number of dance professionals came to Haiyang to learn, explore, and study Haiyang Yangge together with folk artists and cultural workers. The mid-20th century, 1990s, and early 21st century were periods of rapid development of Haiyang Yangge, which were inseparable from the attention of the country and government at that time. Later on, the development of Haiyang Yangge was relatively good, but today, there are faults in Haiyang Yangge which many young people did not like anymore, greatly affecting the transmission of Haiyang Yangge.(Xiu Jianguo,2021, interview)

Meng Guangdong and Meng Guangxi the transmitters of Haiyang Yangge, said: "Now life is better, people can get food and costume guaranteed, and have more time to dance Haiyang Yangge. Back then, it was too difficult for us, and people who liked to dance may not necessarily be able to do it. After liberation, the country has also introduced relevant policies to promote and preserve Haiyang Yangge. Before liberation, Haiyang Yangge was mainly transmitted through fetal grasping or apprenticeship, Now, it mainly relies on personal preferences, apprenticeship inheritance, family inheritance, and government organization personnel to learn and transmit. But many young people have gone to work in cities, and people's enthusiasm for Haiyang Yangge has gradually faded, the old transmitter gradually passed away, affecting its transmission".(MengGuangdong and Meng Guangxi,2021,interview)

Zhao Rui Wang and Yun Jie Wang the young transmitters of Haiyang Yangge, said: "We like to dance Haiyang Yangge and hope to transmit it. We will continue to

dance and let people around the world know about HaiyangYangge.(Zhao Rui Wang and Yun Jie Wang,2022, interview)

In recent years, as the country has increasingly attached importance to the folk Intangible cultural heritage, the government's transmission of HaiyangYangge culture has significantly improved. In recent years, various competitions and performance activities have been frequently held. For example, China (Weihai) New Yangge Competition, Shandong Fitness Yangge Competition, Spring Festival Yangge Performance, CCTV Square Dance Competition, and so on. HaiyangYangge has also stepped onto the stage from the folk and gained recognition from the audience, better transmission of HaiyangYangge.(Zhang Yinsong, 2022, interview)

Summary

In the above interviews and questionnaires, we can clearly see the preservation and transmission of HaiyangYangge. Obviously, the preservation and transmission of HaiyangYangge in today's era is objective and severe. According to the survey, the researcher concluded as follows 5 aspects:

- 1) Establish an effective working mechanism, increase financial investment, and stimulate people's enthusiasm for dancing the HaiyangYangge.
- 2) Incorporate HaiyangYangge as a course into the school's art education, and cultivate successors of HaiyangYangge from a young age.
- 3) Establish a database of HaiyangYangge and include relevant data on HaiyangYangge.
- 4) Innovate on the basis of conserving the original HaiyangYangge, in order to adapt to the aesthetic values of modern people.
- 5) Utilize new media platforms to promote HaiyangYangge, participate in various performances, and promote HaiyangYangge.

Throughout history, civilization has either faced the fate of disappearance or has been passed down and developed by future generations. The transmission of civilization

is the key to determining whether a civilization can go further and achieve greater development, because only by transmitting and transmitting it to later generations can innovation and development of that civilization be achieved.

To sum up, through my fieldwork, I conducted in-depth interviews with all my informants and obtained. It is believed that the preservation and transmission of Haiyang Yangge have received the support of relevant inheritors and researchers, and specific measures for the preservation and transmission of Haiyang Yangge have been summarized.

Table 5. The preservation and transmission of Haiyang Yangge in Haiyang City Shandong Province, China

preservation and transmission Measures of Haiyang Yangge	
The transmission of Haiyang Yangge before 1949	Free transmission status With Yangge opera With singing Missing records
The transmission of Haiyang Yangge after the 1949s	Gradually valued by the state Young people rarely participate Yangge opera and singing gradually disappear
The preservation measures of Haiyang Yangge	1) Establish an effective working mechanism, and increase financial investment. 2) Incorporate Haiyang Yangge as a course into the school's art education. 3) Establish a database of Haiyang Yangge. 4) Innovate on the basis of conserving the original Haiyang Yangge. 5) Utilize new media platforms to promote Haiyang Yangge.

CHAPTER VII

Conclusion, Discussion, and Suggestion

7.1 Conclusion

This research takes the preservation and transmission of the Shandong Haiyang Yangge as the starting point and conducts research on Shandong Haiyang Yangge with three objectives.

7.1.1 According to the first research objective, from the development of Haiyang Yangge folk performances since 1949 in Shandong Province, China.

Since Haiyang Yangge is located in a special geographic location, such a geographic location and cultural environment will have a significant impact on the history and culture of the area, and may even determine the development and spread of local traditional culture. Since Haiyang is located on the shore of the Yellow Sea in the southern part of the rich Shandong Peninsula and belongs to the coastal cities, The fishermen living by the sea in the Haiyang area are greatly influenced by marine culture and highly believe in the theory of gods. The living environment tends to determine to a large extent the local residents' Natural geography and history and culture are the keys to the rise and development of the Haiyang Yangge, and local cultural factors have an even more profound influence on the sea defense songs. In the cultural environment of the Haiyang area, the Dongyi and Qilu cultures had a significant impact on the content of Haiyang Yangge and played a decisive role. In the course of its development, Haiyang Yangge was influenced by both Dongyi and Qilu cultures, especially the Confucianism culture in Qilu culture had a more profound influence. Nowadays, due to the relatively well-preserved local historical relics and the climate suitable for marine vacations, a large number of tourists visit the area every year to participate in the local Haiyang Yangge performances. This has greatly contributed to the transmission and development of Haiyang Yangge. Haiyang's natural geography and history and culture have had a very profound influence on the innovation and development of the sea defense songs, playing a very important role in promoting them.

Thereafter, Haiyang Yangge was in a low period until the outbreak of the Anti-Japanese War in 1937, which once again promoted the development of Haiyang Yangge.

After the establishment of New China, Haiyang Yangge experienced three historical leaps. the 1950s, the 1990s and the beginning of the 21st century, three phases of development that contributed to the great development of Haiyang Yangge. Since then, Haiyang Yangge has been in a state of slow or even gradual decline. The development of art is greatly influenced by political factors, and in the development process of Haiyang Yangge, the Ten-Year Cultural Revolution seriously hindered the Haiyang Dayangge during the Cultural Revolution, Haiyang Dayangge was persecuted, and the performance props, costumes and other items were burned, and it was silent for several years. Due to historical reasons, activities such as the breaking up of feudal superstitions, the ritualistic performance content of Haiyang Yangge was greatly damaged. And after the reform and opening up, under the attention of the state, Haiyang Yangge began to recover and develop. At present, the government is gradually recognizing the problem of transmission the development of Haiyang Yangge and spreading it in many ways. In conclusion, the emergence and development of Haiyang Yangge is a long and rich historical process. It not only reflects the cultural tradition of Haiyang city, but also shows its unique charm and artistic value.

7.1.2 According to the second research objective through the analysis of the change in Haiyang Yangge folk performances since 1949 in Shandong Province, China, it is concluded that in the long history from ancient times to the present, Haiyang Yangge has been constantly evolving and evolving in order to adapt to the continuous development of society. The performance content, form, function, music, performance formation, performance style, performance costume, and performance group of Haiyang Yangge have undergone changes in eight aspects.

In today's global cultural diversity pattern, national cultural consciousness is the goal and path of national cultural survival and development, and the modern construction of national culture is more complex and multifaceted. On the basis of its own tradition, Haiyang Yangge incorporates other elements such as new culture, technology, etc, restoring the lifestyle chosen by the ethnic subject in the context of modernization and moving towards openness through dialogue with multiculturalism , Towards a 'cultural consciousness' that we aspire to.

7.1.3 According to the third research objective, through conducting interviews with transmitters of Haiyang Yangge and collecting relevant data, the transmission

measure and preservation measure of Haiyang Yangge were identified. The preservation and transmission of Haiyang Yangge as an intangible cultural heritage is a necessary condition for human society to achieve sustainable development. The preservation and transmission of Haiyang Yangge not only transmits the local history but also transmits the advanced local customs and traditions. In terms of protecting Haiyang Yangge, the government should improve policies, provide sufficient funding support, preserve and transmit folk artists, cultivate new talents, strengthen the construction of the Yangge team, and incorporate Haiyang Yangge into the classroom. In the transmission of Haiyang Yangge, it is necessary to pass on the teachings of the population, pass on from generation to generation, cooperate with school education, and support modern technology, establishing a database of Haiyang Yangge materials. Only by comprehensively protecting and transmitting the Yangge in Haiyang, Shandong Province, can this brilliant national art continue to bloom with delicate flowers.

7.2 Discussion

7.2.1 According to the first research objective, in terms of the development of Haiyang Yangge folk performances since 1949 in Shandong Province, China. From the literature review, it has been found that Li Ping's (2005) *A Study on the Origin and Development of Yangge Dance Culture in Haiyang*, mainly focused on the "dynamic cut in" method, and then used the research methods of Ethnology, anthropology and other field surveys to study the cultural history of Haiyang Yangge. (Li Ping, 2005)

However, this thesis only conducts research on the origin of Shandong Haiyang Yangge, without analyzing its evolution.

Zhang Wen(2010) pointed out in her master's thesis "Investigation and Research on Shandong Haiyang Yangge" that Haiyang Yangge originated from the Western Zhou Dynasty, was founded in the Ming Dynasty, and flourished in the Qing Dynasty. After the prosperity of the Qing Dynasty, it also adopted various strengths and gradually developed and matured, continuing to the current prosperity. Haiyang Yangge originated and formed on the basis of a self-sufficient small-scale peasant economy, with both ancient styles and performances from other provinces and regions in its form. The feudal clan concept of the late Qing Dynasty, the civilization reform of the Republic of China, the revolutionary baptism during the Anti-Japanese War, and the

political, economic, and cultural influence after the establishment of New China have all been preserved in the performance form of Haiyang Yangge. Now, Haiyang Yangge is in a transitional stage that needs to be explored, studied, and sublimated. (Zhang Wen, 2010)

In the thesis's perspective, the development of Haiyang Yangge is told from the perspective of historical development. The researchers always believed that the development of Haiyang Yangge was influenced by politics, ecological environment and economic development, and it was the result of the joint efforts of artists and creators through the ages. At the same time, the researcher summarized the survival and development of the Shandong sea song by classification, detailing the development of different periods of time. Especially for the development of Shandong Haiyang Yangge after 1949, a survey was conducted. Shandong Haiyang Yangge is closely related to local labor and sacrificial life, and deeply reflects the aesthetic taste and customs of the local people. It has certain social educational, entertainment, and aesthetic functions. At the same time, as time goes by, it undertakes the task of transmission in the form of Folk art, becomes an important art form in the cultural life of the region, and affects people from generation to generation.

7.2.2 According to the second research objective, analyze the change in Haiyang Yangge folk performances since 1949 in Shandong Province, China. Gong The Development of Haiyang Yangge and Prop Culture" explores the help of prop culture to Haiyang Yangge, aiming to analyze the changes and development of folk dance after entering the classroom and the development of props themselves from the perspective of prop culture. The research results indicate that dance creation generally relies on the use of props, which have the functions of creating a performance environment, setting off the atmosphere, helping to express the inner emotions of characters, and transforming time and space. They have formed a unique prop culture in folk dance. (Gong Li Mei and Gao Feng, 2007)

However, this thesis has a certain degree of one-sidedness, only explaining the functionality of props in Haiyang Yangge, and does not present the changes in props in Haiyang Yangge.

Yu Qian's Master's Thesis research on the Cultural Characteristics of Shandong Haiyang Yangge Dance. This thesis preliminarily discusses the dance cultural

characteristics of Haiyang Yangge from four aspects: the role, movement, formation, and other subjects of Haiyang Yangge, as well as the props, costume, makeup, and other means of expression of Haiyang Yangge, as well as the performance program and music of Haiyang Yangge. (Yuqian,2011)

This thesis only provides a one-sided and general introduction to the cultural characteristics and changes of Haiyang Yangge from four aspects. My thesis describes the changes in the development of Haiyang Yangge from eight aspects, which is relatively comprehensive. These changes are in order to adapt to the development of society and human progress. In the process of entering modern society, Haiyang Yangge first faces the transformation of its survival field. From the traditional cultural community that was self-integrated and isolated in the past to the multi-constructed modern Chinese cultural environment, Haiyang Yangge is driven by multiple forces and effects to enter modern society, The various elements of Haiyang Yangge are undergoing significant changes to adapt to the development of modern society.

7.2.3 According to the third research objective, preservation and transmission of Haiyang Yangge folk performances since 1949 in Shandong Province, China. Zhang Ran(2014) proposed in his master's thesis that Research on the transmission and Development of Haiyang Yangge from a multimodal perspective, preservation for transmitters preservation has been included in the scope of intangible cultural heritage preservation, from bloodline transmission to apprenticeship, and cultivating the next generation of transmitters. It is an important link for the transmission of traditional folk skills in Haiyang Yangge. In addition to continuously increasing preservation efforts and investment, the government. In addition to funding and policy support, it is more important to hold scientific artistic concepts and preservation methods, rather than blindly relying on them. To cover the Folk art appeal of Haiyang Yangge with the performance project of competition and Metanarrative, and rescue the existing related. Establish a multimedia art database for the original ecology of Haiyang Yangge through text and image data, and capture the physical memory of Haiyang Yangge, Haiyang Yangge returning to its original ecology. Synchronize preservation with skills, and on the basis of correctly guiding and establishing a good atmosphere of preservation and transmission, awaken the people. The conscious awareness of preservation among

people is the fundamental way and solid foundation for HaiyangYangge to transmit and preserve its original form force. (Zhao Ran,2014)

Qu Lei proposed in his master's thesis Research on the Communication of HaiyangYangge from the Perspective of Ritual Communication, stimulate enthusiasm for the transmission subject, government funding, intangible cultural heritage transmitters, and cultural experts should participate in the preservation and transmission of HaiyangYangge. He believes in protecting the original ecology of HaiyangYangge. Establish specialized performance groups and provide financial support. Create HaiyangYangge campus activities and strengthen holiday activities, such as Sea Festival brand activities and Spring Festival brand activities. Expand cultural communication channels, enhance the external communication effect of HaiyangYangge, and publicize it through online media, such as TikTok, Weibo, Youku, Aiqiyi, and other platforms.(Qu Lei ,2021)

Researchers generally agree with the above viewpoint. Firstly, the state and government should invest more funds, integrate human, material, and financial resources, provide strong support from policies and systems, improve the construction of the HaiyangYangge inheritance base, and do a good job of protecting and inheriting inheritors. Effective protection measures and methods should be in place to protect and disseminate through modern digital media and platforms and do a good job in the transmission of young people from generation to generation, The tenth special task is to solidly carry out inheritance work and become an important component of the school classroom. Of course, researchers believe that while protecting the original ecology of HaiyangYangge, attention should also be paid to innovative development. With the tight supply of society and changes in the times, the living environment of HaiyangYangge is also changing. Therefore, in order for HaiyangYangge to achieve better development, it must comply with the development of the times, continuously develop and innovate on the basis of the original ecology, and further carry out excavation, sorting, research, innovation, and other work, Only by making HaiyangYangge conform to modern aesthetic standards can it be better to transmit from generation to generation.

7.3 Suggestion

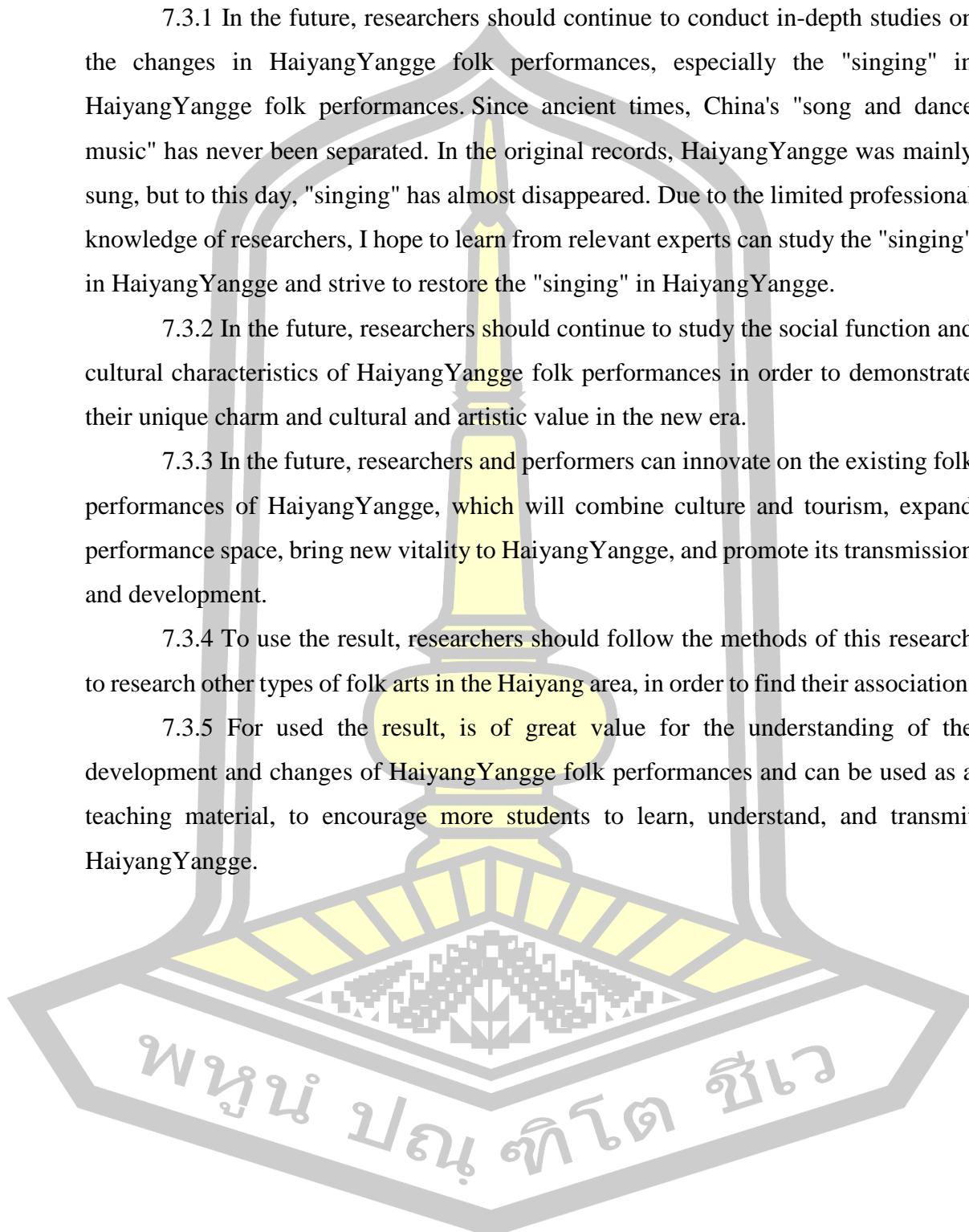
7.3.1 In the future, researchers should continue to conduct in-depth studies on the changes in HaiyangYangge folk performances, especially the "singing" in HaiyangYangge folk performances. Since ancient times, China's "song and dance music" has never been separated. In the original records, HaiyangYangge was mainly sung, but to this day, "singing" has almost disappeared. Due to the limited professional knowledge of researchers, I hope to learn from relevant experts can study the "singing" in HaiyangYangge and strive to restore the "singing" in HaiyangYangge.

7.3.2 In the future, researchers should continue to study the social function and cultural characteristics of HaiyangYangge folk performances in order to demonstrate their unique charm and cultural and artistic value in the new era.

7.3.3 In the future, researchers and performers can innovate on the existing folk performances of HaiyangYangge, which will combine culture and tourism, expand performance space, bring new vitality to HaiyangYangge, and promote its transmission and development.

7.3.4 To use the result, researchers should follow the methods of this research to research other types of folk arts in the Haiyang area, in order to find their association.

7.3.5 For used the result, is of great value for the understanding of the development and changes of HaiyangYangge folk performances and can be used as a teaching material, to encourage more students to learn, understand, and transmit HaiyangYangge.



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Appendix I

Interview Record

1. Time

From September 2021 to May 2023

2. Site

The haiyang city of Shandong Province focuses on Fengcheng Village and LiuGeZhuang Village

Information	NAME	Question	Results
		1. Can you dance the HaiyangYangge?	1.Yes
		2. Have you learned to dance the HaiyangYangge professionally?	2.Yes
		3.Which character can you play in HaiyangYangge?	3."DaiFu"、"CuiHua"、"GuLouJiang"etc
		4. Did you have libretto before and now when you dance the HaiyangYangge ?	4.No
		5.Is HaiyangYangge an impromptu performance or a stylized routine?	5.Stylized routine
		6.What are the characteristics of HaiyangYangge?	6.Combining "Running" and "Twisting"
		7.Are there many people dancing the HaiyangYangge now?	7.Not bad
		8.What is the reason for this phenomenon?	8.Lack of attention and inability to keep up with social development
		9.Do you think the preservation and transmission of the HaiyangYangge is still necessary?	9.Yes
		10. What suggestions can you give?	10.The government should pay attention to it

Information	NAME	Question	Results
Kun Jiang	Kun Jiang	1. Can you dance the HaiyangYangge?	Yes
		2.Have you learned to dance the HaiyangYangge professionally?	2.Yes
		3.Which character can you play in HaiyangYangge?	3."DaiFu"、"CuiHua"、"GuLouJiang"etc
		4. Did you have libretto before and now when you dance the HaiyangYangge ?	4.No
		5.Is HaiyangYangge an impromptu performance or a stylized routine?	5.Stylized routine
		6.What are the characteristics of HaiyangYangge?	6.Massive momentum and rich content
		7.Are there many people dancing the HaiyangYangge now?	7.Not bad
		8.What is the reason for this phenomenon?	8.The development of rural areas to cities has destroyed the original ecology.
		9.Do you think the preservation and transmission of the HaiyangYangge is still necessary?	9.Yes
		10.What suggestions can you give?	10.Start training at school
Casual informant	GeYun	1. Can you dance the HaiyangYangge?	1.Yes
		2.Have you learned to dance the HaiyangYangge professionally?	2.Yes
		3.Which character can you play in HaiyangYangge?	3."DaiFu"、"CuiHua"、"GuLouJiang"etc

Information	NAME	Question	Results
Li Yang	Li Yang	4. Did you have libretto before and now when you dance the "Haiyang Yangge" ?	4.No
		5. Is Haiyang Yangge an impromptu performance or a stylized routine?	5. Stylized routine
		6. What are the characteristics of Haiyang Yangge?	6. Great momentum, many roles
		7. Are there many people dancing the Haiyang Yangge now?	7. Not bad
		8. What is the reason for this phenomenon?	8. The publicity is not in place and there is no money.
		9. Do you think the preservation and transmission of the Haiyang Yangge is still necessary?	9. Yes
		10. What suggestions can you give?	10. The government pays more attention to it and invests funds.
		1. Can you dance the Haiyang Yangge?	1. Yes
		2. Have you learned to dance the Haiyang Yangge professionally?	2. Yes
		3. Which character can you play in Haiyang Yangge?	3. "DaiFu"、"CuiHua"、"GuLouJiang"、"HuoLang" etc、
		4. Did you have libretto before and now when you dance the Haiyang Yangge ?	4. No
		5. Is Haiyang Yangge an impromptu performance or a stylized routine?	5. Stylized routine

Information	NAME	Question	Results
General informants	ZeYu Mao	6.What are the characteristics of HaiyangYangge?	6.There are "big JiaZi Yangge "and small JiaZi Yangge.
		7.Are there many people dancing the HaiyangYangge now?	7.Not bad
		8.What is the reason for this phenomenon?	8.Lack of funds makes young people dislike it.
		9.Do you think the preservation and transmission of the HaiyangYangge is still necessary?	9.Yes
		10. What suggestions can you give?	10.The government attaches importance to and invests funds to train successors from schools.
		1.Can you dance the HaiyangYangge?	No
		2.Have you learned to dance the HaiyangYangge professionally?	2.No
		3.Which character can you play in HaiyangYangge?	3.No
		4. Did you have libretto before and now when you dance the HaiyangYangge ?	4.No
		5.Is HaiyangYangge an impromptu performance or a stylized routine?	5.Stylized routine
		6.What are the characteristics of HaiyangYangge?	6.The scene is big
		7.Are there many people dancing the HaiyangYangge now?	7.Not bad
		8.What is the reason for this phenomenon?	8.Young people do not participate.

Information	NAME	Question	Results
HaoYu Liu		9.Do you think the preservation and transmission of the HaiyangYangge is still necessary?	9.Yes
		10. What suggestions can you give?	10.Cultivate young people's interest
		1. Can you dance the HaiyangYangge?	Yes
		2.Have you learned to dance the HaiyangYangge professionally?	2.No
		3.Which character can you play in HaiyangYangge?	3.I don't know
		4.Did you have libretto before and now when you dance the HaiyangYangge ?	4.No
		5.Is HaiyangYangge an impromptu performance or a stylized routine?	5.Stylized routine
		6.What are the characteristics of HaiyangYangge?	6.There are many people and the scene is big.
		7.Are there many people dancing the HaiyangYangge now?	7.Not bad
		8.What is the reason for this phenomenon?	8.There are fewer people in the countryside, and they all go to the cities to develop.
		9.Do you think the preservation and transmission of the HaiyangYangge is still necessary?	9.Yes
		10.What suggestions can you give?	10.The government invests more and guides young people.

Information	NAME	Question	Results
JiaYang Wu		1.Can you dance the HaiyangYangge?	No
		2. Have you learned to dance the HaiyangYangge professionally?	No
		3.Which character can you play in HaiyangYangge?	No
		4. Did you have libretto before and now when you dance the HaiyangYangge ?	No
		5.Is HaiyangYangge an impromptu performance or a stylized routine?	Stylized routine
		6.What are the characteristics of HaiyangYangge?	Lively and beautiful
		7.Are there many people dancing the HaiyangYangge now?	Not bad
		8.What is the reason for this phenomenon?	With the development of digitalization, there is too little spare time.
		9.Do you think the preservation and transmission of the HaiyangYangge is still necessary?	Yes
		10.What suggestions can you give?	Encourage young people to participate and learn through various channels.

Questionnaire

1. Time

From May to July 2022.

2. Site

Fengcheng Village, Haiyang City, Shandong province.

Name	Gender	Age	Questions	Results
Yi Wang	Male	46	1.Have you heard of HaiyangYangge? 2.Can you dance the HaiyangYangge? 3.Do you hope HaiyangYangge to be protected and transmit? 4.Can you accept the changes in HaiyangYangge? 5.Can you "sing Yangge" or" Yangge Opera"?	1.Yes 2.Yes 3.Yes 4. Yes 5.No
ZeYu Mao	Female	38	1.Have you heard of HaiyangYangge? 2.Can you dance the HaiyangYangge? 3.Do you hope HaiyangYangge to be protected and transmit? 4.Can you accept the changes in HaiyangYangge? 5.Can you "sing Yangge" or" Yangge Opera"?	1.Yes 2.Yes 3.Yes 4.Yes 5.No
LinHao Dai	Male	42	1.Have you heard of HaiyangYangge?	1.Yes

Name	Gender	Age	Questions	Results
QinNan Gong	Female	25	2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
KongYang Liao	Male	46	2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4. Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be	3.Yes

Name	Gender	Age	Questions	Results
HaoYu Liu	Female	21	protected and transmit?	
			4.Can you accept the changes in HaiyangYangge?	4.No
			5.Can you "sing Yangge" or" Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
Hui Qin	Male	10	3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or" Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.No
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes

Name	Gender	Age	Questions	Results
JiaYang Wu	Female	14	4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5. No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4. Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
ZhiHao Xu	Male	57	4.Can you accept the changes in HaiyangYangge?	4. No

Name	Gender	Age	Questions	Results
JiaHao Zhang	Male	49	5.Can you "sing Yangge" or" Yangge Opera"?	5. No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4. No
XiHan Cai	Female	16	5.Can you "sing Yangge" or" Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or" Yangge Opera"?	5.No

Name	Gender	Age	Questions	Results
LuoMoQing	Female	35	1.Have you heard of HaiyangYangge? 2.Can you dance the HaiyangYangge? 3.Do you hope HaiyangYangge to be protected and transmit? 4.Can you accept the changes in HaiyangYangge? 5.Can you "sing Yangge" or "Yangge Opera"?	1.Yes 2.Yes 3.Yes 4.No 5.Yes
SiQI Chen	Male	56	1.Have you heard of HaiyangYangge? 2.Can you dance the HaiyangYangge? 3.Do you hope HaiyangYangge to be protected and transmit? 4.Can you accept the changes in HaiyangYangge? 5.Can you "sing Yangge" or "Yangge Opera"?	1.Yes 2.Yes 3.Yes 4.No 5.No
WenXin	Female	46	1.Have you heard of HaiyangYangge?	1.Yes

Name	Gender	Age	Questions	Results
Dai			2. Can you dance the HaiyangYangge? 3. Do you hope HaiyangYangge to be protected and transmit? 4. Can you accept the changes in HaiyangYangge? 5. Can you "sing Yangge" or "Yangge Opera"?	2. Yes 3. Yes 4. Yes 5. No
XuRu Dai	Male	48	1. Have you heard of HaiyangYangge? 2. Can you dance the HaiyangYangge? 3. Do you hope HaiyangYangge to be protected and transmit? 4. Can you accept the changes in HaiyangYangge? 5. Can you "sing Yangge" or "Yangge Opera"?	1. Yes 2. Yes 3. Yes 4. Yes 4. No
XingYu Shan	Female	35	1. Have you heard of HaiyangYangge?	1. Yes

Name	Gender	Age	Questions	Results
ChenChen Feng	Female	37	2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
YiAi Fu	Male	34	2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes

Name	Gender	Age	Questions	Results
ZiDi Han	Female	25	3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
	Male	28	3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4. Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5. No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes

Name	Gender	Age	Questions	Results
YuXin Jiang	Female	14	3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4. Yes
			5.Can you "sing Yangge" or" Yangge Opera"?	5. No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.No
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or" Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
BoFei Li	Male	12	3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes

Name	Gender	Age	Questions	Results
ZiXin LI	Female	54	4.Can you accept the changes in Haiyang Yangge?	4. Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5. No
			1.Have you heard of Haiyang Yangge?	1. Yes
			2.Can you dance the Haiyang Yangge?	2. Yes
			3.Do you hope Haiyang Yangge to be protected and transmit?	3. Yes
			4.Can you accept the changes in Haiyang Yangge?	4. No
			5.Can you "sing Yangge" or "Yangge Opera"?	5. Yes
			1.Have you heard of Haiyang Yangge?	1. Yes
			2.Can you dance the Haiyang Yangge?	2. Yes
			3.Do you hope Haiyang Yangge to be protected and transmit?	3. Yes
ZiYu Liu	Male	34	4.Can you accept the changes in Haiyang Yangge?	4. Yes

Name	Gender	Age	Questions	Results
HuiLin Qiu	Male	36	5.Can you "sing Yangge" or" Yangge Opera"?	5. No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4. Yes
ShuTong Shen	Female	41	5.Can you "sing Yangge" or" Yangge Opera"?	5. No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4. Yes
			5.Can you "sing Yangge" or" Yangge Opera"?	5. No

Name	Gender	Age	Questions	Results
YuHan Wang	Female	21	1.Have you heard of HaiyangYangge? 2.Can you dance the HaiyangYangge? 3.Do you hope HaiyangYangge to be protected and transmit? 4.Can you accept the changes in HaiyangYangge? 5.Can you "sing Yangge" or "Yangge Opera"?	1.Yes 2.Yes 3.Yes 4. Yes 5. No
LanLan Wei	Female	43	1.Have you heard of HaiyangYangge? 2.Can you dance the HaiyangYangge? 3.Do you hope HaiyangYangge to be protected and transmit? 4.Can you accept the changes in HaiyangYangge? 5.Can you "sing Yangge" or "Yangge Opera"?	1.Yes 2.Yes 3.Yse 4.Yes 5.No
YiXin Xia	Male	47	1.Have you heard of HaiyangYangge?	1.Yes

Name	Gender	Age	Questions	Results
Man Xiao	Female	65	2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or "Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
Yun Jie	Male	7	2.Can you dance the HaiyangYangge?	2.Yes
			3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.No
			5. Can you "sing Yangge" or "Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes

Name	Gender	Age	Questions	Results
Wang		7	3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or" Yangge Opera"?	5.No
			1.Have you heard of HaiyangYangge?	1.Yes
			2.Can you dance the HaiyangYangge?	2.Yes
Zhao Rui Wang	Male	7	3.Do you hope HaiyangYangge to be protected and transmit?	3.Yes
			4.Can you accept the changes in HaiyangYangge?	4.Yes
			5.Can you "sing Yangge" or" Yangge Opera"?	5.No



Appendix II

HaiyangYangge Formation:

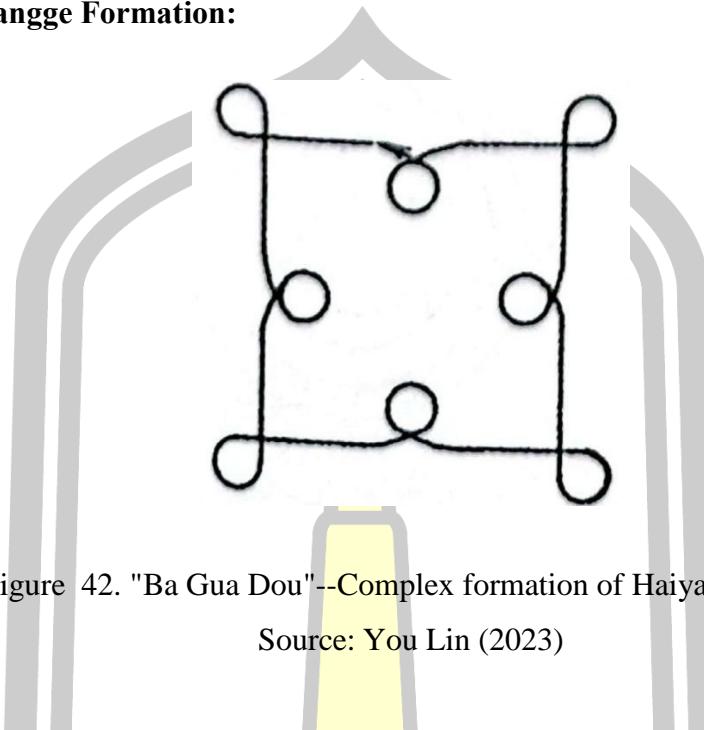


Figure 42. "Ba Gua Dou"--Complex formation of HaiyangYangge

Source: You Lin (2023)

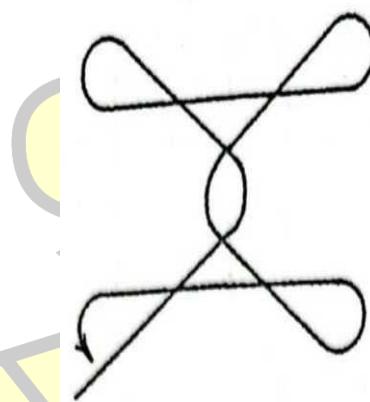


Figure 43. "KouXinDou"--Complex formation of HaiyangYangge

Source: You Lin (2023)

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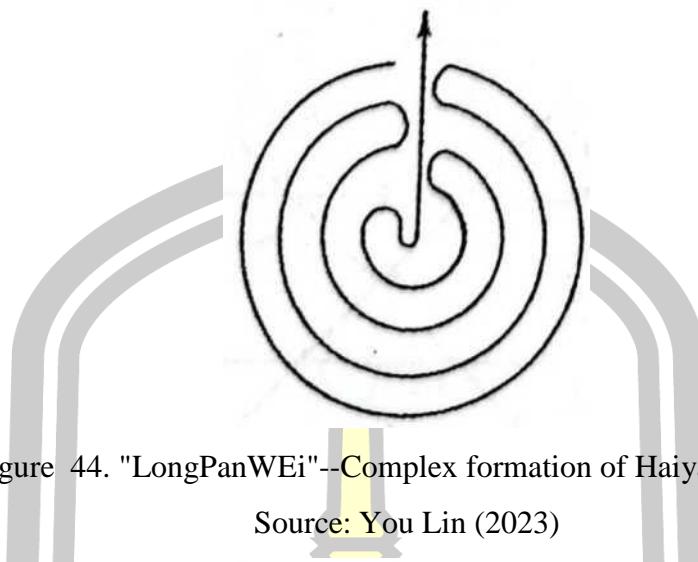


Figure 44. "LongPanWEi"--Complex formation of Haiyang Yangge

Source: You Lin (2023)

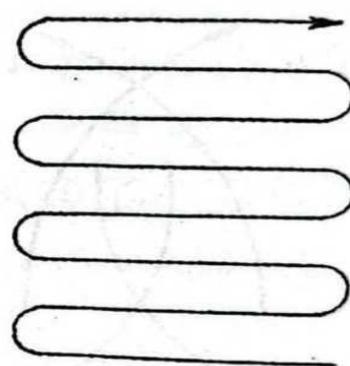


Figure 45. "LongBaiWei"--Formations commonly used in Haiyang Yangge

Source: You Lin (2023)

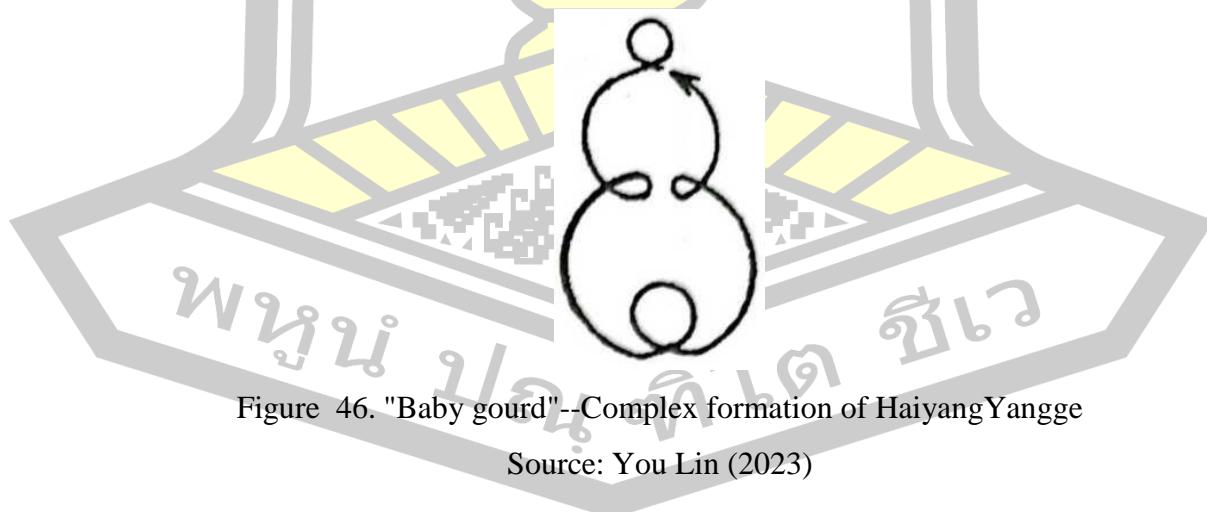


Figure 46. "Baby gourd"--Complex formation of Haiyang Yangge

Source: You Lin (2023)

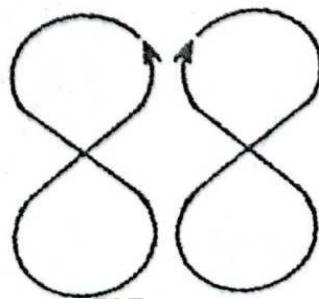


Figure 47. "Two 8"--Formations commonly used in Haiyang Yangge

Source: You Lin (2023)

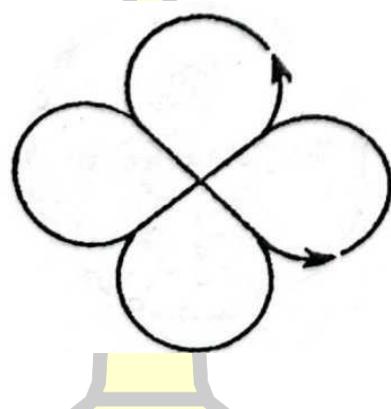


Figure 48. "Two 8"--Formations commonly used in Haiyang Yangge

Source: You Lin (2023)

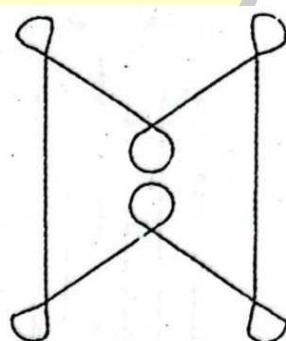


Figure 49. "KouXinDou2"--Complex formation of Haiyang Yangge

Source: You Lin (2023)

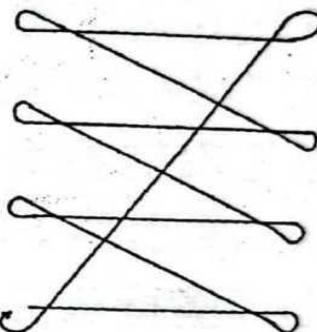


Figure 50. "XingWangDou"--Complex formation of Haiyang Yangge

Source: You Lin (2023)

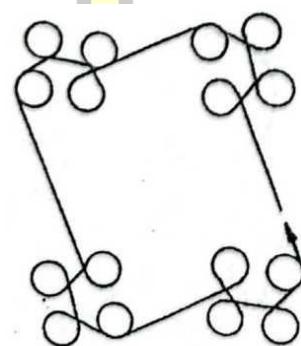


Figure 51. "BaMenDou"--Complex formation of Haiyang Yangge

Source: You Lin Time:2023

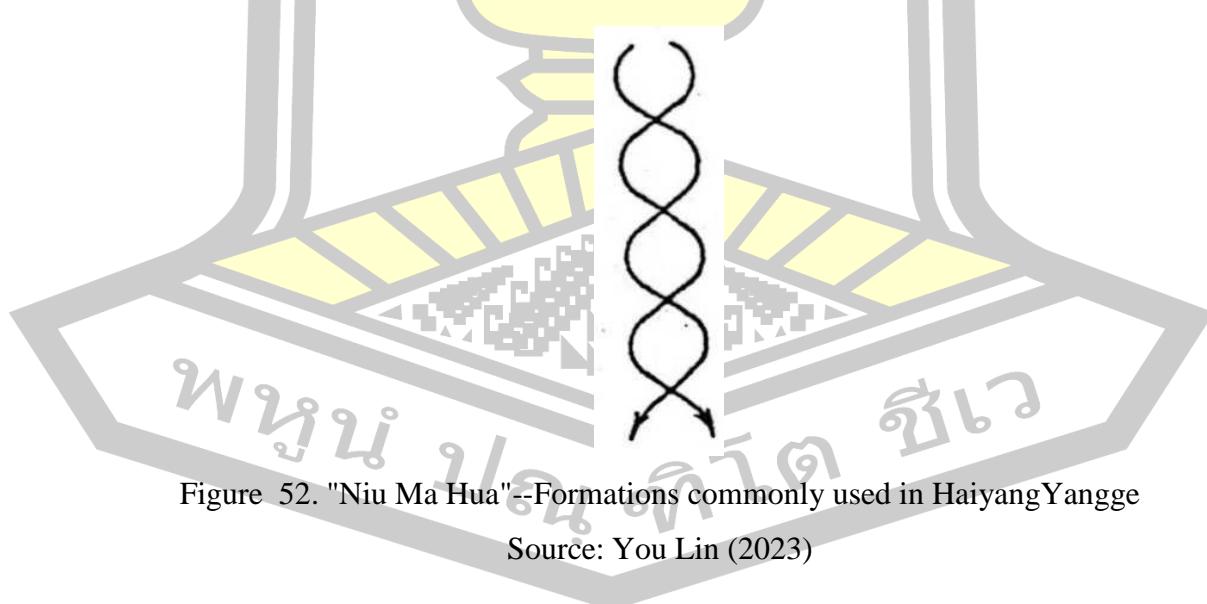


Figure 52. "Niu Ma Hua"--Formations commonly used in Haiyang Yangge

Source: You Lin (2023)

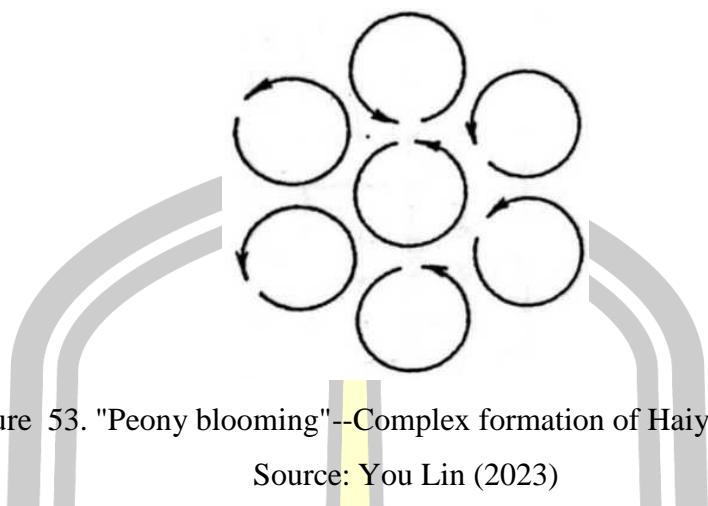


Figure 53. "Peony blooming"--Complex formation of Haiyang Yangge

Source: You Lin (2023)

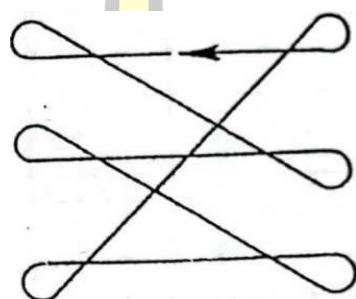


Figure 54. "LiuMenDou"--Complex formation of Haiyang Yangge

Source: You Lin (2023)

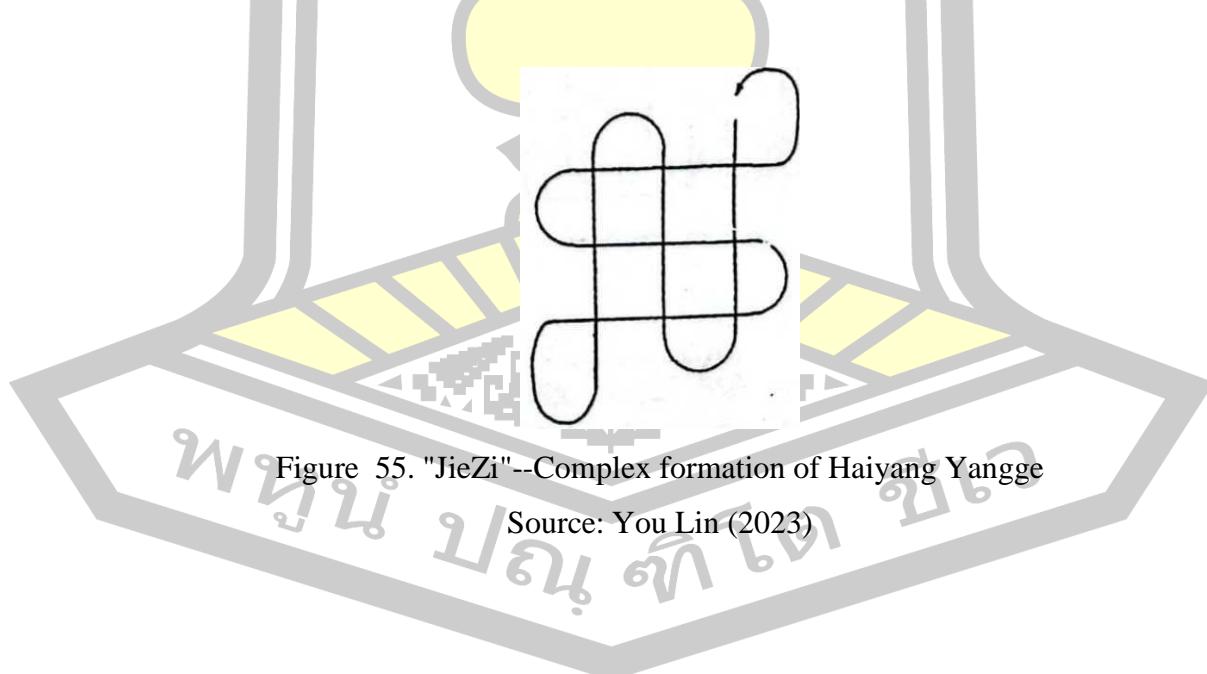


Figure 55. "JieZi"--Complex formation of Haiyang Yangge

Source: You Lin (2023)

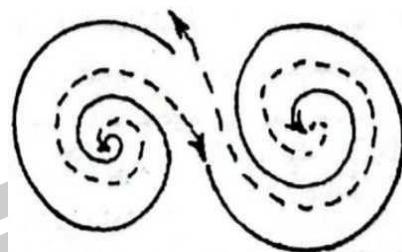


Figure 56. "JuanBaoZhu"--Complex formation of Haiyang Yangge

Source: You Lin (2023)

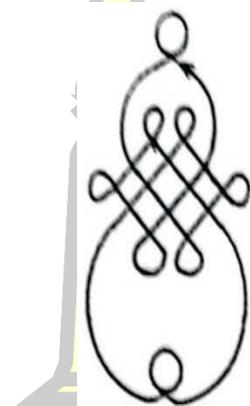


Figure 57. "The gourd bears fruit"--Complex formation of Haiyang Yangge

Source: You Lin (2023)

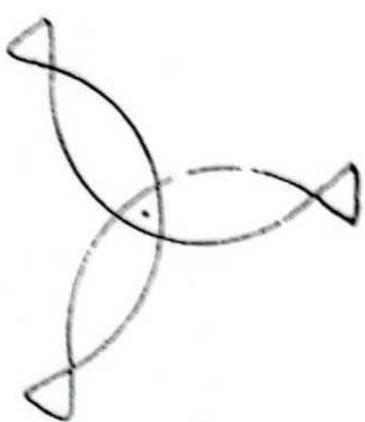


Figure 58. "Three fish"--Complex formation of Haiyang Yangge

Source: You Lin (2023)



Media 2. Haiyang Yangge fieldwork video

Recorder: You Lin (2021-2023)



Figure 59. Haiyang Yangge is preparing to perform in Fengcheng Village

Source: You Lin (2022)



Figure 60. interview--Folk Artist Dong Benlang

Source: You Lin (2022)



Figure 61. Villagers watching the show in Dai Gezhuang

Source: You Lin (2022)

ພ້ອນ ປນ ຄົກໂຕ ຂ່າວ



Figure 62. With the transmitter--Jiang Hongli

Source: You Lin (2022)



Figure 63. With the transmitter--Jiang Hongli and the actors

Source: You Lin (2022)

ພ້ອນ ປນ ຄີໂຕ ຂ່າວ



Figure 64. interview--Hongli Jiang

Source: You Lin (2022)



Figure 65. With the transmitter--Guangdong Meng , Guangxi Meng and Kun Jiang

Source: You Lin (2022)

ພ້ອນ ປນ ຄົກໂຕ ຂ່າວ



Figure 66. With the transmitter--Hongli Jiang

Source: You Lin (2022)



Figure 67. With the transmitter--Folk Artist Dong Benlang and his wife

Source: You Lin (2022)

ພ້ອນ ປນ ຄີໂຕ ຂ່າວ



Figure 68. Interview with Haiyang Yangge performers

Source: You Lin (2022)



Figure 69. interview--Hongli Jiang and his wife

Source: You Lin (2022)

ພណ្ឌនំ បណ្ឌិត ខេវ



Figure 70. interview--Haiyang Yangge Expert Jiang Kun

Source: You Lin (2022)



Figure 71. interview--Folk artist Dong Benlang and villagers

Source: You Lin (2022)



Figure 72. Experience Haiyang Yangge

Source: You Lin (2022)



ພ້ອນ ປນ ດີເລ ຂາ

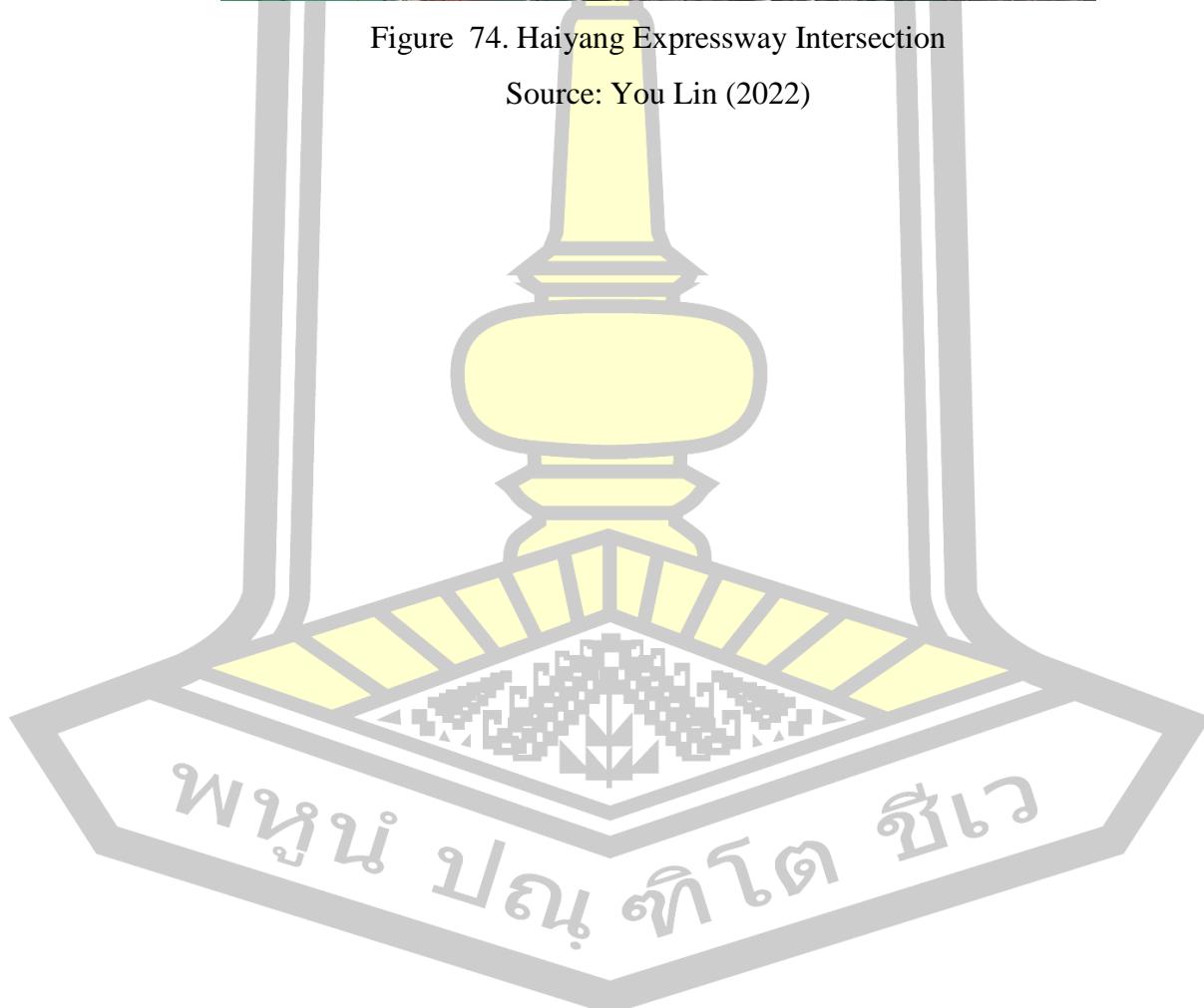
Figure 73. Villagers Watching Haiyang Yangko

Source: You Lin (2022)



Figure 74. Haiyang Expressway Intersection

Source: You Lin (2022)



BIOGRAPHY

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2007 - 2009 (Master) National University of Culture and Arts of Belarus

2020 - 2024 (Ph.D.) College of Music, Mahasarakham University

ພអុនំ បណ្តុះពូន់