



Shandong Jiaozhou Di Yangko : Cultural inheritance and development from
Perspective of China's Intangible Cultural Heritage

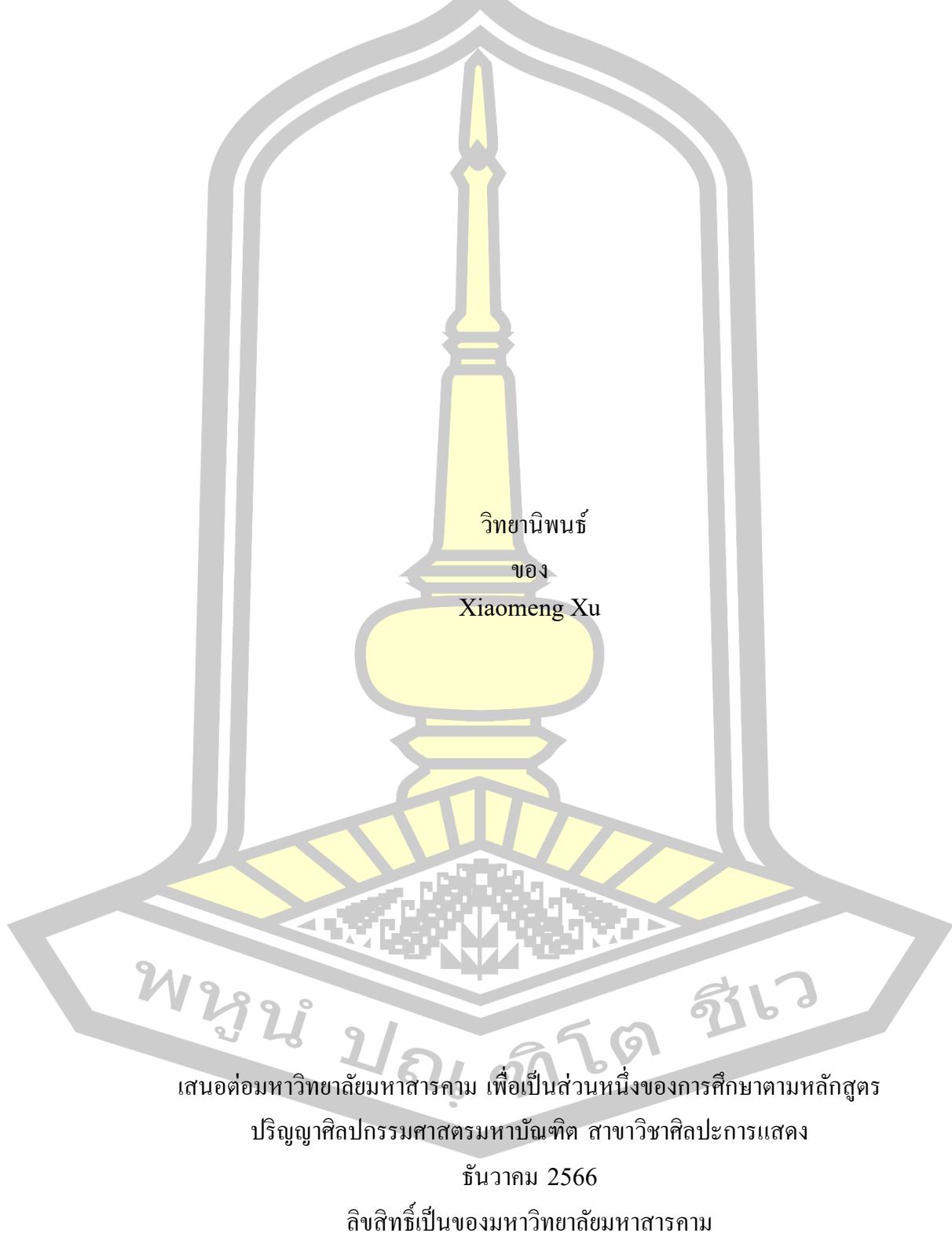
Xiaomeng Xu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts

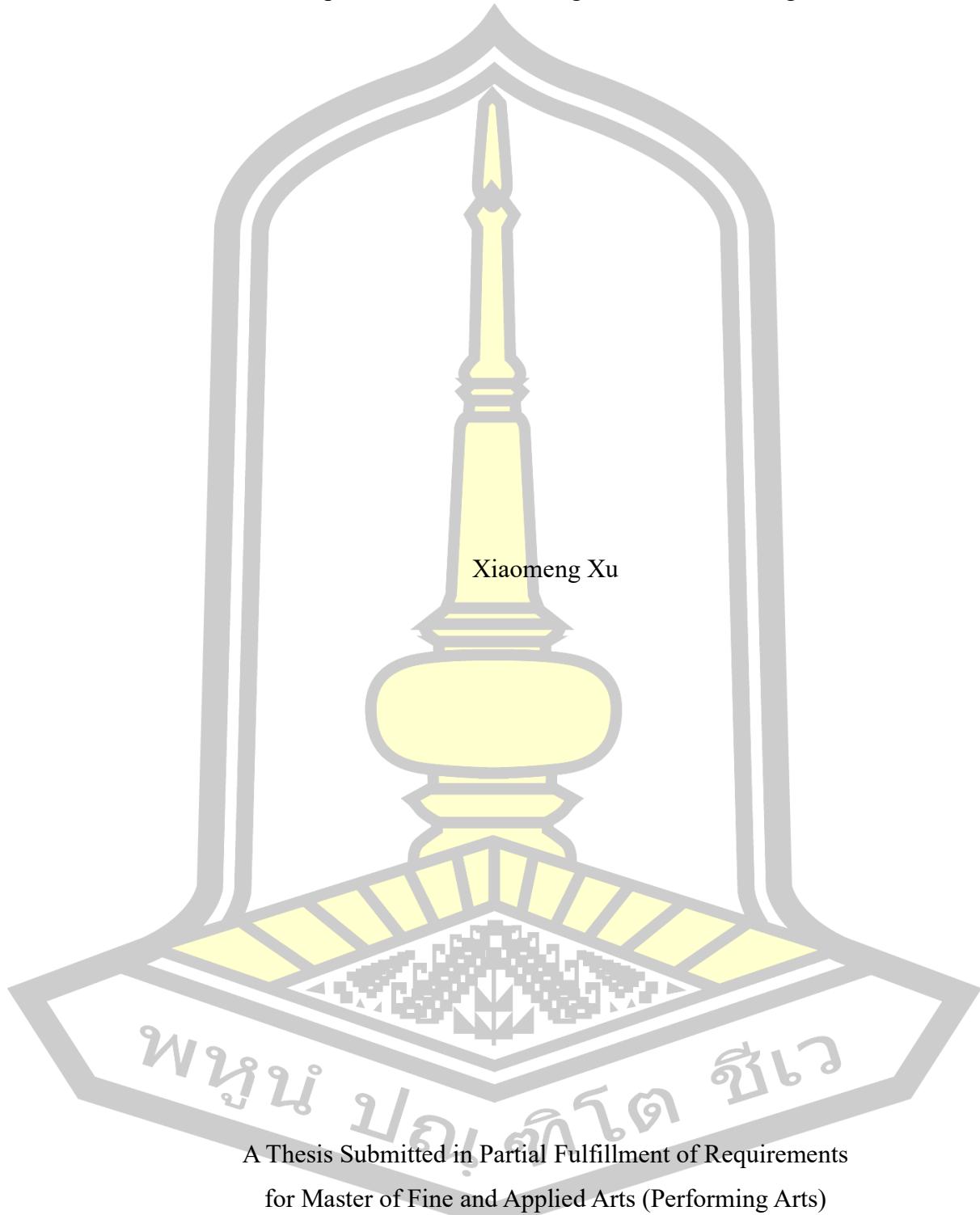
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Perspective of China's Intangible Cultural Heritage



A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Fine and Applied Arts (Performing Arts)

December 2023

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ABSTRACT

This qualitative research aims to 1) Study the History and Development of Shandong Jiaozhou Di Yangko2) To study and analysis of the Shandong Jiaozhou Di Yangko inheritance and cultural development from the perspectives of China's intangible cultural heritage. Research methods are documentaries, in-depth interviews, questionnaires, observation. The Population and Sampling group were Researcher of Jiaozhou Yangko, Professional dance teachers in colleges and universities, Jiaozhou Yangko dance teachers, Audience, Jiaozhou Yangko dancers, Workers engaged in the inheritance of Jiaozhou Yangko culture,Jiaozhou Yangko Stage Choreographer. The result is this descriptive analysis.

Research has found that Shandong Jiaozhou Di Yangko originated in the Ming and Qing Dynasties and has a history of more than 300 years. Shandong Jiaozhou Di Yangko is a common form of Yangko. It is also an intangible cultural heritage of China.Through research on its original form and stage performance, the following two aspects can be seen as important to Shandong. The inheritance and development of Jiaozhou Yangko as an intangible cultural heritage. 1) The culture and history of Yangko in Jiaozhou, Shandong. 2) Today's Shandong Jiaozhou Di Yangko retains the original performance style in stage performances.

Keyword : Shandong Jiaozhou Di Yangko, Perspective, China's Intangible Cultural Heritage

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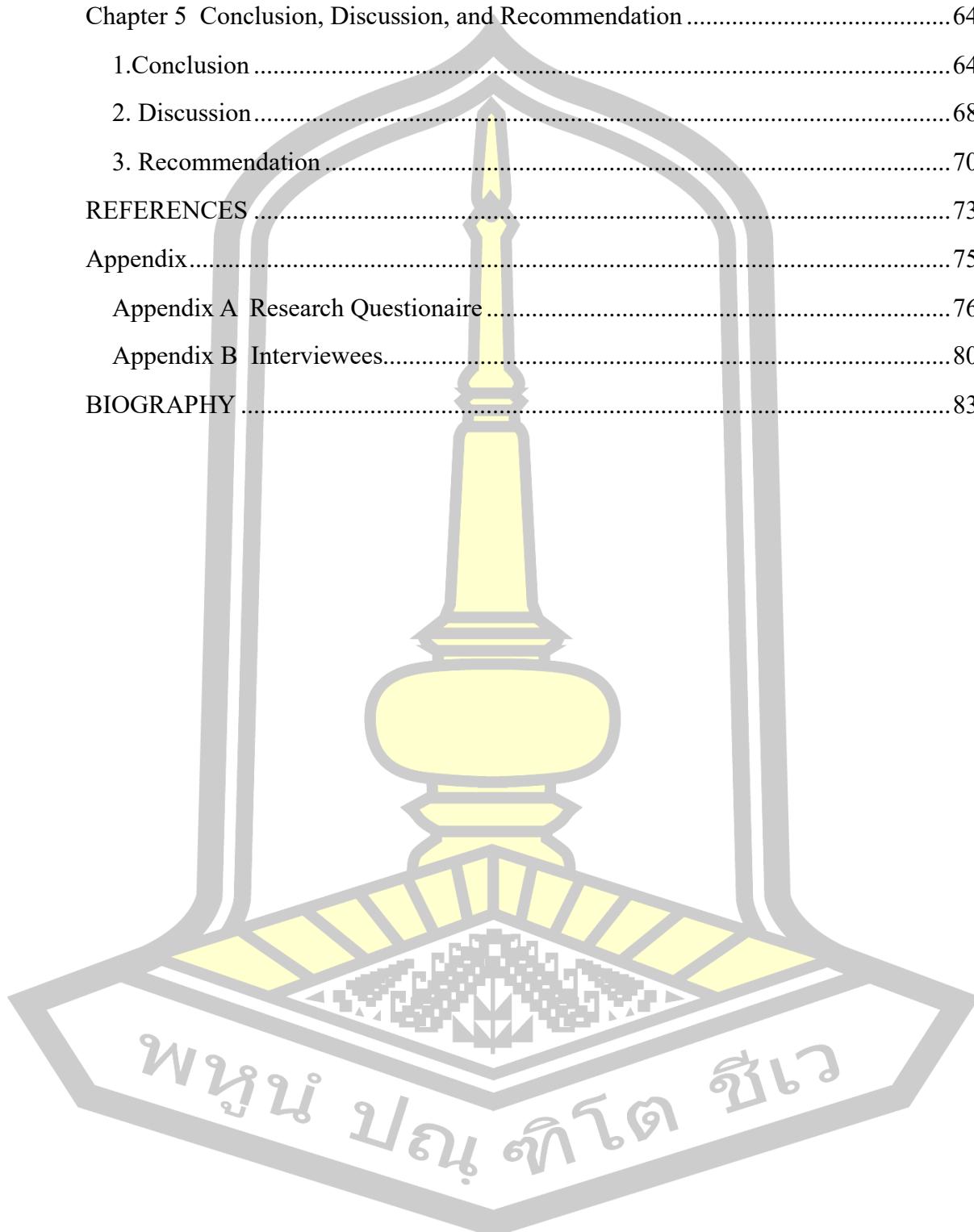
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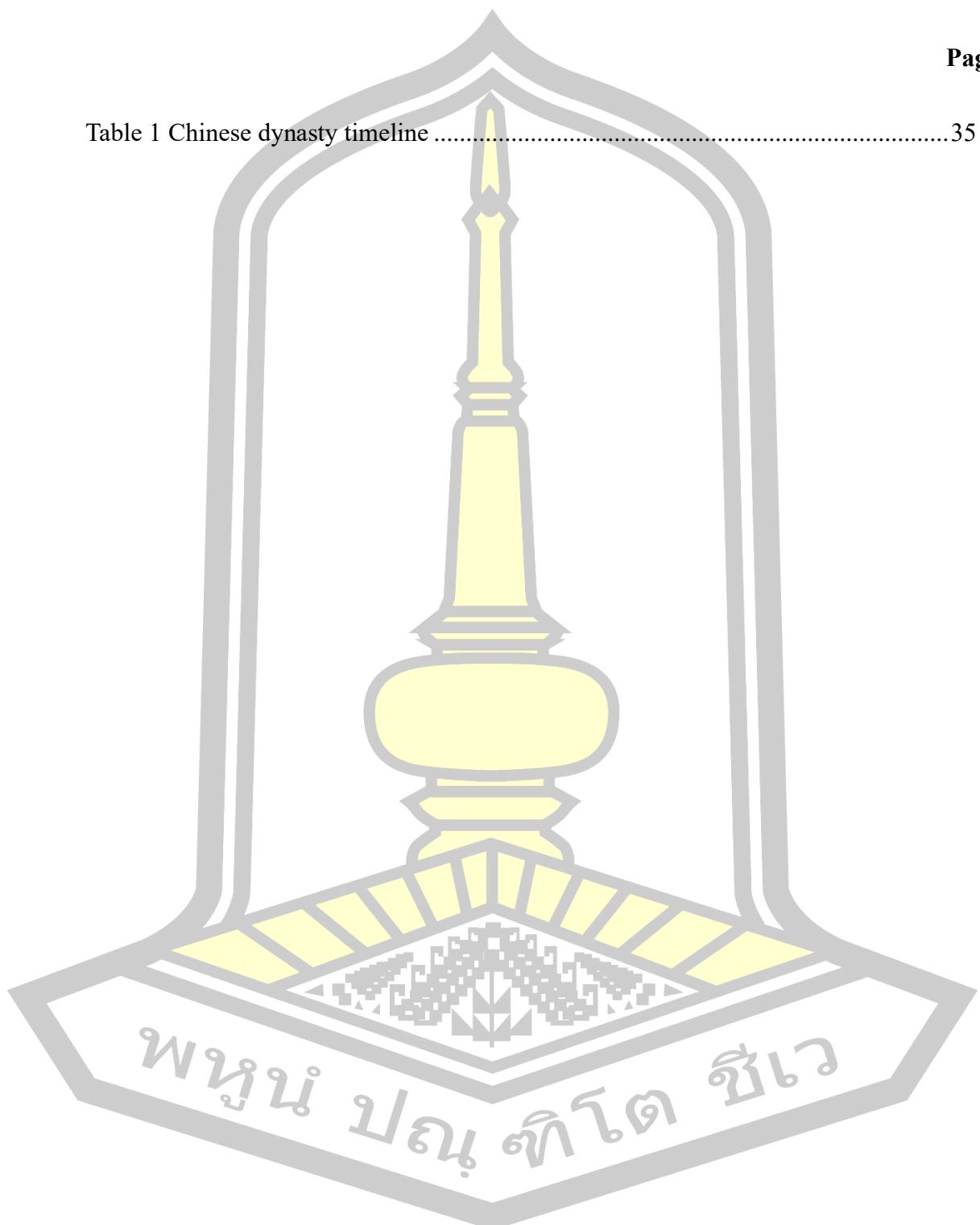
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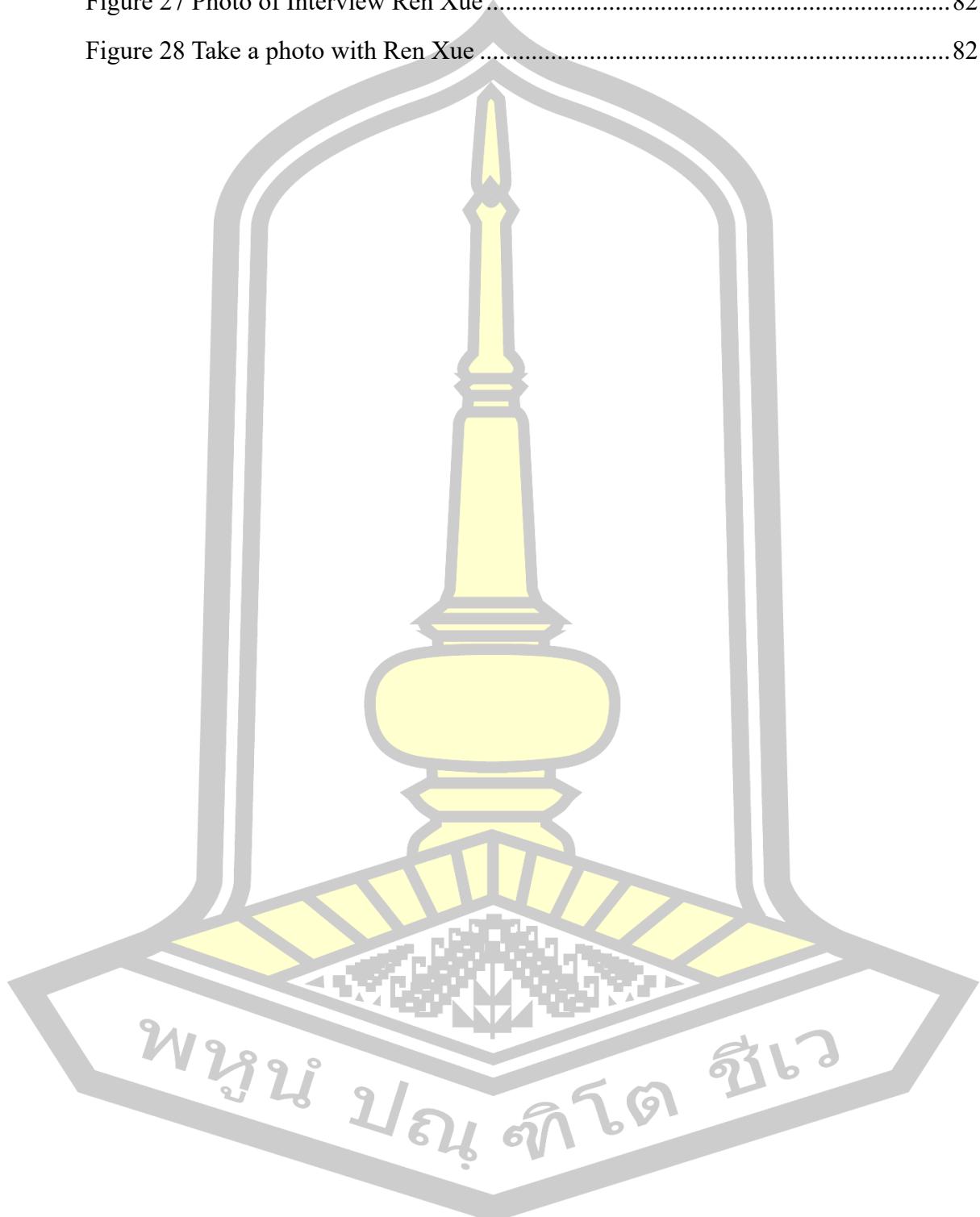
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Chapter 1

Introduction

Research Background

In China, in addition to the internationally accepted Gregorian calendar dates, there are also Chinese lunar calendar dates dedicated to China's intangible cultural heritage. This is also related to the 24 solar terms in China. The Chinese New Year is also calculated on the date of the Chinese lunar calendar. The last day of each year on the lunar calendar is New Year's Eve.

On the 30th day of the twelfth lunar month in the Chinese lunar calendar, also known as New Year's Eve, every family will eat dumplings and watch the Spring Festival Gala. The first day of the first lunar month is the first day of the Chinese New Year, also known as the Spring Festival. The Spring Festival is an important carrier of the excellent traditions of Chinese culture. It contains the wisdom and crystallization of the Chinese national culture, and embodies the life pursuit and emotional sustenance of the Chinese people. It represents the good wishes of saying goodbye to the old and welcoming the new, good luck, reunion and peace, prosperity and so on.

During the Spring Festival, Chinese people will try to return home to reunite with their relatives, expressing their ardent expectations for the coming year and their best wishes for life in the New Year. The Spring Festival is not only a festival, but also an important carrier for Chinese people to express and release their emotions and satisfy their psychological demands. It is the annual carnival of the Chinese nation and the spiritual support. In the atmosphere of the Spring Festival, Chinese people usually continue to the fifteenth day of the first month, and on the fifteenth day of the first month call it the Lantern Festival, which symbolizes the reunion.

Before the 1990s, the Lantern Festival in Qingdao was celebrated in the form of Yangko during the day, including "twisting Yangko", "walking on stilts", "running boat" and other parades on the streets to celebrate the joyous festival.

Yangko is a popular and representative folk dance genre widely circulated in China (mainly in the northern regions). Different regions have different titles and styles. In folk, there are two types of names for Yangko : those performing on stilts are called "stilt yangko", and those performing without stilts are called "Di Yangko". The "Yangko" referred to in modern times mostly refers to the "Di Yangko". Yangko has a long history. The folk dance team introduced by Zhou Mi in the Southern Song Dynasty has a record of "Cuntian Music". Wu Xilin's "New Year's Miscellaneous Songs" in the Qing Dynasty clearly records the existing Yangko and the Song Dynasty "Cuntian Music". Source-flow relationship.

Yangko dance teams are generally the main form of Yangko dance teams. The number of dance teams is as small as a dozen or more than a hundred people. There are group dances, duet dances, three-person dances, and other forms of performance. Handkerchiefs, umbrellas, sticks, drums, money whip and other props, dance with the accompaniment of gongs, drums, suona and other wind instruments. The dance methods, movements and styles of Yangko vary from place to place. Some are mighty and majestic, while others are soft and pretty.

Yangko is an artistic expression of singing and dancing, usually accompanied by gongs and drums, a folk art that integrates singing and dancing. In China, there are many types of Yangko, mainly distributed in the northern region, and only a small range of distribution in other areas, such as: Northeast Yangko, North China Yangko, Shandong Yangko, Henan Yangko, Shaanxi Yangko, Hubei Yangko, etc. The most widely inherited is Shandong Yangko, the most famous of which is Jiaozhou Yangko.

Yangko is the product of its formation and development. Jiaozhou Yangko comes from the traditional folk culture of the Han minority in the north. It absorbs opera, acrobatics, dance, folk tunes, etc., and is mixed into a single folk art form. It is an artistic and cultural situation that people want to satisfy people's self-enjoyment. It is concentrated in Shandong and is widely spread.

In Shandong, Jiaozhou Yangko, Guzi Yangko and Haiyang Yangko are also known as the three major Yangkos in Shandong. The form of Jiaozhou Yangko in Shandong is different from the other two Yangkos, because the origin is later than the other two Yangkos, so the original movements are reserved. It is relatively complete and has a relatively broad inheritance. Both Guzi Yangko and Haiyang Yangko can be traced back to previous sacrifices, such as sea sacrifices and agricultural sacrifices. But Jiaozhou Yangko is different. Its origin has nothing to do with agricultural sacrifices. It originated from begging along the street. It constitutes a specific artistic carrier in a kind of art.

In North China, it can be traced back more than three hundred years ago. The early stage of Jiaozhou Yangko, which has a complete system, is composed of minor Yangko and Xiaoxi Yangko.

The later historical development and transformation has formed the Jiaozhou Yangko we see today. However, its growth process has gone through four important

stages. The composition of Hexiaoxi Yangko, later transitioned to Wenwu Yangko, and then gradually became Yangko since the founding of the People's Republic of China. The development of these four periods has accumulated a solid foundation for the current shandong Jiaozhou Di Yangko in Present(Lv Wenbin Hu Zhiyun Gao Feng and Cai Tieyuan, 1992)

According to the current development, Yangko is also decreasing in Shandong area. Around the 1990s, during the Lantern Festival on the fifteenth day of the first lunar month in Qingdao, there would be parade performances, including "walking on stilts" and "twisting Yangko". Jiaozhou Yangko performances, and these performances are mostly folk performances, mainly large-scale Yangko dances. The performances of these local Yangko are combined with local culture, festivals and other performance inheritance.

However, with the advancement and development of society, it is now almost decreasing, and the parade performance on the fifteenth day of the first lunar month has been cancelled in Qingdao area. In the current Jiaozhou Yangko performances, the Yangko dance is mainly staged. Performing with modern dance elements is also a kind of inheritance and preservation of culture, and at the same time, cultural protection can be carried out in a more stage-like and folk-like form.

It is hoped that through this exploration of the culture and development of Jiaozhou Di Yangko, the inheritance of intangible cultural heritage can be achieved in a deeper level, and the original style of Jiaozhou Di Yangko can be explored, and the comparison with modern Jiaozhou Di Yangko can be studied. In modern dance, to retain the intangible cultural heritage, how can the original Jiaozhou Di Yangko be better integrated into modern dance, reflect the diversity of intangible cultural heritage dance, and better inherit the intangible cultural heritage culture.

1.2 Research Objectives

- 1) To study the History and Development of Shandong Jiaozhou Di Yangko
- 2) To study and analysis of the Shandong Jiaozhou Di Yangko inheritance and cultural development from the perspectives of China's intangible cultural heritage

1.3 Research Questions

- 1) What is the original dance form of Shandong Jiaozhou Di Yangko ?
- 2) What is the diversity of Shandong Jiaozhou Di Yangko in the perspectives of China's intangible cultural heritage ?

1.4 Research Significants

- 1) The rapid development of Jiaozhou Di Yangko in performance style, artistic form and form changes.
- 2) The combination and inheritance of Jiaozhou Di Yangko and modern culture in the original ecology.

1.5 Scope of Research

1) Scope of Contents:

- Focusing on History and Developements of Shandong Jiaozhou Di Yangko since Beginning period to 2022
- Dance Composition of Shandong Jiaozhou Di Yangko
- Diversity and role of Shandong Jiaozhou Di Yangko

2) Scope of Area to study:

Jiaozhou District, Qingdao City, Shandong Province.

3) Scope of Timing :

June 2022-March 2023

1.6 Definitions of Terms

Yangko in this dissertation refer to a kind of popular and representative Han folk dance widely spread in China, mainly in the northern region. Different regions have different styles of yangko dance. This article mainly writes the dance part of Shandong Jiaozhou Yangko, which has obvious regional color and unique style

Di Yangko in this dissertation refer to Also known as running yangko, it is a form of yangko performing singing and dancing on the ground. Shandong Jiaozhou Yangko Dance is a form of performance mainly based on Di Yangko. In addition, there are stilt Yangko. This article mainly highlights the culture and inheritance of Shandong Jiaozhou Di Yangko

Jiaozhou in this dissertation refer to a District, subordinate to Qingdao City, Shandong Province, is located in the southwest of Shandong Peninsula and the northwest coast of Jiaozhou Bay.

Intangible cultural heritage in this dissertation refer to Shandong Jiaozhou Yangko was listed as China's intangible cultural heritage in 2006, of which the dance part is the most prominent. It is hoped that this folk regional culture can be passed on to the future.

Development and Inheritance in this dissertation refer to development is the change from Jiaozhou Di Yangko to the present and inheritance is the inheritance of the original appearance of Jiaozhou Di Yangko, which was originally developed, and passed on to the future.

1.7 Conceptual Framework

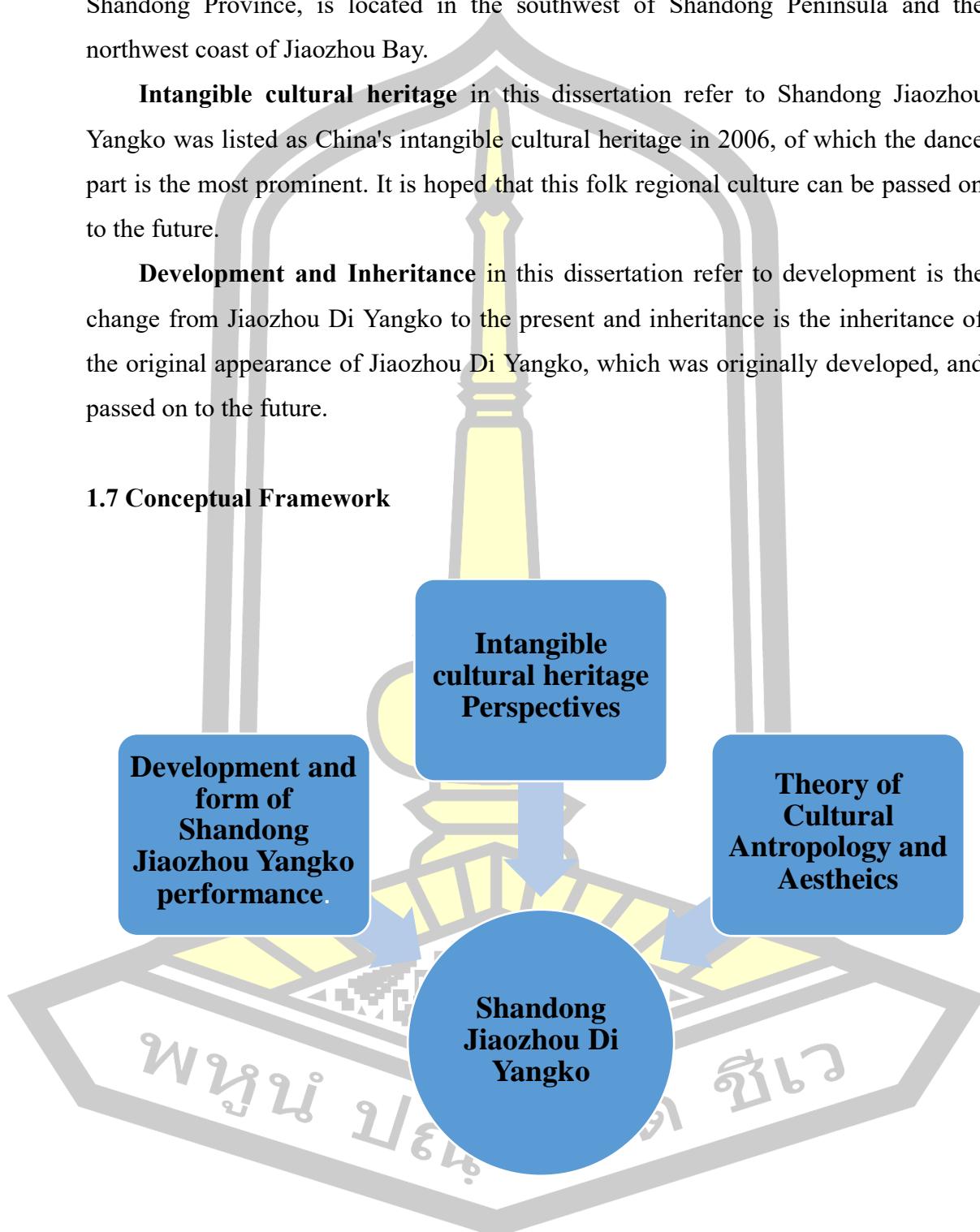


Figure 1 Conceptual Framework
By Researcher

Chapter 2

Literature Reviews

In a study on the cultural heritage and development of Shandong Jiaozhou Di Yangko. the researcher identified the issues to be studied and the researcher conducted the following research on relevant literature and research in various fields by following ;

- 1.Knowledge about the aesthetic characteristics of Shandong Jiaozhou Di Yangko
- 2.Knowledge about the performance style of "Di Yangko" in Jiaozhou Yangko
3. Knowledge about the inheritance and development of Shandong Jiaozhou Di Yangko culture
- 4.Related Concepts
- 5.Research Related

1.Knowledge about the aesthetic characteristics of Shandong Jiaozhou Di Yangko

Yu Ping, (2005) mentioned that art as a culture occurred far before it was the object of human aesthetics.But whether it is the object of aesthetics or the occurrence of culture,art is the product of human practice, and it develops along with the deepening of human practice. In the sense of cultural occurrence, we can almost say with certainty that dance is the first artistic style brought about by human practice.This is because human practical activities start from the practice of material production.The motive of this practice is very simple.It is only the survival of human beings as individuals and the continuation of ethnic groups.

Dance is an aesthetic activity in social life and is closely connected with our lives.This aesthetic activity can be seen everywhere. I think Jiao- zhou Yangko,as a long-standing performance cultural heritage,through the cultural development started by the folks,to the present form of arti- stic expression,all have the aesthetic characteristics of life and perfor- mance.

(Tian Hui,2019,P178-179)The article said that folk dance is a beautiful landscape in the field of Chinese dance. Folk dance not only inherits the excellent traditional culture of China, but also relieves people's pressure and plays a role in the process of

releasing their true inner thoughts. The artistic aesthetic perspective of folk dance is relatively unique and cannot be compared with other dance forms, and must be interpreted from different perspectives.

The aesthetics of dance has its uniqueness, but it is also popular. How to find the part of the dance that is consistent with the audience's aesthetics in Shandong Jiaozhou Di Yangko, is also one of the problems studied in this paper. At the same time looking for cultural parts to carry forward and protect

2. Knowledge about the performance style of "Di Yangko" in Jiaozhou Yangko

Sun H., (2019) mentioned that The style characteristics of Shandong Jiaozhou Yangko are divided into three characteristics,namely.

(1) music characteristics, the music style of Shandong Jiaozhou Yangko Unique features. First of all, Shandong Jiaozhou Yangko has five kinds of singing music with different musical structure. The music part is generally shorter and more powerful, and the most common musical structure is the minor tone style and the horn style. The second is the music melody characteristics of Shandong Jiaozhou Yangko. The music melody of Shandong Jiaozhou Yangko is very rich. Different styles of music are mainly expressed by different jumps.

(2) The style and characteristics of props. There are five kinds of roles in Shandong Jiaozhou Yangko, and the arrangement of props is directly linked to the distribution of roles. In these five roles, "Bandstick" represents a mature man; "Fan Girl" represents a young woman; "Xiaoman" is an image of a girl or a daughter; "Cuihua" is an image of a middle-aged and elderly woman; "Child" is the image of a middle-aged and elderly man.

(3) The style and characteristics of dance movements. In the performance of Yangko in Jiaozhou, Shandong, the dancers' dance movements must closely follow the changes in music. There are strong norms and requirements. The dance movements are very clean and neat, which highlights the unrestrained and hot character of the northern people. The twisting range is large and stretched. The folks use "twisting the waist" to describe it, and the strength of the action under the feet is even more prominent.

Li M. Y., (2019) mentioned in the form of Jiaozhou Yangko has both the ancient Qilu style and the characteristics of its formation period. Its overall style is masculine daring, feminine femininity, elasticity and subtle beauty. The basic dynamic features of Jiaozhou Yangko are one of the brightest pearls in Chinese folk dance culture. It also has its own rich experience and innovation in the current social and cultural wave. In the modern Jiaozhou Yangko, it still inherits the traditional national temperament in the dynamic style characteristics, and also permeates the modern western culture. It is extraordinary and exquisite, and further reflects the characteristics of the Chinese folk dance of the times. In recent years, my country's social and economic development has continued, people's material living conditions have improved, and cultural and recreational activities have become increasingly abundant, resulting in a sharp reduction in the performance space of Jiaozhou Yangko.

Among the performances of Shandong Jiaozhou Di Yangko, which is declining day by day, strengthening the regional characteristics and cultural heritage of Shandong Jiaozhou Di Yangko is one of the purposes of studying Chinese intangible cultural heritage. As a folk dance, Jiaozhou Yangko in Shandong has a unique style and infection. More research and protection needed.

3.Knowledge about the inheritance and development of Shandong Jiaozhou Di Yangko culture

Zhou Y. J., (2018) mentioned that Jiaozhou Yangko is spread in Jiaozhou, Shandong Province, spreading to Gaomi, Jimo, Huangdao, Jiaonan and other counties (cities), a form of folk song and dance in the square that is very popular among the people.

It has a history of more than three centuries. It is also called "Di Yangko", "Running Yangko" and "Playing Yangko". It is one of the three Yangko in Shandong Province and was successfully selected into the National Intangible Cultural Heritage List in 2006. At the beginning of the slack and the dissolution of busy farming, people often use Yangko to express the joy of celebrating a good harvest and praying for a good harvest in the local villages of Jiaozhou, there is such a proverb: "Listen to

Yangko singing, put the stubble in your hands; see the Yangko twist, take a look at the old life." It can be seen that Jiaozhou people love Yangko. As a dance form with distinctive ethnic characteristics, Jiaozhou Yangko has a long history and distinctive local characteristics, which is of great research value. With the popularization of popular culture nowadays, Jiaozhou Yangko, as a traditional folk custom, should be protected and developed.

Jiaozhou Yangko, as the first batch of national intangible cultural heritage in Qingdao, has important cultural value and is an important cultural resource. At the same time, it also has the social value of inheriting national culture, enriching people's lives and enhancing emotional exchanges.

However, as far as the development and inheritance of Jiaozhou Yangko are concerned, traditional Yangko operas and Wu Yangko are facing the dilemma of being lost. At the same time, there are also problems such as imperfect inheritance mechanism and rigid development model.

Wang G. Y., (2018) mentioned in Shandong Jiaozhou Yangko is mentioned in the book, which seems to be a seemingly ordinary form of folk dance today, but when we probe into the depths of the history of Jiaozhou Yangko, we find that its origin and historical form are both hazy and mysterious, complex. Such as the slaughter of the city of Jiaozhou by the Mongolians in the Yuan Dynasty and their immigration afterward; the popularity of Zaju in Jiaozhou in the Yuan Dynasty; the gathering of people from the south and the north in Jiaozhou since the Song Dynasty, all of which have injected multiple dimensions into the origin and development of Jiaozhou Yangko. historical factors. Analyzing from the historical information of Jiaozhou Yangko (1) Jiaozhou Yangko is not a product of local culture; (2) The formation of Jiaozhou Yangko initially experienced the process of crossing the Guandong and returning, and then it was basically formed in Jiaozhou; (3) The geographical signification of the Guandong The biggest possibility is in the southern part of today's Liaoning Province.

Starting from the form of Jiaozhou Yangko, it analyzes its various characteristics in poetry, music and dance from the ontology, so as to present the dynamic appearance of Jiaozhou Yangko. Jiaozhou Yangko, which has a history of hundreds of

years, used to be a form of folk song and dance with many elements. From the dual perspectives of history and present, to interpret Jiaozhou Yangko culture, the interpretation of this article is not only a one-way narrative of historical development, but also a reflection on the evolution of living art. Because Jiaozhou City has been a seaport city since ancient times, it is a gathering and exchange place of multi-ethnic and multi-cultural, Jiaozhou Yangko born here must be the product of the collision and fusion of various cultures.

4. Related Concepts

Art Concepts

Peng Jixiang, (2006) mentioned that Human social life can be divided into two major components:material life and spiritual life.The production activities carried out separately in order to satisfy these two kinds of life are called material production and spiritual production. Material production is to meet people's material needs and its results constitute human material civilization.

Spiritual production is to satisfy people's spiritual needs, and its results constitute the spiritual civilization of mankind. As a special kind of spiritual production, art production is to meet people's aesthetic needs. Its results constitute a splendid art and cultural treasure house of mankind. The essence of art and the characteristics of art are inseparable. Essence is the internal law of characteristics and characteristics are the external manifestations of essence.

Art as a special social ideology and art production as a special spiritual production determine that art must have basic characteristics such as imagery, subjectivity and aesthetics.

Dance thinking Concepts

Hu Eryan, (2016) mentioned that The so-called dance thinking has two meanings:one refers to the dancer's thinking process(that is the process of creative conception) and the other refers to the dancer's thinking result (That is, the birth of the dance image).

Dance thinking runs through the whole process of the three creative steps of

"selection", "structure" and "choreography". Although as far as the general procedure of dance creation is concerned, the birth of a work is often divided into three steps: "selection", "structure" and "choreography" but in the actual creation process these three steps are not completely independent. This is a stage but the gestation process of "you are in you and you in me". There are indeed certain difficulties in using words to describe the gestation process of this kind of infiltration.

Dance culture Concepts

Luo Xiongyan, (2001) mentioned that Dance is a cultural phenomenon. It is an art form that conveys emotions through human form and demeanor. Its formation is affected by two factors, nature and society. Its expression methods include two aspects of human form and spirit, and there are obvious differences due to the different cultural qualities and artistic accomplishments of the performers.

5. Research Related

Gao Yang, (2022 : P74 - 75) Intangible cultural heritage dance is generally referred to as the dance included in the list of the intangible cultural heritage. Intangible cultural heritage, as an intangible and dynamic cultural heritage, is an intangible cultural heritage folk dance nurtured under the traditional Chinese context, and embodies a various national wisdom crystallization and the cultural spirit of the Chinese nation. However, the key points of shandong intangible yangko dance include the shandong jiaozhou, shandong haiyang yangko, shandong drum yangko (including dhi, shanghe, binzhou, etc).

Dance in intangible cultural heritage is not only dance, but also a treasure in culture and art. It is a product of the times and can be used for in-depth research. The artistic value of Shandong intangible cultural heritage folk dance has always maintained a development perspective, and it is still full of charm and diverse cultures today. It has continued to progress and grow in the process of protection and inheritance. Jiaozhou Yangko is also the most important part of it.

(Hu Huijie, (2022, P164-166) The aesthetic characteristics of the "Three Bends" of Jiaozhou Yangko. Jiaozhou Yangko is an ancient type of opera. Most of its stories

come from the daily life of ordinary people. The folk style is strong, the language is simple, and it has a relatively fresh rural life style.

In recent years, as folk art goes abroad, Chinese music and dance art have also received a lot of attention from all over the world. However, due to the different aesthetic factors at home and abroad, the living space of Jiaozhou Yangko is not particularly broad. In the new era, in order to achieve inheritance and development, Jiaozhou Yangko has undergone a certain evolution in terms of singing style and dance, and has gradually diversified. However, in terms of the original features preserved in Jiaozhou Yangko, it is still necessary to carry on a better inheritance, no matter how innovative it is, it is necessary to fully understand its historical origin and artistic characteristics.

Lou Y. X., (2020) The aesthetic characteristics of the "Three Bends" of Jiaozhou Yangko. In China's five thousand years of broad traditional culture, dance is a bright pearl, and Jiaozhou Yangko is one of them. "Three bends" posture, appreciation, taste to delicate, pungent emotional expression. Jiaozhou Yangko is spread in Jiao County, southern Shandong Province. The dancing female movements are more distinctive. The dance posture is three bends and nine songs, curling Nana, Yushu facing the wind, like the spring breeze, which makes the viewer's eyes bright and fully reflects the Shandong women's atmosphere is bright and delicate, and they are warm and fiery without losing the charm of northern women.

From the perspective of women's charm, the modern Jiaozhou Yangko performances are mostly women-based, with male characters as auxiliary characters. The green leaves are lined with safflower to highlight the beauty of women and reveal more real emotions from the expression.

Zhang W., (2007) mentioned that Yangko is a form of folk performance spread in northern rural areas, called "Yangko". "Song" or "dance"? Or "Yangko Opera"? In fact, "Yangko is a form of song, dance and drama, "but the proportion of song, dance and drama in Yangko in different regions is different. The performances of Yangko are from the Lunar New Year to the Lantern Festival.

In many regional dialects, "Yangko" as an important symbol and part of festival celebrations is often referred to by the public as "Yangko". The word "cao" fully

reflects the "carnival and game" element of Yangko. For example, the performance of Shandong Haiyang Yangko is called "take a class and play"locally ; The "Umbrella Yangko" in northern Shaanxi and western Jinxi is also called "naoyangko" in the local dialect. These folk appellations and common sayings not only contain profound "regional" characteristics. It also reflects the difference in essence between festival Yangko and traditional performing arts.

Yangko as a song and dance show in the folk "temple fair" and "social fire" in China, inherits the orthodox ritualistic nature and at the same time has the anti-ritual characteristics of festival carnival.

According to the author's recent fieldwork research, the ritual nature of Yangko and the nature of Yangko's "folk self-entertainment" seem to be somewhat contradictory but actually coexist,divide and complement each other.In addition,the Yangko in the north almost always reflects the dual characteristics of ritual and anti-rituality when it is performed but the emphasis on ritual and anti-rituality varies from place to place.

Chapter 3

Research Methodology

The researcher conducted a qualitative study on the cultural inheritance and development of Shandong Jiaozhou Di Yangko performance styles at Jiaozhou District, Qingdao City, Shandong Province, China. Gather information from relevant literature and research papers and collect field data by qualitatively examining the following research frameworks and methodologies:

- 3.1 Scope of Research
- 3.2 Research Methodology

1 Scope of Research

1.1 Scope of Contents

The purpose of this study is to determine the research content of Shandong Jiaozhou Di Yangko: "Cultural inheritance and development from Perspective of China's Intangible Cultural Heritage" as follows:

- 1) Focusing on History and Developments of Shandong Jiaozhou Di Yangko since Beginning period to 2022
- 2) Dance Composition of Shandong Jiaozhou Di Yangko
- 3) Diversity and role of Shandong Jiaozhou Di Yangko

1.2 Scope of Area to study

Jiaozhou District, Qingdao City, Shandong Province.

1.3 Scope of Time

June 2022-March 2023

2 Research Methodology

2.1 Collection work

- 1) Collected Documentaries Data
- 2) Collected Research Article, Dissertation, Video etc.

2.2 Field Work

Key person interviews

Researcher of Jiaozhou Yangko 1

General character interview

1) Professional dance teachers in colleges and universities 3

2) Jiaozhou Yangko dance teachers 6

3) Audience 20

Practitioner Interview

1) Jiaozhou Yangko dancers 10

2) Workers engaged in the inheritance of Jiaozhou Yangko culture 6

3) Jiaozhou Yangko Stage Choreographer 4

2.3 Research tools

1) Indepth-Interviews

2) Questionnaire

3) Focus Group

4) Observation

2.4 Collected Dicumentaries Data

Original data collection : The researchers studied relevant literature from the development of Jiaozhou Yangko at Shandong Province, and conducted data analysis and summary through query.

Field Work dion : The researcher interviewed Yangko workers in Jiaozhou, Shandong, China and dancers in Qingdao, Shandong, to learn about their work content and performance styles.

Performance investigation: According to the local performance of Yangko in Jiaozhou, Shandong, field inspection and investigation were carried out. To investigate practitioners' understanding and attitude towards Yangko culture.

2.5 Organizing and Analyzing Data

The researchers used the relevant literature and field data collected to classify, categorize and analyze the data using theory and related research principles.

1.) Check the collected data

2.) Get sorted information.

3.) Summarize and analyze the data.

4.) Get edited information.

2.6 Research Report

The researcher summarizes the analysis results according to the research objectives, discusses and analyzes the results by Descriptive Analysis

Chapter 4

Research Results

The purpose of this dissertation is to study the History and Development of "Di Yangko" in Shandong Jiaozhou Di Yangko style, a local folk dance in jiaozhou city, Qingdao, Shandong Province, China, and to analyze the inheritance and cultural development from the perspectives of China's intangible cultural heritage.

In this chapter the researcher will be presenting the research results under 2 pointe ;

- 1.scope of research
- 2.Research results

1.scope of research

1.1 Scope of Contents:

- 1) Focusing on History and Developements of Shandong Jiaozhou Di Yangko since Beginning period to 2022
- 2) Dance Composition of Shandong Jiaozhou Di Yangko
- 3) Diversity and role of Shandong Jiaozhou Di Yangko

1.2 Scope of Area to study:

Jiaozhou District, Qingdao City, Shandong Province.

1.3 Scope of Timing :

June 2022-March 2023

2.Research Results

To conduct the dissertation, The researcher collected all information under the several research tools to descriptive analysis and divided research results by following ;

2.1 History and Development of Shandong Jiaozhou Di Yangko Since Beginning Period to 2022

Yangko is a very popular and representative folk dance of the Han nationality that is widely circulated in northern China. Different regions have different names and different styles. Among Chinese folk, there are two types of Yangko: those performed on stilts are called "Stilt Yangko", and those performed without stilts are called "Di Yangko". The "Yangko" mentioned in modern times mostly refers to the "Di Yangko". Yangko has a history of thousands of years in China and reached its peak during the

Ming and Qing Dynasties. Shandong Jiaozhou Di Yangko also has a history of more than 300 years in China.

1) The prototype of Yangko—Song Dynasty period

In the Southern Song Dynasty Zhou Mi's folk dance team introduced in "Wulin Old Things" has a record of "Cuntian Music", and Wu Xilin's "New Year Miscellaneous Songs" in the Qing Dynasty clearly records the relationship between the existing Yangko and "Cuntian Music" in the Song Dynasty. This is also the embryonic form of Yangko. "Cuntian Le" is a dance describing farm entertainment, and it is a small folk dance with rural characteristics.

Later, the zaju performed in the Yuan Dynasty also retained this dance, which can also confirm the popularity of this dance in the Song Dynasty. "Wu Capital Wen Cui Ji Chao" recorded a song by Song Dynasty poet Fan Chengda "The Thirty-two Rhymes of Wuzhong Festival of Wuzhong's Harmony Style" in the Song Dynasty, in which the verses and annotations are very valuable: She dances. (Original poem self-note: folk drum music is called shehuo, not remembered, probably made fun of it.)

Murata Misano, (original poem self-note: Murata music.) Street market orchestra clear. (Original poem self-note : Street market music.)" These poems and self-notes clearly understand the nature of the performance of "Murata Music", that is, it is a kind of "community dance", which is frantic and funny during the dance. The performance of "Muratian Music" consists of many characters, including the bald aunt, the blind companion, the little shepherd boy, and the little servant.

The action of the performance is mainly the situation of herding cows in the fields, and the source of inspiration is also from the folk Working life. Wu Xiqi's "New Year's Miscellaneous Chant" said: "Yangko, the Southern Song Lantern Festival "Muratian Le" also. The costumes include playing monk, playing son, playing flower drum, lahua sister (the name of the female role of Yangko team), Tian Gong, Yu Women, pretending shopkeepers, miscellaneous lamp street, with the laughter of spectators."



Figure 2 Murata Raku

Available from: <https://baike.baidu.com> (October 10, 2023)



Figure 3 Image of Murata Music

Available from: <https://baike.baidu.com> (October 10, 2023)

The term folk dance troupe comes from the Song Dynasty. It is a folk entertainment activity corresponding to the palace dance troupe during the Song Dynasty and is also a form of Yangko. Most of these activities are held in the first month of each year (in the Chinese lunar calendar), and many people in both urban and rural areas participate. Generally, the folk dance troupes will choose more prosperous areas in urban and rural areas to perform.

"Wu Zimu recorded in "Lantern Festival" in "Meng Hua Lu": From the end of each year to the fifteenth day of the first lunar month, the government would set up dojos in front of Taoist temples and temples to perform rituals.

At this time, there would be dance teams performing. During this period, In order to show that he was having fun with the people, the emperor would visit Xuande Tower and other places in person, enjoy the lanterns in front of the "lantern tower" and watch folk cultural performances. At that time when "all surnames rejoiced together", whenever he met a dance team, he would "show up" Let's go." At night, there will be a dance team performing, and they have to "spend money and wine to reward them."(Feng Shuangbai and Mao Hui.History of Chinese Dance and Appreciation of Works, Higher Education Press.n.d)

The formation of a folk dance team is not only for self-entertainment. During the performance, it is also subject to inspection by the government and maintenance of order. While performing, it will also seek rewards from merchants and officials and perform paid performances. The so-called dance team does not only perform songs and dances, but includes performances of a variety of skills.

People parade and perform at the same time. In the Song Dynasty, there was another popular amateur dance team that was passed down from generation to generation. During festivals, each village and community (organized by guilds of various industries in the city) had its own folk dance team. This kind of dance team was sometimes called "Shehuo" (Song Dynasty and Fan Chengda's "Thirty-two Rhymes of Wuzhong Jiewu Haiku Style in the Upper Yuan Dynasty" will be referred to as "Fan Chengda Poetry". The author's original note: "Folk drum music is called "Shehuo").

The folk dance troupes of the Song Dynasty are closely related to the folk

activities of that time. In today's China, folk social fires are still active and prosperous in various forms. During every festival, there is a roar of gongs and drums in cities and countryside, and people celebrate the festival together in peace and harmony. "According to the research of Sun Xuechen, an expert on dance history, the surviving Song Dynasty painting "Da Nuo Picture" is not a portrayal of the "Da Nuo" ritual, but the form of team dance in the Song Dynasty.

This can be seen from the comparison between the characters in the picture and the main dance programs of the Song Dynasty. It's clearly visible after pairing."(Feng Shuangbai and Mao Hui. History of Chinese Dance and Appreciation of Works, Higher Education Press.n.d)



Figure 4 Da Nuo Picture (Song Dynasty)
Available from: <https://baike.baidu.com> (October 10, 2023)

2) The rise of Yangko - Ming and Qing Dynasties

The rise of folk dances was in the Ming and Qing dynasties, and Yangko is a representative of folk dances in various forms and changes. In the Ming Dynasty, due to the feudal ethics and ethics, it restrained the social atmosphere and the admiration

of opera at that time.

The most independent art of performance was far less than the flourishing age of the Tang Dynasty. Group performances during this period were not prosperous, but the re-establishment of the Han government in the Ming Dynasty promoted the spread and development of Han folk dance. Secondly, the flow of population, the development of cities, and the celebration of folk festivals have all created favorable values and opportunities for folk dances. "

The development of folk dances in the Ming Dynasty mainly showed two trends: On the one hand, many folk dances have been spread to the people almost as they are for hundreds of years, and their development has been slow; From an overall perspective, the folk dances of the Ming Dynasty inherited the development trend of folk dances in the Song Dynasty, inspired the development of folk dances in the Qing Dynasty and later, and connected the entire historical development process of ancient and modern folk dances."(Feng Shuangbai and Mao Hui. History of Chinese Dance and Appreciation of Works, Higher Education Press)

In the Qing Dynasty, because the ruling class had more strict and restrained thoughts on the people's thinking, the so-called "(Grass from Bai Juyi/Farewell to Fude Ancient Grass) wild fires are endless and spring breeze blows and regenerates." In this depressive and conservative environment, folk dance activities are closely related to people's lives and become an important part of self-entertainment at that time. Even under strong suppression, it still shows a strong momentum of development.

Self-entertainment folk dance during the Ming and Qing Dynasties

The folk dances of the Han nationality are mainly performed in folk festivals, and dance performances are often performed on a large scale. Traditional Chinese folk festivals, such as the Spring Festival and Lantern Festival in the Chinese lunar calendar, often hold grand song and dance walks or lantern festivals in various cities and rural areas. "

"Walking meeting" refers to a comprehensive singing and dancing performance in the form of a parade on festivals. The "walking meeting" has various forms, magnificent scenes, and various programs.

During the Ming Dynasty, it was recorded in Hebei's Longping (Yao) County

Chronicles in the 19th year of the Wanli Year (1591) of the Ming Dynasty: "Before and after the Lantern Festival, residents danced with lanterns and drums, children's Yangko, swings, lake games, and men and women play for fun. ".

Jiangxi "Dexing County Chronicles" has a description: "During the Wanli Reign of the Ming Dynasty (1573-1619), Dexing County, temple fairs greeted the gods, tens of thousands of people drum music, all-night rides, spectators shoulder kisses, carnival, music and music There are thirty-six dancing students in the dance spectrum, and there are thirty-six students in the light dance." During the Ming Zhengde period (1506-1521), the "Jianchang Mansion" records: "

The Lantern Festival is made of tents and tents, and the streets are used as a light market. When the tourists reach the dawn, the lights have the mountains, the hydrangea and the horses.the fireworks along the street are bright, and the framers planted huge trees to hang more than ten layers. Head figures, flowers and plants," said the practice of lantern festivals, which still remain during the Lantern Festival in southern regions today, and dance with "Harmony", "Yellow Lion", "Clam Shell", "Stilt Can", and "Dry Boat", "Bamboo Horse Lantern" ""Carp Lantern", "Shield Dance", etc.(Feng Shuangbai and Mao Hui.History of Chinese Dance and Appreciation of Works, Higher Education Press)

The folk festivals of the Ming Dynasty performed grandly, with many programs and various forms. There are not many dance programs remaining, but many dances are still preserved in the folk. It was started in the 1980s and completed in the early 21st century. The 30-volume "Chinese Nationality" "Folk Dance Integration" chronicle records: ""Yangko", "Stilts", "Dry Boat", "Bamboo Horse", "Overlord Whip", "Shield Dance", "Lamp Dance", "Dragon Dance", "Lion Dance", "Encouragement", etc.

Most of the time begins. During the Ming and Qing Dynasties." This is the folklore. Among them, "Yangko" is the most widely spread folk dance in the Han area; "Dance of Lantern" is one of the rich folk dances in the Ming Dynasty.



Figure 5 Folk Map of Ming Dynasty
Available from: Documentary (October 10, 2023)

In the Qing Dynasty, compared with the Ming Dynasty, folk dances were recorded more comprehensively and there were more types of styles. While continuing the Ming Dynasty dances, it also strengthened the appeal and diversity of folk dances. Such as "big head monk", "yangko", "shibuxian", "kongzi", "bamboo horse", "taiping drum", "butterfly", "dragon lantern", "playing flower stick" and so on. In the "Beijing Walking Meeting Picture" of the Qing Dynasty, there are also wonderful folk such as "Zhongban", "Balance", "Dry Boat", "Tongzi", "Tile Bricks", "Open the Road", "Di Yangko", "Flower Cymbals", "Lions" and "Stilts". The dance scene is lively and lively.





Figure 6 Picture of Beijing Folk Walk (Qing Dynasty)
(from the screenshot of "Chinese Dance History and Appreciation of Works")
(October 10, 2023)



Figure 7 One Hundred Pictures of Beijing Folk Customs-Dry Boat (Qing Dynasty)
(from the screenshot of "Chinese Dance History and Appreciation of Works")
(October 10, 2023)



Figure 8 Picture of Walking Meeting in Beijing-Stilt (Qing) (Stilt Yangko in Yangko)
(From the screenshot of "Chinese Dance History and Appreciation of Works")

(October 10, 2023)



Figure 9 Beijing Walking Tour-Flower Cymbal (Qing Dynasty)
(from the screenshot of "Chinese Dance History and Appreciation of Works")

Local opera from which folk dance developed

During the Qing Dynasty, the art of dance declined, while the art of opera was prosperous. The art of opera in the Qing Dynasty absorbed a large number of dance factors, incorporated traditional dance and folk dance into opera at the same time, and found a new form and living space.

In the Qing Dynasty, where the comprehensive development was rapid, the artistic level gradually improved. The folk song and dance operas and local operas in Chinese opera were mostly transformed from folk songs and dances in the Qing Dynasty, including Yangko.

For example, the "Wuyin Opera" popular in Shandong was developed on the basis of "Yangko" and "Huagu Deng"; the "Zhonglu Bangzi" in Shanxi was developed on the basis of "Yangko" in central Shanxi. Folk dances are not only entertaining, but also the people's confession and expression of pain and joy.

Most of the props used for the embodiment of Yangko in opera, such as the use of fans and towels, are very dynamic in folk dances such as "Yangko", "Flower Lantern", and "Huagu Lantern". In drama, Dan Jiao often uses this to interpret the character and psychology of the characters.

3) The birth of Shandong Jiaozhou Di Yangko—from the Song and Jin Dynasties to the mid-Qing Dynasty

The birth of Jiaozhou Yangko has gone through three periods: from the Song and Jin Dynasties to the late Yuan and early Ming, it was the period when Jiaozhou Yangko occurred; from the late Yuan and early Ming to the mid-Qing period, it belonged to the music and dance development period of Jiaozhou Yangko; by the middle of the Qing Dynasty, Jiaozhou Yangko had already developed. The Yangko opera with a very strong life breath was officially born.



Figure 10 Jiaozhou Yangko
by researcher

The period of occurrence of Yangko in Jiaozhou, Shandong

Shandong Jiaozhou Yangko is reflected in the true portrayal of the Ma and Zhao family's bloody and tearful twelve years in the Guandong. It is reflected in the traditional Yangko verse "The Five Gengs of Guandong":

One more...

When the heavy rain hits God,

Drowned one hundred thousand lives in the Wulan River.

Thanks to the accumulation of Yin Gong of the second parents,

Climbing the mountains and ridges to escape the life.

In the second watch, two tears murmured in the east.

In the second year, I jumped and I went to release silkworms.

Picking rice and climbing up the mountain to the silkworm farm,

There are wolf worms and tigers and leopards (teaching people) panicked.

In the third watch, two tears burst into the east,

In the third year, I jumped up the mountain to dig ginseng,

Everyone said that Guandong Mountain is really easy to break through.

How many ginseng hairs are worth digging?

I am ready to return home,

I have nothing in my hands to go home.

.....

In the fifth watch, I rushed to the east with tears on my cheeks,

I haven't made a fortune after 12 years of breaking through the Guandong.

I am ready to return home,

It's hard to wait for a year to look forward to a year.

(Excerpt from "Kanto Five Updates")

From the extracted words, we can find the hardships and difficulties of the Ma and Zhao family living in the Guandong area. It is also the beginning of Jiaozhou Yangko. After the Ma Zhao family's journey, the development of the art of begging and the development of the Jiaozhou Yangko. Incorporate into the folk. They are immigrants who migrated from Shanxi to Jiaozhou from the beginning of their journey through the Guandong. At the same time, there were also a large influx of Shanxi immigrants. Therefore, many Jiaozhou Yangkos also have some Shanxi folk tunes. The two can also confirm each other. Therefore, Shanxi folk culture and Shandong are inextricably linked.

Jiaozhou Yangko has similar chants with Qitai Yangko and Northeast Yangko. This is actually caused by the population flow in Shanxi, Shandong, and Northeast. (Wang G. Y., 2018) (Wang Yaqian "Research on the History and Form of Jiaozhou Yangko" Chinese Academy of Arts, p.118-120) The following is the traditional folk song minor embroidered lamp and Fengyang tone:



(三) 绣花灯

1 = F

秧歌小调

快速 愉快地



Figure 11 Jiaozhou Yangko embroidery lamp
 (from the Jiaozhou Yangko, p.118) (October 10, 2023)

The lyrics are careless: Embroidered lantern, In January, the first day of the first lunar month comes. In my second sister's room, I cry out in spring. To the north, I open the gold painting cabinet and take out the five colored velvet. When I have nothing to do, I embroider lanterns. Gentlemen, please listen carefully. Embroidered with a flower lantern, Liu Bowen reigned supreme in Nanjing and was able to carry the British Miao Guangyi. Xu Maogong had the divine ability to slay generals and bestow the title of God Jiang Taigong, while Zhuge Liang burned warships to borrow the east wind.

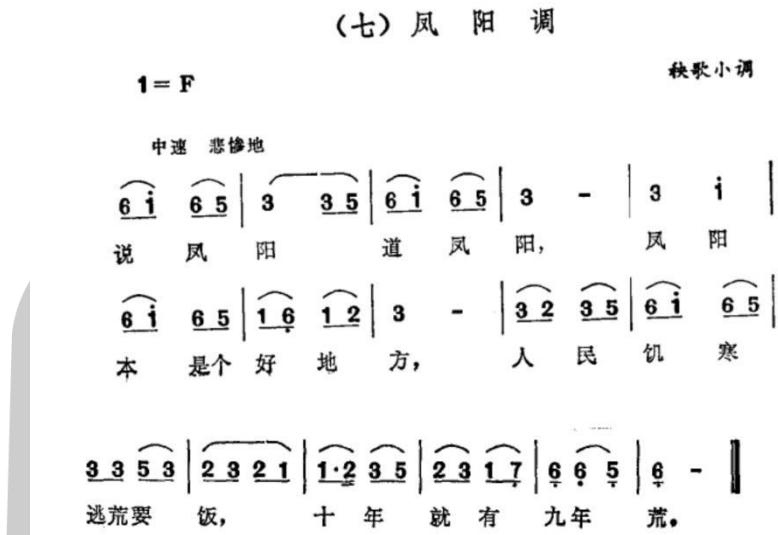


Figure 12 Jiaozhou Yangko Fengyang Tune
(from the Jiaozhou Yangko, p.118) (October 10, 2023)

The lyrics are careless: Fengyang tuneSpeaking of Fengyang Road, Fengyang is already a good place. The people are starving and begging for food, and there will be nine years of famine in ten years.

The development period of Jiaozhou Yangko in Shandong

Jiaozhou Yangko's development period is mainly based on minor Yangko, also known as running field Yangko, which is collectively known as Jiaozhou Yangko before the appearance of Xiaoxi Yangko.

The minor yangko does not blindly collect the local cultural characteristics of Jiaozhou, but collects the folk song minors from multiple regions. This is the development period of the minor yangko.

At that time, it was used directly or modified, and subsequently developed into the existing ones. What we can see. Because the original Jiaozhou Yangko was a form of begging along the street, during the period when Ma and Zhao went through the Guandong, all the information and styles collected along the road collected a lot of folk tunes, such as: "Painting Fan Face" and "Bachelor Crying Wife" You can see the colors of other regions in "Flying a Kite", but it has also become a major feature of Jiaozhou Yangko.

The mature birth period of Shandong Jiaozhou Di Yangko

In the mature period, Jiaozhou Yangko is a small tune for performing arts along the street after the locals returned to Jiaozhou from Guandong. They also gained an appreciation of modern art, not just begging along the street.

The "Xiaoxi Yangko" derived from Jiaozhou Yangko in 1856 has also taken shape. Xiaoxi Yangko is a song and dance performance with a narrative festival, including singing, dancing, opera and other elements, with rich stylized character features and strong expressive movements. Features, with strong drama. This is also a new level of Jiaozhou Yangko, and it also adds more artistic new content. Take the minor Yangko "Ganji" as an example:

Jiaozhou Folk Song "Going to the Fair"

*"I went to Dongzhuang to drive the market that day,
I met my love brother selling hoe and sickle,
I have the intention to move forward and say a few words,
What I am afraid of is the gossip behind those who go to the fair.

He looked at me a few times,
I carried a small bamboo basket to the back of the village,
Waiting for him under the willow tree behind the village,
The two of me have spoken intimately many times,
I think today that tomorrow I look forward to is that day"*

(From "Collection of Chinese Ethnic Folk Songs·Shandong Volume", China ISBN Center 1992 edition, p.325) (Lv Wenbin Hu Zhiyun Gao Feng and Cai Tieyuan, 1992)

By that time, Jiaozhou Yangko had a certain stage culture and art and complete content. Poetry, music, dance, and drama were all integrated together, which was called a popular folk art.

4) Shandong Jiaozhou Di Yangko—Modern Period

In the modern era, most of Shandong Jiaozhou Di Yangko was slowly transformed from folk dance troupe performances into stage performances. Shandong Jiaozhou Di Yangko is even used in our teaching and appears in our teaching textbooks. Through its unique characteristics and steps, Inherit the local culture of Shandong. There is no "stilt Yangko" in Yangko in stage performances and teaching,

but "ground Yangko" in Yangko, thus giving birth to Shandong Jiaozhou Di Yangko.

The transformation of modern Yangko from folk to stage

By analyzing the aesthetic characteristics of a nation's dance art, we can clearly see the development trajectory of a nation's aesthetic consciousness. Compared with ethnic minorities, the Han nationality has fewer types of dances. Among them, folk yangko dance can be regarded as the representative of the Han nationality dances that are still active among the people.

As the traditional Yangko has developed to this day, it has undergone various transformations including modern stageization, which has caused a certain alienation from the local folk culture. The transformation from folk performances to stage performances has also been completed.

For example: "Yangko" under modern political thought. In the autumn and winter of 1942, the Combat Drama Club studied Mao Zedong's "Speeches at the Yan'an Forum on Literature and Art" and participated in the Spring Festival Yangko activities held in Yan'an in 1943.

Later, they would perform the Yangko opera "Brothers and Sisters Opening up Wasteland" learned from "Lu Yi" ["Brothers and Sisters Opening up Wasteland" is a Yangko opera written by An Bo of Lu Xun Art Institute, written by Wang Dahua, Li Bo, and Lu, and premiered by Wang Dahua and Li Bo in 1943.

The play vividly reflects the mass production movement in the liberated areas and is the "New Yangko" The first Yangko Opera produced during the "Movement". Bring it back to the base area. This event is landmark. With the unfolding of the "New Yangko Movement", Yangko Opera is like a spark, setting off an upsurge in learning and creating Yangko Opera and Yangko dance in various base areas. To examine the traditional folk factors in the "New Yangko Movement", we can start from four aspects: creative personnel, characters, content themes, and auxiliary props.

First of all, as a conscious creative activity, the creative mechanism itself is far away from traditional folk customs. Traditional Yangko is a folk activity closely related to the New Year Ceremony, the Spring Festival Ceremony, and the Lantern Festival Ceremony. The main participants are ordinary villagers in the fields at the head of the village. The main activity method is the natural participation of the village as a unit, and in the process It is transmitted naturally, and there is neither deliberate

"learning" nor "creation" with clear aesthetic meaning.

However, in the process of transforming traditional Yangko, the participants became revolutionary literary and artistic workers who were responsible for national liberation and victory in the Anti-Japanese War.

The activities were also carried out to meet political needs. The modern staged traditional Yangko has gradually become independent of traditional folk customs and re-established its cultural identity and aesthetic attributes, which will affect the development trend of traditional Yangko in the context of modern stage in the next few years.



Figure 13 Yangko Opera "Brother and Sister Opening up Wasteland"
(October 10, 2023)

Among the modern Yangko opera repertoire in Jiaozhou, Shandong, our more classic "Ode to the Lotus" expresses the dancers' love for the lotus. Through the form of dance, it shows that it is muddy but not stained. The characteristics of Shandong Jiaozhou Di Yangko are clearly shown through the steps of the dancers and the use of props and fans. The back and forth swing of the fan can reflect the coolness of summer when the lotus flowers are in full bloom, and the use of Shandong Jiaozhou Di Yangko shows the enthusiasm of the local people.

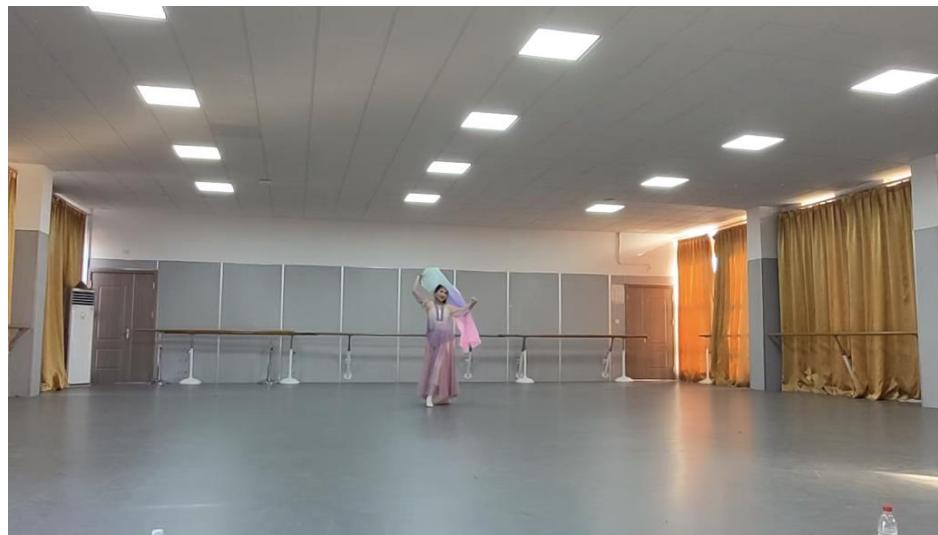


Figure 14 Yangko
by researcher

Of course, Shandong Jiaozhou Di Yangko also retains the folk stage. Because the steps are simple and the whole dance atmosphere has a certain appeal, it is also deeply loved by people of all ages. In daily life, there will also be Shandong Jiaozhou Di Yangko on the folk stage. Small-scale performances have gradually become one of the popular leisure dances.



Figure 15 folk stage
by researcher

Table 1 Chinese dynasty timeline

Chinese dynasties	Time	Years
Song	960-1279	319
Yuan	1271-1368	97
Ming	1368-1644	276
Qing	1644-1911	268

2.2 Traditional concepts, beliefs and dance composition of Shandong Jiaozhou Di Yangko

1) Cultural characteristics of Shandong Jiaozhou Di Yangko

Shandong Jiaozhou Di Yangko is a fusion product of Qi culture and Lu culture. It is also a product of the integration of the Jiaozhou Peninsula, which is surrounded by mountains and rivers, where the sea and the inland borders, and it has nurtured a variety of folk art.

Shandong Jiaozhou Di Yangko, which originated in Jiaozhou area, carries the desire of the Han people for land for thousands of years. It is an active expression of farming culture. Its simple characteristics are reflected in "one twist and one twist", and the aesthetic characteristics of this action are shown. The people of Jiaozhou have a high degree of enthusiasm for life and their desire for a new life.

"Twisting" and "twisting" are the most stylistic movements in Shandong Jiaozhou Di Yangko. The three parts of the female character's neck, waist, and knees are appropriately bent and changed, that is, the dancers form three bends on the limbs from head to toe, commonly known as "three bends". "Sandaowan" is not only the local people's name for Shandong Jiaozhou Di Yangko, but also an important morphological feature of dancers.

"Nine movements" refers to the dynamic shape of Shandong Jiaozhou Di Yangko's limbs, that is, the nine parts of the head, chest, hips, upper arms, forearms, hands, legs, knees, and feet, which are produced in the same direction due to the

needs of the dance style. "Simultaneously in all directions" continuous arc movement.

"Eighteen positions" refers to the organic movement directions of the nine parts of the dancer's head, chest, hips, upper arms, forearms, hands, legs, knees, and feet due to the needs of dance creation, as well as the different collocations used to shape the characters Shape characteristics, thus presenting a variety of shapes.

Shandong Jiaozhou Di Yangko originally had 72 small Yangko dramas, but 35 of them now exist. After the founding of the People's Republic of China, experts from related fields have explored and sorted out Shandong Jiaozhou Di Yangko for many times, and organized academic seminars to discuss and research.

The "New Year Shandong Jiaozhou Di Yangko Festival" is held regularly every year for promotion and publicity. In recent years, Shandong Jiaozhou Di Yangko has repeatedly won awards in the city and even the country's art performances, and has been included in the training model of Han folk dance women in Beijing Dance Academy. Jiaozhou is known as the "Hometown of Chinese Yangko".

It has a history of more than 4,500 years. Since the Tang Dynasty, it has become an important trading port in ancient times, and it has also become a long history that gave birth to Shandong Jiaozhou Di Yangko opera. Shandong Jiaozhou Di Yangko is well-known throughout the country for its brilliant artistic charm, and was successfully selected into the National Intangible Cultural Heritage List in 2006.

2) Characteristics of performance style of Shandong Jiaozhou Di Yangko

Shandong Jiaozhou Di Yangko became famous overnight after representing Shandong Province in the "National Folk Dance Report" sponsored by the Ministry of Culture in 1954. It was also received by Premier Zhou Enlai and other leaders. Its special culture attracted more audiences and also showed The simple style of the people of Jiaodong. After the performance in Jinjing in 1954, Shandong Jiaozhou Di Yangko has expanded its influence.

Only from 1954 to 1958, experts from all over the world came to learn Shandong Jiaozhou Di Yangko one after another. The Beijing Dance Academy and Shandong Art Institute even referred to Shandong Jiaozhou Di Yangko as a textbook and listed it as a compulsory course for students. class.

Characteristics

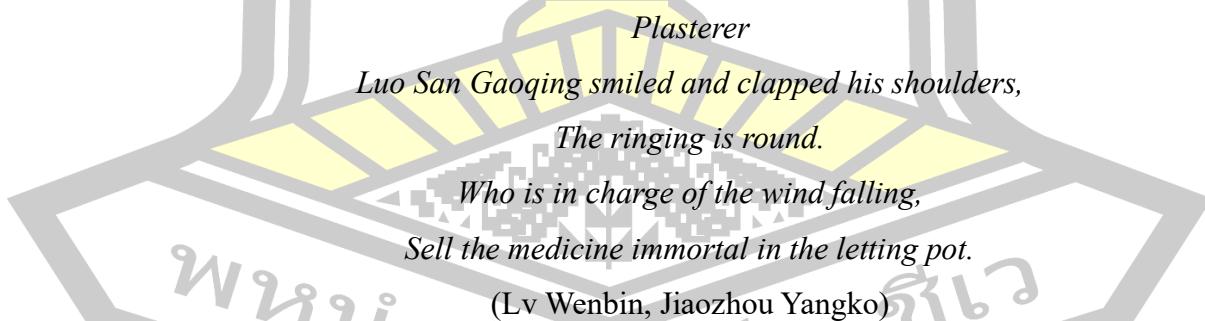
The role of Shandong Jiaozhou Di Yangko is also a major feature in the performance. Whether it is a small tune yangko or a small opera yangko, it can be divided into six professions. The roles represented by each profession are very different. The costumes they wear and the props they use also have their own characteristics.

Among these five roles, "Bandcock" represents a mature man; "Fan Girl" represents a young woman; "Xiaoman" is an image of a girl or daughter; "Cuihua" is an image of a middle-aged and elderly woman; "Child" is the image of a middle-aged and elderly man.

Plasterer

The plasterers, also known as umbrella heads, are actors outside the paintings of Shandong Jiaozhou Di Yangko. Most of them are humorous and humorous. They take on the role of announcer and host in Yangko performances. During the performance, he was dressed in Qing Dynasty civilian clothes, holding an umbrella in one hand and a string bell used by Doctor Jianghu in the other.

Although he did not intervene in the plot of dance and drama, he had to speak eloquently, especially able to improvise. Plasterer is an important industry in Shandong Jiaozhou Di Yangko, and his oral talent can directly reflect the overall level of the entire Yangko class and is an intuitive expression of the level of Yangko.



This is the description of the plasterer in the song lyrics. The plasterer's lines are not static and have a fixed format. The number of words, rhyme, and arrangement are all indefinite. It is completely improvised by the plasterer himself, and it is very random.

Temporary grouping of words for changes in the audience and weather requires that the actors playing this role have good language organization skills. Therefore, the

actors of the plasterers are generally slightly educated people in the Yangko class.

Cuihua (also known as "Big Wife")

In Shandong Jiaozhou Di Yangko, Cuihua can also be called a big wife. Its most important feature is that she carries a "Cuihua packet" behind her back. The name of Cuihua is also derived from this. It belongs to the image of Caidan in the opera. Occasionally, he also acts as the image of Tsing Yi and Lao Dan.

Cuihua

*Hairpin skirt and cloth updo pancrow,
Slow down the long street to sell emerald flowers.
I smiled after meeting several times,
Who belongs to this year's Spring Festival?*

(Lv Wenbin, Jiaozhou Yangko)

The main characteristics of Cuihua are lively, cheerful and generous, bold and bold, most of them have a certain sense of humor, mostly with the color of older women, and feel like a heroine. The name was given because the actor was once peddled by a Cuihua bag that specializes in women's products when he came to beg.

Fan Girl (also known as "Second Wife")

The fan girl is also commonly known as the second wife in the small opera Yangko, and plays the role of Hua Dan or Tsing Yi in the opera. In the middle stage of the small opera Yangko, the role played is often a young woman or middle-aged woman.

Fan girl

*The narrow red crown is stable,
The daughter's makeup is even more pitiful.
Slender waist and tired dance Jiao weak,
Tuan fan gently shook his sleeve dust.*

(Lv Wenbin, Jiaozhou Yangko)

Fan girls are characterized by gentle and colorful, introverted personality, virtuous and quiet, which meets the requirements of traditional Chinese feudal society for women.

Xiaoman

Xiaoman is the name given to young unmarried women in the Jiaodong area. It

shows the image of a young girl in the early days of love. He plays the image of Xiaodan in the drama, such as a girl and a sister-in-law.

Xiaoman

*The official fan and scarf learn to pull flowers,
Cleverly press the Yanqu on the red teeth.
Sweat and powder are falling,
The flute and drums are not slanted.*
(Lv Wenbin, Jiaozhou Yangko)

Xiao Man's characteristics are mainly lively and cute, handsome in appearance, reserved and introverted temperament, gentle and tough, revealing an innocent and innocent purity, and a cuteness who is not familiar with the world.

Wooden club (also known as sticks)

Wooden club refers to Wen Xiaosheng and Wu Xiaosheng in operas who sometimes act as dolls in small operas. In the opening song and dance of Shandong Jiaozhou Di Yangko, the club is agile, his movements are the most varied and difficult, and he is the character that has won the most applause from the audience.

wooden club

*I heard the sound of drums when I appeared on the stage,
Surrounded by people.
As far as Li Anon is excellent,
The light red jacket is full of flowers.*
(Lv Wenbin, Jiaozhou Yangko)

wooden club is characterized by bravery and martial arts, agile skills, clean movements, and most of the characters are brave and righteous, which is a typical positive role.

Drum

Guzi is a male character in Shandong Jiaozhou Di Yangko. It often plays the role of a clown in dramas, and it also plays the role of old students in small dramas.

Drum

*Snare drum light wave number merchandiser,
When the banquet sleeve dance Taro.
Two lines of pink are jealous,*

Tang Tu Songchang punishes him in vain.

(Lv Wenbin, Jiaozhou Yangko)

Drum performance is characterized by humor and humor, bold and rugged character, with strong artistic expression, which is typical of northern males' boldness.

The six professions of Shandong Jiaozhou Di Yangko also correspond one-to-one with some of the traditional operas. The five roles performed in Shandong Jiaozhou Di Yangko are traditionally performed by two for each role.

There are three male characters and three female characters. Basically, they are distinguished by age. The costumes of each character are obviously different, and the content of the performance is also clear. The audience can easily judge the characters from the costumes.

Music style characteristics

In our country, the origin of all folk art performances comes from the life experience of the local working people. Because art comes from life, only performances that incorporate life experience can be continuously loved by the audience and can continue to be inherited and developed.

The music of minor yangko is composed of three parts: percussion, suona brand, and folk song minor. The accompaniment consists of two homophonic suona, one drum, one big gong, one cymbal, one hand gong, and one small gong. After the founding of the People's Republic of China, due to the development of Yangko, accompaniment instruments were added to various ethnic instruments.

The music style of Shandong Jiaozhou Di Yangko is unique. First of all, Shandong Jiaozhou Di Yangko has five different types of vocal music. The music part is generally short and sharp, and the most common types of music are the minor body and the horn body.

The second is the music melody characteristics of Shandong Jiaozhou Di Yangko. The music melody of Shandong Jiaozhou Di Yangko is very rich. Different styles of music are mainly expressed by different jumps.

The melody is composed of progressive, melodious and smooth, while the melody of Shandong Jiaozhou Yangzi "Embroidered Lantern" has a very big jump, and the melody is very unrestrained and enthusiastic, which can reflect the enthusiasm and unrestrainedness of the Shandong people.

The lyrics of "Hey Hi", which has no practical significance, are only added to set off the melody. It is one of the common means of melody expansion and has an irreplaceable effect on the formation of Shandong Jiaozhou Di Yangko's music style.

Clothing style characteristics

Shandong Jiaozhou Di Yangko's costumes do not have uniform requirements in each village in Jiaozhou. They are roughly the same but the details are not the same. Even in the past, the colors of the costumes of each village and class were not exactly the same. One aspect of this is related to the economic situation of each village. Relevant, on the other hand, is related to the change of people's aesthetics in the development of the times, generally describing the most common clothing.

The clothes of the plasterers are men's casual clothes of the Qing Dynasty. Before the performance begins, they hold an umbrella in one hand and a string bell used by doctors in the other hand. These basic props will change slightly in different periods.

For example, the umbrella in the Qing Dynasty must be Luo Umbrella, because there was no umbrella made of chemical fiber fabric used in modern society at that time, it was gradually replaced by hook umbrella in the Republic of China.

Guzi's clothing features are: black blouse with white borders, black cloth buttons, and 1.2-foot-long white sleeves.

The chest and shoulders are inlaid with white cloud flowers, white belt, black bloomers, black eagle-mouth shoes, black felt hat, black belt to tie the head, a hero turban on the forehead, and a large red pompon inserted in the right sideburn with a black kahu.

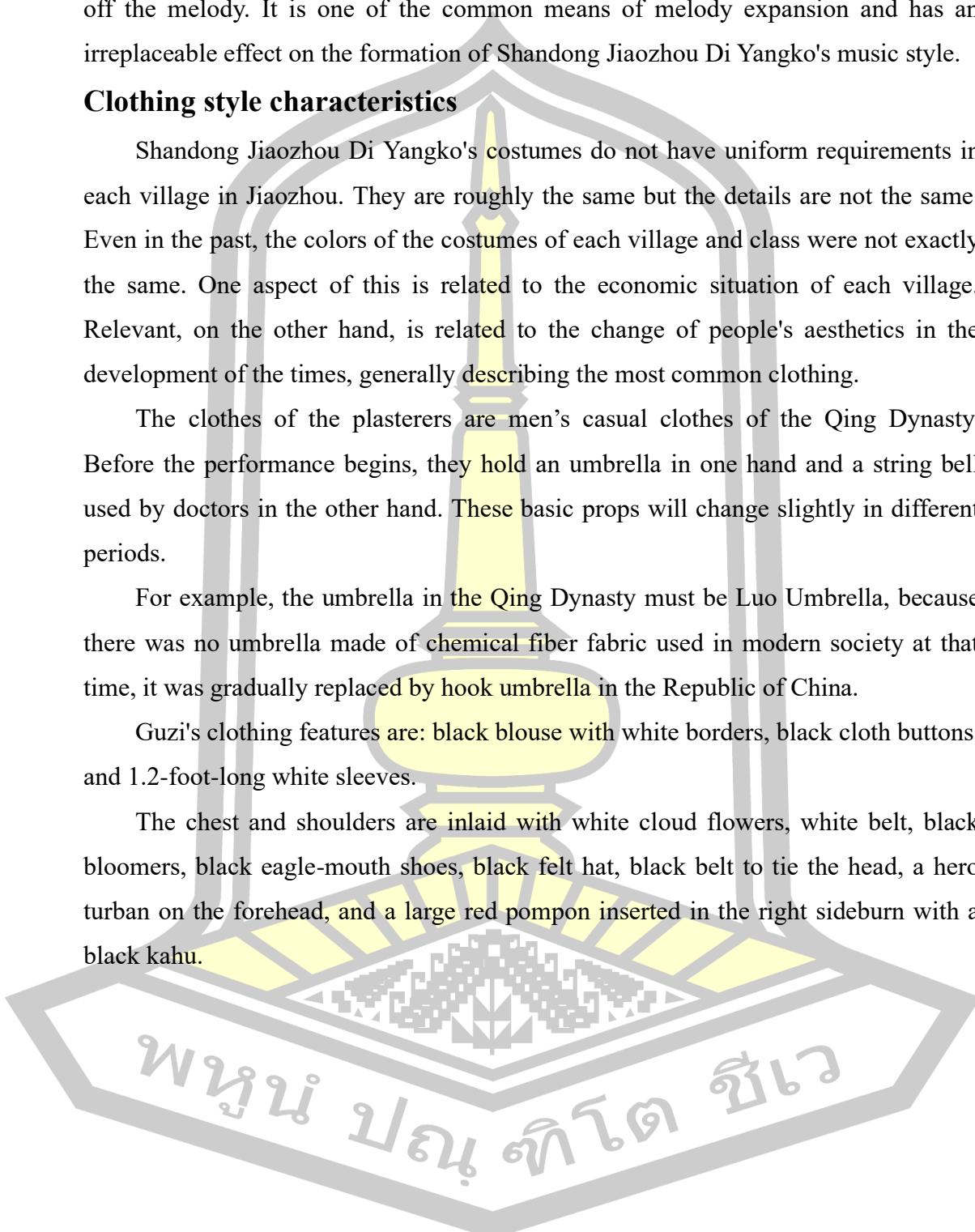




Figure 16 Guzi performance
photo from the screenshot of Jiaozhou Yangko public account
(October 10, 2023)

The Cuihua dress is a dark blue blouse with a big breast, a black embroidered apron, a green belt, dark blue slacks, a light blue round shoes with a green tassel head, a black embroidered belt with a bead curtain on the forehead, and a head A bunch of flowers, a hair net on the head, two yellow and green tufted silks, a bun and a hair circle on the back of the head. He holds an eight-inch green folding fan in his right hand and a 1.4-foot square green silk scarf in his left hand.

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Figure 17 Cuihua performance
photo from the screenshot of Jiaozhou Yangko public account
(October 10, 2023)

The costumes of Bangmao are: big red blouse with black border, black cloth buckle, black cloud flowers on the chest and shoulders, yellow belt, green bloomers, black shoes with thin soles, light brown leather hat, black tassel head on the brim, There are black scratching towels on both sides, a red pompon in the middle, and a long braid behind the head. The mallet it holds is 1.2 feet long with a slightly thinner middle, and the best one is made of sandalwood.

The movement rhythm of the clubs is heroic, vigorous, sharp, crisp and quick, especially after the later "Wu Yangko" incorporates martial arts movements into the small drama Yangko, the display of body and skills has become a highlight in the performance.



Figure 18 Bangmao performance
photo from the screenshot of Jiaozhou Yangko public account

(October 10, 2023)

The clothing features of the fan girl are: wearing a pink big-breasted blouse, green embroidered pockets, green slacks, and pink round shoes with green tassels. The headwear is pink and light green except for the silk clusters. The flowers are the same. The props are an eight-inch powder folding fan and a 1.4-foot square scarlet silk square scarf.

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Figure 19 Picture of a fan girl's performance
photo from the screenshot of Jiaozhou Yangko Official Account (October 10, 2023)

Xiao Man's clothing features are: she holds a group fan in each hand and a 1.4-foot square big red silk scarf, wearing a big red blouse, big red slacks, big red round shoes with yellow tassels, and a pair of front foreheads. An embroidered black belt with bead curtains and silk flowers, decorated with a bunch of flowers on the head, wearing two red and yellow tufted silks on the head, a long braid hanging from the back of the head.

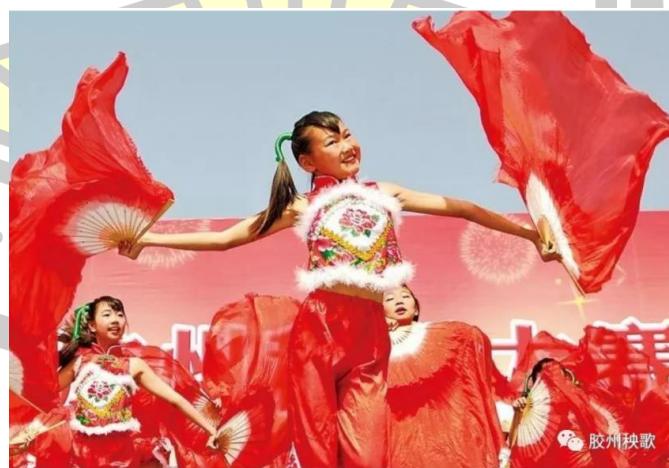


Figure 20 Xiaoman's performance
photo from the screenshot of Jiaozhou Yangko public account (October 10, 2023)

Style characteristics of props

The prop style of Shandong Jiaozhou Di Yangko was gradually developed in the history of 300 taels. The prop style and performance form have a very important relationship. The basic number of people performing Yangko performances in Jiaozhou, Shandong is 24. If the scale of the performance is relatively large, it can be expanded to 48 people as appropriate.

In terms of props, the "stick" is characterized by holding two drumsticks in hand. It looks stalwart and handsome. It is usually dressed in a red shirt and green pants. It is very eye-catching, and it also wears a melon hat; the middle of the stick is slightly Fine, the best is sandalwood products.

It was a dog-beating stick used for beggars, which later evolved into an eyebrow stick, and then into a horizontal stick equivalent to a flower stick. The current stick was used in the late Qing Dynasty and the early Republic of China. The most obvious feature of "Fan Girl" is that she holds a folding fan in her right hand and a handkerchief on the left and right.

There are more ornate decorations on her head and her clothes and trousers are mainly red and pink; Wearing a round hat, holding a group fan and a handkerchief; the props of "Cuihua" are blue clothes and trousers, as well as complicated headdresses, holding a folding fan and handkerchief; the "guzi" is also blue clothes and blue trousers He wore a hat on his head, and his hands had the elements of throwing sleeves.

In the late Qing Dynasty and the early Republic of China, he had a waist drum on his back, which corresponded to the Cuihua actors.

3)Composition of dance movements

The modern version of Shandong Jiaozhou Di Yangko was developed by combining the characteristics of two different genres, "Wen Yangko" and "Wu Yangko". Therefore, Shandong Jiaozhou Di Yangko has rich dance movements, composed of two main styles: soft and masculine.

The posture and movement of Shandong Jiaozhou Di Yangko

The dance movements of Shandong Jiaozhou Di Yangko are closely related to the style of its accompaniment music. The accompaniment music of Shandong Jiaozhou Di Yangko is very simple, mainly based on folk wind instruments, which sounds very festive.

In Shandong Jiaozhou Di Yangko performances, the dancers' dance movements must closely follow the changes in the music, and there are strong norms. The dance movements are very clean and neat, which highlights the bold and hot personality of the northern people.

The twisting range is large and stretched. The folk use "twisted waist" to describe it, and the strength of the action under the feet is even more prominent, heavy ups and downs, beautiful posture, and fascinating.

The graceful female posture of "Sandaowan" highlights the curvaceous beauty of the female body. It is formed by the continuous twisting of the whole body from top to bottom.

This eye-catching dance movement is mainly composed of "Stretching" is the main part, which makes the dance performance of Yangko infinitely malleable; Shandong Jiaozhou Di Yangko has two male characters, and the dance movements of these two male characters absorb the essence of the "Wu Yangko" genre, and make extensive use of martial arts. The basic movements in Chinese and the tossing skills in martial arts can attract the audience's attention well.

Different types of dance have their own unique rhythms, postures and charms, which form its unique dynamic characteristics. The characteristics of Shandong Jiaozhou Di Yangko can be roughly summarized into five characteristics, namely "twisting, crushing, bracing, toughness, and twisting". These five characteristics are not manifested one by one, but are unified and reflected in each movement at the same time.

They are continuous. Continuously, cyclically, the performance of the movements makes the dancer's body full of vitality, and the coordination and control of the body are fully trained in the process of doing the movements.

Stretch

Stretching is mainly to show a kind of extended feeling, it is the continuous performance of the action form. Through the use of stretching this kind of rhythmic

characteristics, the actor's body movements can be perfectly expressed, so that the audience will have a gradual unfolding feeling, reflecting the artistic characteristics of full charm.

Screw

The main performance part of twisting is the waist, with the waist as the axis, turning into a curved state, using the feet as the point of force, through the coordination of the waist and the feet, the physical characteristics of Shandong Jiaozhou Di Yangko are fully expressed, reflecting Shandong Jiaozhou Di Yangko Gentle body lines, gentle dance moves, and vigorous steps.

Grinding

Grinding refers to the movement and change of the center of gravity, through the push of the knee, so that the foot produces a certain rotational force. By using the rhythmic characteristic of rolling, the footsteps in dance can be rolled from the inside to the outside, and the rhythmic characteristics of rolling can be completed through the changes of knees and footsteps.

When the actor's thighs and knees are rotated and lifted, the feet of the power legs are lifted, and with the movements of the main legs, the movements of the whole body can be easily controlled, showing the rhythmic characteristics of grinding, which is the action of the actor. A sense of beauty that emphasizes the strength of lifting and falling, improves the level of the entire Shandong Jiaozhou Di Yangko performance.

Twist

Twisting is the key to the entire Shandong Jiaozhou Di Yangko. It uses the powered soles and heels as fulcrums to realize the twisting movement form, which in turn drives the twisting of the waist and the entire upper body, which has a certain relationship with the movement of walking on stilts in the dance. Make the actor's movements have graceful curve characteristics, and improve the beauty of Yangko performances.

Tough

Toughness is mainly reflected in the flow of movement and deformation. Through the flexible cooperation of forearms, palms and wrists, it shows a very harmonious beauty. It makes the actors show a kind of coordination throughout the body, thereby improving the overall control ability of the body, and showing the

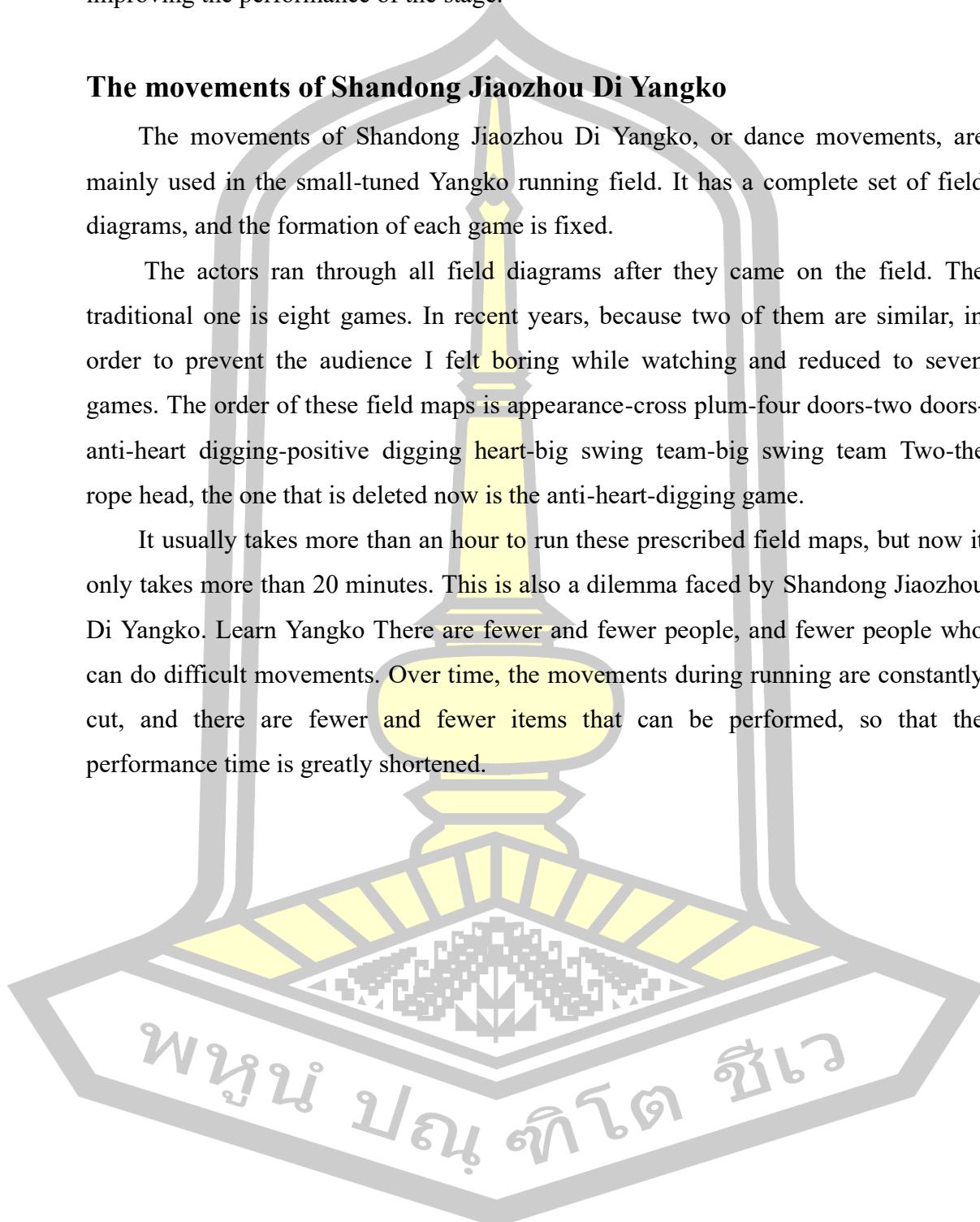
audience a kind of extended beauty of force, which plays an important role in improving the performance of the stage.

The movements of Shandong Jiaozhou Di Yangko

The movements of Shandong Jiaozhou Di Yangko, or dance movements, are mainly used in the small-tuned Yangko running field. It has a complete set of field diagrams, and the formation of each game is fixed.

The actors ran through all field diagrams after they came on the field. The traditional one is eight games. In recent years, because two of them are similar, in order to prevent the audience I felt boring while watching and reduced to seven games. The order of these field maps is appearance-cross plum-four doors-two doors-anti-heart digging-positive digging heart-big swing team-big swing team Two-the rope head, the one that is deleted now is the anti-heart-digging game.

It usually takes more than an hour to run these prescribed field maps, but now it only takes more than 20 minutes. This is also a dilemma faced by Shandong Jiaozhou Di Yangko. Learn Yangko There are fewer and fewer people, and fewer people who can do difficult movements. Over time, the movements during running are constantly cut, and there are fewer and fewer items that can be performed, so that the performance time is greatly shortened.



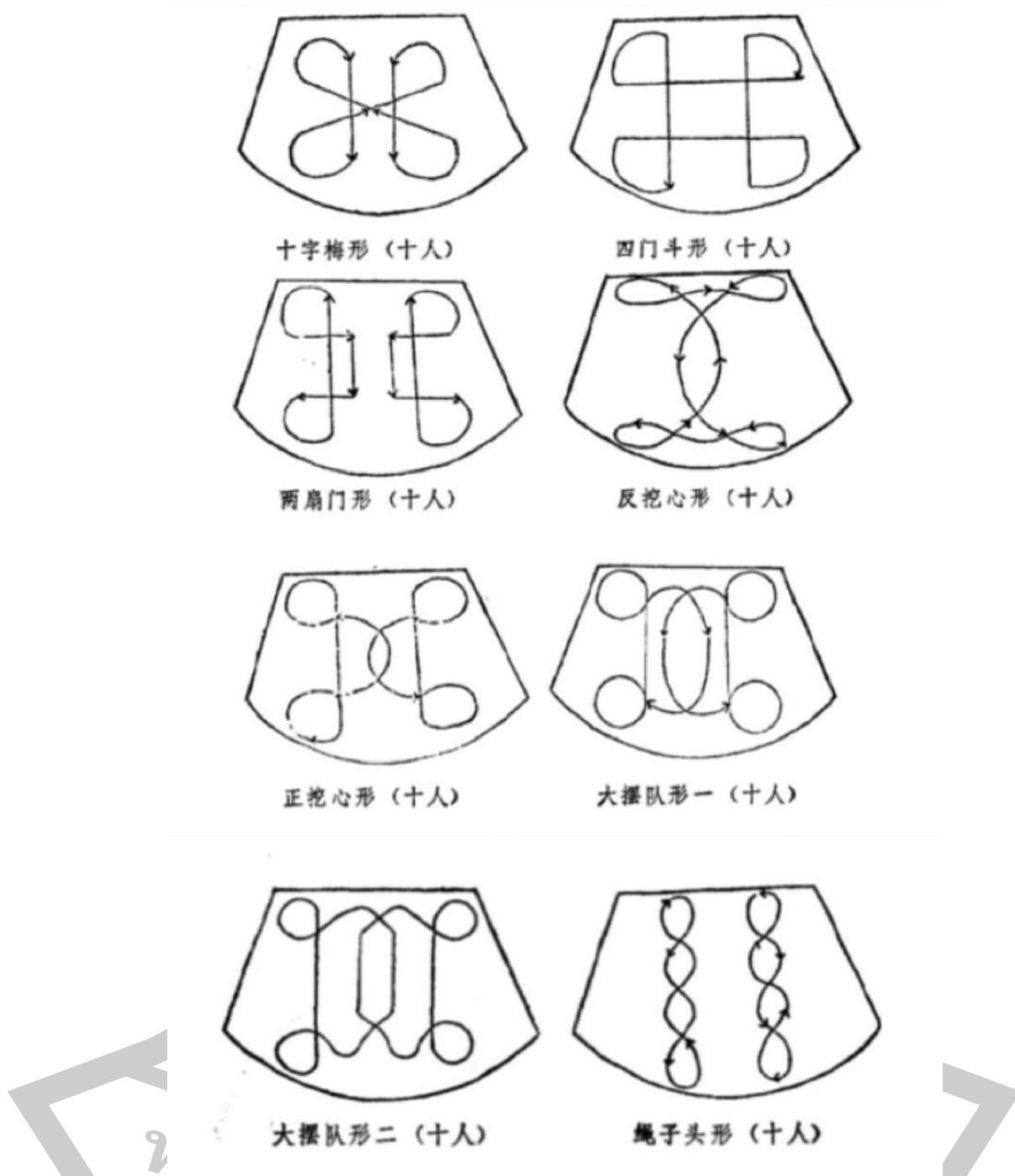


Figure 21 Example of Jiaozhou Yangko Field Map
(Lv Wenbin, Jiaozhou Yangko) (October 10, 2023)

Plasterer: Since the plasterer does not participate in formal performances, they don't have too many physical movements, just go to the stage to make an introduction.

Drum: The drum movement is mainly the technique of water sleeves. It is bold

and unrestrained between swinging and pulling. The steps include horse steps, lunges, etc.

Which are very expressive. In the basic drum movement, the four-step sleeve flower , Three-step sleeve flower, marching lunge, dance step, ugly drum and eight gestures, etc. The actor uses witty and flexible body language to express an elderly but humorous elder. There is no strict sequence for these actions. The drums only need to remember the basic posture and shape, and they can be used flexibly in the performance.

Cuihua: The basic movements of Cuihua, Fan Girl, and Xiaoman are the same. The basic steps are a set of six-beat twisting steps. This is also the most popular and exaggerated set of movements for Shandong Jiaozhou Di Yangko by academics. On the basis of these basic movements, the female fan's characteristic movements include "bagging", "lifting shoes" and "cutting the line". These movements all come from life. In the dance, the folding fan in the female hand does not open.

Stick: The most important action of the stick is the dancing stick flower, such as the pregnant flower, the ear flower, the waist flower, the leg flower, the jumping cap leg flower, etc.

In addition, in the performance, the stick will also add many techniques, such as the upper twist (that is, the oolong twist). These skills require a certain period of training, such as post), back and forth somersaults, leg sweeping, and tiger throwing. There are not many actors who can perform a full set of skills. Most of them are professionals in Maoqiang opera troupes or martial arts schools.

Fan Girl: In addition to the typical twisting steps, Fan Girl's movements are always open during the performance. There are fan fan techniques such as fan fan and marching fan.

Xiaoman: Xiaoman's movements are relatively simple, basically a typical twisting step, divided into two types: marching and stationary, but the hand-held group fan is different from the Cuihua fan girl.

Drum play with Cuihua: It is the part of the two-person dance. The main part is the drum waving the sleeves to touch Cuihua's hands and shoulders. At the same time, Cuihua makes a dodge gesture and beats the head of the drum with the fan handle. , This performance is actually ridiculous.

Club, hammer and fan girl dance: The stick bends down and passes under the fan girl's outstretched right arm. It is mainly used for appearance actions.

Drums, clubs and mallets: mainly performances in martial arts skills.

The excitement of Shandong Jiaozhou Di Yangko in the past is rare, or even invisible. The running performance in the past took more than an hour, but now it only takes 20 minutes.

The time difference lies in the number of techniques used. The biggest charm of Shandong Jiaozhou Di Yangko lies not only in "twisting", but also in "trembling". Without the "trembling" of twisting, the charm of Shandong Jiaozhou Di Yangko will be lost, and it will also lack the aura that can move people's hearts. The Shandong Jiaozhou Di Yangko in contemporary society seems to be gradually moving away from people's lives.

Not only is it not as prosperous as before, but even Yangko has "changed its flavor". Here is a brief example to illustrate the problem: In the past, Shandong Jiaozhou Di Yangko's "plasterers" would fight A Luo umbrella came onto the stage, said a few words of prologue, and then ended. He did not participate in the performance of the show, let alone danced with the umbrella in his hand.

Today, Shandong Jiaozhou Di Yangko performed by Maoqiang Opera Troupe draws on Haiyang Yangko's Many elements and forms have turned the umbrella into a kind of prop, and the "plasterer" has also begun to perform; another example is the twisting of the "Xiaoman" character. In traditional Shandong Jiaozhou Di Yangko, the "Xiaoman" character always has two knees. Clamping. When practicing Yangko, a corn stalk will be clamped at the corner of the knee and leg.

The teacher stipulates that the corn stalk cannot be dropped when the Yangko is twisted. Students who do not comply or cannot master it will be returned and cannot continue to study in the Yangko class. It is very strict. In today's performances, the character of Xiaoman can already perform movements such as raising his legs and sucking his legs. These changes can be said to be an improvement on the basis of tradition, or it can be said that the tradition is undermining to some extent, because only The restraint of the leg movements can show the little girl's shyness and shyness.

Another example is the stick flower of the "stick" character. The double stick held in the hand of the "stick stick" used to be called a dog stick. One of the typical

movements is Holding the sticks in both hands, hit each other in front of the chest and the back, accompanied by flying feet and other leg movements; there is also a typical action is standing horse stance or lunge stance to hit the two sticks head to tail within one beat.

Once before and after, this series of actions are both imposing and difficult to sit down. The deceased old artist Tan Jingting can turn his head upside down on the ground. It can be seen that the Yangko artist has mastered some difficult performing skills, and these actions are gradually being made now. Disappeared and replaced by a striking method similar to the Mongolian chopstick dance.

The middle of the wooden sticks strike each other at will on the chest, which has changed the traditional end-to-end strike method; another example is "drums". "In the corner, I play an older man in Yangko. The sleeves are a kind of short sleeves, shorter than those in operas. It is only one foot and two inches. Traditional Yangko drums are unrestrained and unrestrained.

Today's Shandong Jiaozhou Di Yangko, represented by the Maoqiang Opera Troupe, is completely a combination of the "square steps" in the northern Yangko and the typical figure of an old man in opera. It even adds a gesture of shaking his head and loses the original solemnity; there are also female roles. Haiyang Yangko's style is a fusion of multiple Yangko styles. These are all "revolutions" to the Shandong Jiaozhou Di Yangko tradition.

2.3 Analysis of the development of Yangko culture in Jiaozhou, Shandong from the perspective of Chinese intangible cultural heritage

1) The continuation of the modern aesthetic characteristics of Shandong Jiaozhou Di Yangko in culture

By analyzing the aesthetic characteristics of a nation's dance art, we can see the development trajectory of a nation's aesthetic consciousness. Compared with other ethnic minorities, the Han nationality is a nation that rarely dances. Its folk yangko dance can be regarded as a representative of the Han nationality dance that is still alive among the people. Therefore, through the analysis of Han nationality Yangko

dance, we can see the changes in the Han nationality's aesthetic consciousness.

The cultural origin of pace

The "crushing" and "twisting" of Shandong Jiaozhou Di Yangko dance steps and the flexible rolling of the heel. And these characteristics are closely related to the fact that actors have to step on the "saw" performance in the past. Rockers are specially made shoes with fake feet. After putting it on, only use the forefoot to land on the ground, simulating the state of a woman with bound feet. In particular, Xiao Man's movements are the most distinctive.

To describe them in the language of old folk artists, it's like "the front ha (waist), the back stretch (both hands) and both sides (body). This kind of action shows that the little girl has just wrapped around enough to walk back. The unsteady footsteps on the road are like a little girl twisting her feet and shaking her hips when she is acting like a baby, but she feels joyful in her heart. Today, the beauty of female dance in Shandong Jiaozhou Di Yangko is expressing its unique charm and beauty through this movement form under the feet.

The most representative styles of Shandong Jiaozhou Di Yangko's footsteps are the T-shaped twisting step, the lifting twisting step, and the T-shaped step so that people can step on the hot soil of life firmly, in order to pray for the guarantee and development of survival.

It mainly emphasizes the downward drilling strength and spiral downward rolling. We can feel a kind of resilience in the action very strongly. The movement of the step action is mainly manifested in the "grinding" under the feet. "Crushing" is the force generated by slowly extending the knees upwards in the process of forming or moving the center of gravity, so that the force generated by the feet is rolled to the whole body. In the performance, the most important thing is the movement of the feet. The movement of the feet drives the whole body to dance.

With the steps, the dancers roll inside and then outside, and the dancers knees first outside and then inside, and the footsteps change rapidly as they open and close. . When the dancer's thighs and knees move inward, the heel supporting the main leg is lifted, and when the power foot is stepped on, the main leg twists outward and drops the heel to show the rhythmic characteristics of grinding. When watching the whole

process, you can feel a unique beauty of strength.



Figure 22 Jiaozhou Yangko-Inverted T-shaped Nianbu
by researcher

The extension of the power in the steps of Shandong Jiaozhou Di Yangko

Shandong Jiaozhou Di Yangko presents a kind of extended beauty in the steps of the feet. Its "resilience" is a character embodied in the flow of steps, and it gives people an extended beauty of uninterrupted force. For example, the "tenacity" under the feet: T-shaped twisting step forward, pushing up the fan, turning the fan next to you, and then twisting the T-shaped step back, rotating the fan next to the crotch.

When dancers perform, their steps are relatively fast, and they are also quite quick to change feet and twist steps, but the flow process is relatively slow, which drives the movement of the upper body. The dancer pushes the fan faster, and the posture formation process is slow. In this way, a natural extension is formed, allowing the viewer to feel the extension of the force, each action interacts, and the whole set of actions is smooth. What is shown to the audience is a sense of beauty with full charm, which better reflects the typical style and characteristics of Shandong Jiaozhou Di Yangko.

2)The embodiment of aesthetic characteristics and posture

The body language of the "Sandaowan"

The "three bends" specifically refer to the shape of the head, chest, waist, hips, hips, and legs in an S-shaped form in the reverse direction in the dance movement, vividly passing through "stretching, toughness, crushing, twisting, twisting," full of passion , Cyclically, the action is coherent and continuous.

The form of "three bends" in women's dance is based on the natural conditions of the "three bends" curve of the natural posture of women. "Intertwined into a beautiful animation. Women's posture in dance is exaggerated, with coordinated movements of the wrists, arms, neck, chest, waist, knees, feet and other parts to highlight the characteristics of the "three bends" style of the limbs, fully demonstrating the unique charm and rhythm of Chinese women's dance.



Figure 23 Jiaozhou Yangko "Twisting"
by researcher

By driving the left and right twists of the whole body through the crotch, it fully interprets the feminine and graceful appearance of women's physical beauty, just like Du Fu's "Nine Quatrains Without Xing·Nine" "The Yangliu is weak and curled like a fifteenth daughter's waist." It is embodied in the body movement before and after stretching, the leg movements are lifting and falling lightly, fast and slow, tuned and

frustrated, and relaxed.

The use of "strengthening" can well control the exertion of various parts of the body. Stretching the neck, pushing with hands, rolling with feet, vigorously and implicitly, all parts of the body are unified and harmonious. The dynamics are rich and delicate, the continuous movement is as smooth as a cloud, the twist is intoxicating, and the softness combines strength and toughness.

The perfect combination of rigidity and flexibility gives people a great visual beauty. At the moment of "three bends", three parts of the head, waist, and knees are statically formed. This kind of shape shaping that is silent than sound at this time, and the use of movement and static is the icing on the cake, showing the exquisite beauty of female characters. The "three bends" in Shandong Jiaozhou Di Yangko form a body of "twist and roll" in the flow of "three bends".

The twisting strength of the feet promotes the stickiness of the knees, and the feet roll on the outer edge of the feet, which perfectly completes the transition of the center of gravity. It then drives the twisting of the waist and the stretching of the arms. The continuous movement focuses on twisting.

The "twisting" shows the "three bends" and the "nine movements and eighteen states", which is vividly called "twisting the waist." The twisting of the whole body is driven by the "twisting and grinding" under the feet. The natural curves formed by the neck, chest, waist, and hips become more and more distinct, vivid, and appropriate in the middle of the twist. "Sandaowan" has become a well-recognized fixed concept of dance art form. It has become a unique art form in the long-term development and changes.

At the same time, "Sandaowan" has universal applicability to other dance styles. Women's inherently blessed "Three Daowan" natural postures exist objectively. In Shandong Jiaozhou Di Yangko, the posture curve is extended and enlarged, undergoing long-term inheritance, refinement, and absorption. It can not only dance in rural villages, but also Being able to be on the stage, even on the international stage, the strong folk art appeal is like old wine, intoxicating audiences of different levels, different nationalities, and different nationalities.

The artistic image of Shandong Jiaozhou Di Yangko women's "three bends" has become a beautiful landscape in the dance world. Arousing the resonance of the

audience's appreciation of the beauty of art, Shandong Jiaozhou Di Yangko appreciates both the elegance and the popular, and it has become one of the aesthetic models of the dance of Han women.



Figure 24 Three bends
by researcher

The elements of the aesthetics of the "three bends"

The strong visual beauty of Shandong Jiaozhou Di Yangko is inseparable from the characteristics of the five major rhythms. Analyze the action characteristics of "stretching, toughness, rolling, twisting, twisting". Each feature has its own charm, and is connected with each other. The strong national atmosphere is rushing to the face, passionate and full of vitality.

This dynamic feature has a unique rhythm, form, and charm. But in the action, they are divided and not scattered, and they are expressed in a concentrated and unified manner. This is the soul of Shandong Jiaozhou Di Yangko, just like the source of the gurgling stream.

"Stretching" and "resilience" are a kind of extended beauty of force, which is expressed in footsteps. "Stretching" is the moment when the action form reaches the extreme space. After the action is in place, it extends a little forward. "Toughness" shows the uninterrupted extension of beauty in the changing flow of movement.

"Crushing" is a kind of rotational force in the process of forming or moving the

center of gravity. Specifically, a knee is pushed and reflected on the foot. Therefore, "crushing" is completed by the cooperation of the heel and the toe during the action. For example, the T-shaped step, the inner side and then the outer side are rolled first, while the knees are turned on and off to close the change.

"Twisting" uses the waist as the axis and twists outwards, showing a "three bends" posture. For example, the three-step T-shape emphasizes "twisting", the three-step T-shape waist lifts up, and after one twisting, the other foot starts, the heel falls first, and the outside of the foot falls again.

Through the rolling of the outer edge of the foot, the transition of the center of gravity will also take advantage of the situation. After finishing, the back foot is used as a force support, and then the other foot is lifted and the foot is twisted, and the sticky strength of the knee is formed along with the trend, which then drives the twisting strength of the waist and the stretching strength of the arms. It can be seen that "twisting" is a very vivid metaphor. The meaning of the word hope is, as seen in its shape, it links the past and the future in the rhythm.

"Twisting" is the most prominent feature, so it is named Twisting Yangko. The beauty of Shandong Jiaozhou Di Yangko's "Three Dao Wan" is to highlight the word "twist". Twisting is the core of Shandong Jiaozhou Di Yangko's rhythm. Of course, the waist is the axis. It matches the shoulders, twists the hips, twists, grinds, and twists the whole body in a coherent and coordinated manner.

The symbol of beauty is the need to have a "three bends" posture. This curvaceous feature is formed in the flow of movement. Between the movement of the hands and the feet, the power of the sole and the heel becomes the fulcrum of the movement, and then the waist and upper body are each other. The parts twisted in one go.

It is precisely because of the five characteristics of "stretching, toughness, crushing, twisting and twisting" that the "three bends" of Shandong Jiaozhou Di Yangko are naturally created, so these five characteristics have become the cornerstones of the image and beauty of the "three bends". Women's movements are graceful and graceful.

The coherent application of these five characteristics gives people a rich and full three-dimensional beauty, which combines softness and exquisiteness, strong

construction and unrestrainedness. The female dancer's heavy lifting, falling light, drifting and moving, "twisted waist". It draws out a unique and beautiful feature. In addition, the nine parts of the head, chest, hips, upper arms, forearms, hands, legs, knees, and feet must be reflected in the action.

At the same time, they move in a continuous arc in the same direction. The movement direction and trajectory of the left and right sides are The nine parts are different from each other, and the body expresses emotions in the soft, smooth, and delicate movements, forming the toughness and curvaceous beauty of the external form. Although the movements change rapidly in the dance, and the rhythm is also fast, but the smooth knee twisting process, the waist will be twisted, coherent without any corner marks, flexible and not sluggish.

"Stretch, Tough, Crush, Twist, Twist", can not be separated, separated from the overall movement, the five characteristics are not alone, but the comparison of the characteristics of retraction and stretching, strong and weak, each part of the body moves up and down at the same time according to the law. , That is, unity and harmony. In the long years of inheritance, it has also adapted to the changes of different times, and gradually reforms, development and innovation have made the art of dance more visually beautiful.

3) Aesthetic changes in Yangko dance

With the spread of Western culture in China, the traditional Chinese aesthetics has been greatly impacted. The changes in aesthetic appreciation brought about by this impact have had a significant impact on Yangko dance. The first to have this effect was the introduction of Western ballet into China.

It breaks the traditional Chinese aesthetic pursuit of circular beauty, and people's aesthetic consciousness has clearly become diversified. In terms of styling, the round lines are no longer the most beautiful, but the pursuit of sharp edges and corners, and began to like long lines.

During the dance training process, the teacher repeatedly asked the students to extend their legs to the longest and raise their hands to the highest. The selection of dance students requires higher and higher body structure ratios. Students whose lower body is more than 15 cm longer than their upper body are more popular, and the

height requirements for girls are also increasing year by year.

The most prominent influence of ballet on Han Yangko dance is the bouncing movement, which is a typical method of lengthening the line. Even Chinese opera has been affected by this aesthetic pursuit, and the lines of its stylized movements have been obviously lengthened to meet the aesthetic requirements of modern people.

Yangko dance has its own specific style. Without this style, it is no longer a Yangko dance, but because Chen will lose the audience blindly, the choreographer, in order to innovate, try to make the audience as much as possible without changing his main style. Refreshing. This modern conscious pursuit of artistic effects has enabled the editor to change the unity and repetitiveness of actions in the creative process.

An action element is no longer repeated as the habit of Yangko dance, doing it four times at one point on the stage, and then doing it four times at six o'clock on the stage; instead, one action is repeated at most twice before switching to other actions. If the action needs to be repeated multiple times, there must be some changes in it, or add contrast actions, or adjust the direction, intensity, and amplitude of the basic actions used, so that the internal logic of the action development shows a variety of Possibility, breaking the aesthetic principle of "predictability" in traditional Yangko dance movement changes, contrary to the audience's psychological expectations for movement changes, so that the audience feels unpredictable and novel when watching. The increase in the range of movements is another vivid manifestation of the modern consciousness of Yangko dance.

4) The inheritance and development of folk dance is inseparable from a specific folk custom environment

Folk dance is collectively created by the broad masses of people, accumulates, develops, and is passed on among the masses. Its formation is closely related to the lifestyles, customs, and natural conditions of people in various regions. It has distinct regional and national characteristics, and at the same time New ingredients will be injected into the development process.

Every country and every nation in the world has its own folk dances with different characteristics. Due to the specific natural environment and social life, the

performers of Yangko have participated in various singing and dancing activities with their elders since they were young, and they can master the basic dance steps of Yangko at a very young age, and can follow the gongs and drums.

In addition to the fixed performance mode, Yangko can also add real emotions to the dance, so that traditional Yangko performances are constantly infused with new elements. For example, the reason why the stilt yangko in southern Liaoning has been well developed is because it has a direct relationship with the folk stilt in southern Liaoning. Many folk artists join voluntarily. The specific folk environment makes the stilt yangko continue to inherit and develop.

Folk dance is a mass activity, and the participants are also performers. The specific environment in the festival has become an important place for spreading folk dances. Transmission and inheritance have often become the measurement standards of many folk arts. Many folk artists and young people are willing to participate in Yangko performances in major events such as the Spring Festival and Lantern Festival each year. It is precisely because of this specific folk custom environment that the traditional art of Yangko will continue to be inherited and developed.

The Spring Festival of the Han nationality, the Water Splashing Festival of the Dai nationality, and the Duan Festival of the Shui nationality all have the meaning of resigning from the old and welcoming the new. People show themselves through singing and dancing activities and express their inner emotions. This specific environment leaves images in people's minds and agitates them. People's re-creation undoubtedly brought impetus to the development of folk dance.

The "Welcome Spring Festival" spread in many regions of our country, come from various folk flower fairs, and people actively participate in the Spring Festival performances. Another example is the "Yangko Festival" in Shenyang and the "Folk Art Festival" in Kunming. These specific folk activities have added new colors to the development of Yangko.



Figure 25 Jiaozhou Yangko in the festival
Available from: <https://image.baidu.com> (October 10, 2023)

Yangko in various places is mostly included in the provincial or national intangible cultural heritage protection list. Creating a good atmosphere for intangible cultural heritage protection is of great significance to the inheritance and development of Yangko. The performance of Yangko is gradually decreasing in cities with diversified forms of entertainment. In general villages and towns and some remote areas, Yangko is still popular. The realities of Yangko in different regions are different. We can try some new forms of Yangko. In our lives, we can combine Yangko with tourism, trade, film and television and other activities. While developing the local economy, it can also promote local folk dance. Inheritance and development.

Chapter 5

Conclusion, Discussion, and Recommendation

Shandong Jiaozhou Di Yangko : Cultural inheritance and development from Perspective of China's Intangible Cultural Heritage is qualitative research that aims to study 1) the History and Development of Shandong Jiaozhou Di Yangko. 2) the Shandong Jiaozhou Di Yangko inheritance and cultural development from the perspectives of China's intangible cultural heritage. The researcher collected all information from documentaries, in-depth interviews, and Questionnaire.

The research elements include: relevant knowledge of Jiaozhou, relevant knowledge of Yangko, historical and cultural characteristics of Shandong Jiaozhou Di Yangko, character characteristics, music characteristics, costume and prop characteristics, dance movement style characteristics and aesthetic characteristics in Shandong Jiaozhou Di Yangko performance style characteristics. The embodiment in the step, the embodiment of the aesthetic characteristics and posture, the aesthetic changes of Yangko dance, and the inheritance and development of folk dance are inseparable from the specific folk custom environment. According to the purpose of this research, the researcher summarizes, discusses and makes suggestions on the research results. as follows:

1. The origin and development of Shandong Jiaozhou Di Yangko
2. The performance style characteristics of Shandong Jiaozhou Di Yangko
3. Discussion
4. Recommendation

1. Conclusion

1. The origin and development of Shandong Jiaozhou Di Yangko Shandong Jiaozhou Di Yangko has a history of more than 300 years since its formation. The people call it "Di Yangko", "Running Yangko", and "Playing Yangko". The folks also have the reputation of "Sandaowan" and "Twisting the waist". It is one of the three major Yangkos in Shandong. Shandong Jiaozhou Di Yangko can be widely favored because of its own unique charm: the dancing posture of "three bends, nine movements, and eighteen states", the rhythmic characteristics of "twisting,

twisting, stretching, tenacious, and grinding", and "slowly do and quickly close". "The rhythm changes. It has an extremely rich Qilu cultural heritage and simple earthy fragrance. It is so beautiful to watch it, and it is uncontrollable to dance.

1.1) Knowledge about Yangko

Yangko is a popular and representative Han folk dance widely spread in northern China. Different regions also have different titles and different styles. In the Chinese folk, there are two types of Yangko: "Stilt Yangko" is performed on stilts, and "Di Yangko" is performed without stilts. In modern times, "Yangko" mostly refers to "Di Yangko". Yangko has a history of thousands of years in China and reached its peak during the Ming and Qing Dynasties.

1.2) About the historical and cultural characteristics of Shandong Jiaozhou Di Yangko

Shandong Jiaozhou Di Yangko, Guzi Yangko, and Haiyang Yangko are collectively known as the three major Yangkos in Shandong, but it is different from the other two types of Yangko. The other two types of Yangko can be traced back to previous sacrifices, such as sea sacrifices and agricultural sacrifices. Shandong Jiaozhou Di Yangko is different. Its origin has nothing to do with agricultural sacrifices. Although there are differences, the folk customs of Shandong Jiaozhou Di Yangko are also very colorful. In local activities, they are consistent with the customs and habits of the Han people. For example: stilts, dry boats, donkey running and other forms are also relatively common, but this is not Shandong Jiaozhou Di Yangko. This is unique to most Han Yangko.

Shandong Jiaozhou Di Yangko is a comprehensive performance that integrates three forms of speaking, singing and dancing. Its origin is a kind of begging along the street. In a kind of art, it constitutes a specific art carrier. According to records, Shandong Jiaozhou Di Yangko originated in the Qing Xianfeng period. Legend has it that in the late Ming and early Qing dynasties, there were two families surnamed Zhao and Ma in Jiaozhou who fled to Guandong because of difficulties in life. There are three generations of old man, wife, son, daughter-in-law, and granddaughter in the two families who are begging on the fleeing road. In order to attract others, the local

tune is performed with a unique twist on the roadside. Later, there was further development in form. There was a fixed form in the actors' costumes and the division of performances, called "singing the door". The old man carried the drum back, the son danced the dog stick, and the wife carried the emerald flower bag while dancing and singing. Folk song minor, the embryonic form of Shandong Jiaozhou Di Yangko came into being.

The birth of Shandong Jiaozhou Di Yangko

The birth of Shandong Jiaozhou Di Yangko has gone through three periods: from the Song and Jin Dynasties to the late Yuan and early Ming, it was the period when Shandong Jiaozhou Di Yangko occurred; from the late Yuan and early Ming to the mid-Qing period, it belonged to the music and dance development period of Shandong Jiaozhou Di Yangko; by the middle of the Qing Dynasty, Shandong Jiaozhou Di Yangko had already developed. The Yangko opera with a very strong life breath was officially born.

The cultural characteristics of Shandong Jiaozhou Di Yangko

Shandong Jiaozhou Di Yangko is a fusion product of Qi culture and Lu culture. It is also a product of the integration of the Jiaozhou Peninsula, which is surrounded by mountains and rivers, where the sea and the inland borders, and it has nurtured a variety of folk art. Shandong Jiaozhou Di Yangko, which originated in Jiaozhou area, carries the desire of the Han people for land for thousands of years. It is an active expression of farming culture. Its simple characteristics are reflected in "one twist and one twist", and the aesthetic characteristics of this action are shown. The people of Jiaozhou have a high degree of enthusiasm for life and their desire for a new life.

Shandong Jiaozhou Di Yangko originally had 72 small Yangko dramas, but 35 of them now exist. After the founding of the People's Republic of China, experts from relevant fields have explored and sorted out Shandong Jiaozhou Di Yangko many times, and organized academic seminars to discuss and research. The "New Year Shandong Jiaozhou Di Yangko Festival" is held regularly every year for promotion and publicity. In recent years, Shandong Jiaozhou Di Yangko has repeatedly won awards in the city and even the country's art performances, and has been included in the training model of Han folk dance women in Beijing Dance Academy. Jiaozhou is known as the "Hometown of Chinese Yangko". It has a history of more than 4,500

years. Since the Tang Dynasty, Jiaozhou has become an important trading port in ancient times, and it has also become a long history that gave birth to Shandong Jiaozhou Di Yangko opera. Shandong Jiaozhou Di Yangko is well-known throughout the country for its brilliant artistic charm, and was successfully selected into the National Intangible Cultural Heritage List in 2006.

2.The performance style characteristics of Shandong Jiaozhou Di Yangko

Shandong Jiaozhou Di Yangko became famous overnight after representing Shandong Province in the "National Folk Dance Report" sponsored by the Ministry of Culture in 1954. It was also received by Premier Zhou Enlai and other leaders. Its special culture attracted more audiences and also showed The simple style of the people of Jiaodong. After the performance in Jinjing in 1954, Shandong Jiaozhou Di Yangko has expanded its influence. Only from 1954 to 1958, experts from all over the world came to learn Shandong Jiaozhou Di Yangko one after another. The Beijing Dance Academy and Shandong Art Institute even referred to Shandong Jiaozhou Di Yangko as a textbook and listed it as a compulsory course for students. class.

2.1) Character characteristics

The role of Shandong Jiaozhou Di Yangko is also a major feature in the performance. Whether it is a small tune yangko or a small opera yangko, it can be divided into six professions. The roles represented by each profession are very different. The costumes they wear and the props they use also have their own characteristics. In these five roles, "Bandstick" represents a mature man; "Fan Girl" represents a young woman; "Xiaoman" is an image of a girl or a daughter; "Cuihua" is an image of a middle-aged and elderly woman; "Child" is the image of a middle-aged and elderly man.

2.2) Music style characteristics

In our country, the origin of all folk art performances comes from the life experience of the local working people. Because art comes from life, only performances integrated into life experience can be continuously loved by the audience and can continue to be inherited and developed.

The music of minor yangko is composed of three parts: percussion, suona brand, and folk song minor. The accompaniment consists of two homophonic suonas, one drum, one big gong, one cymbal, one hand gong, and one small gong. After the

founding of the People's Republic of China, due to the development of Yangko, accompaniment instruments were added to various ethnic instruments.

2.3)Style characteristics of costumes and props

Shandong Jiaozhou Di Yangko's costumes do not have uniform requirements in each village in Jiaozhou. They are roughly the same but the details are not the same. Even in the past, the colors of the costumes of each village and class were not exactly the same. One aspect of this is related to the economic situation of each village. Relevant, on the other hand, is related to the change of people's aesthetics in the development of the times, generally describing the most common clothing.

2.4)Dance movement style characteristics

The modern version of Shandong Shandong Jiaozhou Di Yangko was developed by combining the characteristics of two different genres, "Wen Yangko" and "Wu Yangko". Therefore, Shandong Jiaozhou Di Yangko has rich dance movements, composed of two main styles: soft and masculine.

2.5)Little opera Yangko in Shandong Jiaozhou Di Yangko

Jiaozhou Yangge opera is a product developed in the later period of Shandong Jiaozhou Di Yangko. It has added plots and lines on the basis of the original music and dance. These small operas have a strong life atmosphere and are loved by people. Except for the drama part, everything else is basically the same as the earlier Shandong Jiaozhou Di Yangko.

Shandong Jiaozhou Di Yangko is a kind of song and dance drama, music is indispensable, the music here is divided into two parts, one is the accompaniment during the performance, that is, the accompaniment tunes; the second is the melody when the actors sing, that is, the singing tunes.

2. Discussion

Research topic The performance style of Shandong Jiaozhou Di Yangko from the perspective of China's intangible cultural heritage. Under this goal, the researchers have the following main discussion results:

The modern aesthetic characteristics of Shandong Jiaozhou Di Yangko are continued in culture. Through the analysis of the aesthetic characteristics of a nation's dance art, we can see the development track of a nation's aesthetic consciousness.

Compared with other ethnic minorities, the Han nationality is a nationality with few dances. Its folk Yangge dance can be regarded as the representative of the Han nationality dance that is still living among the folks. Therefore, through the analysis of the Han nationality's Yangge dance, we can see the changes in the Han nationality's aesthetic consciousness.

2.1 The embodiment of aesthetic characteristics in the pace

The "crushing" and "twisting" of Jiaozhou Yangge dance steps and the flexible rolling of the heel. And these characteristics are closely related to the fact that actors have to step on the "saw" performance in the past. Rockers are specially made shoes with fake feet. After putting it on, only use the forefoot to land on the ground, simulating the state of a woman with bound feet. In particular, Xiao Man's movements are the most distinctive. To describe them in the language of old folk artists, it's like "the front ha (waist), the back stretch (both hands) and both sides (body). This kind of action shows that the little girl has just wrapped around enough to walk back. The unsteady footsteps on the road are like a little girl twisting her feet and shaking her hips when she is acting like a baby, but she feels joyful in her heart. Today, the beauty of female dance in Shandong Jiaozhou Di Yangko is expressing its unique charm and beauty through this movement form under the feet.

2.2 The embodiment of aesthetic characteristics

The "three bends" specifically refer to the shape of the head, chest, waist, hips, and legs in an S-shaped form in the reverse direction in the dance movement, vividly passing through "stretching, toughness, crushing, twisting, twisting," full of passion. , Cyclically, the action is coherent and continuous. The form of "three bends" in female dance is based on the natural conditions of the "three bends" curve of the natural posture of women. The flexibility and flexibility of the female limbs, the combination of dynamic and static, the combination of rigidity and softness, and the sense of linearity in the movement and the "three bends" "Intertwined into a beautiful animation. Women's posture in dance is exaggerated, with coordinated movements of the wrists, arms, neck, chest, waist, knees, feet and other parts to highlight the characteristics of the "three bends" style of the limbs, fully demonstrating the unique charm and rhythm of Chinese women's dance. Through the crotch to drive the whole body to twist left and right, the feminine and graceful appearance of women's physical

beauty is fully interpreted.

2.3 The aesthetic changes of Yangko dance

With the spread of Western culture in China, the traditional Chinese aesthetics has been greatly impacted. The changes in aesthetic appreciation brought about by this impact have had a significant impact on Yangge dance. The first to have this effect was the introduction of Western ballet into China. It breaks the traditional Chinese aesthetic pursuit of circular beauty, and people's aesthetic consciousness has clearly become diversified. In terms of styling, the round lines are no longer the most beautiful, but the pursuit of sharp edges and corners, and began to like long lines.

2.4 The inheritance and development of folk dance is inseparable from a specific folk custom environment

Folk dance is collectively created by the broad masses of people, accumulates, develops, and is passed on among the masses. Its formation is closely related to the lifestyles, customs, and natural conditions of people in various regions. It has distinct regional and national characteristics, and at the same time New ingredients will be injected into the development process. Every country and every nation in the world has its own folk dances with different characteristics. Due to the specific natural environment and social life, the performers of Yangko have participated in various singing and dancing activities with their elders since they were young. In addition to the fixed performance mode, Yangko can also add real emotions to the dance, so that traditional Yangko performances are constantly infused with new elements. For example, the reason why the stilt yangko in southern Liaoning has been well developed is that it has a direct relationship with the folk stilt in southern Liaoning. Many folk artists join voluntarily. The specific folk environment makes the stilt yangko continue to be inherited and developed.

3. Recommendation

Research topic The cultural inheritance and development of the performance style of "Di Yangko" in Shandong Jiaozhou Di Yangko from the perspective of China's intangible heritage. This is a qualitative, descriptive, and analytical study to collect data. Data collection and analysis are processes related to the results of the research objectives that have been presented and emerged in Chapter 4. Therefore, the

researchers put forward the following suggestions for further discussion:

3.1)Raise awareness of non-cultural heritage protection.

Further enhance the people's awareness of intangible cultural heritage protection, create a strong social atmosphere for intangible cultural heritage protection, and inherit and promote China's excellent traditional culture. The inheritance of intangible cultural heritage is not only the preservation and development of various forms of culture and skills, but also the inheritance of people's memories of all aspects of life through the generations. For the city of Qingdao, the various intangible cultural heritage projects rooted here are the carriers of the city's human memory, and are like blood vessels that strung together the spiritual vein of Qingdao. Intangible cultural heritage visits are held regularly to let more people understand Shandong Jiaozhou Di Yangko and pass it on.

3.2)Folk dance enters the classroom.

At present, Jiaozhou Yangge has been listed as one of the contents to be learned in Chinese dance teaching materials. Let the dance students learn more professional intangible cultural heritage dance and carry on the inheritance of dance. However, the current regionality is relatively strong. Shandong and some northern regions learn more, and other regions learn less, and there is a lack of North-South cultural exchanges. National competitions can be held regularly to enable more students to understand folk dances in intangible cultural heritage dance.

3.3)Conduct social dance exchanges.

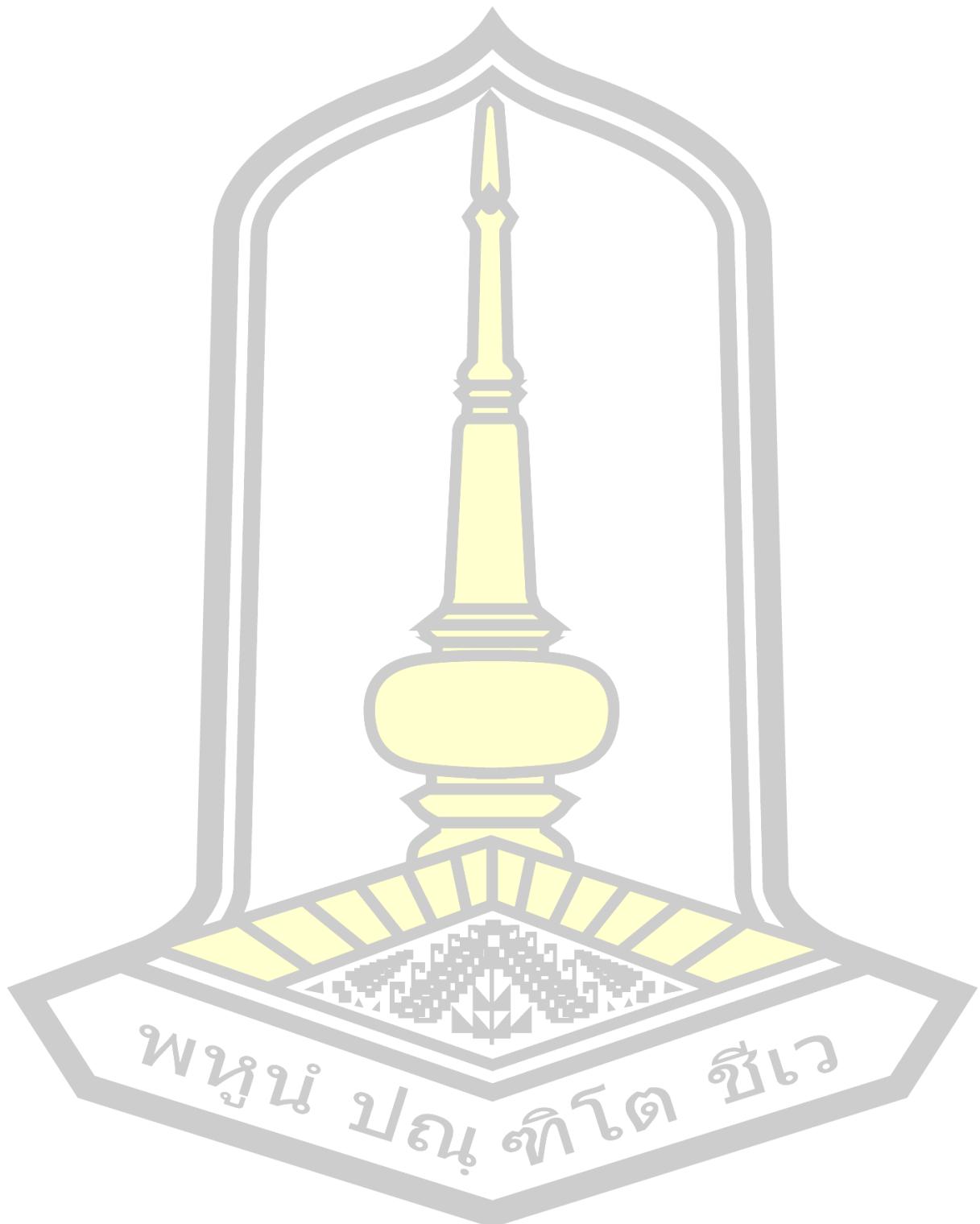
At present, Chinese dance vocabulary is more of a professional nature, but Shandong Jiaozhou Di Yangko is derived from the folk. In the Lantern Festival in the 1990s, you can also see Shandong Jiaozhou Di Yangko's folk dance performances. Special time and folk performers, but After entering the 21st century, there are fewer and fewer folk performances, and the celebration of traditional Chinese festivals has also changed. The society is progressing and developing, and we can also hold regular folk dance exchanges in another form to let more people understand Traditional culture from the folk.

Through research, the researcher investigated Jiaozhou Yangko as an intangible cultural heritage. Dancers related to Jiaozhou Yangko said that the local dance can be

preserved and improved on the basis of the current dance, which is the embodiment of modern dance aesthetics. The audience also said that it can be passed on to provide an additional way to keep fit for modern audiences who love Jiaozhou Yangko without basic knowledge. Through interviews, it can be seen that Jiaozhou Yangko has a unique pace, which is better helpful for the basic training of modern dancers. At the same time, its elements can be integrated with other dance types to create a complete repertoire of modern dance aesthetics.



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Appendix A
Research Questionnaire



Questionnaire survey

1. What is your gender?

- A.Male
- B.female

2. What is your age group?

- A. Under 18 years old
- B.18-24 years old
- C.25-34 years old
- D.35-44 years old
- E.45 years or above

3. What is your occupation?

- A.Student
- B. People related to Shandong Jiaozhou Di Yangko
- C. Office staff
- D. Freelancer
- E. Others (please specify)

4. Do you know Shandong Jiaozhou Di Yangko?

- A.Yes
- B.No

5. Have you learned or skipped Shandong Jiaozhou Di Yangko?

- A. Have studied deeply
- B. Understand a little bit
- C.No

6. In what ways can Shandong Jiaozhou Di Yangko be passed down as an intangible cultural heritage? (Multiple selections)

- A. Dance performance
- B. Course study
- C. Free dancer performance
- D.Team performance
- E. Others (please specify)

7. What aspects of Shandong Jiaozhou Di Yangko do you think are more attractive for you to learn? (Multiple selections)

A.Dance moves

B. Musical rhythm

C.Performance form

D. Clothing

E. Role

F. Others (please specify)

8. If given the opportunity, would you like to participate in a local Shandong Jiaozhou Di Yangko performance?

A.willing

B. Unwilling

9. What should we pay attention to when teaching Shandong Jiaozhou Di Yangko?
(Multiple selections)

A.Diversified dance design

B. Essentials of dance moves

C. Combined with modern dance

D. Pay attention to cultural inheritance and protection

E. Others (please specify)

10. How to improve the aesthetics of Shandong Jiaozhou Di Yangko in the eyes of the public?

A. Enrich the cultural spread of Shandong Jiaozhou Di Yangko

B. Take the essence and discard the dross

C. Combined with modern dance aesthetics

D. Perform in diverse ways

E. Others (please specify)

Thank you for your participation!

Positive survey results:

In Conclusion

Among them, 50% are women and 50% are men;

the age distribution is even, 35% are 18-24 years old,

30% are 25-34 years old, 20%

35-44 years old, 15%

45 years old and above; the occupation distribution is reasonable, with 25% of students,

20% are related to Shandong Jiaozhou Di Yangko,

30% are office workers,

15% are freelancers,

10% are in other professions.

80% of people know about Shandong Jiaozhou Yangko,

60% of them have learned about Shandong Jiaozhou Yangko

90% of people believe that Shandong Jiaozhou Yangko can be spread through dance drama performances, team performances and systematic course learning

75 % think that the most attractive thing about Shandong Jiaozhou Yangko is the dance movements

60% are willing to participate in Shandong Jiaozhou Yangko performances, of which 40% think that Shandong Jiaozhou Yangko should be combined with modern dance, and 30% think that attention should be paid to the inheritance of culture and protection. 80% of people believe that Shandong Jiaozhou Di Yangko Province should be performed in a diversified way.



In-depth interviews lists

Ren Xue: In 2011, he entered Qufu Normal University to study. In 2015, he entered Qingdao Hengxing University of Science and Technology as a teacher. He is an outstanding young dancer in Qingdao. In 2023, he participated in the Shandong Provincial College Teacher Teaching Competition and won the Excellence Award. The original dance piece "Big Drum Girl" she participated in won the Silver Award at the 10th China Dance Lotus Award. Participated in the original dance work "Between the Mountains and the Sea" and won the gold medal in the Shandong Provincial Dance Competition.

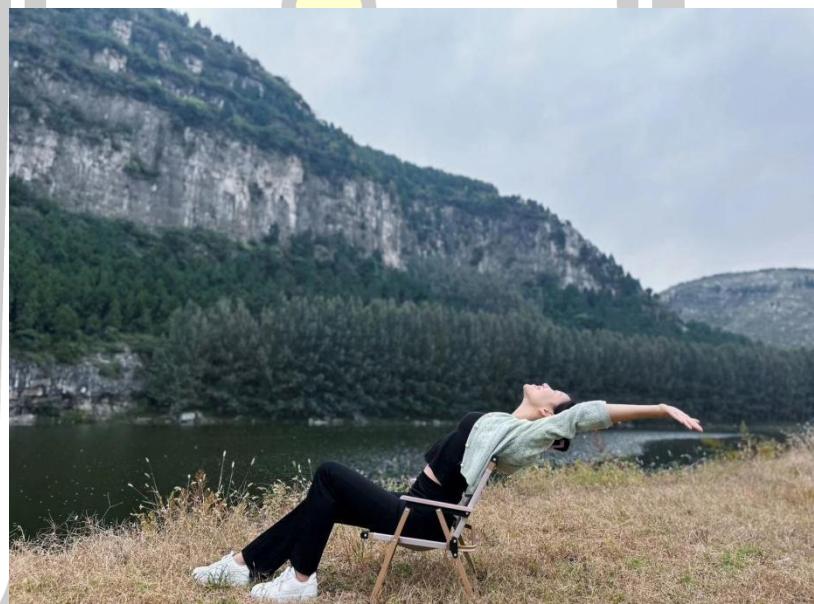


Figure 26 Photo of Ren Xue

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Figure 27 Photo of Interview Ren Xue



Figure 28 Take a photo with Ren Xue

BIOGRAPHY

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7 may 1993

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