



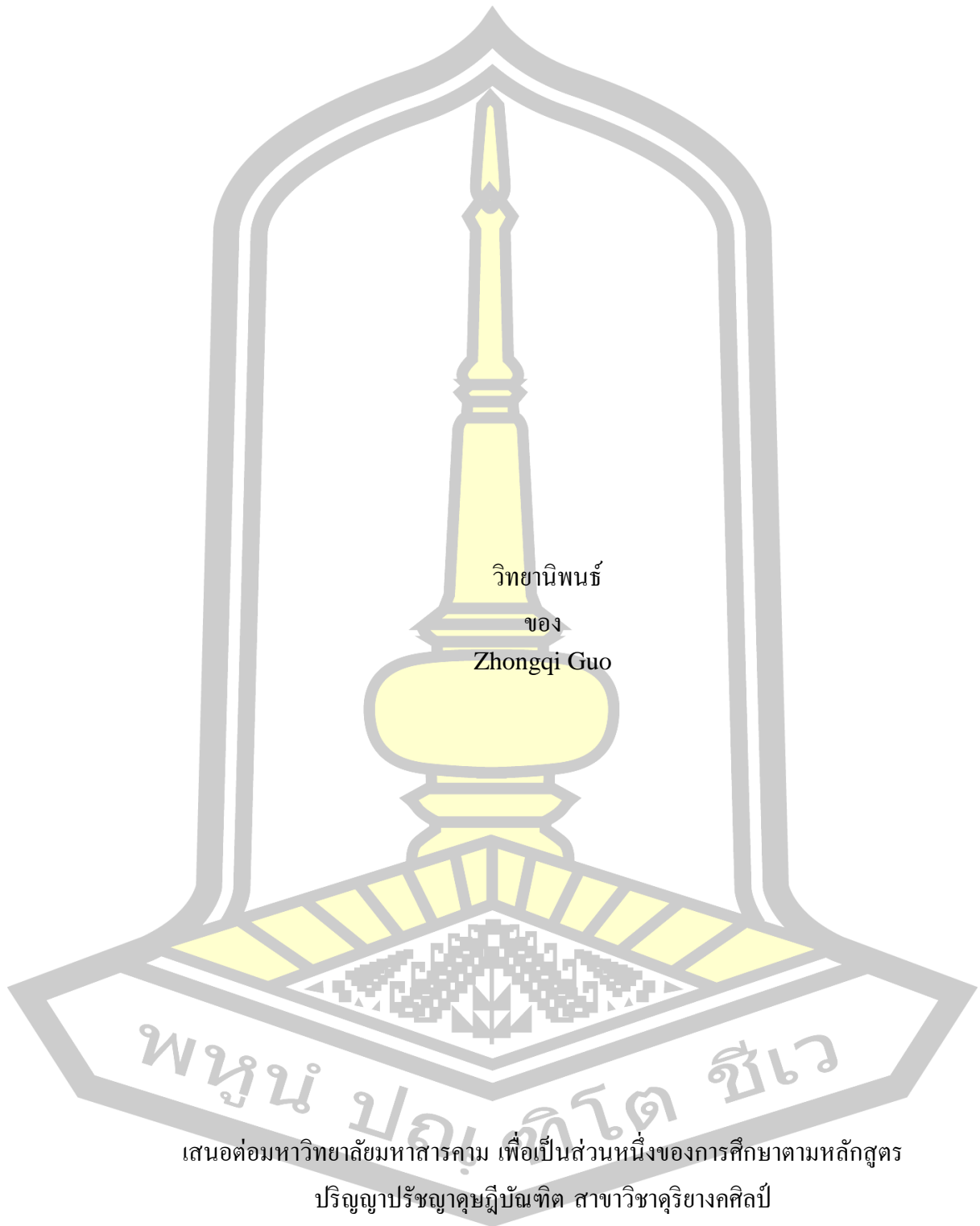
The Jin-style Laoting Dagu in Luannan County, Hebei Province, China

Zhongqi Guo

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
February 2025

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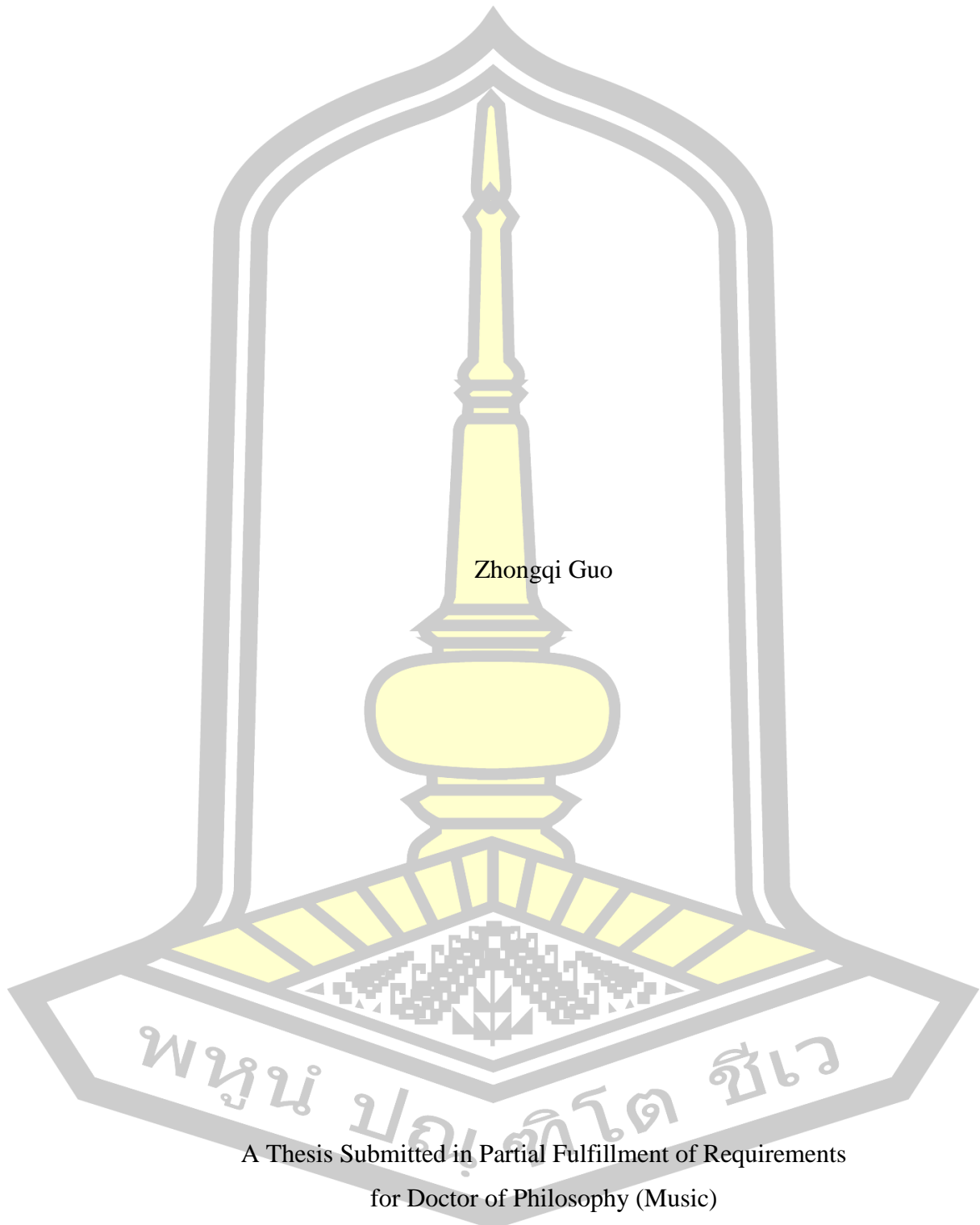
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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The examining committee has unanimously approved this Thesis, submitted by Mr. Zhongqi Guo , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

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DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2025

ABSTRACT

This dissertation have objectives were to: The Study the current situation of the Jin-style Laoting Dagu in Luannan County, Hebei Province. The Analyze the music characteristics of Jin-style Laoting Dagu in Luannan County, Hebei Province. The propose guidelines for the preservation and transmission of Jin-style Laoting Dagu in Luannan County, Hebei Province. This study mainly adopted the interview method and observation forms, and collected data through literature review, group discussion meetings, investigation and interviews with three types of key informants (Scholar informants, Casual informants, General informants). The research results are as follows:First, Jin-style Laoting Dagu has experienced the changes of the times, and many books and related works have emerged. The transmission of the fourth generation of inheritors has been completed, and 10 transmission bases have been established. The performance form has developed in the direction of multi-person performance and has begun to become a commercial performance form. Secondly, the musical characteristics of Jin-style Laoting Dagu are rich in melody instrument characteristics, with undulating melody lines and melody lines surrounded by sound patterns. The beats are often changed according to the needs of the song. The rhythm is mainly eighth notes, supplemented by syncopation, dotted and sixteenth notes. In addition, the coordination between Yueyaban and Shugu and the human voice makes the human voice melody stand out or emphasize. The scale characteristics are that the seven-tone scale is mainly based on Qingjue and Biangong. The musical structure is parallel. Thirdly, the guidelines to preservation and transmission of Jin-style Laoting Dagu was formulated. Among them, the preservation guidelines include guidelines guidance, preservation of inheritors, and cultural transmission preservation of education. There are two transmission guidelines. One is to give full play to the role of teacher-student education and pass on Jin-style Laoting Dagu to schools. The second is to spread the cultural field. We will strive to make Jin-style Laoting Dagu active in rural and urban areas.

Keyword : Jin-style Laoting Dagu, Musical characteristics, Preservation and transmission

ACKNOWLEDGEMENTS

In a blink of an eye, the study has come to an end, and I began to seriously think about every bit of the way.

First of all, I would like to thank the experts, musicians and general informants who provided me with data. I would like to thank Jia Changfu, Wei Xiaoying, Li Zhiming and others for providing first-hand information about Laoting dagu during my fieldwork.

Secondly, I would like to thank the teachers, thank you for your generous teaching in learning, which allowed me to make continuous progress in learning. Special thanks to my advisor Dr. Thanaporn Bhengsri and my co-advisor Dr. Pitsanu Boonsrianan, thank you for the teacher like a parent, who gave me a lot of great help in life and study. Thank you Asst.Prof.Dr.Khomkrich, Asst.Prof.Dr.Manop Wisuttiapat, and Asst.Prof.Dr.Pittayawat Pantasri for giving me guidance in every defense, which allowed me to make continuous progress.

Finally, thank my family, thank you for the opportunity to become a family with you, thank you for your silent efforts, and it is my luck to meet you.

Here, I sincerely wish you a happy life and smooth work.

Zhongqi Guo

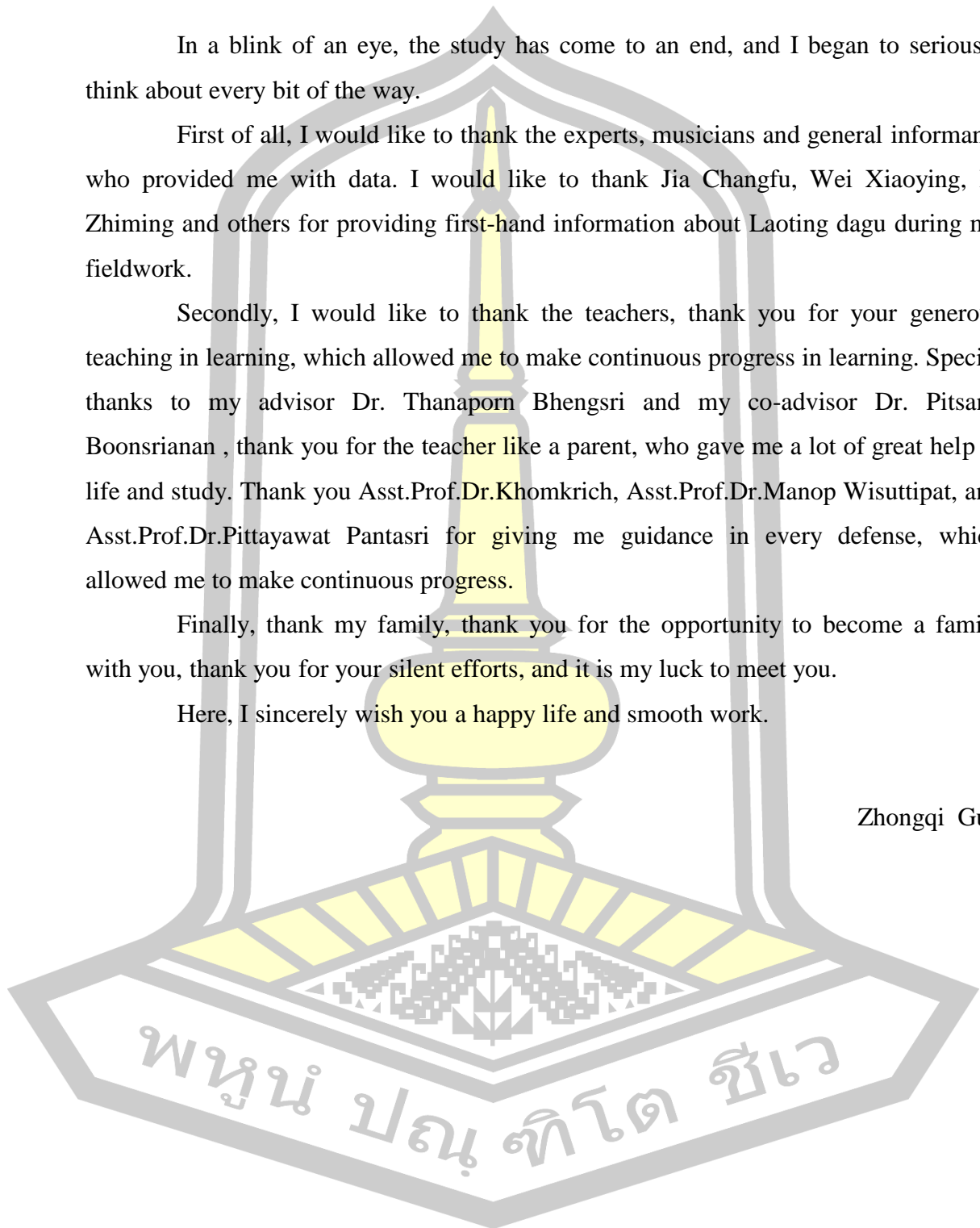
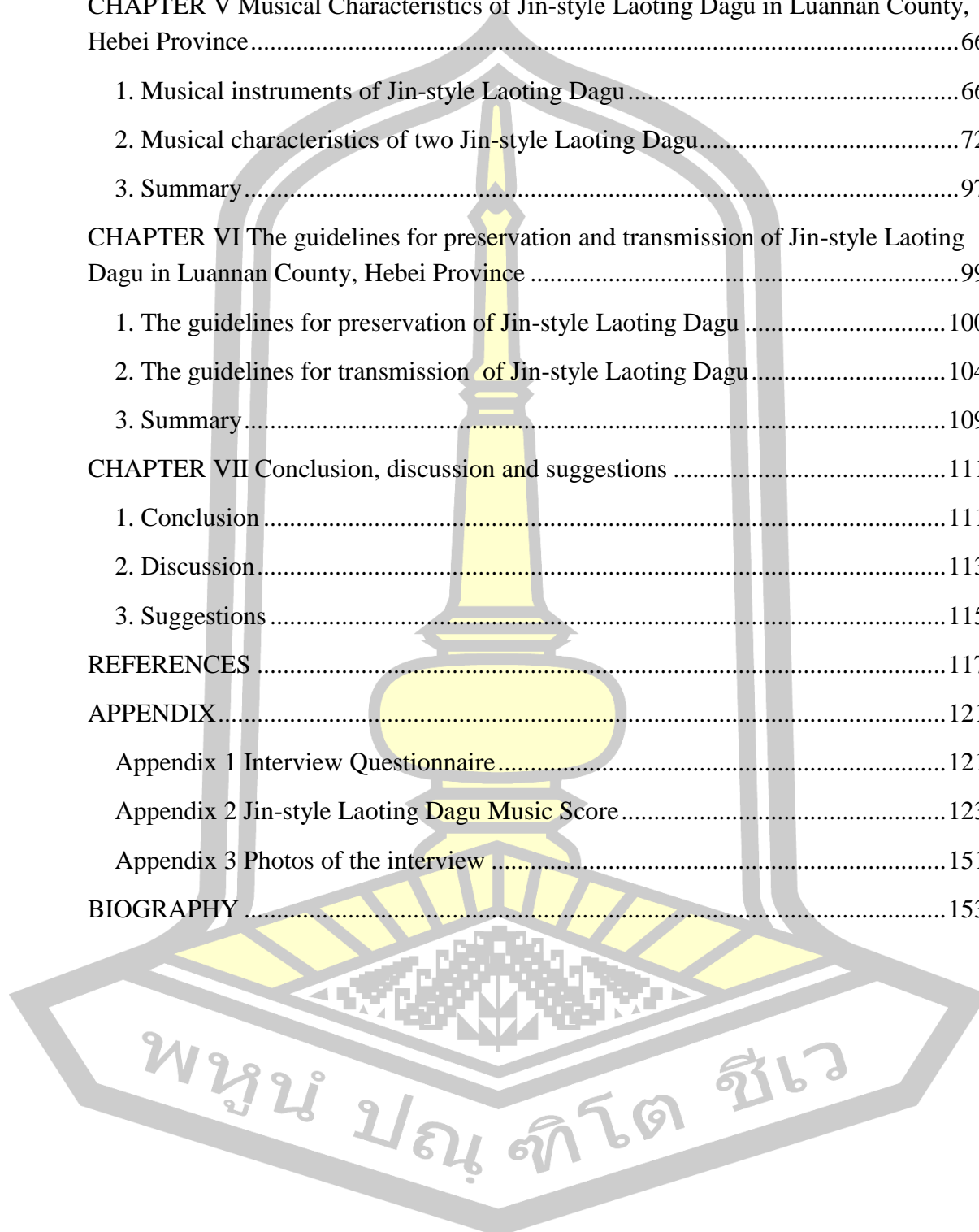


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CHAPTER I

Introduction

1. Background and problem of the research

The Jin-style Laoting Dagu is a style of Laoting Dagu. The founder, Mr. Jin Wenran, devoted his whole life to the artistic research and creation of Laoting Dagu, which made the art of Laoting Dagu deeply rooted among the people and continuously developed. He boldly reformed, was determined to innovate, learned widely, integrated the strengths of hundreds of schools of thought, and absorbed the essence of other sister arts such as Peking Opera, shadow puppetry, and Pingju Opera for his own use, enriching the art of Laoting Dagu and the transformation of Laoting Dagu from the original combination. The major innovation from the tune to the banqiang style pushed the development of Laoting Dagu to a new peak, and thus formed the Jin-style singing style. As the famous composer Mr. Wang Yunjie, an authority in the music industry, commented: "Jin Wenran's artistic achievements are no less than an influential Western symphony." He is the true master of Laoting Dagu. (He Jianchun, 2009)

The Jin-style Laoting Dagu art has emerged and matured since the 1930s. In the 1950s and 1960s, it became unique and leading in the Jidong music scene. At that time, the most important news media in China listed the name of Mr. Jin Wenran, the founder of Jin-style Laoting Dagu, with such outstanding figures as Tianjin's Allegro performing artist Li Runjie and Beijing's crosstalk master Hou Baolin. The innovative "big move" of Jin-style Laoting Dagu has completely changed the dull atmosphere of old books, reversed the crisis of Jidong Drum, and presented to the audience a mature and improved art with a fresh, refreshing, lively, graceful, comfortable and melodious style. It was immediately loved by the audience and quickly occupied the urban and rural performance markets. This phenomenon is an anecdote in the music world and has always been the focus of scholars' attention. (He Jianchun, 2009)

Nowadays, Jin-style Laoting Dagu has entered a period of decline. With the influx of modernization, the development of high-tech vocal music, the impact of Western culture, and the coexistence of multiple cultures such as television, the Internet, and mobile phones, the soil in which Laoting Dagu relies on has changed

greatly. Most young people are not familiar with Laoting Dagū, which puts the development of Jin-style Laoting Dagū into an extremely difficult situation. In addition, as many outstanding old artists have passed away one after another, the surviving artists have also changed careers due to the reduction of audiences, meager performance income, lack of audiences, and no successors, making the Jin-style Laoting Dagū art on the verge of extinction. (Zhang Mingyuan, 2020)

This article focuses on the development of Jin-style Laoting Dagū, the music characteristics of the Jin-style Laoting Dagū music selections, and the guiding ideology of the transmission and preservation of Jin-style Laoting Dagū. The researcher hopes that this article can help everyone who is interested in Laoting Dagū to understand, let more people realize the artistic and social value of Laoting Dagū, and promote the continuous spread of Laoting Dagū in the future.

2. Research objectives

2.1 To study the current situation of the Jin-style Laoting Dagū in Luannan County, Hebei Province.

2.2 To analyze the music characteristics of Jin-style Laoting Dagū in Luannan County, Hebei Province.

2.3 To propose guidelines for the preservation and transmission of Jin-style Laoting Dagū in Luannan County, Hebei Province.

3. Research Questions

3.1 What is the current situation of Laoting Dagū in Luannan County, Hebei Province?

3.2 What are the music characteristics of Laoting Dagū in Luannan County, Hebei Province?

3.3 What are the guidelines for the preservation and transmission of Laoting Dagū in Luannan County, Hebei Province?

4. Benefit of the research

4.1 We can learn about the development of Jin-style Laoting Dagu, which also helps to showcase the world charm of Chinese traditional culture power, let more people understand it.

4.2 We can learn about the music characteristics of selected songs of Jin-style Laoting Dagu. This will help us to have an in- depth understanding of the music characteristic of Jin-style Laoting Dagu, and it will promote the development of Laoting Dagu.

4.3 We can obtain the transmission and preservation of the Jin-style Laoting Dagu. This helps researchers to propose suggestions for its development which is important for the transmission process of Laoting Dagu and the preservation of traditional culture.

5. Definition of terms

5.1 Laoting Dagu

Laoting Dagu is an important form of traditional Chinese folk art, with two styles: Jin-style and Han-style. It is mainly performed in the form of singing and rap, with strong local characteristics and profound cultural heritage.

5.2 Jin-style Laoting Dagu

Jin-style Laoting Dagu is a style of Laoting Dagu, a kind of music popular in Luannan County, Hebei Province.

5.3 Music characteristics

The music characteristics of the Jin-style Laoting Dagu include Sanxian, Shugu, Yueyaban instruments, melody, rhythm, scale characteristics, musical structure.

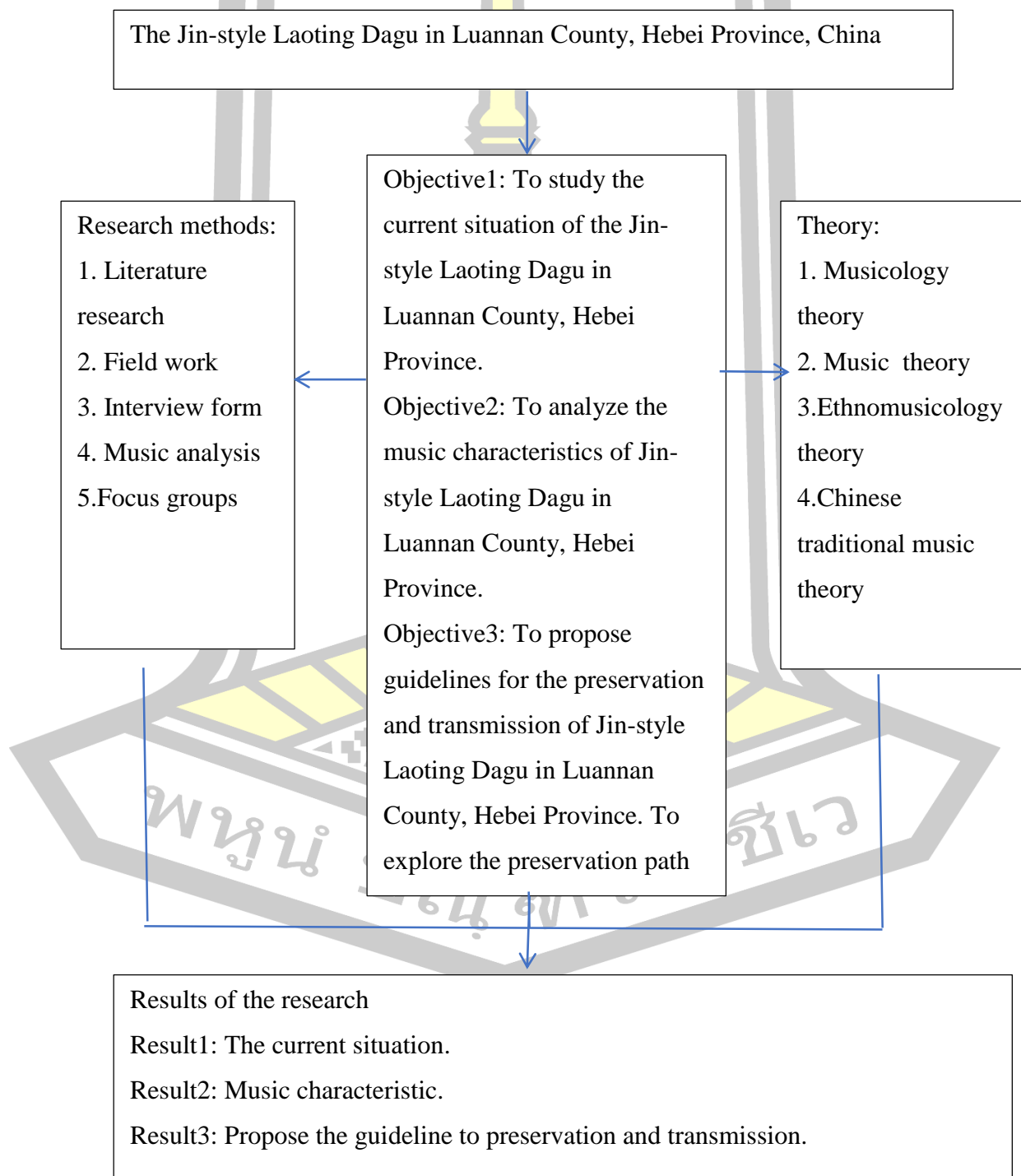
5.4 the guidelines for the preservation and transmission

The preservation and transmission materials of Laoting Dagu include both traditional and modern transmission methods. It is the transmission and preservation measure of the Laoting Dagu in Luannan county.

6. Conceptual framework

This article takes the Jin-style Laoting Dagu in Luannan County, Hebei Province as the research object. There are three goals: 1. To study the current status of

the Jin-style Laoting Dagu in Luannan County, Hebei Province. 2. To analyze the music characteristics of Jin-style Laoting Dagu in Luannan County, Hebei Province. 3. To propose guidelines for the preservation and transmission of Jin-style Laoting Dagu in Luannan County, Hebei Province. The data is mainly obtained through four research methods: literature review, field investigation, interviews, and music analysis. These data can be explained by musicology theory, music theory, ethnomusicology theory, hinese traditional music theory.



CHAPTER II

Literature Review

In this chapter, the researcher will consult Hebei Provincial Records to understand the musical and cultural background of the Hebei region as well as the historical information of Laoting Dagu in Luannan County, go through the relevant books about the transmission and preservation of intangible cultural dissemination, and sort out the knowledge related to the performance of Laoting Dagu. Using musicology theory, Chinese music theory, music theory, the researcher obtained relevant knowledge, relevant theories, research and other information by reading writings and articles on Laoting Dagu in Luannan County. The following is the synthesized information provided by the researcher for this study after reviewing.

1. General knowledge about Hebei Province, China.
2. General Knowledge of Preservation and Transmission
3. General knowledge about the playing style of Laoting Dagu.
4. The history of Jin-style Laoting Dagu
5. The theory used in the dissertation.
6. Research-related to the dissertation.

1. General knowledge about Hebei Province, China.

In this chapter, the researcher will consult the Hebei Provincial Chronicle to understand the musical cultural background of the Hebei region and the historical data of Laoting Dagu in Luannan County, read relevant books on the transmission and preservation of intangible cultural transmission, and sort out the knowledge related to Laoting Dagu performance. Using musicology theory, Chinese music theory, music theory, and obtain relevant knowledge, relevant theories, research and other information by reading the works and articles of Dagu, Laoting, Luannan County. The following is the comprehensive information provided by the researcher for this study after review.

1.1 Hebei Province

Hebei Province, referred to as "Hebei", is a provincial-level administrative region of the People's Republic of China, with the provincial capital Shijiazhuang. It is located between 36°05'-42°40' north latitude and 113°27'-119°50' east longitude, surrounding the capital city of Beijing, east of It is adjacent to Tianjin City and close to the Bohai Sea. It borders Shandong and Henan Provinces in the southeast and south. It borders Shanxi on the west by the Taihang Mountains. It borders the Inner Mongolia Autonomous Region in the northwest and north. It borders Liaoning Province in the northeast. The total area is 188,800 square kilometers. rice. As of the end of 2022, the permanent population of Hebei Province was 74.2 million. The capital of Hebei Province is Shijiazhuang City. It has jurisdiction over 11 prefecture-level cities, including Shijiazhuang City, Tangshan City, Qinhuangdao City, Handan City, Xingtai City, Baoding City, Zhangjiakou City, Chengde City, Cangzhou City, Langfang City, and Hengshui City, as shown in the figure below. (Hebei Province Chronicles Gazetteer, 2007)



Figure 1. Map of Hebei Province

Source-<https://maps.app.goo.gl/cVybb3fQvZSf52af7>

As an important birthplace of Chinese civilization, Hebei Province has formed a rich and unique culture after thousands of years of accumulation, and has become a veritable province with cultural resources. The local music materials are very rich, including five types of music, namely folk songs, folk instrumental music, opera music, folk art music, and religious music.

1.1.1 Folk songs

The main categories of Hebei folk songs include Haozi, Shange, Erge, Xiaodiao, Huahuigequ and Jiaomaige. Among them, Haozi, Xiaodiao and Huahuigequ are more artistically brilliant.

1) Haozi

Haozi is an art form that goes hand in hand with labor. It was produced earlier than other types of folk songs. In Hebei, especially in Jizhong and Jidong areas, Haozi music is quite distinctive and is a song composed by people while working.

2) Xiaodiao

Xiaodiao is also called Xiaoqu. In addition to part of it coming from working life, more of it comes from entertainment occasions during people's leisure time, and its self-entertainment characteristics are very prominent. Its performance content is quite broad, covering all aspects of social life. Among them, "Little Baicai" and "Little Herding Cow" have spread far and wide overseas.

3) Huahuigequ

Huahui is a traditional song and dance with a certain performance form and content performed during major festivals such as folk festivals and temple fairs. The songs they sing are mostly local popular folk songs, and there are also special songs specially used for certain Huahui. The performance forms are diverse. (Hebei Provincial Annals, Volume 79, Cultural Annals, 2001)

1.1.2 Folk instrumental music

1) Guchuiyue

Guchuiyue is the main type of folk instrumental music in Hebei Province. It is widely used in folk weddings, funerals, and customs and festivals. It is an important aspect of the music life of the people in Hebei. Guchuiyue spreads throughout the province, but is most representative in southern Hebei and eastern Hebei. Guchuiyue in Hebei area uses suona and guanzi as the main instruments, and the main accompaniment instruments are sheng and drums. However, due to the different compositions of musical instruments, different repertoire, and the influence of different sister arts from different places, completely different artistic styles have been formed.

According to the style, circulation situation and people's appreciation habits, it can be roughly divided into four regional schools: southern Hebei, central Hebei, eastern Hebei and northwest Hebei.

2) Luoguyue

Luoguyue is widely circulated in urban and rural areas of Hebei, with various varieties and rich repertoire. It is folk music for the masses to entertain themselves and has a profound mass foundation. During festivals, people crowd out on the streets, swinging drum sticks, banging cymbals, and making loud music, creating a joyful atmosphere.

3) Chuidayue

There are three combinations of Chuidayue in Hebei. Popular in southern Hebei, it consists of two parts: percussion and wind music; popular in central Hebei, commonly known as "Shazihui", consists of sea flute, long tip and percussion; popular in eastern Hebei, commonly known as "Chaozigu", consists of alto It consists of suona and percussion instruments; Chuidayue in southern Hebei Province, martial music includes Linggu, Jiegu, Dazhangu, Lingluo, Huluo, Dashailuo, etc.; literary music includes alto suona, bass suona, throat, bamboo flute, sheng, etc. The performance is characterized by the alternating appearance of wind instruments and percussion instruments. There is a strong contrast in timbre and volume, and the performers can also get a rest during the transition.

4) Sizhuyue

Errentai paiziqu belongs to Sizhuyue. It is mainly spread in Zhangjiakou area and is very popular among the local people. It is developed on the basis of folk songs, traditional tunes and Huahui Yangko. Featured musical instruments include flute, Sihu, dulcimer and four tiles.

5) Duzouyue

Folk musical instruments generally only serve festivals, folk customs and sacrificial activities, and they mostly appear in the form of ensembles. There are very few opportunities for artists to play solo. However, through long-term practice, some artists who specialize in one or two instruments have continuously improved their skills and become more and more sophisticated, and have gradually become the

best soloists. In Hebei folk instrumental music, the instruments that are often used for solos include xun, flute, sheng, soft bow jinghu, sanxian, pipa, etc.

6) Kaxi and Chuige

Kaxi, originated in Hebei, is a form of performance that uses suona or pipes to imitate opera singing. It is a unique creation caused by the fusion of folk instrumental music and opera. Its unique timbre effect and humorous musical expression are favored by the audience; Chuige is a form of performance that uses musical instruments to imitate folk songs and popular songs. During the transplantation and processing process, one person takes advantage of the wide range of the instrument to repeat short folk songs in higher or lower octaves, and uses various techniques to add flowers and variations to the melody to make it more gorgeous and beautiful.



Figure 2. Yongnian Chuige

Source : Book Hebei Provincial Annals, Volume 79, Cultural Annals (2001)

1.1.3 Opera music

There are many types of operas in Hebei Province, and the music styles of the operas are different. Some are mainly Qupai style, some are mainly Banqiang style, and some are both, forming the main differences and symbols between the types of operas. Various styles of opera and music combine to form a colorful and colorful scene in the Yanzhao Opera Garden. Generally speaking, Hebei opera music is famous for its high-pitched, exciting, generous and tragic style.

1.1.4 Folk art music

The folk music in Hebei mainly includes Xihe Dagu and Laoting Dagu. Xihe Dagu was gradually developed based on the wooden drum and xianzishu that were popular in Jizhong, and absorbed local operas, folk songs, folk hawking tunes and other musical materials. The accompaniment instruments are sanxian and drum board, the shape of which is the same as those commonly used. There are two languages used for singing. Artists who perform in rural areas or small towns mostly sing in Jizhong dialect, while artists who perform in big cities mostly use Mandarin. Laoting Dagu is a form of singing in the Laoting slang "Qingping Song" and "Youyou Diao" It was gradually developed on the basis of absorbing local shadow puppets, Kunqu opera and other materials. It is an important type of northern drum opera. The music has rich singing styles and is known as the "nine tunes and eighteen tunes", with rich tune styles. The picture below shows a Xihe Dagu performance, which usually consists of a lead singer and one or more accompaniment musicians. The lead singer is responsible for rapping the story, while the accompaniment musicians use instruments to provide musical support for the performance.

1.1.5 religious' music

1) Taoist music

The vocal part of Hebei Taoist music mainly consists of chanting sutras and singing Taoist stories to convey the Taoist sentiments of fishing drums to the world. Later, the Taoist fishing drum Taoism evolved into folk art, which became popular in Shijiazhuang and Xi'an area. It is sung without orchestral accompaniment and is performed with simple wooden boards and fishing drums.

2) Buddhist music

The vocal music of Buddhist music is sutra singing. In the morning, evening, and during various ceremonies, monks must gather together to chant scriptures. This form of chanting constitutes the main body of choral music in the Buddhist world. The main accompaniment instruments include large chimes, wooden fish, clangs, cymbals, lead chimes, bells and drums, etc.

3) Christian and Catholic Music

The Catholic and Christian music in Hebei mainly consists of singing hymns, also called motets. Christians use piano accompaniment, Catholics use organ

accompaniment. Some churches in rural Hebei even use Chinese musical instruments such as sheng, pipe, flute, and Xiao to accompany the performance.

4) Islamic music

Islam was introduced to Hebei in the early Yuan Dynasty with the migration of Hui people, and it has a history of more than 600 years. In Hebei Muslim religious ceremonies, rhyme is often used to express the reading of scriptures, and any ups and downs of the intonation can be included in the score. (Hebei Province Chronicles Volume 79 Cultural Chronicles Culture and Art, 2001)

1.2 Tangshan City

Tangshan City, referred to as "Tang", is a prefecture-level city under the jurisdiction of Hebei Province. It is located in the east of Hebei and the northeastern part of the North China Plain. It borders the Bohai Sea to the south, Yanshan Mountain to the north, and is adjacent to Beijing and Tianjin. It is located at the throat of North China and the Northeast Passage, between the east longitude 117°31'-119°19', between 38°55'-40°28' north latitude, with a total area of 13,472 square kilometers. As of October 2022, Tangshan City has jurisdiction over 7 municipal districts, 3 county-level cities, and 4 counties. As of the end of 2022, Tangshan City has a permanent population of 7.706 million. It currently governs 3 county-level cities (Qian'an, Zunhua, Luanzhou), 4 counties (Qianxi, Yutian, Luannan, Laoting), and 7 districts (Caofeidian, Lunan, Lubei, Kaiping, Guye, Fengrun, Fengnan), 4 development zones (Haigang Economic Development Zone, High-tech Industrial Development Zone, Lutai Economic Development Zone, Hangu Management Zone).(Tangshan City Gazetteer, 1986)

Tangshan is a place where the culture of the Central Plains and the culture outside the Great Wall blend. Folk cultural exchanges, reference, integration and enrichment have gradually formed cultural and artistic categories and forms with local characteristics.

Shadow puppets are the earliest literary variety in Tangshan. As early as the late Northern Song Dynasty, the Jin soldiers captured Bianjing (today's Kaifeng) and captured a large number of artists and went north. Shadow puppetry from the Central Plains was introduced to the Tangshan area. After a long period of digestion and transformation by the Jidong people, especially the Laoting people, it was infused with the characteristics of the Laoting language and folk songs , formed the local art of Laoting

with full charm, which was called "Laoting Shadow Puppet" or "Luanzhou Shadow Puppet", now called "Tangshan Shadow Puppet". After the founding of New China, shadow puppet art has made great progress in both content and form. The Tangshan Shadow Puppet Troupe is not only famous in China, but has also performed in Europe and the United States many times, making contributions to cultural exchanges between China and foreign countries.

In the Yuan Dynasty, Tangshan was adjacent to the capital. Under the cultural influence of the capital, there were many drama performances and folk flower festivals in the territory. In the Ming Dynasty, flower fair activities spread throughout urban and rural areas of Jingdong. Since the Yongzheng period of the Qing Dynasty, the royal family has held a flower party every year in the Eastern Tomb of the Qing Dynasty (in Zunhua), called the "Imperial Party". It is grand in scale and luxurious in style, and has greatly improved and promoted the folk flower party activities in eastern Hebei. .

During the Qianlong and Jiaqing years of the Qing Dynasty, the local music genre "Lao Ting Tune" (also known as "Lao Ting Tune") had professional artists. During the Daoguang period, it became the main local song in the eastern region of eastern Hebei. Later, through the reform and innovation of artist Wen Rong (Wen Tieban) and other artists, Laoting Dagu was formed, which became popular all over the country. In the late Qing Dynasty, it was introduced to Beijing and sang in the royal palace. Since the 20th century, Laoting Dagu has become popular in Beijing, Tianjin, North China and Northeast China, becoming one of the most popular major types of music in the north.

Ping Opera was developed on the basis of the popular Yangko and Lotus Falling in eastern Hebei Province, while constantly absorbing the artistic advantages of other operas. The founder of Ping Opera, Cheng Zhaocai, and others first transformed the "Lotus Falling" of the rap art into a "dismantling" drama, further improved the singing, reciting, performance and accompaniment, forming an artistically complete "Ping Opera" and proclaimed the name of "Ping Opera" A new type of drama is born. By the 1920s and 1930s, Pingju Opera had become popular throughout Northeast China and North China, and even spread to Shanghai, Nanjing, and Wuhan, becoming one of the major national operas. After the founding of the People's Republic of China, Pingju Opera has made great progress in Tangshan, North China, and Northeast China, constantly innovating and bringing forth new styles. Some traditional plays such as "Qin Xianglian", "Du Shiniang",

"Flower as Matchmaker", "Third Sister Yang's Complaint", etc. have been processed and compiled to shine; the newly created modern plays "Little Son-in-law", "Liu Qiao'er", "Xiang Lin" "Sister-in-law", "Xiao Erhei's Marriage" and other dramas have given full play to the strengths of Pingju Opera and have been welcomed by the society. Tangshan is known as the "Hometown of Pingju Opera".



Figure 3. Pingju "Yang Sanjie Gao Zhuang"

Source : Book Tangshan City Chronicles Volume 1 (1991)

Tangshan's shadow puppetry, Laoting Dagu and Pingju opera are three native art varieties of Tangshan. With their strong local characteristics, they have long been known as the "three-branched flowers" of Tangshan's art scene. They have bloomed in the hundreds of gardens of the motherland's literature and art for a long time. Never fade.

With the development of Tangshan city, many theaters and libraries came into being, where artists from all over the world took turns to perform different types of operas and music. Before liberation, an urban cultural and entertainment center was formed in the hilly area of the downtown area. In rural areas, some wealthy families who love literature and art hire well-known artists at high prices to form theater troupes and film troupes to study their skills and perform on the side. This trend is especially popular in urban and rural areas of Laoting. After the May 4th Movement, dramas and movies were introduced to Tangshan, and literati, writers, and artists continued to emerge. After the founding of the People's Republic of China, under the guidance of the party's guidelines of "letting a hundred flowers bloom, weeding out the old and bringing forth the new", the literary and artistic undertakings prospered

unprecedentedly, and the 1950s became another golden era for the development of opera. Tang Opera (originally named "Tangshan Opera"), as a new type of opera after the founding of the People's Republic of China, emerged in the early 1960s. This is the "fourth flower" native to Tangshan after Tangshan shadow puppets, Laoting Dagu and Pingju opera.(Tangshan City Gazetteer, 1986)

1.3 Luannan County

Luannan County, affiliated to Tangshan City, Hebei Province, is located in the northeastern part of Hebei Province, with a total area of 1,482.6 square kilometers and a permanent population of 505,200. Not only does it have a unique geographical location and musical advantages, but its natural resources are world-renowned. Luannan County is the hometown of Chinese folk culture and art, a county-level district for the preservation and utilization of revolutionary cultural relics, a national civilized city nominee, the hometown of Pingju Opera of Luannan County is located in the northeast of Hebei Province and southeast of Tangshan City. It borders Laoting County to the east, Fengnan District to the west, Caofeidian District to the southwest, Bohai Sea to the south, and Luanzhou City to the north. It is located between 118°12'~118°53' east longitude and 39°12'~39°39' north latitude, with a total area of 1482.6 square kilometers. Luannan County is the southernmost point of the Luanhe River alluvial plain. The county belongs to the coastal plain and the terrain is flat. There are no mountains and hills in the territory, with the highest altitude being 37.4 meters and the lowest being 0.9 meters. It is high in the north and low in the south, high in the west and low in the east, and slopes gently from northwest to southeast. Luannan County belongs to the Haihe River Basin. Except for the Luanhe River in the east, all the rivers in the county are coastal tributaries and small rivers. From east to west, there are eight natural rivers including Xiaoqing River, Suhe River, Bei River, Manniu River, Xiao Qinglong River, Shuanglong River and Yuejia River. The above-mentioned rivers are all seasonal rivers. Except for the Manniu River and Xiaoqing River, the other rivers originate from other counties and areas, and each river directly or indirectly flows into the Bohai Sea. In addition, there are manually excavated first floodway, second floodway, Luanle Main Canal, and Luanbai Main Water Conveyance Canal that are used for both irrigation and drainage throughout the entire territory. Pera, and the hometown of Laoting Dagu.(Luannan County Chronicle, 2010)



Figure 4. Luannan County

Source-<https://maps.app.goo.gl/NJAMFc76LM5WZyCRA>

Luannan has profound cultural transmission and is an advanced cultural county in the country. The local folk literature and art forms are rich and colorful and widely circulated. Among them, master figures such as Jin Wenran, the founder of the Jin-style of Laoting Dagu, have been named the hometown of Chinese Pingju Opera and the hometown of Laoting Dagu. Next the researcher will present local folk music.

1.3.1 Luannan County folk music

The music culture of Luannan County is mainly folk music, including folk dances, blowing songs, operas and folk arts. Folk dance uses movement as the main means. It is an art form for local people to express their thoughts and emotions, express their praise and criticism, and express their good wishes. Blowing song is a kind of folk wind and percussion music that features folk songs, minor tunes and tunes. Hebei blowing songs are famous throughout the country. In Luannan County, suona is the main genre, supplemented by drums, cymbals, gongs, small cymbals, etc. During festivals, weddings and funerals, they would gather together and go from village to village to perform. The crowd called them "trumpet blowers." Watching and listening to trumpet playing has become a form of entertainment for the

masses for many years. Not only that, here, Luanzhou shadow puppets are spread all over the villages and towns, the sound of the Dagus in the Laoting Pavilion opens the wood door, and the lotus flowers fall, giving birth to a local opera. Looking at the magnificent and colorful history, people in the region are still excited.

1.3.2 Folk dance

Folk dances are accompanied by ethnic musical instruments. It has many forms and unique styles, with Yangko as the main form and is a popular category. There are also floats, land boats, running donkeys, stilts, lion dances, as well as beating whips, waist drums, etc. Yangko is one of the main forms of Han folk dance. It originated from agricultural labor and is mainly popular in northern China. According to the spread scope, it can be divided into Northern Shaanxi Yangko, Northeastern Yangko, Hebei (Jidong) Yangko, and Shandong Jiaozhou Yangko. According to the performance characteristics, it can be divided into drum Yangko and ground Yangko. The drum yangko is stilt yangko, while the ground yangko is divided into street yangko and field yangko. Popular in Luannan is mainly floor Yangko, and there are also stilt Yangko. In some areas, singing and dancing forms such as land boat racing, bamboo lanterns, and flower drums are collectively called Yangko. The picture below shows Luannan Yangko being performed. During the performance, dancers usually wear brightly colored costumes, hold props such as fans, ribbons, etc., and dance to the accompaniment of music.



Figure 5. Luannan Yangko

Source : Book Overview of Luannan Folk Culture (2016)

1.3.3 Blowing songs

There are two types of instrument combinations for Luannan blowing songs: one is to accompany folk dances such as Yangko. The musical instrument combination is suona, bass drum, cymbals, cymbals, etc. The other is wedding and funeral songs, ka opera, etc. The musical instrument combination is suona, small drum, large gong, small gong, small cymbal, banhu, erhu, sheng, transverse flute, etc. Suona is a reed wind instrument, commonly known as trumpet. It is the main instrument among folk wind and percussion instruments. It can be played solo or in ensemble. In the old days, singing activities were only widely popular in inter-village performances and other civil activities. Most of them were free and had no commercial purpose. This kind of folk social custom has gradually evolved with the advancement of history and the continuous development of the rural commodity economy. develop and change. Artists form groups and groups freely as a means of making a living, sometimes appearing in flower fairs, temple fairs or stage-to-stage competitions during weddings and funerals. (Luannan Folk Culture, 2002)

1.3.4 Opera

China's folk arts have a long and colorful history. In the long-term development process, all ethnic groups and regions have created vocal music art with national style and local characteristics. A brilliant art school was formed. Most of the works of "Quyí" reflect people's lives and express their thoughts, feelings and wishes. Its art form is deeply loved by the people, has a broad and far-reaching influence on the people's cultural life, and is deeply welcomed and loved by the people (Yang Luo, 2000).

Around 1845, Laoting Dagu originated from Luanzhou (including Luannan County) and among the people of Laoting. After repeated practice by several generations of artists, they absorbed the strengths of various traditional rap arts and absorbed some tones of local folk songs and operas. Gradually, a unique singing style and form were formed, with local dialects used for singing, and Sanxian, iron plate, and drum accompaniments. It is a kind of folk art that can speak long and composed poems, and can also sing short collections of highlights. It has good narrative and lyrical skills and is deeply loved by the masses. . (Luannan County Chronicle, 1997)

In 1930, Jin Wenran entered the music scene. After working with famous teachers, he worked hard and learned from the strengths of each school to create the Jin-style of singing. In the late 1940s, he completed a major innovation from the couplet style to the banqiang style. Jin Wenran's singing, Not being bound by old conventions, but absorbing the nutrition of sister arts, the singing voice is melodious, melodious and full of emotion, pushing the development of Laoting Dagu to a new peak. (Luannan County Chronicle, 1997)

Laoting Dagu does not have very strict requirements on the lyrics format. Each complete phrase is basically composed of upper and lower sentences. The last word of the previous sentence should fall in the oblique tone, and the last word of the next sentence should fall in the flat tone, and every other sentence should rhyme. Generally, "seven-character sentences" and "cross-word sentences" are used, but there are also "three-character sentences", "five-character sentences", "six-character sentences" and "eight-character sentences". Each line of the lyrics can be added with virtual words or half spoken and half sung. (Luannan County Folk Culture, 2002)

The singing music of Laoting Dagu can be divided into four types: Adagio (one board with three eyes), Liushuiban (one board with one eye), Allegro (with a board but no eyes) and Sanban. There are generally four singing styles in the Adagio style: Si Da Kou, Si Ping Tune, Sad Tune, Desolate Tune, Da Bei Tune, Slow Starting Tune, etc. Liushuiban singing styles include: Eight Big Sentences, Slow Flowing Water, Big Cut, Xue Tongue, Fanzi Liushui, Erliuban, etc. Allegro singing styles include: tight flowing water, tight cut, cross tight, tight sad tune, two-reed board, etc. Sanban is based on the storyline and does not have a fixed singing tune. (Luannan County Folk Culture, 2002)

In general, Hebei Province is a city with a very rich cultural transmission, which laid a solid foundation for the spread of Laoting Dagu. It can be said that it is not accidental that we can see the Jin-style Laoting Dagu today. It embodies the efforts of several generations. On the basis of preservation, we should think about how to better protect and inherit it, so as to make the Laoting Dagu more beautiful of prosperity.

2. General Knowledge of Preservation and Transmission

Traditional culture is an important resource for national strength. It is an organic component and important representation of national spirit, national emotion, national history, national personality, national temperament, national cohesion and centripetal force. Intangible cultural heritage is the efforts and actions made by mankind to inherit and protect the wisdom and civilization of our ancestors. In order to complete the third research goal of this article, the researcher will start from the perspective of national music, read relevant books, and sort out issues related to transmission and preservation.

Li Hongmei (2009) Currently, under the trend of global economic integration, protecting the excellent traditional cultures of different ethnic groups and different regions and maintaining their independence and diversity have become issues of common concern to the international community. Because the excellent culture of a nation is the spiritual pillar of the nation and the foundation of its development. A nation that does not inherit and protect its culture cannot have its own independent international status, nor can it stand among the nations of the world. Therefore, in the era of economic globalization, adhering to the tradition and independence of one's own national culture will become a necessary condition for the survival and development of all ethnic groups. In other words, the true trend of various ethnic cultures in the era of globalization is the "localization" of traditionalization. He took the traditional culture and art of the Chinese nation represented by Peking Opera as an example. Peking Opera is facing serious challenges in the information age of the 21st century. They must face the new pattern of today's technological revolution and cultural change, and face market competition. The new social concepts and new lifestyles with unique characteristics are facing the fierce impact and collision of the culture and art of advanced and powerful countries. To inherit and protect excellent national culture and art, of course, we must first think and explore from the deep foundation of the national culture, and outline the structural framework of transmission and preservation methods. However, under the conditions of world economic integration, due to the free flow of capital and information, the boundaries of countries and nations are being impacted. Therefore, cultural transmission and preservation cannot be limited to one country or one nation, but should be Incorporate

it into a global scope and implement strategies to sort out the cultural transmission and preservation of our nation in the global cultural agitation.

Zheng Changling, Cai Mengya (2009) From the perspective of protecting intangible cultural heritage, this book summarizes the rules of Kopai's performing arts and promotes the preservation of inheritors of opera art. At present, the preservation of intangible cultural heritage has entered a comprehensive and integrated stage of preservation, and the preservation of inheritors is an important subject matter. Opera has a unique performance system and is a unique traditional art form in China. It is also unique in the world's performing arts system. This unique performance system is largely reflected in the performances of its own inheritors - famous performing artists. Studying and summarizing the scandalous performing arts of Gaojia Opera and Ke School in Jinjiang is very important for protecting the inheritors of opera art, studying the formation, development and contemporary presentation of the opera genre, and exploring ways to keep the genre art fresh. significance. If this can be summarized well, good experience can be drawn in the preservation of intangible cultural heritage, especially the preservation of inheritors. In the preservation of intangible cultural heritage, living preservation is very important. The inheritor of the opera art must not only be protected statically, such as how much money to give him, what conditions to give him, how many students to teach, etc. - this is only one aspect of the preservation work; the inheritor must also live among the audience. protecting the inheritors of traditional opera in the interaction with the audience. This kind of preservation is vital and can promote the development of opera art. In this sense, it is of great significance that we choose to summarize and study the performances of Kepai's scandalous art in Jinjiang and study how to protect the inheritors of opera art.

Chen Jianyu (2021) This book takes the transmission and development of my country's traditional music under the concept of intangible cultural heritage preservation as the main purpose. It makes a scientific discussion from the cultural background, historical development, artistic characteristics and other aspects of my country's folk music. It mainly studies Liaozhai Opera , Jiaozhou Autumn Song, Shandong Qinshu, Liuzi Opera, Shandong Southwest Drumming Music and other folk music forms highlight the importance of the preservation of intangible cultural heritage. Through the analysis and interpretation of folk music art, it provides an

understanding of the historical value, folklore research value, practical value and cultural value contained in folk music.

Yao Guili (2022) Music has a long history in China. It contains many aesthetic qualities of China over thousands of years. At the same time, music also has certain ideological characteristics. This book starts from the significance of protecting Chinese traditional music, analyzes the current situation of Chinese traditional music, and on this basis discusses countermeasures to protect Chinese traditional music. The book consists of six parts, respectively introducing the overview of the development of Chinese music, the cultural characteristics and aesthetic categories of Chinese music, an introduction to music culture, analysis of music culture, the development and changes of Chinese music culture and art, music education and the transmission of diverse music cultures, etc. This book not only shows the development, current situation and existing problems of Chinese traditional music, but also puts forward countermeasures to solve the problems. It has certain research significance and can be used as a reference for theoretical research on Chinese traditional music.

Pan Shidong (2023) This book comprehensively and systematically analyzes Shaannan Duangong Opera, Zhuxishan Erhuang Opera, Yun Opera, Wudang Shen Opera, Xiangyang Flower Drum Opera, Zhongxiang LiangsHan-style, Chu Opera and other more influential opera types in the Han River Basin, and explores The artistic features and cultural connotations of typical Hanshui folk operas such as vocals, repertoire, costumes, stages, makeup, lighting, musical instruments, etc.; explore the artistic rules and cultural elements of the classic original plays of important operas; study various operas in the Hanshui Basin An effective path to transmission and preservation. This book explores the development, evolution, transmission and preservation of various dramas in the Han River Basin and explores the cultural connotation of its classic plays. It has obvious theoretical knowledge value and practical application for the transmission and preservation of folk cultural relics in the Han River Basin, the economic and social development of the basin, and the revitalization of rural culture in the basin. value.

Jia Zixuan (2019) Currently, traditional music faces the problem of difficulty in transmission due to the impact of foreign music. This book is based on the theoretical interpretation of Chinese traditional music. It first provides an overview of

Chinese traditional music, including the definition, attributes, characteristics, development and characteristics of Chinese traditional music. Then, starting from the composition of traditional music, it focuses on analyzing folk art, opera and The transmission and preservation of national instrumental music. This book has a reasonable structure, clear organization, and rich and novel content. It is a book worth studying and studying.

Yang Dongmei (2020) This book takes endangered music types in Henan as the research object, focusing on its tonal characteristics, sentence structure, artistic style, aesthetic taste, ideology, value orientation, etc.; it also explores the origins, genres and forms of different endangered music types. , regional distribution, subject matter and content, transmission methods, etc.; reveal the aesthetic value, style characteristics, and social functions of Henan's endangered folk music; explore the reconstruction of the value of Henan's endangered folk music under new social conditions, and promote the transformation of endangered folk arts in contemporary society development, providing rich original ecological resources for the future creation of traditional folk arts repertoires, providing more reliable theoretical support for the contemporary living conditions of endangered folk music species in Henan, and providing suggestions for current academic research on folk arts and the formulation of relevant guidelines. Promote the transmission and preservation of endangered melody species and provide a new perspective.

Jiangsu Fenghuang Art Publishing House(2019) As an important folk art, Flower Drum Opera integrates a large number of folk customs and customs. After a long period of development, it has formed its own unique artistic characteristics, retaining the original cultural features and condensing It has captured the wisdom of local people and has been included in the intangible cultural heritage list. As a project that mainly focuses on folk dance images, increasing the preservation of Flower Drum Opera is actually also protecting traditional ethnic dances. This book takes "Research on the Artistic Style, transmission and preservation of Flower Drum Opera Dance" as the topic, and mainly discusses the main types of Flower Drum Opera and its regional characteristics, Flower Drum Opera dance, the historical evolution of Flower Drum Opera and its dance art, Hunan Flower Drum Opera and its dance art, Henan and

Content related to the transmission and preservation of Huagu Opera art in other regions.

Jiang Yuan (2017) The diversity of Sichuan's ethnic culture, the diversification of tourism resources, and the multi-faceted cultural practice of ethnic dance are the best resource advantages for conducting research on the transmission of ethnic folk dance. In recent years, cultural administrative departments at all levels, cultural institutions, art schools and international organizations have explored and practiced in the preservation and development, transmission and diversified innovation of ethnic and folk dances, and accumulated rich experience. This book conducts in-depth research on the changing characteristics of Sichuan traditional folk-dance aesthetics, the original characteristics and significance of Sichuan folk dance, and the cultural guidelines of Sichuan folk dance industry. On the basis of inheriting tradition, we actively explore the points of synchronization with the times and develop national folk dances at multiple levels.

Zhou Huiguo (2008) Nantong Children's Opera integrates performance, oral literature, music, dance, martial arts, magic, acrobatics, and witchcraft. It aims to dispel evil, remove diseases, avoid disasters, and pray for blessings. It has the ability to entertain gods and people. Functional comprehensive sacrificial ritual drama. In terms of form, it is in line with the ancient Chinese Wu Nuo culture. Although the new literary and artistic workers call children's opera art, children's artists still refer to large and small ritual projects as deacons. In order to survive and attract the public, in the long process of evolution, some deacons developed into quasi-opera repertoires that relied on sacrificial rituals and had storylines, performances, and music elements. By tracing the origin of Tongzi, the host of the Tongzi Deacon, and exploring the origins of Tongzi Opera, ancient witchcraft, and Nuo rituals, the paper traces the Tongzi form that most Tongzi artists generally believe originated from the Tang Dynasty to the Han Dynasty, and further expresses it through its forms of expression. It is connected with the Wu Nuo culture of the Pre-Qin Dynasty, and based on the cultural connection between Qingdun culture and children, it proves the cultural transmission relationship between children's opera and the witchcraft religion of the Neolithic Age. In the transmission part of Tongzi Opera, the paper gives an overview of the two main forms of Tongzihui and Shangtongzi. The opera elements of

Tongzihui and Shangtongzi were introduced, analyzed and studied one by one. Some of the representative deacons and plays (deacons) with dramatic storylines are introduced and analyzed. It gives people a new understanding of the emergence of Chinese opera from the artistic transmission process of children's opera. The transmission form of children's opera art provides valuable samples for the study of Chinese Wu Nuo culture as well as drama, opera, folk art, magic, acrobatics and other performing arts. Children's opera has a dynamic historical and cultural "living fossil" significance, and its transmission and preservation should also be vigorously strengthened. Chinese opera has shown a declining trend in the wave of economic reform, and many local operas are gradually disappearing. This paper studies the profound cultural roots and popular foundation of Nantong children's opera, and proposes the method of adhering to the tradition of children's opera ritual drama and appropriately developing children's opera. Inheriting and protecting ideas, and based on the current development status of children's play, specific preservation measures and plans are proposed from the government, society, and children's play itself.

Summary: Through the collection and arrangement of relevant books, the researchers obtained relevant knowledge about the transmission and preservation of national music, which laid a theoretical foundation for the subsequent research on Laoting Dagu.

3. General knowledge about the playing style of Laoting Dagu.

There are two styles of Laoting Dagu, and there are few articles about this part. The researcher conducted a search on this issue and found the following information.

He Jianchun (2009) Since the advent of Laoting Dagu, there have been many artists . The so-called "East Road" and "West Road" actually refer to the Han-style and the Jin-style. In fact, the Han style is a more traditional Laoting Dagu, while the Jin-style has made bold reforms and innovations on the basis of tradition. Mr. Jin Wenran, the founder of Jin-style Laoting Dagu, devoted his whole life to the artistic research and drum lyrics creation of Laoting Dagu, making the art of Laoting Dagu deeply rooted among the people and continuously developed. He boldly reformed, was determined to innovate, learned widely, integrated the strengths of hundreds of

schools of thought, absorbed the essence of other sister arts such as Peking Opera, shadow puppetry, and Pingju Opera for his own use, enriched the art of Laoting Dagū, and completed the transformation of Laoting Dagū from the original combination. The major innovation from the tune to the banqiang style pushed the development of Laoting Dagū to a new peak, and thus formed the Jin-style singing style.

Liu Shuyu (2019) The Han-style Laoting Dagū founded by the famous Laoting Dagū artist Han Xiangpu has a broad mass base. After several generations of unremitting efforts, a situation has been formed with Laoting, Hebei as the center and radiating to the surrounding areas. The flexible and changeable board patterns, rich and vigorous tones, and rich and mellow local characteristics have become the main symbols of Han-style Laoting Dagū. Han Xiangpu, the founder of Han-style Laoting Dagū, whose stage name is Han Lairu, is a link between the past and the past, comprehensively absorbing the singing arts of Wen Rong, Chen Huimian and others, integrating the strengths of hundreds of schools of thought for his own use, and painstakingly condensing different styles into one. Han music pavilion's drum style is mostly old red style, with strict lyrics. It matured in the 1940s. However, due to the limitations of the style and people's growing cultural needs, it inevitably declined in the 1960s and 1970s. The second generation descendants of Han-style, Zhang Xuepu, Wang Xuezhou (Liyan), and Han Xueru, actively explored and learned from Jin (Wen Ran) Diao Yueting's drum singing and ban-style tunes. They established training classes and established art groups to make this traditional art shine again. The third generation descendants Zhang Wenxiu (Jinping), Liu Wenjie (Shuyu), Zhang Wenqian (Xiuling), Zhang Wenjia (Xuwu), etc., take the revitalization of Han tune art as their own responsibility, absorbing the advantages of sister tunes such as Northeastern Dagū, and once again let this A flower comes to life. Now the fourth generation is beginning to shine, with Yu Huan, Yu Le, Lu Xuran, Liu Lili, Yan Menglu, etc. emerging on the stage.

Liu Shuyu (2014) "The Formation and Development of Han-style Laoting Dagū". Han Xiangpu, the founder of the Han-style , whose stage name is Han Lairu, is a link between the past and the future. He comprehensively absorbed the singing arts of Wen Rong, Chen Huimian, etc., and used the best of hundreds of schools of thought for his own use. He worked hard to condense different styles into one, and

has the reputation of "nine tunes and eighteen tunes" , The style is mostly old red style, the lyrics are strictly fixed, and it became mature in the 1940s. However, due to the limitations of the stereotyped accent and people's growing cultural needs, decline was inevitable in the 1960s and 1970s. The second generation descendants of the Han-style , Zhang Xuepu, Han Xueru, and Wang Xueyuan (Liyan) could not bear the status quo, and actively explored and learned from Jin Wenran's Laoting Dagou singing, method and ban-style music. They established training classes and established art groups to make this traditional art shine again. . The third generation descendants Zhang Wenxiu (Jinping), Liu Wenjie (Shuyu), Zhang Wenqian (Xiuling), Zhang Xuwu, Dai Wenyue (Liyan), etc., take the revitalization of Han art as their own responsibility and absorb other sister genres such as Northeastern drums and songs. , once again brought this flower to life, and now the fourth generation descendants Lu Xuran, Yu Huan, Yu Le, etc. are also emerging on the stage. We can artificially divide the occurrence and development of Han-style Laoting Dagou into six parts, which have gone through the "birth and formation period" in the late Ming and early Qing dynasties; the "maturity and prosperity period" from the middle and late Qing dynasty to the Republic of China; and the early to the founding of the People's Republic of China. The "period of innovation and development" before the Cultural Revolution; the "period of neglect and neglect" during the Cultural Revolution; the "period of comprehensive revival" after the Cultural Revolution; and the "period of promotion and revitalization" in which conservation projects are now being implemented.

Tang Leluan (2016) "Jin Wenran, the Great Master of Laoting Dagou". The "Jin-style art of Laoting Dagou created by Jin Wenran has a light and lively rhythm, smooth accents, mellow charm, and beautiful sounds. With his profound knowledge, he mastered a variety of themes and different styles of music, and sang heartily, reflecting his unique artistic style. His singing art has achieved high achievements and has had a great influence across the country. He is also favored by the press and publishing circles. The popular modern repertoire sung has been made into audio tapes since the 1980s and is still selling well today, leaving valuable information for future generations. Although the person has passed away, the music will remain forever. There are many descendants of "Jin-style" art, the more famous ones include

Jia Youran, Gao Xiaoran, Liu Shaoran, Gao Ruifeng, Xiao Yunxia, Zhao Fenglan, etc. Another disciple was He Jianchun of Luannan County. The famous Laoting drummer Zhang Yunxia once performed on the same stage with Jin Wenran and was influenced and taught by him. Some rising stars, such as Ge Zhaomeng from Luannan County, all follow the singing method of Jin-style. There are also Luannan County folk art workers Liu Zhishan and Zhao Enchao, who have been engaged in Jin-style art research for many years and have made outstanding contributions to the transmission and development of Jin-style art.

He Jianchun (2009) "A Random Discussion on the Art of Jin-style Laoting Dagu Singing". The Jin-style Laoting drum art has emerged and matured since the 1930s. In the 1950s and 1960s, it became a unique and leading figure in the Jidong music scene. The innovative "big move" of Jin-style Laoting Dagu has completely changed the dull atmosphere of old books, reversed the crisis of Jidong Dagu, and presented to the audience a mature and improved art with a fresh, refreshing, lively, graceful, comfortable and melodious style. It was immediately loved by the audience and quickly occupied the urban and rural performance markets. Compared with the Korean style, the Jin-style Laoting Dagu singing has a breakthrough. It absorbs the latest development achievements of sister arts for my use. It absorbs the essence of other sister arts such as Pingju, Peking Opera, shadow play, Xihe Dagu, etc., and skillfully integrates it into the art of Dagu. , enriching the singing style of the Jin-style drum and achieving a breakthrough in male and female duet performance form and singing style design.

Liu Xinyi (2018) The article explains the role of Laoting Dagu accompaniment. The percussion accompaniment instrument used in Laoting Dagu is mainly drum board, and the performance method is performed by the artist himself. The drum board has no fixed pitch, but it can produce various artistic effects depending on the striking position and playing method. According to the development of the plot, different atmospheres such as tension, enthusiasm, terror, solemnity, and desertion can be rendered, and the artists choose different styles. The drum board plays the role of guiding and coordinating the rhythm, standardizing the body movements, and concentrating on the accompaniment of the Laoting Dagu accompaniment. As a melodic instrument, the sanxian can be divided into two types

when accompaniment to the Laoting Dagou. One is the accompaniment when there is no cavity, which plays a role in structural connection. One form of accompaniment is accompaniment to the tune, which follows different aesthetic methods, sets off the main expression of the tune, mobilizes and coordinates various stage performance factors, and becomes the inner glue of its musical expression.

Zang Fangyi (2023) Xilu singing is accompanied by a Shugu, and another person uses a big sanxian accompaniment, which is also the main melody. The two are rhythmic and complementary to each other. The rapper performs through music and movements, and the form is relatively simple. In terms of accompaniment form, the rhythm has a certain degree of stability and changes with the plot content. It can be freely used according to the needs of the performer to coordinate with the performance of the entire piece of music. The accompaniment is mainly based on three-stringed instruments. The general content of the melody is consistent with the main melody of the lyrics. A slight change is made based on the main melody to match the content of the rapper. This kind of performance does not have a pre-arranged score and needs to be based on the performer's music. Ability and ideas to improvise.

Summary: Through the collection and organization of information, researchers found that there is little information about the performance of Jin-style Laoting dagou. Its accompaniment instruments are mainly sanxian, shugu and yueyaban. Through the mutual cooperation of these instruments, various stage performance factors are mobilized and coordinated. They are the internal glue of musical expression.

4. The history of Jin-style Laoting Dagou

Laoting Dagou is one of the main representative types of music in northern China and is the fruit of the evolution of rap art. In the process of development, two schools with different styles emerged. Among them, Jin-style Laoting Dagou is popular in Luannan and is loved by the masses. It has been recognized by the times and has been passed down to this day.

Through interviews with experts and inheritors, as well as the collation of literature, the researchers found that the history of Jin-style Laoting Dagou can be roughly divided into the following stages: from the 1930s to the 1950s, it was the

formation period of Jin-style Laoting Dagù; from the 1950s to the 1960s, it was the innovation period of Jin-style Laoting Dagù; from the 1960s to the late 1970s, it was the depression period of Jin-style Laoting Dagù due to the "Cultural Revolution"; 1980s to the end of the 20th century, it was the revival period of Jin-style Laoting Dagù.

4.1 The formation of Jin-style Laoting Dagù (1930s - 1950s)

In the 1930s, Laoting Dagù entered a new era. First, Luannan artist Qi Yongwu and others made further developmental reforms on the basis of the original Laoting Dagù, which made Laoting Dagù present new colors and characteristics. (Wang Shubin, 2009)

Then, famous Laoting Dagù artists such as Jin Wenran emerged. Mr. Jin Wenran entered the music world in the 1930s, experienced famous teachers, worked hard, learned from famous masters, created the Jin-style singing, and completed the major innovation from the Lianqu style to the Banqiang style in the late 1940s. Jin Wenran's singing is not bound by the old routines, and absorbs the essence of sister arts. His singing is melodious and melodious. Before the liberation, there was an article titled "The Candlelight Shakes Red, Pearls Fall on a Jade Plate" which said: "His strength lies in the artistic conception in his voice. The majestic part is like a thousand horses galloping, the sad part is like rain hitting banana leaves, the euphemistic part is like whispering, the lingering part is like the shadow of pearls shaking the river, and the urgent part is like pearls falling on a jade plate." His singing has reached the level of perfection, pushing the art of Laoting Dagù to a new peak. By the 1950s, two schools of the same root and different plants, the same branches and different flowers, had emerged and were both fragrant and beautiful, marking the formal formation of the Jin-style of Laoting Dagù. (Liu Xiangquan, 2002)

4.2 The Innovation Period of Jin-style Laoting Dagù (1950s-1960s)

In the early 1950s, famous Laoting Dagù artists gathered in Tangshan, which further promoted the development of art. At that time, the famous Laoting Dagù artists who gathered in Tangshan included: Hu Shaolan, Chen Wenhuan, Zheng Qingxian, Jin Wenran, Qi Wenfeng, Yang Laifeng, Chi Wenbin, Zhang Heyuan, etc. Not only are there many famous artists, but also many small mountain bookstores in Tangshan, which are competing for beauty. Artists have won the audience's praise. To

gain a foothold here, you must improve your artistic level. Especially compared with the city and the countryside, the audience is different. In the countryside, most of the people who listen to books are farmers. Before and after liberation, the cultural level of farmers is low and the cultural life in the countryside is poor. Even if the artistic level is poor, the masses can accept it. In the city, there are all kinds of people who listen to books. There are industrialists, handicraftsmen, businessmen, citizens, and even intellectuals. In addition, various literary and artistic forms compete for audiences. If there is no level and it is not suitable for the needs of urban audiences, it will not work. Therefore, there is a reform problem.

Since the formation of Jin Wenran's singing art, the pace of reform has been greater than before, and people dare to try boldly. At that time, most of the new books were revolutionary historical stories. The books should show the heroes of the Anti-Japanese War and the war period. The previous singing (some of them are not suitable), so the problem of reform also appeared.

The first reformer of the singing in Luannan was Yao Shunyue. He was a blind artist, and he only served as an accompaniment. The new singing style he designed had to be sung by someone, so he used his students to complete this experiment. His reform was relatively successful. The first singing segment he reformed was "Han Ying Meets His Mother". In this segment, the four major mouths were changed. In the original Jingyun drum lyrics, the phrases were handled with the eight major sentences in a series of singing. In Wu Bei, the tune of the opera "Honghu Red Guards" was absorbed, and the Peking opera singing style was added to show the protagonist Han Ying's fearless revolutionary spirit. Compared with the old singing style, the effect was significantly improved.

Following Yao Shunyue's reform of the singing style, Cao Shengyu made bold innovations in the singing style of Lexiang Dagu. In the reform of the tune, he tried two aspects: one was to introduce songs and drama singing styles on the basis of the singing style, and the other was to combine the Jin-style singing style with the Han school singing style. In order to support his innovation activities, the county department in charge preserved his audio data for research.

This is the outstanding reform in Luannan County. In the late 1950s, Zhang Yunxia also made bold innovations to Laoting Dagu. Zhang Yunxia is the descendant

of the famous old art master Zhang Zishan. She was born in 1986. She started learning art at the age of eight and followed her teacher to perform at the age of twelve. On the eve of liberation and in the 1950s, she engaged in quyi activities in Tangshan. Following the activities of former meat artists, she opened her eyes and absorbed Jin art. She went to the Northeast in 1957 and made bold reforms on the basis of retaining the original style. His singing absorbed the flavor of Pingju Opera, skillfully used the board style, and focused on the performance, which achieved good results. (Tangshan Quyi Historical Materials Collection, 1989)

4.3 The depression period of Jin-style Laoting Dagu (1960 - late 1970s)

From the 1960s to the 1970s, due to the influence of the "Cultural Revolution", the Jin-style Laoting Dagu entered a period of depression. During this period, the Jin-style Laoting Dagu had a slow development.

During this period, Luannan County restored the county annals, and the county cultural and educational bureau registered the county's drum artists. All those who registered were issued performance certificates and allowed to perform. At that time, there were about a hundred people registered, collectively known as the county quyi team. The quyi team was amateur in nature. They performed in the slack season of farming and worked in the busy season of farming. They voluntarily formed groups and kept their income. The performance programs were mainly traditional books, and they also sang new books. In 1964, the county cultural and educational bureau reorganized the quyi team. After assessment, 12 people were selected and selected to form a new quyi team. In July 1964, the team was officially established with the approval of the county people's committee. In 1965, it was forbidden to sing traditional programs, and it was required to sing new programs. In July, a county professional quyi team consisting of 10 people was formed, divided into 5 performance groups, holding performance certificates issued by the province, and performing throughout the province. The repertoire of performances was all self-compiled, including "Jie Zhenguo", "The Fiery King Kong", "The Guns on the Plain", etc. After the "Cultural Revolution" began in 1966, the team was disbanded.

At that time, many Dagu artists were displaced. For example, in order to make a living, the three-string artist Li Enke relied on weaving kang mats, baskets, bird cages, and sorghum stalks to make pot lids and basin lids to make a living. Although

life was difficult, he still taught and answered questions for his disciples, and made three rules with his disciples: "Don't steal when you are poor, don't steal when you are hungry, and don't cheat when you are tired." At the same time, he compiled the eight model operas into Laoting Dagu book segments and performed them in factories, mines, and Haihe construction sites. (Liu Zhenguang, 2016) For example, Jia Youran, the second-generation inheritor of the Jin-style Laoting Dagu, had an unstable work and life, but because of his love for Dagu art, he never stopped exploring and studying during the "Cultural Revolution". He kept in contact with workers and farmers, enriched his life experience, broadened his horizons, and compiled a large number of Dagu works that reflected the new style of the times. Representative works include: "Yi Sheng Qing" and "Tu Wei Mei" and other popular programs. (Luannan County Chronicles, 1997)

4.4 The revival period of Jin-style Laoting Dagu (1980s-20th century)

After the "Cultural Revolution", China's quyi form improved. During this period, a special research meeting on Laoting Dagu was held, laying the foundation for the revival of Jin-style Laoting Dagu.

In 1980, the first large-scale special research meeting on Laoting Dagu since the founding of the People's Republic of China was held. The meeting lasted for seven days and systematically studied and discussed the development history, origin, evolution and artistic characteristics of Laoting Dagu, as well as the history, bibliography, music, singing art, representative artists and other aspects of the genre. At the same time, the meeting also exchanged experiences in the arrangement of traditional books, bibliographic innovation and artistic innovation, providing an opportunity for the revival of Jin-style Laoting Dagu.

In the same year, the Tangshan Quyi Acrobatic Troupe was restored, and the second-generation inheritor Jia Youran served as deputy director. Under his promotion, in March 1984, the Municipal Bureau of Culture announced the cancellation of the acrobatic troupe, the establishment of a quyi troupe, and appointed Jia Youran as the director. At that time, the quyi troupe was well-equipped, often went to the countryside to perform, participated in various competitions, and actively promoted the Jin-style Laoting Dagu.

During this period, under the leadership of Jia Youran, "Living Lei Feng Zhang Zixiang", "Zhang Haidi" and "Li Yunhu" were created. These works are catchy, humorous, and the characters are lively and lively. They are loved by the people, and the Jin-style Laoting Dagu art has been reborn again.

At the same time, Jia Youran and others reformed the singing style on the basis of transmission. For example, the third sentence of the four big mouths, because the tail cavity is too long, it gives people a sense of dragging, so the last part is removed, so that the beats of the four sentences are more neat and tidy. They also created a fast-paced continuous singing method, which has a sense of continuity and is very smooth and lively. After performance practice, they created a half-sentence turn-around style, which gives people a sense of flexibility and variety, and is more in line with the emotional changes of the characters. They also borrowed from other types of songs to lengthen the drumsticks, making the performance props decent and generous. This reform has been promoted to the drum book industry. (Yang Lixin, 2016)

When	Where	Who	Happen
1930s to the 1950s	Dannan County	Jin Wenran	Create Jin-style Laoting Dagu
1950s to the 1960s	Dannan County	Yao Shunyu、Cao Shengyu、Zhang Yunxia	Reform the Jin-style Laoting Dagu
1960s to the late 1970s	Dannan County	Li Enke 、Jia Youran	Performance activities in secret
From the 1980s to the end of the 20th century	Tangshan city	Tangshan City Quyitroupe	Hold a special seminar and create some classic singing sections

Figure 6. The history of Jin-style Laoting Dagu

Source:Guo Zhongqi (2024)

5. The theory used in the dissertation.

5.1 Musicology theory

Musicology theory includes several major music theory disciplines such as basic music theory, music performance theory, music creation theory and musicology. Judging from their interrelationship, although it can be said that musicology is one of the disciplines that are not directly affiliated with technical music theory such as basic music theory, music performance, and music creation, this discipline relies on music, music performance, music creation, etc. As the basis of theory, after these technical music theory disciplines are formed, they are combined with other related non-music theory disciplines and gradually develop and form. Therefore, the musicology discipline must first treat these technical music theory disciplines as a solid music theory foundation to deal with the rich morphological content contained in the music research object and its musicological characteristics, which can be effectively displayed. Only in this system can it determine its own disciplinary status and academic value (Hiro Jusaki, 2011).

This study is based on the theory of music performance and composition in musicology theory. It collects singing images and audios of Laoting Dagu in Luannan County, Hebei Province, China, and conducts analysis and research on music characteristics, singing style, music form, etc. The singing skills of Jin-style Laoting Dagu were analyzed.

5.2 Music theory

Music theory, including relatively simple basic theories - reading music, intervals, chords, rhythm, beat, etc. There are also relatively advanced contents - harmony, polyphony, musical form, melody, orchestration, etc. The mastery of music theory has important and positive significance for composing, arranging, conducting, and performing.

This theory can help us study the rhythm, beat, legato, melody, mode, etc. of Jin-style Laoting Dagu.

5.3 Ethnomusicology

Ethnomusicology, also known as "Musical Anthropology", originated from "Comparative Musicology" in Europe. It is generally believed that ethnomusicology

mostly studies music based on oral culture, wordless national music and all kinds of traditional music. His main research method is "fieldwork", and his main discipline idea is to discuss the music object in the cultural context of the music life. It is generally believed that this discipline is marked by Ellis's paper "scales of all nationalities". (Gao Hejie, 2020)

Researchers will use the theory of ethnomusicology to sort out the music and history of Jin-style Laoting drums, and understand its formation, development, and development through field investigations. Inherit and develop to expand the breadth of music theory research.

5.4 Chinese traditional theory

The research method of Chinese traditional music theory is to analyze the music structure, interpretation and analysis of the remaining music scores of Laoting Dadu. Chinese traditional music includes three major music systems: Chinese music system, European music system and Persian Arab music system (Wang Yaohua, 2010)

We should continue to analyse the music ontology based on western music analysis theory, and analyze the deep structure, with Chinese traditional music theory. By adopting both western and Chinese musical theory, the researcher intends to thoroughly analyze the representative Laoting Dagu works, and ensure the music noumenon structure of Laoting Dagu is analyzed clearly.

Based on the behavior, perception, emotion and mode of thinking of musicians in their performances, the core of Chinese traditional music, this dissertation discusses and interprets their cognitive mode, performance habits, the music structure contained in knowledge transmission, and the principle of form deduction; Based on the narrations of musicians and the objective observation and analysis on them, the researcher hopes to summarize the related discourse between Chinese traditional music performance art and music form; Through sorting out the commonly used "musical vocabulary" of specific musical instruments and songs, the relationship between them and performance techniques, fingering combination routines and

singing methods is inversely investigated in the performance practice, so as to explore the "musicological junction" of "speech mode" and "music mode" knowledge or expression. (Xiao Mei, 2020)

In Chinese traditional music theory, the analysis of traditional music form is one of the most important analysis paradigms. The research method of Chinese traditional music structure is to conduct special research based on the morphology of traditional music. The structural principle of music is the music grammar of a nation. It is a thinking mode that human beings summarize in line with the natural law of their own cultural form in the long-term music practice. Its multi angle, multi-level and three-dimensional analysis of the music structure can be applied to the macro traditional music. At the same time, it can also make an in-depth analysis of the micro music elements, so as to comprehensively and finely study the structure of Chinese traditional music and deeply understand and study the music ontology of Laoting Dagou. It's worth noting that nothing can be analyzed by a single research method. It is obvious that this is a very one-sided approach. Therefore, the research method of Chinese traditional music structure is very important to analyze the music ontology of Laoting Dagou. However, for the collection of literature, scores, recordings and other materials related to Laoting Dagou, the analysis method of Western music theory is also a very important supplement. However, Western music theory only focuses on the score system and modular music system. Chinese traditional music theory will help researchers study the deep structure of Laoting Dagou. Therefore, the researchers borrowed the seven-tone scale (Gong Shang Jue Qingjue Zhi Yu Biangong gong) of Chinese folk music to analyze the music and put forward relevant insights.

6. Research-related to the dissertation.

Thrasher, A. R. (2008). "Chinese Musical Instruments". This book comprehensively introduces the history, classification and role of traditional Chinese musical instruments in music. The author Alan R. Thrasher shows the diversity and richness of Chinese music through detailed descriptions of various instruments. The book specifically mentions the importance of drum instruments (including the big drum) in traditional Chinese music and explores their use in rituals, operas and folk music. It provides an instrumental background for the study of the big drum, helping

readers understand the status of the big drum in the Chinese music system and its relationship with other instruments.

Jones, S. (1995). "Folk Music of China: Living Instrumental Traditions". Stephen Jones records the musical traditions of different regions and their changes in modern society through field research on Chinese folk music. The book pays special attention to percussion instruments in folk music, including drums, gongs, cymbals, etc., and explores the symbolic meaning and function of these instruments in local culture. This book provides empirical research on the role of drums in folk music, revealing the importance of drums in local culture and the challenges of its inheritance in modern society.

Cao Huiyan, Wang Lanling (1997) "The Origin of Laoting Dagou Book". It is the earliest record of information about Laoting Dagou. Around 1845, Laoting Dagou originated from Luanzhou (including Luannan County) and among the people of Laoting. It has been practiced repeatedly by several generations of artists, drawing on the strengths of various traditional rap arts. Absorbing certain tones of local folk songs and operas, it gradually formed a unique singing style and style. It raps in local accents and is accompanied by sanxian, iron plate and drum. It is a folk-art variety that is well liked by the masses. During the Guangxu period, (Beijing, 2001) Cui Youwen of Laoting paid New Year's greetings to Prince Su and brought Wen Rong to Beijing to perform. Prince Su was very interested and asked what kind of music it was. Wen Rong replied: "It's the Dagou of Laoting", hence the name.

Cui Lin (2011) "Born from the Wilderness and Refined in the Countryside - An Exploration of the Art of Laoting Dagou". Laoting Dagou originated in the wilderness and is elegant in the countryside. It has high folk artistry and plays a positive role in studying the history of social civilization, social development, folk culture and music development in northern my country. The article introduces the development history of Laoting Dagou, and the unique musical style formed during the development and evolution of Laoting Dagou, which is known as the "nine tunes and eighteen tunes". Each tune is a relatively independent tune and has its own name. A paragraph is equivalent to connecting several tunes, and it belongs to the couplet structure.

Kong Lingyu (2019) "A Brief Analysis of the Formation and Musical Art Characteristics of Laoting Dagū". This paper introduces the background factors and artistic characteristics of Laoting Dagū. In terms of singing, Laoting Dagū uses the method of four-degree rotation on the two notes F and C to form two singing systems with multiple tones with different main homophonic sequences, namely the East and West singing styles. In the performance of Sanxian, Donglu Laoting Dagū is more conservative, using techniques such as pressing the strings to play away the original tone of the Sanxian, diluting its basic timbre, thereby dragging the accent and maintaining the tune, so that the actor's accent and the timbre of the Sanxian can be fully integrated. However, the status of the three-stringed instrument of Xilu Laoting Dagū has gradually weakened, and the performance of the three-stringed instrument is rarely highlighted in the performance. The original timbre is more retained, and it only serves as a foil in the accompaniment.

He Zongyu (2007) "The Origin and Artistic Characteristics of Laoting Dagū". The original name of Laoting Dagū is "Laoting Tune", also called "Laoting Tune". It is a major type of music in northern China. It is named after it was produced in Laoting County, Hebei Province. Under a specific historical environment, Laoting Dagū combines many factors such as humanities, geography, customs, and customs. Based on Laoting's folk tune "Qing Ping Song", it draws on the strengths of various traditional rap arts and undergoes reforms and innovations by generations of artists, thus becoming a folk rap art with distinctive local characteristics has been formed. Laoting Dagū's lyrics are very rich in connotation. The music of Laoting Dagū is a banqiao style with various modes and flexible tonality. There are basically four types of banjo: Adagio with three eyes, flowing water with one eye, allegro with no eyes and allegro. The performance custom of Laoting Dagū has its own system. In the past, many artists would lay down on the ground or perform in libraries at market days and temple fairs. When people celebrated autumn harvest and winter storage, many people paid for artists to come and speak. In the new historical period, Laoting Dagū should take active and effective measures to inherit and develop it.

Zhang Yingfen (2009) "Inquiry into the Folklore of Laoting Dagū" (Master's Degree Thesis in Arts, Hebei University) Laoting Dagū emphasizes literary talent and decoration, has high literary and ideological qualities, pays equal attention to rap and

rap, and relies on the dialect of the Laoting area. The form is flexible and the singing voice is beautiful and smooth. However, with the changes in history and culture, as well as changes in the folk environment, the spread of Laoting Daggu in the area has become smaller and smaller, and there are fewer and fewer artists who can play and sing. The study of Laoting Daggu is of great significance to the study of traditional folk-art music culture and the study of folk-art transmission. This article focuses on the folklore of Laoting Daggu. From a humanistic perspective, combined with relevant knowledge of sociology, folklore, and aesthetics, we make a rational sorting out the various folklore phenomena of Laoting Daggu, and analyze the underlying reasons behind these phenomena. From the perspective of research methods, it is mainly based on previous research results, based on relevant literature and materials, and comprehensive analysis of first-hand information obtained through field surveys. This article mainly focuses on the natural and humanistic folklore background of Laoting Daggu; the historical origin of Laoting Daggu; the folk-art characteristics of Laoting Daggu itself; and its relationship with folk life; the current situation of the dissemination and transmission of Laoting Daggu among the folk. Conduct research in all aspects to provide more theoretical basis for the study of Laoting Daggu folk music culture.

Cui Lin (2011) "On the Literary Nature of Laoting Daggu Ci". As one of the representatives of Luanhe culture, Laoting Daggu has strong vitality not only because of its colorful, beautiful and moving singing (rhythm), but also because of the strong literary nature of the drum lyrics. This article elaborates on the above conclusion through four aspects: the ideological nature of Laoting Daggu, the drum lyrics itself, the way of expressing the storyline, and the portrayal of characters (character), which can play a positive role in promoting in-depth and comprehensive research on Laoting Daggu.

Zhao Lili (2007) "The Rhythmic Beauty of Laoting Daggu". It was mentioned that in addition to the drum lyrics, the rhythm and rhythm of Laoting Daggu is also its most essential part. In actual singing, the rhythms of Laoting Daggu are both interconnected and transform into each other. In the mutual transformation of rhythms, the momentum and various elements of Laoting Daggu's rhythm are concentrated. The rhythmic frequency of the Laoting Daggu can be said to be ups and

downs, ever-changing, like a thread, threading through the rich singing tune, connecting many elements, making the singing relaxed and measured, combining fast and slow, ups and downs, sometimes like flowing clouds, sometimes generous, thus mobilizing the rhythm changes of the audience's aesthetic psychology make them resonate and gain aesthetic artistic enjoyment.

Xu Lijun (2015) "A Brief Analysis of the Singing Usage of Laoting Dagu Music" Laoting Dagu has rich singing styles. According to old artists, Laoting Dagus developed into many tunes in the 1950s, with more than thirty types. However, some of these accents were gradually lost because they were not commonly used; some were not inherited due to the conservatism of certain artists; and some were blended and disappeared naturally. Since the tunes of Laoting Dagu are diverse, of course, their performance and application are also different. A prerequisite is that no matter what kind of accent is used, it must be added according to the content, plot and emotional needs of the words. Otherwise, the tone will be out of touch with the content of the words, causing disharmony and affecting the expression of the content of the words. .

Zhou Jingchun (1983) "Analysis of the singing structure of Laoting Dagu" Laoting Dagu is a form of rap music mainly popular in the eastern Hebei region. Its singing voice is high-pitched and straight, yet delicate and graceful. The melody is beautiful and quite intriguing. Its layout is rich and varied, can be used freely, and is very expressive. In particular, its singing structure has clear beginning and end, clear paragraphs, compact transitions, strict layout, complete and reasonable. Moreover, it has formed its own set of inherent laws. For this reason, as early as the early 1950s, teacher Lu Kuizhen incorporated this excellent type of music into the teaching of folk music classes, and achieved good results. Compared with other types of drum music, Laoting Dagu can be regarded as a typical and representative masterpiece in terms of its rich artistic skills and expression methods, as well as the complete and reasonable singing structure. Song type. This article only gives a detailed explanation of its singing structure. He summarizes the complete singing structure of Laoting Dagu into four parts: the beginning section, the connecting section, the main section, and the ending section, and each section is Analyze the layout with examples.

Jiang Yuting (2018) "My Opinion on the Tune Structure of Laoting Dagou"
Laoting Dagou is an important type of northern drum music with rich and varied singing styles. Its cavity structure is different from both Banqiang music and Qupai music. Its research not only has practical significance for understanding the ontology of Laoting Dagou music, but also has important academic value in the taxonomy of folk-art music forms. The researchers analyzed the cavity structure of Laoting Dagou and believed that the cavity structure of Laoting Dagou was different from Banqiang music and Qupai music. Through the analysis of examples, they concluded that Laoting Dagou is "Banqiang style". "The music styles.

Shang Shuli (2011) "An examination of the family relationship between Laoting Dagou and "Laoting Diao Dagou". Shang Shuli examined the relationship between the "Laoting Dagou" and the drums of other families, and demonstrated that the "Tiepian Laoting Dagou" represented by Wang Peichen should be developed from the "Le (lè)ting Dagou" family and should not be included in Within the scope of today's "Le (lào) Pavilion Dagou". Therefore, Laoting Dagou, which originated in Laoting County, Hebei Province, should be divided into two factions: the Han School and the Jin-style.

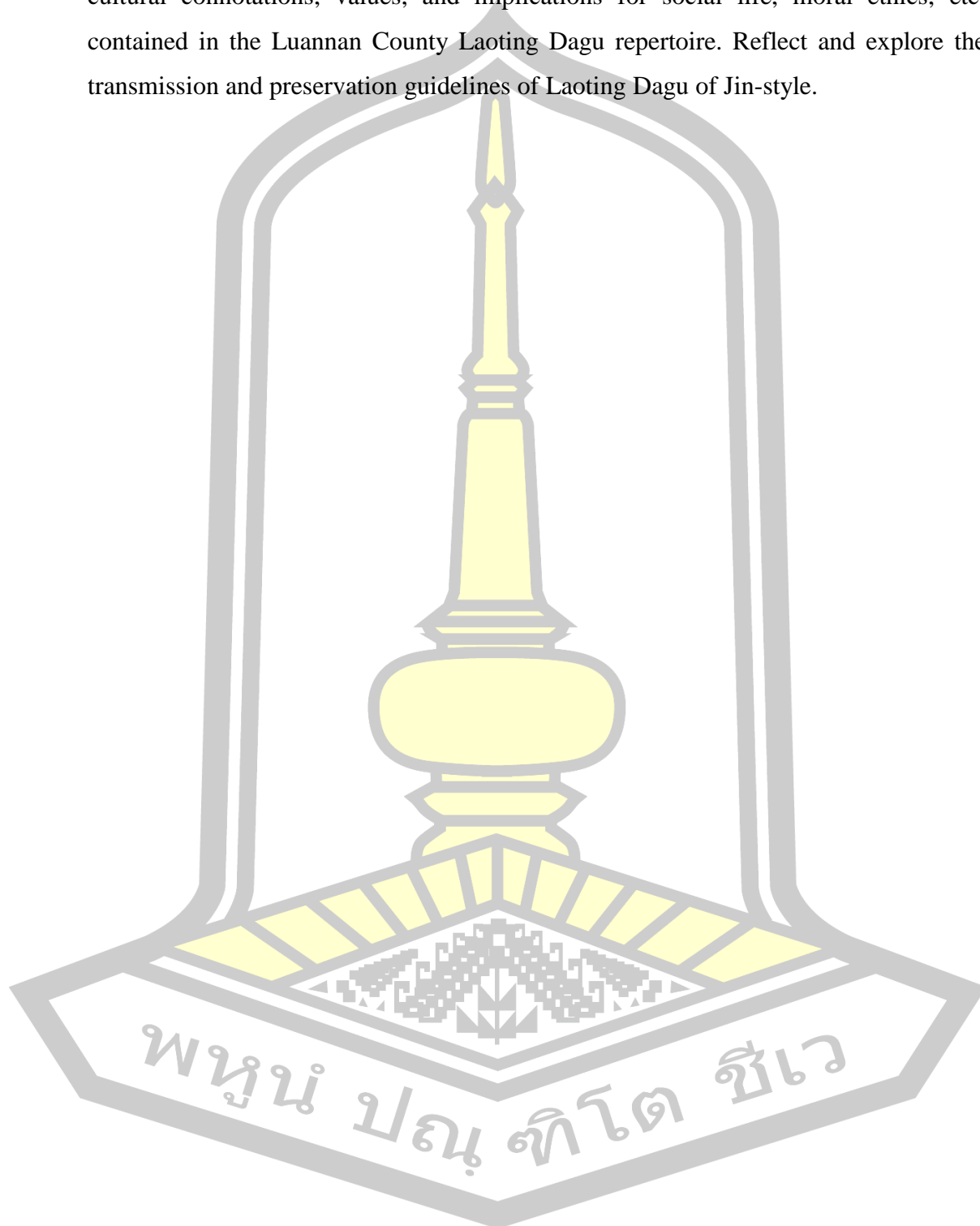
Li Haitang, Fang Liying, and Hong Hong (2015) "A Brief Analysis of the Current Situation and Development and transmission of Hebei Folk Music Using Laoting Dagou as an Example" pointed out that with the development of the times, Western culture continues to penetrate, and Laoting Dagou is the example of folk music. The development and living environment of the representative folk art have undergone drastic changes, and the performance market has become increasingly depressed. The narrowing of the scope of communication has reduced the income of performers and further reduced the number of artists entering this industry. In addition, the continuous death of old artists has put the transmission and development of Laoting Dagou in an unprecedented crisis. Therefore, it is of extremely great practical significance to take effective measures to protect folk music represented by Laoting Dagou. Relevant parties must treat folk music culture with a broader perspective, and promote folk music culture to develop in a more diversified and modern direction through continuous exchanges and explorations.

Wang Jinping (2010) "The Current Situation and Development of Tangshan Laoting Dagu". This article records the wages and benefits of artists of the Laoting Dagu school generation, and records the current situation of Laoting Dagu. Since Laoting Dagu was approved by the State Council to be included in the first batch of national intangible cultural heritage lists on May 20, 2006, in order to protect the inheritors of Laoting Dagu, some outstanding Laoting Dagu performers have been converted into staff. And make full use of television, newspapers and other news media to widely publicize Laoting Dagu. Laoting Dagu is moving out of Laoting and Luannan, to the whole country and to the world. The government has made outstanding contributions to the development of Laoting Dagu, inheriting the past and opening up the future. It has set a good example for the preservation and transmission of folk operas across the country. Nowadays, there are not only elderly local people in the audience, but also many primary school students and local young people, making the audience of Laoting Dagu more diverse. The wide application of modern media has enabled Laoting Dagu to establish many websites of its own. You can download the arias of your favorite actors on them, and you can also see relevant knowledge about Laoting Dagu on Laoting's website.

He Wei (2013) "The transmission and Development of Laoting Dagu from the Perspective of Musical Anthropology". As one of the national intangible cultural heritages, Laoting Dagu has beautiful melody, unique charm and strong local characteristics. In recent years, due to the trend of global economic integration sweeping across all fields of the world and the impact of multiculturalism, the social foundation on which Laoting Dagu relies for its survival and development has undergone major changes and has become increasingly depressed. Its transmission and development are facing serious crises. From the perspective of musical anthropology, this article aims to develop and protect Laoting Dagu.

Summary: From the above, it can be seen that the current research on Laoting Dagu is mainly reflected in the aspects of history, singing, genre, etc. There are few articles on the Jin-style of Laoting Dagu. They mainly talk about the status of the Jin-style of Laoting Dagu and the situation of Mr. Jin Wenran. There is a lack of Analysis of the current historical development, music characteristics, etc. Therefore, the researchers went to Luannan County to learn about the situation of Jin-style Laoting

Dagu and the latest music characteristics, and to conduct an in-depth study of the cultural connotations, values, and implications for social life, moral ethics, etc. contained in the Luannan County Laoting Dagu repertoire. Reflect and explore the transmission and preservation guidelines of Laoting Dagu of Jin-style.



CHAPTER III

Methodology

My methodology is that the researcher plans to go to Luannan County, Hebei Province, North China, to conduct field work, collect data, and find key informants. So, my approach is as follows.

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 the research site
 - 2.2 the key informants
 - 2.3 the selected songs
 - 2.4 Research tools
 - 2.5 Data collection
 - 2.6 Data management
 - 2.7 Data analysis
 - 2.8 Data presentation

1. Research scope

1.1 Scope of content

This part includes an investigation of the situation of Laoting Dagu of Jin-style, analysis of the music characteristics of Laoting Dagu of Jin-style, and research on the transmission and preservation methods of Laoting Dagu of Jin-style.

1.2 Scope of time

The researchers of this article have visited Luannan County, Hebei Province from November 2023 to August 2024 to interview audiovisual artists and completed the writing and revision of the paper.

2. Research process

2.1 Study location

This topic selected Luannan County, Hebei Province, China as the research location for field investigation.



Figure 7. Luannan County Map

Source-<https://maps.app.goo.gl/MVYED2kqsxLpsVch7>

2.2 the key informants

Luannan County is one of the most active areas of China's Jin-style Laoting Dagu art. Here, folk activities such as weddings, funerals, and 100-day birthday celebrations, as well as festive entertainment activities in people's daily lives, will be performed in the form of Laoting Dagu art. Based on fieldwork and document collection, the researcher developed criteria for key informants and identified key informants and . Key information providers: mainly include three categories: scholar informants, music informants and general informants.

The criteria for selecting scholar informants are:

- 1) Academic experts
- 2) Published books and papers
- 3) Understand the transmission and preservation of Laoting Dagu and can sing Laoting Dagu.
- 4) Engaged in Laoting Dagu research for more than 20 years.

Based on the above screening criteria, the main information provider selected by the researcher is (Wang Huicheng). Because he is the most prominent representative informant among key information providers.

Reason for selection:

Wang Huicheng, professor at Tangshan Preschool Teachers College. Outstanding results have been achieved in the research of Laoting Dagū. He has organized many Laoting Dagū artists to perform and teach in schools, and has served as the Laoting Dagū club in the school to carry out related teaching work.



Figure 8. Wang Huicheng
Source- Guo Zhongqi(2023)

The criteria for selecting music informants are:

- 1) The inheritor of Jin-style Laoting Dagū.
- 2) Engaged in the acting career for more than 20 years.
- 3) They understand the culture and development of Jin-style Laoting Dagū. They can sing Jin-style Laoting Dagū and often participate in various performances. They have won more than 5 provincial and above honors.
- 4) They have made outstanding contributions to the spread and development of Jin-style Laoting Dagū.

Based on the above selection criteria, the main informants selected by the researcher are Jia Changfu, Wei Xiaoying, and Li Zhiming. Because they are the most prominent representatives of casual informants providers.

Reason for selection:

Jia Changfu, national-level inheritor of Laoting Dagou, was born in 1964 and is from Luannan. At the age of 14, he learned Sanxian playing from Li Hechun, a drummer from Laoting. After studying under a teacher at the age of 18, he began to engage in theatrical performances. He has been working as an accompanist. He has been engaged in Laoting Dagou accompaniment work for nearly 40 years. He is hard-working and simple, good at studying, and constantly absorbs the strengths of various schools in practice to enrich his own playing skills. His sanxian playing has pure timbre, accurate phonology and rich charm. He often performs his own creative works with Wei Xiaoying and Li Zhiming, and they work well together. In recent years, he has been invited to perform Laoting Dagou in many places.



Figure 9. Jia Changfu

Source- Guo Zhongqi (2024)

Wei Xiaoying is a famous Laoting Dagou performer in Luannan County. She is the provincial representative inheritor of the national intangible cultural heritage project Laoting Dagou, the fourth-generation inheritor of the Jin-style Laoting Dagou, and a famous Jin-style Laoting Dagou performer in Tangshan City. She began to learn Laoting Dagou from Mr. He Jianchun at the age of 17, and started performing on stage at the age of 21. She has been singing Laoting Dagou for more than 20 years and is one of the important inheritors of Jin-style Laoting Dagou. Her singing voice is pure, and her traditional program "Shuangso Shan" won the first prize in the second "Xuannan Cup" Beijing-Tianjin-Hebei Drum Music Competition. Many of the songs she sang

praise the rapid development and changes in Hebei Province after the reform and opening up. They are very innovative in content and form, and have been well received and supported by the society. In addition to performances, she is also actively engaged in teaching Tangshan Laoting Dagu, and has cultivated many new talents in folk arts. Under her training, many students have mastered basic singing skills and are able to perform on stage. Wei Xiaoying's teaching has also been recognized Recognition and support from school and society.



Figure 10. Wei Xiaoying
Source- Guo Zhongqi (2024)

Li Zhiming is the fourth-generation inheritor of Jin-style Laoting Dagu. He has been studying Laoting Dagu for more than 20 years. Along the way, he learned to sing Drum from the third-generation inheritor, Mr. He Jianchun. At that time, the master and apprentice were working together, and they often listened to Teacher He singing. Over time, they gradually fell in love with singing the drum. Later, he was influenced by his master and started to engage in this industry. He has won the Mudanjiang Finalist Award, the highest award in folk art, and the first prize in the Beijing-Tianjin-Hebei Drum Music Competition. His singing voice is straight and round, full of charm and charm, his performance is free and easy, both physical and spiritual. He is good at using nasal sounds and vibrato, and has a strong artistic appeal. He is one of the most influential Laoting Dagu artists in Luannan today.



Figure 11. Li Zhiming
Source-Guo Zhongqi (2024)

The criteria for selecting general informants are:

1) Luannan people, and understand the development process, musical characteristics, and ways of preservation and transmission of Jin-style Laoting Dagou.

Based on the above selection criteria, the researcher selected the main information providers Ma Shaoqiang and Wang Yong. Because they provided help for my research.

Reasons for selection:

Ma Shaoqiang is 56 years old, director of Luannan County Cultural Center, and is from Luannan County. According to the fourth-generation inheritor Wei Xiaoying, he has been committed to the development of Laoting Dagou during his tenure. Through communication with him, I learned about some achievements made by Laoting Dagou in recent years, as well as ways to inherit and protect Laoting Dagou.

Wang Yong is 50 years old, a music teacher, from Qingtuoying, Luannan County. I met him at the Fifth Laoting Dagou Book Club in Hebei Province. He is a loyal fan of Laoting Dagou and often participates in Laoting Dagou activities in Luannan County. Through talking with him, I learned about the transmission status of Laoting Dagou in schools.

2.3 The selected songs

The criteria for selecting songs are:

- 1) They are representative songs of Jin-style Laoting Dagou.
- 2) They are created by inheritors.
- 3) They are performed in large-scale events.
- 4) They are the latest works created in the 21st century.

Based on the above selection criteria, the researchers selected two Jin-style Laoting Dagou songs, "Da Gu Yuan" and "Hong Chuan Yong Xiang Qian".

Reasons for selection:

"Da Gu Yuan" and "Hong Chuan Yong Xiang Qian" are songs created by the third-generation inheritor, Mr. Jia Changfu, and are the most representative songs created in the 21st century. They were performed as excellent songs in the 4th Beijing-Tianjin-Hebei Excellent Drum Songs Exhibition held in Luannan County. Among them, "Da Gu Yuan" was sung by two male and female inheritors on the same stage; "Hong Chuan Yong Xiang Qian" was sung by many young actors on the same stage.

2.4 Research tools

Field investigation is an important research method for this study. The main research tools used in this study are interview forms and observation forms. Researchers design appropriate interview formats and observation techniques based on different interviewees and objects of observation.

2.5 Data collection

To gather information, the researchers established three objectives.

In the first objective, the researcher collected data through document analysis and fieldwork. In order to conduct in-depth research, the researchers referred to literature materials in literature libraries and cultural centers, and used online platforms such as CNKI to complete literature analysis. Examine the history of Jin-style Laoting Dagou by reading literature, search for information on Jin-style Laoting Dagou on the Internet, and interview its inheritors.

In the second objective, the researcher mainly obtained data through field visits, interviews and inquiries. We videotaped Laoting Dagou activities in Luannan County, Hebei Province to obtain a piece of information, and through interviews with artists, we learned

about the current spread of Jin-style Laoting Dagou. Then, the collected data is classified and analyzed according to the set goals, and the musical features are extracted.

In the third objective, the researchers went to the research site to conduct on-site research and learned about the dissemination and preservation of the musical works through interviews and performance videos. By interviewing key informants and visiting local villagers, the spread process of Jin-style Laoting Dagou was analyzed. On this basis, a group discussion meeting was held with government officials to draw realistic conclusions on the preservation and dissemination path of the Jin-style Laoting Dagou.

2.6 Data management

In view of the three research objectives, the researchers managed the collected data as follows.

1) Audio Recording

The audio data is mainly divided into two parts: interview records and music records, which are stored and managed separately. The interview records mainly include interviews with three groups of key interviewees. The music records mainly record the repertoire of Jin-style Laoting Dagou and related music activities.

2) Classification of Interview Data

According to the type of interviewee, the interview data is divided into three categories: key interviewees, general interviewees and temporary interviewees. According to the research objectives, the interview records are transcribed, relevant content is extracted, and then systematically organized.

3) Classification of Music Data

The music part records two Jin-style Laoting Dagou works created in the 21st century, and the repertoire is transcribed into music scores and recorded through five-line notation.

4) Video records

Including field investigation, interviews with insiders, and live performances. Each type of video is systematically stored according to content and theme to ensure the integrity and orderliness of the data.

5) Literature and monographs

A large number of documents on Jin-style Laoting Dagu need to be read, classified and sorted. In addition, the unique features of Jin-style Laoting Dagu can be summarized by combining the field investigation of Jin-style Laoting Dagu.

6) Visual materials

Including images obtained from field investigations, cultural centers and books. Visual records cover local customs, geographical features, live performances and written records.

2.7 Data analysis

I analyzed the relevant data starting from three objectives.

In the first research goal, the researcher used the method of literature research to obtain the development history of Jin-style Laoting Dagu. Then, I used qualitative research methods to collect relevant data by interviewing the inheritors of Laoting Dagu and observing on-site activities.

In the second research goal, the researcher collected music scores and listened to the performance works to understand the music characteristics of the Jin-style Laoting Dagu and analyze the music characteristics of the Laoting Dagu.

In the third goal, the researchers went to Luannan County to learn about the transmission and preservation of Laoting Dagu of the Jin-style, and organized relevant personnel of Laoting Dagu to record their views on the transmission and preservation of Laoting Dagu through group discussions. At the same time, their opinions were refined and summarized, and conclusions were drawn on the transmission and preservation of Laoting Dagu.

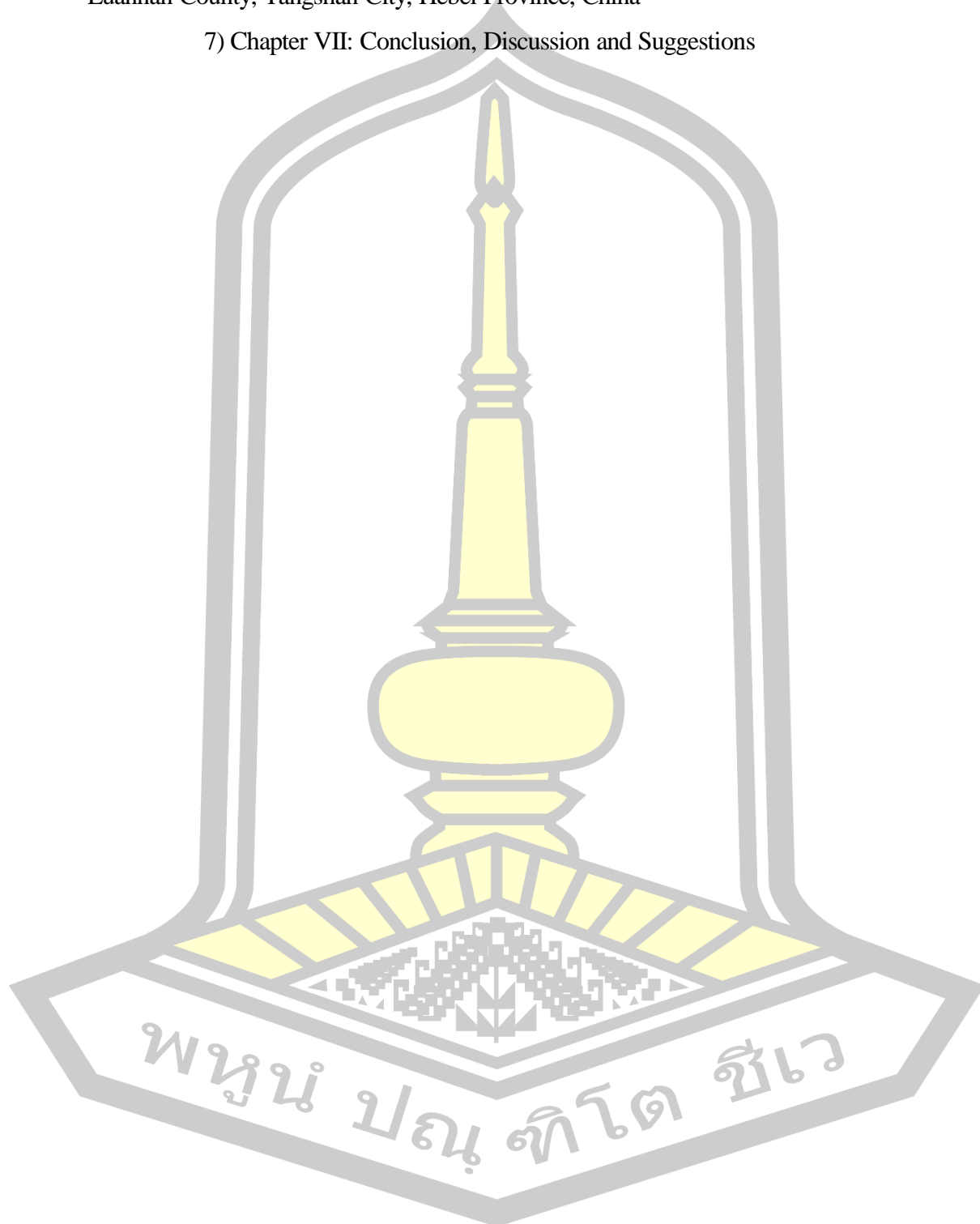
2.8 Data presentation

In this paper, the researchers present 7 chapters:

- 1) Chapter I: Introduction
- 2) Chapter II: Literature Review
- 3) Chapter III: Research Methods
- 4) Chapter IV: The current situation of the Jin-style Laoting Dagu in Luannan County, Tangshan City, Hebei Province, China
- 5) Chapter V: The music characteristics from Jin-style Laoting, Luannan County, Tangshan City, Hebei Province, China

6) Chapter VI: The transmission and preservation of Jin-style Laoting Dagu in Luannan County, Tangshan City, Hebei Province, China

7) Chapter VII: Conclusion, Discussion and Suggestions



CHAPTER IV

The Current Situation of the Jin-style Laoting Dagu in Luannan County, Hebei Province

In the long-term historical development, Laoting Dagu has presented different artistic forms, especially since the 1950s, Laoting Dagu has two systems with the same roots but different strains. The Jin-style Laoting Dagu belongs to Xidao, rooted in Luannan County, and has certain regional cultural characteristics. In this chapter, the researchers combined the data collected through field investigations and literature reviews to record the development of Jin-style Laoting Dagu after the 21st century, and used the survey and analysis methods of music theory to truly present the current situation of Jin-style Laoting Dagu, thereby analyzing the development law of Jin-style Laoting Dagu.

1. The current creation situation
2. The current performance situation
3. The current situation of transmission
4. Summary

1. The current creation situation

Entering the 21st century, Jin-style Laoting Dagu, based on the preservation and transmission of traditional culture, is gradually facing the pressure of innovation and development in the process of modernization. During this period, through the efforts of experts and inheritors, three books were compiled and two new songs were created.

In April 2001, China Federation of Literary and Art Circles Press published "Selected Works of Laoting Dagu Music" from Luannan County, edited by Lu Changqing and Zhao Enchao as executive deputy editor. This anthology received a strong response after its publication and was welcomed and praised by relevant leaders and colleagues. This book is a monograph that summarizes and displays the art of Luannan County and Laoting Dagu. It reviews the origin, evolution, differentiation of genres of Laoting Dagu, and its connection with other local folk art

forms. Several classic repertoires of Dagū, especially the representative scripts and performance arts, are close to people's lives and full of drama. At the same time, an analysis of the plays was conducted, explaining how to convey the emotions and connotations of the story through drum lyrics, singing, rhythm and movements. In addition, the role of Laoting Dagū in the cultural life of Luannan County and surrounding areas is not only a form of entertainment, but also an important part of local cultural identity, social interaction and the spiritual world of the people.

In 2014, the Luannan Chinese Culture Promotion Association launched a regional cultural rescue project, collecting and sorting out the remaining works, and selected 90 drum lyrics that Mr. Gao Rongyuan had sorted, adapted and created during his lifetime to compile and print the "Gao Rongyuan Laoting Dagū Lyrics Collection" and officially publish it. This book had a profound impact when it was published. The contents of this book include classic drum lyrics created by Gao Rongyuan and in-depth discussions on the art of Laoting Dagū, covering aspects such as the creation techniques, performance forms and cultural connotations of drum lyrics. The book reviews Gao Rongyuan's artistic life. Gao Rongyuan is one of the important representatives of Laoting Dagū. Most of the drum lyrics he created were based on local history, folk tales and cultural traditions, and contain many vivid local colors and dramatic conflicts. At the same time, the book also discusses in detail Gao Rongyuan's drum lyrics creation techniques and artistic characteristics, revealing how he uses language and performance skills to dramatize stories and express emotions. This book is not only a display of Gao Rongyuan's personal creations, but also explores the cultural background and artistic heritage of Laoting Dagū from a broader perspective. It will also touch upon the influence of Laoting Dagū on local social and cultural life, especially how Gao Rongyuan's drum lyrics influenced the dissemination and promotion of Laoting Dagū.

In 2022, Professor Wang Huicheng compiled "A Brief History of Laoting Dagū and Appreciation of Famous Segments", which introduces the history of Laoting Dagū and the appreciation of famous segments. It is a representative Laoting Dagū book in the new era. The book first reviews the origin and development of Laoting Dagū, and explores how Laoting Dagū has developed from a folk oral art to today's local opera form. Through the analysis of historical materials, Wang Huicheng

introduced in detail the origin background of Laoting Dagū, especially its historical origins in Laoting (Laoting County, Hebei Province). Secondly, the artistic characteristics of Laoting Dagū are deeply analyzed, especially its four major performance forms of "singing, reciting, acting and beating", and how they construct unique stage effects and artistic charm. Third, the book mentions the main schools and representative artists of Laoting Dagū, and introduces the artistic characteristics of the Jin-style, including its musical style, singing techniques and repertoire features. Fourth, a detailed analysis of the classic pieces of Laoting Dagū is given. He selected representative plays and famous pieces from Laoting Dagū and conducted in-depth analysis, demonstrating the expressive techniques of Laoting Dagū art and the cultural connotations behind it. In addition, at the end of the book, he also discussed the transformation and innovation of Laoting Dagū in the process of modernization. He believes that Laoting Dagū, as a traditional local folk art form, faces challenges from modern society, but is also constantly adapting and innovating to cater to the needs of modern audiences.

Today, the third-generation inheritor Jia Changfu has created new songs "Da Gu Yuan" and "Hong Chuan Yong Xiang Qian". At the Fourth Beijing-Tianjin-Hebei Drum Song Conference, the song has achieved innovation in singing form and has been well received. The audience cheered. Among them, "The Fate of the Dagū" is a play that explores the transmission and innovation of Laoting Dagū art. Through the personal struggle of the artists, it shows the transmission and development of Laoting Dagū in modern society, which is full of local characteristics and emotional colors. It mainly tells the story of the fate of Laoting Dagū and an artist. This work explores the relationship between the transmission of quyi and personal struggle through the process of a young Laoting Dagū artist pursuing his artistic dream and inheriting tradition. The plot is full of drama, expressing both love for traditional culture and reflection on modernization and personal destiny. "Hong Chuan Yong Xiang Qian" is a work performed by children. The play shows the passion and determination in the revolutionary struggle through the words and performances of the characters. The language form of the drum lyrics is close to the audience and full of power. It triggers the audience's resonance with history and revolutionary spirit. This Laoting Dagū work is based on the history of the Chinese revolution. It tells the story of the arduous

struggle in the early days of the Communist Party of China and showcases the artistic charm of the combination of revolutionary spirit and Laoting Dagu. Although "Hong Chuan Yong Xiang Qian" depicts revolutionary history, it still uses the traditional method of Laoting Dagu to express the emotions of historical figures, allowing traditional art forms to be combined with modern themes, creating a profound cultural impact. (Interview, 2024)

2. The current performance situation

Jin-style Laoting Dagu has undergone significant changes since the 21st century, especially in terms of performance form, from traditional to modern, reflecting its skills, performance methods, rhythm and sound effects, emotional expression, stage presentation, etc. innovation and evolution.

2.1 Skills

The traditional Jin-style Laoting Dagu performance focuses on fixed rhythm and tempo. The language is mostly dialect, with emphasis on rhyme and rhythmic harmony, direct expression of words and sentences, and emphasis on moral ethics and the heroic image of historical figures. The audience mainly perceives the ups and downs of emotions through the rhythm and tempo of the lyrics.

Today, the performance of Jin-style Laoting Dagu has gradually become more delicate and diverse. It adds more emotional layers, and makes singing and playing richer and more expressive through changes in pitch, volume, rhythm, etc. For example, a softer, deeper singing voice can be used to express sadness and inner conflict when the plot requires it. In terms of language, Jin-style Laoting Dagu began to incorporate elements of modern Chinese, making the language more easy to understand and closer to the life and thinking of modern audiences. For example, in "Da Gu Yuan" and "Hong Chuan Yong Xiang Qian", everyday spoken language and modern social terms are added to increase the sense of reality.



Figure 12. He Jianchun is instructing Wei Xiaoying on singing skills

Source: Guo Zhongqi (2024)

2.2 Performance style

Originally, the performance method of Jin-style Laoting Dagu was one person singing and one person accompanying. However, in today's world where people have a variety of entertainment methods, more and more mass media, and rich and colorful lifestyles, the performance form of one person, one drum, and one string can no longer meet people's visual and auditory needs. Therefore, bold innovations were made in the performance form, using the form of male and female duets and multi-person singing, thereby enriching and enhancing the expressiveness and appeal, and also enhancing people's sensory pleasure. For example, in "Da Gu Yuan", two players: male and female inheritors sang on the same stage; in "Hong Chuan Yong Xiang Qian", many young actors sang on the same stage.

พหุบัณฑิต ชีวะ



Figure 13. Performance of "Da Gu Yuan"

Source: Guo Zhongqi (2024)

"Da Gu Yuan" is the latest creation of Jin-style Laoting Dagu song. In terms of performance form, it meets the artistic needs of the masses and makes the drum music art glow with ancient charm and new style, reflecting the new era, new life and new look. Its content mainly expounds on the performance and singing of Laoting Dagu in the new era and the change of people's concepts. As an ancient art, Dagu needs to be inherited and innovated from generation to generation.



Figure 14. Performance of "Hong Chuan Yong Xiang Qian"

Source: Guo Zhongqi (2024)

"Hong Chuan Yong Xiang Qian" is the latest Jin-style Laoting Dagu song, which has achieved an unprecedented breakthrough in performance form. It is a song

created for children to sing. Its singing segment is based on the historical significance of the First National Congress of the Communist Party of China held on the Red Boat in Nanhu, Jiaying. Through learning to sing, students can gain a deep understanding of the century-long struggle of the Communist Party of China and the glorious years when the Communists fought bloody battles and overcame difficulties, appreciate the great historical achievements, and inspire students' enthusiasm for loving the Party, the country, and the people.

2.3 Rhythm and sound effects

The rhythm of the traditional Jin-style Laoting Dagū is relatively fixed, emphasizing the synchronous response to plot changes, and the rhythm changes are relatively simple. The rhythm of the drum expresses emotions and the progress of the plot through a fixed way of beating, highlighting the direct expression of emotions. The use of sound effects is relatively simple, usually based on traditional percussion instruments, and less use of modern audio equipment and multimedia technology.

Today, the Jin-style Laoting Dagū has added more flexibility in rhythm. The layering of the plot is enhanced by the change of rhythm, and the alternation of fast and slow rhythms can better convey the emotional fluctuations of the characters and the climax of the story. For example, when expressing the intense emotional conflict of the characters, the rhythm will be fast and tense, while when expressing the inner struggle of the characters, the rhythm may slow down, adding emotional complexity. The sound effects of the Jin-style Laoting Dagū are more diverse, not only relying on traditional percussion instruments, but also introducing modern audio equipment, lighting, background sound and other elements. For example, in the fourth Beijing-Tianjin-Hebei Excellent Drum Music Exhibition, the coordination of sound effects and lighting on the stage made the performance more impactful and provided a broader space for the actors' emotional expression.

2.4 Body language and stage performance

The performance of traditional Laoting Dagū focuses more on the expression of singing and language, and the actors' body movements are relatively few. Actors mainly rely on voice to convey emotions, and the use of body language and facial expressions is relatively simple. The design of the stage is usually simple, and the actors' performance focuses on language and singing. Complex stage settings and

props are rarely used, and the creation of stage effects and atmosphere is also relatively basic.

Nowadays, Jin-style Laoting Dagu begins to pay attention to the use of body language. Actors not only convey emotions through singing, but also enhance the expression of emotions through gestures, steps, facial expressions and other body movements. For example, in "Hong Chuan Yong Xiang Qian", when expressing determination, the young actors will enhance their expression through twisting their bodies or clenching their fists. At the same time, with the changes of the times, the stage performance of Jin-style Laoting Dagu has also changed. Stage design is no longer limited to the traditional simple layout, but uses modern means such as lighting, background projection, and props to enhance the dramatic effect and create a more layered and impactful visual atmosphere.

2.5 Emotional expression

The traditional Laoting Dagu conveys the emotional ups and downs of the characters through passionate singing and compact rhythm. The plot is usually more direct, the characters' emotions change more quickly, and the expression is relatively simple, often without too much inner monologue or emotional transition.

Nowadays, Jin-style Laoting Dagu begins to focus on the sense of hierarchy and complexity in emotional expression. The actors gradually unfold the inner world of the characters through delicate changes in pitch, rhythm, and tone, and the emotional expression is richer. For example, in "Da Gu Yuan", the focus is on the inner monologue and emotional portrayal of the characters. The actors use language, body movements, eyes and other means to make the inner world of the characters echo the external expression, and the emotions are more delicate and real.

Today's Jin-style Laoting Dagu has undergone significant changes in performance form. In the past, Jin-style Laoting Dagu mainly inherited the basic characteristics of traditional drums, with direct emotional expression, fixed rhythm, and simple stage; today, Jin-style Laoting Dagu has made the performance form more diverse, more modern and expressive through innovations in singing, rhythm, emotional expression, body language and stage design. These changes have enabled Jin-style Laoting Dagu to not only achieve a higher level of expression in art, but also to be more widely recognized and spread in modern society.(Interview, 2024)

3. The current situation of transmission

At the moment, the Jin-style Laoting Dagu completed two generations of transmission, and each inheritor made important contributions to the transmission of Laoting Dagu.

First, let's start with the inheritors. In the 1990s, the third-generation He Jianchun began to study systematically with Mr. Jia Youran. In June 2000, he formally worshipped Jia Youran, the second-generation inheritor of the Jin-style, a national first-class actor, and the former head of the Tangshan Quyi Troupe, as his teacher. He systematically and completely learned and mastered the singing skills of the Jin-style, and made innovations in performance forms and singing styles. Only with comparison can we distinguish, and the Yangtze River's back waves push the front waves. According to some data, He Jianchun's singing has not only been recognized by all walks of life, but also widely "praised". His art is mature and distinctive, and his singing, recitation, and body movements are all excellent, opening a new trend in the Jin-style art. (Liu Zhenguang, 2016) In 2012, at the Luannan County Cultural Center, He Jianchun held a grand ceremony to accept apprentices and formally accepted the fourth-generation inheritors Wei Xiaoying and Li Zhiming as apprentices. At the ceremony: First, the manuscript of Jin-style Laoting Dagu and his lifelong singing experience were all handed over to the apprentice, and second, the apprentice was told to persist in "teaching and imparting knowledge" as his own responsibility, and strive to further inherit and promote Jin-style Laoting Dagu. Now, under the guidance of the master, the two have become indispensable members of important performances.

Secondly, starting from the third generation of inheritors, the government has launched recording and video projects for living old artists and audio-video projects for deceased old artists. Jia Changfu and others have gathered drum artists in the city to record video materials and make CDs, and audio-video for the old generation Mr. Jin Wenran, preserving the endangered traditional repertoire. At the same time, it has led the surrounding literary and artistic workers to use the radiation effect on the folk stage in the countryside to continue the artistic transmission. In the county, he provides counseling and training in conjunction with grassroots amateur opera associations. Now, there are 15 amateur opera associations with 450 members. Four

of them have won the honorary title of "Top Ten Pingju Opera Famous Operas in China". Every year, he organizes and plans Spring Festival cultural activities. From the eighth day of the first lunar month to the eighteenth day of the first lunar month, the farmers' Yangko is booming, and more than 20 teams go to the city to perform, which enlivens the festive atmosphere. Every year, he also seeks sponsorship and raises funds to hold large-scale activities such as Laoting Dagu performances, "Three Branches of preservation" competitions, which have formed a wide range of influences. Today, the fourth-generation inheritors Wei Xiaoying and Li Zhiming are also contributing to the transmission and development of Jin-style Laoting Dagu. They often use winter and summer vacations and weekends to go deep into the Laoting Dagu counseling bases in schools, rural areas, and enterprises to provide free training and counseling. In addition, every summer, a children's Laoting Dagu training class is held, with more than 30 students trained; a training class for town cultural station directors and drum enthusiasts, with more than 30 trainees. The training content mainly includes the basic knowledge of Laoting Dagu, drum singing segments and singing skills, and promotes the "Three Flowers" into the campus. (2024, interview)

Secondly, according to the inheritor Li Zhiming, since the summer vacation of 2006, the third generation of Jin-style Laoting Dagu inheritors He Jianchun, Jia Changfu and others have started to build the transmission base. Yifu Primary School in Jinying Village, Qicheng Town is the first campus Laoting Dagu training base they established. At the beginning, there were few applicants. Many parents of students believed that learning musical instruments and dancing would help their children's future development. How useful would learning drums be? Under such doubts, "other training classes charge fees, but we provide free training and drum boards." In this way, the base recruited the first batch of 4 primary school students. We began to use our spare time to rush to the school for more than ten miles, teach the children basic skills hand in hand, and rehearse small programs that can arouse their interest in learning. The children went from unfamiliar to understanding the art of drums, and from understanding to liking. By the winter vacation, the number of students in the training class had increased to 15. Later, they were pleasantly surprised to find that students of all grades could hum a Laoting Dagu.

Today, the base has more than 50 primary school students, including many good seedlings for inheriting Laoting Dagu. At present, 10 Laoting Dagu transmission bases have been established in the county, and more than 80 people study performing arts all year round. Teacher Jia Changfu used his motorcycle to go to the training base for classes during the winter and summer vacations and Sundays. He declined hospitality and did not charge any fees. Under his careful guidance, the talented Zhou Yue stood out and won the first prize in the Hebei Children's Quyi Selection Competition and the gold medal in the 4th "Tianqiao Cup" Beijing-Tianjin-Hebei Children's Quyi Invitational Competition. He also won the third prize in the National Children's Quyi Competition, and the Jin-style Laoting Dagu was on the CCTV studio for the first time. (2024, interview)



Figure 15. Jia Changfu is teaching

Source: Chen Ruixin (2024)

4. Summary

Jin-style Laoting has a history of nearly 100 years. It is one of the most popular and influential rap music in Hebei. As one of the schools, Jin-style Laoting has distinct regional characteristics and a deep mass base. Its unique performance style has been widely welcomed by people and has had a wide impact. Today, Jin-style Laoting has experienced the changes and transmission of the times. Many books and related works have emerged. The transmission of the fourth generation of

inheritors has been completed, and there are 10 transmission bases. All of these are inseparable from the efforts of experts and inheritors. The performance form has been developing towards diversification, and singing and playing have gradually become more delicate and diversified. The performance form adopts the form of male and female duets and multi-person singing. More flexibility has been added to the rhythm, which can better convey the emotional fluctuations of the characters and the climax of the story. Modern sound equipment, lighting, background sound and other elements have been introduced in the sound effects. In terms of body language, gestures, steps, facial expressions and other body movements are added to enhance the expressiveness of emotions. The stage uses modern means such as lighting, background projection, props, etc. to enhance the dramatic effect and create a more layered and impactful visual atmosphere. Moreover, the actors began to pay attention to the sense of hierarchy and complexity in emotional expression. Through the delicate changes in tone, rhythm, and tone, they gradually unfolded the inner world of the characters, and the emotional expression became richer. It has begun to become a form of commercial performance. From the current performance form, it has developed towards diversification and has begun to become a commercial performance form. It can be said that the emergence and development of Jin-style Laoting is a long and rich historical process. It not only reflects the local cultural traditions, but also shows the unique charm and artistic value of traditional Chinese music.

Current 2000-2024
1. compiled three books and composed two songs, "Da Gu Yuan" and "Hong Chuan Yong Xiang Qian".
2. In terms of performance form, it has achieved a transformation from traditional to modern, reflecting its innovation and evolution in techniques, performance methods, rhythm and sound effects, emotional expression, and stage presentation.
3. it has been passed down to the fourth generation and there are 10 Transmission bases.

Figure 16. The current situation of Jin-style Laoting Dagu

Source: Guo Zhongqi (2024)

CHAPTER V

Musical Characteristics of Jin-style Laoting Dagu in Luannan County, Hebei Province

In this chapter, I mainly use the descriptive analysis method to study the accompaniment instruments and musical characteristics of Jin-style Laoting Dagu, which is also my second research goal. Through my three field interviews in Luannan County, I collected and sorted out the audio and video materials of Laoting Dagu, and recorded the specific music scores of Laoting Dagu based on the actual performance. In the fourth Beijing-Tianjin-Hebei Excellent Drum Music Exhibition, a total of 2 Jin-style Laoting Dagu works created in the new era were included. According to the informants Jia Changfu, Wei Xiaoying, and Li Zhiming I found during the field research, these two Jin-style Laoting Dagu works have rich and unique musical characteristics, mainly manifested in musical instruments.

1. Musical instruments of Jin-style Laoting Dagu
2. Musical features of two Jin-style Laoting Dagu pieces
 - 2.1 "Da Gu Yuan"
 - 2.2 "Hong Chuan Yong Xiang Qian"
3. Summary

1. Musical instruments of Jin-style Laoting Dagu

The traditional musical instruments of Jin-style Laoting Dagu include two parts: the singer operates percussion instruments - Yueyaban and Shugu to control the rhythm; and an musical master plays the plucked instrument - sanxian to provide musical Bangqiang for the singing. Its performance form is simple and flexible, and does not require a large number of complex equipment such as scenery, lighting, costumes and props, so the performance is not restricted by space such as venues.

1.1 Percussion instruments

(1) Yueyaban

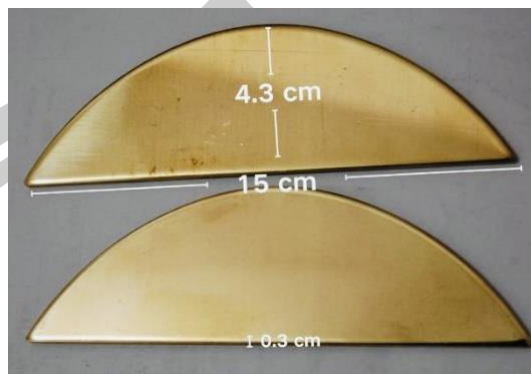


Figure 17. Yueyaban

Source: Guo Zhongqi (2024)

The Yueyaban is a characteristic musical instrument of Laoting Dagu, 15 cm long, about 4.3 cm wide and about 0.3 cm thick. Because it is composed of two crescent-shaped boards, it is called "Yueyaban" in the Laoting Dagu industry. The singer is on the left side. When singing, he holds the board in his left hand and the drumstick in his right hand, and they strike the drums together. As shown in the figure below.



Figure 18. Li Zhiming plays Yueyaban

Source: Guo Zhongqi (2024)

The Yueyaban was originally made of ploughshares (a percussion instrument made of iron), but later in the process of development, it was found that copper plates had better musical effects, so the Yueyaban that appears on the stage now are all made of copper plates. They are generally used to create atmosphere and increase momentum.

(2) Shugu

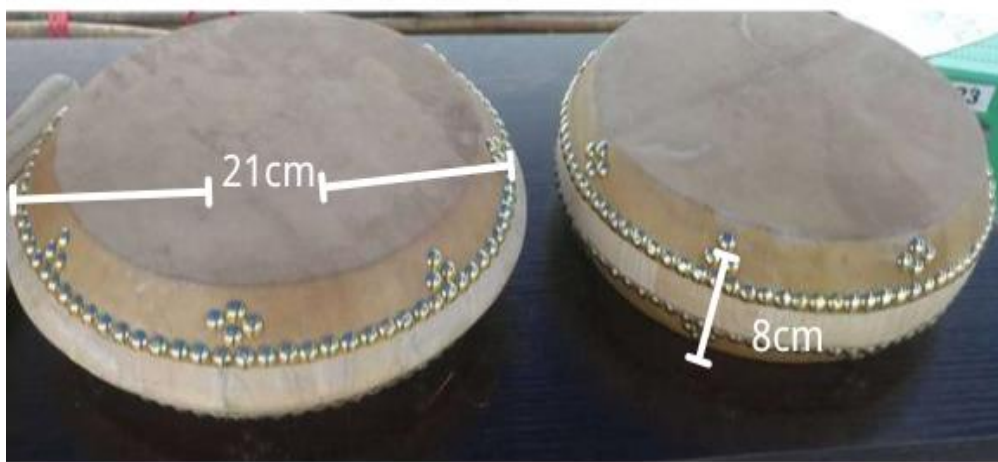


Figure 19. Shugu

Source: Guo Zhongqi (2024)

The Shugu of Jin-style Laoting Dagu has a diameter of 21cm and a thickness of 8cm. When playing, the center of the drum is struck at a frequency of 50Hz. Here, the researchers used a sound generator (such as an audio generator or audio playback device), a speaker, and an audio analysis instrument. Through experimental verification, the relationship between the drum's resonant frequency and sound amplification was found, and the playing frequency in the middle of the book drum was obtained. The Shugu is flat and round in shape, and the whole is made of double-sided cowhide. The drum body is flat and round, and the drum frame is made of hard wood. During the performance, the Shugu is placed on a bamboo Gujia, as shown in Figure 20.



Figure 20. Gujia

Source: Guo Zhongqi (2024)

The Gujia is made of mahogany or purple bamboo, with a height of 92cm. During the performance, the Shuguis placed on the Gujia. The performer strikes the drum with a bamboo shuttlecock about 25cm long held in the right hand. The shuttlecock is shown in Figure 21.



Figure 21. Gujian

Source: Guo Zhongqi (2024)

During the performance, the actor holds the shuttlecock in his right hand and strikes the center of the Shugu to match the rap and create a rich musical effect, as shown in Figure 22.



Figure 22. Wei Xiaoying plays the Shugu
Source: Guo Zhongqi (2024)

1.2 Plucked instruments



Figure 23. The resonance box of the sanxian
Source: Guo Zhongqi (2024)

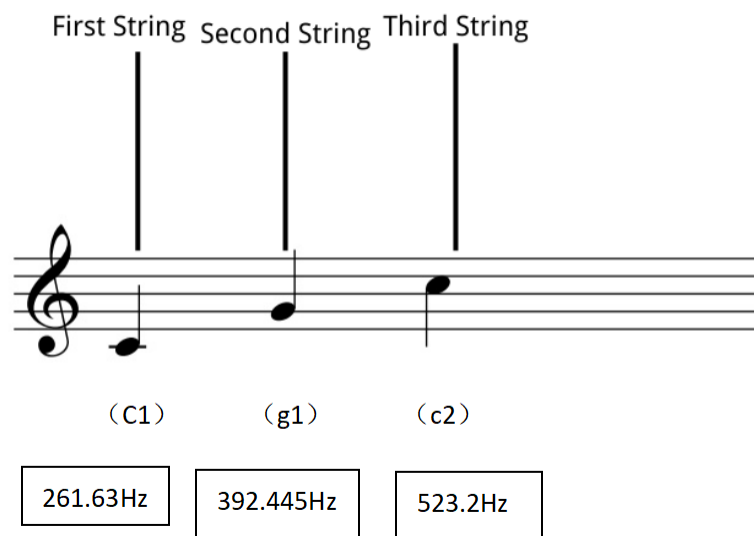


Figure 24. The three strings of the sanxian

Source: Guo Zhongqi (2024)

Sanxian is also called "Xianzi". It is a plucked instrument. The resonance box is made of hardwood. The surface of the instrument is oval, with a total length of 112 cm, a length of 75 cm, a length of 23 cm, a width of 20 cm, and a thickness of 9 cm. The pitch of the three strings is c1, g1, and g2, from collecting data comparing the sound with 440Hz frequency amplifier and measuring the sound of the musical instruments as follows: frequencies are 261.63Hz, 392.445Hz, and 523.2Hz from left to right. During the performance, the Shugu, pear flower board, and big Sanxian are indispensable instruments. The timbre and volume of the Sanxian can be freely controlled, and the tone can imitate the human voice, so it will not be abrupt with the singing, and the accompaniment and singing complement each other. To date, the accompaniment instruments used by Laoting Dagu in different periods vary in complexity, but the only constant is the use of Sanxian as the main accompaniment instrument of Laoting Dagu. At present, when performing Laoting Dagu, in addition to highlighting the playing skills of Sanxian, more of the original timbre is retained to serve as a foil for the accompaniment. The common accompaniment techniques of Sanxian are rich and varied, including plucking, picking, positive and negative strokes, large and small finger separation, and standing, moving, and kneading. When

playing Jin-style Laoting Dagū, Sanxian generally appears in the prelude, interlude, small cross and ending of the singing, which is used to inspire the singer's inspiration and make the music of each piece compact, complete and full. The musical techniques when playing Sanxian can achieve the effect of Tuoqiang the sound, modifying the melody, and making the singing expressive and beautiful. Sanxian is tuned to four or five degrees, from bass to treble, they are: sub-string, middle string and old string. The performance of Sanxian is adjusted according to the state of the performer, so it has extremely high requirements for the performer. The musical must keep up with the singer's performance and master the speed and rhythm of the performance according to the development of the plot and the development and changes of the character's emotions. It is not only the musical of the singer, but also an excellent creator.

Summary:

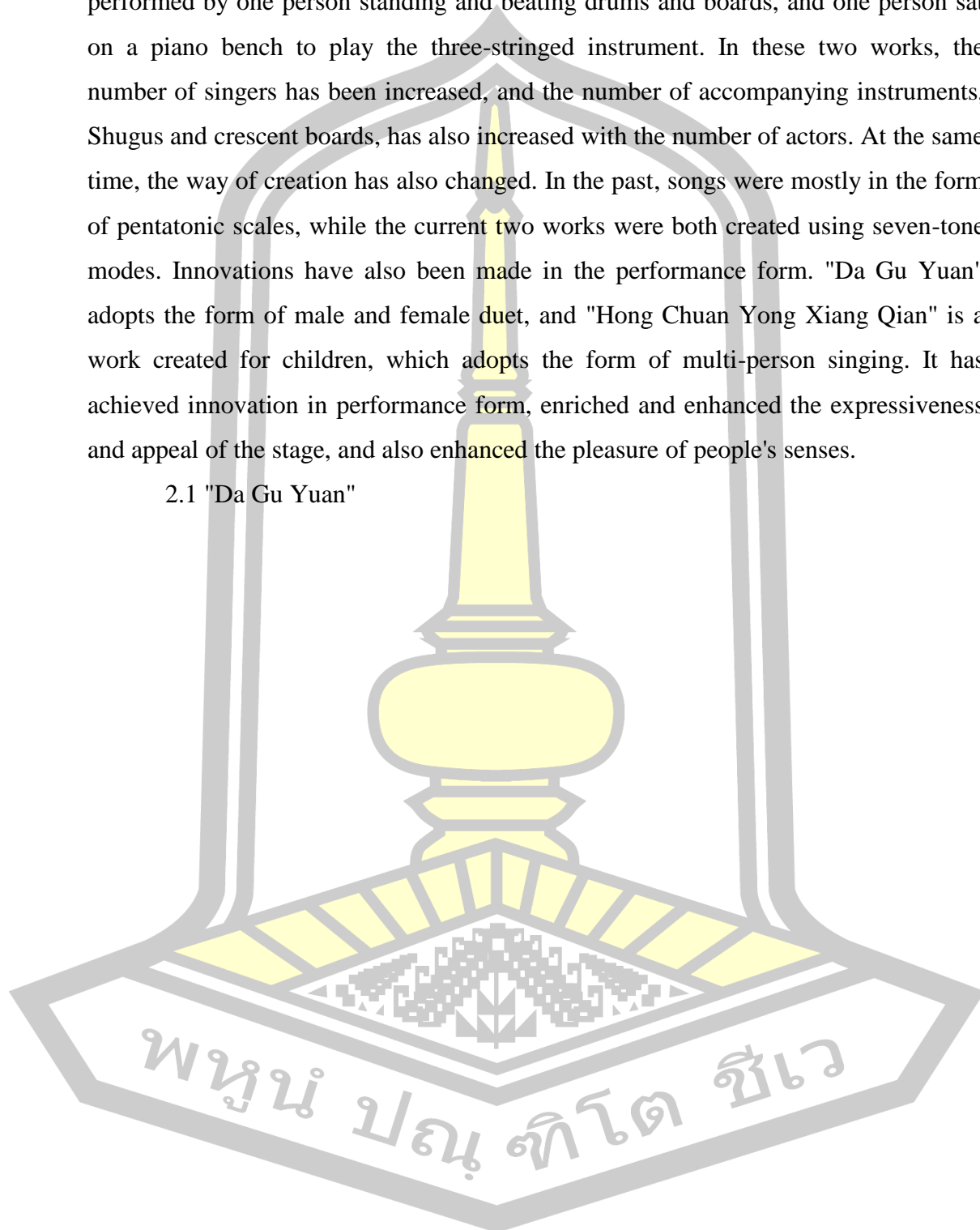
This section mainly introduces the musical instruments in the traditional art form of "Jin-style Laoting Dagū". "Jin-style Laoting Dagū" includes two main types of instruments: percussion instruments (Yueyaban and Shugu) and plucked instruments (sanxian). Yueyaban is a characteristic percussion instrument composed of two crescent-shaped copper plates, which is used to create atmosphere; Shugu is a drum with a diameter of 21cm and a thickness of 8cm, which is struck at a specific frequency to produce sound. Sanxian is a plucked instrument that provides accompaniment for singing. Together, these instruments constitute the unique and flexible performance form of "Jin-style Laoting Dagū", which is not restricted by venue.

2. Musical characteristics of two Jin-style Laoting Dagū

Jin-style Laoting Dagū originated from the folks, developed among the folks, and conform to the aesthetic tastes of the common people. Its musical instruments are Sanxian, Yueyaban, and Shugu. It has unique musical characteristics and strong regional characteristics. "Da Gu Yuan" and "Hong Chuan Yong Xiang Qian" are two Jin-style Laoting Dagū works created in 2023. As representative works of Jin-style Laoting Dagū, they were performed in the fourth "Beijing-Tianjin-Hebei Excellent Drum Songs Exhibition and Performance Event". These two works broke our

previous understanding of Jin-style Laoting Dagu. In the past, Laoting Dagu were performed by one person standing and beating drums and boards, and one person sat on a piano bench to play the three-stringed instrument. In these two works, the number of singers has been increased, and the number of accompanying instruments, Shugus and crescent boards, has also increased with the number of actors. At the same time, the way of creation has also changed. In the past, songs were mostly in the form of pentatonic scales, while the current two works were both created using seven-tone modes. Innovations have also been made in the performance form. "Da Gu Yuan" adopts the form of male and female duet, and "Hong Chuan Yong Xiang Qian" is a work created for children, which adopts the form of multi-person singing. It has achieved innovation in performance form, enriched and enhanced the expressiveness and appeal of the stage, and also enhanced the pleasure of people's senses.

2.1 "Da Gu Yuan"





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163

V.S.

167



171



175



179



183



187



191



195



199



203



207





Figure 25. Da Gu Yuan

Source: Guo Zhongqi (2024)

2.1.1 Melodic characteristics of Sanxian

Sanxian is a melodic instrument of Jin-style Laoting Dagu. Through the melodic analysis of researchers, it is found that the melodic expression of Sanxian is very rich and has unique local characteristics.



Figure 26. Da Gu Yuan (1-8)

Source: Guo Zhongqi (2024)

1) The introduction part (1-8) adopts a wave-like melody line, with a scale-like trend and repeated homophonic patterns, and echoes the main melody line, enriching the timbre of the melody and smoothly leading to the main music section.

Figure 27. Da Gu Yuan (9-72)

Source: Guo Zhongqi (2024)

2) The A section (9-72) starts with a tremolo-like homophonic repetition, and adds a large number of repeated homophonic patterns to the music section as the harmonic timbre of the main melody, paving the way for the melody. A large leap interval is added to the music section, jumping into the bass area to form a bass paving the way.

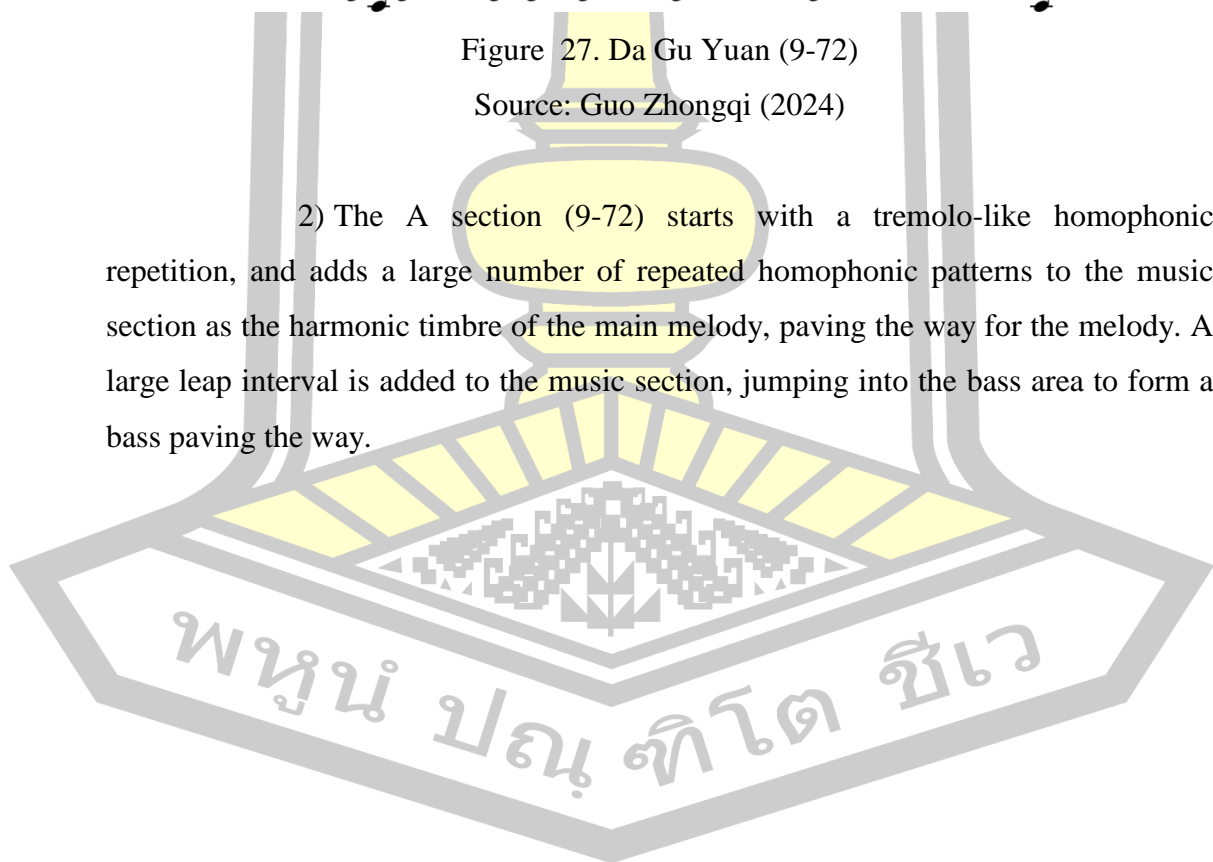


Figure 28. Da Gu Yuan (73-118)

Source: Guo Zhongqi (2024)

3) The B section (73-118) is the same as the main melody, with a weak syncopated rhythm to form a branch polyphony, which emphasizes the main melody. The octave interval is added to the music section to expand the range of the melody, making the music sound more open and rich.

The image displays a musical score for the piece 'Da Gu Yuan' (119-154). The score is written in a single system with ten staves. The first six staves (measures 119-134) are in the treble clef, and the last four staves (measures 135-154) are in the bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, light gray watermark is visible in the background, consisting of two large, stylized, mirrored shapes that resemble the letter 'A' or a similar symbol.

Figure 29. Da Gu Yuan (119-154)

Source: Guo Zhongqi (2024)

4) The C section (119-154) widely uses the same musical figures as the main melody, and introduces supplementary materials in the melody rest part of the singing, which enhances the layering and coherence of the section. At the beginning of the section and the beginning of the second phrase, an interval that is two degrees different from the singing melody is used. This interval relationship injects additional tension and dynamics into the harmonic color.

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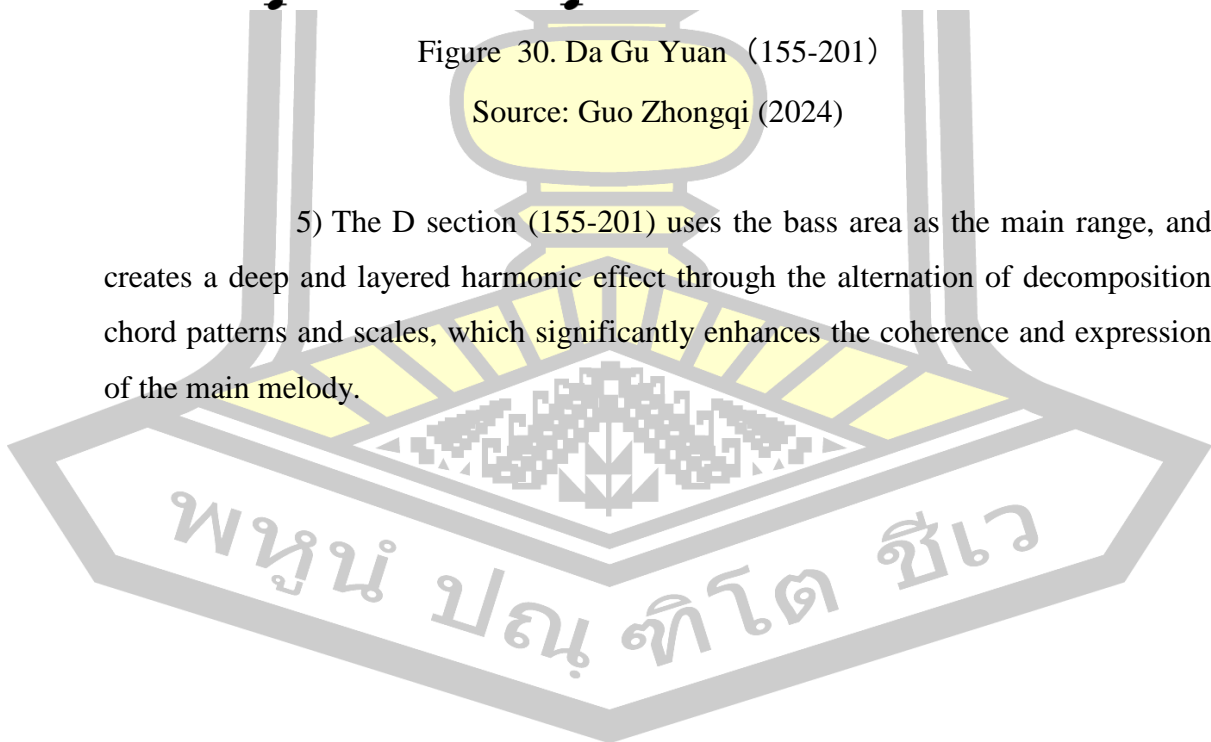
184

The image displays five staves of musical notation for the piece 'Da Gu Yuan' (155-201). The notation is in treble clef with a key signature of three sharps (F#, C#, G#). The first staff begins at measure 187. The second staff begins at measure 190. The third staff begins at measure 194. The fourth staff begins at measure 197. The fifth staff begins at measure 200 and includes a time signature change from 2/4 to 4/4, and then to 3/4.

Figure 30. Da Gu Yuan (155-201)

Source: Guo Zhongqi (2024)

5) The D section (155-201) uses the bass area as the main range, and creates a deep and layered harmonic effect through the alternation of decomposition chord patterns and scales, which significantly enhances the coherence and expression of the main melody.



205

208

212

216

218

Figure 31. Da Gu Yuan (202-219)

Source: Guo Zhongqi(2024)

6) The E section (202-219) starts with a weak start, and uses the same tone repetition pattern and decomposition chord progression alternately. In the weak beat position, the large leap interval is used again, and the jump into the bass area increases the drama of the melody and the breadth of the range, while enriching the harmonic level.

2.1.2 Rhythm and beat characteristics of Sanxian

1) Introduction (1-8), 4/4 beats enter, and 4/2 beats are switched to 4/2 beats at bar 8. The alternation of eighth notes and sixteenth notes is the main rhythm, which increases the rhythm level of the music and makes it less monotonous.

2) A section (9-72), the beat changes many times in this section, such as 4/2 beats to 4/4 beats in bars 9-10; 4/4 beats to 4/2 beats in bars 22-24, and then back to 4/4 beats; 4/4 beats to 4/2 beats in bars 50-50. In terms of rhythm, it is mainly

based on large syncopated rhythms and dotted rhythms, and the rhythm density is increased in the gaps between singing to supplement.

3) B section (73-118), this section is 4/2 beats, mainly based on eighth notes and syncopated rhythms. This asymmetrical rhythm can attract the audience's attention and make the music more interesting and varied.

4) Section C (119-154), starts to switch back to 4/4, switches to 4/2 in bar 142, and switches back to 4/4 in bar 143. The rhythm is mainly based on the alternation of eighth notes and sixteenth notes, highlighting the expressiveness of the main melody, and maintaining the dynamic balance and overall stability of the music through this rhythmic treatment.

5) Section D (155-201), starts with 4/4, switches to 4/2 in bar 159, and switches back to 4/4 in bar 160. Switch to 4/2 in bar 179, and switch back to 4/4 in bar 180. This section is based on regular eighth notes, and through the strategic insertion of rests, the rhythmic structure is further enriched, adding a sense of breath and tension to the music, while maintaining the stability and clarity of the rhythm.

In the E section (202-219), the first part is switched to 4/2, the second part is switched to 4/3, the second part is switched to 4/4, the second part is switched to 4/2, the third part is switched to 4/2, the third part is switched to 4/4, the fourth part is switched to 4/4, the fourth part is switched to 4/4, the fourth part is switched to 4/4, the fifth part is switched to 4/4, the fourth part is switched to 4/3, the fifth part is switched to 4/4, and the fourth part is switched to 4/4. In terms of rhythm, the alternation of eighth notes and sixteenth notes is the main part, and the regular rhythm pattern is returned to again, which enhances the sense of structure and ending of the music.

2.1.3 Rhythm characteristics of Yueyaban and Shugu

I found that among percussion instruments, the yueyaban played a leading role. "Daguyuan" started from the weak beat and adopted the performance form of the yueyaban as the main part and the drum as the auxiliary part. At the same time, the rhythm pattern is relatively simple, with quarter notes as the main part and eighth notes and small dotted notes as the auxiliary parts. There are several common forms in total.

1) The Yueyaban and shugu are often played in the form of a combination of quarter notes and eighth notes.

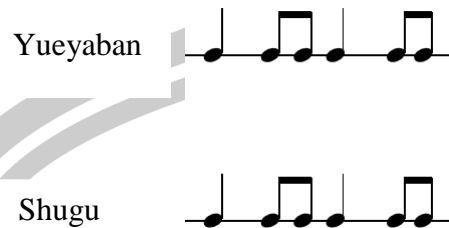


Figure 32. Common rhythms of Yueyaban and Shugu

Source: Guo Zhongqi (2024)

In "Da Gu Yuan", Yueyaban and Shugu are often played in the form of a combination of quarter notes and eighth notes. For example, bars 13-18, 23-27, 33-34, 36-40, and 120 of the score are played according to this rhythm.

2) The Yueyaban leaves the first half of the eighth note blank and the Shugu's quarter note and eighth note combination

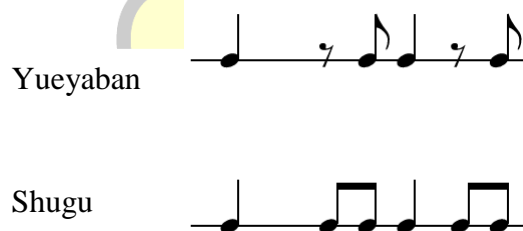


Figure 33. Common rhythms of Yueyaban and Shugu

Source: Guo Zhongqi (2024)

In "Da Gu Yuan", the Yueyaban leaves the first half of the eighth note blank and the Shugu's quarter note and eighth note combination is often used for performance. For example, bars 121-122, 134, 136, and 141 of the score are played according to this rhythm. 3) The combination of quarter notes and open beats of the Yueyaban and the quarter notes and eighth notes of the Shugu.

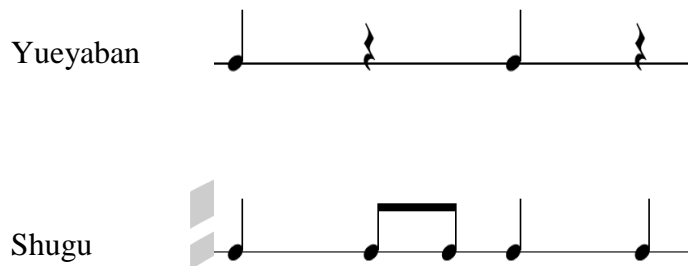


Figure 34. Common rhythms of Yueyaban and Shugu

Source: Guo Zhongqi (2024)

In "Da Gu Yuan", the combination of quarter notes and open beats of the Yueyaban and the quarter notes and eighth notes of the Shugu are often used for performance. For example, bars 156-158, 165-168, 170, 174, 180, 185-186, 185-186, 188-190, 192-193, and 195-196 of the score are played according to this rhythm.

4) The Yueyaban and the drum play quarter notes at the same time

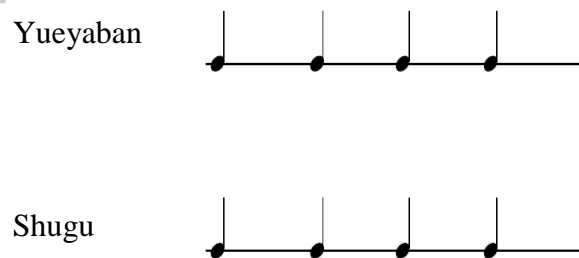


Figure 35. Common rhythms of Yueyaban and Shugu

Source: Guo Zhongqi (2024)

In "Da Gu Yuan", the combination of Yueyaban and Shugu playing quarter notes at the same time is often used. For example, the 198-200th and 202-216th bars of the score are played according to this rhythm.

2.1.4 Scale

In "Da Gu Yuan", I found that the scale of Jin-style Laoting Dagu is a seven-tone scale, which is based on the traditional Chinese pentatonic scale ("Gong", "Shang", "Jiao", "Zhi", "Yu") plus the "Qing Jue" and "Bian Gong" scales.



Gong Shang Jue Qingjue Zhi Yu Biangong Gong

Figure 36. "Da Gu Yuan" scale

Source: Guo Zhongqi (2024)

2.1.5 Music structure characteristics

"Da Gu Yuan" is a parallel form structure, which can be divided into five parts, as shown in the figure below.

Music structure	Parallel Form Music structure					
Musical passages	Introduction	A	B	C	D	E
Number of measures	8	63	45	36	47	18
Start and end section	1-8	9-72	73-118	119-154	155-201	202-219
Mode and tonality	#F Gong Seven-tone scale					

Figure 37. Music structure diagram of "Da Gu Yuan"

Source: Guo Zhongqi (2024)

2.2 "Hong Chuan Yong Xiang Qian"

Musical score for "Hong Chuan Yong Xiang Qian" in G major, 4/4 time. The score consists of ten staves of music, numbered 1 through 33. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplet markings. The score ends with a double bar line and repeat dots.

5

9

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17

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25

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มหาวิทยาลัยเทคโนโลยี

Figure 38. "Hong Chuan Yong Xiang Qian"

Source: Guo Zhongqi (2024)

2.2.1 Melodic characteristics of Sanxian

Sanxian is a melodic instrument of Jin-style Laoting Dagu. Through the melodic analysis of researchers, it is found that the melodic expression of Sanxian is very rich and has unique local characteristics.

Figure 39. "Hong Chuan Yong Xiang Qian" (1-7)

Source: Guo Zhongqi (2024)

Figure 40. "Hong Chuan Yong Xiang Qian" (8-17)

Source: Guo Zhongqi (2024)

2) The A section (8-17) starts with a broken chord form of repeated homophonic chords. In the second half of the 15th bar, it changes to the homophonic progression of the main melody, emphasizes it, and ends on the main tone. This treatment method makes the music more coherent and cohesive by repeating and strengthening the melody, and ends on the final main tone, bringing a definite sense of ending.

พหุ ประถมศึกษา



Figure 41. "Hong Chuan Yong Xiang Qian" (18-37)

Source: Guo Zhongqi (2024)

3) Section B (18-37), melody, the B section is introduced by the repeated main note, and then the same tone pattern as the main melody is maintained, and it is changed to set off. In the change, consistency and unity are maintained, while the expressiveness of the melody is enhanced.

พหุ ประถมศึกษา



Figure 42. "Hong Chuan Yong Xiang Qian" (38-57)

Source: Guo Zhongqi (2024)

4) (38-57) Section, melody, starts with a weak start, and a large number of weak start rhythms are added to the subsequent phrases, and the melody patterns are mainly scale-like and broken chords. The use of weak start rhythm breaks the conventional beat structure and makes the music more fascinating.

2.2.2 Rhythm and beat characteristics of sanxian

1) Introduction part (1-7), enters in 4/4 time, and switches to 4/3 time at measure 7. Start with dotted eighth notes, then add eighth notes and sixteenth notes rhythm patterns, and use them as the main tone pattern throughout, making the material relatively unified.

2) Section A (8-17), the beginning turns back to 4/4 time. In terms of rhythm, the rhythm of the eighth note is the main one, and then the big dot and the small dot appear to pave the harmony and rhythm for the main melody.

3) Section B (18-37), 4/4 time, in terms of rhythm, the rhythm of the large syncopation is added, so that the B section shows new changes and developments on the basis of inheriting the A section.

4) Section C (38-57), 4/4 time, the phrase starts with a weak syncopation rhythm, and then the dot and the rhythm of the eighth note are added, which enhances the layering and expression of the music.

2.2.3 Rhythmic characteristics of the crescent board and the book drum

In "Hong Chuan Yong Xiang Qian", almost all of them use the same rhythm, that is, the crescent board is a combination of quarter notes, rest quarter notes and the bass drum quarter notes and eighth notes.

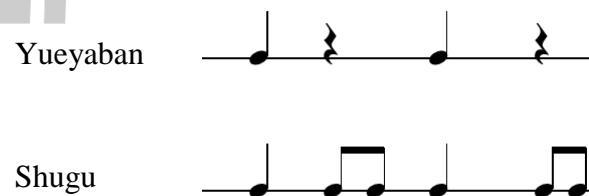


Figure 43. Common rhythms of Yueyaban and Shugu

Source: Guo Zhongqi (2024)

The Yueyaban are often combined with quarter notes and rest quarter notes, and the Shugu are combined with quarter notes and eighth notes. For example, bars 18-34 and 38-56.

2.3.4 Scale characteristics

I found that the scale of "Hong Chuan Yong Xiang Qian" is a seven-tone scale, which is based on the traditional Chinese pentatonic scale ("gong", "shang", "jiao", "zhi", "yu") with the addition of "qingjue" and "biangong" scales.

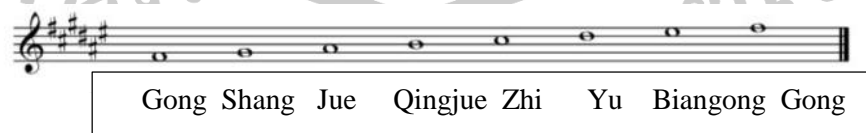


Figure 44. Seven-tone scale of "Hong Chuan Yong Xiang Qian"

Source: Guo Zhongqi (2024)

2.5 Music structure characteristics

According to my analysis, "Hong Chuan Yong Xiang Qian" is a parallel single three-part form structure, consisting of three main parts: A section, B section and C section, with prelude and connection as auxiliary structures. The tonality is F palace mode. The form structure diagram is as follows:

Music structure	Parallel single three-part form			
Musical passages	Prelude	A	B	C
Number of measures	7	10	20	20
Start and end section	1-7	8-17	18-37	38-57
Mode and tonality	F Gong Seven-tone scale			

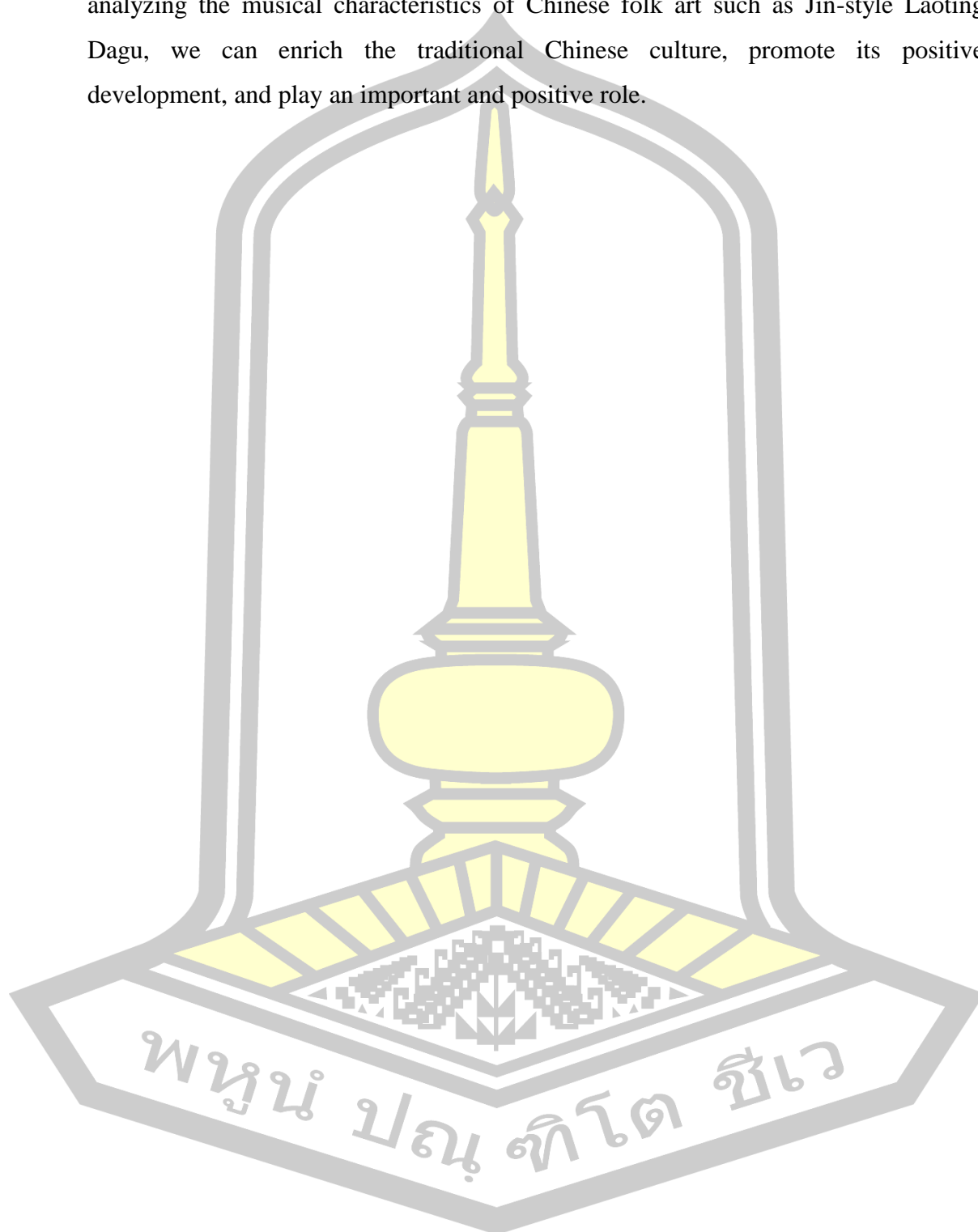
Figure 45. Music structure of "Hong Chuan Yong Xiang Qian"

Source: Guo Zhongqi (2024)

3. Summary

In general, Jin-style Laoting Dagu is a microcosm of the cultural heritage of Luannan area. Through the analysis and research of the musical characteristics of Jin-style Laoting Dagu, it is concluded that the melody instrument characteristics of Jin-style Laoting Dagu are rich, with undulating melody lines and melody lines surrounded by patterns. The melody adopts repeated patterns of the same tone and decomposed chord progressions, and is often played with vibrato techniques. The beat is often changed according to the needs of the song. The rhythm is mainly eighth notes, supplemented by syncopation, dotted, and sixteenth notes. In addition, the coordination of the crescent board and the Shugu with the human voice makes the human voice melody prominent or emphasized. The scale feature is that the seven-tone scale is mainly based on Qingjue and Biangong. The musical structure is parallel. It can be said that Jin-style Laoting Dagu shows the essence of the culture of Luannan area. It integrates the spirit and historical culture of the local people and their lifestyle,

and is part of the traditional Chinese culture. It is worthy of in-depth study. By analyzing the musical characteristics of Chinese folk art such as Jin-style Laoting Dagu, we can enrich the traditional Chinese culture, promote its positive development, and play an important and positive role.



CHAPTER VI

The guidelines for preservation and transmission of Jin-style Laoting Dagu in Luannan County, Hebei Province

My third research objective is to discuss the guidelines for the preservation and transmission of Jin-style Laoting Dagu. Jin-style Laoting Dagu has a history of nearly a hundred years. How to protect and inherit it is one of the important issues to be considered at present. In this chapter, the researchers invited government officials, experts, and inheritors of Jin-style Laoting Dagu to discuss the current status of the preservation and transmission of Jin-style Laoting Dagu through interviews and group meetings. They obtained important information about the preservation and transmission of Laoting Dagu and negotiated to formulate guidelines for preservation and transmission.

1. The guidelines for preservation of Jin-style Laoting Dagu
2. The guidelines for transmission of Jin-style Laoting Dagu
3. Summary

As one of the traditional art forms in my country, Jin-style Laoting Dagu has gradually developed through the continuous transmission and creation of generations. However, in the process of development, affected by social changes, Jin-style Laoting Dagu is no longer as prosperous as in the past and is facing the dilemma of being lost. In this case, the preservation and transmission of Jin-style Laoting Dagu is particularly important. For this reason, the researchers invited government official Ma Shaoqiang, Laoting Dagu expert Wang Huicheng, school teacher Wang Yong, and national inheritors of Jin-style Laoting Dagu Jia Changfu, Wei Xiaoying, Li Zhiming and others to hold a group meeting to discuss the preservation and transmission guidelines.



Figure 46. Jin-style Laoting Dagu Group Meeting

Source: Guo Zhongqi (2024)

1. The guidelines for preservation of Jin-style Laoting Dagu

In promoting the preservation of Jin-style Laoting Dagu, the joint participation of the government, experts and scholars, and inheritors is crucial. Their respective roles and responsibilities can be organically combined to form an effective preservation and transmission mechanism. To this end, the researchers sorted out the speeches of government officials, experts and scholars, and inheritors, as follows.

Government official Ma Shaoqiang said: "I am a fan of drums. Before I became an official, I would go to join in the fun when there were drum performances. But now, if you want to watch a performance, you have to check the time. It is really different from the past. There are performances at any time. As an outsider, I don't know much about Jin-style Laoting Dagu. Can you tell me what caused this? How should we protect Jin-style Laoting Dagu?"

Expert Wang Huicheng said: "Drum performances are indeed not as good as before. The atmosphere was really good before. There are not many people who can sing some classics now. I think this has something to do with the development of the times. We should really think about how to protect Jin-style Laoting Dagu."

Inheritor Jia Changfu said: "It is true that when I was a child, there were many people learning Sanxian, but our generation is old. I now have an apprentice who is following I often play the drum. "

School teacher Wang Yong said: "Hey, in this situation, we need to formulate the current preservation guidelines as soon as possible to ensure the transmission of the century-old art. "

Government official Ma Shaoqiang said: "Yes, we must formulate a good preservation guidelines. What do you think should be done? "

Inheritor Wei Xiaoying said: "I think the most important thing is to protect the construction of the base of Jin-style Laoting Dagu. The base is there, and the Jin-style Laoting Dagu is there. "

Government official Ma Shaoqiang said: "You are right. We will negotiate the specific details. "

After many rounds of consultation, it was finally agreed that in order to strengthen the transmission and preservation of Jin-style Laoting Dagu, in addition to taking material preservation measures, it is more important to study the development status of Jin-style Laoting Dagu through theoretical learning and establish effective preservation and transmission guidelines. The construction guidelines for strengthening the preservation of the Laoting Dagu Base was passed at the meeting, as follows.

1.1 Strengthen guidelines guidance

To deeply understand the Jin-style Laoting Dagu, we must understand the current environment and conditions of the Jin-style Laoting Dagu, implement a comprehensive, scientific and long-term preservation plan for it, and formulate reasonable and effective measures and management methods for the construction of the base, which has overall and fundamental significance for promoting the sustainable development of the Laoting Dagu preservation cause.

The Luannan County Party Committee should adhere to the principle of giving equal importance to research, preservation, development and utilization, establish a leading organization and professional working organization for cultural heritage preservation, actively explore and study the long history and cultural connotation of the Jin-style Laoting Dagu, promote national folk culture, mobilize the enthusiasm of all parties, and form a coordinated unity of preservation and transmission. And with this as the purpose, cultivate new drum performers and lay the foundation for the transmission and development of the Jin-style Laoting Dagu. Secondly, experts

should communicate with actors, break through the limitations of works in performance content, integrate more content of real life, and innovate in form, develop various performance forms such as dialogue drum, group drum, and situational drum drama, which will play an important role in enriching and nourishing the spiritual life of contemporary people and promoting the coordinated development of economy and society. In addition, the construction of databases should be planned in a coordinated manner to establish a database group and work platform that adapts to local actual conditions, meets public needs, and can provide public services: use information and digital modern technology to establish a technical platform: use television, magazines, the Internet and other news media for extensive publicity, etc., which will promote the sustainable development of the preservation of Jin-style Laoting Dagu.

1.2 Pay attention to the preservation of inheritors

As an intangible cultural heritage, Jin-style Laoting Dagu is non-renewable and fragile; the characteristics of Chinese folk music determine that the transmission and development of Laoting Dagu mainly depends on the oral transmission of inheritors, which determines that we must put the rescue preservation of representative inheritors and traditional skills in the first place. Strengthening the preservation of representative inheritors is the key to passing down Laoting Dagu from generation to generation, and it is also the key to the management measures and methods of the preservation base construction. The main thing is to strengthen the construction of two groups: one is to rescue and protect the existing inheritors and traditional skills to prevent the death of people and the disappearance of art; the other is to focus on cultivating and excavating future inheritors.

Jin-style Laoting Dagu has formed a group of inheritors represented by the third and fourth generation inheritors Jia Changfu, Wei Xiaoying, Li Zhiming and others, who are active in Luannan area. Its fluent singing, flexible and changeable board style, light rhythm, bright singing and mellow charm are more easily accepted and loved by the people. Jia Changfu, the third generation inheritor of Jin-style, and Wei Xiaoying and Li Zhiming, the fourth generation inheritors, inherited and carried forward this style. To develop and protect Jin-style Laoting Dagu, it is necessary not only to protect and rescue the older generation of artists and their skills, but also to

focus on cultivating and excavating future inheritors. If we want to fully tap into excellent inheritors, we must expand the art market, expand the scope of the audience, form new appreciation areas and groups, break the traditional regional and portal restrictions, widely absorb outstanding talents from inside and outside the county, create quality projects, encourage outstanding inheritors to give lectures, teach, organize training courses and other social activities, and strive to mobilize the enthusiasm of the local government and the people, so that the current Jin-style Laoting Dagou has successors.

1.3 Emphasis on the role of education

Education is an important means and way of cultural transmission, and it is also an effective way to revitalize the cultural heritage of Laoting Dagou. The older generation of Jin-style Laoting Dagou artists used the traditional way of oral and practical teaching to pass on the Jin-style Laoting Dagou, a national folk music culture, in the cultural changes of hundreds of years. In the current era of multicultural prosperity, changing the education model and method is undoubtedly of great significance to its transmission and development. First, the government can link up with domestic art schools to introduce Jin-style Laoting Dagou into professional art schools and incorporate it into their teaching system. The professionalism and academic nature of art schools can be used to protect, excavate and organize this art, create a unique Jin-style Laoting Dagou music theory research and a certain scale of artistic creation system, carry out research with a professional vision and form fruitful scientific research results, so as to develop and inherit this art. Secondly, the teaching model of Jin-style Lao Laoting Dagou has always followed the traditional oral and heart-to-heart training and professional training, which is still one of the main teaching methods used to cultivate opera and quyi talents. We should combine experience and explore how to combine opera and quyi education with the modern education system in order to better cultivate drama and quyi talents. Third, the development of education can follow the basic principle of adapting measures to local conditions. The transmission and development of Jin-style Laoting Dagou is mainly in Luannan, eastern Hebei, and the education targets are mainly local students, who have some understanding of local music culture. In this way, we can integrate local music repertoires into the content and form of education, take root in people's lives, and

make students more willing to understand and learn. Let students become participants in music, culture and art activities, participate in various groups' art practice activities, and arrange performances and repertoires with veteran artists, so that the music and cultural heritage of Jin-style Laoting Dagu can be truly revitalized in them, and these students can truly become the carrier and subject of the activation of music and cultural heritage.

2. The guidelines for transmission of Jin-style Laoting Dagu

As a local mass art, Jin-style Laoting Dagu can be inherited by expanding the number of groups. The researchers interviewed three inheritors from Luannan County (Jia Changfu, Wei Xiaoying, and Li Zhiming) to understand the traditional transmission guidelines of Jin-style Laoting Dagu.

Jia Changfu (2024, interviewed) said: "My love for Jin-style Laoting Dagu comes from my sister. When I was young, my sister began to learn from Li Hechun, an artist from Zhaozhuang Village, Tuoli Town, Luannan County. Under her influence, at the age of 14, she began to learn to sing drum with artist Li Hechun, and then followed her teacher to learn to play sanxian. Later, by chance, I met teacher Tang Junshan. Under his careful guidance, I began to serve as an accompaniment in various performance venues. In recent years, we have begun to teach in many schools such as Sigezhuang, Changchan, Yufu Primary School, Sanxiao, and Zhenzhong, and carry out the transmission of Jin-style Laoting Dagu.

Wei Xiaoying (2024, interviewed) said: "In the past, old artists went to the countryside to perform, and of course they sounded very good, and then I gradually fell in love with Laoting Dagu. Every day when it was time, I would report to the small stool to listen. Later, I went to school and really came into contact with Laoting Dagu in elementary school. At that time, teacher He Jianchun (the third-generation inheritor of the Jin-style) taught us Laoting Dagu. At the age of 17, I began to systematically learn to sing Jin-style Laoting Dagu with teacher He Jianchun. .

Li Zhiming (2024, interviewed) said: "My father Li Chunjiang likes to play musical instruments at home on weekdays, especially sanxian. My father's superb skills provided me with a good learning and training opportunity for singing drum later. Under the influence of my father, after graduating from junior high school, I

entered the art class of Luannan County Middle School to study singing, and then became a disciple of the third-generation inheritor, teacher He Jianchun, for systematic learning and training. The master has very strict requirements on me. He pays special attention to how to sing, how to perform, how to communicate with the audience, and what to pay attention to when performing, which really made me enter the road of Jin-style Laoting Dagu performance."

Through the interview, the researcher learned that there are two main traditional transmission guidelines of Jin-style Laoting Dagu: one is master-apprentice transmission, that is, formal apprenticeship. The second is family-style transmission, that is, learning the singing and playing of Laoting Dagu through the influence of family members.

2.1 transmission guidelines of traditional model

2.1.1 Apprenticeship transmission

It is an extremely important tradition for Jin-style Laoting Dagu to become an apprentice through a formal apprenticeship ceremony. It symbolizes the formal establishment of the master-apprentice relationship and is a way of transmission that is still ongoing. The way of apprenticeship handed down in history has become much simpler today, but there is also a formal ceremony. This way of accepting apprentices is to become a formal inheritor. According to the fourth-generation inheritors Wei Xiaoying and Li Zhiming, the two participated in the apprenticeship ceremony together. The apprenticeship ceremony is much simpler now. Only the elders and younger generations of the same school are invited to pay homage to the master and offer the four-color gift. There is no written agreement. At the apprenticeship ceremony, the master gave the stage name, "Wei Jiaying, Li Jiaming", and gave the Jin-style Laoting Dagu piece book. (2024, interview)

2.1.2 Family transmission

Family transmission refers to artists learning skills from their ancestors or family relatives. Family transmission does not require apprenticeship ceremonies or recommendations from recommenders. Children who grow up in such a family environment where both parents are artists are inevitably influenced by the surrounding environment from an early age. Therefore, they tend to develop a certain

degree of artistic sensitivity. In the process of spreading Jin-style Laoting Dagu, family-style transmission is also an important way of transmission.

The fourth-generation inheritor Wei Xiaoying said: "My daughter has been following me to perform everywhere since she was young. She is a little drum fan. When I practice at home, she comes to "join in the fun". As time goes by, I will also guide her when I practice. We also went to Chongqing to participate in a performance a while ago. It can be said that the drum has made my family more harmonious."

2.2 Transmission guidelines of modern model

Wang Huicheng said at the group meeting: "At present, our transmission work has achieved some results, but at the same time we should also think about how the Jin-style Laoting Dagu should be passed on in the future. In the past, in order to protect our old tunes and styles, we insisted on the practice of "Master taught me to sing", which largely guaranteed the quality of transmission. But on the basis of ensuring the quality of tradition, we should also keep up with the pace of the times and formulate modern transmission guidelines."

Director Ma Shaoqiang, a government official, said: "Yes, the traditional transmission guidelines has cultivated a large number of excellent inheritors. We will not abandon it, but we will We should also think about the modern transmission guidelines in combination with the times. Speaking of this, I would like to thank all the inheritors present here. Jin-style Laoting Dagu has a history of more than 100 years. Thank you for your hard work and silent contribution, so that we still have the opportunity to appreciate the elegant art of our hometown today. "

Inheritor Jia Changfu said: "These are what we should do. As inheritors, we have the responsibility and mission to complete the transmission work. I think we should maintain the traditional way of transmission, but at the same time we should also expand the scope of transmission. During the performance, we often meet some young drama fans who want to learn to sing and play Laoting Dagu from us. "

Inheritor Li Zhiming said: "Yes, after each performance, some drama fans will come to the backstage to find us and ask about learning Jin-style Laoting Dagu. The modern transmission guidelines can start from expanding the objects of transmission and expanding the scope of research.

School teacher Wang Yong said: "I'll add a few words, it's very good. I think the cultivation of inheritors should start with students. "

Inheritor Wei Xiaoying said: "Yes, in recent years, Teacher Jia, Zhiming and I have been to many schools to teach Jin-style Laoting Dagu, and the students of the schools welcome us very much."

Government official Director Ma Shaoqiang said: "This is really good news, then let's discuss the modern transmission guidelines together."

After many consultations, it was determined that: "First, grasp the main line of teacher-student education and communication, and second, carry out multi-level communication in the cultural field." Specific transmission guidelines are summarized as follows.

After much consultation, it was decided: "On the basis of traditional guidelines, we will deepen modern guidelines. That is, we will grasp the main line of educational communication between teachers and students and carry out multi-level communication in the cultural field." The specific Transmission guidelines are summarized as follows.

2.2.1 Transmission of teacher-student education

Adhere to the dissemination of teacher-student education. School education is an effective education stage to enhance young people's recognition and cognition of local culture. For inheritors, many primary schools in Luannan County have opened folk art courses. Luannan County Cultural Center and Jin-style Laoting Dagu preservation Base also carry out free Laoting Dagu learning activities during the summer vacation. Intangible cultural heritage inheritors can carry out local art interest cultivation in designated primary schools and summer vacation classes, and provide systematic education for students.

At the same time, Jin-style Laoting Dagu intangible cultural heritage inheritors cooperate with the government to continuously explore transmission models and dissemination forms. In addition to entering local primary and secondary schools to carry out basic courses, Jin-style Laoting Dagu Intangible Cultural Heritage transmission Base carries out free Jin-style Laoting Dagu education and training for children every week and during holidays. It not only cultivates the aesthetic

foundation of local culture for children, but also supports the free listening and learning of drum enthusiasts in senior universities. These measures can promote the transmission of Jin-style Laoting Dagū.

2.2.2 Multi-level communication in cultural fields

The spread of culture has a characteristic at the field level. Compared with the cities near Luannan County (Tangshan City, Beijing City, Tianjin City, Qinhuangdao City), the rural areas within thousands of miles are more similar to the cultural phenomenon of Luannan County. The performance form of Jin-style Laoting Dagū is simple. The singer can perform in any place with a bāngū and a sānxián master. Such convenient features make Jin-style Laoting Dagū naturally travel through rural villages. Therefore, it was agreed at the meeting that the transmission of Jin-style Laoting Dagū should be fully developed in rural and urban dual-threaded and multi-fields.

1) Rural communication

The most Initially, the performance market of Jin-style Laoting Dagū was rooted in rural areas, and it was widely popular. As long as there was a drum performance in that village, audiences would flock to it. With the development of the times, nowadays, even in rural areas, there is a single age group of audiences. Most of those who like to listen to drums are middle-aged and elderly people, and they are also facing the baptism of multiculturalism. Therefore, the government can organize some activities to restore Laoting Dagū to rural areas. For example, Luannan County Cultural Center organizes drum artists to perform in the countryside, and can hold the "Thousands of Drums into Hundreds of Villages" event, organizing performance teams to go deep into 100 villages every year, performing thousands of Jin-style Jin-style Laoting Dagū, and enlivening rural cultural life. In this way, the art of Jin-style Laoting Dagū is returned to the fields and countryside, enriching the lives of farmers.

2) Urban communication

In cities, linking local folk art with cultural tourism is a good way to pass on. Although Although the habitats of Laoting Dagū art in teahouses and bookstores that were popular in cities in the last century have been replaced in the torrent of urban development, now, on the one hand, the inheritors can cooperate with Tangshan City Cultural Tourism Group to bring Jin-style Laoting Dagū to major

scenic spots. On the other hand, they can cooperate with the large and small theaters in the city to give Laoting Dagu a place in the city.

The government should include the Jin-style Laoting Dagu intangible cultural heritage project in the annual fiscal budget, and reward drum inheritors to participate in quyi competitions and record traditional cultural TV programs in various provinces and cities across the country many times a year, which will greatly mobilize the initiative of drum to enter the city's vision.

At the same time, the quyi community should hold theme conferences, seminars, exhibitions and performances, invite experts and scholars to join, collect Jin-style Laoting Dagu quyi materials and Jin-style Laoting Dagu artist archives, and form bibliographies and monographs. These are the strong colors in the urbanization process of Jin-style Laoting Dagu, and systematically support the spread of drum in the city.

3. Summary

As a splendid artistic wonder in the Chinese folk art garden, Jin-style Laoting Dagu is one of the excellent musical cultural heritages left to us by our ancestors. It incorporates folk culture and regional culture into the popular rap form, which has important research value. We should adhere to the current preservation and transmission guidelines on the basis of the previous preservation and transmission guidelines. The preservation of Jin-style Laoting Dagu focuses on the construction of the base, and we need to pay attention to the guidance of guidelines, the preservation of inheritors and the cultural transmission preservation of education. For the transmission of Jin-style Laoting Dagu, we should implement the modern transmission guidelines under the traditional transmission guidelines. On the one hand, we should play the role of teacher-student education and pass on Jin-style Laoting Dagu to schools. On the other hand, we should pay attention to the dissemination of cultural fields. We should strive to make Jin-style Laoting Dagu active in rural and urban areas. Only in this way can we better protect and inherit the excellent cultural heritage of Jin-style Laoting Dagu.

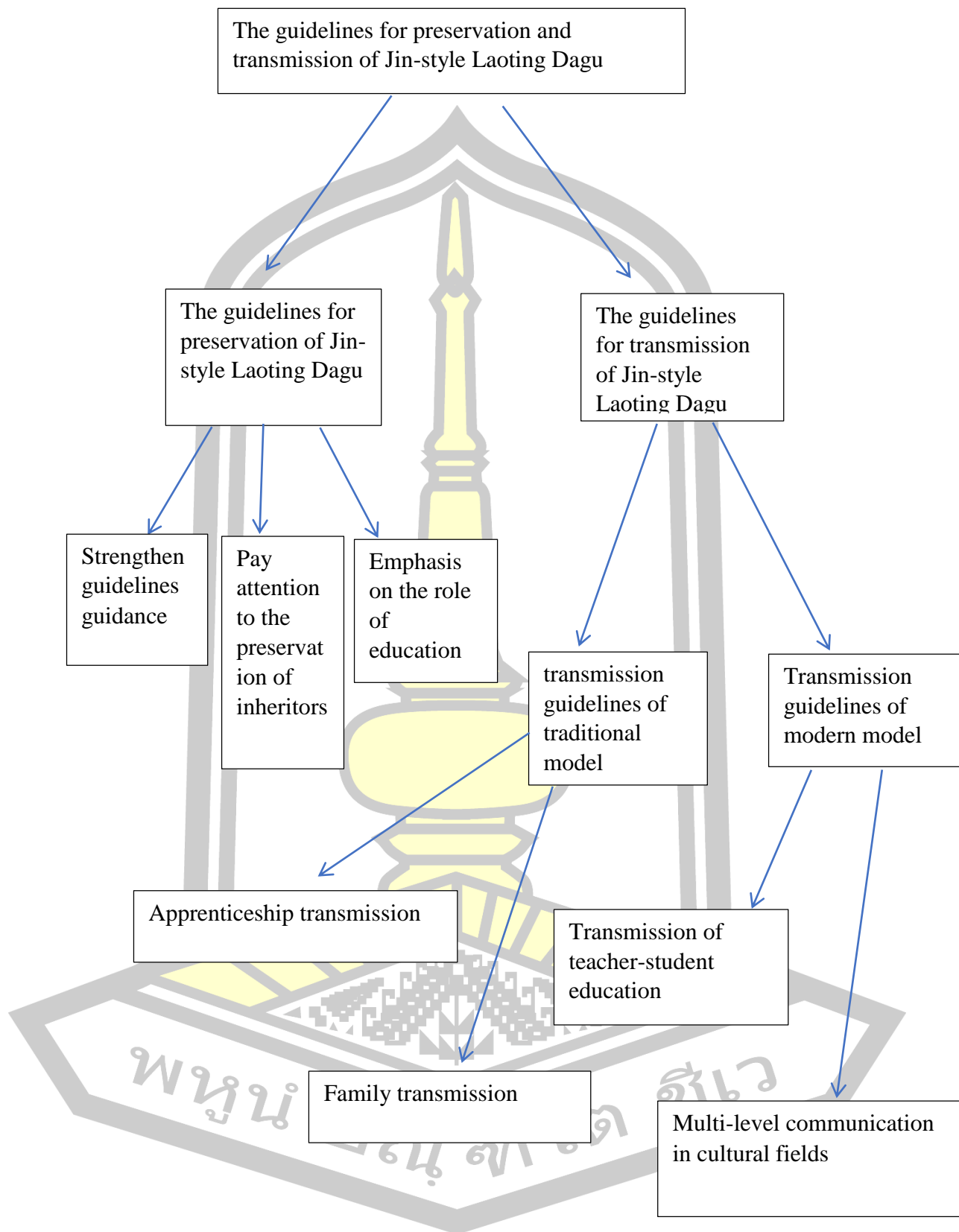


Figure 47. Guideline
 Source: Guo Zhongqi (2024)

CHAPTER VII

Conclusion, discussion and suggestions

In this study, there were three objectives:

- Study the current situation of the Jin-style Laoting Dagu in Luannan County, Hebei Province.
- analyze the music characteristics of Jin-style Laoting Dagu in Luannan County, Hebei Province.
- propose guidelines for the preservation and transmission of Jin-style Laoting Dagu in Luannan County, Hebei Province
- Based on the field data collection method, including documented data, the study results can be summarized as follows:

1. Conclusion

1. According to the first research goal, the current development of Jin-style Laoting Dagu in Luannan County, Hebei Province was learned. Jin-style Laoting Dagu has experienced the changes and inheritance of the times, and new books and works have emerged. At present, the inheritance of the fourth generation of inheritors has been completed, and there are 10 inheritance bases. The performance form has developed towards diversification, and singing and playing have gradually become more delicate and diversified. The performance form adopts the form of male and female duets and multi-person singing. More flexibility has been added to the rhythm, which can better convey the emotional fluctuations of the characters and the climax of the story. Modern sound equipment, lighting, background sound and other elements have been introduced in the sound effects. In terms of body language, gestures, steps, facial expressions and other body movements are added to enhance the expressiveness of emotions. The stage uses modern means such as lighting, background projection, props, etc. to enhance the dramatic effect and create a more layered and impactful visual atmosphere. Moreover, the actors began to pay attention to the sense of hierarchy and complexity in emotional expression, and gradually unfolded the inner world of the characters through delicate changes in tone, rhythm, and tone, and the

emotional expression became richer. It can be said that it has begun to become a form of commercial performance.

1.2 According to the second research goal, through the analysis of the musical characteristics of Jin-style Laoting Dagu, it is concluded that the musical characteristics of Jin-style Laoting Dagu are very rich. The melody of "Da Gu Yuan" is characterized by undulating melody lines, with scale-like trends and repeated homophonic patterns, using tremolo-like homophonic repetitions, bass area performance, and accompanying the main melody line, enriching the timbre of the melody. The beat is often changed according to the needs of the song. The rhythm is mainly eighth notes, supplemented by syncopation, dotted, and sixteenth notes. The rhythm of the crescent board and the book drum is simple, and its coordination with the human voice makes the human voice melody prominent or emphasized. The scale feature is that the seven-tone scale is mainly based on Qingjue and Biangong. The musical structure is parallel. The melody of "Hong Chuan Yong Xiang Qian" is characterized by a melody line surrounded by patterns, using repeated homophonic patterns and decomposed chord progressions, adding a lot of weak rhythms to the phrases, and mainly based on scale-like and decomposed chord melody patterns. The beat is often changed according to the needs of the song. The rhythm is mainly based on quarter notes and eighth notes. In addition, the coordination between the crescent board and the book drum and the human voice makes the human voice melody stand out or be emphasized. The scale feature is that the seven-tone scale is mainly composed of Qingjue and Biangong. The music structure is parallel. It can be said that "Da Gu Yuan" and "Hong Chuan Yong Xiang Qian" are the representative songs of the new era of Jin-style Laoting Dagu, and are the essence of the culture of Luannan region in the new era. It integrates the spirit and historical culture of the local people and their lifestyle, and is part of the traditional Chinese culture. Understanding its characteristics is conducive to the inheritance and innovation of culture.

1.3 According to the third research goal, the preservation and transmission guidelines of Jin-style Laoting Dagu was determined by holding a group meeting and interviewing three inheritors. At present, we should adhere to the preservation and transmission guidelines on the basis of the previous preservation and transmission guidelines. The preservation of Jin-style Laoting Dagu focuses on the construction of

the base, and it is necessary to pay attention to the guidance of guidelines, the preservation of inheritors and the cultural transmission preservation of education. As for the transmission of Jin-style Laoting Dagu, on the one hand, we should play the role of teacher-student education and pass on Jin-style Laoting Dagu to schools. On the other hand, we should pay attention to the dissemination of cultural fields. We should strive to make Jin-style Laoting Dagu active in rural and urban areas. Only in this way can we better protect and inherit the excellent cultural heritage of Jin-style Laoting Dagu.

2. Discussion

From this study, we can find the same conclusions as most studies. For example, in the Tangshan Quyi Historical Materials Collection (1989) "Laoting Dagu Album", the biographies of Laoting Dagu artists of the same period and the development of Jin-style Laoting Dagu before the 1980s were recorded; in Liu Xiangquan's (2002) "Luannan Folk Culture", the folk culture of Luannan area was recorded in detail, especially the formation process of Jin-style Laoting Dagu from the 1930s to the 1950s; in He Jianchun's (2009) "Artistic Talks on the Singing of Jin-style Laoting Dagu", we saw that Jin-style Laoting Dagu was a unique force in the Jindong music scene in the 1950s and 1960s; in Liu Zhenguang's (2016) "Luannan Dagu Artists", we learned that artists in Luannan area made outstanding contributions to the development of Jin-style Laoting Dagu, and we can see the living status of Jin-style Laoting Dagu artists in different periods.

These studies provide evidence for combing the development history of Jin-style Laoting Dagu. Based on this, I interviewed three inheritors of Jin-style Laoting Dagu—Jia Changfu, Wei Xiaoying, and Li Zhiming. I learned that the current Jin-style Laoting Dagu has completed the third and fourth generation of transmission, and created two works—"Da Gu Yuan" and "Hong Chuan Yong Xiang Qian". The performance form has developed from the original one person and one string to multiple people and one string, and the base construction has also made a substantial leap.

There are currently few articles on the instrumental accompaniment of Jin-style Laoting Dagou. Among them, Liu Xinyi (2018) "Analysis of Accompaniment Instruments of Laoting Dagou" conducted a preliminary analysis of the accompaniment history, accompaniment function, and integration with singing of related instruments, which is consistent with the research conclusions; Zang Fangyi (2023) "Artistic Characteristics and Development of Laoting Dagou" explained that the rhythm has a certain stability, and the actors can freely play according to the needs of the performers, which is consistent with the research conclusions. Based on the research of the two researchers, the researchers collected performance videos of Jin-style Laoting Dagou in the 4th Beijing-Tianjin-Hebei Excellent Drum Music Exhibition through field investigation, and analyzed the instrumental accompaniment of Jin-style Laoting Dagou, summarizing the characteristics of the melody, rhythm, scale and other aspects of the accompanying instruments.

At the same time, through literature collection and collation, the researchers found articles on the preservation and transmission guidelines of Jin-style Laoting Dagou in Luannan County. For example, Fang Xin (2017) "Field Investigation on the Development and transmission preservation of Laoting Dagou", she proposed four orientations: 1. Create institutions and attract talents; 2. Expand channels and vigorously promote; 3. Pay attention to transmission and tap talents; 4. Practice first, improve theory; Wang Yarong (2020) "Survey on the Current Status of Intangible Cultural Heritage preservation of "Laoting Dagou"", discussed the preservation and development suggestions of Laoting Dagou from three levels. First, give play to the leading role of the government, strengthen departmental collaboration, integrate cultural resources, and work together to promote the development of cultural industries. Second, the cooperation of all sectors of society is needed to actively cooperate with all sectors of society to jointly create a good atmosphere for the sustainable development of the preservation of Laoting Dagou. Third, as the main place for oral transmission and heart-to-heart teaching, schools should shoulder important responsibilities.

The researchers agree with the above viewpoints, and based on the current situation, they held meetings with government officials, experts, inheritors, and teachers to discuss the preservation and transmission guidelines of Jin-style Laoting

Dagu and draw research conclusions. First, the government has played an important guiding role in the preservation and transmission of Jin-style Laoting Dagu. The country must agree to vigorously build preservation and transmission bases, and ensure the spread of Jin-style Laoting Dagu through guidelines guidance, preservation of inheritors, and cultural transmission through education. Secondly, to expand new transmission guidelines, Jin-style Laoting Dagu can be spread through the school's teacher-student education and dissemination guidelines. It can also be rooted in the land of the motherland through changes in cultural fields, from rural to urban, from urban to rural areas.

Overall, due to the different research angles and time periods, the results of this study are generally consistent with previous studies. Although each researcher chose a different angle in their research, they all had a common desire, which was to preserve and pass on the Jin-style Laoting Dagu based on their own professional fields.

3. Suggestions

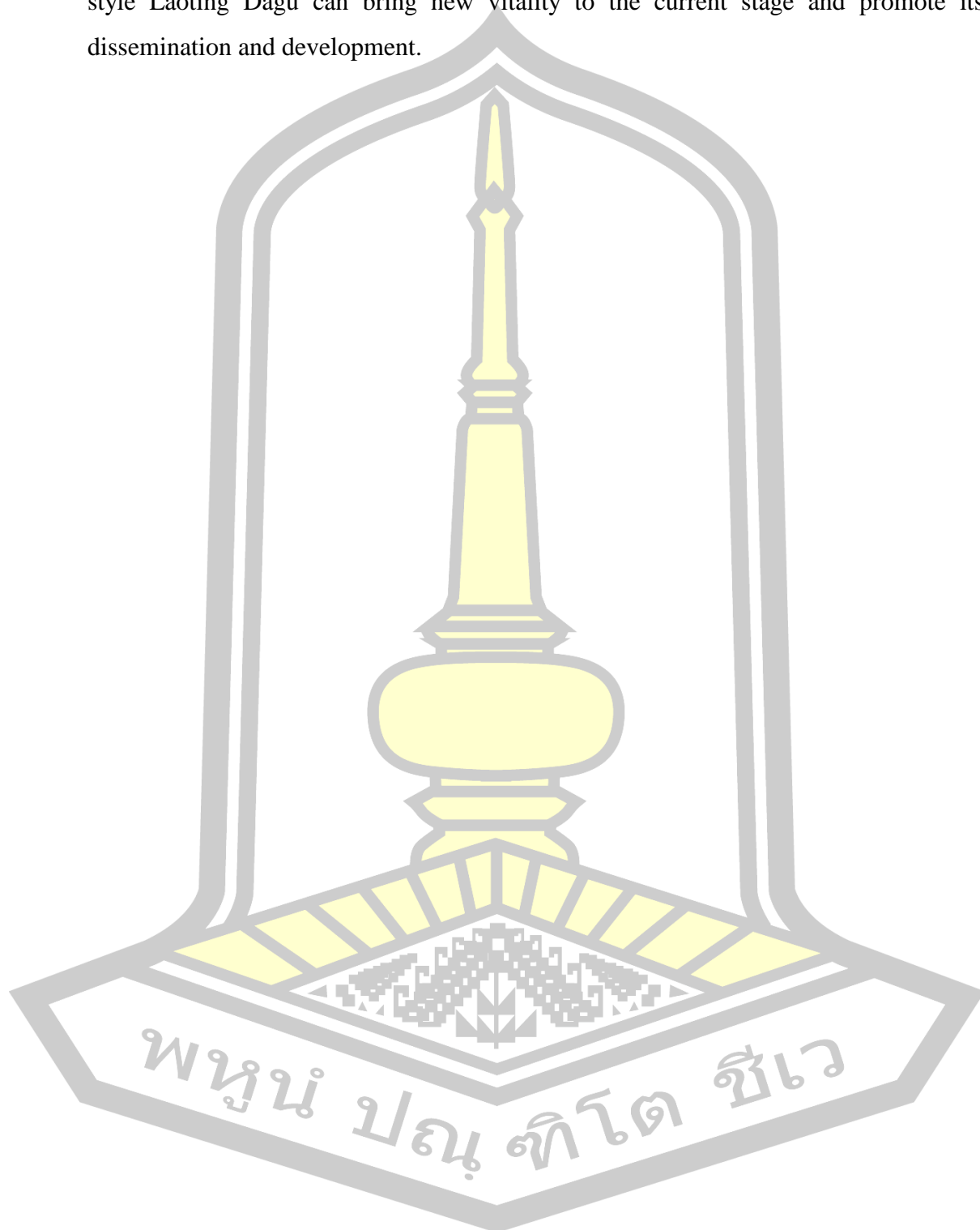
Through this study, we have learned about the development history and current research status of Jin-style Laoting Dagu, and the performance characteristics and musical style of Jin-style Laoting Dagu, so that we can inherit and improve Jin-style Laoting Dagu and lay the foundation for subsequent research. The subsequent research of this article will be based on the following questions and will be explained.

3.1 This study only studies the musical characteristics, preservation and transmission guidelines of the accompaniment instruments of Jin-style Laoting Dagu. In the future, we should continue to study the social functions and cultural characteristics of Jin-style Laoting Dagu in the new era to show its unique charm and cultural and artistic value.

3.2 The researcher only analyzed the characteristics of the playing instruments. In the future, we should analyze the musical characteristics of Jin-style Laoting Dagu singing and interpret the relationship between singing and accompaniment music.

3.3 Researchers should pay attention to the integrated development of popular culture and traditional culture, use technical means to establish relationships with the

audience, understand their needs, and expand their performance forms, so that Jin-style Laoting Dagu can bring new vitality to the current stage and promote its dissemination and development.



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พหุ ม ประถมศึกษา

APPENDIX

Appendix 1 Interview Questionnaire

1. Time

November 2023-August 2024

2. Location

Luannan County, Hebei Province

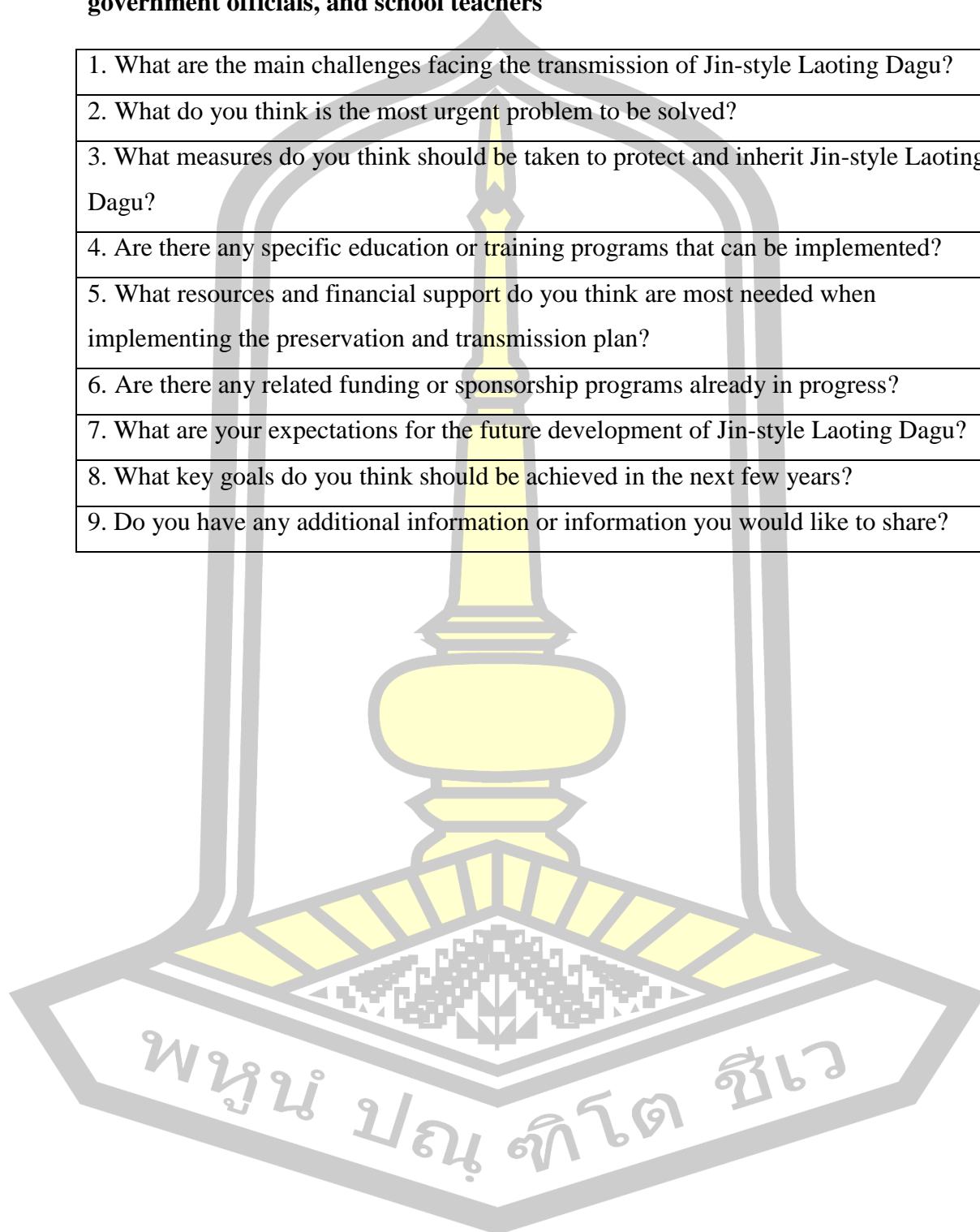
Part I: Interview Form for the Inheritor of Jin-style Laoting Dagū

Basic Information	Name	Age	Identity

1. How did you start learning Jin-style Laoting Dagū?
2. How is the transmission of Jin-style Laoting Dagū in Luannan area?
3. What is the history or contribution of your family or yourself in the field of Jin-style Laoting Dagū?
4. What is the status of Jin-style Laoting Dagū in Chinese culture in your opinion?
5. How is its dissemination and influence in local communities or nationwide?
6. How do you pass on Jin-style Laoting Dagū?
7. What methods or suggestions do you have to promote and pass on Jin-style Laoting Dagū?
8. What is your most memorable or proudest performance or event?
9. What are your expectations for the future development of Laoting Dagū?
10. Do you have any information you would like to add or share?
11. Can you recommend other people or organizations interested in Laoting Dagū?

Part II: Outline of the meeting of Jin-style Laoting Dagu inheritors, experts, government officials, and school teachers

1. What are the main challenges facing the transmission of Jin-style Laoting Dagu?
2. What do you think is the most urgent problem to be solved?
3. What measures do you think should be taken to protect and inherit Jin-style Laoting Dagu?
4. Are there any specific education or training programs that can be implemented?
5. What resources and financial support do you think are most needed when implementing the preservation and transmission plan?
6. Are there any related funding or sponsorship programs already in progress?
7. What are your expectations for the future development of Jin-style Laoting Dagu?
8. What key goals do you think should be achieved in the next few years?
9. Do you have any additional information or information you would like to share?



Appendix 2 Jin-style Laoting Dagu Music Score



Da Gu Yuan

Sanxian

singer

Yueyaban

Shugu



5

Sanxian

singer

Yueyaban

Shugu



2

8

Sanxian

singer

Jin Dong San Zhi Hua

Yueyaban

Shugu

12

Sanxian

singer

Duo Gui Gan

Yueyaban

Shugu

16

Sanxian

singer

Yueyaban

Shugu

19

Sanxian

singer

Yueyaban

Shugu

Dan Ba. Na Lao Ting

22

Sanxian

singer

Yueyaban

Shugu

Da Gu Zan

26

Sanxian

singer

Yueyaban

Shugu

Yi Fan

4

29

Sanxian

singer

Zha Gen Zai Wo Tu

Yueyaban

Shugu

33

Sanxian

singer

Xiang Yin Dao

Yueyaban

Shugu

37

Sanxian

singer

Yueyaban

Shugu

40

Sanxian

singer

Yueyaban

Shugu

43

Sanxian

singer

Zou Jie Chuan Xiang Kou Kou Xiang

Yueyaban

Shugu

47

Sanxian

singer

Chuan

Yueyaban

Shugu

6

50

Sanxian

singer

Yueyaban

Shugu

56

Sanxian

singer

Zui Shi ZanLao Ban Xing Xi Wen Le Jian

Yueyaban

Shugu

62

Sanxian

singer

Kan Si JianDan Fei Jian

Yueyaban

Shugu

7

69

Sanxian

singer

Yueyaban

Shugu

Dan_____ Da Hua i

75

Sanxian

singer

Yueyaban

Shugu

Shu_ NianPan Qian_____ JieXiangting Yuan Wai_BiaTian

82

Sanxian

singer

Yueyaban

Shugu

Shuo Shu Ren_____ Si_HaiWei Jia Gang_Qiong Wei Man_____




8

89

Sanxian

singer

Yi Zhang Fang Zhuo Cheng Qi Le Yi Pian Tian Shu Kai Le Zheng

Yueyaban

Shugu

94

Sanxian

singer

Feng Da Ding Le Gu Ban

Yueyaban

Shugu

101

Sanxian

singer

Xue Tu Wo Wan Yao Ju Gong Dei Zi

Yueyaban

Shugu

108

Sanxian

singer

TingXueTuWoHouLongSangYa
NiuQiangBieDiaoDiuManLaZi

Qian Shuo Shang Yi Fan

Yueyaban

Shugu

116

Sanxian

singer

San Xian Wan Zhuan

Yueyaban

Shugu

121

Sanxian

singer

Ru Xi Yu Si

Yueyaban

Shugu

10

124

Sanxian

singer

Si Qie Qie _____ Gu Za _____ Tan _____

Yueyaban

Shugu

127

Sanxian

singer

Qing Bo _____ Man Dian _____ Mo Fu _____

Yueyaban

Shugu

130

Sanxian

singer

Tiao _____ Yu Yin _____ San Ri _____

Yueyaban

Shugu



133

Sanxian

singer

Rao Liang Qian Gu Jian

Yueyaban

Shugu

136

Sanxian

singer

Xian Shang You Yi Zhi Pi Gu Qia Si Na Ba Yue

Yueyaban

Shugu

139

Sanxian

singer

Shi Wu De Yue Er Yuan

Yueyaban

Shugu

12

143

Sanxian

singer

Qing Zhong Huan Ji_ Dian Dui Dian_ Da_Zhu Xiao Zhu

Yueyaban

Shugu

146

Sanxian

singer

Luo Yu_Pan Yi Fu Tie Ban. Jia Zhi. Shang_

Yueyaban

Shugu

149

Sanxian

singer

Zhen Hao_Si_ Luo.Xia Liang_Ge Yue Ya_Wan

Yueyaban

Shugu

13

152

Sanxian

singer

Qing Cui Zhi Sheng Tou Jie Xiang Yi Ban Yi Gu

Yueyaban

Shugu

155

Sanxian

singer

Xiang De Huan Wen Hong Jiang Xiang Shi Nong Gong Shang

Yueyaban

Shugu

157

Sanxian

singer

San Jiao Jiu Liu Ping Min Bai Xing Quan Ping Wo Yi Ren Yan

Yueyaban

Shugu

14

160

Sanxian

singer

Chang Jin Ren Sheng De Ku La He Suan__ Tian

Yueyaban

Shugu

162

Sanxian

singer

Ni Zai Na Yao Shi Qing Han Yi Sheng Hao__ Xue Tu Wo__ Shi

Yueyaban

Shugu

165

Sanxian

singer

Xin Xin Bei Zeng Dou Sou Jing Shen Bu Pa Han Shui

Yueyaban

Shugu

15

167

Sanxian

singer

Qin_ Chang_Shan Na Gu Niang Gei Wo Duan Lai Yi_

Yueyaban

Shugu

169

Sanxian

singer

Wan.Shui Zhe Da Shen Er Gei Wo Ca Han Bu Zhu_Xian

Yueyaban

Shugu

172

Sanxian

singer

Dong Jia Wei Wo_ Bei Cha_Fan Xi Jia Zao Zao_Da Sao Fang Jian

Yueyaban

Shugu

16

174

Sanxian

singer

Guan_Zhong Jiu Shi_ Wo De Yi Shi_ Fu_ Mu_

Yueyaban

Shugu

176

Sanxian

singer

Wo_ Shi San Tian San Xiu Ye Chang Bu_ Wan

Yueyaban

Shugu

179

Sanxian

singer

Han_ Pai Dai Biao Han Xiang Pu_

Yueyaban

Shugu

17

182

Sanxian

singer

Jin Pai Dai Biao Shi Jin Wen Ran Nao Tian Gong Shuang Suo Shan

Yueyaban

Shugu

185

Sanxian

singer

Lu Hua Dang Tian Shui Guan San Xia Han Jiang Diao Chan Jin Zhang

Yueyaban

Shugu

187

Sanxian

singer

Lan Qiao Hui Feng Yi Ting Xiao Gu Xian Xi Xiang Ji San Guo Duan

Yueyaban

Shugu

18

190

Sanxian

singer

Nin Ting De Ru Chi Ru Zui Sai Shen_ Xian_ Si Da Kou Ba Da Ju

Yueyaban

Shugu

193

Sanxian

singer

Si Ping_Diao Er Huang Ban_ Xing Yun LiuShui Xian XianXiang Kou

Yueyaban

Shugu

195

Sanxian

singer

Shen Cai Yi_ Yi_ Zi Zi Zhu Ji_ Ru_ Xin_Tian Yi

Yueyaban

Shugu

19

198

Sanxian

singer

Yang De Ta— Yin Bai Ting— Bu Yan Guan Zhong Men

Yueyaban

Shugu

200

Sanxian

singer

Tuo Sai Zhu Shen Xiao— Sheng Huan Xian

Yueyaban

Shugu

203

Sanxian

singer

Ru Jin Ren Men De Guan Nian Zai Zhuan Bian. Si Xiang

Yueyaban

Shugu

20

206

Sanxian

singer

Jie_Fang Shi Dai Bian Qian Gu Lao De Yi Shu Xu Yao Jiao Guan

Yueyaban

Shugu

209

Sanxian

singer

Mo__ Ba Wo Men De Gui Bao Diu Yi_Bian

Yueyaban

Shugu

211

Sanxian

singer

San Xian Tie Pian Niu Pi_Gu__ Wo Jin Chang Yi Duan Da Gu__

Yueyaban

Shugu

21

214

Sanxian

singer

Yuan Shuo Shu Shuo De__ Bai Xing Shi__ Yi__ Dai

Yueyaban

Shugu

217

Sanxian

singer

Yi Dai__ Yong Xiang Chuan__

Yueyaban

Shugu

219

Sanxian

singer

Yueyaban

Shugu

The musical score is presented in three systems. Each system contains four staves: Sanxian (top), singer (second), Yueyaban (third), and Shugu (bottom). The key signature is G major (one sharp). The first system (measures 214-216) uses 3/4 and 4/4 time signatures. The second system (measures 217-218) is in 4/4 time. The third system (measures 219-220) is also in 4/4 time. The lyrics are written below the singer's staff.



Hong Chuan Yong Xiang Qian

Sanxian

singer

Yueyaban

Shugu

4

Sanxian

singer

Yueyaban

Shugu

7

Sanxian

singer

Yueyaban

Shugu

Jiang Jun Cheng Nan Hu Bian

The musical score is arranged in four systems. Each system contains staves for Sanxian (treble clef), singer (treble clef), Yueyaban (bass clef), and Shugu (bass clef). The key signature is one flat (B-flat). The first system is in 4/4 time. The second system starts at measure 4 and changes to 3/4 time. The third system starts at measure 7 and changes to 3/4 time, then to 4/4 time. The lyrics 'Jiang Jun Cheng Nan Hu Bian' are written under the singer's staff in the 4/4 section.

2

9

Sanxian

singer

Yueyaban

Shugu

Yi Sou Hong Chuan Yi Bai Nian Zhong Gong Yi Da Sheng Li Bi Mu

11

Sanxian

singer

Yueyaban

Shugu

Gong Chan Dang Dai Wo Zou Liao Yuan Kai Tian Di Gan Wei Xian

13

Sanxian

singer

Yueyaban

Shugu

Bu Zhe Bu Nao Xin Nian Jian Bu Wang Chu Xin Dan Shi Ming

3

15

Sanxian

singer

Hong Chuan Jing Shen Dai Dai Chuan_ Dai_ Dai_ Chuan

Yueyaban

Shugu

18

Sanxian

singer

Yang Yang Xiu Shui_ Shui Lian_ Tian Xiao

Yueyaban

Shugu

22

Sanxian

singer

Xiao_ Hong Chuan_ Yong Xiang_ Qian_

Yueyaban

Shugu

4

25

Sanxian

singer

Yueyaban

Shugu

Cheng Feng Po_ Lang Bai Tian Di_ Gong Chan Dang De En Qing

28

Sanxian

singer

Yueyaban

Shugu

Da_ Ru Tian Bai Nian Dang Shi Wo Men Yao Ming Ji_

31

Sanxian

singer

Yueyaban

Shugu

Hong Chuan Jing Shen Jin Xiao Yuan Wo Men Dou Shi Hong Se Xue Mai

5

34

Sanxian

singer

Hong Se Ji_Yin Dai Dai_Chuan Langsong

Yueyaban

Shugu

38

Sanxian

singer

Yang Yang Xiu Shui Shui Lian Tian

Yueyaban

Shugu

41

Sanxian

singer

Lie Yan Wu Gong Ji Xin Jian

Yueyaban

Shugu

6

45

Sanxian

singer

Xiong Huai Zhong Guo_Meng, Shu Li Qiang Guo Zhi___ Hong Se Ji Yin

Yueyaban

Shugu

48

Sanxian

singer

Dai_ Dai_Chuan Ai Ren Ai Guo Xue Dang Shi___

Yueyaban

Shugu

51

Sanxian

singer

Jian Gu_ Shi_Ming Yi_ Zhi_Jian Ting Dang Hua_ Lai,

Yueyaban

Shugu

7

54

Sanxian

singer

Gen Dang Zou Hong Chuan Jing Shen

Yueyaban

Shugu

56

Sanxian

singer

Yong Xiang Qian Yong Xiang Qian

Yueyaban

Shugu

Langsong:

Tong Xue Men . 2021 Nian ShiZhong Guo Gong Chan Dang Jian Dang Yi Bai Zhou Nian ,Xiao Xiao Hong Chuan Cheng Zai Qian Jun . Ni Men Shui Zhi Dao ,Hong Chuan Jing Shen Shi Shui Ti Chu Lai De? Xue Sheng Yi: Lao Shi, Shi Jing Ai De Xi Ye Ye.

Lao Shi: Da Dui Le ,Hong Chuan Jing Shen Dao Di Shi Shen Me Jing Shen ?

Xue Sheng Er: Shi Kai Tian Pi Di. Gan Wei Ren Xian De Shou Chuang Jing Shen.

Xue Sheng San : Shi Jian Ding Li Xiang ,Bai Zhe Bu Nao De Fen Dou Jing Shen.

Xue Sheng Si:Shi Li Dang Wei Gong ,Zhong Cheng Wei Min De Feng Xian Jing Shen.

Tong Xue Men Ni Men Zhen Bang, Lao Shi Gei Ni Men Dian Zan ! Hong Chuan Jing Shen Shi Dang De Chu Xin He Shi Ming De Cheng Zai, Xue Xi Bai Nian Dang Shi,Chuan Cheng Hong Se Ji Yin,Wo Men Cai NengGeng Shen De Ai Dang Ai Guo, Cai Neng Geng Hao De Zhi Shi Ming Zhi,Zhi Shi Dan Ze.Tong Xue Men Ni Men Yao Jian Ding Li Xiang、 Ji Wang Kai Lai,Cheng Wei Chuan Cheng Hong Chuan Jing Shen De Sheng Li Jun.

Lao Shi:Wo Men Yi Ding Lao Ji Xi Ye Ye De Jiao Dao,Cong Xiao Ting Dang Hua Gen Dang Zou, KE Ku Xue Xi Zhi Shi, Jian Ding Li Xiang Xin Nian,Mo Lian Jian Qiang Yi Zhi ,Duan Lian Shen Qiang Ti Po, Shu Li Yuan Da Li Xiang, Pei Yang You Xiu Pin Ge,Xiong Huai Zhong Guo Meng,Shu Li Qiang Guo Zhi,Nu Li Zuo Ge Ren Min Xu Yao De Hao Hai Zi, Zuo Zu Guo He Ren Min Shi Ye De Jie Ban Ren, Ba Hong Se Ji Yin Yi Dai Yi Dai Chuan Cheng Xia Qu,Dui,Ba Hong Se Jing Shen Yi Dai Yi Dai Chuan Cheng Xia Qu.

Appendix 3 Photos of the interview



Figure 48. Interview between Guo Zhongqi and Jia Changfu

Source: Chen Ruixin (2024)



Figure 49. Interview between Guo Zhongqi and Wei Xiaoying

Source: Chen Ruixin (2024)



Figure 50. Interview between Guo Zhongqi and Li Zhiming

Source: Chen Ruixin (2024)



Figure 51. Group photo of the inheritors of Jin-style Laoting Dagu

Source: Chen Ruixin (2024)

BIOGRAPHY

NAME	Zhongqi Guo
DATE OF BIRTH	1991/9/18
PLACE OF BIRTH	Qianxi County, Tangshan City, Hebei Province
ADDRESS	Tangshan
POSITION	Fengnan
PLACE OF WORK	Xugezhuang Primary School in Fengnan District, Tangshan City
EDUCATION	2010-2014 Undergraduate in Musicology at Jiangxi Normal University of Science and Technology 2014-2017 Master's degree in Music and Dance at Jiangxi Normal University of Science and Technology 2022-2025 (Ph.D.) Musicology at college of Music Mahasarakham University

