



Dongbei Dagū: A Vocal Form in Xiuyan County, Liaoning Province, China

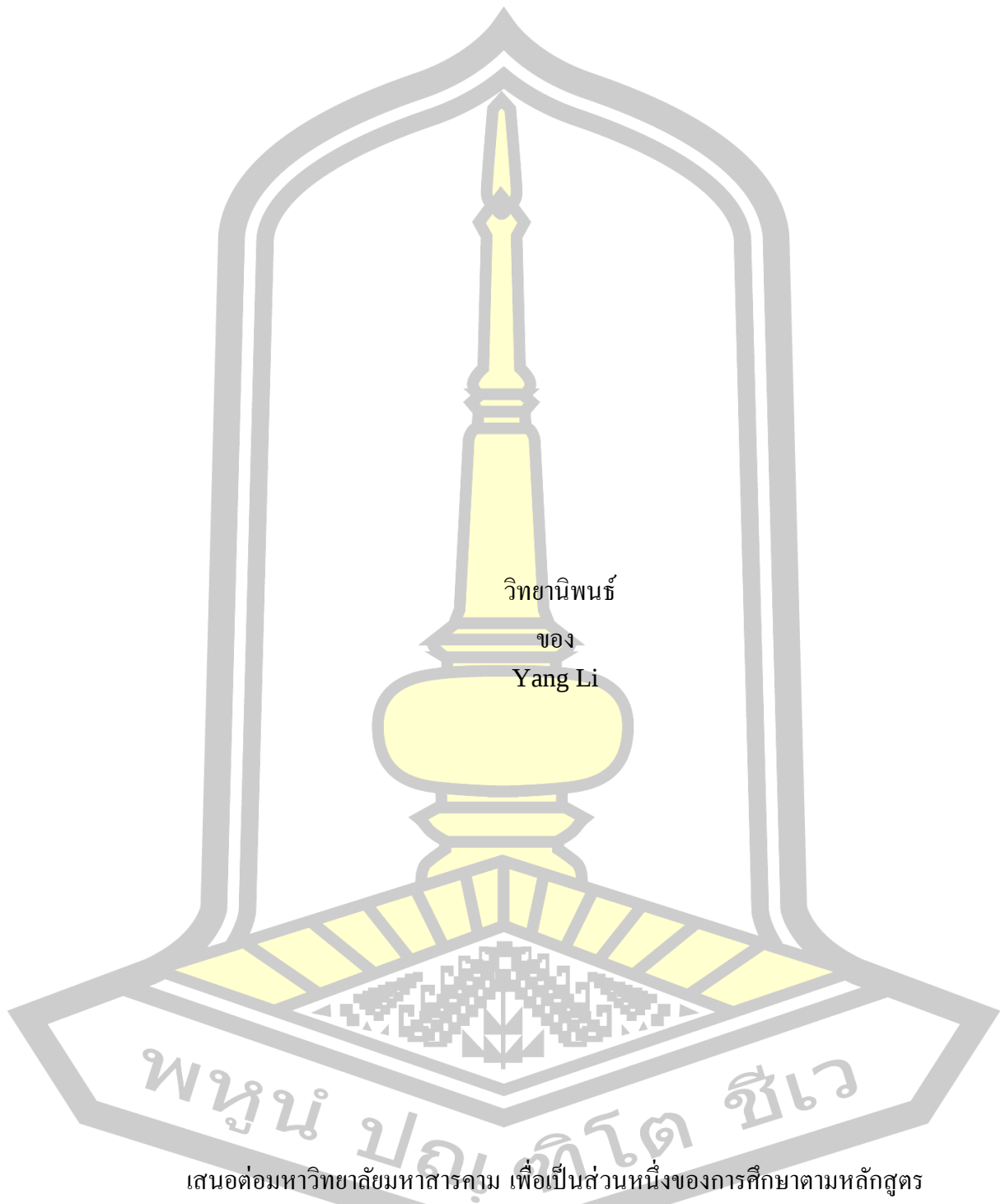
Yang Li

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

August 2023

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ดงเป๋ยคำกู: รูปแบบการขับร้องเมืองชีวหยานมณฑลเหอหนาน ประเทศจีน

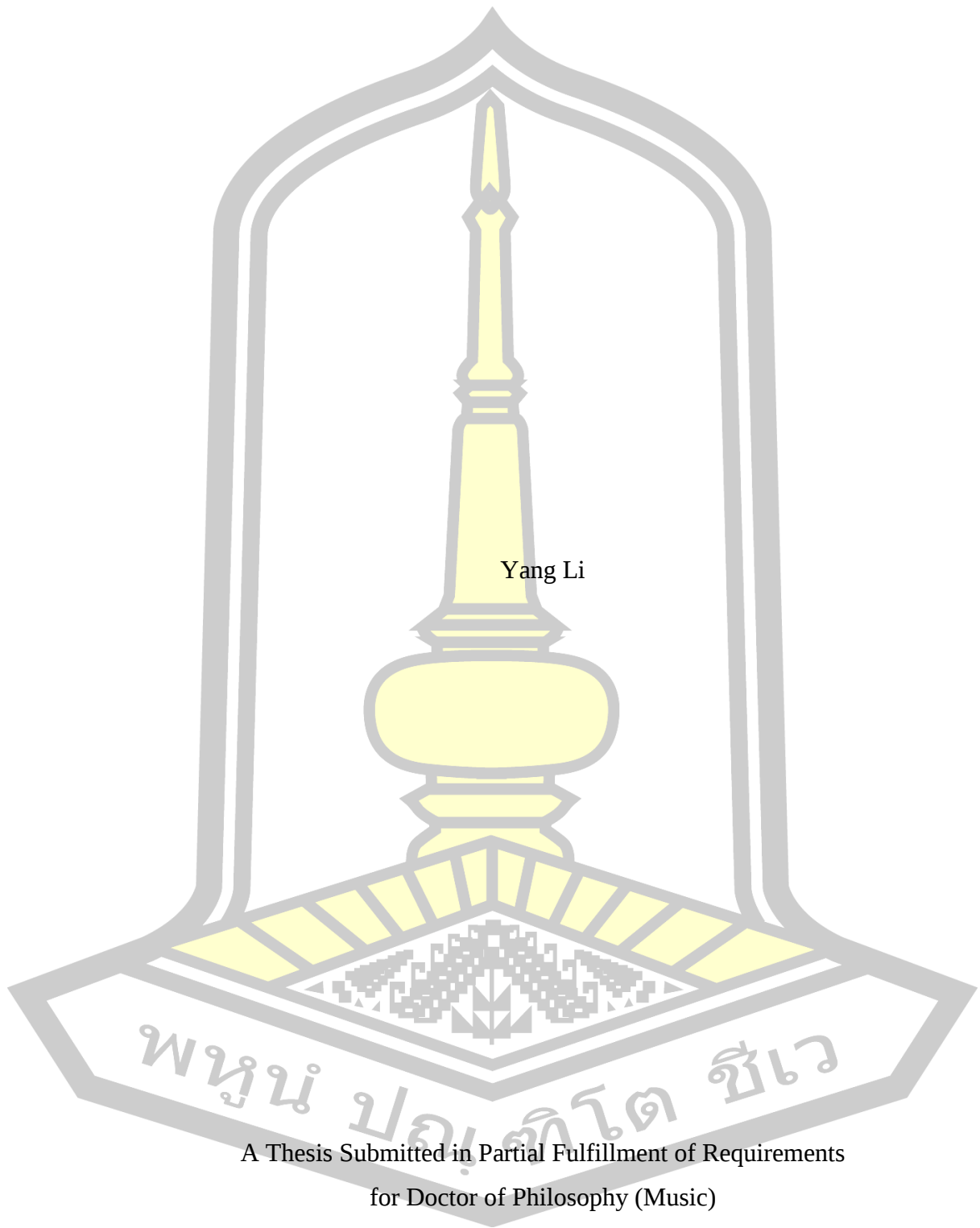


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Yang Li

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

August 2023

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

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ABSTRACT

This study “Dongbei Dagū: A Vocal Form in Xiuyan County, Liaoning Province, China”. The research objectives were 1) To investigate the development of Dongbei Dagū; 2) To analyze the music characteristic of selected songs of Dongbei Dagū and 3) To propose the guidelines of transmission and presentation of Dongbei Dagū. This study is a qualitative research, which includes relevant literature, investigation, observation, and interviews with key informants. These data were collected and analyzed through fieldwork method and included musician, performers and singers of Dongbei Dagū. The study results are as follows:

Firstly, the Dongbei Dagū from its origin, prosperity to weak, has undergone over 200 years of temporal and spatial evolution, and has become one of the earliest, most influential, and widely spread rap music in Northeast China. The Dongbei Dagū has distinct regional characteristics and a deep mass base. It is widely welcomed by people for its rich living atmosphere, beautiful singing style, and enjoyable performance form, and has produced extensive influence.

Secondly, the musical characteristics of Dongbei Dagū, it is believed that the melodies of Dongbei Dagū are very rich. In terms of rhythm, the main characteristics are slow rhythm, simple rhythm and strong rhythm, syncopated rhythm, single beat rhythm and other types of rhythms. The scale characteristics are mainly based on the pentatonic scale, hexatonic scale with Qingjue and Biangong, and heptatonic scale with Qingyue. The musical structure mainly consists of two-phrase structure, four-phrase structure, six-phrase structure, etc.

Thirdly, through my fieldwork, it is believed that the transmission and preservation of Dongbei Dagū have received the support of relevant vocal musician and researchers, and specific measures for the transmission and presentation of Dongbei Dagū have been summarized.

Keyword : Dongbei Dagū, Musical characteristics, Transmission and protection

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Yang Li

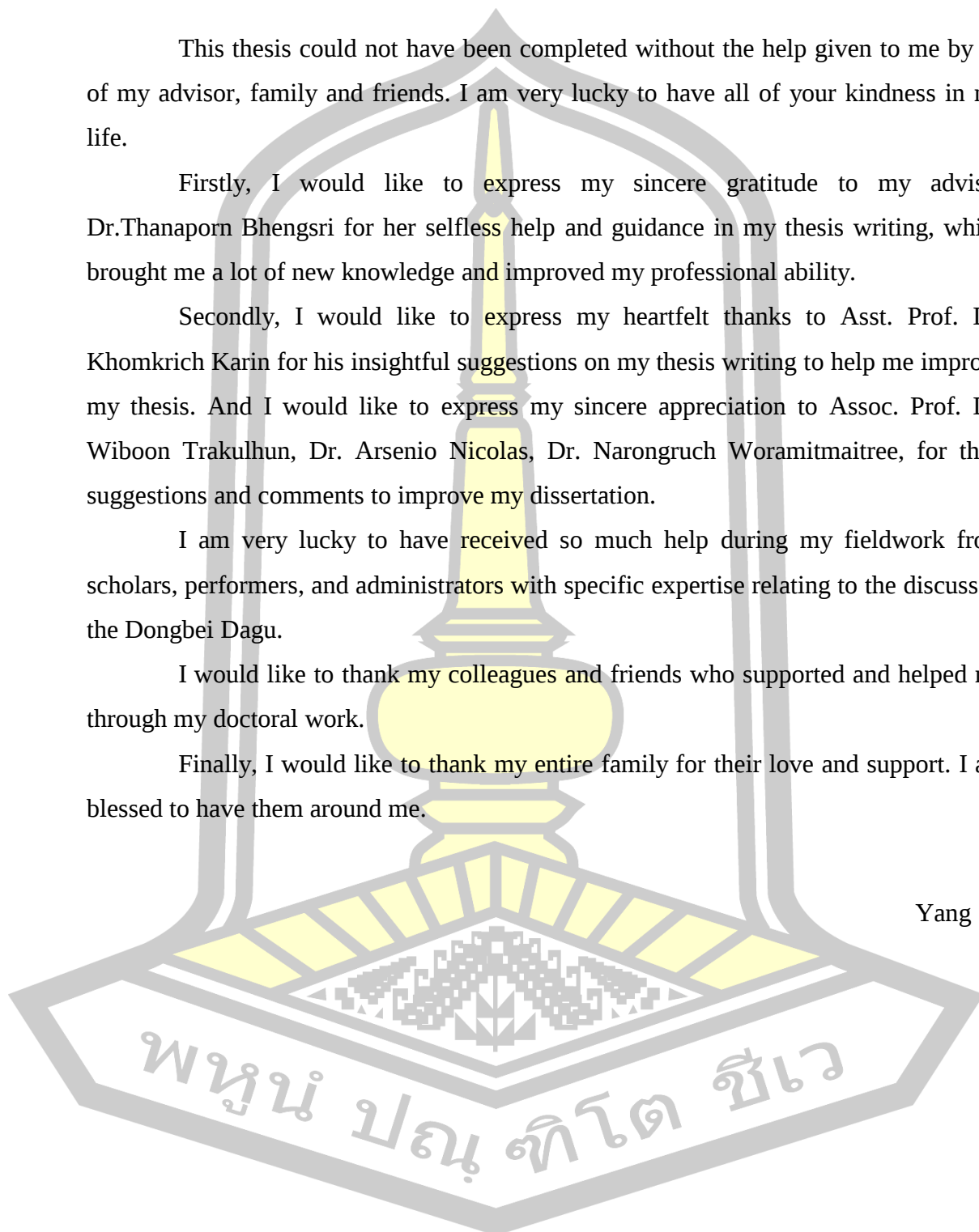


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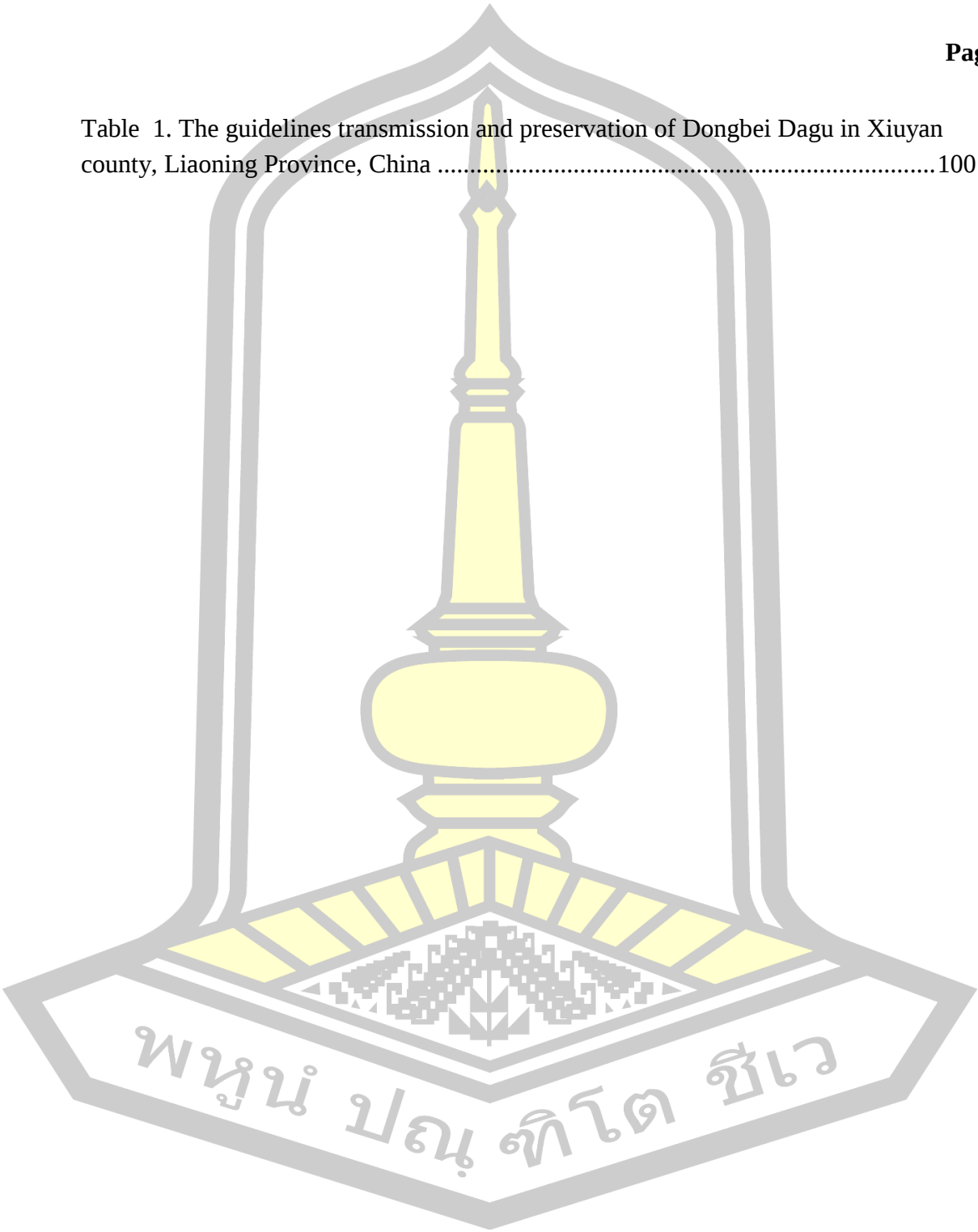
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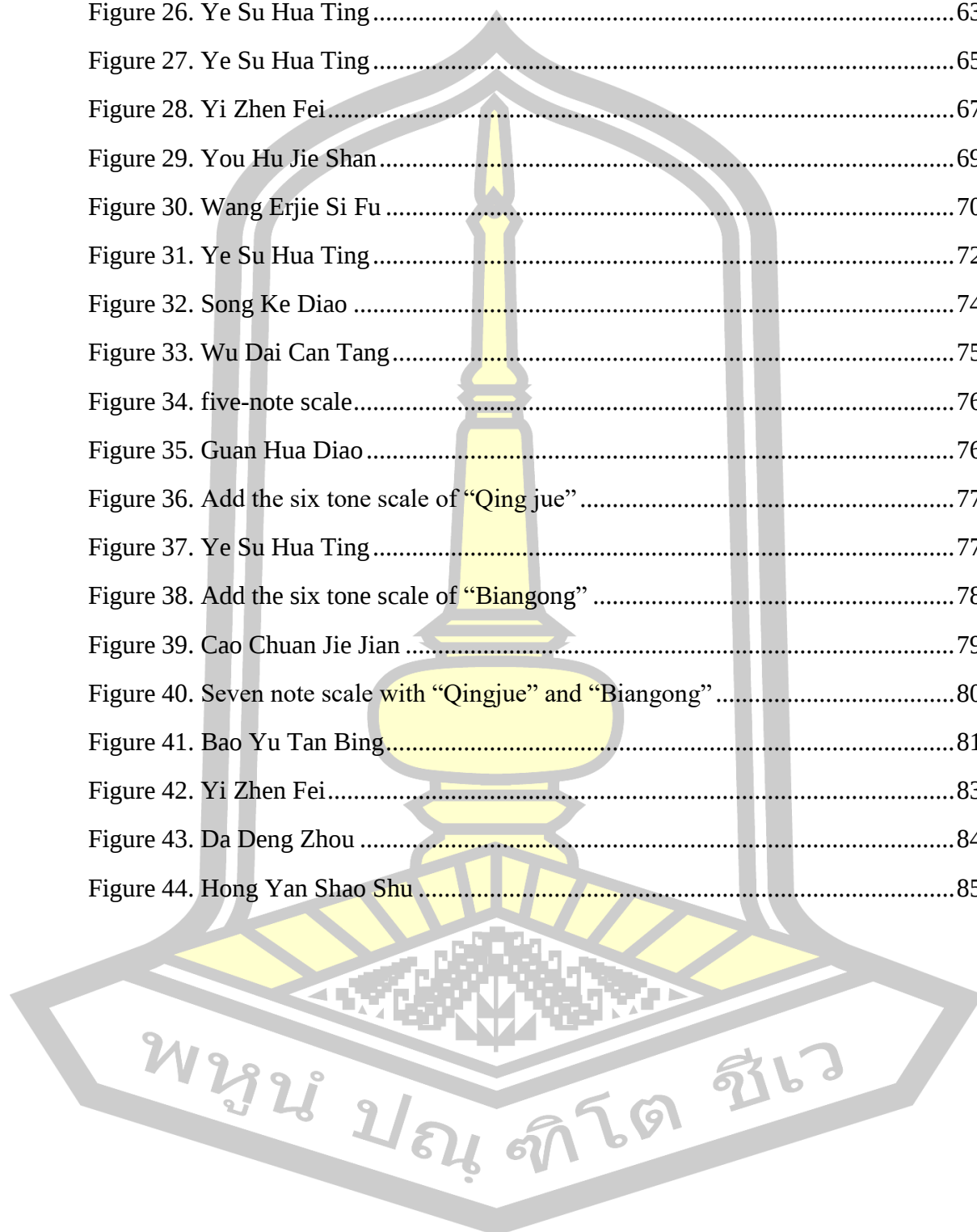
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Chapter I

Introduction

1. Background and Problem of the research

Dongbei Dagū is a traditional folk music that originated in Northeast China and has a history of more than 200 years. After long-term evolution and development, it has formed unique musical characteristics and cultural values, and occupies a very important position in the field of traditional Chinese music. However, due to multiple factors, it is currently facing the danger of extinction. Therefore, this article takes the Xiuyan Dongbei Dagū as a starting point, reflects on the current status of transmission, and puts forward suggestions for the transmission and preservation of Xiuyan Dongbei Dagū in the new era, so as to truly pass down traditional art.

Dongbei Dagū is mainly popular in northeastern China, such as Liaoning, Jilin, Heilongjiang, Hebei, Beijing, Tianjin and other regions. It is a vocal music art developed by folk artists in Northeast China based on local folk music and absorbing Hebei folk music form. The Dongbei Dagū originated in the middle and late Qing Dynasty and spread and developed with the Shenyang area of Liaoning Province as the center, so it is also called "Fengtian Dagū". After the liberation of Northeast China, it was collectively called "Dongbei Dagū". The Dongbei Dagū has been circulated for more than 200 years. It is deeply loved by the masses by singing history, praising heroes, publicizing justice, narrating customs, narrating benevolence and morality, and imparting humanistic knowledge. It is an "encyclopedia" that expresses the life of the people in Northeast China (Zhilian Feng, 2009).

Xiuyan Dongbei Dagū is xiuyan people like traditional music form, it originated in the folk, development in the folk, activities in the folk, continuous survival in xiuyan manchu people, constitute the mass entertainment folk art system, has strong vitality in the people, has distinct national characteristics and local characteristics. In 2007, Xiuyan Dongbei Dagū was listed in the "National intangible cultural heritage preservation project", the Xiuyan Culture Bureau and other departments to help artists to establish a local "Xiuyan Dongbei Dagū activity base", for artists to build a rehearsal and performance of Dongbei Dagū platform. Over the

years, we have organized more than 100 performances and held many seminars, which have laid a good foundation for the development of Xiuyan Dongbei Dagū, and have a very important value for preservation and transmission (Weiwei Zhang, 2019).

Xiuyan Dongbei Dagū is a branch of Dongbei Dagū, which has a certain relationship with manchu vocal music “Zi Di Shu”. It was born in the Daoguang period of Qing Dynasty, and the main representative figure is Yang Fuxiang, a “Xianzi Shu” artist active in the south of Xiuyan, who plays and sings while holding three strings and foot joint plate, which can be regarded as the prototype of Xiuyan Dagū. In the late Qing Dynasty and early Republic of China, with the integration and spread of traditional folk art, the main representative figures for the artists of Gai County Han Zhongwu and Liu Bingzhou, which laid a foundation for the development of “Xiuyan Dongbei Dagū”. In the 1940s, Xiuyan Dongbei Dagū absorbed a large amount of “Fengtian Dagū” singing, and at the same time created a unique style of singing, strengthened the portrayal of characters in the performance, and formed a unique musical style. Since the founding of The People's Republic of China in 1949, under the support of the state, not only professional skills have been constantly improved, with their own characteristics, new works have emerged in an endless succession, and the number of artists has been expanding, and it has even become a full-time occupation, with the main representatives being Zhao Shuyin, Tang Guozhi, Cui Guanglie and Ma Derian. In 1966, the “Cultural Revolution” began, Xiuyan Dongbei Dagū art went into a low ebb. In order to escape the cultural catastrophe, some artists left their homes and sought a livelihood in remote areas. They successively went north to Huannan, Jixi and Fujin of Heilongjiang Province to engage in “underground” performing arts activities. In 1980, with the recovery of political economy and culture, local cultural departments began to gradually change their thinking and put support and development in the first place. Xiuyan Dongbei Dagū gradually came to life. Not only artists resumed employment, but also held relevant training organizations to cultivate a large number of new forces. After the 1990s, Xiuyan Dongbei Dagū entered a period of decline. With the influx of modernization, the vocal music development of high technology, the impact of Western culture, and the coexistence of multiple cultures such as television, the Internet, and mobile phones, the soil on which the Dongbei Dagū depends has

changed a lot. Most young people are unfamiliar with the Dongbei Dagū, which puts the development of this folk art in an extremely difficult situation. In addition, with the passing away of many excellent old artists one after another, the surviving artists have also changed careers due to the decrease of audience, the meager performance income, the lack of the audience, and the lack of successors, making the Dongbei Dagū art of Xiuyan on the verge of extinction (Lina Li, 2011).

As a representative genre of Northern Chinese folk music, the Dongbei Dagū has developed its unique and stable artistic characteristics over a long period of time, especially in terms of the differences in musical art composition among different regions of the Northeast Drum. In recent years, researchers have conducted preliminary studies on the lyrics, musical characteristic, and transmission and preservation involved in the Dongbei Dagū music, supported by a large amount of oral and written historical materials collected through field research, interviews, data analysis, and other work, in order to explore some commonalities and individualities of Chinese traditional vocal music art. The aim is to summarize the characteristics and rules of Dongbei Dagū art, so that more people can use it as a reference to better transmit and promote the excellent culture of Chinese traditional music (Boya Guo, 2013).

This thesis focus on the investigate the development of Dongbei Dagū, music characteristics of selected songs of Dongbei Dagū and guidelines of transmission and preservation of Dongbei Dagū. The researcher hope this thesis can help everyone who interested in Dongbei Dagū should be understand and more people will realize the artistic and social value of the Dongbei Dagū and promote the continuous transmission of the Dongbei Dagū in the future.

2. Research Objectives

2.1 To investigate the development of Dongbei Dagū in Xiuyan county, Liaoning Province, China.

2.2 To analyze the music characteristics of selected songs of Dongbei Dagū in Xiuyan county, Liaoning Province, China.

2.3 To propose the guidelines of transmission and preservation of Dongbei Dagū in Xiuyan county, Liaoning Province, China.

3. Research Questions

3.1 What is the development of Dongbei Dagū in Xiuyan county, Liaoning province, China?

3.2 What are the music characteristics of selected songs of Dongbei Dagū in Xiuyan county, Liaoning province, China?

3.3 What are the guidelines of transmission and preservation of Dongbei Dagū in Xiuyan county, Liaoning province, China?

4. Benefit of the research

4.1 We can know the development of Dongbei Dagū, it also helps to show the world charm of traditional Chinese culture and let more people know about it.

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

4.3 We can get the transmission and preservation of Dongbei Dagū. This helps the researchers to make feasible suggestions on its development, which is important for the transmission process of Dongbei Dagū and the Protect of traditional culture.

5. Definition of Terms

5.1 Xiuyan county

Refer to the location affiliate to Anshan city, Liaoning province, China. It is main areas of fieldwork.

5.2 Dngbei Dagū

Refers to the works locally composed of the Dongbei Dagū in Xiuyan County, Liaoning Province.

5.3 The development

Refer to the development of Dongbei Dagū is mainly divided into three stages: 1. Origin(1690-1709), 2.Prosperity(1890-1949), 3.Weak(1949-2000), the evolution of Dongbei Dagū, and the development of Dongbei Dagū in Xiuyan County.

5.4 Music characteristic

Refer to the music characteristic of Dongbei Dagū is include the accompaniment instrument, performance of singing, melody characteristics, characteristics of rhythm and beat, scale characteristics, music structure.

5.5 Transmission and protection

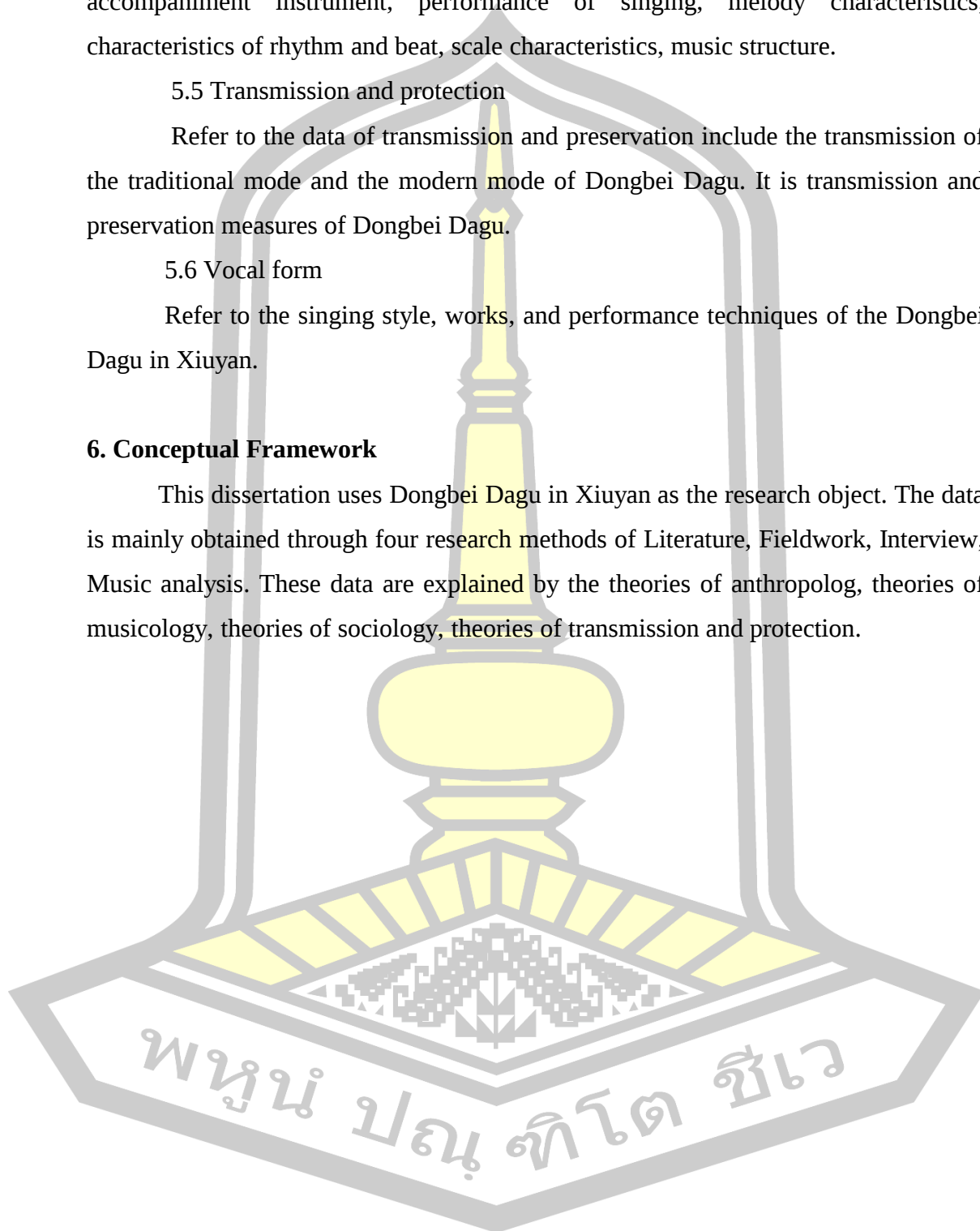
Refer to the data of transmission and preservation include the transmission of the traditional mode and the modern mode of Dongbei Dagū. It is transmission and preservation measures of Dongbei Dagū.

5.6 Vocal form

Refer to the singing style, works, and performance techniques of the Dongbei Dagū in Xiuyan.

6. Conceptual Framework

This dissertation uses Dongbei Dagū in Xiuyan as the research object. The data is mainly obtained through four research methods of Literature, Fieldwork, Interview, Music analysis. These data are explained by the theories of anthropolog, theories of musicology, theories of sociology, theories of transmission and protection.



Dongbei Dagū: A Vocal Form in Xiuyan County, Liaoning Province, China

Objectives

1. To investigate the history of Dongbei Dagū development in Xiuyan County, Liaoning province, China.
2. To analyze the music characteristic of selected songs of Dongbei Dagū in Xiuyan county, Liaoning province, China.
3. To propose the guidelines transmission and preservation of Dongbei Dagū in Xiuyan county Liaoning province, China.

Research Methods

1. Literature research
2. Fieldwork research
3. Interview research
4. Music analysis

Theories:

1. Anthropological theory
2. Musicology theory
3. Chinese traditional music theory
4. Transmission and preservation theory

Research result follow up research objective

Conceptual framework

Make: Yang Li

พหุบัน ปณฺ ชาติ ชีเว

Chapter II

Literature Review

In this chapter will study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics.

1. Basic knowledge of the Xiuyan County, Liaoning Province, China
2. Society and Culture of Xiuyan County, Liaoning Province, China
3. Theories used in this research
 - 3.1 Anthropological theory
 - 3.2 Musicology theory
 - 3.3 Chinese traditional music theory
 - 3.4 Transmission and preservation theory
4. Documents and related research

1. Basic knowledge of the Xiuyan county, Liaoning Province, China

Xiuyan County is affiliated to Anshan City, Liaoning Province. It is located in the northern part of the Liaodong Peninsula, with a total area of 4,502 square kilometers and a total population of 520,000. The unique geogvocal musichical advantages and natural resources of Xiuyan County are well-known all over the world. There are 42 kinds of mineral reserves that have been proved, the reserves occupy the second place in the world and the quality ranks first in the country. The reserves and quality of Xiuyan jade are the first in China and have the reputation of China's national stone. Xiuyan is rich in fresh water resources and is one of the counties with the most hot springs in the province, so it has high development value.

1.1 Topogvocal musichy

Xiuyan County is located in the northern part of the LiaoDong Peninsula at 40°16' north latitude and 123°16' east longitude. It is 150 kilometers long from north to south and 62 kilometers wide from east to west, with a total area of more than 4,500 square kilometers. The territory of Xiuyan County is mountainous, the terrain is high in the north and low in the south, with an average elevation of 79.6 meters. The

terrain is dominated by mountains and hills, with small alluvial plains and basins in between. The low mountains account for more than 78% of the total area of the county. The main mountain range is the Changbai Mountains. There are a total of 6 branches from north to south. There are many branches of each branch throughout the county. There are more than 500 named mountains, and the highest peak is Maokui Mountain. With an altitude of 1141.5 meters, it is also the highest peak in southern Liaoning. The rivers in Xiuyan County are vertical and horizontal. There are more than 500 streams staggered and circuitous between the mountains and mountains, and they converge into 13 tributary rivers. These 13 tributary rivers merge into two main streams-Dongyang River and Shaozi River. After the confluence of Shaozihe Township, it forms the Oceanic River system that flows out of the country and flows into the Yellow Sea. The total length of rivers in the territory is 882 kilometers, and the drainage area is 4466 square kilometers. Xiuyan has developed transportation and communication, and the county has formed a transportation center with Xiuyan Town as the hub (Xiuyan County yearbook, 2020).

1.2 Climate features

The climate of Xiuyan county belongs to the north temperate zone humid monsoon climate, which mainly has the following characteristics:

1.2.1 The four seasons are distinct and the climate is mild. The annual average is 8.8°C, the sunshine hours is about 2361 hours, the rainfall is about 950 mm, and the rainfall distribution is balanced, which is suitable for the growth of agricultural plants and wild plants.

1.2.2 Xiuyan County has abundant rainfall and many rainfall days, but the time distribution is uneven and the spatial distribution varies greatly. The precipitation is the least from January to February, and gradually increases from March, the most from July to August, and decreases month by month from September to December.

1.2.3 Spring (March-May) is characterized by strong winds, less precipitation, long sunshine, quick warming, large evaporation and low humidity. Summer (June-August), there is a lot of precipitation and concentrated, heavy rain mostly occurs in this season, the temperature is high and less hot. Autumn (September-November), the rainfall drops sharply and the temperature drops sharply.

Winter (December to February) is dry and cold with less snow and more northerly winds (Xiuyan County yearbook, 2020).

1.3 Natural and product resources

1.3.1 Biological resources

Xiuyan Forest is rich in resources, with more than 1,100 species of wild plants, including 252 species of woody plants. There are more than 370 species of protected wild animals and more than 180 species of birds. Water resources are rich, more than 20 kinds of common fish (Xiuyan County yearbook, 2020).

1.3.2 Crop resources

Xiuyan is a county dominated by agriculture, and the total agricultural output value accounts for 70%. The county has an area of 718,000 mu of arable land and 18,000 mu of paddy fields. The crops are mainly corn, sorghum, rice, adzuki bean, mung bean and black bean. The main fruits produced are hawthorn, apple, pear, kiwi, chestnut and so on. Silkworm cocoons are a traditional specialty of Xiuyan. The stocking area and annual output of silkworm cocoons rank first among all counties in the country. They are one of the main means of growth for the agricultural economy.

1.3.3 Water energy resources

The rivers in Xiuyan County are vertical and horizontal. There are more than 500 streams staggered between large and small mountains, and they converge into 13 tributary rivers. These 13 tributary rivers merge into two main streams—Dongyang River and Shaozi River. After the confluence of Shaozihe Townships, it forms the Oceanic River system that flows out of the country and flows into the Yellow Sea. The total length of rivers in the territory is 882 kilometers, and the drainage area is 4466 square kilometers (Xiuyan County Party Committee propaganda Department Committee, 2020).

1.3.4 Mineral resources

The natural resources of Xiuyan County are well-known at home and abroad. There are 42 kinds of mineral deposits with proven reserves, among which there are more ores such as magnesite, jade, marble, talc, granite, and silica, and the quality is good. The total reserves of magnesite are 1.1 billion tons, and the magnesium content is 47%. The reserves occupy the second place in the world and

the quality ranks first in the country. The reserves and quality of Xiuyan jade are the first in the country and enjoy the reputation of China's national stone.

1.3.5 Scenic spots

Within the territory of the country has a China Jade Sculpture Convention and Exhibition Center, Xiuyan Water Lane Scenic Area, Yutongyu Culture Museum, Xianrengu Hot Spring Resort, Longquan Lake Tourist Resort Scenic Spot, Xintun Art Village, Longtan Bay Tourist Resort, Yulong Mountain Scenic Area, Yuhuangshan Cultural Tourism Resort, Meteor Crater Scenic Area, Qingliang Mountain Scenic Area, Xiuyan County is an area rich in tourism resources.

2. Society and Culture of Xiuyan County, Liaoning Province, China

2.1 Traditional cultural customs

The cultural customs of the Manchu people in Xiuyan County are very rich, such as embroidery, paper-cutting, shadow play, single drum and so on. In these Manchu traditional cultural customs, people will carry out various cultural activities, which greatly enrich people's life and spiritual culture (Interview by Feng zhi Lian 2021).

2.1.1 Single drum

Xiuyan single drum is an ancient sacrificial custom spread among the people of Xiuyan, commonly known as "burning incense". Xiuyan Single Drum has a history of nearly 400 years since it entered Xiuyan in the late Ming Dynasty. The early Xiuyan single drum was mainly based on the "shamanic" sacrificial ceremony of the Manchu ancestors Jurchen. The popular spread in Xiuyan was limited to the Manchu people. It has a long history and was gradually adopted by the culture of the Han people. In the past, the Manchu and Han people in Xiuyan "burned incense" mainly to worship gods, ancestors, and make vows. It was a sacrificial activity. Later, it gradually developed into a more entertainment program. (A.Johnson, 1980)

2.1.2 Folk embroidery

Xiuyan Manchu folk embroidery, the embroidery art spread among the Xiuyan Manchu people, is the product of learning Han embroidery. Satin fabrics, yarns and coarse cloths are mainly used, such as embroidered clothes and embroidered shoes. There are many embroidery methods, with a high artistic level,

showing the simple folk customs of Manchu and Han ancestors and the wisdom of Manchu women. In 2008, it was included in the second batch of national intangible cultural heritage catalogues in China. (Xiuyan County yearbook, 2020).

2.1.3 Xiuyan shadow play

Xiuyan shadow play began in the late Ming and early Qing dynasties and has a history of more than 300 years. It is one of the ancient cultural heritages of Xiuyan. Xiuyan shadow puppets thrive in Xiuyan, but have a strong influence in eastern Liaoning, western Liaoning, and southern Liaoning, and are especially popular in southern and eastern Liaoning, so they have broad regional characteristics. Xiuyan shadow play has formed a shadow play art with strong Manchu characteristics due to the integration of a large number of popular tunes such as Manchu single drum, Northeast drum, Errenzhuan, and Northeast Yangko. (Xiuyan County yearbook, 2020).

2.1.4 Papercutting

Paper-cutting has a long history in Xiuyan. The era when Xiuyan folk paper-cutting was really formed was in the late Ming and early Qing dynasties, and it was the most popular during the Qianlong period. The distribution area is wide, and there are paper-cutters in every village and even every family. For a long time, Xiuyan paper-cutting has been closely related to Manchu folk customs. Whether in weddings and funerals, religious ceremonies and other activities, the highlights of Xiuyan folk paper-cutting are everywhere. (Xiuyan County yearbook, 2020).

2.2 Folk music culture

2.2.1 Folk music in Xiuyan county

The music culture of Xiuyan County is mainly folk music, including folk songs, opera music, drum music, sacrificial music, etc. Folk songs are mainly folk songs sung by the local people of Xiuyan County, which are an art form popular with the local people. The opera music is mainly based on local opera Pingju, and the main accompaniment instrument is the banhu. Drumming music is mainly used in folk ceremonies such as weddings and funerals, different ceremonies have different musical styles. The music of the wedding is happy, and the funeral music is sad. The sacrificial music is mainly drum music, and the ancestors are worshipped in the form of drumming and singing (Yuqiong Feng, 2021).

2.2.2 Folk operas in Xiuyan county

The folk art of Xiuyan County is mainly based on the “Dongbei Dagū”, Pingju, Erren Zhuan, and shadow puppetry. The “Dongbei Dagū” is formed by combining the local folk songs with Xianzishu from Beijing. One person plays the sanxian accompaniment, and the other person sings while beating the drum. The content of the singing is mainly folk stories. Pingju is one of the traditional dramas of the Han nationality, and it is one of the popular operas of Xiuyan people. Its singing form is two people duet, and the singing content is mainly social reality events. Errenzhuan is the Xiuyan people’s favorite form of art performance, the performers are usually a man and a woman, walking and dancing while singing, singing a story, singing high and rough, witty lyrics. Shadow play is a form of drama in which images are cut by skins or cardboard and perform stories by light. Its popularity range is very wide, due to the different sound cavity and formed a variety of shadow play (Siwen Qin, 2021).

2.2.3 Folk instrumental music in Xiuyan county

The main Musical Instruments in Xiuyan County are divided into wind instruments and string instruments, wind instruments mainly include “bamboo flute”, “suona”, “tube”, and string instruments mainly include “erhu”, “banhu”, “dulcimer” and “san strings”, etc. There are also a small number of percussion instruments, “big drum”, “gong” and so on. These instruments are mainly used for instrumental ensembles and opera musical accompaniment. (Yuqiong Feng, 2021).

2.2.4 “Quyī” music in Xiuyan

China “Quyī” has a long history and is rich and colorful. In the long-term development process, all ethnic groups and regions have created vocal music art with national styles and local characteristics. Formed a splendid artistic genre. Most of the works of “Quyī” reflect the life of the people and express the thoughts, feelings and wishes of the people. Its art form is loved by the people, has a wide and far-reaching influence in the cultural life of the people, and is deeply welcomed and loved by the people (Yang Luo, 2000).

Dongbei Dagū is one of the art forms of China “Quyī”. After more than 200 years of development, it has become the most widely spread vocal music art in

northern China. The formation of the “Dongbei Dagū” was deeply influenced by other folk arts. The tonal characteristics of Dongbei Dagū are mainly pentatonic scale, six-note scale (“Qingjue”) or (“Biangong”), Seven-note scale characteristics (“QingYue”). Therefore, through the study of the theory of China “Quyī”, it is more helpful to conduct in-depth research on the ontology of the “Dongbei Dagū”.

2.3 Folk beliefs

Shamanism is a religion unique to the Xiuyan Manchu area and a common religious belief of the local people, mainly to worship gods shamans. Shamanism does not have temples and shrines, but mainly worships gods and ancestors. The music in the shamanic ritual of worshipping gods is mainly drum music. Through drum music, communication between people and gods can be achieved. Drums occupy a very important position in the hearts of the Manchu people in Xiuyan, which makes shamanic music not only an art form, but also closely related to religion, carrying the shamanic culture over the years. It has played a role in promoting and learning from the singing form and musical characteristics of the Dongbei dagu (Xiuyan County yearbook, 2022).

2.4 Folk Language

Xiuyan dialect belongs to the Northeast dialect. Compared with Mandarin, there are many differences in pronunciation, vocabulary and grammar, especially in terms of pronunciation and vocabulary. Its pronunciation is high-pitched, cadenced, powerful, humorous, vivid, but also a little exaggerated. This difference from Mandarin forms the unique characteristics of the Northeast dialect, which makes it more vivid, lively, and more friendly than Mandarin, and its semantic expression is more precise and concise. And some of these dialect words have more profound meanings when used in specific contexts.

The lyrics of “Dongbei Dagū” are based on the Northeast dialect, mainly in the narrative style, and have a strong sense of rhythm and musicality. Therefore, the language expression is closer to the spoken language of northeast dialect, with strong local characteristics and mass base.

3. Theories used in this research

3.1 Anthropology theory

Anthropology is the science of human origin and evolution, ancient and modern people and their way of life. Since ethnomusicology takes the cultural activities centered on human individuals or groups to carry out the study of music and its living environment, it has had a very complex and close relationship with cultural anthropology in anthropology since its rise. This can be explained from the fact that the origin of ethnomusicology-early comparative musicology, with the comparison of cultures of different regions and different social groups. Moreover, ethnomusicology continued to absorb the nutrition of cultural anthropology theory and methodology in the subsequent development. Moreover, ethnomusicology continued to absorb the nutrition of cultural anthropology theory and methodology in the subsequent development (Guodong Wu, 2012).

According to the basic theoretical research of anthropology, the researcher made many field visits to Xiuyan County, Liaoning Province, China. According to the basic theoretical research of anthropology, the researcher made many field visits in Xiuyan County, Liaoning Province, China. From the customs of Xiuyan, living environment, history and culture, culture, language culture, opera, music, dance, lifestyle, food culture, religion and other aspects, in order to obtain the basic data and theoretical basis of anthropological research.

3.2 Musicology theory

Musicology theory includes several major music theory disciplines, such as music basic theory, music performance theory, music composition theory and musicology. From the perspective of their interrelationships, although it can be said that musicology is one of the disciplines that is not directly subordinate to the technical music theory such as the basic theory of music, music performance and music composition, however, this discipline is dependent on the foundation of music, music performance, music composition and other theories, and after the formation of these technical music theory disciplines, they were gradually developed and formed by combining their theories with other related non-music theory disciplines. Therefore, the discipline of musicology must first use 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

can be effectively displayed. Only in the system can it determine its own disciplinary position and academic value (Juqi Hong, 2011).

Based on the music performance and composition theory in musicology theory, this study collected the singing video and audio of the Dongbei Dagū in Xiuyan County, Liaoning Province, China, and analyzed and researched through the music characteristics, singing style, and music form. At the same time, according to the characteristics of music materials in music theory, the singing skills of Xiuyan Dongbei Dagū are analyzed.

3.3 Chinese traditional music theory

The research method of Chinese traditional music theory is to analyze the music characteristic, interpretation and analysis of the remaining music scores of Dongbei Dagū. 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 Dongbei Dagū works, and ensure the music characteristic of Dongbei Dagū 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 characteristic 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 characteristic is to conduct special research based on the morphology of traditional music. The characteristic 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 Dongbei 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 characteristic is very important to analyze the music ontology of Dongbei Dagou. However, as for the collection of relevant literature, music score, recording and other materials of Dongbei Dagou, the analysis method of western music theory is also a very important complementary. However, western music theory merely aims at the system of score and modular music system. Chinese traditional music theory will help researcher to research on the deep characteristic of Dongbei Dagou and put forward related opinions.

3.4 Transmission and preservation theory

Traditional music transmission and protection, adhere to the characteristics of traditional music. With the continuous improvement and construction of the music discipline system, traditional music teaching concepts have been updated. This is conducive to the promotion of the transmission and preservation of traditional music and can also be used in the field of music. Provide more and more powerful music talent reserves, and play an important role in the transmission and preservation of traditional music (Matsunobu. K, 2018).

In the transmission and preservation process of Dongbei Dagou, many traditional folk music cultural elements from different periods have been absorbed. This kind of traditional music also truly reflects the creations and achievements of Chinese folk musicians, and the musical instruments, scores, and performance

methods used in the performance of handed down. Therefore, Dongbei Dagū is an indispensable treasure in Chinese traditional music culture.

4. Documents and Related Research

According to Wangken (1992) *The History of Customs and Cultures in Northeast China*. In the article, the author mentioned the art of the Dongbei Dagū. It gives a brief description of the Dongbei Dagū. It was first introduced during the Qianlong period of the Qing Dynasty, and was formed by integrating with the local folk songs in the Northeast and absorbing the essence of folk songs. A kind of song. Up to now, the Dongbei Dagū has a complete singing style, and has extensively absorbed the essence of many folk arts such as Peking Opera, Beijing Dagū, and Northeast Folk Songs.

Geng Ying (2007) *Talking about the Dongbei Dagū*. The author has made a detailed study of the Dongbei Dagū tune and its historical origin. The book collects and organizes the art form of the Dongbei Dagū from different aspects. Specifically, it comprehensively covers music, factions, repertoires, and representatives. This book has become the most authoritative series for the study of Dongbei Dagū. The author went deep into the folk to collect and sort out 120 drum lyrics, which provided important data for the study of the Dongbei Dagū.

Feng Zhilian (2008) *A series of studies on Dongbei Dagū*. In this article, the author introduces the formation, development and decline of the Dongbei Dagū. The prosperity and development of the Dongbei Dagū is influenced by multiple factors such as politics, economy and society. The author deeply explains and analyzes the reasons for the decline of the Dongbei Dagū from the two perspectives of the itself and external factors, which provides a lot of theoretical research materials for the research of the Dongbei Dagū.

Zhao Jinghen (1980) *A Preliminary Study of Quyi*. In this article, the author mainly introduces the Dongbei Dagū performance process. There are both speaking parts and singing parts. The performance form is flexible, the content is relatively free, it does not require too long performance time, and there are relatively few structural restrictions. Therefore, it is more popular with the public.

Dean. Xiong (2004) Dongbei Dagū talk. In this paper, the author introduces the transmission of the Dongbei Dagū in Shenyang, Liaoning Province and the basic singing of the Dongbei Dagū. It absorbs the singing tunes of Peking Opera, Beijing rhythm drums and Northeast folk songs, with rich melody and smooth singing.

Zhang Yumei (2001) Dongbei Dagū music exploration. In this book, the author introduces the development history of the emergence, formation, rise and fall of the Dongbei Dagū from different perspectives. It expounds in detail the relationship between literature, music, performance and the Dongbei Dagū; and interacts with other northern art forms of folk songs and operas. From the perspective of music morphology and music composition, the author also gives a detailed introduction to the language tone, rhythm, musical structure, tonal layout, and musical connection development techniques of the Dongbei Dagū.

Geng Ying & Yang Wei (2007) Dongbei Dagū traditional repertoire. In this article records more than 150 traditional repertoires of the Dongbei Dagū Book, and categorizes and summarizes the arias of the Dongbei Dagū respectively. It collects information from the vast number of folk and singing workers, and provides a powerful tool for the study of the Dongbei Dagū theoretical support.

Jin Yan (2008) Dongbei Dagū art essay. In this article introduces the research results of Dongbei Dagū research scholars, and is divided into five categories according to the themes, namely historical evolution, famous works commentary, famous style, singing skills, and reform and innovation. The historical evolution records the origin and style of the Dongbei Dagū. The masterpiece review analyzes the classic Dongbei Dagū repertoire. In the famous style, it tells about the love between famous artists such as Huo Shutang and Liu Lanfang and the Dongbei Dagū. In the singing skills, the narrations of experts and scholars on the singing and style characteristics of the Dongbei Dagū are recorded. Reform and innovation introduced a series of key issues such as the protection, reform, innovation and transmission of the Dongbei Dagū.

China ISBN Center Press (2000) Chinese Quyi Zhi·Liaoning Region. In this article records the repertoire and singing characteristics of the Dongbei Dagū in Liaoning Region, including the repertoire and representative artists of the Dongbei Dagū in Xiuyan Region are briefly introduced.

Liaoning University Press (1993) *Xiuyan County Chronicle*. In this article records the quyi activities in Xiuyan County, which mentions the performance form of the Dongbei Dagū in Xiuyan, the main singing repertoire, and the performance of artists.

Huo Shutang (2000) *Quyi Integration*. This book contains 45 music scores of the Dongbei Dagū in Liaoning Province. Among them, there are a total of 22 scores based on the singing of artists in Xiuyan area. The above scores are recorded and organized according to the singing of Xiuyan artists such as Gu Xinshan, Wang Shuyuan, Gao Gui, Qiu Shuhua, Zhou Feng, etc. These scores provide a basis for our future research on Dongbei Dagū music in this region, and have very valuable reference value.

Chen Dianhua Zhang Zhenghai (2003) *Xiuyan Dongbei Dagū Art Theory*. It is the first monogvocal musich devoted to the introduction of the Dongbei Dagū in Xiuyan area, which records the spread of the Dongbei Dagū in Xiuyan, representatives, performances and singing contents. While introducing the Dongbei Dagū, this book focuses on the relationship between the Dongbei Dagū and the Manchu folk culture. The book even contains some Manchu lyrics. This book is mainly written from the perspective of taking the Dongbei Dagū as a cultural preservation and greater innovation.

Li HongFei (2010) *transmission and preservation of Dongbei Dagū*. In this dissertation, the origin and development of the Dongbei Dagū, its genre and activity area, the artistic characteristics of the Dongbei Dagū, and the relationship between the Dongbei dagū and the local music are summarized. This paper analyzes the development history, decline reasons and current situation of the Dongbei Dagū, analyzes the value of the Dongbei Dagū, the possibility of transmission and protection, and puts forward the principles and measures of transmission and preservation from the perspective of intangible cultural heritage protection.

Kong Dan (2009) *Summary of Xiuyan Dogbei Dagū Artists Academic Exchange Activities*. This thesis is mainly based on the details of the exchange activity “Xiuyan Dongbei Dagū Show” held in the lecture hall of Shenyang Conservatory of Music in China from April 13th to 15th, 2008. Through the singing of famous pieces, the analysis of classic works, the preservation and transmission of

the Dongbei Dagū, and the effective ways to innovate the Dongbei Dagū were discussed in detail, and the situation of this exchange activity was clearly restored. This exchange activity promoted the reform and innovation of Xiuyan Dongbei Dagū.

Wang Xibin & Wang Qingming (2014) *Hundred Years Review Dongbei Dagū of Xiuyan*. This paper mainly expounds the four main periods of the development of the Dongbei Dagū. The first period is from the late Qing Dynasty to the Republic of China; the second period is from the founding of New China to the period of the Cultural Revolution in June 1966; the third period is from the early 1970s to the end of 1982, and the fourth period is from 1983 to the end of 2013. It mainly analyzes the representative repertoire of the Dongbei Dagū in each period and its artistic value. It provides a valuable reference for the writing of this thesis.

Zhang Weiwei (2019) *Research on the transmission and Development of Xiuyan Dongbei Dagū in the New Era*. This article takes the Xiuyan Dongbei Dagū as the starting point, and through reflection on the transmission status, puts forward the transmission and development opinions of the Xiuyan Dongbei Dagū in the new era, and provides a reference for the transmission and preservation of the Dongbei Dagū in Xiuyan area.

Feng Zhilian (2011) *Investigation Report on the Dongbei Dagū of Xiuyan*. This thesis takes Xiuyan Dongbei Dagū as the research object, and conducts a long-term field investigation. It conducts in-depth research on the historical evolution of Xiuyan Dongbei Dagū, inherited characters, musical characteristics and the current situation of performing arts. The new countermeasures provide certain academic ideas for the preservation of Xiuyan Dongbei Dagū.

Zhu Jiahui (2015) *Study on the Historical Origin and transmission of Dongbei Dagū*. This paper mainly discusses the necessity and feasibility of the transmission of Dongbei Dagū from four aspects: the historical origin and transmission dilemma of Dongbei Dagū, data preservation and inheritor protection, the cultivation of audience groups, the excavation of transmission methods, and the innovation and development of art itself.

Cao Naiyue (2020) *Research on the three strings accompaniment music of Dongbei Dagū*. This paper mainly analyzes how the three strings accompanies the Dongbei Dagū sings as the starting point, and explores the transmission method of the

Dongbei Dagou string masters. Starting with the playing techniques of three strings in the Dongbei Dagou, it analyzes the common characteristics and individual characteristics of the three strings accompaniment in the Dongbei Dagou, and conducts an in-depth discussion on the accompaniment form of the Dongbei Dagou.

Guo Boya (2010) Research on Dongbei Dagou Singing. This article mainly conducts a preliminary study on the three aspects of the Dongbei Dagou music, including the lyrics, the singing and the relationship between the words, and explores some commonalities and individualities of the traditional Chinese vocal music art in the combination of the lyrics, and summarize the characteristics and laws of the Dongbei Dagou art, so that more people can learn from this experience and better inherit and develop Chinese traditional music culture.

Wei Qingyang (2016) Thoughts on the Feasibility of Dongbei Dagou Music Innovation. Based on the development and innovation of the Dongbei Dagou art market, this paper puts forward some feasible suggestions for the music innovation of the Dongbei Dagou. It provides a reference study for the transmission, preservation and development of the Dongbei Dagou.

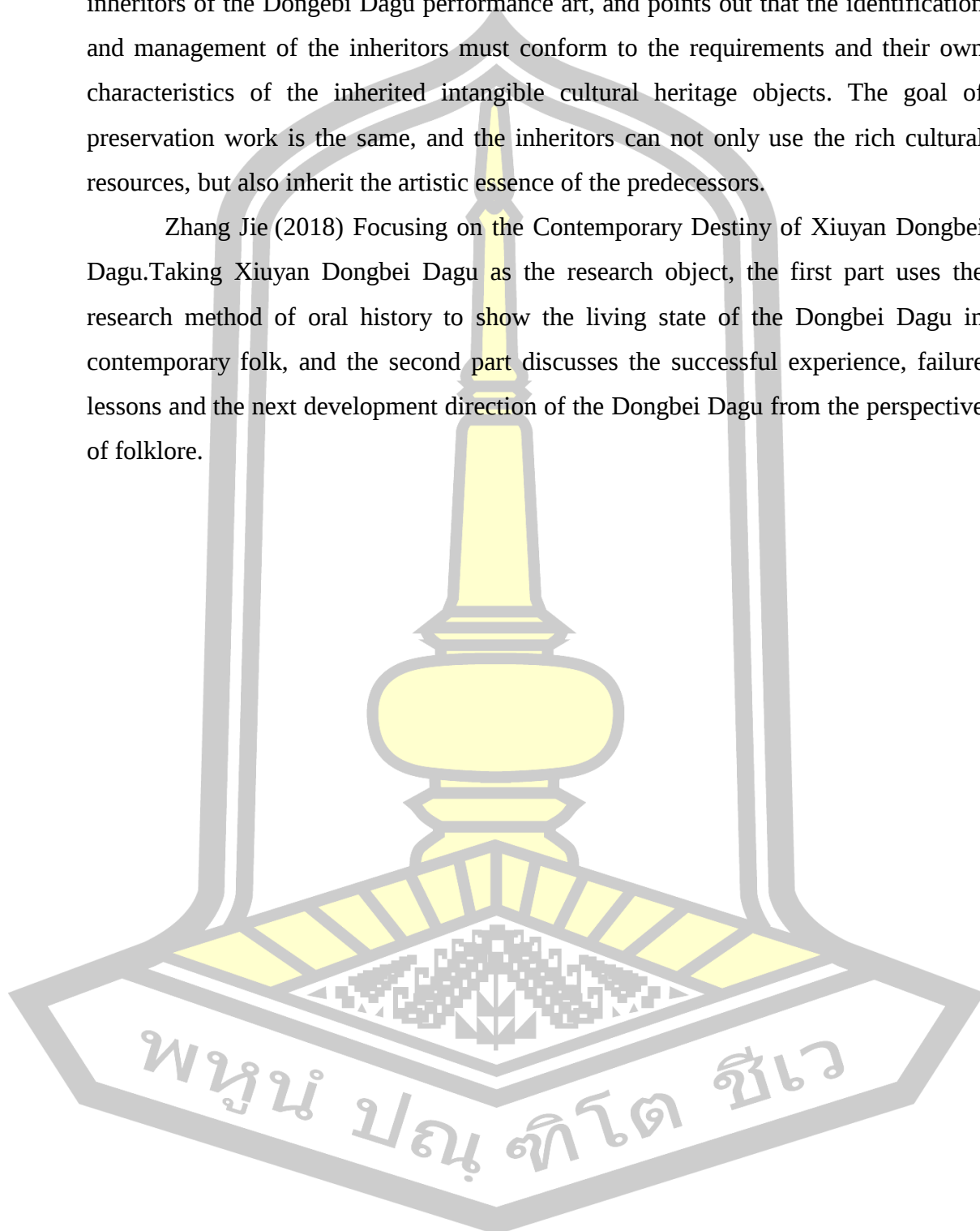
Tian Rui (2010) Dongbei Dagou research journey. This article mainly on the Dongbei Dagou hotspot research and data collection, in Liaoning province, Beijing, Heilongjiang province, Jilin province and other areas of more than 20 cities and towns, interview Dongbei Dagou folk artists hundreds of people, the Dongbei Dagou seminar and concert 32 times, provincial, city, county local Chronicles office about the Dongbei Dagou literature, provides an important reference for the northeast drum research.

Gong Yuge (2018) Research on the Dongbei Dagou in Jilin Province. This paper takes the Dongbei Dagou in Jilin Province as the research object, sorts out the history and development of the Dongbei Dagou, focuses on analyzing the characteristics of the local Dongbei Dagou music, analyzes the music characteristics of the Dongbei Dagou from the perspective of ethnomusicology, and finally combines the transmission status of the Dongbei Dagou, put forward some suggestions for the preservation of the Dongbei Dagou, which has certain academic value.

Wang Yufang (2019) A brief analysis of the characteristics and social functions of the inheritors of Xiuyan Dongbei Dagou performance art. This article

discusses the inheritors from the two aspects of the characteristics and functions of the inheritors of the Dongbei Dagū performance art, and points out that the identification and management of the inheritors must conform to the requirements and their own characteristics of the inherited intangible cultural heritage objects. The goal of preservation work is the same, and the inheritors can not only use the rich cultural resources, but also inherit the artistic essence of the predecessors.

Zhang Jie (2018) Focusing on the Contemporary Destiny of Xiuyan Dongbei Dagū. Taking Xiuyan Dongbei Dagū as the research object, the first part uses the research method of oral history to show the living state of the Dongbei Dagū in contemporary folk, and the second part discusses the successful experience, failure lessons and the next development direction of the Dongbei Dagū from the perspective of folklore.



Chapter III

Research methods

My Methodology researcher have plan will go to Xiuyan County in Liaoning Province in northeastern China for field work to collect data. And find key informant. So, I have the methods follow as.

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of research site
 - 1.3 Scope of time
 - 1.4 Methodology
2. Research Process
 - 2.1 Select research site and key informant
 - 2.2 Research Tools
 - 2.3 Data collecting
 - 2.4 Analysis Data
 - 2.5 Presentation

1. Research scope

1.1 Scope of content

This part includes the investigation of the development of Dongbei Dagū, the analyze the music characteristic of Dongbei Dagū, and the guidelines of transmission and preservation of Dongbei Dagū.

1.2 Scope of research site

In this topic, researcher chose Xiuyan County, Liaoning Province, China to conduct fieldwork.



Figure 1. Map of Xiuyan County, Liaoning Province, China

Source: www.Google Map.com Accessed (2022)

1.3 Scope of time

The researcher conducted interviews, performances of recording and video artists, and interviews with them from March 2022 to October 2022. And complete the writing and revision of the thesis during this period.

1.4 Methodology

1.4.1 Document analysis: First of all, extensive collection of related papers, works and local chronicles of the “Dongbei Dagū” is carried out. After the study, the historical development and transmission of the “Dongbei Dagū” are sorted out, and the focus and research level of the research on the “Dongbei Dagū” are understood. On the premise of reviewing the previous relevant research results, the main problems of this research are analyzed, and the characteristics of the music form of the “Dongbei Dagū” are explored, in order to further study the singing form of the “Dongbei Dagū” and seek an effective way to inherit the “Dongbei Dagū”.

1.4.2 Qualitative research is the approach used by researchers to define or deal with problems. The specific purpose is to study the specific characteristics or behavior of the object in depth, and further explore the causes of its generation. It is one of the basic steps and methods of scientific research to determine the essential

attribute of things. It is through observation, experiment and analysis, etc., to investigate whether the research object has this or that attribute or feature, and whether there is a relationship between them. It only requires answers about the nature of the subject. Researchers use historical review, literature analysis, interview, observation, participation experience and other methods to obtain data in the natural context, and use non-quantitative means to analyze them and obtain research conclusions. Qualitative research puts more emphasis on meaning, experience (usually verbal description), description, etc.

1.4.3 Interviews: Through face-to-face communication and interviews with “Xiuyan Dongbei Dagū” singers and inheritors, we can obtain relevant information, master the relevant materials of Dongbei Dagū, and understand the current situation of their creation, singing and transmission of “Dongbei Dagū”. In addition, interviews were conducted with relevant experts and scholars in Xiuyan who studied the culture of Dongbei Dagū, so as to understand the perspectives of research in the related fields of Dongbei Dagū, and to better grasp the accuracy of the research.

1.4.4 Field research: The field research method is to analyze and study various works of the investigation and research objects, understand the situation, find problems, and grasp the characteristics and laws. This research analyzes the collected Dongbei Dagū works, and reveals the characteristics and rules of singing through the analysis and research of Dongbei Dagū singing.

2. Research Process

2.1 Select research site and key informant

Research site: Xiuyan County, Liaoning Province, China

The reason:

In China, Xiuyan Dongbei Dagū is one of the main branches of Dongbei Dagū art, and occupies an important position in the development history of Dongbei Dagū. In the long-term historical development, the Dongbei Dagū has presented different artistic characteristics in different regions and has a strong regional culture. On the basis of field investigation and document collection, this chapter attempts to present the development status of Xiuyan Dongbei Dagū truly, and explores the rule of the development of Dongbei Dagū art from case analysis.

Xiuyan is one of the most active areas for Dongbei Dagū art in Northeast China. Here, folk activities such as weddings, funerals, 100-day birthday celebrations, festivals and entertainment in the people's daily life will be staged in the art form of the Dongbei Dagū. Not only that, but there is still a traditional performance venue for Dongbei Dagū - the Dongbei Dagū People's Stage, and it has never been interrupted for many years. It can be said that the Dongbei Dagū Art of Xiuyan has a very broad mass base, which is of great significance at a time when traditional culture is marginalized.

Key informants:

The criteria for selecting key information are:

The academic experts

She has published multiple works and papers on Dongbei Dagū.

She understands the transmission and preservation of Dongbei Dagū.

She is capable of singing Dongbei Dagū.

She have been engaged in the composition, singing or performance of Dongbei Dagū for at least 20 years.

According to the above selection criteria, the key informants the researcher choose are Fengzhi Lian. Because she is the most outstanding representatives of key informants

1) Academic experts

Fengzhi Lian, She is vice president of Shenyang Conservatory of Music and professor of ethnomusicology. She has published a number of academic works and papers on the Dongbei Dagū, and has achieved outstanding results in the study of the Dongbei Dagū. She was also the tutor of the ethnomusicology course during my graduate study.



Figure 2. Mrs. Feng Zhilian
Source: Provided by Feng Zhilian (2022)

Key informants:

The criteria for selecting key information are:

The singer of Dongbei Dagū

They know the culture and development of Dongbei Dagū.

They can sing the Dongbei Dagū, and often participate in various performances.

They have made outstanding contributions to the dissemination and development of Dongbei Dagū.

According to the above selection criteria, the key informants the researcher choose are Yu Xiaoxia, He Chonghua, Sun Jinzhou and Li Tianen. Because they are the most outstanding representatives of key informants

2) Singer of Dongbei Dagū

My criteria for choosing her as key informants is that, Mrs. Yu Xiaoxia, she was a well-known Dongbei Dagū performer in Xiuyan area. She started learning Dongbei Dagū with Mr. Cui Guanglie at the age of 18, and began performing on stage at the age of 21. She has been singing Dongbei Dagū for more than 30 years, and is one of the important inheritors of Xiuyan Dongbei Dagū. Her singing voice is pure and honest, she is good at singing “The Great Western Tang” and “Qin Ying’s

Expedition to the West”. In 2006, she raised funds by herself and established the Dongbei Dagū Activity Base, and often organized artists to perform voluntary performances for farmers in nursing homes and communities. In 2007, “Xiuyan Dongbei Dagū Association” was established and elected as the president. In order to promote the Xiuyan Dongbei Dagū, she often travels to various places to learn and exchange, not only her own skills have been greatly improved, but also a positive contribution to the development of Xiuyan Dongbei Dagū art. In 2006, he was awarded the title of “Outstanding Folk Artist of Liaoning Province” by the Department of Culture of Liaoning Province; in 2010, he was awarded the title of “Top-notch Talent with Special Skills” by the Ministry of Culture.



Figure 3. Mrs. Yu Xiaoxia

Source: Yang Li (2022)

He Conghua, born in 1964, Manchu, from Suzi Town, Xiuyan County. At the age of 16, she began to learn to sing the Dongbei Dagū with his uncle Wei Zongyan, and at the age of 19, he learned to sing the Dongbei Dagū with Zhang Yongze as a teacher. She has strong creative ability, and is also very particular about the handling of lyrics and rhymes. Her voice is sweet and crisp, her singing style is simple and delicate, and she is good at singing the works of talented and beautiful women. For a long time, she has been active in the urban and rural areas of Xiuyan and is deeply

loved by the people. Now he is the executive director of XiuyanDongbei Dagū Association.



Figure 4. Mrs. He Chonghua

Source: Yang Li (2022)

Sun Jingzhou, 72 years old, has been engaged in Dongbei Dagū singing for more than 40 years. He has performed in Liaoning Xiuyan Middle Street Tea House and Shenyang Cultural Center. He successively followed Zhao Shuyin, Ma Delian and Liu Xuewen to learn to sing the Dongbei Dagū. His singing words are round, full of charm, free to perform, both physical and spiritual, and he is good at using nasal and vibrato methods, which has a unique artistic effect. In terms of improvising lyrics, he has won the true transmission of Master Zhao Shuyin, and is one of the most influential Dongbei Dagū artists in Xiuyan today. His apprentices such as Wang Fuling have become the young backbone of Xiuyan Dongbei Dagū. In 2006, he was awarded the title of “Outstanding Folk Artist of Liaoning Province” by the Department of Culture of Liaoning Province, and won the Best Performance Award in “2011 Welcome Spring Xiuyan Dongbei Dagū Performance”. Now he is the art consultant of Anshan Municipal “Excellent Dongbei Dagū Inheritor” and “Xiuyan Dongbei Dagū Association”.



Figure 5. Mr. Sun Jingzhou

Source: Yang Li (2022)

3) Musical accompanist

Li Tianen, born in 1966, is a Manchu nationality and a native of Xiuyan and Chive Township. At the age of 14, he learned sanxian performance with Zhu Tianlong, a pianist of the Dongbei Dagū in the village. After he became an apprentice at the age of 16, he began to engage in performing arts activities in Xiuyan, Wafangdian and other places. He has been engaged in the accompaniment of the Dongbei Dagū for nearly 40 years. He is diligent and simple, good at research, and constantly absorbs the strengths of various schools in practice to enrich his playing skills. His sanxian performance has pure timbre, accurate phoneme and rich flavor. He has his own creations for preludes and interludes, and he cooperates with the singers tacitly. In recent years, he has been invited to many areas in Northeast China to perform exchanges and performances of Dongbei Dagū. He is currently a very outstanding young string teacher in Xiuyan.

พหุมนุ ปณู จักโต ชีเว



Figure 6. Mr. Li Tianen

Source: Yang Li (2022)

The interview table is used for face-to-face; A interviews to deepen the understanding of the questions. Some questions are listed as follows:

2.2 Research Tools

Fieldwork is an important research method in this study. The main research tools used in this study are interview and observation methods. Researchers designed appropriate interview formats and observation techniques based on different interviewees and subjects of observation. The process of creating investigation questionnaires was also undertaken.

- 1) Design questions based on t research objectives
- 2) Design appropriate questionnaire and interview content
- 3) Bring it to the advisor to examine.
- 4) Be modified according to advisor editing.
- 5) Modified according to specialist advice before being used in the field.

2.3 Data collecting

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

In the first objective, the researcher collected data through documents analysis and fieldwork. In order to make an in-depth study, researchers refer to literature

materials in libraries and cultural centers and use network platforms such as CNKI and other network platforms to complete the documents analysis.

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

In the third objective, the researcher went to the research site to conduct on-the-spot research, by through interviews and video recordings of performances, and learned about the transmission and preservation of the “Dongbei Dagū”.

2.4 Analysis Data

I analyzed the relevant data starting with three objectives.

In the first research objective, I used the method of literature research to obtain the development of the Xiuyan Dongbei Dagū. And, I used qualitative research to collect relevant data through interviews and observations.

In the second objective, the author collected music score and listen to the singing, understand the musical characteristics of the Dongbei Dagū, and analyze the musical characteristic of the Dongbei Dagū.

In the third objective, I studied the transmission and preservation of Dongbei Dagū in Xiuyan county and put forward more reasonable suggestions transmission and preservation the Dongbei Dagū.

2.5 Presentation

In this dissertation, the researcher presented on 7 chapters:

- 1) Chapter 1: Introduction
- 2) Chapter 2: Review Literature
- 3) Chapter 3: Methods of Research
- 4) Chapter 4: The development of Dongbei Dagū in Xiuyan county, Liaoning Province, China
- 5) Chapter 5: The music characteristic of selected songs of Dongbei Dagū in Xiuyan county, Liaoning Province, China
- 6) Chapter 6: The transmission and preservation of Dongbei Dagū in Xiuyan county, Liaoning Province, China
- 7) Chapter 7: Conclusion, Discussion and Suggestions

Chapter IV

The development of Dongbei Dagu Vocal music in Xiuyan County, Liaoning Province, China

In the long-term historical development, the Dongbei Dagu has presented different artistic forms in different regions and has certain regional cultural characteristics. In this chapter, the researchers combine the data collected in fieldwork and literature review, and comprehensively apply the survey and analysis methods of ethnomusicological theory. It is combined with the theoretical methods of music anthropology, sociology, communication and other related disciplines. Then, it truly presents the origin, transmission and performance status of the Dongbei Dagu, and analyzes the regularity of the development of the Dongbei Dagu art from the analysis.

1. The development of Dongbei Dagu
2. The evolution of the Dongbei Dagu
3. The development of Dongbei Dagu in Xiuyan
4. Summary

1. The development of Dongbei Dagu

Dongbei Dagu is a kind of vocal music art spread in Liaoning, Jilin, Heilongjiang, Beijing, Tianjin, Inner Mongolia, Henan, Hebei and other regions in China. Because it originated in Shenyang and prevailed in some areas centered on Shenyang, it is also known as “Fengtian Drum” and “Liaoning Drum”. From origin, generation, development to maturity, Dongbei Dagu has experienced more than 200 years of development and evolution, and has become one of the earliest, most influential and most widely spread vocal music music in northern of China. It not only has its own system, but also has a positive impact on other related arts, and has outstanding academic and artistic value.

1.1 The Origin of the Dongbei Dagu (1690-1709)

Specific natural and human geovocal musichical environments always have a huge and profound impact on the formation and development of a specific artistic genre. This kind of influence penetrates into all aspects of the art itself, and plays a

prescriptive role in the nature, style, and characteristics of the art itself, and the same is true for the Dongbei Dagū.

1.1.1 The historical and geogvocal musichical background of the Dongbei Dagū

The Northeast of China is a multi-ethnic area. In addition to the Han nationality, there are 11 ethnic groups such as Manchu, Mongolian, Hui, Korean, Daur, Ewenki, Oroqen, Xibe, Hezhe, and Kirgiz. They spread throughout the Northeast. Judging from the existing literature and archaeological results. During the long historical period, the frequent integration of Han nationality and the ethnic minorities in Northeast China has greatly change the ethnic composition and culture outlook of this region.

Northeast China belongs to the northern temperate climate, with four seasons changing and distinct seasons. It has a vast territory and rich landforms, including lofty mountains, rivers, endless plains, and dense forests. It is rich in resources, it has rich geogvocal musichical and natural characteristics. Due to these unique and diverse geogvocal musichical and climatic conditions, the people in Northeast China have unique and diverse lifestyles and production methods, as well as their distinct and unique national psychology and national character. Such as, northeast people are enduring hardships and standing hard work, in terms of art appreciation, they are simple, natural, lively and hearty. The Dongbei Dagū is the historical background of the generation and development of music culture in this region (Zhilian Feng, 2008).

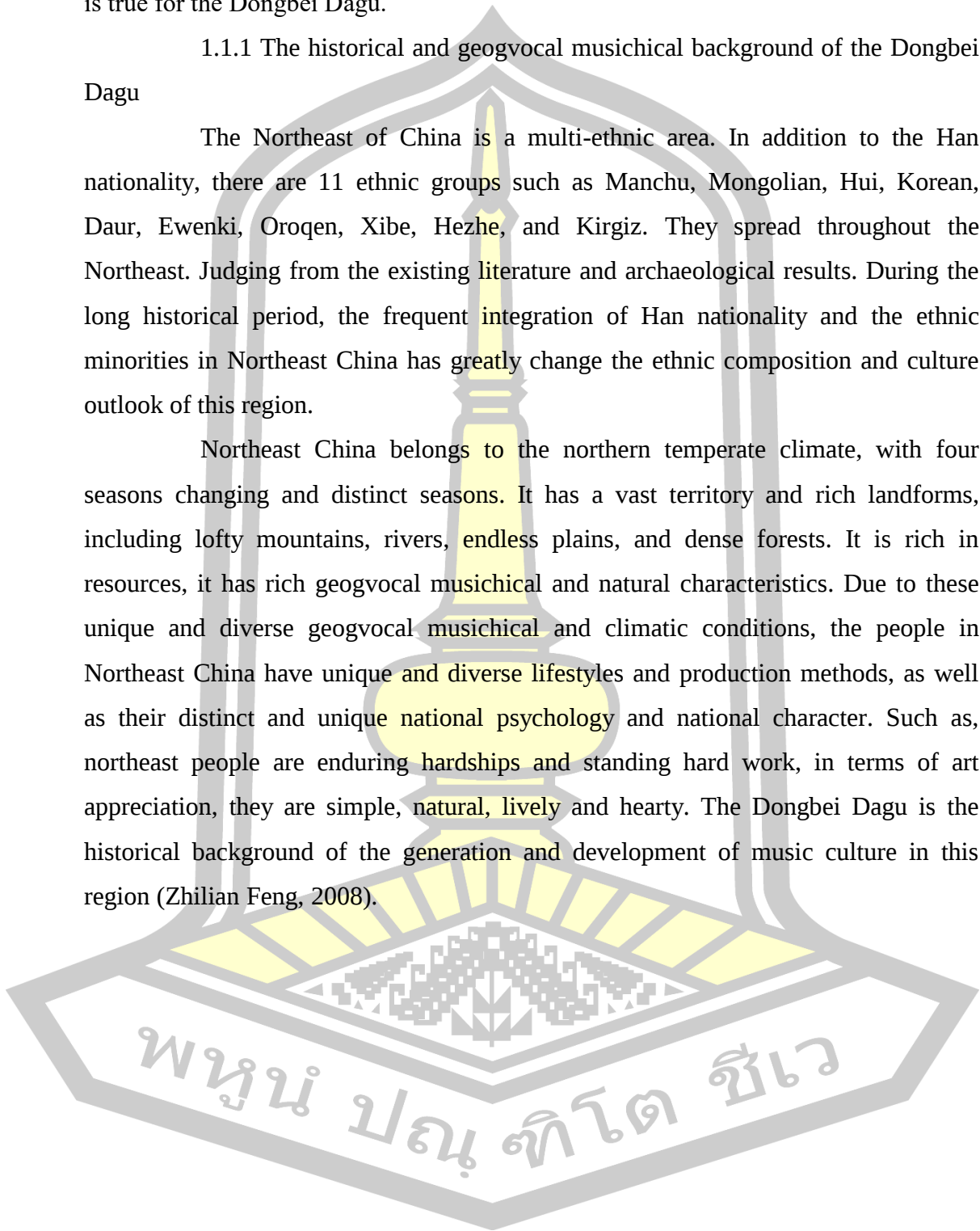




Figure 7. Map of Northeast three Province, include Liaoning Province, Jilin Province, Heilongjiang Province, China

Source: www.Google Map.com Accessed December 24 (2022)

1.1.2 The national music environment generated by the Dongbei Dagū

Chinese folk music, when inspected in essence, will find some common basic features: “Its content is story, and its form is mainly composed of singing, sometimes accompanied by musical instruments. Looking back at the basic characteristics of Chinese folk music, we can see from the libretto.” They all come down in one continuous line with Bianwen of the Tang Dynasty, Taozhen of the Song Dynasty, Baojuan of Yuan Dynasty, and Cihua of the Ming Dynasty. From this, we can also see that, as a unique vocal music art in northern China, the Dongbei Dagū has benefited not only from the creation of its own national culture, but also from the transmission of traditional Chinese folk art.

During the Ming and Qing dynasties, folk music entered the peak period of development. According to incomplete statistics, there are more than 260 kinds of folk music that have been discovered, and there are about 200 kinds of music with musical instrument accompaniment. The vocal music popular in northern China

is “Guci”. “Gu Ci” is mainly singing, combined with vocal music and singing, also known as “Dagu”. It can be seen that at least since the Ming Dynasty, the prototype of the Dongbei Dagu has appeared in China (Zhilian Feng, 2008).

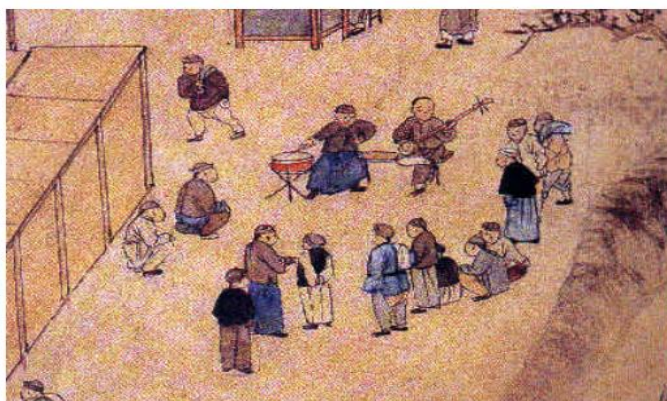


Figure 8. Performance Scenes of Art in Ming Dynasty (1592-1964)

Source: Provided by Feng Zhilian (2022)

1.1.3 Reasons for the formation of the Dongbei Dagu

The formation of Dongbei Dagu coincides with the comprehensive development of folk music such as vocal music and opera in China. During the Qianlong period of the Qing Dynasty, the society was stable and the economy was prosperous, which created a good social ecological environment for the development of culture and art. The prosperity of various folk music and art, the Dongbei Dagu was produced under such an era background.

So far, there are mainly two theories about the origin of the Dongbei Dagu, namely “native theory” and “foreign theory”. The so-called “native theory” means that the Dongbei Dagu originated in the rural areas of Northeast China. At that time, influenced by the culture of the Central Plains, during the slack season or during New Year’s festivals, peasant artists in Northeast China made up their own libretto, and sang historical stories, folklore and common sense to others in order to impart knowledge, express their feelings and entertain themselves. This kind of folk art produced by farmers’ living need marks the rise of rural leisure culture. With the prosperity of the agricultural economy and the needs of market trade, the folk art with

rural artists as the carrier, from the countryside to the market and then to the city, after continuous cultural exchanges, finally formed the Dongbei Dagū, which first spread in Shenyang. (Weiwei Zhang, 2018)

The so-called “foreign theory” means that the Dongbei Dagū originated from the vocal music art form of “Zidi Shu”. According to an article written by Zhang Jiepu, Dongbei Dagū artist in Northeast China: In the forty-eighth year of Qianlong in the Qing Dynasty (1784), Beijing Xianzishu artist Huang Fuchen and others brought “Xianzishu” to Shenyang, and combined it with Northeast folk songs and other local folk music. After a long period of artistic practice, it evolved into the later “Fengtian Dagū”, and soon spread to all parts of the northeast urban and rural areas. In the long-term interviews, investigations and data collection, we also found some other claims about the origin of Dongbei Dagū art. Such as: the Dongbei Dagū originated from the Manchu soldiers stationed in the Northeast frontier. Because of their homesickness, they used familiar folk tones and sing to speak stories, which were integrated with local music tunes and the Dongbei Dagū, and became the Dongbei Dagū at that time.



Figure 9. Qing Dynasty Singing “Zidi Shu” in Shengjing
Source: Provided by Feng Zhilian (2022)

All these statements about the direct source of Dongbei Dagū art have certain basis and reason. In the long history of development, the generation of any art form is multi-level, multi-sided, and multi-channel. As mentioned above, the specific natural and geogvocal musichical conditions, historical and cultural environment of the Northeast region have created a distinctive and unique regional national psychology and national character of the Northeast people, which has also created the Northeast people’s artistic aesthetic taste and appreciation habits, which is the basis

for the regional culture of the Northeast. The formation and development of the Dongbei Dagū has laid a unique material and spiritual foundation, which is also the geogvocal musichical and historical background of the formation and development of the Dongbei Dagū. In the long-term historical development, as a type of vocal music in northern China, the Dongbei Dagū has received long-term and extensive nourishment from the art of vocal music in different periods of Chinese history, providing favorable music for the origin, development and formation of the Dongbei Dagū art ecosystem. It has extensively absorbed nutrients from other arts and folk music, and has been continuously improved in the long-term artistic practice, and has finally developed into a unique vocal music art form in northern of China (Zhilian Feng, 2008).

1.2 The period of prosperity of Dongbei Dagū (1890-1949)

At the end of the Qing Dynasty and the beginning of the Republic of China, the Dongbei Dagū art gradually moved from rural areas to cities, from folk singing to tea houses, from blind farmers to professional or semi-professional entertainers, from only male actors to singing together with actresses, from a single the percussion bangu accompaniment was transformed into silk and string instrument accompaniment which gradually showed a trend of prosperity. From the investigation, it is found that there are many reasons for the prosperity of Dongbei Dagū art.

1.2.1 Economic development, ushering in the prosperity of Dongbei Dagū

The last years of the Qing Dynasty and the early years of the Republic of China were the golden age for the development of Dagū art in Northeast China, which was closely related to the economic and social development at that time, especially the development of urban construction and urban economy. At the end of the Qing Dynasty, Dagū music had been widely circulated in Northeast China.

There was no fixed performance venue for Dongbei Dagū singing at the beginning, and artists often carried simple luggage and carried stringed drums, and went to the countryside to perform from door to door. Since the late Qing Dynasty, the DongbeiDagū gradually had a fixed venue for singing. At first, it was mainly in temple fairs. These performance venues were relatively fixed, with spacious places and large audiences, which made it easy for artists to perform and earn money. In the

early years of the Republic of China, many Dongbei Dagū artists began to pour into the cities from the countryside one after another. They walked through the streets and played Dagū at the end of the streets and alleys, attracting audiences, and were often invited to sing in a large courtyard.

In the late 1920s, entertainers began to perform in teahouses one after another. Through investigation, we learned that in the early years of the Republic of China alone, there were as many as 75 teahouses in Shenyang, and the number of entertainers reached hundreds at the time (Lina Li, 2012).



Figure 10. In 1910, the Dongbei Dagū performance scene

Source: Provided by Feng Zhilian (2022)

1.2.2 The lyricist joins into enhance the artistic taste of the Dongbei Dagū

The artistic achievements of the Dongbei Dagū, in addition to the contributions of artists and stringers, also benefited from a large number of talented writers and critics. Most of the traditional repertoire of the Dongbei Dagū comes from “Zidi Shu”, which is a literary script of vocal music created by the Manchu Eight Banners in the Qing Dynasty. It took more than 150 years for Zidishu to rise to decline, and during this period, a large number of writers and works were produced. During the popular period, the members of the Eight Banners royal family took it as an honor to write Zidi Shu, and even formed a poetry club focusing on writing Zidi Shu. The Poetry Society has cultivated many excellent authors of Zidishu, which played a decisive role in the prosperity of Zidishu and the Dongbei Dagū in the late Qing Dynasty (Lina Li, 2012).

1.2.3 The government attaches great importance to promoting the development of Dongbei Dagū

The prosperity of any art form is related to the advocacy and encouragement of the ruling class, and the Dongbei Dagū is no exception. In 1911, after the victory of the Revolution of 1911 and the founding of the Republic of China, folk art such as the Dongbei Dagū began to be valued by the local government. In 1913, the Fengtian Education Department established the Fengtian Model Storytelling Library, which was attached to the Pingci Gushu Research Institute. On the one hand, it recruited researchers, and on the other hand, it compiled and printed ancient and modern singing books for artists to sing and promote national culture. These organizations are not only artists' guilds, but also new institutions for researching calligvocal musichy and cultivating artists.



Figure 11. Students learning to sing the Dongbei Dagū

Source: Provided by Feng Zhilian (2022)

1.3 The Period of weak of Dongbei Dagū (1949-2000)

The reasons for the decline of Dongbei Dagū are complex and diverse. Changes in economic forms and social life, changes in people's production and lifestyle, and the corresponding changes in ideas, value orientations, and aesthetic tastes in the ideological field have all affected the weakening of this vocal music art.

1.3.1 Changes in the ecological environment

On October 1, 1949, around the founding of New China, the social status of artists changed fundamentally, and the Dongbei Dagū was once revived. Taking Such as Liaoning Province, in March 8, 1949, on the eve of the founding of New China, with the help of the government, artists established the Shenyang Art Music Association, and created and rehearsed a number of repertoires reflecting the content of life in the new era, was welcomed by the audience. In 1956, after the promulgation of the literary and art policy of “letting a hundred flowers blossom and weeding out the old to bring forth the new” launched by the Chinese government, Dongbei Dagū has recovered and developed even more. Most of the folk-art teams in cities and counties in Liaoning Province have professional performers of Dongbei Dagū.

However, since the 1950s and 1960s, my country’s literature and art policy has also appeared some wrong orientations, taking music and art simply as a functional propaganda and educational tool. For a time, performance places such as teahouses, bookstores, and wine shops that were popular in urban and rural areas were banned, while some artists scattered among the people were called up to form special performance organizations-art groups, making folk artists embark on the so-called “Professionalization”, and call on and organize artists to create works that sing about new life, sing about new China, reflect new people and new things, and perform on the same stage with other forms of music in the theater (Boya Guo, 2013).

In a sense, these measures do have their positive significance of the times. However, today, half a century later, if we reflect on academic culture rather than system or ideology, we will find that what people can hear and see everywhere naturally “survives” in folk vocal music Music forms have suddenly become theatrical, stage-oriented, and professional performance forms, and some have become a program or segment in music and dance performances; The richness of the package has become more and more single and narrow, and the creative passion and inspiration from the audience and from life have also been annihilated, which violates the inherent laws of folk art creation and appreciation. , cut off its close connection with the masses, and thus lost its specific audience group, making this art form gradually enter the trough in the unconscious "change" of the system. Changing the soil and conditions for the survival of a certain folk art is tantamount to canceling this folk art (Boya Guo, 2013).

1.3.2 The lack of artist transmission

Artist transmission plays an important role in the development of folk art. However, for a long time, the living conditions and artistic practice of Chinese folk artists have been impacted, among which the impact of China's "Culture Revolution" was the most tragic. The "Culture Revolution" movement in the 1960s and 1970s was a disaster that destroyed excellent Chinese and foreign culture and art, and it completely destroyed China's historical and cultural heritage. Due to the influence of extremely wrong thoughts, many excellent traditional national folk arts have been seriously damaged, and many traditional folk arts have been banned from performing. Professional literary and art groups were disbanded, actors were forced to change their careers, and many outstanding Dongbei Dagu artists were severely persecuted. After the end of the "Cultural Revolution", the Dongbei Dagu art was almost completely lost, the creation of the Dongbei Dagu works was obviously sluggish, and its innovation was impossible to talk about. In addition, there was a shortage of actors and audiences. All seriously hinder the development of Dongbei Dagu art (Naiyue Cao, 2020).

1.3.3 Era of multicultural select

The Dongbei Dagu is a product of farming culture and urban leisure culture. It has the characteristics of rhythmic libretto, stable melody with many drawls, relatively fixed form, single performance form, and simple accompaniment means. The aesthetic orientation is corresponding.

With the vocal music development of China that has transformed from a planned economy to a market economy, people's traditional production and lifestyle have changed, and the survival and development space of Dongbei Dagu has disappeared step by step. Especially after entering the information age, some popular music, Internet culture, entertainment sketches, film and television dramas, karaoke and other entertainment and entertainment cultures have emerged as the times require, filling various performance places and media, and new art appreciation groups have emerged in social life and aesthetic orientation, and presents a trend of multicultural choices. The vast majority of young people feel strange and difficult to accept traditional ethnic folk art, which has become a huge obstacle to the survival and development of ethnic folk art such as the Dongbei Dagu (Naiyue Cao, 2020).

2. The Evolution of the Dongbei Dagu

The Dongbei Dagu has a long cultural origin and is always in the process of dynamic development. Its origin can be directly traced back to the “Cheng Xiang Pian” in the pre-Qin period of China. It is more closely related to folk vocal musics such as the earliest stories, ancient myths, ancient folk songs, and fables. The period from the Han Dynasty to the Wei Dynasty, Jin, Southern and Northern Dynasties is the initial stage of the development of Chinese vocal music art. Dongbei Dagu music is also closely related to Yuefu folk songs of the Han Dynasty and folk songs of the WeiJin Dynasties. The most basic artistic feature is its narrative.

2.1 Bianwen(变文)of the Tang Dynasty

The Tang Dynasty was the mature period of the development of vocal music art in our country. In the early Tang Dynasty, the storytelling and singing of Buddhist scriptures since the Han Dynasty was followed. By the middle of the Tang Dynasty, the art of vocal music represented by Bianwen was widely popular, which promoted the great development of vocal music music. In the early Tang Dynasty, the storytelling and singing of Buddhist scriptures since the Han Dynasty was followed. By the middle of the Tang Dynasty, the art of vocal music represented by Bianwen was widely popular, which promoted the great development of vocal music music. Bianwen is another form of narration and singing with pictures and stories in the Tang Dynasty. The content includes both Buddhist scriptures and historical stories and folklore. This style was quickly used by folk artists and injected into their thoughts, emotions and artistic expressions as a way of life. It can be said that the vocal music art of the Tang Dynasty, represented by Bianwen, opened the beginning of Chinese vocal music music, made vocal music art a mature art form, and inherited the essence of ancient Chinese vocal music art (Zhilian Feng, 2012).



Figure 12. Bianwen of the Tang Dynasty was mainly spread area

Source: www.GoogleMap.com Accessed Jan 4 (2023)

2.2 Gu zici(鼓子词) of the Song Dynasty

The Song Dynasty was the period when the art of vocal music rose. During this period, the vocal music art developed vocal music rapidly, especially the vocal rapid development of citizen music, which can be proved from the vocal music scenes in Zhang Zeduan's “Along the River During the Qingming Festival” in the Northern Song Dynasty.

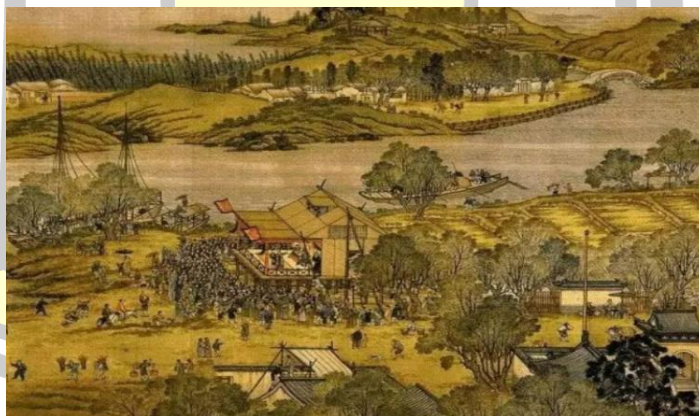


Figure 13. Along the River During the Qingming Festival

Source: Provided by Feng Zhilian (2022)

If the vocal music art of the Tang Dynasty mainly reflected the life and thoughts and feelings of the peasants, then the vocal music art of the Song Dynasty mainly reflected the life and thoughts and feelings of the citizens. The vocal music music of the Song Dynasty is an art full of vitality and youthfulness. On the basis of

inheriting the Daqu and various folk tunes of the Tang Dynasty, a wide variety of vocal music skills have been formed. The vocal music art of this period already had relatively fixed performance venues– “Goulan” and “Wasi”. The art of vocal music has spread all over the country and penetrated into every corner of the society, becoming a kind of cultural activity for the whole people. Professional and semi-professional vocal music artists have established their own vocal music guilds one after another, which has greatly promoted the development of Chinese vocal music art. During the confrontation period between Song Dynasty and Jin Dynasty, the rulers of Jin vigorously advocated the study of Han culture in the Central Plains and paid great attention to folk music.

The Dongbei Dagu also has a close blood relationship with the “Guzi Ci” of the Song Dynasty. Guzici is a vocal music skill popular among literati in the Song Dynasty. It is named for the main accompaniment of drums when vocal musicing. At first, it was just a form of repeated singing of a tone, and the content was mostly descriptions of scenes and chants, and later developed into narrative storylines. Through the investigation, the drum used in the performance of Guzici is also the elevated flat drum used in modern drums such as Dongbei Dagu. The performance of Guzici is also performed by singers beating drums, and the form is similar to the performance form of drum music such as the Dongbei Dagu. Therefore, the development of the Dongbei Dagu is also closely related to Gu zici (Zhilian Feng, 2012).



Figure 14 Gu zici of the Song Dynasty was mainly spread area

Source: www.GoogleMap.com Accessed Jan 5,(2023)

2.3 Ci Hua(词话) of the Yuan Dynasty

The Yuan Dynasty produced the pinnacle work in the history of Chinese opera—Yuan Zaju. The production of Yuan Zaju absorbed the form of traditional Chinese vocal music art, and Yuan Zaju promoted the further development of vocal music art. Ci Hua of the main vocal music art form in the Yuan Dynasty. Ci Hua is a vocal music art form that prevailed in the Yuan and Ming dynasties, and it has a direct relationship with the drum music art since the Ming and Qing Dynasties. Hu Zhiyu's Preface to Huang's Poems, which appeared in the early Yuan Dynasty, is the earliest summary work on vocal music performance in the history of vocal music art in my country, which has had a profound impact on the vocal music art of later generations. Hu put forward nine principles of vocal music performance skills, and discussed the technical standards of vocal music performance more comprehensively. This shows that the art of vocal music in the Song and Yuan dynasties of our country has developed to a considerable height, and it has also played an important guiding role in the art of vocal music performance.



Figure 15. Ci Hua of the Yuan Dynasty was mainly spread area

Source: www.GoogleMap.com Accessed Jan 6 (2023)

2.4 Gu Ci(鼓词) of the Ming Dynasty

The Ming Dynasty was a prosperous period for the continuous development of vocal music in China. It inherits the tradition, integrates various speaking skills of Song Dynasty and Yuan Dynasty, and finally forms “Pinghua” with the main

content of telling history and heroic legends. After the middle of Ming Dynasty, vocal music art began to transform from ancient art form to modern art form, which laid the foundation for the overall prosperity of vocal music art in Qing Dynasty. At the end of Ming Dynasty, Guci was formed on the basis of Cihua. “Gu Ci” is mainly singing, combined with vocal music and singing, also known as “Dagu”. The Gu Ci of the Ming Dynasty is very similar to the modern Dongbei Dagu in terms of themes, content, structure and performance procedures. It can be seen that at least since the Ming Dynasty, the prototype of the Dongbei Dagu has appeared in China.



Figure 16. Gu Ci of the Ming Dynasty was mainly spread area

Source: www.GoogleMap.com Accessed Jan 7 (2023)

2.5 ZiDi Shu(子弟书) of the Qing Dynasty

The Qing Dynasty was a mature period for the development of vocal music art in China. After the transformation of ancient Chinese vocal music in the Ming Dynasty, various art forms of vocal music were gradually formed and perfected. Many traditional repertoires of the Qing Dynasty have become contemporary classic repertoires. The Qing Dynasty was the peak period of the development of Chinese literature and operas. Many novels and operas had a great impact on the art of Dongbei Dagu in China. The “Guci” in the north of the Qing Dynasty had various forms, and was directly called “Dagu” by the audience. The combination of Dagu with local folklore, language and folk music produced a wide variety of Dagu music, among which the vocal music music with the most contemporary characteristics is

artistic value and social influence is “Zidi Shu”. Zidishu is a kind of Guci art that emerged in Beijing during the Qianlong period of the Qing Dynasty. When Zidishu is sung, the actor holds an Bajiao Gu, and another person plays the Sanxian accompaniment. The singer mainly “sings” and does not play characters or perform actions. Zidishu originated in the early Qianlong period of the Qing Dynasty, prevailed in the Qianlong period, declined during the Xuantong period, and gradually disappeared during the Republic of China period. From the mid-18th century to the beginning of the 20th century, it lasted about 150 years. Many works of Zitushu have been sung by Dongbei Dagū as scripts, which have a direct influence on Dongbei Dagū and become one of the ontological sources of Dongbei Dagū (Naiyue Cao, 2020).



Figure 17. ZiDi Shu of the Qing Dynasty was mainly spread area

Source: www.GoogleMap.com Accessed Jan 7 (2023)

The end of the Qing Dynasty and the beginning of the Republic of China are the historical period in which the Dongbei Dagū was fully formed, developed and finalized in the modern sense. The emergence of the Dongbei Dagū coincides with the best period for the development of folk music such as vocal music and opera in China's music culture. During the Qianlong period of the Qing Dynasty, the society was stable and the economy was prosperous, which created a good social ecological environment for the development of culture and art, and the prosperity of various folk vocal music arts began to emerge. The Dongbei Dagū came into being under the

background of this era. It is marked by the emergence of a large number of vocal music scripts, the emergence of a large number of famous performers, the formation of distinctive art schools, the emergence of performance venues all over urban and rural areas, and the emergence of performance and accompaniment methods that have begun to take shape.

From the analysis of music singing, the Dongbei Dagū mainly absorbs the folk music of the Northeast and Hebei and other places, and has been continuously improved in the long-term artistic practice, and finally developed into a vocal music music with unique artistic value.

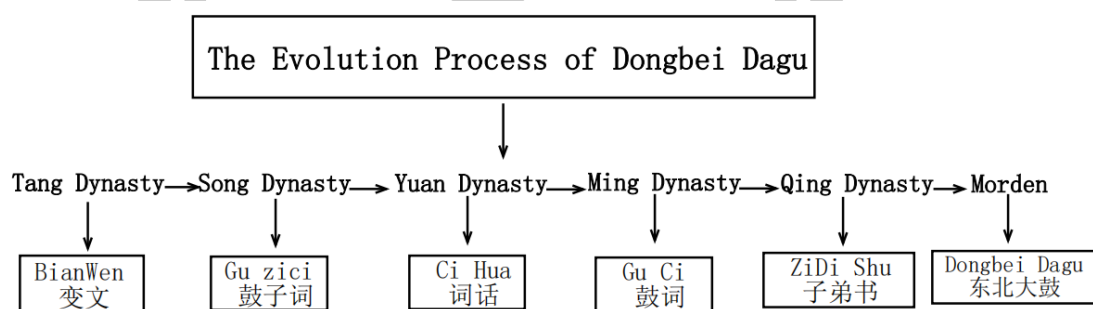


Figure 18. Dongbei Dagū Development Structure Chart

Source: Yang Li (2023)

3. The Development of Dongbei Dagū in Xiuyan

3.1 The Original of Dongbei Dagū in Xiuyan(1900-1939)

The Daoguang period of the Qing Dynasty was the gestation period of the Xiuyan Dongbei Dagū. During the Daoguang period of the Qing Dynasty, the representative artist of “Xianzishu” was Yang Fuxiang (Manchu) from Yangjiabao, in Xiuyan. His performances at that time were mainly in the southern part of Xiuyan. “Xianzishu” is generally regarded by academic circles as the predecessor of Dongbei Dagū art. The performers play Sanxian instrument, step on the jizi board, play and sing by themselves, and are also known as “Tun Dagū”. Although it was not the Dongbei Dagū in the true sense at that time, it already had the prototype of the Dongbei Dagū, and this form of performance could appear in Xiuyan at that time,

which proved that it was also one of the areas where the art of the Dongbei Dagū art was produced.

The late Qing Dynasty was the formation period of the Dongbei Dagū of Xiuyan. During this period, with the exchange and dissemination of folk art, “Dongbei Dagū” artists from some surrounding areas entered Xiuyan one after another to perform, which had a great impact on “Xiuyan Dongbei Dagū”. For example, Han Zhongwu and Han Ziyang, Dongbei Dagū artist from the Gai County, went to perform in the urban and rural areas of Xiuyan. They settled in Xiuyan because they were popular with the local people. It has laid a good foundation for the development of Dongbei Dagū in Xiuyan (Zhilian Feng, 2012).



Figure 19. Dongbei Dagū artists singing in the early days

Source: Provided by Xiuyan County Cultural Center (2022)

3.2 The development stage of Dongbei Dagū in Xiuyan (1940-1966)

The 1940s was the development period of the Dongbei Dagū in Xiuyan. During this period, the artists absorbed the essence and developed themselves. For example, it has absorbed more of the singing and performance styles of the “Fengpai” Dongbei Dagū, and developed a new singing style that is different from other regions on the basis of the “Fengpai” singing, enriching the singing of the Dongbei Dagū in Xiuyan. The plate style enhances the artistic expression of music. In terms of

performance, the original situation of only focusing on “singing” and ignoring “acting” has been changed, and the depiction of the artistic image of the characters has been strengthened, making the performance more vivid, and gradually forming the unique artistic style of Dongbei Dagū in Xiuyan.

After the founding of the People's Republic of China, the Xiuyan Dongbei Dagū entered a prosperous period. During this period, with the change of social system and the full development of cultural construction, Dongbei Dagū ushered in a new period of development in Xiuyan. Under the organization, help and support of the government, the performing arts team continued to expand, and the artistic level of Xiuyan Dongbei Dagū improved vocal music. Especially in Xiuyan, there are outstanding representatives with different characteristics. Many artists have also begun to transition from semi-professional to professional. According to the internal records of the Xiuyan County Cultural Center, in 1952, the Xiuyan Cultural Bureau held the first cultural congress, and 39 representatives of Dongbei Dagū artists attended the meeting and gave a performance. In 1953, Xiuyan County selected 53 artists for intensive training and assessment, and issued performance certificates according to grade standards. In 1959, the Xiuyan Cultural Bureau set up the “Xiuyan Book Club”, which gathered a group of outstanding artists such as Zhao Yaozhong and Ma Delian. The performing arts activities became more frequent, covering 24 towns and towns in Xiuyan County, and began to spread to the surrounding Zhuanghe, Fengcheng, Donggou and other places radiate. Before the “Cultural Revolution”, Xiuyan Dongbei Dagū artists had increased to more than 120 people. They “played new songs and sang new”, created many new books, and produced a wide range of social influences.

พหุ ม ประ โท ชี เว



Figure 20. Students learning to sing the Dongbei Dagou

Source: Provided by Feng Zhilian (2022)

After the “Cultural Revolution” began in 1966, Xiuyan Dongbei Dagou art entered a low period. Performing arts activities were banned, and artists were brutally persecuted. In order to avoid this cultural catastrophe, some artists have left their homes to seek survival in remote areas. Many artists have gone north to Heilongjiang Province and other places to engage in “underground” performing arts activities. According to the recollection of artist Sun Jingzhou, his master Zhao Shuyin was recognized as a versatile Dongbei Dagou artist. He studied private school since he was a child and was proficient in Chinese classical literature. He is good at writing and singing traditional music and is very popular with audiences. During the “Cultural Revolution”, he was persecuted and forced to leave Huanan County, Heilongjiang Province to perform as a performer, but he was obstructed and persecuted by the local law enforcement agencies, smashed his drum and musical instruments, and suffered severe damage and passed away soon after (Zhilian Feng, 2012).

3.3 The preservation stage of Dongbei Dagou in Xiuyan (1980-2022)

The 1980s was the recovery period of the Xiuyan “Dongbei Dagou” During this period, with the active support of the local cultural department, Xiuyan “Dongbei Dagou” artists who had survived the catastrophe resumed performing arts activities that had been suspended for many years. In 1980, the Xiuyan Cultural Center held the “Dongbei Dagou” Training Class, taught by Cui Guanglie and Wang Yungui, and cultivated a group of new talents, such as Yu Xiaoxia, an active and outstanding artist. In the mid-1980s, the performing arts activities of Xiuyan Dongbei Dagou were more

prosperous. According to the “Xiuyan Yearbook” record: In 1985, there were 101 Dongbei Dagū singers in the county. When the author visited the county cultural curator Fu Liwen in Xiuyan, the collection materials provided by him stated: In 1984, when the Xiuyan Cultural Center organized more than 100 Dongbei Dagū artists to tour the county, including the accompaniment, there were more than 200 “Dongbei Dagū” artists in the county.

After the 1990s, the Xiuyan Dongbei Dagū entered a period of decline. With the influx of modernization, the vocal music development of high technology, the impact of Western culture, the coexistence of multiculturalism such as television and the Internet, the soil on which the Dongbei Dagū depends has changed a lot. The vast majority of young people are not interested in the Dongbei Dagū, which puts this folk art in a very difficult and embarrassing situation. In addition, with the passing away of many outstanding old artists one after another, the surviving artists also abandoned their careers one after another due to the decrease of audience, the meager performance income, the failure of the audience, and the lack of successors, making the “Dongbei Dagū” of Xiuyan on the verge of extinction.

Since 2003, with the full development of China's "intangible cultural heritage" preservation work, the Xiuyan Cultural Department has taken many new measures to protect and inherit the Xiuyan Dongbei Dagū. The “Xiuyan Dongbei Dagū Association” was established, and many artists were organized for training and exchange activities. In May 2011, the Xiuyan Cultural Center conducted another county-wide census of Dongbei Dagū artists. A total of 56 folk artists were registered in this census. During this period, more than ten outstanding folk artists from different regions were invited to sing and communicate, and experts were invited to give lectures on Dongbei Dagū theory, which greatly aroused the enthusiasm of the artists (Zhilian Feng, 2012).



Figure 21. Sun Jingzhou sang the Dongbei Dagou at Shenyang Conservatory of Music

Source: Yang Li (2022)

From the above-mentioned historical evolution of the Dongbei Dagou, we can see the tortuous process of its formation, development, prosperity and even decline. At the same time, we can also feel the tenacious vitality and long-standing historical tradition of Chinese folk art.

Summary

The Dongbei Dagou from its origin, prosperity to weak, has undergone over 200 years of temporal and spatial evolution, and has become one of the earliest, most influential, and widely spread vocal music in Northeast China. The Dongbei Dagou has distinct regional characteristics and a deep mass base. It is widely welcomed by people for its rich living atmosphere, beautiful singing style, and enjoyable performance form, and has produced extensive influence. The Dongbei Dagou has gone through changes and been passed down through different periods, from the “Bianwen” of the Tang Dynasty to the “Guzi Ci” of the Song Dynasty, to the “Cihua” of the Yuan Dynasty, to the “Guci” of the Ming Dynasty, to the “Zidishu” of the Qing Dynasty, and finally to the present-day Dongbei Dagou. Each period presented different musical forms. The development of the Dongbei Dagou in the Xiuyan region also went through three periods: origin, development, and protection. In the 1950s, the Dongbei Dagou began to be broadcasted on radio and television, further expanding its scope of dissemination. With the development of the cultural market and the rise of

the entertainment industry, the Dongbei Dagu has begun to become a commercial performance form, attracting more audiences and performers. In general, the emergence and development of Dongbei Dagu is a long and rich historical process. It not only reflects the cultural traditions of the Northeast region, but also showcases the unique charm and artistic value of traditional Chinese music.



Chapter V

The music characteristic of selected songs of Dongbei Dagū in Xiuyan County, Liaoning Province, China

This chapter mainly uses descriptive analysis to discover the performance forms, accompanying instruments, and musical characteristic of song of Dongbei Dagū music, which is also my second research objective. Through my three field interviews in Xiuyan County, I collected and sorted the audio and video data of Dongbei Dagū songs, and recorded the specific musical scores of Dongbei Dagū songs based on actual performances. So far, a total 15 songs of Dongbei Dagū music have been collected and produced. According to Yu Xiaoxia, He Chonghua and Sun Jinzhou, the informants I discovered during my field research, “Dongbei Dagū songs has rich and unique musical characteristics, which can be representative of typical songs...”. Through the collected and sorted out of Dongbei Dagū performances, specific analysis was conducted on six aspects of the musical characteristics of Dongbei Dagū songs. These six aspects are: accompaniment instrument of Dongbei Dagū, Performance of singing, melody characteristics (four categories), characteristics of rhythm and beat (four categories), scale characteristics (four categories), music structure features (three categories).

1. The accompaniment instrument of Dongbei Dagū
2. Performance of singing
3. Melody characteristics of Dongbei Dagū
4. Characteristics of rhythm and beat
5. The scale characteristics of Dongbei Dagū
6. Music structure features
7. Summary

1. The accompaniment instrument of Dongbei Dagū

The performance form of Dongbei Dagū is very simple and flexible, because it does not need a lot of complex equipment such as scenery, lighting, costumes and props, so the performance is not restricted by the space conditions such as the venue.

1.1 Dagu (大鼓)



Figure 22. Sing by used Dagu

Source: Yang Li (2022)

Dagu is an indispensable accompaniment instrument when performing of Dongbei Dagu. According to different arias and different tunes, the use of Dagu is also flexible, and the Dagu by the accompanist will also be different. The shape of the Dagu is oblate, the diameter of the Dagu surface is generally about 23.3 cm, the height of the drum body is 7.5 cm, and the barrel ring of the Dagu body is 86 cm. It is made of 5 or 6 pieces of wooden materials. Steel ring springs are placed inside the Dagu to increase the sound effect. Dagu is vertical, consisting of a drum stand and a book drum, standing on the ground, placed one step away from the actor in front of the right.

Dagu plays a very important role in the accompaniment, controlling the rise and fall of the singing music, the change of speed and rhythm during the performance, and has a very important sound effect. It can also render the

atmosphere according to the content of the repertoire, simulate and replace the sound effect.

1.2 San Xian(三弦)



Figure 23. Accompaniment instrument of Sanxian

Source: Yang Li (2022)

Sanxian is traditional Chinese plucked instrument. It is widely used in Quyi, opera, dance music accompaniment, national instrument ensemble and solo, especially in the accompaniment of Quyi music plays an extremely important role. It is composed of three parts: headstock, neck and body. Playing is to hold the Sanxian with the left hand, and play with the help of nails and plectrums in the right hand. Sanxian is an indispensable accompaniment instrument for the Dongbei Dagou. The length of the Sanxian used in the singing of the Dongbei Dagou is about 115 cm, and the string length is about 100 cm. The material of the strings is silk string, and snakeskin is covered on the front and back sides the cylinder, and the cylinder is relatively large, the resonance box of the body is large, and the sound of the Sanxian is relatively low. The nails used to play the Sanxian are made of bone, which matches

the silk texture of the strings. When Sanxian accompanies the Dongbei Dagou, the commonly used accompaniment techniques are rich and varied, among which the right hand playing technique: playing and picking. Left-hand playing techniques: tapping, portamento, kneading, etc.

The sound of Sanxian accompaniment is relatively loud when the Dongbei Dagou is performed, and its timbre is pleasant to the ear. It generally appears in the prelude, interlude, small crossover, and ending of Dongbei Dagou singing, which inspires the singing and makes the music of each track compact, complete, and full. The accompaniment skills when playing Sanxian can achieve the effect of supporting the tone, modifying the melody, and making the singing expressive and beautiful. The Sanxian are tuned in four or five degrees and called from the bass to the treble: sub-string, middle string, and old string. Sanxian is tuned according to the actor's voice condition. The Dongbei Dagou has extremely high requirements on the Sanxian accompaniment. The accompanist must closely follow the singer's performance, and master the playing speed and rhythm according to the development of the storyline and the emotional development and changes of the characters. It not only plays the role of accompaniment to the singer, but also a collaborator of the singer to compose new works.

1.3 The accompaniment for Dongbei Dagou is played on the Sanxian with fixed strings

The Sanxian used in Dongbei Dagou adopts the method of tuning the strings in fourths and fifths. The three strings are called "Zi Xian"(lowest string), "Zhong Xian"(middle string), and "Lao Xian"(highest string) respectively. The "Zi Xian" is tuned a fourth below the "Zhong Xian", and the "Zhong Xian" is tuned a fifth below the "Lao Xian". In the process of vocal changes in Dongbei Dagou, there is a modulation from the tonic to subordinate tones. At the same time, the Sanxian, as an accompaniment instrument, adapts to such transitions. From the perspective of string tuning, there are two main methods for tuning the Sanxian. One method is C-G-C1, and the other method is G-D-G1.

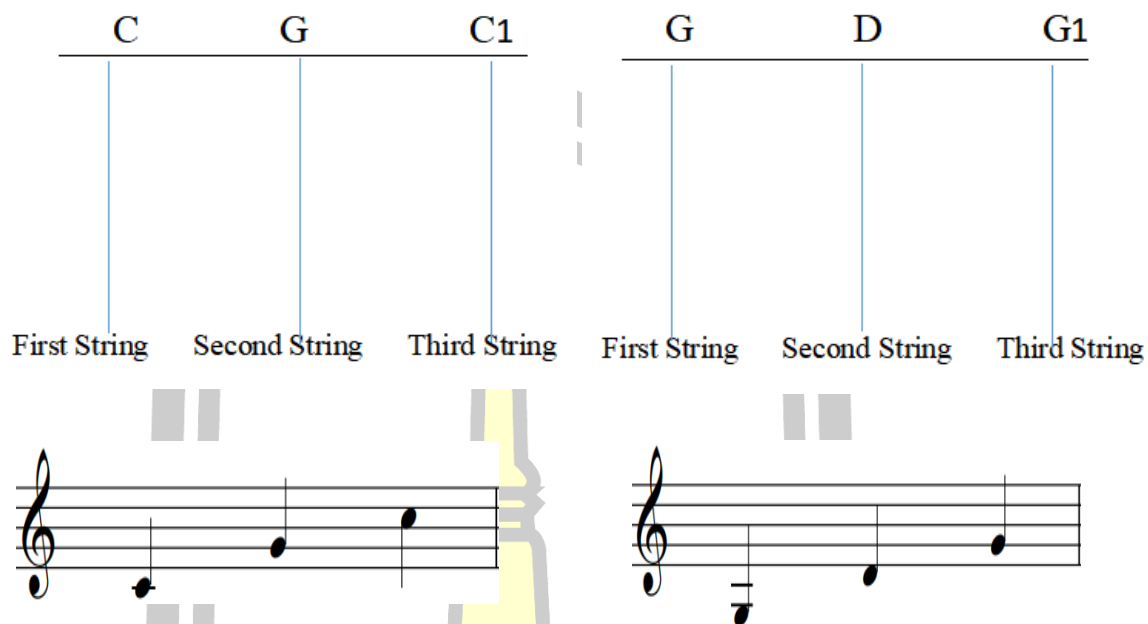


Figure 24. Chart of the scale for tuning the Sanxian

Source: Yang Li (2022)

Regarding the issue of tuning, male and female performers have differences in their vocal ranges, which result in variations in the pitch during singing. Male performers tune between C-G-C₁, while female performers tune between G-D-G₁. In addition, the performers make adjustments based on their vocal condition each day. Therefore, when tuning the Sanxian, adjustments are made based on the performer's gender, vocal condition, and the specific performance conditions of the day.

2. Performance of singing



Figure 25. Performance form of the Dongbei Dagou

Source: Yang Li (2022)

2.1 Singing content

The repertoire of the Dongbei Dagou is easy to understand, and the sung works are mainly folk stories and folk customs that are widely circulated among the people. The Dongbei Dagou originated from the folk, developed in the folk, conforms to the aesthetics of the common people, and has strong regional characteristics. After nearly 200 years of development, the Dongbei Dagou has actively absorbed the strengths of other art forms during the development process, forming a unique art form. Dongbei Dagou draws on the expression method of Xianzishu in the singing style, expresses the story with speaking and singing, pays attention to shaping the characters, and also draws on the musical elements in the shamanic songs.

2.2 Performance form

There are no fixed costumes for Dongbei Dagou performances. The singer stands in the center of the stage, with a long table in front of him, a piece of Xingmu on the left side of the table, and a drumstick in his right hand to beat the drum. The singer beats the Dagou with one hand while singing, and the most important accompaniment instrument is the Sanxian. With the development of the art form, the present form of performance is simpler, and sometimes even the drum is not used, and an actor can complete it alone, playing and singing by himself. Performers usually wear long shirts, which is the characteristic of the form of vocal music music. Actors

do not need to make up. The singer and the accompanist communicate with each other through eye contact, the accompanist begins to play Sanxian, and the singer starts to sing after hitting the drum.

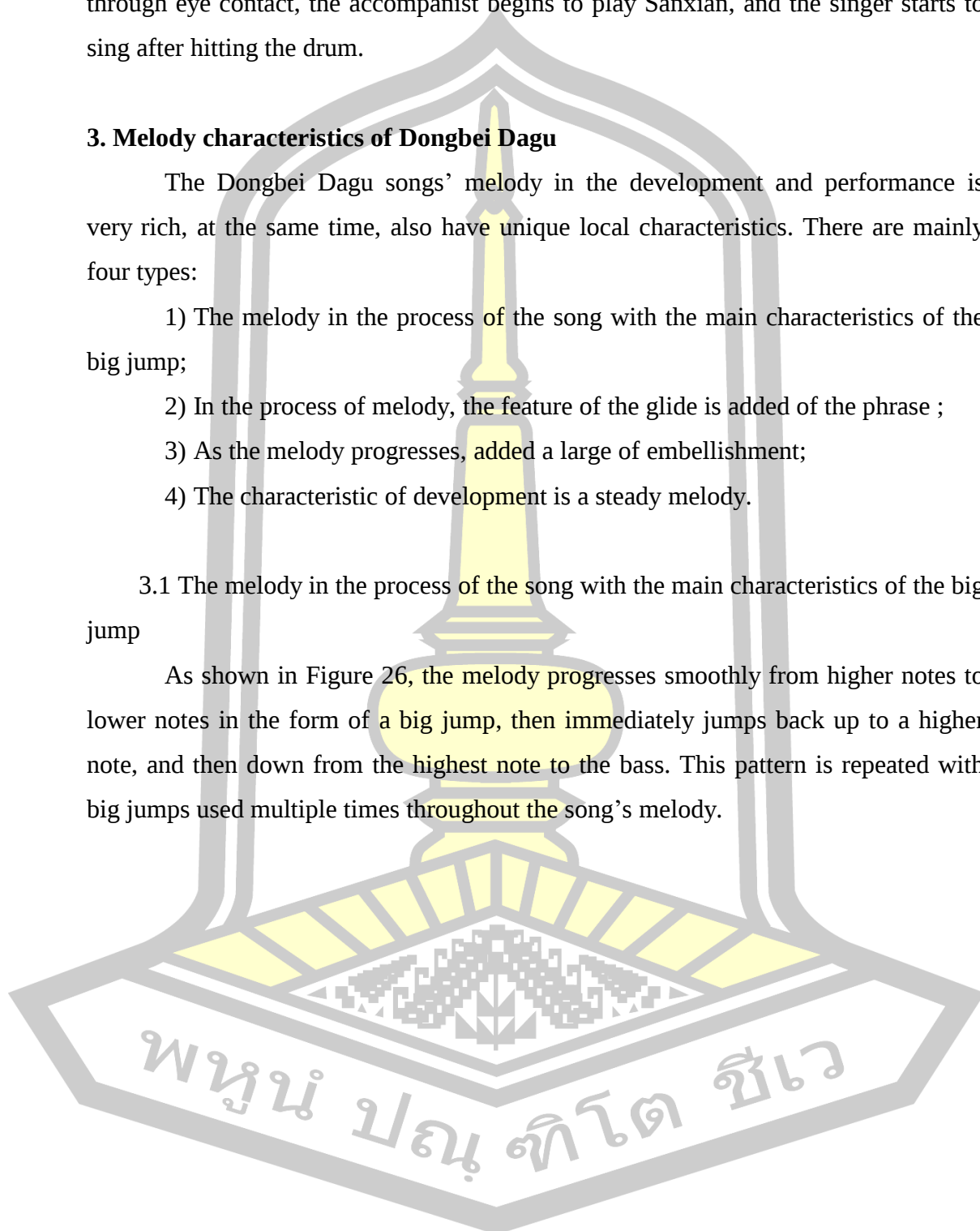
3. Melody characteristics of Dongbei Dagu

The Dongbei Dagu songs' melody in the development and performance is very rich, at the same time, also have unique local characteristics. There are mainly four types:

- 1) The melody in the process of the song with the main characteristics of the big jump;
- 2) In the process of melody, the feature of the glide is added of the phrase ;
- 3) As the melody progresses, added a large of embellishment;
- 4) The characteristic of development is a steady melody.

3.1 The melody in the process of the song with the main characteristics of the big jump

As shown in Figure 26, the melody progresses smoothly from higher notes to lower notes in the form of a big jump, then immediately jumps back up to a higher note, and then down from the highest note to the bass. This pattern is repeated with big jumps used multiple times throughout the song's melody.



Ye Su Hua Ting
(夜宿花亭)

Singer: Conghua He
Transcription by Yang Li

Allegro ♩ = 100

Gao Wen Jun Duang Zuo Shu Fang
高 文 举 端 坐 书 房

5 Phrase1

Zhong

10

si nian En Jie Zhang
思 念 恩 姐 张

14 Phrase2

Shi Mei
世 美

16

Ying
英

Figure 26. Ye Su Hua Ting
Source: Yang Li, received from fieldwork (2022)

From Figure 26, we can understand the meaning of the lyrics:

Gao Wenju sat in the study room, missing his sister Zhang Shimei.

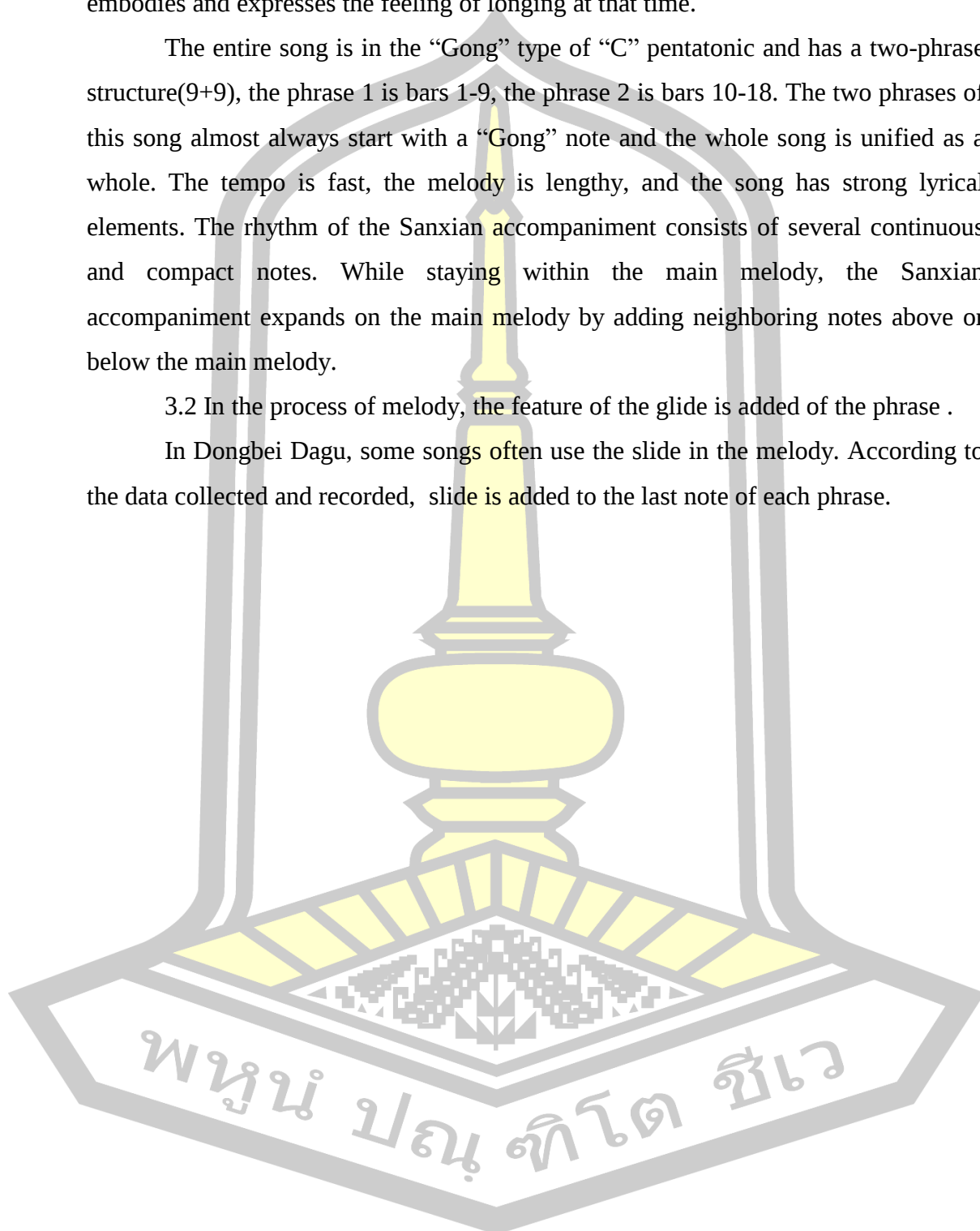
“Ye Su Hua Ting” (夜宿花亭) is a classic aria of Dongbei Dagou. It is characterized by the repeated use of large jumps in the melody progression, especially when the rhythm is dense and exhibits a strong contrast. The close combination of melody and lyrics results in dense rhythmic patterns consisting of one word and one

note, while broad rhythms feature one word and several drawn out notes. This fully embodies and expresses the feeling of longing at that time.

The entire song is in the “Gong” type of “C” pentatonic and has a two-phrase structure(9+9), the phrase 1 is bars 1-9, the phrase 2 is bars 10-18. The two phrases of this song almost always start with a “Gong” note and the whole song is unified as a whole. The tempo is fast, the melody is lengthy, and the song has strong lyrical elements. The rhythm of the Sanxian accompaniment consists of several continuous and compact notes. While staying within the main melody, the Sanxian accompaniment expands on the main melody by adding neighboring notes above or below the main melody.

3.2 In the process of melody, the feature of the glide is added of the phrase .

In Dongbei Dagū, some songs often use the slide in the melody. According to the data collected and recorded, slide is added to the last note of each phrase.



Ye Su Hua Ting
(夜宿花亭)

Singer: Shuhua Li
Transcription by Yang Li

Allegro ♩ = 100

Phrase 1

Zhang Meiying Ji mang Chan qi Gao Wen Jun
张美英急忙搀起高文举

8

Phrase 2

Gao wen Jun Yi ba La Zhu Zhang Mei Ying
高文举一把拉住张美英

15

Phrase 3

Ruo Jian Dao Xiang Jian Zhi Shi Dei Xiang Jian
若见到相见之时得相见

21

Ruo Deng Dao
若等得到

25

Phrase 4

Xiang Feng Zhi Ri Dei Xiang Feng
相逢之日得相逢

Figure 27. Ye Su Hua Ting
Source: Yang Li, received from fieldwork (2022)

From Figure 27, we can understand the meaning of the lyrics:

Zhang Meiying hurriedly helped Gao Wenju, and Gao Wenju grabbed Zhang Meiying. The two were very excited when they met, because they hadn't seen each other for a long time and they were very concerned about each other.

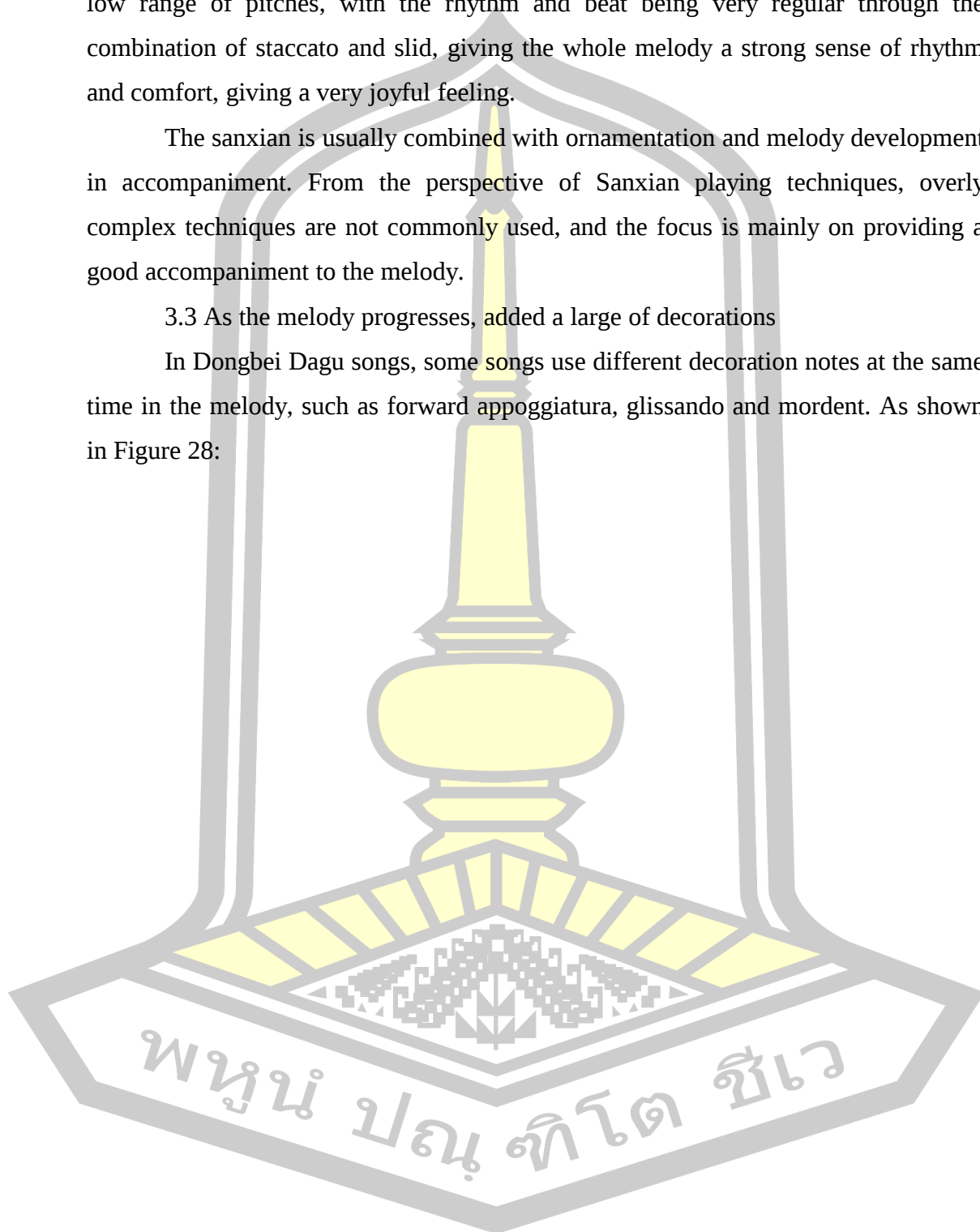
The song *Ye Su Ting Yuan* is in “D” pentatonic of “Shang” type, which is a form composed of four phrases, 6+6+6+6. The phrase 1 is bars 1-6, the phrase 2 is bars 9-14, the phrase 3 is bars 17-22, the phrase 4 is bars 23-28. The most prominent feature is that in the melody line, the end of each phrase uses a “port” that matches the

long notes, giving the long notes a static and dynamic effect. The whole melody has a low range of pitches, with the rhythm and beat being very regular through the combination of staccato and slid, giving the whole melody a strong sense of rhythm and comfort, giving a very joyful feeling.

The sanxian is usually combined with ornamentation and melody development in accompaniment. From the perspective of Sanxian playing techniques, overly complex techniques are not commonly used, and the focus is mainly on providing a good accompaniment to the melody.

3.3 As the melody progresses, added a large of decorations

In Dongbei Dagou songs, some songs use different decoration notes at the same time in the melody, such as forward appoggiatura, glissando and mordent. As shown in Figure 28:



Yi Zhen Fei (忆真妃)

Allegro $\text{♩}=96$

Singer: Fengting An
Transcription by Yang Li

Phrase 1

Mo Bu shi Gong Xie er Nan Ta San Geng Yue
莫 不是 弓 鞋 儿 难 踏 三 更 月

Phrase 2

Mo Bu Shi Chen Xiu Er Nan jin Wu Ye Feng Mo Bu Shi
莫 不是 衬 衫 儿 难 禁 午 夜 风 莫 不是

Phrase 3

Lv Guan Xiao Tiao Qin Yan E Mo Bu Shi Bing Ma Ben Chi
旅 馆 萧 条 卿 厌 恶 莫 不是 兵 马 奔 驰

Phrase 4

Ni De Xin Pa Jing Mo Bu Shi Fang Qin Yi nei Huai Yu Hen
你 的 心 怕 惊 莫 不 是 芳 卿 意 内 怀 余 恨

Phrase 5

Mo Bu Shi Bo Xin Xin Zhong Shao Zhi Cheng
莫 不 是 薄 倖 心 中 少 至 诚

Phrase 6

Figure 28. Yi Zhen Fei

Source: Yang Li, received from fieldwork (2022)

From Figure 28, we can under the meaning of the lyrics:

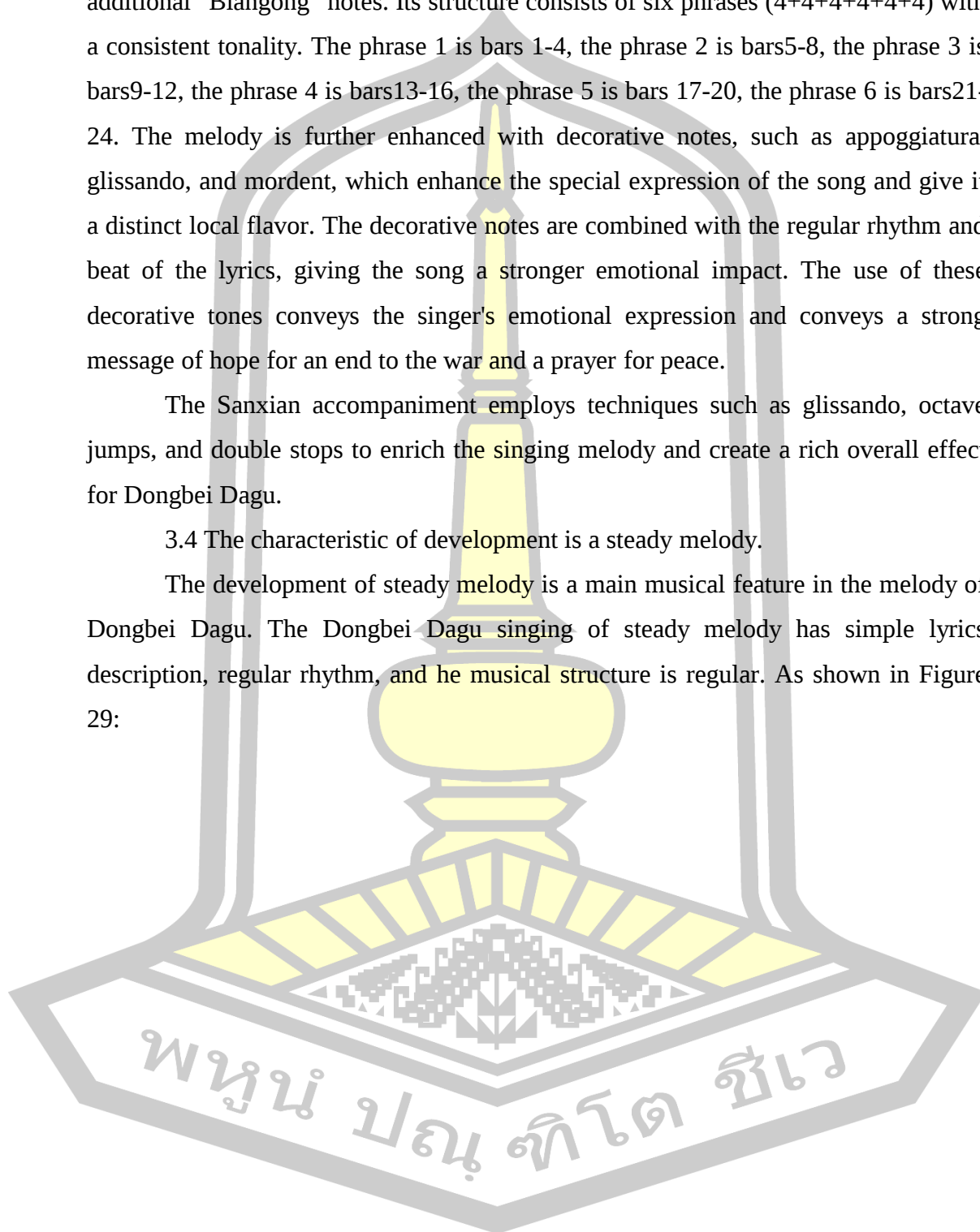
It's hard to walk very far if your shoes are broken. If the clothes are too thin, it is difficult to block the cool wind. If the war hadn't come, my hotel wouldn't be so depressed.

This song, “*Yi Zhen Fei*,” is in the pentatonic “G” scale with a “Zhi” type and additional “Biangong” notes. Its structure consists of six phrases (4+4+4+4+4+4) with a consistent tonality. The phrase 1 is bars 1-4, the phrase 2 is bars 5-8, the phrase 3 is bars 9-12, the phrase 4 is bars 13-16, the phrase 5 is bars 17-20, the phrase 6 is bars 21-24. The melody is further enhanced with decorative notes, such as appoggiatura, glissando, and mordent, which enhance the special expression of the song and give it a distinct local flavor. The decorative notes are combined with the regular rhythm and beat of the lyrics, giving the song a stronger emotional impact. The use of these decorative tones conveys the singer's emotional expression and conveys a strong message of hope for an end to the war and a prayer for peace.

The Sanxian accompaniment employs techniques such as glissando, octave jumps, and double stops to enrich the singing melody and create a rich overall effect for Dongbei Dagū.

3.4 The characteristic of development is a steady melody.

The development of steady melody is a main musical feature in the melody of Dongbei Dagū. The Dongbei Dagū singing of steady melody has simple lyrics description, regular rhythm, and the musical structure is regular. As shown in Figure 29:



You Hu Jie Shan (游湖借伞)

Singer: Shuqing Liu
Transcription by Yang Li

♩ = 106

Phrase 1

Shuo de ge Bai yu niang zi ta Mian zhe xiao zui Xiao
说的个白玉娘子她抿着小嘴笑

5

Phrase 2

Qing er ni Shuo de Wo Ya Tou Xin de na ge Liang
青儿你说说的我呀透心的那个凉

9

Phrase 3

Wo er ren zong ran jiu you Na duan yuan Fen
我二人总然就有那段缘分

13

Phrase 4

Qinger a ni Shuo de Ke zen me yang neng gou Pei Cheng Shuang
青儿阿你说的可怎么样能够配成双

Figure 29. You Hu Jie Shan

Source: Yang Li, Collect and make sheet music of songs from fieldwork (2022)

From Figure 29, we can understand the meaning of the lyrics:

The White Lady speaks, with a smile on her small mouth. Qing er, I am a bit embarrassed by what you said. We have already had this fate between us two, and today I will become a pair with him, and be together forever.

In this song, *You Hu Jie Shan* is in “G” pentatonic “Zhi” type, add “Qingjue”. By four phrases (4+4+4+4) structure, tonality unity. The phrase 1 is bars 1-4, the phrase 2 is bars 5-8, the phrase 3 is bars 9-12, the phrase 4 is bars 13-16, the phrase 5 is bars 17-20. The melody progresses smoothly, flowing within a range of three to four degrees and has a regular form structure. The notes of the melody are combined in a regular pattern with the lyrics and rhythm, making the piece not only joyful and lighthearted, but also rich with local character.

4. Characteristics of rhythm and beat

I have discovered that the rhythm and beats of the Dongbei Dagou are diverse and can be classified into four types: the first type is songs with a slow rhythm; the second type is songs with simple rhythm and strong rhythm; the third type is songs with the syncopated rhythm; the fourth type with the rhythmic beats are a combination of single-beat songs.

4.1 Songs with a slow rhythm

In my fieldwork, I found that there is a kind of song in the performance of Dongbei Dagou, which has a relatively slow rhythm and beat. Generally, this type of music expresses a sense of sadness. As shown in Figure 30 :

Wang Erjie Si Fu
(王二姐思夫)

Singer: Shuhua Li
Transcription by Yang Li

Moderato ♩=66

Phrase 1

Ni Na li Chun cao Lian Lian Chuang Wai Lv
你那里春草连连窗外绿

Phrase 2

Wo Zhe li lei hen ye Ye
我这里泪痕夜夜

Zhen Bian Hong
枕边红

Figure 30. Wang Erjie Si Fu

Source: Yang Li, received from fieldwork (2022)

From Figure 30, we can understand the meaning of the lyrics:

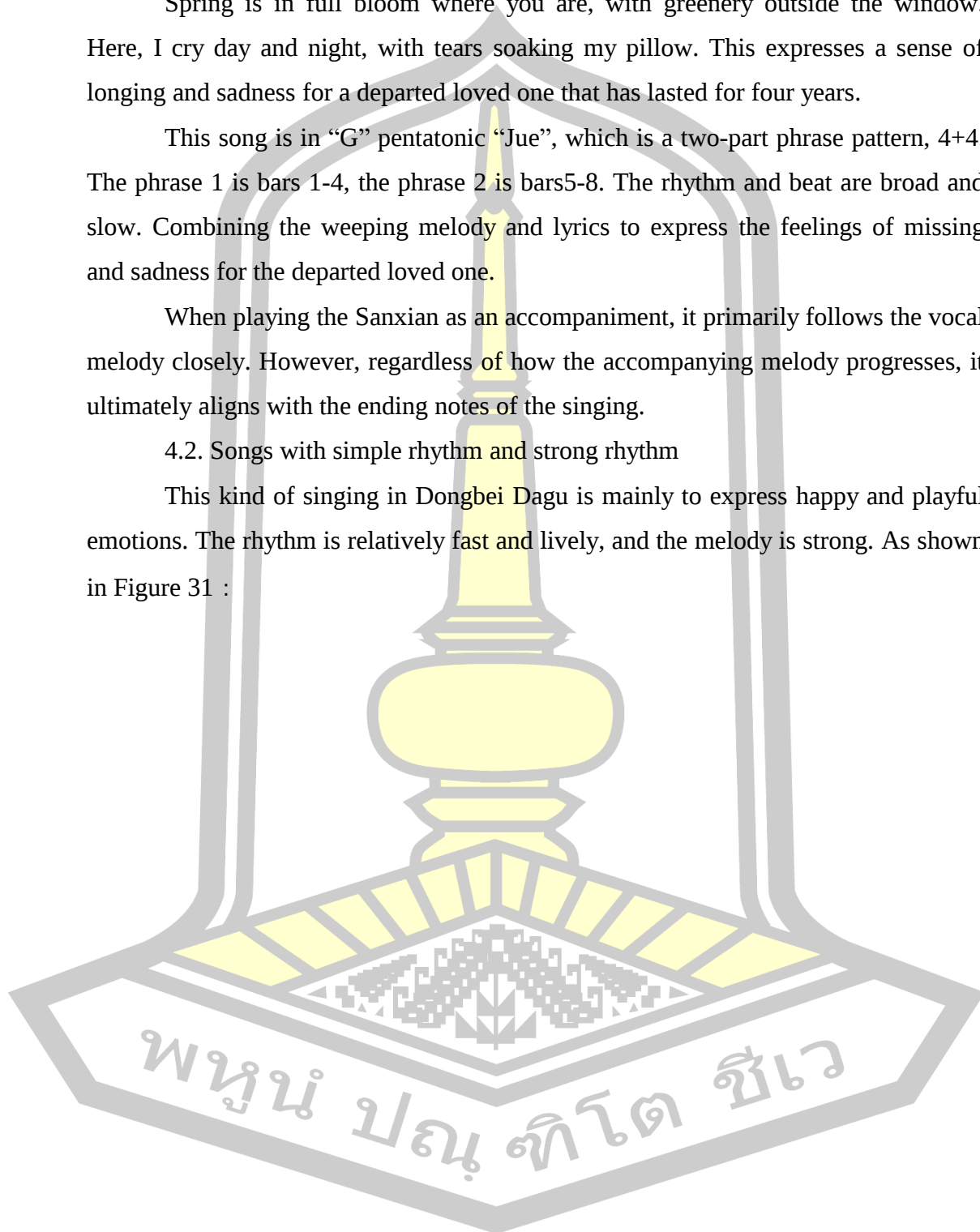
Spring is in full bloom where you are, with greenery outside the window. Here, I cry day and night, with tears soaking my pillow. This expresses a sense of longing and sadness for a departed loved one that has lasted for four years.

This song is in “G” pentatonic “Jue”, which is a two-part phrase pattern, 4+4. The phrase 1 is bars 1-4, the phrase 2 is bars 5-8. The rhythm and beat are broad and slow. Combining the weeping melody and lyrics to express the feelings of missing and sadness for the departed loved one.

When playing the Sanxian as an accompaniment, it primarily follows the vocal melody closely. However, regardless of how the accompanying melody progresses, it ultimately aligns with the ending notes of the singing.

4.2. Songs with simple rhythm and strong rhythm

This kind of singing in Dongbei Dagou is mainly to express happy and playful emotions. The rhythm is relatively fast and lively, and the melody is strong. As shown in Figure 31 :



Ye Su Hua Ting (夜宿花亭)

Allegro ♩ = 100

Singer: Shuhua Li
Transcription by Yang Li

Phrase 1

Zhang Meiying Ji mang Chan qi Gao Wen Jun
张美英急忙搀起高文举

8

Phrase 2

Gao wen Jun Yi ba La Zhu Zhang Mei Ying
高文举一把拉住张美英

15

Phrase 3

Ruo Jian Dao Xiang Jian Zhi Shi Dei Xiang Jian
若见到相见之时得相见

21

Ruo Deng Dao
若等得到

25

Phrase 4

Xiang Feng Zhi Ri Dei Xiang Feng
相逢之日得相逢

Figure 31. Ye Su Hua Ting

Source: Yang Li, received from fieldwork (2022)

From Figure 31, we can understand the meaning of the lyrics:

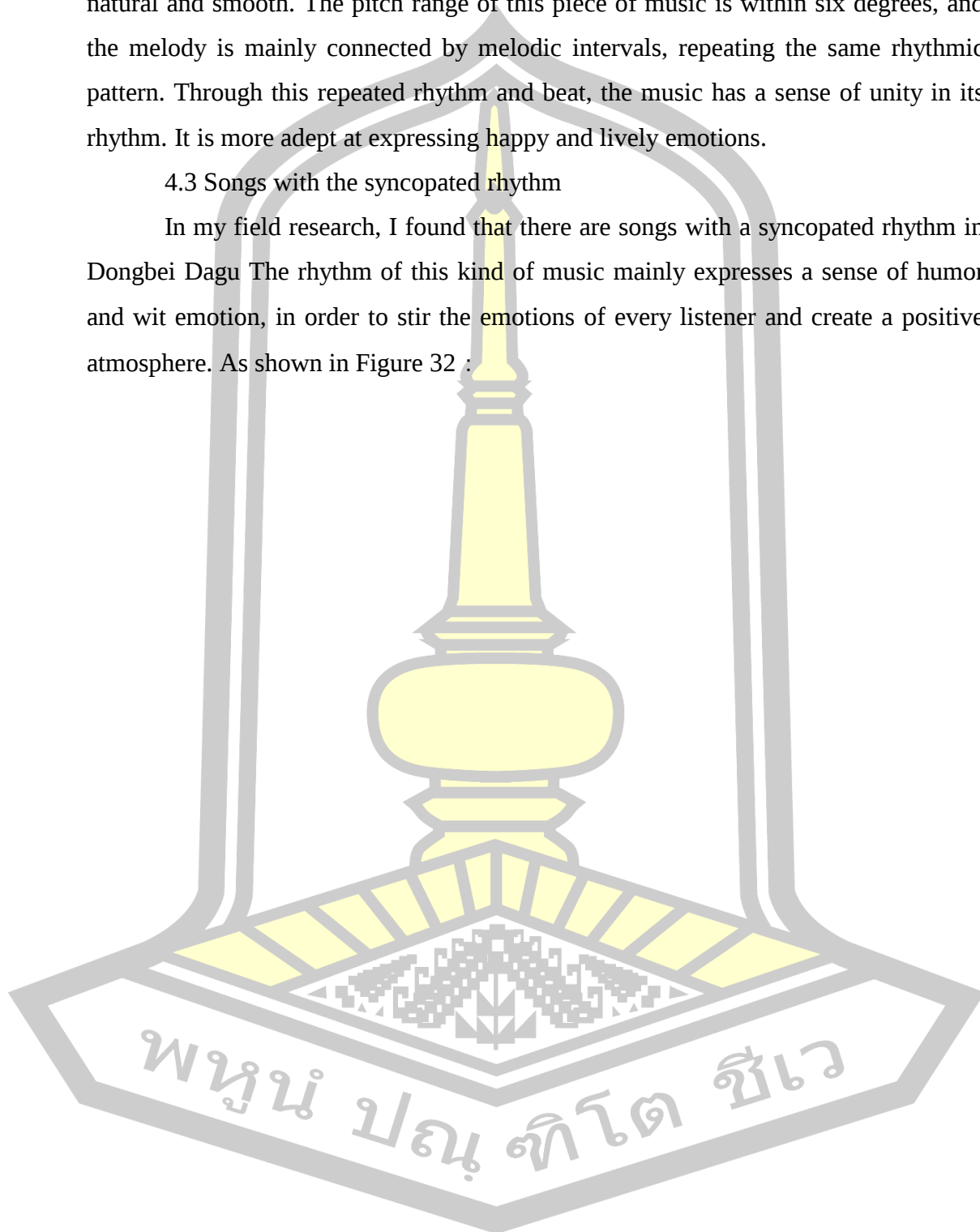
Zhang Meiying hurriedly helped Gao Wenju, and Gao Wenju grabbed Zhang Meiying. The two were very excited when they met, because they hadn't seen each other for a long time and they were very concerned about each other.

The song Ye Su Ting Yuan is in “D” pentatonic of “Shang” type, which is a form composed of four phrases, 6+6+6+6. The phrase 1 is bars 1-6, the phrase 2 is bars 9-14, the phrase 3 is bars 17-22, the phrase 4 is bars 23-28. The biggest feature of this song is the unity of rhythm and beat, and it is relatively simple with a strong

rhythm. The closely connected phrase structure makes the musical phrases more natural and smooth. The pitch range of this piece of music is within six degrees, and the melody is mainly connected by melodic intervals, repeating the same rhythmic pattern. Through this repeated rhythm and beat, the music has a sense of unity in its rhythm. It is more adept at expressing happy and lively emotions.

4.3 Songs with the syncopated rhythm

In my field research, I found that there are songs with a syncopated rhythm in Dongbei Dagou. The rhythm of this kind of music mainly expresses a sense of humor and wit emotion, in order to stir the emotions of every listener and create a positive atmosphere. As shown in Figure 32 :



Song Ke Diao (送客调)

♩ = 120

Singer: Shuhua Li
Transcription by Yang Li

Phrase 1



Phrase 2



8



Figure 32. Song Ke Diao

Source: Yang Li, received from fieldwork (2022)

From Figure 32, we can understand the meaning of the lyrics:

At night, he grabbed Kongming's hand, and I asked him if he was worried. Kongming pretended to wave his hand and asked, What brings you here this time?

The song Song Ke Diao is in "C" pentatonic of "Gong" type, which is a form composed of two phrases, 4+6 the structure is not uniform. The phrase 1 is bars 1-4, the phrase 2 is bars 5-10. The biggest characteristic of this piece of music is that it mainly features staccato and dotted notes, highlighting people's joyful emotions.

4.4 Rhythmic beats are a combination of single-beat songs

In the songs kind of Dongbei Dagou, there is a kind of song characterized by a single-beat rhythm with a fast tempo and tight rhythm, which is adept at expressing tense and intense emotions. As shown in Figure 33 :

Wu Dai Can Tang (五代残唐)

Singer: Shuhua Li
Transcription by YangLi

♩ = 136

Er Bin Si Mo Chang Ju Shou You Shui Zhi Xi Feng Zuo Ru You
耳 鬓 斯 磨 常 聚 首 有 谁 知 西 风 坐 如 忧

15 Shu Nian Jian You Shen me Hao Chu Ni Xiu Man
数 年 间 有 什 么 好 处 你 休 埋

24 Yuan Ni Men de Gan Ku Xin Lao Wo ji Bu Ming
怨 你 们 的 甘 苦 辛 劳 我 记 不 明

Figure 33. Wu Dai Can Tang

Source: Yang Li, Collect and make sheet music of songs from fieldwork (2022)

From Figure 33, we can understand the meaning of the lyrics:

Among the friends who often gather together, who knows the difficulties I've been through in recent years? Whenever you had difficulties, I always lent a helping hand, and I am touched that you all remember my assistance.

This song is “G” pentatonic “Gong”, a five-phrase structure, 7+7+3+7+7 the structure is not uniform. The phrase 1 is bars 1-7, the phrase 2 is bars 8-14, the phrase 3 is bars 15-17, the phrase 4 is bars 18-24, the phrase 4 is bars 25-31. This song is extremely expressive, mainly reflected in its fast and intense rhythm, which starts with a sense of freedom. This unique rhythm pattern is combined with the melody and the use of one note for multiple words is also incorporated. This greatly enriches the expressiveness of the music, with the abundant use of fourth and fifth interval leaps, expressing a tense and intense emotion.

5. The scale characteristics of Dongbei Dagū

During my field investigation, I found that Dongbei Dagū songs have three different scales: the five-note scale, six-note scale, and seven-note scale, each with its

own unique characteristics. Among them, the five-note and six-note scales are the most common.

5.1 Characteristics of five-note scale

In Dongbei Dagou songs, the pentatonic scale is the most common. The notes in the scale are “Shang”, “Jue”, “Zhi”, “Yu” and “Gong”. As shown in Figure 34 and Figure 35:

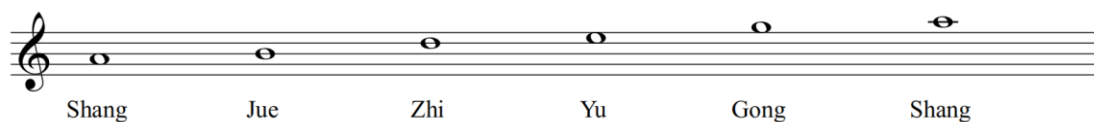


Figure 34. five-note scale

Source: Yang Li, Discovered and recorded from fieldwork

Guan Hua Diao

(观花调)

Singer: Shuhua Li
Transcription by Yang Li

♩=118

Figure 35. Guan Hua Diao

Source: Yang Li, received from fieldwork (2022)

From Figure 35, we can understand the meaning of the lyrics:

This side has blooming jasmine flowers, while on that side there are peonies in bloom. The lyrics vividly depict people’s joyful emotions when appreciating beautiful scenery through descriptive language, and praise the people’s spirit of hard work, strength, and optimism.

This song “*Guan Hua Diao*”, is in the “A” pentatonic “Shang” type, which is a two music phrase structure with unified tonality. The rhythm of this song is fast, and

the 2/4 beat makes the entire song full of vitality. The melody of one word and one sound is combined with the lyrics, and the phrase s are naturally separated by long sounds, making the phrase s clearer. The range of the whole song is within an octave, and the melody is not undulate. It is highly combined with the rhyme of the lyrics, giving the song a typical narrative style.

5.2 Characteristics of six-note scale (“Qingjue”) or (“Biangong”)

It was found in my field investigation that the six-tone scale of Dongbei Dagou songs in Xiuyan is also quite common. And there are two kinds of six tone scales: the first is to add “Qing Jue” to the five-tone scale (“Gong”, “Shang”, “Jue”, “Zhi”, “Yu”) to form six tone scale; the second is to add “Bian Gong” to the five-tone scale (“Gong”, “Shang”, “Jue”, “Zhi”, “Yu”) to form the six tone scale. As shown in Figure 36, Figure 37, Figure 38 and Figure 39.

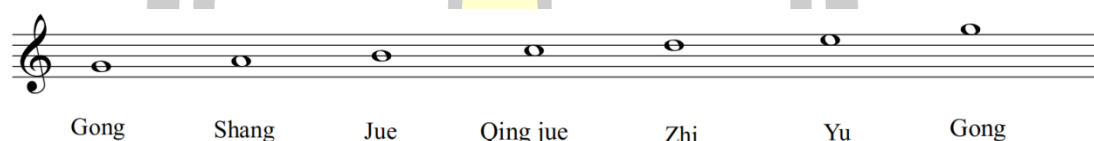


Figure 36. Add the six tone scale of “Qing jue”

Source: Yang Li, Discovered and recorded from fieldwork

Ye Su Hua Ting (夜宿花亭)

Singer: Shuyuan Wang
Transcription by Yang Li



Figure 37. Ye Su Hua Ting

Source: Yang Li, received from fieldwork (2022)

From Figure 36, we can understand the meaning of the lyrics:

The lyrics of *Ye Su Hua Ting* describe the Gao Wenju walked in the front, with Zhang Meiying, who suffered a lot, following behind. Through a few short lyrics, it fully describes a tragic tone, where people have endured hardships and the harshness of life.

This song is a “G” pentatonic “Gong” type with “QingJue” added. It is the structure of two music phrase s. The melody in the first section is developed by jumps of thirds and fourths. The melody of the second phrase forms a contrasting musical phrase with the melody of the first phrase . This phrases melody adds a unique characteristic sound to the entire song, known as “QingJue”, which is achieved by using a particular pitch and tone in the melody. The Rhythm is relatively gentle, so that the characteristics of the song have been fully reflected. As shown in Figure 35 and Figure 38.

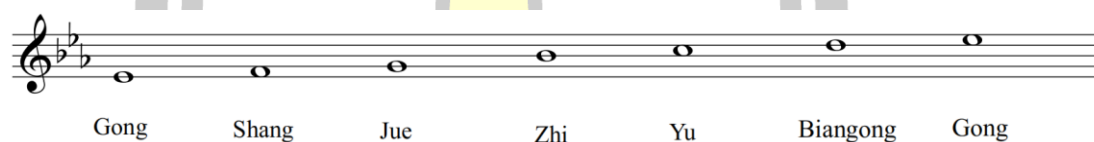
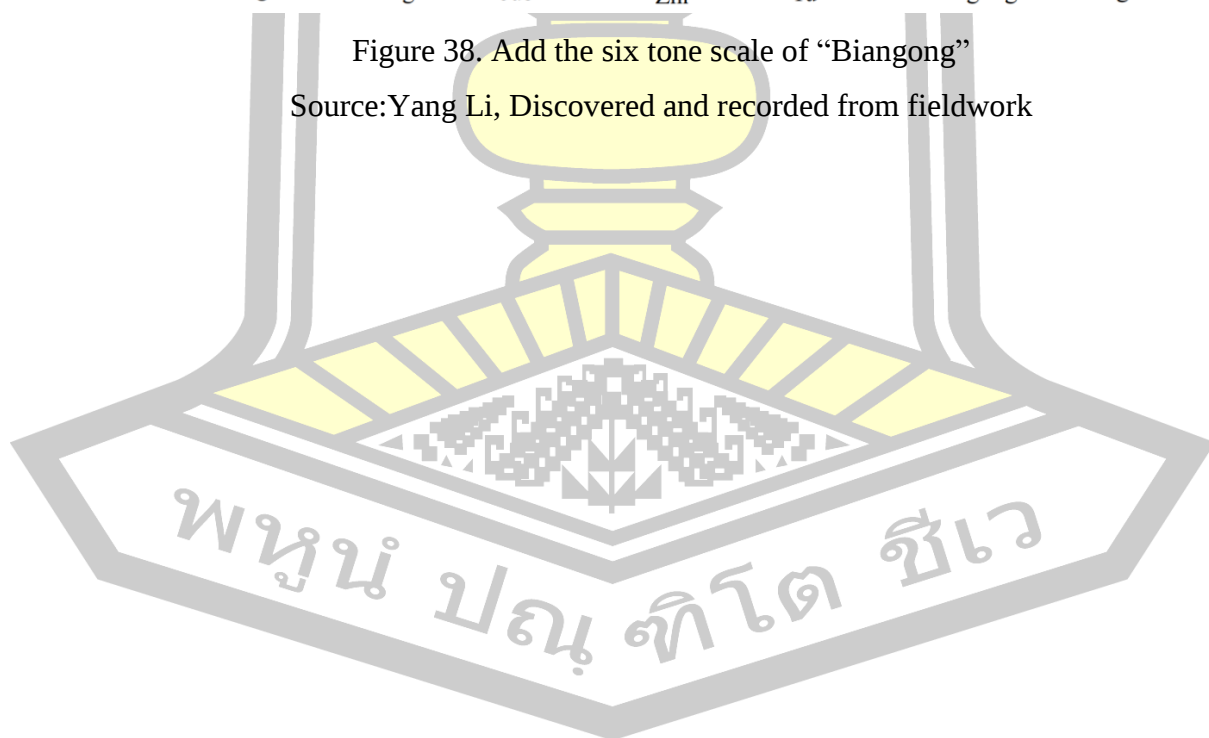


Figure 38. Add the six tone scale of “Biangong”

Source: Yang Li, Discovered and recorded from fieldwork



Cao Chuan Jie Jian (草船借箭)

Singer: Shuhua Li
Transcription by Yang Li

$\text{♩} = 96$

Phrase 1

Dong Wu De Xiao Zhou Lang Sui Zai Nian You
东 吴 的 小 周 郎 虽 在 年 幼

Phrase 2

Ta Xue Hui San Lue Liu Tao Dao Ma Chun Shu
他 学 会 三 略 六 韬 刀 马 纯 熟

Phrase 3

Ming Lu Su Qing Zhu Ge Guo Jiang Ping Mie Cao Kou
命 鲁 肃 请 诸 葛 过 江 平 灭 曹 寇

Phrase 4

Qi Mu De Da Suan An Suan Wo Long Xian Sheng Yi Ming Lai Xiu
其 目 的 打 算 暗 算 卧 龙 先 生 一 命 来 休

Note: A red box highlights the note for 'San' (三) in the second phrase, with an arrow pointing to it from the label 'BianGong'.

Figure 39. Cao Chuan Jie Jian

Source: Yang Li, received from fieldwork (2022)

From Figure 39, we can understand the meaning of the lyrics:

The lyrics of *Cao Chuan Jie Jian* describe the young Zhou Yu from Dongwu is skilled in horsemanship and archery. Zhuge Liang asked him to help defeat the enemy and avenge the persecuted people in a tragic story. Through the narration of a historical story, the music expresses a feeling of grandeur and majesty.

The *Cao Chuan Jie Jian* is “E flat” pentatonic “Gong” type with “Bian Gong” added. There are four phrase s, the whole melody is 4+4+4+4. The phrase 1 is bars 1-4, the phrase 2 is bars 5-8, the phrase 3 is bars 9-12, the phrase 4 is bars 13-16. The basic characteristic of this song is the addition of a unique note "Bian Gong" in the melody of the sixth phrase . The song uses one note per word, making the relationship between the lyrics and music closer. The interval is jumped with major second and minor thirds, and the use of trills further strengthens the combination between the

lyrics and music, giving the whole melody a more majestic feeling. After a series of developments, the melody naturally ends, finally converges on the “C” “Gong” note.

5.3 Seven-note scale characteristics (“Qing Yue” and “Bian Gong”)

During my field investigation, I discovered a seven-note melodic scale in the songs of the Dongbei Dagū. This kind of seven-note scale, known as the “Qing Yue” and “Bian Gong” scale, is very uncommon in Chinese folk music type. As shown in Figure 40 and Figure 41:



Figure 40. Seven note scale with “Qingjue” and “Biangong”

Source: Yang Li, Discovered and recorded from fieldwork



Bao Yu Tan Bing (宝玉探病)

Singer: Shuhua Li
Transcription by Yang Li

♩=120

1 Jin Men Lai Jian Ru Mu Ya Huan Dou Zai Lang Xia Zuo
进 门 来 见 乳 母 丫 环 都 在 廊 下 坐

5 Man Yuan Zhong Cang Cang Bai Song Cui Ying Nong
满 园 中 苍 苍 柏 松 翠 影 浓

9 Zi Juan Shuo Wo men Jia Xiao Jie Fang Cai Shui
紫 鹃 说 我 们 家 小 姐 方 才 睡

13 Er Ye Ni Qing Jin Qu Zi Zhu Xi Mo Gao Sheng
二 爷 你 请 进 去 紫 竹 席 莫 高 声

17 Wang Gong Zi Dian Tou Hui Yi Chao Li Zou
王 公 子 点 头 会 意 朝 里 走

21 Xu Yuan Er Qing Qing Die Qi Xiu Lian Long
许 愿 儿 轻 轻 叠 起 秀 莲 笼

25 Jin Fang Lai Jian Zhu Wei Cui Rao Nan Yan Jin
进 房 来 见 珠 围 翠 绕 难 言 尽

29 Ling You Na Yi Zhong Qing Xiang Jiu Wang Bi Li Chong
另 有 那 一 种 清 香 就 往 鼻 里 冲

Figure 41. Bao Yu Tan Bing

Source: Yang Li, received from fieldwork (2022)

From Figure 40, we can understand the meaning of the lyrics:

When I entered the door, I saw my family sitting in the room, and the plants in the courtyard grew very densely. Zijuan said, our young lady has already gone to sleep, Mr. Wang, please enter the house quietly. Prince Wang nodded and signaled to go into the house. When he entered the door, he felt very sad when he saw the lady was sick. He hoped that the lady's condition would get better soon. The song is slow and uses narrative language to express an emotion.

This song “*Bao Yu Tan Bing*” is “G” pentatonic Gong type add “Qingjue” and “Zhi” type. It is a eight-phrase structure of song is 4+4+4+4+4+4+4+4, which is square and symmetrical. The phrase 1 is bars 1-4, the phrase 2 is bars 5-8, the phrase 3 is bars 9-12, the phrase 4 is bars 13-16, the phrase 5 is bars 17-20, the phrase 6 is bars 21-24, the phrase 7 is bars 25-28, the phrase 8 is bars 29-32. The most important feature of the melody of this song is the addition of two very rare scales (“Qingjue” and “Biangong”) to the Chinese national pentatonic type, making it a unique Chinese national type “Qing Yue”; the whole melody mainly uses the progressive intervals of major second and minor third, the melody note range reaches nine degrees, the trend of the melodic phrase pattern is mainly downward, and the rhythmic form is rich. This way of expression of the song, combined with the lyrics, fully embodies the emotions expressed by the storyline of the music.

6. Music structure features

The music structure features of Dongbei Dagou songs are very rich. According to my field research, there are mainly three types: two-phrase structure, four-phrase structure, six-phrase structure.

6.1 Song features of the two-phrase structure

In the Dongbei Dagou songs, the songs with two-phrases structures are generally in one form. This kind of song usually has a relatively stable melody, and the melody and lyrics are combined to tell a story in a descriptive manner. The tempo of the music is generally slow. As shown in Figure 42 :

Yi Zhen Fei (忆真妃)

Singer: Xiaoxia Sun
Transcription by Yang Li

$\text{♩} = 120$

Phrase1

Zai Bu Neng Tai Ye Chi Guan Lian Bing Di
再 不 能 太 液 池 观 莲 并 蒂

Phrase2

5

Zai Bu Neng Chen Xiang Ting Pu Tiao Qing Ping
再 不 能 沉 香 亭 谱 调 清 平

Figure 42. Yi Zhen Fei

Source: Yang Li, received from fieldwork (2022)

From Figure 42, we can understand the meaning of the lyrics:

Can't see the lotus blossoming by the pond anymore, can't listen to the beautiful music by the pavilion by the river anymore. The lyrics express a bleak and sad mood.

The “Yi Zhen Fei” is “D” pentatonic “Shang” type, tonal unity, composed of the two phrases of a musical form. It is a small-scale Dongbei Dagū with a symmetrical structure in a square shape composed of 4+4. The phrase 1 is (bars 1-4), the phrase 2 is (bars 5-8). The combination of structure and lyrics fully embodies the feelings of desolation and sadness.

6.2 Song features of the four-phrase structure

From my field investigation, I found that the four-phrase structure is a common music form in Dongbei Dagū. As shown in Figure 43

Da Deng Zhou (打登州)

Singer: Jingzhou Sun
Transcription by Yang Li

♩ = 96

Phrase 1

Tang Er Zhu Zuo Long Lou Ju Mu Liu Shen
唐 二 主 坐 龙 楼 举 目 留 神

9

Phrase 2

Guan San Tai Ju Ba Wei Wen Wu Qun Chen
观 三 台 聚 八 位 文 武 群 臣

17

Phrase 3

San Ban Wen Liang Ban Wu Ban Ban Zai Wei
三 班 文 两 班 武 班 班 在 位

25

Phrase 4

Zen Bu Jian Qin Huang Xiong Men Sha Gua Ren.
怎 不 见 秦 皇 兄 闷 煞 寡 人

Figure 43. Da Deng Zhou

Source: Yang Li, received from fieldwork (2022)

From Figure 43, we can understand the meaning of the lyrics:

Tang Erzhu sat in the palace looking around, while civil and military officials had already gathered outside the palace. Each of these officials was skilled in martial arts, but the only one who had not appeared was Qin Shi Huang's brother. The lyrics effectively reflect the plot of the story and convey the tense atmosphere of the palace preparing for war.

The song “Da Deng Zhou” is “C” pentatonic “Gong” type, and the whole song consists of a structure of four musical phrases. It is a symmetrical structure in a square shape composed of 8+8+8+8. The phrase 1 is bars 1-8, the phrase 2 is bars 9-

16, the phrase 3 is bars17-24, the phrase 4 is bars25-31. The whole melody has a relatively narrow range of notes, and the rhythm is also simple. The singing is performed at a relatively fast speed, and the music is full of passion. The whole melody is developed around the “Zhi” note, serving as the core of the melody, and finally it falls on the note “Gong” note and ends the whole piece of music.

6.3 Song features of the six-phrase structure

In Dongbei Dagu music, there is a six-phrase structured song that usually appears in the form of a narrative to tell a story. As shown in Figure 44:

Hong Yan Shao Shu
(鸿雁捎书)

Singer: Jingzhou Sun
Transcription by Yang Li

♩ = 96

Phrase 1

Duo Duo Duo Bai Yun Na Piao Man Le Tian
朵 朵 朵 白 云 呐 飘 满 了 天

5 Phrase 2

Zhen Zhen Qiu Wa Feng Tou Gu Han Na
阵 阵 秋 娃 风 透 骨 寒 呐

9 Phrase 3

Qing Chen Mei You Mi Nan Zuo
清 晨 没 有 米 难 做

12 Phrase 4

Fan Zhi Hao Dao Wa Wu Jia Po Ba Cai
饭 只 好 到 娃 武 家 坡 把 菜

16 Phrase 5

Sheng. Wang Er Jie Zou Guo Lai Ya Han Yao
剩 王 二 姐 走 过 来 呀 寒 窑

20 Phrase 6

Nei. Yan Lu Zou
内 沿 路 走

22

Jing Zhi Lan De Qu Guan
景 致 懒 得 去 观

Figure 44. Hong Yan Shao Shu
Source: Yang Li, received from fieldwork (2022)

From Figure 44, we can understand the meaning of the lyrics:

The sky was filled with white clouds drifting, and the autumn breeze made people feel cold. There was no food in the morning, so they had to go to Wujiapo to harvest vegetables. Wang Erjie walked into the cold room, with no mood to appreciate the beautiful scenery along the way. The lyrics reflect the beauty of autumn scenery while also expressing the hardships of people's lives

This song "*Hong Yan Shao Shu*" is an "G" pentatonic "Zhi" type, and the whole song consists of a structure of six musical phrases. It is a symmetrical structure in a square shape composed of 4+4+4+4+4+4. The phrase 1 is bars 1-4, the phrase 2 is bars 5-8, the phrase 3 is bars 9-12, the phrase 4 is bars 13-16, the phrase 5 is bars 17-20, the phrase 6 is bars 21-24. This song uses a four-bar phrase as a short phrase, and each short phrase expresses a plot of the story. The rhythm of the whole melody is relaxed and balanced, with a combination of conjunct and jumping notes, making the structural characteristics of the melody more diverse and rich. The whole tune range is relatively low and primarily developed using the pentatonic scale.

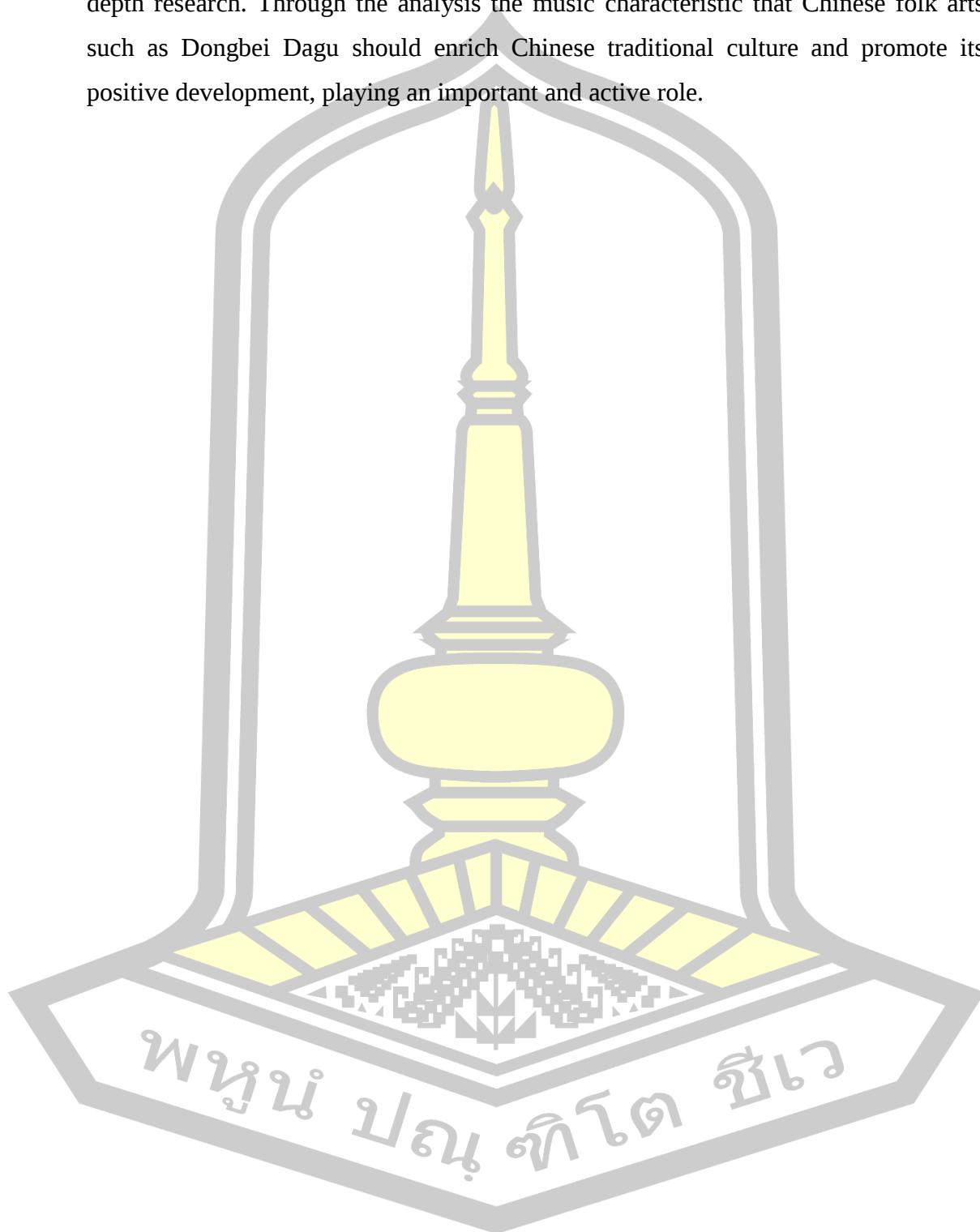
The combination of this music structure and lyrics fully reflects people's longing for the beauty of nature and their optimistic outlook on life at that time.

7. Summary

Through the analysis and research on the performance form, accompanying instruments, and musical characteristics of Dongbei Dagou, it is believed that the melodies of Dongbei Dagou are very rich. The main characteristics of the tune of Dongbei Dagou are big jump, large of decorations, steady melody. In terms of rhythm, the main characteristics are slow rhythm, simple rhythm and strong rhythm, syncopated rhythm, single beat rhythm and other types of rhythms. The beats are mainly in 4/4, 3/4, and 2/4 time. The scale characteristics are mainly based on the pentatonic scale, hexatonic scale with Qingjiao and Biangong, and heptatonic scale with Qingyue. The musical structure mainly consists of two-phrase structure, four-phrase structure, six-phrase structure, etc.

In general, Dongbei Dagou represents a microcosm of the cultural heritage in the Xiuyan region. In general, Dongbei Dagou shows the essence of the culture in the Xiuyan area. It incorporates local people's spiritual and historical culture, as well as

their way of life, and is a part of Chinese traditional culture. It is worth people's in-depth research. Through the analysis the music characteristic that Chinese folk arts such as Dongbei Dagu should enrich Chinese traditional culture and promote its positive development, playing an important and active role.



Chapter VI

The guidelines to transmission and preservation of Dongbei Dagū in Xiuyan county, Liaoning Province, China

In this chapter, I conducted three field investigations on the Dongbei Dagū Songs in Xiuyan County, Liaoning Province, including interviews, videos, audio recordings, and other methods. Through interviews with researchers and performers of Dongbei Dagū, I obtained important information about the transmission and preservation of Dongbei Dagū, which is also my third research objective. According to the detailed descriptions and recollections of the fifth-generation inheritors of the Dongbei Dagū, such as Yu Xiaoxia, He Chonghua, Sun Jinzhou the following can be learned: “As one of the traditional art forms in China, Dongbei Dagū has gradually developed through continuous transmission and creation by generations of people. However, in the process of development, influenced by social changes, the Dongbei Dagū is no longer as prosperous as it used to be and is facing the dilemma of being lost.” Therefore, in this situation, it is particularly important to transmission and preservation of Dongbei Dagū.

1. Transmission Measures of Dongbei Dagū
2. Preservation Measures of Dongbei Dagū
3. Summary

1. Transmission Measures of Dongbei Dagū

1.1 The transmission of the traditional mode of Dongbei Dagū

The researcher conducted field research on the transmission of Dongbei Dagū songs and interviewed three inheritors from Xiuyan County (Yu Xiaoxia, He Chonghua, Sun Jinzhou) to obtain information on the traditional transmission mode of Dongbei Dagū songs.

Yu Xiaoxia (2022, interviewed) said: “In 1980, the Cultural Center of Xiuyan County selected over 20 people from various townships to participate in a 15-day.” Dongbei Dagū Youth Training Class, “where veteran artist Cui Guanglie taught the

singing style. At that time, the training class also printed lyrics and other materials for the students, and I began learning to sing Dongbei Dagou at that time.”

He Chonghua (2022, interviewed) said: “I learned to sing Dongbei Dagou at the age of 18 for 4 months in the cultural center of Xiuyan. In order to improve my skills, I became a student of Zheng Qingchun, also from Xiuyan, when I was 20 years old. When I became his student, my family held two banquets and I poured wine for my teacher, bowed and respectfully called him teacher. At that time, the teacher presented two pieces of red cloth, which was like a contract. It said Today, Hecunhua becomes a student of Zheng Qingchun to learn Dongbei Dagou. I will study for 2 years, and the performance fees during this period will be shared equally”.

Sun Jinzhou (2022, interviewed) said: “I started learning to sing Dongbei Dagou in the early 1980s, when I was a part-time teacher in a private school in Xiuyan County. One time, during a 9-day break from farm work, I accompanied my father to perform in a rural area. I was amazed to see how warmly my father was welcomed and how generously he was rewarded. In fact, he received more salary than ten farm laborers combined. This experience inspired me to learn Dongbei Dagou. So my father started teaching me. He was very strict with me, insisting on how to sing, how to perform, how to communicate with the audience, and what to pay attention to during the performance. And that's how I embarked on the path of singing Dongbei Dagou.”

Therefore, there are mainly two main ways of transmission the Dongbei Dagou: one is the apprentice-style transmission, and another is the family-style transmission.

1.1.1 Apprentice-style transmission

Becoming an apprentice through a formal apprenticeship ceremony is an extremely important tradition in the transmission of Chinese traditional music and performing arts. It symbolizes the formal establishment of the teacher-disciple relationship. The early transmission of Dongbei Dagou was mainly through the apprenticeship system, and there were relatively strict procedures or ceremonies. To establish the master-apprentice relationship in the traditional transmission of Dongbei Dagou, there were relatively strict procedures or rituals, such as performing a formal bowing ceremony, writing a notice, and signing a contract. Sometimes, at the request of the master, a new stage name was given to the apprentice. The basic content of a

contract generally includes the apprentice serving the master for three years. During the apprenticeship, some masters provide their students with room and board, while others require the students to pay for their own living expenses.

Although this apprenticeship-style method of transmission is somewhat primitive, it has objectively played a positive role in developing folk art. With the development of the times, especially after the establishment of New China, this traditional apprenticeship-style method of transmission has undergone significant changes in Xiuyan. This is mainly manifested in the fact that the establishment of the master-apprentice relationship has gradually weakened in form, mainly taking the form of verbal promises, gift giving, or banquets with fellow teachers. Due to the relaxation of apprenticeship rules and the simplification of procedures, many artists have followed multiple masters and achieved good results in inheriting their skills.

1.1.2 Family-style transmission

Family-style transmission refers to artists learning their craft from their ancestors or a relative within their family. Family transmission does not require an apprenticeship ceremony or a recommendation from a referrer. One can learn the skills from the elders in the family and pursue the art career in society after mastering the art. Children who grow up in such a familial environment where their parents are artists are inevitably influenced by their surroundings from a young age, and as a result, they tend to develop some degree of artistic sensibility, to a greater or lesser extent. In the transmission process of Dongbei Dagū, family-style transmission is also an important way of transmission. (

According to Fu Lifei (2022, interviewed), she said: She was born into a family of Dongbei in Xiuyan. Her great-grandfather was an early Dongbei Dagū artist in Xiuyan, and her father was also an excellent Dongbei Dagū artist in the local area, who not only sang well in Dongbei Dagū, but also was one of the best in playing the sanxian accompaniment in Xiuyan, making him a rare talent in Dongbei Dagū. Due to my family background, I have loved listening to the Dongbei Dagū since I was young. When I was four or five years old, I started learning to sing the Dongbei Dagū with my father. Although I didn't pursue a career in Dongbei Dagū as I grew up, I occasionally participate in performances and competitions of Dongbei Dagū out of

my love for it, and have gained recognition from audiences in many of these performances.

During the interview, it was found that the characteristic of the family transmission method is that the apprenticeship starts at an early age, and there are usually unique repertoire for transmission. Therefore, it has a certain degree of privacy and exclusivity. According to Fu Lifei, the Dongbei Dagū song "Cao Jia Jiang" she sings is a family transmission repertoire, and only she can sing it in the local area (Fu Lihua, 2022, interviewed).

1.2 The transmission of the modern mode of Dongbei Dagū

With the prosperity in the Dongbei Dagū performance market, competition among performers has become more intense, and audiences are no longer satisfied with the singing skills and repertoire of the performers at that time. Some performers, although singing new repertoire, still follow the old tune and style, adhering to the approach of "I sing as my master taught me", which is gradually becoming unable to meet the demands of the audience. Therefore, the disadvantages of the traditional transmission method have become increasingly apparent, and the times call for new transmission methods that correspond to the artistic level of the Dongbei Dagū. In response, the cultural department of Xiuyan County at that time and some performers began a series of exploration and practice, giving rise to the modern transmission method of the Dongbei Dagū (Feng Zhilian, 2022, interviewed).

1.2.1 Transmission Dongbei Dagū in Folk Activities

Folk customs refer to the living culture created, enjoyed, and passed down by the vast majority of people in a country or ethnic group. In social life, the customs and habits of various regions or ethnic groups differ. The folk customs in Xiuyan area still largely retain the characteristics of agricultural civilization. Due to its special geogvocal musichical location, the cultural life in Xiuyan area is still relatively scarce. Therefore, on occasions such as housewarming parties or birthday celebrations, people are accustomed to inviting Dongbei Dagū performers to their homes to sing Dongbei Dagū and inviting neighbors to come and share the joy at home. Today, many Dongbei Dagū performers are still active in various local folk activities, which is inseparable from the unique Dongbei Dagū complex of Xiuyan people.

In order to meet the needs of local people's daily lives, Dongbei Dagū artists participate in some folk performance activities, which has helped to spread Dongbei Dagū to some extent. However, currently in Xiuyan, many artists do not rely on Dongbei Dagū as their main source of livelihood. They mostly have their own regular jobs and only participate in some performance activities during their leisure time. This represents a different from the traditional Dongbei Dagū professional performers who used to perform for a living. They would prepare and sing some songs to adapt to the needs of the occasion, and some of them even need to improvise some lyrics to match the requirements of the live performance. As the performance venue for Dongbei Dagū artists, folk activities have played a very important role in the spread of Dongbei Dagū. (Feng Zhilian, 2022, interviewed)

1.2.2 Transmission Dongbei Dagū in Tea House

Tea house was one of the main places for spreading Dongbei Dagū during its development history. In Xiuyan county, there is a long history of Dongbei Dagū artists singing Dongbei Dagū in tea houses. In 1978, Xiuyan County Cultural Center established a Dongbei Dagū hall, where a large number of excellent Dongbei Dagū artists had performed. In 2006, Yu Xiaoxia, a Dongbei Dagū artist from Xiuyan, founded the “Citizen Quyi Tea house”, where Dongbei Dagū enthusiasts often gather to sing and exchange ideas.



Figure 45. Sing Dongbei Dagū in the tea house

Source: Yang Li (2022)

The tea house is relatively simply decorated, with several rows of sofas, tea tables, and tea cups. The artists perform on a simple “stage” and usually sing traditional songs that are popular and well-received by the audience. The establishment of tea houses has facilitated the better transmission of Dongbei Dagū, met the cultural needs of the people, and enlivened their cultural life. (Yu Xiaoxia, 2022, interviewed)

1.2.3 Transmission Dongbei Dagū on the theater stage

In recent years, with the increasing attention of the Xiuyan County government to the propagation of the Dongbei Dagū, the Xiuyan County Cultural Center has significantly increased the proportion of Dongbei Dagū performances in activities, competitions, festivals, and other events held in recent years. At the “Anshan Winter Agricultural Expo” held in February 2020, Xiuyan’s Dongbei Dagū performers, such as Yu Xiaoxia, performed exciting segments of the Dongbei Dagū and received recognition from the audience. In May 2020, the Xiuyan County government held the “Xiuyan Dongbei Dagū Artisan Skills Competition,” which was a large-scale and highly professional skills competition. Contestants took to the stage to showcase their best spirits and singing skills. In August 2021, the “Non-Material Cultural Arts Week” hosted by the Shenyang Conservatory of Music invited Dongbei Dagū artist Liu Lanfang to hold a Dongbei Dagū concert and lecture in Shenyang.

These theatrical performances and events have placed higher demands on the actors in terms of song selection, costume appearance, and performance style. Compared to traditional performance venues, the influence of theatrical stage events is greater, which requires artists to have more stage presence in their performances and appearance, making their performances more standardized and more enjoyable to watch on stage. Dongbei Dagū performers have had their artistic value greatly showcased through their performances on professional theatrical stages. Through their stage performances, the artists have developed a sense of pride, which is also an affirmation of their profession and hobby. At the same time, this has played a positive role in the transmission of the Dongbei Dagū. (Feng Zhilian, 2022, interviewed)

1.2.4 Transmission Dongbei Dagū in training workshop

In 1980, the Xiuyan County Cultural Center held the “Dongbei Dagū Youth Training Workshop,” which organized artists for professional training. During

the workshop, excellent artists were hired by the government to provide free training to the artists. The students' enthusiasm was very high, and everyone discussed and learned from each other. They learned new knowledge and improved their performance skills.

Afterward, the Xiuyan County Cultural Center organized a training almost every year. In July 2022, while I was conducting field research in Xiuyan County, I coincidentally attended the Dongbei Dagū Music Teacher Training Workshop organized by the Xiuyan County Cultural Center. The training lasted for 10 days, and over 20 music teachers from the entire county participated in the training. The teacher who taught the workshop was Wang Fuling, the fifth-generation inheritor of Xiuyan Dongbei Dagū. She said that in order to promote and pass on Dongbei Dagū, it is essential to let more people understand the charm of this art form.

After the 10-day training, the students not only learned basic performance knowledge such as drumming and board coordination, but also learned the basic tunes and singing of the most representative segments of Xiuyan Dongbei Dagū. On the day of the workshop graduation, the students spontaneously organized a final performance, where everyone was enthusiastic and performed earnestly, showcasing their individual strengths. During the workshop graduation performance, the students showcased their learned singing and performance segments, while also expressing their commitment to continuing their learning and passing on Dongbei Dagū to their own teaching. They aim to let more students learn about Dongbei Dagū and understand the excellent traditional culture of Xiuyan (Feng Zhilian, 2022, interviewed).

2. Preservation Measures of Dongbei Dagū

The Dongbei Dagū, as an important genre of folk art in Xiuyan, has a long history and a glorious past. Its music and singing style are unique, and it has rich artistic connotations and distinctive local characteristics. It has extremely high historical, cultural, and humanistic values and is a precious artistic heritage. Dongbei Dagū is a typical “intangible cultural heritage”. It is a cultural form that exists in a non-material form, closely related to the people and passed down from generation to generation, based on human-centered skills, experience, and spirit. In order to

strengthen the transmission and preservation of Dongbei Dagū, besides taking material preservation measures, it is more important to conduct in-depth research on the current development status of Dongbei Dagū through academic theories, and establish effective ways to protect and transmit Dongbei Dagū, providing strong support for promoting this excellent traditional culture.

2.1 Establishing a database of Dongbei Dagū materials

As a critically endangered form of Dongbei Dagū, it is essential to preserve both textual and audiovisual materials as a rescue measure. Protective measures should be taken at the Xiu Yan County Cultural Center to establish a dedicated database for intangible cultural heritage materials of the Dongbei Dagū. Further efforts should be made to sort, repair, and improve the collected materials, and to duplicate and protect the recorded audio and video materials, effectively preserving precious first-hand historical materials. At the same time, recording the performances and singing techniques of veteran artists can fully showcase the unique style and charm of the Dongbei Dagū, which can be well preserved through audio and video recordings (Feng Zhilian, 2022, interviewed).

When interviewing Fu Lihua, the curator of Xiuyan County Cultural Center, she said: the cultural preservation department should understand the current development status of Dongbei Dagū, its performance forms, and cultural connotations. Recording relevant footage as promotional material, and entrusting professional researchers to study it and submit it to museums, archives for future generations to consult and transmit. Meanwhile, identify the main causes of the difficulties and analyze the discovered problems in order to develop a practical solution to the problem.

For the Dongbei Dagū, the government should not only provide support in policy, but also subsidies in finance. For some urban entertainment venues, there should be a planned and organized restoration, allowing tea houses, taverns and other places to once again showcase the Dongbei Dagū, giving performers and the public a close contact and gaining a stable audience. The Dongbei Dagū has a large number of artists, including music and literary creators, performers, organizers, theorists, researchers, etc. These artists should constantly strengthen their learning, improve their professional skills, cultural literacy, and management level. For the Dongbei

Dagu, they should not only transmit it, but also integrate this traditional art form with the characteristics of the contemporary and audience aesthetics, reforming it from various aspects in order to achieve the goal of preserving the style, charm, and characteristics of the art form while also making innovations.

2.2 Enhancing the training of transmitter of the Dongbei Dagū

Yu Xiaoxia is the fifth-generation transmitter of the Dongbei Dagū of Xiuyan. In an interview, she said: the training of transmitter of Dongbei Dagū is an important aspect of the preservation work of this art form. Without inheritors, this art form cannot be continued. Therefore, the training of inheritors is of utmost importance. Inheritors are the hope for the continuation of the art of Xiuyan Dongbei Dagū in terms of this cultural art form.

In terms of protective measures for Dongbei Dagū, the government should give more attention to this group and provide them with more training opportunities. Whether it is Xiuyan Dongbei Dagū or other traditional arts, as long as there are inheritors, this art form will continue. Ethnic musician Qiao Jianzhong once pointed out that an outstanding artist is like a leader in the world of art. They not only promote the continuous progress of an art form, but also push for the better development of art in general.

The transmission of Xiuyan Dongbei Dagū relies on the efforts of professional artists, and the promotion and preservation of this art form has been enhanced by the influence and promotion of famous artists. For example, take the famous performer of Chinese traditional narrative art, Liu Lanfang. As the vice chairman of the China Federation of Literary and Art Circles, the chairman of the Chinese Quyi Artists Association, and an excellent inheritor of Dongbei Dagū, Liu Lanfang has made Dongbei Dagū a new highlight in her performing career in recent years. In order to unveil the plaque for the "Dongbei Dagū Activity Base" established by the government of Xiuyan Manchu Autonomous County in Liaoning Province, she made a special trip to the local area and became a student of Yu Xiaoxia, dedicating herself to the transmission and development of Dongbei Dagū.

To cultivate a group of professional Dongbei Dagū inheritors, the support and cooperation of schools are indispensable. Schools specializing in training Quyi performers in China can offer relevant courses and establish a complete teaching

system. In the process of training new performers, in addition to emphasizing the teaching of traditional essence and knowledge, their education in music, history, culture and other aspects should also be strengthened so that they can independently handle the art when performing new repertoire.

2.3 Innovation and Development of Dongbei Dagū

Dongbei Dagū originated in rural areas and grew up in cities. From its origin, creation, development to becoming a complete and independent genre, it has been a historical process of continuous integration, innovation, and development. Dongbei Dagū has transformed from a rural culture to a popular music form, and it is difficult to separate its development from the continuous absorption of fresh social forces. However, the changes of the times have led to changes in people's aesthetic preferences for music. In order for Dongbei Dagū to maintain its lasting vitality, it needs to innovate and integrate new elements of the times, improve its style and cultural connotations (Fu Lihua, 2022, interviewed).

He Conghua, the fifth-generation inheritor of Dongbei Dagū, expressed her hope that more professional composers and lyricists would pay attention to the creation of Dongbei Dagū, and compose new works of Dongbei Dagū that are in line with the development of the times and acceptable to contemporary people, combining with the background of the times.

In the process of inheriting Dongbei Dagū, there is a lack of highly qualified inheritors. The fundamental reason is that the melodies and lyrics of Dongbei Dagū are not compatible with modern society and cannot adapt to modern culture. Therefore, in order to develop Dongbei Dagū, it is necessary to reform and innovate it, so that it can adapt to modern culture and be accepted and loved by the people (Hao Yuzheng, 2019).

The Dongbei Dagū is different from other forms of art, with its main form of expression being singing and storytelling. Its singing style is unique and full of Northeastern characteristics. Therefore, in the transmission of Dongbei Dagū in Xiuyan, we must seek its true essence, analyze its unique melody, master its singing style, understand its nature, and combine it with the essence of the times in order to continuously develop Dongbei Dagū as the times progress.

Therefore, Dongbei Dagū needs to cater to the development trend of the times and constantly innovate and reform. The singing style, melody, and performance forms all need to be continuously reformed to form a new era of performance style. This requires Dongbei Dagū performers to incorporate fresh performance styles that people like from the perspective of modern society's aesthetics, to showcase the social realities of the new era, and to use various expressive techniques so that people can accept and appreciate Dongbei Dagū.

2.4 Increase the publicity efforts and expand the audience group

If we want to promote and develop Dongbei Dagū music, we must have a group of audiences who accept and love Dongbei Dagū music. We must expand the scope of its transmission and expand the audience group (Yang Yingjun, 2022 interviewed).

During an interview, Yang Yingjun, the deputy director of Xiuyan County Cultural Center, said that Xiuyan Dongbei Dagū music is a part of folk traditional culture. To love it, one needs to have some understanding of it. Due to its relatively limited and narrow audience, we must first promote Xiuyan Dongbei Dagū music to a wider audience.

In today's society, media and the internet have become the most widely used and efficient means of communication. By combining traditional and emerging communication methods, the performance of the XiuYan Dongbei Dagū can be spread to a wider audience through media and the internet, increasing its visibility and expanding its influence and audience base.

At the same time, we also need to cultivate an audience for the XiuYan Dongbei Dagū from a young age. As a characteristic tune of Dongbei folk culture and an important art form of Dongbei folk customs, the XiuYan Dongbei Dagū needs to be protected as intangible cultural heritage and passed down as part of folk culture. Therefore, we need to start with students and promote the transmission of folk customs and culture, so that everyone can understand and appreciate the XiuYan Dongbei Dagū, and make efforts to pass it on to future generations (Hao Yuzheng, 2019).

In terms of transmission and innovation, the XiuYan Dongbei Dagū needs to be closer to the masses. Through reform and innovation in terms of aesthetic taste,

story selection, and performance techniques, the XiuYan Dongbei Dagū can be made more accessible and understandable to the public.

2.5 Using university platforms to carry out preservation and transmission

The most traditional way of transmit the XiuYan Dongbei Dagū is through the master-apprentice relationship. However, if we want to effectively cultivate inheritors, we cannot limit ourselves to this traditional method. When traditional modes of transmission encounter challenges, we should seek new ways of transmission. Education and training are one of the effective ways to promote and transmit folk culture and art. Universities and colleges have advantages in this aspect and should play an active role in the promotion and transmission of the XiuYan Dongbei Dagū (Feng Zhilian, 2022, interviewed).

Universities have strong teaching staff and high-quality music teams. The education level and system in universities are relatively scientific, and the teaching methods and styles are efficient, which can effectively help the preservation and research of Dongbei Dagū.

Shenyang Conservatory of Music Vice President Feng Zhilian said that research on folk culture and arts is also an important part of the transmission of academic research in universities. The research achievements of folk culture in universities have made outstanding contributions to the preservation and development of the Dongbei Dagū art. Teachers and students in universities have a passion for folk culture and, under the guidance of innovative spirit, the scientific research advantages of universities can be fully utilized.

2.6 The role of government departments in the preservation of Dongbei Dagū should be emphasized

In the process of protecting and developing the Xiuyan Dongbei Dagū, government policies and funding support are extremely important, which is also an important guarantee for the survival and development of traditional folk culture (Fu Lihua, 2022, interviewed).

For the art of Dongbei Dagū, the government should fully mobilize its resources, play its role and engage talented individuals to participate in the preservation efforts. In terms of specific actions, it is necessary to attract people from all walks of life to actively participate in the innovation and reform of Dongbei Dagū

in Xiuyan, leveraging their strengths and utilizing various resources to make the preservation work of Dongbei Dagū in Xiuyan more scientific and reasonable. At the same time, the government needs to establish and improve corresponding rules and regulations to provide a legal basis for various institutions and protectors. On this basis, the innovation and development of Xiuyan Dongbei Dagū should rely on the people, and the government needs to widely listen to the opinions of the people, combine expert opinions with public thoughts, and make the development of Xiuyan Dongbei Dagū more popular among the people.

Therefore, in the process of protecting Dongbei Dagū, it is necessary to maintain the cultural uniqueness among the many mixed cultural trends. In the transmission and preservation of Dongbei Dagū, we need to make more people truly recognize its important role and unique charm in the development of regional culture, and respect its artistic value.

Summary

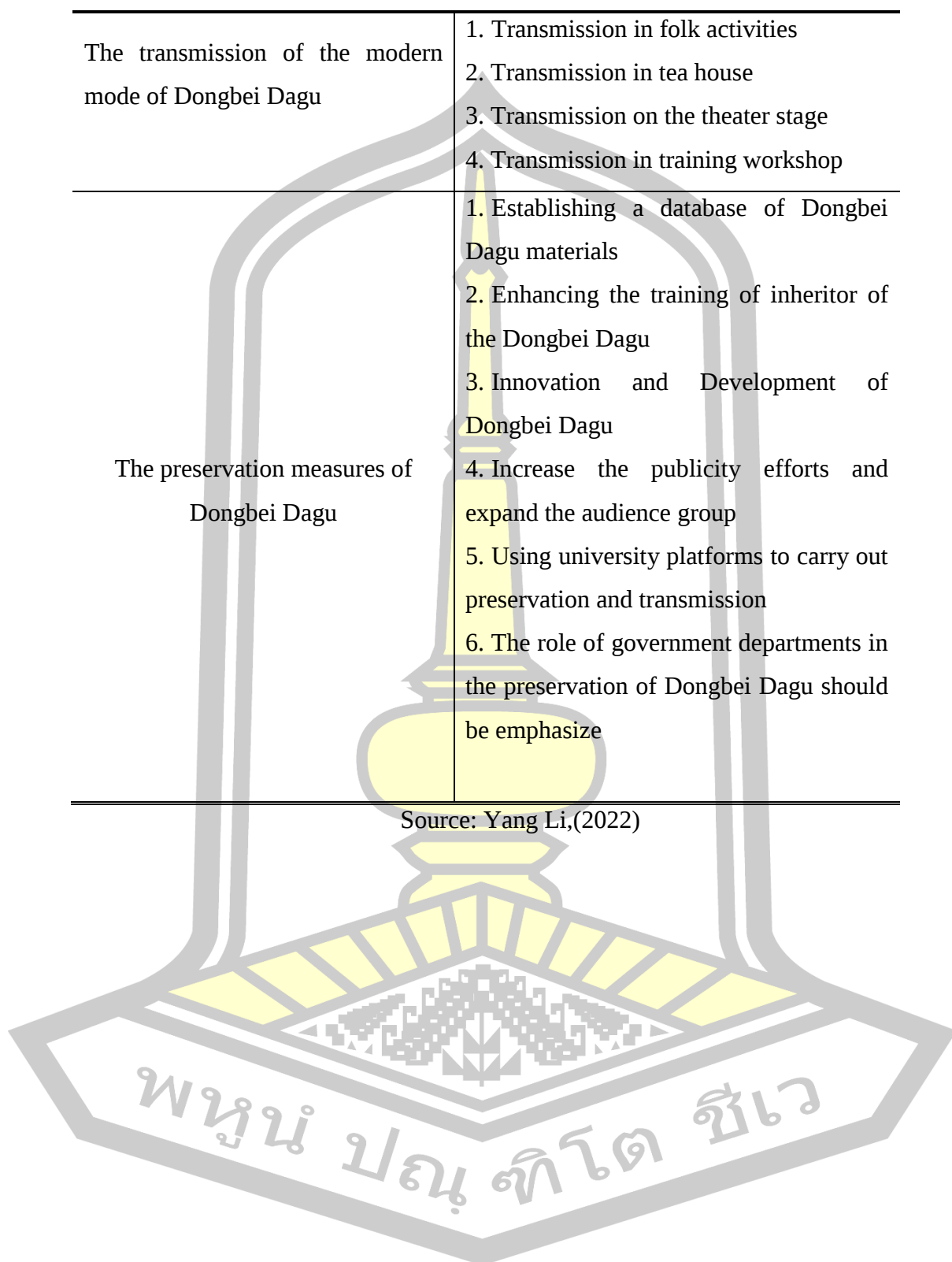
To sum up, through my fieldwork, I conducted in-depth interviews with all my informers and obtained. It is believed that the transmission and preservation of Dongbei Dagū have received the support of relevant inheritors and researchers, and specific measures for the transmission and preservation of Dongbei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

Table 1. The guidelines transmission and preservation of Dongbei Dagū in Xiuyan county, Liaoning Province, China

Transmission Measures of Dongbei Dagū	
The transmission of the traditional mode of Dongbei Dagū	1. Apprentice-style transmission 2. Family-style transmission

The transmission of the modern mode of Dongbei Dagū	1. Transmission in folk activities 2. Transmission in tea house 3. Transmission on the theater stage 4. Transmission in training workshop
The preservation measures of Dongbei Dagū	1. Establishing a database of Dongbei Dagū materials 2. Enhancing the training of inheritor of the Dongbei Dagū 3. Innovation and Development of Dongbei Dagū 4. Increase the publicity efforts and expand the audience group 5. Using university platforms to carry out preservation and transmission 6. The role of government departments in the preservation of Dongbei Dagū should be emphasize

Source: Yang Li,(2022)



Chapter VII

Conclusion Discussion and Suggestion

1. Conclusion

1.1 According to the first research objective, from the development of Dongbei Dagū in Xiuyan County. The Dongbei Dagū from its origin, prosperity to weak, has undergone over 200 years of temporal and spatial evolution, and has become one of the earliest, most influential, and widely spread vocal music in Northeast China. The Dongbei Dagū has distinct regional characteristics and a deep mass base. It is widely welcomed by people for its rich living atmosphere, beautiful singing style, and enjoyable performance form, and has produced extensive influence. The Dongbei Dagū has gone through changes and been passed down through different periods, from the “Bianwen” of the Tang Dynasty to the “Guzi Ci” of the Song Dynasty, to the “Cihua” of the Yuan Dynasty, to the “Guci” of the Ming Dynasty, to the “ZiDiShu” of the Qing Dynasty, and finally to the present-day Dongbei Dagū. Each period presented different musical forms. The development of the Dongbei Dagū in the Xiuyan region also went through three periods: origin, development, and protection. In the 1950s, the Dongbei Dagū began to be broadcasted on radio and television, further expanding its scope of dissemination. With the development of the cultural market and the rise of the entertainment industry, the Dongbei Dagū has begun to become a commercial performance form, attracting more audiences and performers. In general, the emergence and development of Dongbei Dagū is a long and rich historical process. It not only reflects the cultural traditions of the Northeast region, but also showcases the unique charm and artistic value of traditional Chinese music.

1.2 According to the second research objective through the analysis of the music characteristics of Dongbei Dagū songs, it is concluded that the tunes are very rich. Dongbei Dagū music has a strong and powerful rhythm, with rich variations in tempo. The melody is simple and easy to remember, with a straightforward and lively style. The lyrics are full of everyday life interest, easy to understand, and reflect the local customs, habits, and social reality of the people. The main characteristics of the

tune of Dongbei Dagū are big jump, large of decorations, steady melody. In terms of rhythm, the main characteristics are slow rhythm, simple rhythm and strong rhythm, syncopated rhythm, single beat rhythm and other types of rhythms. The beats are mainly in 4/4, 3/4, and 2/4 time. The scale characteristics are mainly based on the pentatonic scale, hexatonic scale with Qingjiao and Biangong, and heptatonic scale with Qingyue. The musical structure mainly consists of two-phrase structure, four-phrase structure, six-phrase structure, etc.

1.3 According to the third research objective, through conducting interviews with inheritors of Dongbei Dagū and collecting relevant data, the transmission measure and preservation measure of Dongbei Dagū were identified. Specific measures for the transmission and preservation of Dongbei Dagū were summarized. The transmission of the traditional mode and the modern mode of Dongbei Dagū. The preservation measures of Dongbei Dagū include, establishing a database of Dongbei Dagū materials, enhancing the training of inheritor of the Dongbei Dagū, innovation and Development of Dongbei Dagū, increase the publicity efforts and expand the audience group, using university platforms to carry out preservation and transmission and the role of government departments in the preservation of Dongbei Dagū should be emphasize.

2. Discussion

2.1 According to the first research objective, in terms of the development of Dongbei Dagū in Xiuyan County. From literature review, it has been found that Wang Xibin (2014) Hundred Years Review Dongbei Dagū of in Xiuyan. He mainly analyzed the development process of Dongbei Dagū in various periods, representative repertoire, and their artistic value. However, he did not classify and summarize the evolution of Dongbei Dagū in each period. He only compiled a summary of the representative repertoire in each period. (Wang Xibin, 2014)

Dongbei Dagū music exploration, the author introduces the development history of the emergence, formation, rise and fall of the Dongbei Dagū from different perspectives. It expounds in detail the relationship between literature, music, performance and the Dongbei Dagū; and interacts with other northern art forms of folk songs and operas. (Zhang Yumei, 2001)

But in my thesis viewpoint, I have classified and summarized the development forms of Dongbei Dagū in different periods in detail. At the same time, I have provided a detailed summary of the development of Dongbei Dagū in each period in the Xiuyan region. Dongbei Dagū in Xiuyan County is closely related to the local folk life and deeply reflects the aesthetic tastes and customs of the local people. It serves educational functions, entertainment functions, and aesthetic functions. At the same time, it has the task of inheriting in the form of folk arts and has become one of the important musical forms in the cultural life of the region.

2.2 According to the second research objective, the music characteristic of song selected of Dongbei Dagū in Xiuyan County. In the analysis of music characteristic, researchers have applied different analytical methods to analyze the melody, rhythm and beat, structure, scale, lyrics and other aspects of Dongbei Dagū music. Each of their analytical conclusions has its own characteristics. However, through literature review, it has been found that in Guo Boya research on Dongbei Dagū Singing, it was pointed out that the commonalities and individualities of the lyrics of Dongbei Dagū music, which can be sung in Dongbei dialect, but can also be tried in Mandarin, which would be more helpful for the transmission and promotion of Dongbei Dagū music. (Guo Boya, 2010)

Research on the three strings accompaniment music of Dongbei Dagū. This paper mainly analyzes how the three strings accompanies the Dongbei Dagū sings as the starting point, and explores the transmission method of the Dongbei Dagū string masters. Starting with the playing techniques of three strings in the Dongbei Dagū, it analyzes the common characteristics and individual characteristics of the three strings accompaniment in the Dongbei Dagū, and conducts an in-depth discussion on the accompaniment form of the Dongbei Dagū. (Cao Naiyue, 2020)

The researcher agrees with the view that the music characteristic of song selected of Dongbei Dagū and the three strings accompaniment music of Dongbei Dagū. However, in my opinion that as a local form of vocal music art, the cultural value and regional characteristics of Dongbei Dagū music are closely related to its language. If it is sung in Mandarin, it may lose the cultural connotations and emotions related to the Dongbei region, and may not truly express the uniqueness and charm of

Dongbei Dagū music. Therefore, maintaining the tradition of singing in dialects can help preservation and development of Dongbei Dagū music.

2.3 According to the third research objective, the transmission and preservation of Dongbei Dagū in Xiuyan county. Transmission and preservation of Dongbei Dagū can contribute to its development. In a literature review, it was found that Zhang Weiwei (2019) Research on the transmission and Development of Xiuyan Dongbei Dagū in the New Era” that it should be developed and passed down while maintaining its local characteristics. She does not support excessive innovation, but rather advocates development based on local culture. In my opinion, we should develop mechanisms for transmission and preservation with a perspective on the development of the times, combining with the development of the new era’s social situation, meeting the spiritual and cultural needs of the people, and achieving the modernization and popularization of Dongbei Dagū. Innovation and creation are the lifeblood of culture and its essential characteristics. Transmission and preservation of Dongbei Dagū cannot be separated from innovative development. We need to meet the requirements of the current situation with creative transmission and development. (Zhang Weiwei, 2019)

A brief analysis of the characteristics and social functions of the transmitter of Xiuyan Dongbei Dagū performance art. This article discusses the transmission from the two aspects of the characteristics and functions of the transmitter of the Dongbei Dagū performance art, and points out that the identification and management of the transmitter must conform to the requirements and their own characteristics of the transmission intangible cultural heritage objects. The goal of preservation work is the same, and the inheritors can not only use the rich cultural resources, but also transmission the artistic essence of the predecessors. (Wang Yufang, 2019)

The researcher agrees with the above views. First of all, the government played a guiding role in transmission and preservation of Dongbei Dagū. The state must build a demonstration base and transmission and preservation base for the research of Dongbei Dagū. This should be ensure that it can transmit the original Dongbei Dagū; Second, further enhance the application process of national and provincial musician. In this way, the transmission of Dongbei Dagū can play a fundamental role. Then, the

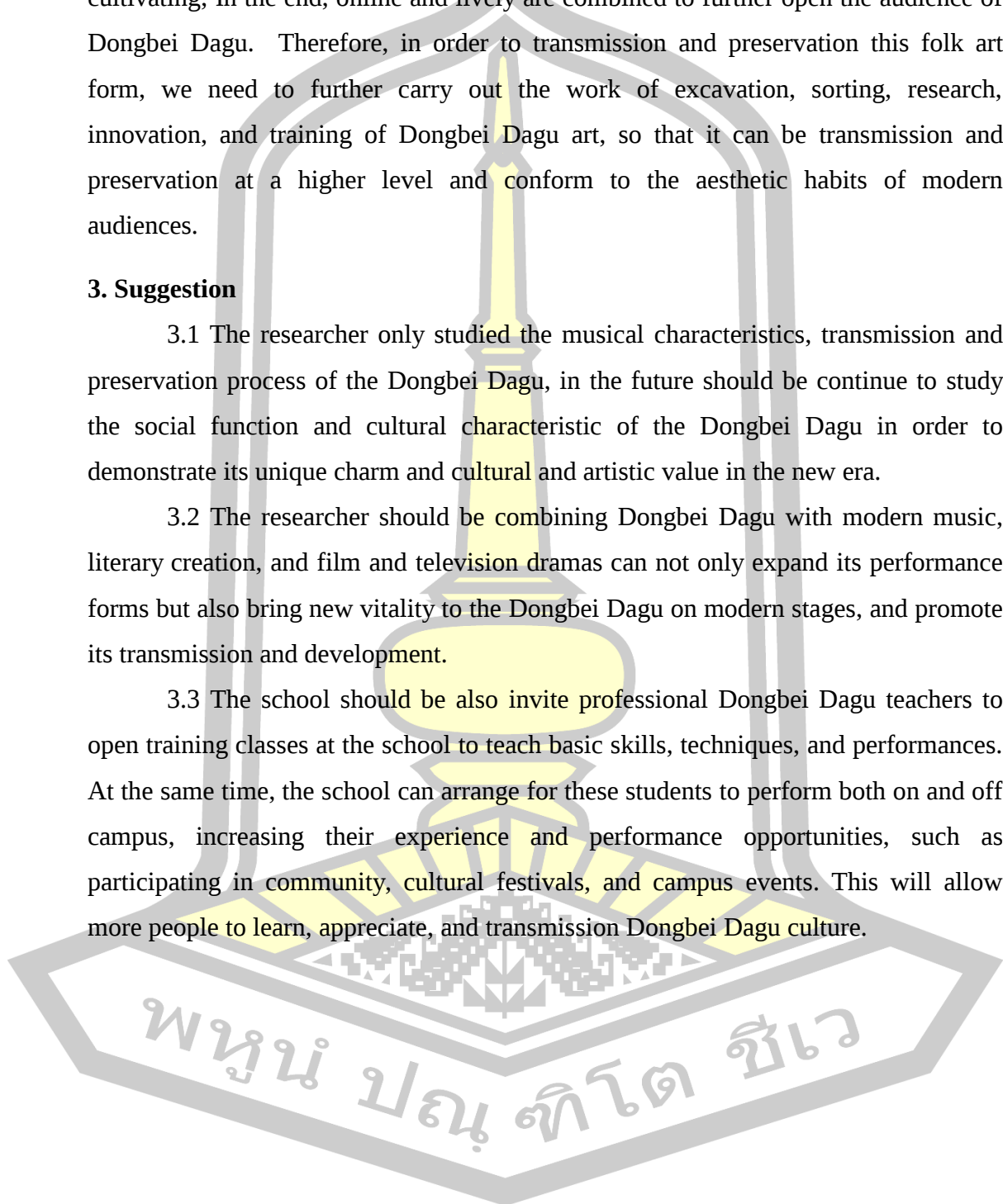
university is the important that transmission and preservation of Dongbei. The transmission and preservation of Dongbei Dagū plays a role in educating and cultivating; In the end, online and lively are combined to further open the audience of Dongbei Dagū. Therefore, in order to transmission and preservation this folk art form, we need to further carry out the work of excavation, sorting, research, innovation, and training of Dongbei Dagū art, so that it can be transmission and preservation at a higher level and conform to the aesthetic habits of modern audiences.

3. Suggestion

3.1 The researcher only studied the musical characteristics, transmission and preservation process of the Dongbei Dagū, in the future should be continue to study the social function and cultural characteristic of the Dongbei Dagū in order to demonstrate its unique charm and cultural and artistic value in the new era.

3.2 The researcher should be combining Dongbei Dagū with modern music, literary creation, and film and television dramas can not only expand its performance forms but also bring new vitality to the Dongbei Dagū on modern stages, and promote its transmission and development.

3.3 The school should be also invite professional Dongbei Dagū teachers to open training classes at the school to teach basic skills, techniques, and performances. At the same time, the school can arrange for these students to perform both on and off campus, increasing their experience and performance opportunities, such as participating in community, cultural festivals, and campus events. This will allow more people to learn, appreciate, and transmission Dongbei Dagū culture.



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พหุ ม ประทีป ชีวะ

Appendix 1

Interview Questionnaire

1. Time

December 2021 to June 2022

2. Site

Xiuyan County, Liaoning Province

Questionnaire of Dongbei Dagū Vocal for Key Informants

Part 1 General Information

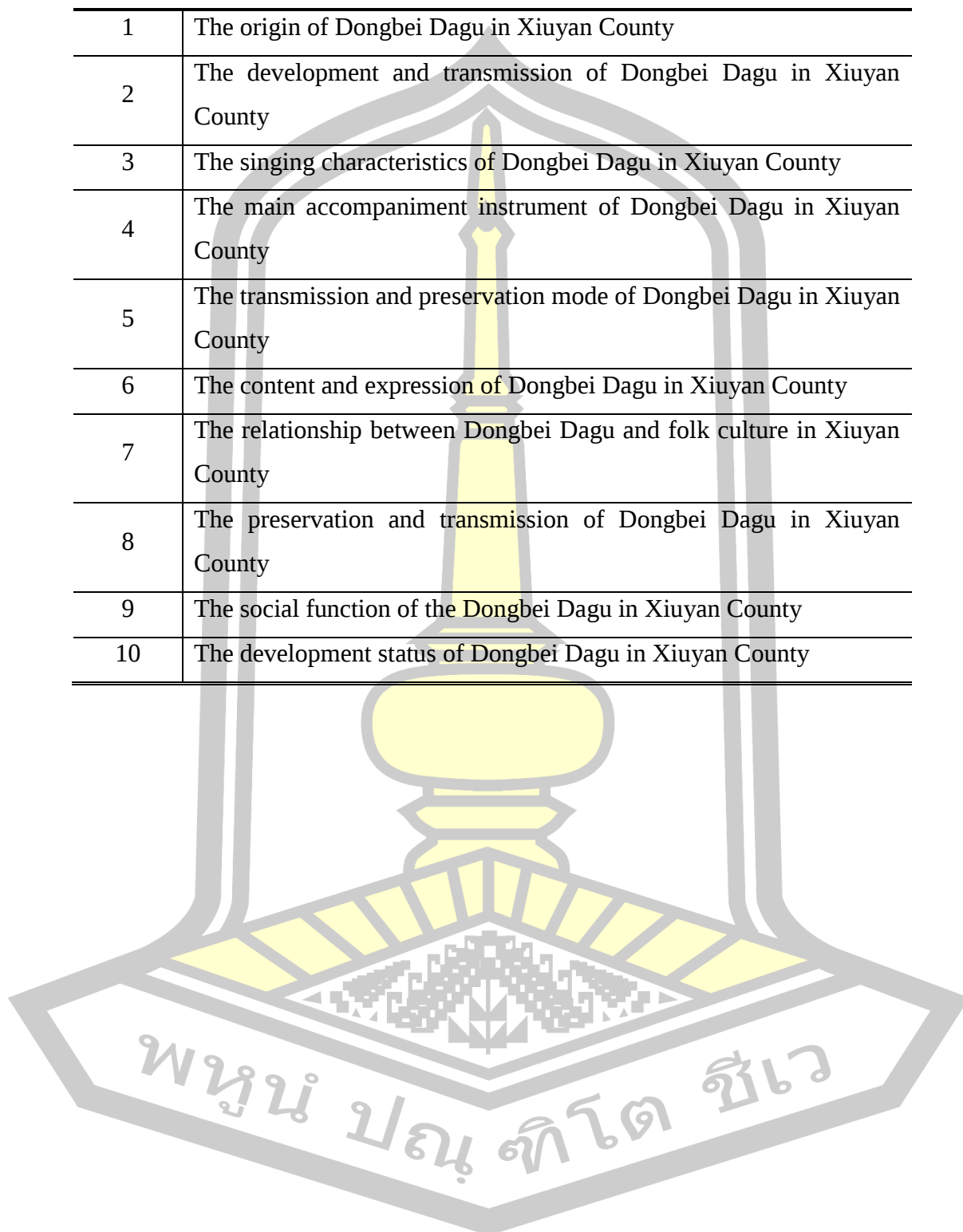
Name	Age	Gender	Tel	Interview date	Site

Part 2 Survey of Dongbei Dagū Vocal for artist

1	How many years have you been singing the Dongbei Dagū?
2	How did you promote the Dongbei Dagū?
3	What are the main features of the Dongbei Dagū in Xiuyan?
4	Which works are you best at singing?
5	How many audiences still like to listen to the Dongbei Dagū?
6	What circumstances would you sing the Dongbei Dagū?
7	How much income do you get from singing the Dongbei Dagū?
8	How does the Dongbei Dagū still need to be reformed?
9	Do you have students or family members engaged in Dongbei Dagū?
10	What influence does folk culture have on the Dongbei Dagū?

Part 3 Interview table for artist of Dongbei Dagū in Xiuyan

1	The origin of Dongbei Dagū in Xiuyan County
2	The development and transmission of Dongbei Dagū in Xiuyan County
3	The singing characteristics of Dongbei Dagū in Xiuyan County
4	The main accompaniment instrument of Dongbei Dagū in Xiuyan County
5	The transmission and preservation mode of Dongbei Dagū in Xiuyan County
6	The content and expression of Dongbei Dagū in Xiuyan County
7	The relationship between Dongbei Dagū and folk culture in Xiuyan County
8	The preservation and transmission of Dongbei Dagū in Xiuyan County
9	The social function of the Dongbei Dagū in Xiuyan County
10	The development status of Dongbei Dagū in Xiuyan County



Appendix 2

Explanation of Special Terms in Dissertation

1. Bianwen (变文) It is a literary genre that emerged in China during the Tang Dynasty, influenced by Buddhist art in a transformed manner. It represents a movement of popularizing Buddhism and retranslating Buddhist scriptures.
2. Gu zici (鼓子词) It is a form of storytelling and singing that originated in the Northern Song Dynasty and became popular during the middle and late periods of the Northern Song Dynasty as well as the Southern Song Dynasty. It was typically performed at banquets organized by officials.
3. Ci Hua (词话) It is a form of storytelling and singing that flourished during the Yuan and Ming Dynasties. It is a type of narrative performance art that combines spoken dialogue, singing, and instrumental accompaniment.
4. Guci (鼓词) It is a traditional Chinese performing art form that combines storytelling, singing, and percussion accompaniment. It originated in ancient times and has a long history.
5. Zi Dishu (子弟书) It refers to a form of oral literature that originated and became popular among the Manchu youth known as "Baqi" during the Qing Dynasty. It was a form of storytelling and singing that depicted the lives and experiences of the Manchu people.
6. 大鼓 (Dagu) It is a type of percussion instrument that serves as the main accompaniment to the Dongbei Dagu (Northeast Big Drum) performance.
7. 三弦 (Sanxian) It is a traditional Chinese plucked instrument and serves as the main accompanying instrument for the Dongbei Dagu performance.

Appendix 3

Score

1)

Ye Su Hua Ting
(夜宿花庭)Singer: Conghua He
Transcription by Yang Li

Allegro ♩ = 100

Singer

Gao Wen Jun Duang Zuo
高 文 举 端 坐

DaGu

SanXian

Phrase 1

4

Singer

Shu Fang Zhong
书 房 中

Dagu

SanXian

7

Singer

Dagu

SanXian

10

Singer

si nian En Jie

思 念 恩 姐

Dagu

SanXian

Phrase2

13

Singer

Zhang Shi Mei

张 世 美

Dagu

SanXian

16

Singer

Ying

英

Dagu

SanXian

2)

Ye Su Hua Ting (夜宿花亭)

Singer: Shuhua Li
Transcription by Yang Li

Allegro ♩ = 100

Phrase 1

Singer: Zhang Meiying Ji mang Chan qi Gao Wen Jun
张 美英 急 忙 搀 起 高 文 举

DaGu

SanXian

7

Phrase 2

Singer: Gao wen Jun Yi ba La Zhu Zhang Mei
高 文 举 一 把 拉 住 张 美

DaGu

SanXian

14

Phrase 3

Singer: Ying Ruo Jian Dao Xiang Jian Zhi Shi Dei Xiang
英 若 见 到 相 见 之 时 得 相

DaGu

SanXian

20

Singer

Jian 见

Ruo 若

Deng 等

Dao 到

DaGu

SanXian

25

Phrase 4

Singer

Xiang 相

Feng 逢

Zhi 之

Ri 日

Dei 得

Xiang 相

Feng 逢

DaGu

SanXian

gliss.

gliss.

gliss.



3)

Yi Zhen Fei (忆真妃)

Singer: Fengting An
Transcription by Yang Li

Allegro ♩=96

Phrase 1

Singer

Mo Bu shi
莫 不是

Gong Xie er Nan Ta
弓 鞋 儿 难 踏

San Geng
三 更

Dagu

Sanxian

4

Singer

Yue
月

Mo Bu Shi
莫 不是

Chen Xiu Er Nan jin
衬 衫 儿 难 禁

Dagu

Sanxian

7

Phrase 2

Singer

Wu Ye
午 夜

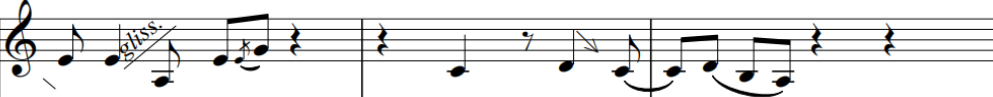
Feng
风

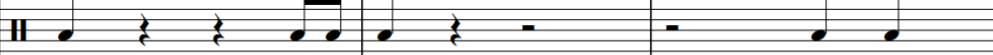
Mo Bu Shi *gliss.*
莫 不是

Dagu

Sanxian

10 Phrase 3

Singer 
 Lv Guan Xiao Tiao Qin Yan E
 旅 馆 萧 条 卿 厌 恶

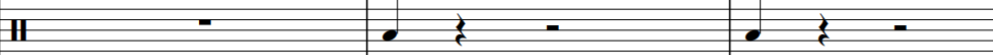
Dagu 

Sanxian 

Phrase 4

13

Singer 
 Mo Bu Shi Bing Ma Ben Chi Ni De Xin Pa
 莫 不 是 兵 马 奔 驰 你 的 心 怕

Dagu 

Sanxian 

Phrase 5

16

Singer 
 Jing Mo Bu Shi Fang Qin Yi nei Huai Yu
 惊 莫 不 是 芳 卿 意 内 怀 余

Dagu 

Sanxian 

Phrase 6

20

Singer

Hen
恨

Mo Bu Shi
莫 不 是

Bo Xin Xin Zhong
薄 倖 心 中

Shao Zhi
少 至

Dagu

Sanxian

24

Singer

Cheng
诚

Dagu

Sanxian

26

Singer

Dagu

Sanxian

4)

Wang Erjie Si Fu (王二姐思夫)

Singer: Shuhua Li
Transcription by Yang Li

Moderato $\text{♩} = 66$ Phrase 1

Singer

Ni Na li Chun cao Lian Lian

你 那 里 春 草 连 连

Dagu

Sanxian

3 5

Singer

Chuang Wai Lv

窗 外 绿

Dagu

Sanxian

6 Phrase 2

Singer

Wo Zhe li lei hen ye Ye

我 这 里 泪 痕 夜 夜

Dagu

Sanxian

8

Singer

Zhen 枕 Bian 边 Hong 红

Dagu

Sanxian



5)

Ye Su Hua Ting (夜宿花亭)

Singer: Shuhua Li
Transcription by Yang Li

Allegro ♩ = 100

Phrase 1

Singer

Zhang Meiying Ji mang Chan qi Gao Wen Jun
张 美英 急 忙 搀 起 高 文 举

DaGu

SanXian

7

Phrase 2

Singer

Gao wen Jun Yi ba La Zhu Zhang Mei
高 文 举 一 把 拉 住 张 美

DaGu

SanXian

14

Phrase 3

Singer

Ying Ruo Jian Dao Xiang Jian Zhi Shi Dei Xiang
英 若 见 到 相 见 之 时 得 相

DaGu

SanXian

6)

Guan Hua Diao

(观花调)

Singer: Shuhua Li
Transcription by YangLi

$\text{♩} = 118$

Singer

Zhe Yi Pang Kai De Ben Shi Lao Lai Shao (Ai),
这 一 旁 开 的 本 是 老 来 少 (哎),

Dagu

Sanxian

6

Singer

Na Yi Pang Kai De Mu Dan Xiang
那 一 旁 开 的 牡 丹 香

Dagu

Sanxian



7)

Ye Su Hua Ting

(夜宿花亭)

Singer: Shuhua Li
Transcription by Yang Li

Allegro ♩ = 100

Phrase 1

Singer

Zhang Meiying Ji mang Chan qi Gao Wen Jun

张 美英 急 忙 搀 起 高 文 举

DaGu

SanXian

gliss.

7

Phrase 2

Singer

Gao wen Jun Yi ba La Zhu Zhang Mei

高 文 举 一 把 拉 住 张 美

DaGu

SanXian

14

Phrase 3

Singer

Ying

英

Ruo Jian Dao Xiang Jian Zhi Shi Dei Xiang

若 见 到 相 见 之 时 得 相

DaGu

SanXian

20

Singer

Jian 见 Ruo 若 Deng 等 Dao 到

DaGu

SanXian

25 Phrase 4

Singer

Xiang 相 Feng 逢 Zhi 之 Ri 日 Dei 得 Xiang 相 Feng 逢

DaGu

SanXian

gliss.

gliss.

gliss.



8)

Song Ke Diao

(送客调)

♩ = 120

Singer: Shuhua Li
Transcription by Yang Li

Phrase 1

Singer

Ye Wan Ta La Zhu_ liao Kong Ming de Shou
夜 晚 他 拉 住 了 孔 明 的 手

Dagu

Sanxian

3

Singer

Wo Wen Xian Sheng_ Cou Bu Cou? Kong Ming Jia Zhuang
我 问 先 生 愁 不 愁 孔 明 假 装

Dagu

Sanxian

6

Phrase 2

Singer

Dou Dou Shou Kou Zun Sheng Da Shi
抖 抖 手 口 尊 声 大 师

Dagu

Sanxian



9

Singer

Ni Ke Ting Gen You

你可听根由

Dagu

Sanxian



9)

Yi Zhen Fei (忆真妃)

Singer: Xiaoxia Sun
Transcription by Yang Li

$\text{♩} = 120$ Phrase1

Singer

Zai Bu Neng Tai Ye Chi Guan Lian Bing Di
再 不 能 太 液 池 观 莲 并 蒂

Dagu

Sanxian

5 Phrase2

Singer

Zai Bu Neng Chen Xiang Ting Pu
再 不 能 沉 香 亭 谱

Dagu

Sanxian

7

Singer

Tiao Qing Ping
调 清 平

Dagu

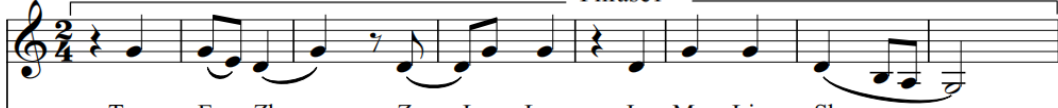
Sanxian

10)

Da Deng Zhou (打登州)

Singer: Jingzhou Sun
Transcription by Yang Li

$\text{♩} = 96$ Phrase 1

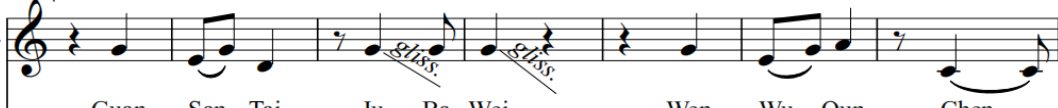
Singer 

Tang Er Zhu Zuo Long Lou Ju Mu Liu Shen
唐 二 主 坐 龙 楼 举 目 留 神

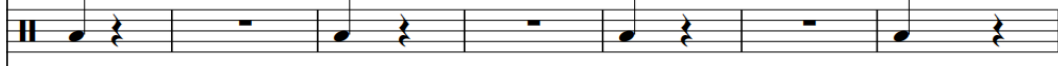
Dagu 

Sanxian 

9 Phrase 2

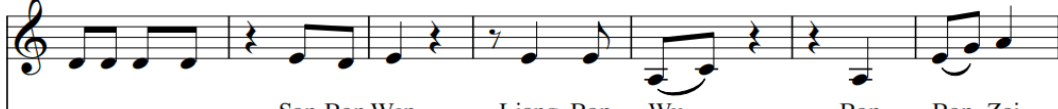
Singer 

Guan San Tai Ju Ba Wei Wen Wu Qun Chen
观 三 台 聚 八 位 文 武 群 臣

Dagu 

Sanxian 

16 Phrase 3

Singer 

San Ban Wen Liang Ban Wu Ban Ban Zai
三 班 文 两 班 武 班 班 在

Dagu 

Sanxian 

23

Singer

Wei
位

Zen Bu Jian
怎 不 见

Dagu

Sanxian

27 Phrase4

Singer

Qin HuangXiong
秦 皇 兄

Men Sha Gua Ren.
闷 煞 寡 人

Dagu

Sanxian



11)

Hong Yan Shao Shu

(鸿雁捎书)

Singer: Jingzhou Sun
Transcription by Yang Li

♩ = 96

Phrase 1

Singer

Duo Duo Duo Bai Yun Na Piao Man Le Tian

朵 朵 朵 白 云 呐 飘 满 了 天

Dagu

Sanxian

5

Phrase 2

Singer

Zhen Zhen Qiu Wa Feng Tou Gu Han Na

阵 阵 秋 哇 风 透 骨 寒 呐

Dagu

Sanxian

9

Phrase 3

Singer

Qing Chen Mei You Mi Nan Zuo

清 晨 没 有 米 难 做

Dagu

Sanxian



12 Phrase 4

Singer 

Fan Zhi Hao Dao Wa Wu Jia Po Ba Cai
饭 只 好 到 哇 武 家 坡 把 菜

Dagu 

Sanxian 

16 Phrase 5

Singer 

Sheng. Wang Er Jie Zou Guo Lai Ya
剩 王 二 姐 走 过 来 呀

Dagu 

Sanxian 

19

Singer 

Han Yao Nei, Yan Lu Zou
寒 窑 内 沿 路 走

Dagu 

Sanxian 

22 Phrase 6

Singer

Jing Zhi Lan De Qu Guan
景 致 懒 得 去 观

Dagu

Sanxian



BIOGRAPHY

NAME	Yang Li
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