



The music of Heluo Dagu in Henan Province, China

Yanyan Cao

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

March 2023

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ดนตรีของเหอโหลวต้ากู่ ในมณฑลเหอหนาน ประเทศจีน

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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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The examining committee has unanimously approved this Thesis,
submitted by Ms. Yanyan Cao , as a partial fulfillment of the requirements for the
Doctor of Philosophy Music at Mahasarakham University

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ABSTRACT

This research adopts qualitative and interview methods with the objective were to: 1) To investigate the historical development of Heluo Dagu in Henan Province, China. 2) To analyze the musical characteristics of Heluo Dagu in Henan Province, China. 3) To formulate guidelines for the promotion and preservation of Heluo Dagu music in Henan Province, China. In order to reach a conclusion, Using the theoretical methods of ethnomusicology, musicology and sociology, the researchers investigated, interviewed, analyzed and described the data collected from the literature review and field work. Research results related to the above research objectives:

First, Heluo Dagu originated in 1905 AD. After formation, there are three stages of development: the first stage (1905A D-1952A D), the second stage (1952A D-2000A D) and the third stage (2001A D-until present time).

Secondly, after more than one hundred years of development, the characteristics of singing music are gradually improved. Singing types can be divided into six types according to musical emotions. In this dissertation, we can see from these six types of songs that the lyrics of Heluo Dagu are neat, the melody is varied, And the tone mainly makes the Chinese national tone. The rhythm is steady and varied. The accompaniment instruments of Heluo Dagu are mainly Zhuihu and Shugu, The auxiliary instruments are Gangban, Jianban and Xiaobo. The performance types of Heluo Dagu are single solo group, duo group, trio group and multi group.

Finally, according to the suggestions on the promotion and preservation of Heluo Dagu music, the promotion of Heluo Dagu into the campus, non-governmental organizations and government organizations, and the preservation mainly includes static preservation and live preservation. So that the traditional music of Heluo Dagu is better inherited.

Keyword : HeluoDagu, Historical development, Music characteristics, Promotion and preservation

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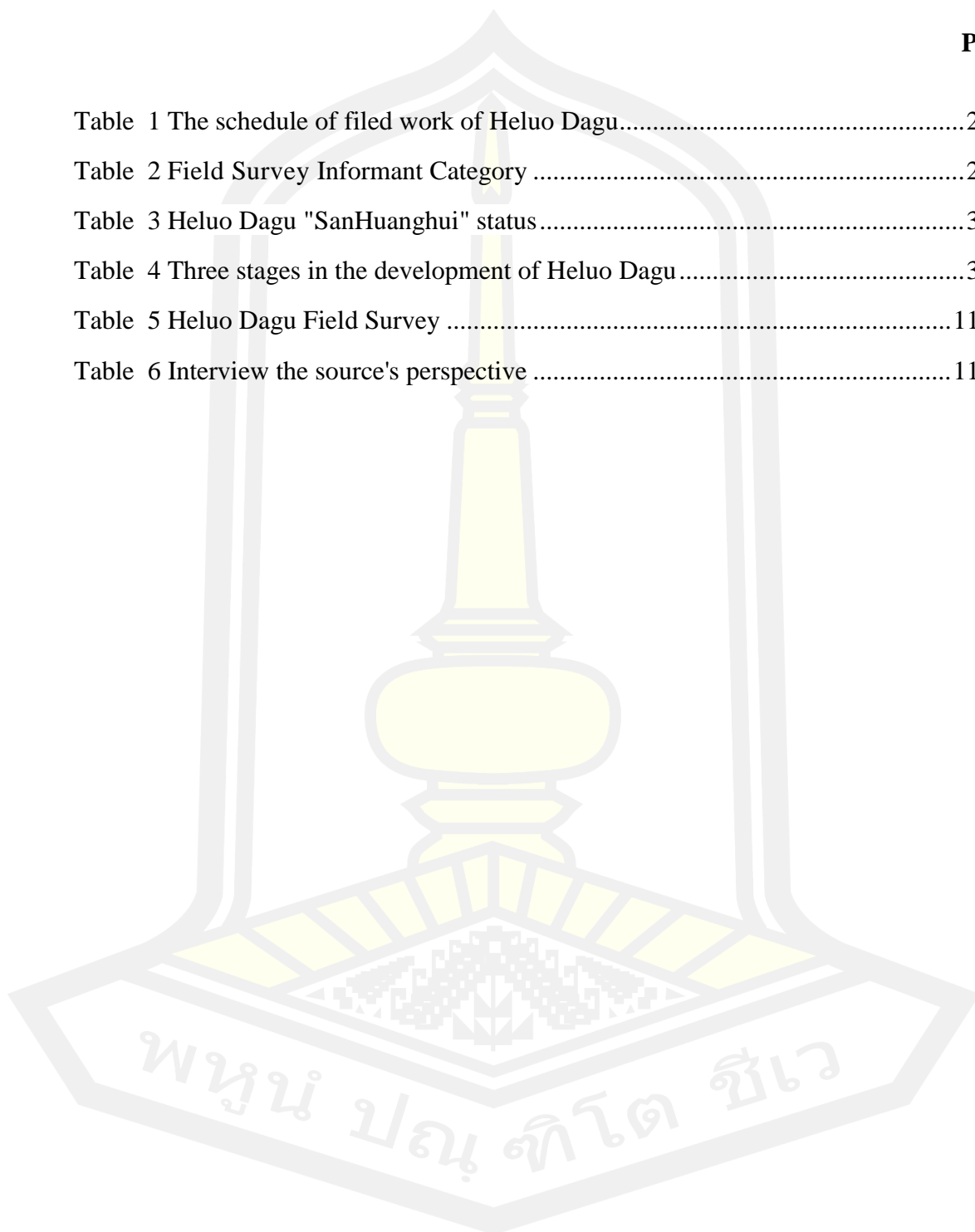
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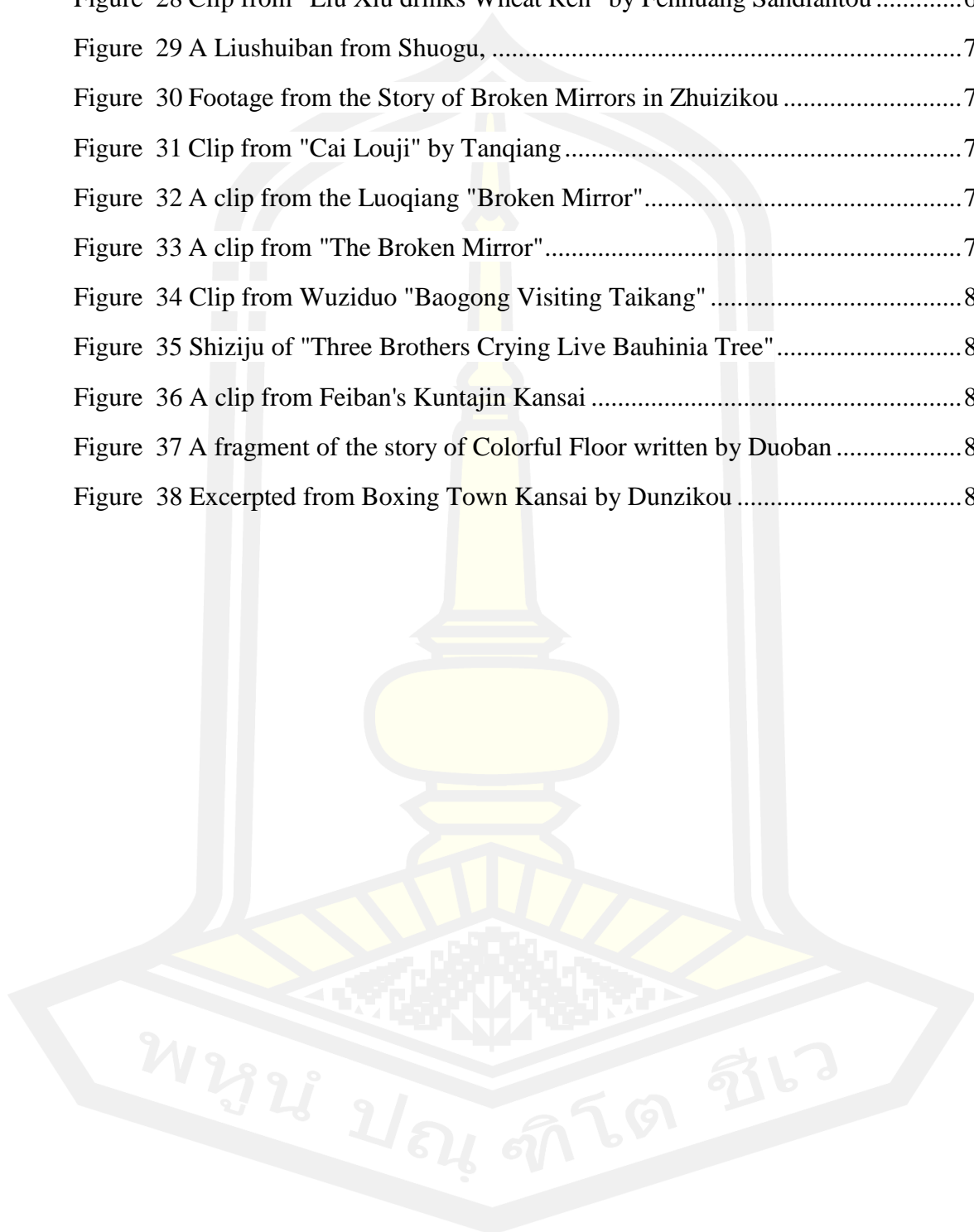
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Chapter I

Introduce

1. A Statement of the Problem

Heluo Dagù originated in the late Qing Dynasty and the early Republic of China. It is one of the excellent folk arts in Luoyang, Henan Province. It has a long history and was developed on the basis of "Luoyang Qínshū". It is an important part of Heluo culture and even Chinese traditional art. It enjoyed a period of popularity among the masses, thriving for a certain duration. (Zhou Jiashen and Lv Wucheng, 2008) On May 20th, 2006, Heluo Dagù was officially included in the first batch of National Intangible Cultural Heritage List by the State Council of the People's Republic of China, with the project number V-12.

"Heluo Dagù" is a term denoting a traditional Chinese percussion music. The word "Heluo" refers to Luoyang City, Henan Province, China. The name "Dagù" originally indicated the name of the percussion music played, and the drum used in the performance of Heluo Dagù is known as the "Shū Gū". The drum frame is made of wood, while both sides of the drum are covered with cowhide. The Heluo Dagù has traditionally been enjoyed by people in the Heluo area, and its main accompaniment instruments include bowed string instruments, such as the Zhuihu, Erhu, and Sanxian; percussion instruments, such as Shugu, Gangban and Jianban; and auxiliary performance props, such as Xingmu and Hand fan. (Ma Chunlian and Lin Da, 2014)

With the vocalid development of China's economy, the cultural field has undergone great changes, and traditional music and folk art have been neglected due to the popularity of pop music spread through modern media and network technology. As a result, Heluo Dagù is now facing a serious survival crisis. Fewer and fewer learners and enthusiasts, as well as the declining number of artists and professional teams, have led to a shrinking performance market, which is hampering the development of civil society. To preserve and protect Heluo Dagù, targeted reform measures and theoretical thinking are needed.

In light of this situation, the researchers conducted a rescue investigation and classification research on Heluo Dagù. They found that in the more than one hundred

years of its development, Heluo Dagū has gone through a process of weakness, maturity, and prosperity, and is now on the verge of extinction. To ensure its sustainability, the researchers will undertake a doctoral thesis direction, which will focus on the history and development of Heluo Dagū, analysis of its musical characteristics, and guidance for the promotion and preservation of the music in Henan province. The study of such national folk art is of profound significance for the long-term development of its artists and the spread and development of traditional national culture in contemporary society. If this research and protection are neglected, Heluo Dagū may disappear with the passage of time. In the researcher's opinion, researching such ethnic folk art has profound significance. For the above reasons, the researcher has decided to make the study of Heluo Dagū the focus of their doctoral thesis. The researcher intends to investigate the history and development of Heluo Dagū, analyze its musical characteristics, and provide guidance for the promotion and preservation of Heluo Dagū music in Henan. This research aims to contribute to the sustainable development of Heluo Dagū and provide insights for those who are interested in further research on the topic.

2. Research Objectives

2.1 To investigate the historical development of Heluo Dagū in Henan Province, China.

2.2 To analyze the musical characteristics of Heluo Dagū in Henan Province, China.

2.3 To formulate guidelines for the promotion and preservation of Heluo Dagū music in Henan Province, China.

3. Research Problems

3.1 What is the historical development of Heluo Dagū in Henan Province, China?

3.2 What are the musical characteristics of Heluo Dagū in Henan Province, China?

3.3 What formulate guidelines for the promotion and preservation of Heluo Dagū music in Henan Province, China ?

4. Benefits of Research

4.1 By studying the history and development of Heluo Dagū, this research can promote cross-cultural communication and facilitate the dissemination of traditional Chinese culture.

4.2 By analyzing the musical characteristics of Heluo Dagū, this research can deepen our understanding of this art form and facilitate its transmission to future generations.

4.3 By formulating guidelines for the promotion and preservation of Heluo Dagū music in Henan Province, China, this research can contribute to the sustainable development of this art form and promote cultural diversity.

5. Definition of Terms

5.1 Heluo Dagū refers to traditional local music that originated in Luoyang, Henan Province, China. This form of music employs spoken and sung forms of artistic expression to convey stories, shape characters, express thoughts and feelings, and depict social life.

5.2 Heluo refers to a geogvocalhic area centered around the Funiu Mountains in Luoyang, Henan Province, China. It extends eastward to Zhengzhou and Zhongmu, westward to Tongguan and Huayin, southward to the upper reaches of the Ruhe and Yinghe Rivers, and northward to Jiyuan and Jiaozuo.

5.3 History refers to the term "history" in the context of Heluo Dagū refers to its historical origins in 1905A D.

5.4 Development refers to the development of Heluo Dagū can be divided into three stages: the first stage (1905A D-1952A D), the second stage (1952A D-2000A D), and the third stage (2001A D- until present time).

5.5 Musical characteristic refers to the musical characteristics of Heluo Dagū were studied. Firstly, the accompaniment instruments and performance type of Heluo Dagū were introduced. Secondly, 15 representative musical samples were selected and divided into 6 categories according to their musical styles. lyrics, melody, tone, and rhythm were analyzed for these samples.

Passionate singing type : Qiqiang and Songqiang

Narrative singing type : Erbanan, Lianban and Fenhuang Sandiantou

Lyrical singing type: Liushuiban, Zhuizikou

Mournful singing type : Tanqiang, Luoqiang

Lively singing type : Sanzijin, Wuziduo, Shiziju

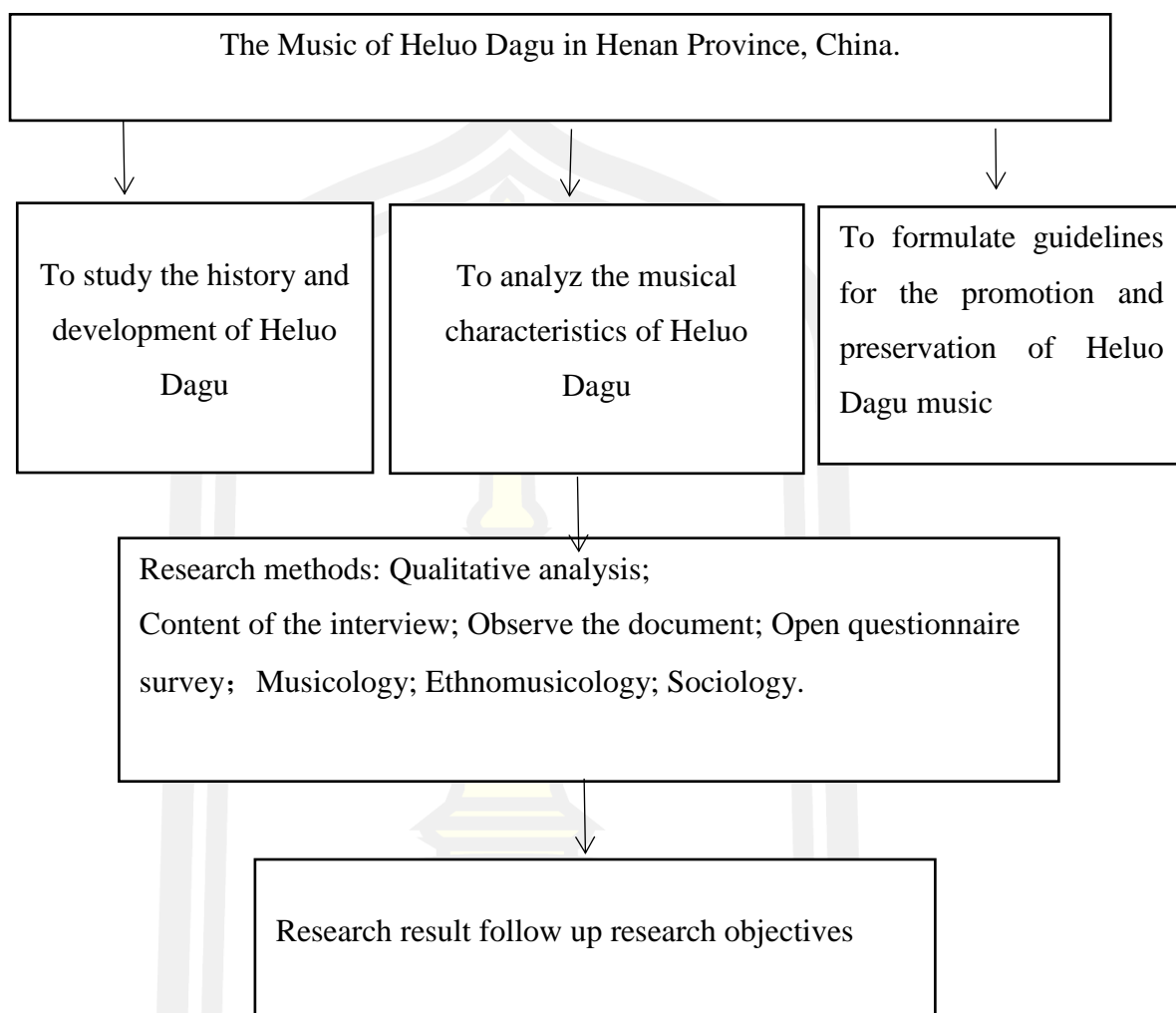
Fervent singing type : Feiban, Duoban, Dunzikou.

5.6 Promotion: The promotion of Heluo Dagū has involved its introduction into various institutions, including campuses, non-governmental organizations, and government organizations.

5.7 Protection: The protection of Heluo Dagū can be achieved through both static and dynamic measures.

6. Conceptual Framework

This dissertation undertakes a comprehensive investigation of Heluo Dagū music, a unique and traditional musical style originating in central Henan Province, China. The study has three main research objectives: 1) to examine the historical development of Heluo Dagū; 2) to analyze its musical characteristics; 3) to propose guidelines for the promotion and preservation of Heluo Dagū music in Henan Province. The data for the study were collected through four research methods: qualitative analysis, interviews, observation, and literature analysis, which were subsequently analyzed using the fields of musicology, ethnomusicology and sociology.



Chapter II

Literature Review

In this 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. General Knowledge about Henan Province
2. Heluo Dagu in Henan Province
3. Theory of research
4. Related research of Heluo Dagu

1. General Knowledge about Henan Province

Introduce of Henan history

China Henan Province, abbreviated as "Yu" (豫), is named Henan because it is mostly located in the south of the Yellow River. Henan is located in the middle and lower reaches of the Yellow River in central and eastern China. It borders Anhui and Shandong in the east, Hebei and Shanxi in the north, Shanxi in the west and Hubei in the south. By the end of 2014, Henan had jurisdiction over 17 prefecture-level cities, with one province directly administering county-level cities and Zhengzhou as its capital. Henan Province has a total population of 106.62 million, with 94.36 million permanent residents. Henan is one of the main birthplaces of the Chinese nation and Chinese civilization. The compass, dissertation-making technology and gunpowder, among the four great inventions of ancient China, were all invented in Henan. In history, more than 20 dynasties built or moved their capitals. Henan is an important economic province in China. (Henan Government Net://www.henan.gov.cn 31/05/2018.)

Geography

Henan boundary is between north latitude 31°23' -36°22' and east longitude 110°21' -116°39', connecting Anhui and Shandong in the east, Hebei and Shanxi in the north, Shaanxi in the west, Hubei in the south, facing north to south, connecting east and west. The total area of the province is 167,000 square kilometers, accounting for

1.73% of the national total area. The terrain is high in the west and low in the east, and the Taihang Mountain, Funiu Mountain, Tongbai Mountain and Dabie Mountain in the south are semi-annular distributed along the boundary of the province. The middle-eastern part is the Huang-Huai-Hai alluvial plain, and the Nanyang Basin in the southwest. Plain basins and mountain hills account for 55.7% and 44.3% of the total area respectively. It in Lingbao City is the highest peak in the province, 2413.8 meters above the sea level; Gushi County is the lowest in the province, with an altitude of only 23.2 meters. (Henan Government Net://www.henan.gov.cn 31/05/2018.)

Introduce of environment, the resources, and the population.

Most of Henan is located in the warm temperate zone, and the south crosses the subtropical zone, which belongs to the continental monsoon climate with the transition from north subtropical zone to warm temperate zone. At the same time, it also has the characteristics of transition from east to west from plain to hills and mountain, and has the characteristics of distinct seasons, simultaneous rain and heat, complex and diverse, and frequent climate disasters. In the past 10 years, the annual average temperature of the province is 12.9-16.5°C, the annual average precipitation is 464.2-1193.2 mm, the annual average sunshine time is 1505.9-2230.7 hours, and the annual average frost-free period is 208.7-290.2 days, which is suitable for the growth of various crops. Henan is both historical and cultural resources, is also a place of natural resources, tourism resources, the province yuntai mountain, songshan, wang wu mountain, Meishan, fu mountain world geological park, the Yellow River, Cha Ya mountain 15 national geological park, permanent MangDang mountain 17 provincial geological park, Nanyang dushan jade, Xinxiang phoenix mountain, Jiaozuo mountain national mine park 3, Nanyang dinosaur egg fossils group of national nature reserve 13. Henan arable land area of 71.792 million hectares, mountainous and hilly area of 74,000 square kilometers, accounting for 44.3% of the total area; plain and basin area of 93,000 square kilometers, accounting for 55.7% of the total area. Henan is rich in mineral resources and is one of the largest provinces of mineral resources in China. Henan has complete strata, complex geological structure, superior metallogenic conditions, and is rich in mineral resources, and is one of the major mineral resources provinces in China. Henan has 70,530,300 mu of forestry

land, with a forest coverage rate of 17.32% and a forest coverage rate of 23.77%. The province has established 35 nature reserves of various types, with a total area of 11.354 million mu. By the end of 2021, the permanent resident population of the province was 98.83 million, including urban population of 55.79 million and rural population of 43.04 million; the urbanization rate of permanent resident population was 56.45%, 1.02 percentage points higher than that at the end of the previous year. The annual birth population is 793,000 and the birth rate is 8.00 ‰; the dead population is 730,000 and the mortality rate is 7.36 ‰; the natural increase population is 63,000 and the natural growth rate is 0.64 ‰. (Henan Government Net://www.henan.gov.cn 31/05/2018.)

The Heluo Dagū originated in Luoyang, Henan Province, China, so the researcher reviewed the general knowledge about Luoyang. Luoyang city is located in the west of Henan Province.

Luoyang city, referred to as "Luo" (洛), is a prefecture-level city in Henan Province. Luoyang City has a civilization history of more than 5,000 years, a city history of 4,000 years and a capital history of more than 1,500 years. Luoyang is one of the birthplaces of Chinese civilization, the eastern starting point of the Silk Road, and the center of the Sui and Tang Grand-Canal. In history, more than 10 dynasties have established their capitals in Luoyang. Luoyang City has Erlitou site, Yanshi Shang City site, East Zhou King City site, Han and Wei Luoyang City site, Luoyang City site Sui and Tang five major capital city sites. As of March 2019, Luoyang has 6 World cultural heritage sites, including 3 Longmen Grottoes, Hanhangu Pass and Hanjiacang. By the end of 2019, there were 82 A-level tourist attractions in Luoyang, among which 30 were 4A level or above. Luoyang City has China Luoyang Peony Culture Festival, Heluo Cultural Tourism Festival and other festival activities. Luoyang has won the honors of "China Excellent Tourist City", "National Garden City", "National Health City" and "National Civilized City". (Luoyang Local Chronicles Compilation Committee, 1998)

To sum up, Luoyang city in Henan Province has a long history, unique geographical location and rich social resources, which has laid a good cultural foundation for the formation and development of Heluo Dagū. Moreover, there are professional Heluo Dagū music clubs, as well as many artists and fans who perform

Heluo Dagu. To provide first-hand research materials and interview subjects for my research and field work.

2. Heluo Dagu in Henan Province

"Heluo Dagu Bibliography" by Ma Chunlian and Lin Da: Dagu is a traditional form of folk rap music in northern China, also known as drum music. The main instrument is the Dagu. Its signature performance features are: the storyteller beats his own drum to master the rhythm and mark the structure of the rap content. Dagu is performed in a way that one person plays the role of multiple characters. The performer tells the story in the narration of the third person, and sometimes performs the tone, personality and posture of the characters in the song in the identity of the first person. Between narration and singing, performers sometimes enter the role, sometimes jump out of the role, and even simulate multiple roles at the same time. This is also one of the fundamental differences between rap art and opera art in which one person plays a role. In the long run, Dagu became popular in different parts of the country. In addition to the Shugu, other accompaniment instruments also varied according to the popular instruments in the region. (Ma Chunlian and Lin Da, 2014)

Yuan Jingfang's 'Introduction to Traditional Chinese Music - Music Volume' : Vocal music is a folk music category. Vocal music is a unique Chinese nation of literature, music, performance of the trinity of comprehensive art form. Stylistically, it combines narration and endorsement, tells stories and simulates characters in performance, highlights narrative in music, and has a unique linguistic melody. It is a performing art form that is most closely combined with language in folk music. Different from folk songs, vocal music is a form of storytelling by artists. It is a performing art, and artists generally make a living from it. (Yuan jingfang, 2003)

Shang Jiye's Preliminary Study of Heluo Dagu mainly discusses the origin and development of Heluo Dagu art and the various generations of artists of Heluo Dagu. This paper preliminarily discusses the fields of book string, book hat, singing and daobai of Heluo Dagu. The first Study of Heluo Dagu is the first monograph on the art of Heluo Dagu, which fills the blank in the theoretical history of Heluo Dagu. It has a relatively high academic value. (Shang Jiye, 2004)

Shang Jiye's second part of Heluo Dagū, *A Selection of Heluo Dagū*, was published by China Federation of Literary and Art Publishing House. In addition to the novella of Heluo Dagū "The Killing of Wisdom", the book collects a large number of ancient and modern Heluo Dagū singing songs, making great contributions to the rescue of Heluo Dagū repertoire. (Shen& Qia, 2006)

Through the collection of the above data, we can understand the knowledge about Heluo Dagū, and provide evidence support for our target research.

3. Theory of research

Musicology

The establishment of each branch subject system of musicology is still in the process of continuous development and improvement. Other branches of musicology at the same level as ethnomusicology are also undergoing a renewal in their theoretical construction. The general development trend of musicology is that each branch of musicology has an increasingly strong sense of ontology construction, and the reference and fusion of adjacent and related disciplines are more and more frequent. Therefore, the theory and research results of ethnomusicology, in this general development trend, not only may but also will have a positive and far-reaching impact on the theoretical construction of other branches of musicology. Conversely, the theories and research results of other branches of musicology will also play a positive role in promoting the theoretical construction of ethnomusicology. (Wu guodong, 2011)

Musicology is the general term for all the theoretical disciplines that study music. The general task of musicology is to elucidate the nature and laws of various phenomena related to music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy and so on. The study of material characteristics of music includes the study of acoustics, jurisprudence, instrumental music, etc. Music form and its composition include melody theory, and acoustics, antithesis, composition theory and so on. Performance aspects also need to be considered, such as performance theory, command methods, etc. (David Beard, 2005)

The researcher will use the knowledge of musicology to study the musical characteristics of Heluo Dagü.

Ethnomusicology

Ethnomusicology is a music theory subject under musicology. In its early development before the name of the subject was used. This is a comparative approach to sound physiology and psychology, The study of music itself and its characteristics by means of comparison. (Miao Tianrui, 1998)

Its traditional interpretation is that it is a branch of musicology combining musicology with ethnology. Even Meriam, researcher of the influential Anthropology of Music, did not disapprove of the term ethnomusicology just because his book called it anthropology. (Shen& Qia, 2006)

The researcher of this dissertation will use knowledge to study the historical development process of Heluo Dagü.

Sociology

sociology, as a subdiscipline of cultural anthropology, is a kind of science that focuses on studying the law of the development of human society. It starts from the whole of human society, through social relations and social behavior to study the structure, function, occurrence, development law of society. The research results of sociology are often used for reference by ethnomusicology, and the research methods are often absorbed by ethnomusicology. (Wu guodong, 2011)

In this study, the researcher applied musicological methods to the analysis of the musical characteristics of Heluo Dagü. In addition, ethnomusicology was used to study the historical development process of Heluo Dagü in chronological order, and field work was conducted and key informants were interviewed. The method of sociological "Questionnaire" survey and Quantitative statistics are used to make statistics, and the quantity, proportion and quantitative results of different answers in relevant questionnaires are displayed. The "qualitative" judgment and conclusion are drawn based on the "quantitative" parameters.

4. Related research of Heluo Dagū

This section mainly introduces the historical development of Heluo Dagū music characteristic and literature review on promotion and protection. The research of this thesis has certain reference value.

Liu Xinyuan's *Historical Development and transmission of Heluo Dagū, an Intangible Cultural Heritage*, mainly explores the development history and analysis of the transmission of Heluo Dagū, and expects to provide modest help for the development of the intangible cultural heritage and national art. (Liu Xinyuan, 2019.)

Chen Handan's *Research on Heluo Dagū* mainly describes: Heluo Dagū is one of the outstanding representatives of Heluo culture classics. In view of the current situation of Heluo Dagū, why did Heluo Dagū decline? We put forward corresponding solutions for the reasons, calling on people to inherit the history and culture and protect the national treasure Heluo Dagū art. (Chen Handan, 2017)

Ge Shan's *"Ancient Capital Quyi Nirvana- A Study of the Lost Luoyang Qin Book and the regeneration of Heluo Dagū Culture"* mainly tells the story of the historical and cultural changes of Luoyang Qin Shu. From the aspects of music form, system, transmission and transmission mode, and the status of artists, the change process of the ancient capital quyi is specifically discussed. Let us have a clearer understanding of the various problems encountered in the development of the ancient capital quyi. An in-depth analysis of its changing power can enable us to better deal with the problems that Heluo Dagū, an art that is facing the crisis of extinction, may face in the future. (Ge Shan, 2009)

Zhou Xiaoyan's *Field Investigation and Research of Heluo Dagū in Western Henan Region* mainly tells about the development and current situation of Heluo Dagū, showing the whole process of Heluo Dagū from prosperity to decline. It also analyzes its decline reasons and puts forward the protection countermeasures. (Zhou Xiaoyan, 2012)

Wang Shanshan *"Heluo Dagū singing music characteristics and singing methods to explore"* mainly in the Heluo Dagū as the research object, analyzes the Heluo Dagū music characteristics, the Heluo Dagū singing and scientific vocal singing comparative study, discusses the significance and feasibility of improved Heluo Dagū singing techniques, and explore the specific ideas and methods. In order

to better protect the intangible cultural heritage, so as to better inherit and develop the traditional folk art art. (Shanshan Wang, 2016)

Li Jian's sing the history-endangered art treasures Heluo Dagou singing research mainly about: in this dissertation through the study of Heluo Dagou singing, and the present situation of the Heluo Dagou analysis and development prospects, aims to make the general literary and art workers and the people of Heluo Dagou this ancient quyi art, hope to be able to cause more literary and art workers to the attention of the endangered art. (Li Jian, 2009)

Ma Chunlian's Analysis of Heluo Dagou Music Form mainly tells about: Heluo Dagou is a rap art popular in Luoyang, Henan Province. Heluo dagou performance form of accompaniment type.; In another article by Ma Chunlian, "Luoyang Heluo Dagou Music Survey Report", it mainly investigates the history and customs of the Yanshi area of Heluo Dagou, the instruments and combinations used in Heluo Dagou, the performance characteristics, "Wish book", the opening music performance, artistic style and so aspects. (Ma Chunlian, 2004b)

Wang Xiaole's Research on the transmission and Development of Heluo Dagou mainly summarizes monographs and academic dissertations on Heluo Dagou from the perspective of music, taking the transmission and development of Heluo Dagou as the research object and tracing its artistic origin. Taking the transmission development of each stage as the main line, according to the characteristics of social development in each period, combined with the collection and mastery of the due data, the deep discussion on the basis of previous research. (Wang Xiaole, 2018)

Jiao Yiyang's Research on the Sustainable Development of the Protection and transmission of Heluo Dagou mainly tells the story of the "Belt and Road" initiative, which provides a very important research route for the whole nation to learn the traditional music culture. Create a new situation in the world of quyi and promote the development of quyi in the right direction. Learn the cultural exchange mode between the east and the West, hold various exchange activities, and assume an important responsibility for the transmission of excellent traditional culture. (Jiao Yiyang, 2021)

LinYuefei's"Problems and Countermeasures in the Protection and transmission of Traditional Performing Arts Cultural Heritage Take Luoyang Heluo Dagou in Henan Province as an example" mainly tells the story: the protection and transmission of

Heluo Dagu is the joint efforts of government functional departments, scholars from all walks of life, ordinary people and everyone. As the protection and transmission of regional intangible cultural heritage is more complex, it is still in the stage of exploration and advancing, so it is necessary to constantly sum up experience and improve understanding. (Lin Yuefei, 2012)

Shi Aihua's *Research on the Protection and transmission of Heluo Dagu* mainly tells the story of: although the rescue excavation and protection of Heluo Dagu has achieved great results under the support and guidance of the government. However, there are still some problems, such as the lack of full-time personnel for protection and transmission, narrow awareness of government staff and lack of funds. To this end, the measures to be taken include strengthening the construction of professional team, grasping the rescue excavation of the repertoire and strengthening the extensive publicity. (Shi Aihua, 2018)

Qin Xuan's *Analysis on the Protection and transmission of Heluo Dagu in National Intangible Cultural Heritage* mainly tells the story that the study of Chinese language and culture has a value that cannot be ignored. With the development of society, people's life style has changed a lot, and a series of traditional folk arts have been gradually being ignored by people. Similarly, the development and transmission of Heluo Dagu are also facing difficulties. Therefore, the research on the development and transmission of Heluo Dagu intangible cultural heritage is not only conducive to the transmission and development of China's excellent cultural tradition, but also can promote social harmony and progress. (Qin Xuan, 2014)

Hong Ye's "On the Artistic Characteristics of Heluo Dagu Singing" mainly focuses on the analysis and research of Heluo Dagu singing style and other operas, so as to summarize the rules of singing style and analyze the current situation of Heluo Dagu. This article does not explore the relevant issues in depth. (Hong Ye, 2014)

Ma Chunlian's "Analysis of the Programmed Characteristics of Oral Traditional Art Heluo Dagu" mainly expounds the music creation, performance procedures and performance customs of Heluo Dagu, and studies its own unique procedures. In modern art media has become the mainstream today, these also carry the initial cultural information of oral art is more precious, it not only is not replaced by increasingly common writing and text understanding, but also to retain the vitality,

proved that the most deep is the most lasting root of human expression. (Ma Chunlian, 2012)

Ma Chunlian's "Talk about the Artistic Style of Heluo Dagu and the Changes of Its Cultural Ecology" was mainly in the past hundred years. Six generations of artists have formed and preserved the unique local artistic style of Heluo Dagu through oral inheritance, and created and accumulated many art works that are deeply loved by the masses. Today, when Chinese traditional music culture has withstood the impact of modernization and globalization, Heluo Dagu can recover with the help of the government's protection of intangible cultural heritage. Meanwhile, the emerging cultural tourism industry has also broadened the survival space of Heluo Dagu artists. (Ma Chunlian, 2012)

Ma Chunlian's "Report on Luoyang Heluo Dagu Music Survey", the origin of Heluo Dagu, history, customs, the musical instruments and combinations used in Heluo Dagu, performance characteristics, the opening music performance record of Heluo Dagu, artistic style and other aspects were investigated. (Ma Chunlian, 2004b)

Li Qingxun's Analysis on the Artistic Forms and Inheritance of Heluo Dagu mainly wrote that there are two kinds of inheritance system and inheritance system. We must take an effective measure to not only maintain the traditional cultural characteristics, but also meet the modern aesthetic needs and make it go down. (Li Qingxun, 2011)

Li Jianli on the Living status and Protection of Heluo Dagu starts from how to combine the protection of intangible cultural heritage with local economic construction, calls for better inheritance, development and utilization of excellent traditional culture, and promote the great prosperity and development of socialist culture. (Li Jianli, 2011)

Wang Yan "the river drum cultural evolution marginalization and protection inheritance" analyzes the origin of the river drums and cultural evolution, discusses the form of the art form and delay way, especially the marginalization trend, gives the river from multiple perspective drum protection and inheritance strategy, in order to trigger the revitalization of the social river drums deep thinking. (Wang Yan, 2016)

Ren Zeyu's Research on the Artistic Characteristics and Protection of Heluo Dagu mainly sorts out its historical evolution, analyzes its artistic characteristics,

discusses the problems in the process of its protection, and puts forward coping strategies. These works are of great significance to the protection of Heluo Dagū. (Ren Zeyu, 2020)

ZhongZheng "rural revitalization of call hiluo drums" mainly research hilo drum is closely related to the local local custom civilization construction, using he luo drum this way to adapt to the public cultural knowledge level and platform to guide the masses, make it a city advanced cultural knowledge to rural space transmission platform, and in the process to better protect, inheritance and carry forward the hilo. (Zheng Zhenduo, 2017)

Ren Zeyu's research on the artistic characteristics and protection of Heluo Dagū mainly tells the story of Heluo Dagū, as an important part of the intangible cultural heritage, which is widely spread in Henan province. Heluo Dagū, with its unique form of folk art, has a wide audience among the folk. It sorts out its historical evolution, analyzes its artistic characteristics, discusses the problems in the process of its protection, and puts forward coping strategies. These works are of great significance to the protection of Heluo Dagū. (Ren Zeyu, 2020)

Wang Yan Heluo drums cultural evolution marginalization and protection of inheritance, mainly analyzes the source of the drums and cultural evolution, discusses the form of the art form and extended way, especially the marginalized trend, gives the Heluo drum protection and inheritance strategy, in order to cause social for the revitalization of the drums deep thinking. (Wang Yan, 2016)

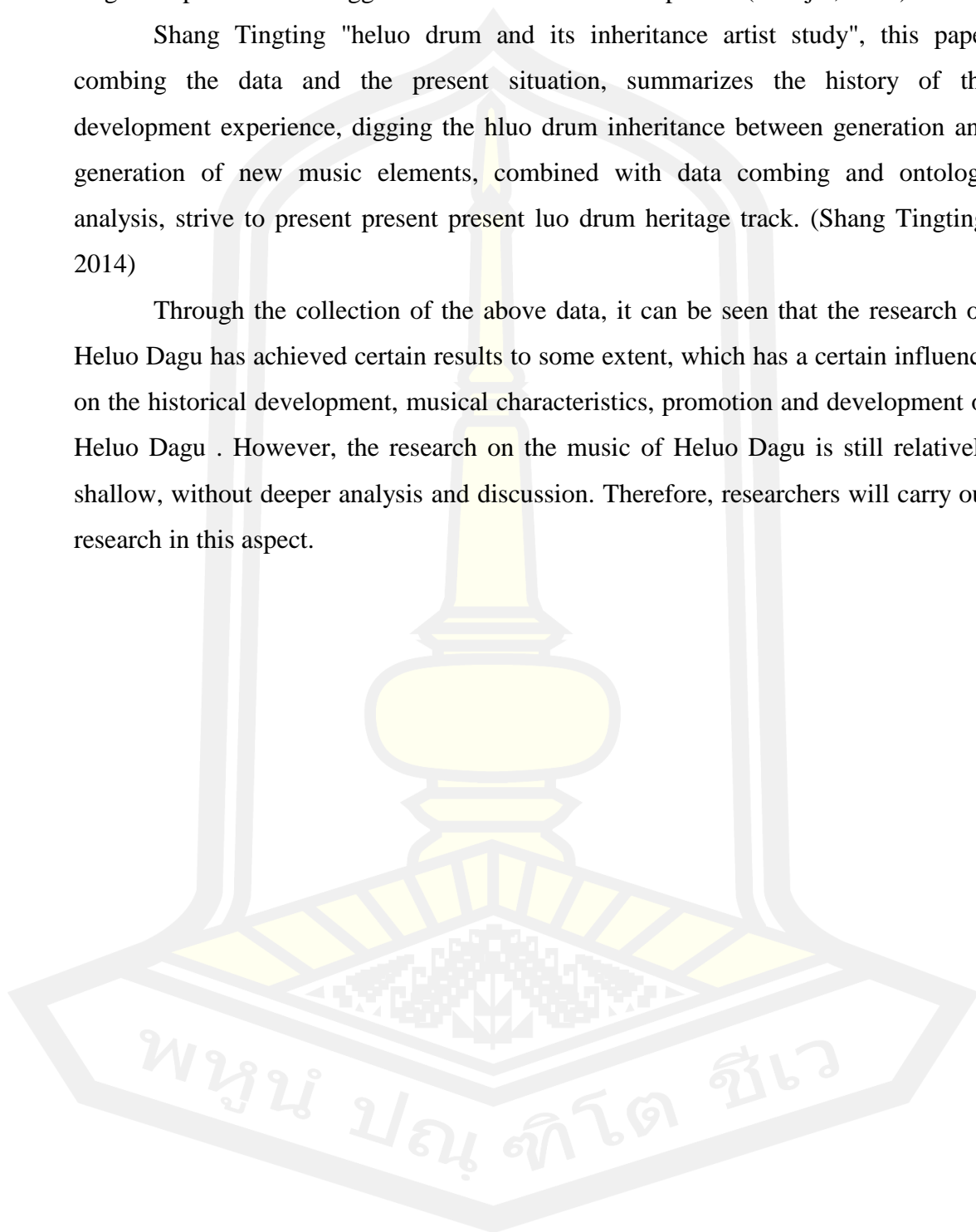
"Ecological Research on Heluo Dagū Art in Western Henan and surrounding Areas" written by Liu Fanjin and Bai Liyang. Heluo dagu art was born in the ancient western Henan province. With the rapid improvement of people's life quality, diversified entertainment methods have deeply eliminated the traditional influence of Heluo dagu art, and its difficulties are more prominent. It is proposed that in the context of pan-entertainment, only through multi-party cooperation can we help the living inheritance of Heluo Dagū art. (Liu Fanjin & Bai Liyang, 2021)

Li Sijia the he luo drum books research, in this paper to he luo drum bibliography as the research object, comb argument the origin and development, summarizes the heluo drum the book art style, analysis to explore the heluo drum book text classification, in order to dig the he luo drum bibliography subject and

content diversity and richness. And briefly describes the current situation of Heluo Dagu and puts forward suggestions for its future development. (Li Sijia, 2012)

Shang Tingting "heluo drum and its inheritance artist study", this paper combining the data and the present situation, summarizes the history of the development experience, digging the hluo drum inheritance between generation and generation of new music elements, combined with data combing and ontology analysis, strive to present present present luo drum heritage track. (Shang Tingting, 2014)

Through the collection of the above data, it can be seen that the research on Heluo Dagu has achieved certain results to some extent, which has a certain influence on the historical development, musical characteristics, promotion and development of Heluo Dagu . However, the research on the music of Heluo Dagu is still relatively shallow, without deeper analysis and discussion. Therefore, researchers will carry out research in this aspect.



Chapter III

Research Methodology

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interview.

Research Scope

- Scope of Content
- Scope of Research Site
- Scope of Time
- informants
- Research Methodology

Research process

- Research tools
- Data Collection
- Data Management
- Data Analysis

1. Research Scope

1.1 Scope of Content

The research content includes the development history, musical characteristics and guidelines for the promotion and preservation of Heluo Dagu music in Henan Province, China.

1.2 Scope of Research Site

Luoyang, located in the west of Henan Province, is a prefecture-level city in Henan Province.



Figure 1 Map of China

Source -Photo: www.Google Map.com Accessed June 4,2022



Figure 2 Map of Luoyang City;

Source -Photo: www.Google Map.com Accessed June 4,2022

I chose Luoyang, Henan Province, China as the location of my research. The title of this dissertation is "The Music of Heluo Dagu in Henan Province, China". Therefore, Luoyang City, Henan Province, China, was selected as the study site. There are professional Heluo Dagu music clubs here, as well as many artists and lovers performing Heluo Dagu. Provide first-hand research materials and interview subjects for my research and fieldwork.

1.3 Scope of Time

The study lasted from January 2022 to March 2023. After the proposal was passed, I went on a field trip that lasted about six months.

Table 1 The schedule of field work of Heluo Dagu

1	Gather written information about my topic.	1 month
2	The informants were interviewed through field investigation, interview and questionnaire survey Luoyang Intangible Cultural Heritage Protection Center	2 months
3	To be responsible for the management and classification of the collection materials of Heluo Dagu	1 month
4	Data analysis and integration.	1 month
5	Get the results and write the dissertation.	1 month

1.4 Informants

According to the research objectives, the researcher selected three groups of people as the interviewees in the field research. They are: key informants, casual informants and general informants. The following selected criteria and selected personnel will be presented.

Criteria for selection

- He has been in creation, singing and performing for more than 30 years.
- He understands the historical development, music characteristics, and promotion protection of the Heluo Dagu.
- Won the highest award in the major Heluo Dagu competitions

- The contribution of the Heluo Dagū in actual inheritance protection is very prominent.

- He is non -genetic inheritors recognized by the Heluo Dagū recognized by departments at or above the provincial level.

1.4.1 Key informant (Scholar) : (See Appendix for detailed picture information of informant)

Lv Wucheng (2016) male, originally from Sishang Village, Cangtuo Township, Xin'an County, Henan Province, member of Xin 'a County Federation of Literary and Art Circles, member of Henan Folk Artists Association, member of Henan Quyi Artists Association, founder of "Heluo Dagū Net" and "Henan Quyi Net". In the Heluo Dagū performance, he formed his own unique singing style with Vocal Form of "Po Kou". His singing voice is composed, rich and delicate. In the aspect of singing language, he is good at digging and using Heluo dialect, vivid and expressive.

1.4.2 Casual Informants (Performance artist)

Criteria for selection

-They are a folk performing artist from Henan Province. He has more than 30 years of experience in playing Heluo Dagū .

-Born and live in Luoyang, Henan Province.

-They are the representative inheritor of Henan Province's intangible cultural heritage project (Heluo Dagū). Won provincial awards for many times.

Casual informant 1: Zhang Huaisheng: male, (1961-), from Xinzhuang Village, Pangcun Town, Yanshi City. He is the fifth-generation descendant of Heluo Dagū, a member of China Quyi Artists Association and a folk performing artist in Henan Province. Henan Provincial Department of Culture named Henan provincial intangible cultural heritage project (Heluo Dagū) on behalf of the inheritors. Zhang Huaisheng's singing is characterized by simple language, easy to understand, close to life; His singing, from tenderness to passion, is mixed with the Henan dialect, which brings the unique musical color and strong local style of Heluo Dagū into full play.

Casual informant 2: Chen Zhenkui, male (1961-), member of Group 5 of Sungou Village, Chengguan Town, Mengjin County, under the guidance of Heluo

Dagu artist Lei Zhankui. In 1982, he continued his study under the guidance of Li Yushan, the great drum master of Heluo in Mengjin. With Lei Cunxian went to the countryside to perform, in Luoyang, Gong yi, Yanshi, Mengjin and other places to participate in many Heluo Dagou performances. In 1986, he won the gold medal in the Hanling Cup competition in Mengjin County, and his performance was broadcast on the seven programs of CCTV. He took over as the captain of Mengjin County Folk Art Team in 2015, and was elected as the intangible inheritor of Luoyang City in 2016. Besides singing, he is good at accompaniment.

1.4.3 General informant (Performance artist)

General informant 1: Wang Xinzhang, male, (1954-), began to learn the singing and accompaniment of Heluo Dagou at the age of 14. The singing is loud and dignified. The high level of accompaniment, known as "Luoyang Xin 'a County first Xianzi", has been unanimously recognized by the peers!

General informant 2: Sun Chunhua, female, (1964-), has 20 years of experience in playing Heluo Dagou, and has unique opinions in playing Heluo Dagou.

In addition, connections will be made with different types of people, such as government officials, art school teachers, local audiences, and students who like Heluo Dagou. Through interviews, related data is collected to provide evidence preparation for the measures to inherit the development of the Heluo Dagou

Table 2 Field Survey Informant Category

Informant category	Name	Gener	Site	Professional titl
Key informant	Lv Wucheng	male	Luo Yang, Henan	Scholar
Casual informats	Zhang Huaisheng	male	Luo Yang, Henan	Performance artist
	Chen Zhenkui	male	Luo Yang, Henan	Performance artist
General informants	Wang Xinzhang	male	Xin An , Luo Yang, Henan	Performance artist
	Sun Chunhua	female	Xin An , Luo Yang, Henan	Performance artist

1.5 Research Methodology

This study used qualitative research methodology. The researcher used field investigation, questionnaire survey, literature research, case analysis, comparative induction and other methods to analyze and study the musical characteristics of Heluo Dagu from different angles.

Researcher will collect data through observation and interviews and conduct qualitative research. During the field investigation, researcher will observe the natural environment, social environment and cultural environment of the Heluo Dagu, and interview local residents to obtain data. The conclusion will be obtained after a multi-dimensional study of these materials.

Interview: Researcher will use this data collection technology to collect information from the source of data from the source of the work. During the interview, the "structured interviews" and "non-structured interviews" will be used. The advantages of these two interview methods are obvious in various scenarios. In the "structured interview" scene, researcher will use a pre-prepared interview form to interview candidates. All interviewees will ask the same group of questions listed in the question list. The interviewer will also be responsible for recording the answers of all the respondents on the interview list, or they can also use recording after the interview. In the "non-structured interview" scene, researchers will collect some

rough questions in advance and ask questions in a flexible way. Interviewees can express themselves freely in the process. In order to collect the opinions of the locals, interviewers must arrange videos and recording, which is an important research material.

Observation: From the perspective of an outsider, the researcher will mainly observe the status quo of the Heluo Dagū performance. The researcher will mainly visit the performance scene of the Heluo Dagū as an outsider. According to the actual needs of research goals and on-site work, researcher may be required to participate in these activities to varying degrees. When researcher are immersed in the environment, he will observe from the perspective of an insider. In general, the purpose of this observation is to collect more reliable insights.

Researcher will classify, interpret and summarize related literature around the theme of thesis, and try to obtain relevant literature from the library and online database to find new and more valuable areas for future analysis and research.

2. Research Process

2.1 Research tools

The research tools used in this dissertation are mainly interviews and observations. In order to obtain the study data, the researchers designed the corresponding interview tables and observation tables according to the different study subjects. Process of making the questionnaire (based on the study objectives). 1) Bring it to the consultant to check it out. 2) Modify according to the content edited by the consultant. 3) Before use, please check by experts. 4) Modify according to expert opinions before field work.

2.2 Data collection

In the data collection, the research collected data based on the research objectives.

First, the data collection of the historical development of Heluo Dagū. First of all, the researcher used the literature review method to collect the original literature data, and extract the literature materials about the historical development of the Heluo Dagū; then, the researcher interviewed key Informants to collect verbal information

about the history of the development of Heluo Dagu. Organize the data collected by the literature and fields materials to prepare data analysis.

Second, the data collection of the musical characteristics of Heluo Dagu. First of all, the researcher used the literature review method to collect the original literature data, and accumulate a certain number of documents. At the same time, the researcher interviewed key informants, recorded the performance videos and recording of Heluo Dagu on the spot, accumulating video, recording materials for data analysis.

Third, the data collection of the transmission and protection of Heluo Dagu. First of all, the researcher used the method of literature review to collect documents; then, the researcher interviewed key informants, casual informants and general informants to collect verbal information about Heluo Dagu Promotion and protection. Prepare the data analysis.

2.3 Data Management

2.3.1 Recording

According to the research objectives, researchers got to record real-time recording. The corresponding research objectives got to classify the corresponding recording materials. The recording material is transferred according to the relevant content of the research objectives. First of all, for the historical development of Heluo Dagu, researcher got to screen recording materials based on research objectives and transform text materials for subsequent data analysis. Then, the researcher got to sort out the original data for the study of the music characteristics of Heluo Dagu, find the representative works, transfer the recording materials to text form and prepare for the later data analysis. Finally, the researchers got to organize the data for the preservation and transmission of Heluo Dagu, summarize the interview content and transfer into text form, and prepare for data analysis.

2.3.2 Video

The corresponding research objectives got to classify the corresponding video materials. Transferred the video material according to the relevant content of the research goals. First of all, for the historical development of Heluo Dagu, researcher got to screen video materials based on research objectives and transform text materials for subsequent data analysis. Researchers took to sort out video data for the study of music characteristics of Heluo Dagu. Classification of representative

works, transferred to the text materials and prepare for the later data analysis. Finally, the researchers need to organize the video data for the inheritance and development of Heluo Dagu, summarize the interview content and transfer the text form, and prepare for data analysis.

2.3.3 Books

Books also got to be classified and sorted according to the research objectives. In the field survey, I found that 1 volumes of books were books that studied the historical development of Heluo Dagu. 3 volumes were books that studied the music characteristics of Heluo Dagu . Books transmitted and developed by Heluo Dagu. Researchers got to sort out the knowledge of books through the method of using the literature review, and extract and form texts that are applicable to research objectives. In this way, different books on the historical development of Heluo Dagu got to sort out different authors of different authors on different views of Heluo Dagu and prepare for future data analysis. For books with the music characteristics of Heluo Dagu, some literature information should be collected and prepared for later data analysis. Third, for the preservation and transmission books of Heluo Dagu researchers got to use the literature review method to sort out the literature, extract related views, and prepare for the later data analysis work.

2.3.4 Record Heluo Dagu

More than 100 pieces (based on recorded handwritten scores)

2.3.5 Picture Data

More than 128 photos (including photos of people, activity site, books and rehearsal environment)

2.3.6 Electronic Data

Collect 20 kinds of online electronic materials, including e-books, museum directories, cultural relics pictures and online music scores.

2.4 Data Analysis

For the first research objective, the researcher will investigate and analyze the historical origin and development process of Heluo Dagu from the perspective of ethnomusicology.

For the second research objective, the researcher will analyze the music collected in the field work from a musicology perspective to explore its musical characteristics.

For the third research objective, the researcher will describe and analyze how to promote and protect the Heluo Dagū from a sociological perspective.

2.5 Presentation

In this dissertation, the researchers will introduce seven chapters:

- 1) Chapter I Introduction
- 2) Chapter II Review Literature
- 3) Chapter III Methodology of Research
- 4) Chapter IV The history and development of Heluo Dagū in Henan Province, China.
- 5) Chapter V The musical characteristics of Heluo Dagū in Henan, China.
- 6) Chapter VI Guiding opinions on the preservation and promotion of the Heluo Dagū music in Henan Province of China.
- 7) Chapter VII Conclusion

Chapter IV

History and Development of Heluo Dagu in Henan Province, China.

In this chapter, through the researchers' field investigation and literature analysis, the history and development of Heluo Dagu are studied as follows:

1. The historical origin of Heluo Dagu (1905A D)
2. The development of Heluo Dagu can be divided into the following three parts:

The first stage: The embryonic stage of Heluo Dagu (1905A D-1952A D)

The second stage: The flourishing period of Heluo Dagu (1952A D-2000A D)

The third stage: The decline period of Heluo Dagu (2001A D-present)

1. The historical origin of Heluo Dagu. (1905A D)

As for the historical origin of Heluo Dagu, researchers have obtained some opinions through field survey and interview and literature investigation, and relevant opinions are as follows:

In the field, the key informant Lv Wucheng (2022) said: "Heluo Dagu is a new form of Daggu-shu innovatively created on the basis of Luoyang Qinshu. It is mainly originated in Yanshi, Henan Province, and popular in Gongyi, Luoyang, Mengjin, Dengfeng and other places. It is an ancient and young art."

In the interviews with Zhang Huaisheng (2022), the casual informant in the research, he said: "The first generation of Heluo Dagu artists were originally specialized in singing Luoyang Qinshu. Later, with the popularity of Heluo Dagu, in order to meet the market demand, they gradually changed to singing Heluo Dagu. For example, Duan Yan, Lu Lu, Hu Nanfang, Li Fulu, Yang Conghui, Yang Erhui, Zhang Dexing, etc. It can be said that Heluo Dagu was formed on the basis of Luoyang Qinshu".

In the field, the general informant Sun Chunhua (2022) said, "After the appearance of the Gushu in Yanshi District, Luoyang, it quickly replaced the Qinshu. In the Republic of China, anyone carrying the Qin to sing the Qinshu would feel 'Out of date'. It can be seen that Qinshu disappeared during this period".

In the Chinese Quyi Music Collection · Henan Volume (1996), it is recorded: "Luoyang Qinshu, also known as Wangwu Qinshu. It was formed in Luoyang during the Jiaqing Period (1796A D-1821A D) of the Qing Dynasty. During the reign of Daoguang of the Qing Dynasty (1821A D-1851A D), Wang Ding (native place is unknown), a Qinshu artist in Luoyang on the south bank of the Yellow River, traveled along the Mengjin River to mangosteen Spring and Wolf Gully in Jiyuan Wangwu, where he taught his apprenents and spread the Qinshu to Wangwu Mountain and got the name Wangwu Qinshu. Around the time of the Guangxu period of the Qing Dynasty (1905A D), Yiluo River was flooded. Hu Nanfang, Duan Yan and Lu Lu, Qinshu artists of Luoyang, were forced to live in Nanyang, Henan Province, and performed with Li Gou, the artist of Nanyang Dagu Shu. Therefore, Luoyang Qinshu and Dagu Shu were merged to form Heluo Dagu, and the early Heluo Dagu was called Gupengxian. At that time, most of the Heluo Dagu artists sang Luoyang Qinshu ".

According to the above researchers' interview materials and literature analysis, it can be known that: Heluo Dagu is a folk-art form, and there are a few written records about its formation time, development process and art form. Therefore, the literature we see now, the historical process of the formation of Heluo Dagu is mostly based on the oral records of artists, which is also indicated in various literature, different artists live in different regions, different experiences and different cultures. The degrees are also different, so it is inevitable that the same type of music has different names, different accompaniment instruments, different production time and other problems. Although these problems bring some difficulties to the study, it reflects the real existence of a kind of folk art. But ultimately, we can know that the history of Heluo Dagu originated in the late Qing Dynasty (1905A D). It was a new form of rap music based on Luoyang Qinshu combined with Nanyang Dagu. It inherited Luoyang Qinshu's performance mode of "sitting and singing with eyes closed", and used the individual singing names of Luoyang Qinshu. At the same time, it also uses part of the music of Luoyang Qinshu. Luoyang Qinshu music changed from slow stretch, into a cheerful jumping melody style.

2. The development of Heluo Dagū (1905A D-present time)

The development of Heluo Dagū went through three stages: the first stage of germination (1905A D-1952A D); The second flourishing stage (1952A D-2000A D); And the third stage of decline (1952A D- present).

2.1 The first stage of Heluo Dagū's development (1905 A D-1952A D)

After the middle of the Qing Dynasty, many folk arts were widely popular in Luoyang. It was not until the early years of the Republic of China that new forms of folk music such as Heluo Dagū with unique local characteristics began to emerge. In the embryonic stage of Heluo Dagū, there were respectively the following names: "Gu Peng Xian", "Dagū Jingqiang", "Kaoshan Huang" and "Heyang Dagū". During this period, there also appeared the popular folk guild organization "Sanhuang Hui" that performed Heluo Dagū. The following statements are made:

2.1.1 "Gu Peng xian", "Dagū Jingqiang" (1905A D-1920A D)

In the field, the casual informant Chen Zhenkui (2022), he states: "Heluo Dagū artist Li Fulu, in the process of exchanging skills, blended the singing style of Luoyang Qinshu with that of Eastern Henan single Dagū to produce a new singing style. It is known as Dagū Jingqiang. Li Fulu proposed that singing Dagū Jingqiang should be relaxed first, then compact, and form a sharp contrast in rhythm and mood before and after. Such singing rules are still followed by Heluo Dagū artists".

When the researcher interviewed Wang Xinzhang (2022), a general informant, he said, "At that time, the performance art of Dagū Jingqiang had a new appearance, and this new form of music was widely loved by the people. Under the influence of the environment at that time, many artists of Yan Shi also actively explored the art. Li Fulu of Dongcaizhuang in Kuang Ling also changed from singing Qinshu to singing 'GuPengxian'. Gao Tingzhang of Fudian Gaocun, who called himself "Dagū Jingqiang", blended Henan Zhuizi (string instrument with a bow) and single Dagū into one, and also sang his own distinctive GuShu. Later, people also called this new form of music Dagū Shu. It basically replaced the traditional Qinshu."

In the Annals of Yanshi County Quyi (1992), it is recorded: "Later Luoyang Qinshu artists absorbed the most distinctive accompaniment instrument of Nanyang GuCi, drew on the music form of Banqiang, and absorbed the reciting characteristics of GuCi with more words and fewer tones. The singers also changed

from the previous" sitting and singing style "to"singing with beating drums", and on the basis of maintaining the characteristics of Qinshu, the music form and color of Luoyang Qinshu changed greatly. This new form of music was called by the artists at that time "Gu Peng Xian", so the two famous kind of Qu in the western Henan evolved into a new kind of Qu, this Qu is now the embryonic form of Heluo Dagū ".

According to the researchers interviews and literature: This stage of the development of Heluo Dagū characteristics: In the accompaniment instrument: around (1905A D-1910A D), Yanshi artist Gao Tingzhang took the lead in Henan pendant drop hu into the drum art, become the main accompaniment of the drums, the reference has been inherited; In terms of performance style, the performance market during this period was mainly in the one-person singing .The venue is indoors.;In musical characteristics : "Gupengxian" and "Heyang Dagū" are the achievements of artistic exploration of early Heluo Dagū artists. During this period, the music of Heluo Dagū changed the musical color on the basis of Luoyang Qinshu. The singing rules are still inherited by the Heluo Dagū artists. It has absorbed some music materials from Henan pendant, such as "Han Yun". Around 1915A D, the second generation of river drums famous Zhang Tianpei on the basis of inheriting predecessors, constantly enrich and carry forward the river drum singing art, he further absorbed the Henan pendant, bangzi, music, qin and western dialect and folk minor formed a unique singing "pendant" mouth ", a detailed analysis in the fifth chapter.

2.1.2 The SanHuanghui (1920A D-1925A D) was a folk guild that organized the performance of traditional arts.

When the researchers interviewed key informant Lv Wucheng (2022), he said: "The SanHuanghui at that time was a kind of folk guild in the old society of China. "The SanHuang were TianHuang, DiHuang, RenHuang, and the annual SanHuanghui activities mainly followed the traditional custom of singing god plays and holding" Huanghui "(also known as Shuhui). It was similar to the present Quyi society.It is popular in Henan, Anhui and other places. In Henan, it is mainly concentrated in Xinzheng, Majie and Jiaozuo. Among them, the SanHuanghui in Yanshi District has been prevalent since the end of the 18th century ".

In an interview with Chen Zhenkui (2022), the researcher's casual informant, he said: "When the SanHuanghui was founded, Gao Tingzhang was the

first director and set up the “SanHuanghui” in his hometown, Gaocun, Fudian Township. On the 9th September of Chinese lunar calendar, artists from all over the country gathered in Gaocun. As soon as the blare of a gun was sounded, the singing of books began. The Gu is clanging, the Qin is graceful and the Gangban is touching. It is said that the sound of Shu makes people exciting. Within three days, the whole village was enveloped in a lively and jubilant atmosphere. The villagers who came to heard the Shu in droves from neighboring villages, the spot was crowded. According to legend, there had been a big tree that had been crushed. It can be seen that the grand situation of the SanHuanghui. Fourteen years after the Republic of China, various reasons, Luoyang Yanshi area of the SanHuanghui was once abandoned."

In the field, the general informant Wang Xinzhang (2022) said, "From 1920 to 1925, Yanshi held seven sessions of " SanHuanghui, "with Gao Yanzhang, Duan Yan, Hu Nanfang, Li Fulu, Lv Lu, Zhang Tianpei, and Ye Ciwei as presidents." On the 9th September of Chinese lunar calendar, they invited hundreds of Heluo Dagu artists to participate, which was extremely lively."

In Shang Jiye's "A Preliminary Study of Heluo Dagu (2004)", it is recorded: " the 9th September of Chinese lunar calendar is the date for the SanHuanghui. On this day, artists gather together to exchange skills and discuss the problems that need to be solved in the past year. The head of the association or the head of the society was responsible for dealing with the specific matters of the SanHuanghui. The head of the SanHuanghui was appointed by famous old entertainers. The term of office is three years, which can be reformed at that time, or can be re-elected. The Sanhuangshe in Luoyang is divided into the Nanshe and the Beishe. The Beishe administered Luoyang, Mengjin, Yanshi, Gongyi and Dengfeng counties. Rappers in the five counties had to join the Sanhuangshe. And they must abide by its rules. Those who have not joined the Hui or have misbehaved are not allowed to sing in the five counties."

According to the above researchers' interview materials and literature analysis, the SanHuang Association is a folk art guild in the old society. In the spring and autumn, it is organized by local famous artists and invites artists from all over the world to attend the meeting. At the same time, certain dues should be paid to the organizer. The organizer of the SanHuanghui invited expert judges to evaluate and

score the participating Quyi and award them. This kind of imperial competition is also inherited and continued by Heluo Dagū artists. This set up a good platform for the early dissemination of Heluo Dagū. At that time, it undoubtedly added fun to people's entertainment life. Heluo Dagū of this period, on the main instrument, abandon the melodious and slow dulcimer in the Qinshu, use the Shugu and Gangban strike section, and add Sanxian, Zhuihu and other silk string accompaniment instruments; Performed by one person, One or two person accompanists All indoor venues are transferred to outdoor venues. In musical characteristics, The singing has greatly absorbed and used some singing board styles in Luoyang Qinshu and Shan Dagū, such as [Qiqiang], [Erbaban], [Liushuiban], [Feiban], [Tanqiang], etc., which have become an important part of heluo Dagū music today.

Table 3 Heluo Dagū "SanHuanghui" status

A D	MC	Address
1920	Gao Yanzhang	Gao Village, Fudian Township, Yanshi County
1921	Duan Yan	Duanwan Village, Guxian County, Yanshi County
1922	Hu Nanfang	Xinzai Village, Chengguan Town, Yanshi County
1923	LiFulu	Gao Ya village, Gaolong Township, Yanshi County
1924	Lvlu	Qiao Village, Chengguan Town, Yanshi County
1925	Zhang Tianpei	Licun Street, Yanshi Town, Licun Township
1926	YeCiwei	Niuzhuang Village, Mengling Township, Yanshi County

2.1.3 "Kaoshanhuang", "Heyang Dagū" (1931A D-1952 A D)

In the field, the casual informant Chen Zhenkui (2022), he stated: "By 1932A D, the singing form of Heluo Dagū had been basically established. Education authorities in Henan Province also attached great importance to the preservation of Heluo Dagū repertoire in subsequent years. During this period, the famous Heluo Dagū repertoire was born one after another. It provided the early sources for today's Heluo Dagū repertoire. In 1945A D, after eight years of valiant resistance by the Chinese people and the surrender of the Japanese invaders, it was celebrated with folk music performances in Luoyang and other places. For a time, the whole country

celebrated, lively, Heluo Dagū at this time has become the main entertainment in people's life, but also the people's good expectations of the built of People's Republic of China! In 1952A D, Zhang Tianpei, the famous artist of Heluo Dagū in Yanshi, discussed the name of Heluo Dagū with the relevant personnel of Luoyang cultural department and preliminarily determined the name "Heluo Dagū".

It is recorded in the *Annals of Songxian Opera* (1987): "In 1923A D, a traditional music form called "Bailuo Dagū "(early Heluo Dagū) appeared in Gongyi and Yanshi. Bailuo Dagū adopted a cool and bold style of DabenJu, with a wide range and loud voice, which was very popular among the public. Around 1931A D, Yang Quanren from Wen County and Wang Yixin from Mengzhou City combined "Kaoshanhuang" with Shandong's "Lihua Dagū", and the rap music produced was called "Heyang Dagū", which was later named "Heluo Dagū".

According to the analysis of the above researchers' interview materials, it can be known that in the first stage of development of Heluo Dagū, Heluo Dagū is a combination of Luoyang Qinshu and Nanyang Dagū. This saying is widely recognized, and the direct evidence is that it has been accurately recorded in local literature and the inheritance pedigrees are complete and clear. SanHuanghui was a folk art guild in the old society, which was inherited and continued by Heluo Dagū artists. It set up a good platform for the spread of Heluo Dagū in the early stage. The terms "whether it is" GuPengXian", "Dagū Jingqiang", "Kaoshanhuang", "Heyang Dagū" all refer to the early titles after the formation of Heluo Dagū. The early Heluo Dagū is not only the spirit and culture of the people in Heluo area, but also the cordial tones, affectionate greetings and good expectations of the Chinese people.

2. 2 The second stage of Heluo Dagū's development (1952A D-2000A D)

In the field, the key informant Lv Wucheng (2022) said: "In 1952A D, Henan Province sent Zhang Tianpei, a famous Heluo Dagū artist, to participate in the South-Central Chinese Opera performance in Wuhan. His wonderful performance was highly appreciated by the audience. Wang Yaping, a well-known artist present at the time, proposed to change 'GuPengXian' into 'Heluo Dagū'. The name 'Heluo Dagū' not only indicates its regional nature, but also indicates its type of folk art. It is certain that Zhang Tianpei, the second generation of the famous inheritor of Heluo Dagū, had

repeated discussions with relevant leaders of the cultural department, and finally established the name of this traditional folk art "Heluo Dagū".

In the researcher's interview with Zhang Huaisheng, the casual informant (2022), he said: "After the founding of the People's Republic of China, Heluo Dagū also saw unprecedented prosperity under the leadership and support of the Party and government. Various activities related to Heluo Dagū have been carried out in an orderly manner, such as the compilation of the *Bianxinshu*, the Chapeng Chuchang and local folk art institutes, and the active participation of artists in large-scale public performances, which have played a good role in the promotion and communication of Heluo Dagū. At the same time, it also provides valuable information for us to study Heluo Dagū. It also greatly prospered the development of Heluo Dagū. Since 1966A D, due to the influence of the social environment, Luoyang counties and districts of the Quyi team disbanded, closed. The development of Heluo Dagū was affected. In 1970A D, the second generation of famous Heluo Dagū master Zhang Tianpei died of illness, which was a great loss to Heluo Dagū. Since 1973A D, art performances in Luoyang have gradually opened up. However, there were certain restrictions on the singing of the repertoires. Some traditional classical pieces are restricted to be performed. The Heluo Dagū of this period was less artistic and more social. Most of the traditional bibliographic performances were replaced by propaganda of policy contents in the new period. As a result, Heluo Dagū is constrained in terms of content, repertoire and performance content."

In the field, the casual informant of Chen Zhenkui (2022) said: "Under the influence of the new guiding ideology of literature and art in the reform and opening up period, the Heluo Dagū provided a new space for development. Some traditional classics have been performed again. The Heluo Dagū Training Class and the Heluo Dagū Shuhui provide a good platform for the Heluo Dagū artists to show their skills and exchange skills. The release of a number of well-known Heluo Dagū videos has made Heluo Dagū appear on radio and TV from fields and villages. Appearing in a variety of large-scale variety shows has improved the popularity of Heluo Dagū."

According to the analysis of the interview materials of the above researchers, it can be known that Heluo Dagū was officially named in 1952A D at the peak of its second stage of development. After the founding of the People's Republic of China,

under the leadership and support of the CCP and the government, various literary and artistic activities were carried out in an orderly manner, and Heluo Dagou also saw unprecedented prosperity. With the death of the famous Heluo Dagou master Zhang Tianpei and the obsolescence of the traditional repertoire, the development of Heluo Dagou was restricted. After the reform and opening up, the flourishing of various media made more people come into contact with Heluo Dagou. In a sense, the popularity of Heluo Dagou has been improved. This period was also the heyday of the development of Heluo Dagou. Accompaniment instruments: added Zhuihu, and Sanxian and to enrich the types of accompaniment; In terms of performance style, In the singing form, the breakthrough, With only one person singing, two or two people appeared The above points of role duet form, It is mainly performed outdoors. The range of performances gradually expanded; The singing style improves the "rolling white" and "turning white", making it have more distinctive characteristics of rap music. further absorption Henan Zhuizi "Sanzijin", "Wuziduo" and other tunes, enrich the Heluo Dagou fast rhythm. The specific musical characteristics are analyzed in Chapter five.

2.3 The third stage of Heluo Dagou's development (2000A D-present time)

In the field, the casual informant Zhang Huaisheng (2022) said: "Fewer and fewer elderly people listen to Heluo Dagou now, and the younger generation is relatively unfamiliar with this traditional form of music. Coupled with the outdated bibliography of Heluo Dagou, its fixed singing style and conservative musical features, many young people are not very interested in it. Fewer and fewer listeners have formed certain obstacles to the spread and development of Heluo Dagou. Compared with popular music, Heluo Dagou does not make people have a photographic memory. With the acceleration of social rhythm, people need more temporary mental relaxation and spiritual enjoyment. Popular songs and dances, movies and short videos are more in line with the spiritual needs and aesthetic standards of this generation. The traditional Heluo Dagou art has gradually been marginalized and lost its market competitiveness."

In the researcher's fieldwork interview (2022), a key informant of Lv Wucheng said: "The reform and opening up in the late 1980s affected all aspects of politics, economy and culture, and the ideological and institutional changes impacted

traditional culture and art, especially Heluo Dagu. Although the reform and opening up ostensibly provided Heluo Dagu with a freer world, an unprecedented crisis was quietly hitting behind the prosperity of Heluo Dagu. This crisis led to the decline of Heluo Dagu."

When the researcher interviewed Wang Xinzhang (2022), a general informant, he said: "The market for Heluo Dagu performances is declining. In the era of multimedia in economic development, mobile phones, TV, movies, Douyin, Kuaishou and so on are convenient and fast. People get spiritual entertainment and relaxation from it, and gradually lose interest in traditional forms of entertainment such as art groups, evening parties, tea sheds and bookstores. The survival and development direction of Heluo Dagu Forehead is becoming narrower and narrower."

During this period, there were more kinds of accompaniment instruments, not only Shugu, Gangban, Jianban, but also Zhuihu, erhu, Sanxian and other instruments. Make the Heluo Daguband more extensive; Performance: with the rise of popular songs and other popular music, the traditional Heluo Dagumusic by a certain degree, in order to conform to the development of The Times, chasing trend, younger Heluo Daguartists, began to try to introduce pop music into the Heluo Dagu art, trying to revitalize the Heluo Daguart; Music characteristics: boldly absorbing the singing music of sister arts such as Henan Zhuizi, Sanxian Shu, Qu Opera, Henan Opera, On the basis of summarizing and improving the singing characteristics of the elder actor Zhang Tianpei, the new name of "Tianpei Diao" is put forward

Table 4 Three stages in the development of Heluo Dagū

Time	Name	Condition
The First stage (1905AD-1952AD)	(1) GuPengXian and DagūJingqiang (1905A D-1920A D) (2) The Sanhunagui (1920A D-1925 A D) (3) Kaoshanhuang and Heyang Dagū (1931A D-1952A D)	early
The second stage (1952-2000 AD)	Heluo Dagū	heyday
The third stage (2001-present time)	Heluo Dagū	recession

Summary

In this chapter, the researcher will conduct a special study on the history and development of Heluo Dagū. According to the analysis of the researcher's interview materials, it is known that:

1. The history of Heluo Dagū originated in the late Qing Dynasty (in 1905A D). It was a new form of vocal music formed on the basis of Luoyang Qinshu combined with Nanyang Dagū. It inherited the performance mode of Luoyang Qinshu of "sitting and singing with eyes closed", and used the individual singing names of Luoyang Qinshu. At the same time, it also uses part of the music of Luoyang Qinshu. Luoyang Qinshu music slow stretch, into a cheerful jumping melody style. In the performance aspect, mainly in the form of a one-man performance, mostly indoor performance.

2. In the development process of Heluo Dagū, researchers divided it into three stages for analysis and study, which are as follows:

- In the first stage of the development of Heluo Dagū (1905A D-1952A D), both "Gupengxian" and "Dagū Jingqiang" refer to the early Heluo Dagū, which is the result of the artistic exploration of the early Heluo Dagū artists. "Gupengxian" draws on the musical form of Banqiang and changes the musical color on the basis of

Luoyang Qinshu. The emergence of "Dagu Shu" replaced Luoyang Qinshu, and the singing rules of "Dagu Jingqiang" are still inherited by Heluo Dagu artists.

- In the second stage of development of Heluo Dagu (1952A D-2000 A D), Heluo Dagu was officially named in 1952. This period was also the heyday of the development of Heluo Dagu. Accompaniment instruments: added Zhuihu, and three Sanxian and to enrich the types of accompaniment; In terms of performance style, In the singing form, the breakthrough, With only one person singing, two or two people appeared The above points of role duet form, It is mainly performed outdoors. The range of performances gradually expanded; The singing style improves the "rolling white" and "turning white", making it have more distinctive characteristics of rap music. further absorption Henan Zhuizi "Sanzijin", "Wuziduo" and other tunes, enrich the Heluo Dagu fast rhythm. The specific musical characteristics are analyzed in Chapter five.

- In the third stage of development of Heluo Dagu (2001A D-present time), China's reform and opening up affected all aspects of politics, economy and culture, and the reform of ideology and system impacted the traditional culture and art. Like most other intangible cultural heritages, Heluo Dagu has encountered an unprecedented crisis in its inheritance and development, and is facing the awkward situation of being on the verge of extinction. with the rise of popular songs and other popular music, the traditional Heluo Dagu music by a certain degree, in order to conform to the development of The Times, chasing trend, younger Heluo Daguartists, began to try to introduce pop music into the Heluo Dagu art, trying to revitalize the Heluo Dagu art.

Chapter V

The musical characteristics of Heluo Dagù in Henan Province, China

The most important focus of my dissertation is music characteristic of Heluo Dagù, in this chapter, the researcher will study from the following several aspects:

1. The accompaniment instruments of Heluo Dagù
2. The performance forms of Heluo Dagù
3. The vocal form of Heluo Dagù and Analysis

1. The accompaniment instruments of Heluo Dagù

Through the researcher' field investigation and literature analysis, it is known that: The type of accompaniment instrument for Heluo Dagù, It can be divided into three categories:

The first type is "Membrane music instruments", which is issued by beating the leather membrane or leather film on the instrument, such as various drum instruments;

The second type is "Idiophone-body singing instrument", which is made by beating the body of the instrument, such as Gangban, Jianban, Xiaobo.

The third type is "String instruments", which is vibrate a tensioned string by mechanical force. Such as Zhuihu, Erhu, Sanxian.

1.1 The first type: "Membrane musical instruments"

Chinese drum is the most representative of membrane instruments, the history of Gu (Chinese traditional percussion), which is about 4,500 years in China (take the earth drum unearthed from the early tomb of the pottery Temple site in Xiangfen, Shanxi Province as an example). In ancient times, drums were not only used for sacrifice, music and dance, but also for strike enemies and drive away beasts, which was a tool for time reporting and alarm. With the development of society, the application of Gu is becoming more and more widely. (Pu Hengqiang, 1991.) 1

Name: Shu gu (Figure 3)

Shugu also belongs to the percussion (membrane instrument) , Main percussion of Heluo Dagù, which is an important accompaniment instrument of the

northern folk music. Shugu belongs to the traditional national percussion instrument in China, which is slightly smaller than the Dagu used in folk festivals and dances. It is a small drum instrument and is commonly used as the accompaniment of Quyi music.

The typical accompaniment musical instrument in Heluo Dagu is the main symbol that distinguishes it from other folk arts. Researchers learned from field work and literature analysis that:

Shape: The Shugu used in Heluo Dagu is small in shape and flat in shape. The diameter of the drum surface is generally 7 inches, and the thickness is (6-8) cm. The drum body is surrounded by zhu paint, and the color is bright. The drum surface is generally made of cowhide.

Features: There are two ways of placing the Shugu in Heluo Dagu:

The first, in order to carry convenient, the Shugu performs on the desk under the support of the small triangle drum stand. This method is often used in the traditional Heluo big drum performances. (Figure 3)



Figure 3 Shu gu

Source- CaoYanyan,2022.4

The second, for the demand of stage performance, the drum frame of the book drum has been improved, from the traditional wooden short drum frame to the relatively metal tall drum frame. The height can be adjusted with the height of the singer. (Figure 4)



Figure 4 Shu gu

Source- CaoYanyan,2022.4

Rhythm: The rhythm of the Shugu is called "drum beat", The drum beat is mainly used before the performance of Heluo dagu. First is to gather the audience to enhance the performance atmosphere; the second is to foil the actors' singing, so that it is not monotonous and divided into two kinds:

The first, the stress in the strong beat of each section. (Figure 5)

(▲ Shugu beats)

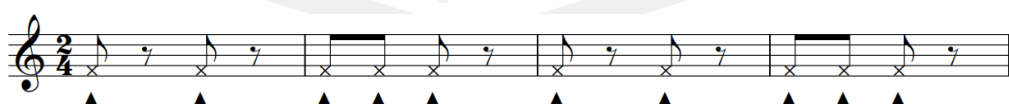


Figure 5 Rhythm

Source- CaoYanyan,2022.4

The second, the stress is on the weak beat of each section. (Figure 6)

(● Gangbeats, ▲ Shugu beats)

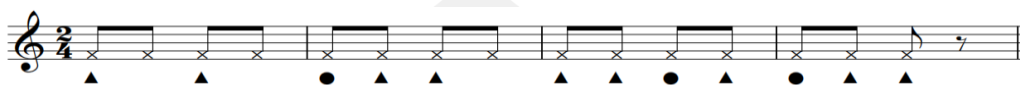


Figure 6 Rhythm

Source- CaoYanyan,2022.4

1.2 The second type:Idiophone-body singing instrument

Idiophone always with broad category of instruments within the modern musical instrument classification. This type of musical instrument has a sound source body with a specific shape of sound material. When in a free state (without deformation or additional tension), it produces sound without the use of any other vibrating medium. Idiophone primarily consist of percussion instruments, including those not traditionally classified as drum, such as Gangban , Jianban, and Xiaobo.

1.2.1 Name: Gangban instrument (Figure 7)

Gangban, also called YueYaban (月牙板) , is an important percussion instrument in the Heluo Dagu accompaniment instrument, The sense of rhythm can be emphasized in the accompaniment. The sound is loud and the rhythm is clear.

Shape: Gangban shape is small, semicircle, diameter of 15 cm, thickness of 1.5 cm, like the crescent moon. It is also known as the "Crescent Class". Made from stainless steel, bright and clear and loud. (Figure 7)

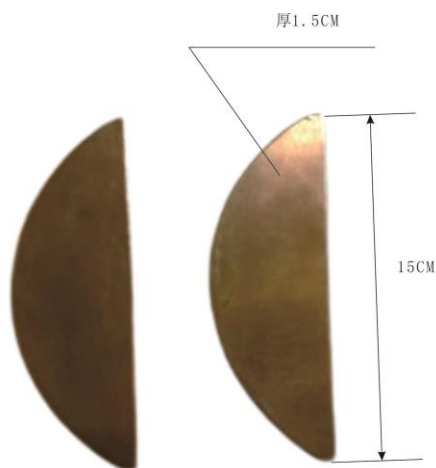


Figure 7 Gangban

Source- CaoYanyan,2022.4

Features: The Gangban is used in this way, hold the steel plate in the right hand, one of the plate is held flat in the hand seal, and the other plate holds the curved surface of the steel plate with the index finger, middle finger and ring finger. With the index finger as the center point, control the up and down segments with the thumb. (Figure 8)



Figure 8 Gangban

Source- CaoYanyan,2022.4

Rhythm: The rhythm of the Gangban in Heluo Dagu is different from the rhythm of other folk arts, which needs to show strong and weak beats. (Figure 9) (Gangbeats)

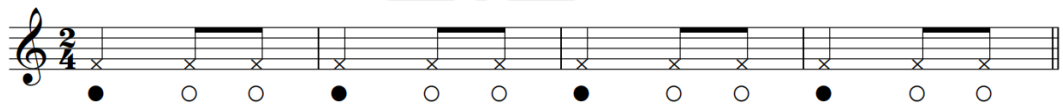


Figure 9 Rhythm

Source- CaoYanyan,2022.4

1.2.2 Name: Jianban instrument (Figure 10)

Jianban was originally the main percussion of Henan Zhuizi. It was later used in the Heluo Dagu performance.

Shape: It is two sandalwood panels one inch wide and half an inch thick, held by the singer and playing different rhythms. (Figure 10)



Figure 10 Jianban

Source- CaoYanyan,2022.4

Features: In the Heluo Dagu performance, the singer holds a Jianban in his left. Jianban is not used in the traditional Heluo Dagu performance. With the change of times, some Heluo Dagu artists like to use simple board to strike the festival. (Figure 11)



Figure 11 Jianban

Source- CaoYanyan,2022.4

Rhythm: The strike rhythm of the Jianban is similar to the Gangban, with the stress placed on the first beat of each bar. (Figure12)

(★ Jianban beats)



Figure 12 Rhythm

Source- CaoYanyan,2022.4

1.2.3 Name:Xiaobo (Figure 13)

Xiaobo turned out to be the main musical instrument in the book, which is not commonly used in the Heluo Dagu.

Shape: The wavelets are made of copper, bowl-shaped, with a flat and slightly thicker face, ranging from 9.8 cm to 12 cm in diameter. The bowls is 4 cm to 5 cm in diameter and 1.5 cm to 2 cm in height. The wavelet is topped by leather or rope and is in pairs. (Figure 13)

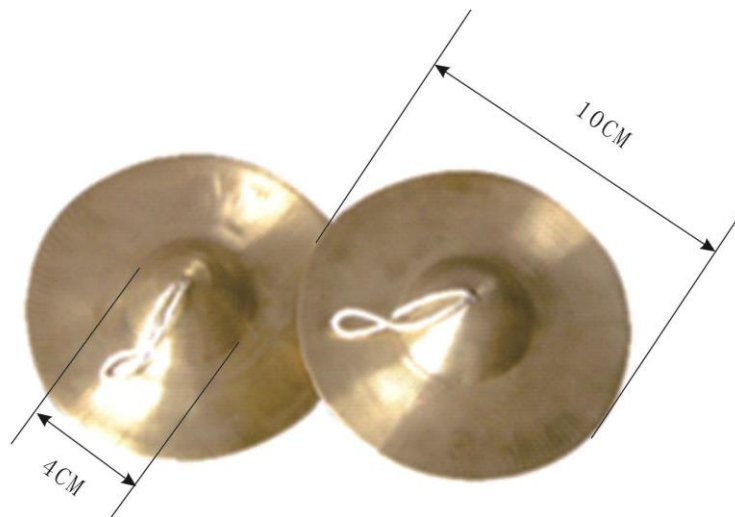


Figure 13 Xiaobo

Source- CaoYanyan,2022.4

Features: When playing, each hand holds one side and strikes each other with pronunciation. The tone is high and crisp. The most suitable performance of the warm and cheerful scene in Heluo Dagu. (Figure 14)



Figure 14 Xiaobo

Source- CaoYanyan,2022.4

Rhythm: The rhythm of the small cymbals is similar to that of the book drum, which is used between the singing and the white to activate the performance atmosphere. (Figure 15) (■ Xiaobobeats)

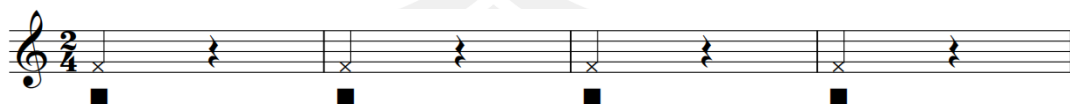


Figure 15 Rhythm

Source- CaoYanyan,2022.4

1.3 String instruments

1.3.1 Name: Zhuihu (Figure 16)

Zhuihu, also known as Quhu and Erxian, it is the main accompaniment instrument of Heluo Dagū.

Shape: The barrel is like four hu, but short and thick, made of copper plate or hardwood, the neck is relatively long, about 90 cm, similar to the "three strings". The rope was pressed against the surface of the neck like a finger board. The bow is longer, approximately 80 cm. (Figure 16)

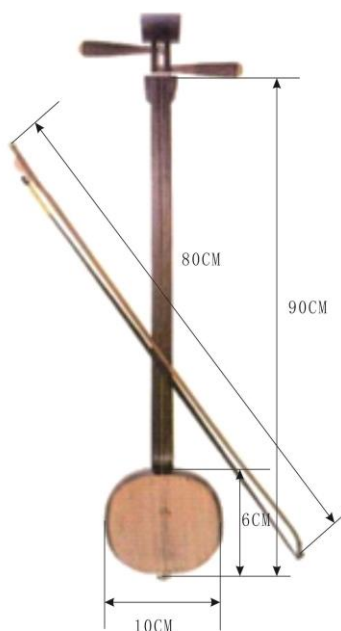


Figure 16 Zhuihu

Source- CaoYanyan,2022.4

Features: After the formation of the music system of Heluo Dagū, it continuously absorbed and borrowed the essence of other sister arts to develop and improve itself. From 1905 to 1910, GaoYanzhang, a Yanshi artist, took the lead in introducing the Henan Zhuizi province to Heluo Dagū art, which became the main accompaniment instrument of Heluo Dagū. This quote has been followed to this day. The vocal range is broad. In the accompaniment of Heluo Dagū, the fixed string is “5” and “1”, and the vocal range is from g to g³, up to three octaves. The bass is soft and similar to the Erhu, and the treble is clear and pure. In addition to solo, the Zhuihu is also integrated with the sound of other instruments. It has strong local characteristics.

1.3.2 Name: Erhu instrument (Figure 17)

"Erhu", also known as "Xiqin", originated in the Tang Dynasty and has a history of more than one thousand years. It is a traditional Chinese bow-string musical instrument. Heluo Dagū appeared in the performance form of more than three people.

Shape: The main sound source of the Erhu is the strings, which are vibrated by the friction of the bow, and then transmitted to the skin and body of the instrument through the bridge. Its shape, material, and placement directly affect the tone and volume of the Erhu. The neck serves as the support for the strings, with the Erhu neck usually about 80 centimeters in length and about 2 centimeters in diameter, and is now mostly made of hard wood. (Figure 17)

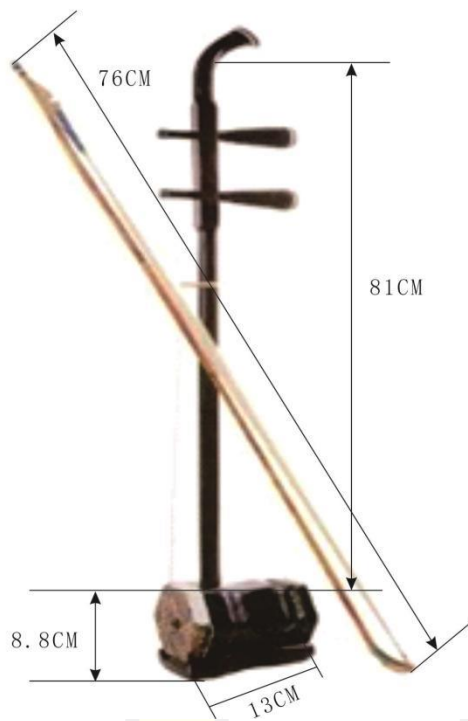


Figure 17 Erhu

Source- CaoYanyan, 2022.4

Features: Erhu is one of the main bow-string instruments in the Chinese national musical instrument family. Erhu timbre is almost the same as the vocal, with singing, a sense of telling. The pitch of the erhu varies with the way the finger changes the effective chord length.

1.3.3 Name: Sanxian (Figure 18)

Sanxian is named after the famous instrumentalist Zhang Sanxian. In a band of more than four people of Heluo Dagou, three strings join.

Shape: three-stringed piano head, piano neck, piano body. The three strings used in the Heluo big drum are usually 122 centimeters long, called the "big three strings", with the head shaped like a hoe and sometimes decorated with ivory or bone. The chord groove and chord shaft holes are located below the head, with two chord axes on the left and one on the right. The neck of the three immortals is connected to the head and the body, and the top of the neck is the mountain pass. Almost the entire length of the neck serves as the finger plate, which is in the same

plane with the skin membrane. The lower end of the neck is bent back to connect to the body. The body of the three immortals, slightly square in shape, has a hollow log or a wooden frame covered with a snakeskin membrane on both sides. (Figure 18)



Figure 18 Sanxian
Source- CaoYanyan, 2022.4

Features: Sanxian is a musical instrument, which can play strings with both nails. Dating a string with a dial stick or paddle is a real dial instrument. When playing, the player holds the three strings oblique to his chest, pressing the strings with his left hand and playing the strings with his right hand. The big Sanxian in Heluo Dagu has a wide range, rich and loud timbre, and is mainly used in quyi and single strings accompaniment, usually with 1, 5 strings.

The above content introduces the types of percussion instruments and accompaniment instruments in Heluo Dagu. Through the introduction of its shape and system, we know that the main instruments in Heluo Dagu, the Shugu, Gangban, Jianban, Zhuihu, Erhu and Sanxian in different structures and characteristics. Let us know more about the music culture knowledge of Heluo Dagu.

2. The Performance Form of the Heluo Dagū

Through the researcher's field investigation and literature analysis, it is known that: In the Heluo Dagū performance, vocal is the main performance, supplemented by performance. Therefore, Heluo Dagū actors must not only speak, sing, play and act, but also master the key of "hand, eye, body, slow and slow, cadence, rise and fall". Generally speaking, The most common form of Heluo Dagū is: the lead singer plays the steel plate with his left hand and the flat drum with his right hand, and the musician is accompanied Zhuihu. The singing style is cheerful and lively, the atmosphere is warm, often in the way of storytelling, in the country courtyard performance.

The performance forms of Heluo Dagū include single group, two group, three group and multiple groups.

2.1 Name: Solo group

Performance form: A performance in which one person sings and accompanies The solo performances of Heluo Dagū are divided into two kinds:

The first performance form of the solo group is that the Heluo Dagū artist beats the drum with one hand and the Jieban with the other while singing. There is no other accompaniment or auxiliary performance, only the actors rely on the "Good voice" to sing, sometimes a performance takes two or three hours, this form is a test of the actors' singing skills, most of the old artists of the Heluo Dagū have experienced solo performance. (Figure 19)



Figure 19 Solo

Source- CaoYanyan,2022.4

The second form of performance is to pull and sing themselves. In this way, the actors pull the Zhuihu while singing. When the researcher was in the field investigating Wang Xinzhang, a Heluo Dagu artist from Xinan, he impromptu performed a piece of the Heluo Dagu that he played and sang by himself. It can be said that one person holds up a play, quite wonderful. This form of performance not only requires actors to sing, but also requires actors to pull Zhuihu. The comprehensive quality of the actors is very high. The audience is also very fond of this kind of performance. In addition to these two forms, there are also many people singing, and these two forms of singing, no matter how many people participate, belong to the "single drum" and "single mouth book". (Figure 20)



Figure 20 Solo Group of Wang Xinzhang

Source - Cao Yanyan, 2022.4

Characteristics: The first type of one-person performance is often used in the first formation stage of the Heluo Dagū. The singer performs alone, singing at the same time, himself with a Shugu and Gangban Strike rhythm. In the second way, the performers sing and play the Zhuihu by themselves. Its common performance characteristics: one person performance, no other band accompaniment. Usually performed on small performance occasions.

2.2 Name: Duo group (Figure 21)

The most common form of combination in Heluo Dagū performance is a duo, A form of performance in which one accompanist and the other sings.

Form: With one singing and one accompanist having a clear division of labor, mutual cooperation and coordination. This combination form makes up for the deficiency of the accompaniment music of the single drum sung by one person, and avoids the situation that the Heluo Dagū artists ignore one thing and the other when performing. It enriches the performance forms of the Heluo Dagū. Inspired the audience to watch the fun.



Figure 21 Duo

Source - Cao Yanyan, 2022.4

Characteristics: Performance characteristics; this performance form appeared in the first stage of Heluo Dagu development, "drum touching string", the singer joined the accompaniment and beat the festival with book drum and steel plate. Usually performed on small performance occasions.

2.3 Name: Trio group (Figure 22)

A performance form with two accompanists and one singing. It is also the main performance form of the Heluo Dagu.

Form: Trio, in which one vocal and two accompany, One of the accompanists plays the Zhuihu as the main string, while the other plays the Zhuihu or other instruments. as the secondary string.



Figure 22 The trio

Source - Cao Yanyan,2022.4

Characteristics: The three groups who rap and accompany two people is also the main performance form of Heluo Dagu. Compared with the two groups, the three groups have more perfect organization and more abundant music. Suitable for courtyard, outdoor and small theatre performances.

2.4 Name: Multi group (Figure 23)

A form of performance with multiple accompanists and one person singing.

Form: Multi-person group is a performance with one lead singer and many accompaniments. The accompaniment instrument is mainly the main string Zhuihu. According to the conditions and needs, it can be appropriately matched with plucked instruments, such as three-string, Guqin, pipa and so on. It can also be matched with other instruments that change the timbre, such as the Erhu, the violin, the electronic organ, etc.



Figure 23 Multi-person combination

Source - Cao Yanyan, 2022.5

Characteristics: More than one accompaniment is close to the scale of the drama band, other instruments in the lead of the main string under the premise of division of labor and cooperation; According to the needs of the musical melody, can be solo, can be ensemble. This kind of multi-person combination is richer in music and larger in scale, It is often used for larger performances. Such as variety shows, radio broadcast, film and television production, etc. Due to the large number of personnel and large funds, it is generally not suitable for small private performances in rural areas.

As we know from the above, the performance forms of the Heluo Dagu are various. Whether it is a single drum performed by one person or a group of people performed by many, it is the performance method of the Heluo Dagu, which reflects the regionality and simplicity of the Heluo Dagu, and also shows the timeliness and extensibility of the Heluo Dagu. As an important part of Heluo culture, it all reflects the profound history and cultural tolerance of Heluo region. So that the Heluo Dagu in the inheritance of the past generations to develop.

3. The Vocal form of Heluo Dagū and Analysis

Through the field investigation and literature analysis of researchers, 15 representative works of Heluo Dagū are divided into six types according to the style of music, and analyzed from the aspects of vocal form, lyrics, melody, mode, rhythm and so on.

3.1 Passionate singing type : Qiqiang and Songqiang

3.2 Narrative singing type : Erbaban, Lianban and Fenhuang Sandiantou

3.3 lyrical singing type : Liushuiban, Zhuizikou

3.4 Mournful singing type : Tanqiang, Luoqiang

3.5 lively singing type : Sanzijin, Wuziduo, Shiziju

3.6 Fervent singing type : Feiban, Duoban, Dunzikou.

3.1 Passionate singing type : Qiqiang and Songqiang

3.1.1 Name: Qiqiang vocal form: (起腔)

The Qiqiang is the audition method for Heluo Dagū artists to be formally sung, and it is also the singing structure that can best show the superb skills of the singer. The melody is high, the music speed is slow, and the melody rhythm is free and broad. The lyrics are divided into two sentences. A good cavity can attract the attention of the audience and calm the scene.

Qi qiang 《hou hui yao》
起腔 《后悔药》

ji pu: lv wu cheng
记谱: 吕武成
yan chang: wang jian ping
演唱: 王建平

中速

Phrase 1

Phrase 2

Phrase 3

nv
女

Figure 24 A clip from Qiqiang's Medicine for Regret

Source : Cao Yanyan, 2022.4

The above example is the melody fragment of "Medicine for Regret". This is a classic piece of Heluo Dagu, which mainly tells the story of a young couple who despise their parents' useless age. Only after their parents die do they remember how good their parents are in the world, and not only regret what they did before. The researcher of this article excerpted the content of 41 bars, now the following analysis.

Lyrics: (Figure 24) The lyrics of this melody are very few, the content is: "the sun and the moon are like two locks, the east mountain out of the west mountains fall, together with the world men and women".

From bars (15 - 37) The lyrics convey the swift passing of time, the cycle of the sun and moon through the four seasons, and the east-to-west trajectory of the sun's rise and set. They also touch on the experiences of men and women in this world, their emotions when alone, and the power of thought in shaping one's

existence. Taken together, these lyrics offer a unique perspective on life and its meaning.

Melody: (Figure 24) This melody employs a technique of variation. Sections 1-15 serve as the accompanying melody, moving in a "high-open, low-walking" direction. The first two bars of the melody are repeated and played in a higher pitch. The melody in sections, Phrase 1 (bars 16-18) is accompanied by lyrics and progresses smoothly. Sections Phrase 1 (bars 19-20) feature embellishments in the melody as accompaniment, leading to a stable and confident direction. See the following diagram:

Mode: (Figure 24) This section of music is based on the G pentatonic scale (D-E-G-A-B, except F[#]). It is the Chinese national tone, which reflects the significant relationship between the tonic tone and the upper three tones, with a more prominent major tone. The music progresses from the main note of D and returns to the G pentatonic scale at the start of each section. The Bian pentatonic F[#] appears in section 36, emphasizing the ethnic characteristics of the tone and adding to the local and national flavor of the Heluo Dagu music style. The music ends on the tonic note of G.

Rhythm: (Figure 24) , 2 / 4 beats used in this example, the rhythm of 1-2 bars is stable, and the combination of sixteen phonetic symbols appears in section 2; and 3-6 bars is the repetition of rhythm. bars 7-15 are interplays, with steady progress of the eighth note, 16-37, with little change in rhythm. The rhythmic intersection segmentation in bars 21, 26, 34. This segmentation-subcan disrupts the beat stress. Cause a sense of instability in the rhythm. The rhythm of bars 38-41 is dominated by eight notes, consisting of 2 / 4 beats. It ends with a second note. The rhythm of the whole melody is advancing steadily, without much jumps.

3.1.2 Name: Songqiang vocal form (送腔)

When the content of the singing expresses a meaning, or the music completes a paragvocalh, at the end of the paragvocalh, the melody is changed and falls to the basic tone, namely the middle tone "C". Then the rest of the end is appropriately extended, let the string accompaniment longer played through the door,

this process is called "Songqiang". Gongyi Heluo Dagou artists called the interval between singing segments "Xikou". When giving the Songqiang, the upper rhyme generally maintains the original melody unchanged, the two clauses of the lower rhyme are combined into one, and the one or two notes at the end are appropriately extended after the sound and drag. You can also not merge the rhyme, only in the end of the next sentence of the rhyme, Songqiang after the end of the door. To extend the end of the last section, and fall on the basic sound " C ", is the main feature of the cavity, is to give the accompanist "Xikou" hint, but also make the audience have a more satisfactory sense of end. Because of the artist's voice conditions and hobbies, the Songqiang can be long or short, simple or complex.

Song qiang 《si rong ji》
送腔 《丝绒记》

Phrase 1

1 2 3 4 5 送腔 6 7

you men wen zuo man man ting

友 们 稳 坐 慢 慢 听。

8 9 10 11 12 13 14

en en en en

嗯 嗯 嗯 嗯

Phrase 2

15 16 17 18 19 20 21

en en en en

嗯 嗯 嗯 嗯

22 23 24 25 26 27 28

Phrase 3

29 30 31 32 33 34 C 平板 35

Phrase 4

Figure 25 A clip from "The Story of Velvet" by Songqiang

Source : Cao Yanyan, 2022.4

This example is selected from "the Silk Portrait Velvet-Recorded Gu Lyrics" published by Shanghai Jinzhang Book Bureau in the period of the Republic of China. It is a 60-open, four-volume, four-volume set. Most of the lyrics in this engraving are seven-character sentences, which is very suitable for the singing of the

Heluo Dagū. The content is very close to that sung by today's Heluo Dagū artists. Because of the spread of the region and the focus of the story, this long book has a variety of names. Because the book mainly to Uncle Jin Geng to sell velvet as the main plot, it is called "The Velvet record".

Lyrics: (Figure 25) There are not many lyrics in this musical example excerpted, and the typical cavity is long and the words are sparse. This is also the main characteristic of the songwriting. The expression is to let the audience listen to the singer's performance, "Velvet record" belongs to the Heluo Dagū long book segment, relative to short book segment and medium book segment, a long piece to perform at least three hours. Therefore, in the part of Songqiang, generally to steady field.

Melody: (Figure 25) ,The melody employs a technique of variation. Sections phrase 1(bars 1 -4) feature steady and peaceful melodies, while the melody officially begins to vary from sections phrase 2(bars 8-16), with a relatively slow and flat overall direction. phrase 3(bars 17 - 28)utilize a repetitive and varying technique. The melodies in phrase 4(bars 29 - 34)gradually descend.

Mode: (Figure 25) ,The mode used in this section is the Chinese national tune, specifically the C pentatonic Six-tone scale: (C-D-E-G-A,except B). The addition of the C pentatonic tone creates a higher middle tone, highlighting the major tone and emphasizing the large three-degree relationship between the main tone and the upper three tones. In section 1, the "B" tone is introduced, showcasing the ethnic characteristics of the scale and lending a more distinctly national and local flavor to the Heluo Dagū music style.

Rhythm: (Figure 25) ,2 / 4 of the beats used in this example, the syncopation appears in section 1, changes the rhythm stress, and the attached notes appear in section 3, 17, 21,29, which enhances the joy of the rhythm; in section 19,22, the combination of eight notes and sixteen notes appears, which makes the rhythm move rhythm. All the other sections are composed with eight notes, and the rhythm moves forward steadily.

As can be seen from the Qiqiang and Songqiang of Heluo Dagū, these two kinds of singing inherited the characteristics of Luoyang Qinshu. The Qiqiang of

Heluo Dagū shows the singing skills of the artists, while the Songqiang is based on the voice conditions and hobbies of the artists, which can be long or short, simple and complex.

3.2 Narrative singing type : Eraban, Lianban, Fenhuan Sandiantou

3.2.1 Name: Eraban vocal form (二八板)

According to the researchers' field investigation and literature inquiry, the Eraban in Heluo Dagū mainly draws lessons from the Eraban in Yu opera. It mainly refers to the composition of two pairs, each sentence has eight bars. The Eraban is mainly lyrical and takes into account the narrative, and is widely used in Heluo Dagū. The melody of the last sentence is flexible and the next melody goes smoothly and falls on the main tone. For example, the following example is the "Bao mu jing".

Er ba ban 《bao mu jing》
二八板 《报母经》

yan chang: wang biao
演唱: 王标
ji pu: lv wu cheng
记谱: 吕武成

Phrase 1

xian
先

Figure 26 Excerpts from Baomujing Performed on Eraban

Source : Cao Yanyan, 2022.4

Lyrics: From bars (11-21), The world made the name of filial piety first, virtuous door from generation to generation. Parents bring up the kindness of heavy,

the children cannot finish the life. Who in the world has no parents, foster children respect the elderly of course. Some people only know the good wife and children, forget the parents change heart." The meaning of this song is: if a person is alive, filial piety to his parents first, good family tradition can be passed down from generation to generation, parents have raised us, we should honor his parents for their retirement. But some people forget their parents' kindness after they get married and have children. They change their original feelings of gratitude. This lyric describes that people should honor their parents as the main moral character, and also reflects that the music content of the Heluo Dagu has the social function of education.

Melody: (Figure 26), The Eraban serves as the principal and fundamental melody of the Heluo Dagu, possessing a universal quality that allows for both narrative and lyrical expression. In "Baomujing," a mixed melodic form with varying techniques is employed, referring to the combined utilization of ascending and descending melodies. This form is the most commonly utilized in musical compositions, effectively conveying changes in emotion and fluctuations in mood through melodic lines that traverse different directions. The entire melody line is characterized by a smooth flow. The melody in phrase1 (bars 1-7) adheres to the level melody form, with each note maintaining the same pitch and steadily progressing. This creative technique generally evokes a tranquil, serene, and dignified ambiance.

Demonstrate determination and resilience through music. The horizontal melodic form highlights the importance of rhythm. A melody consisting of 12 - 24 bars is categorized as descending melodic form, wherein the melodic lines move in a downward fashion, either in a straight or curved manner. This type of melody generally conveys a peaceful and calming ambiance, often evoking an image of emotional release and sighing. The 11th bar features a clear melodic interval, which is a common feature in Heluo Dagu music composition. The incorporation of the characteristic tone: Qing Jiao E infuses local color into the melody, while maintaining a natural and smooth progression.

Mode: (Figure 26), This section of spectrum uses the six note of Chinese national tone G pentatonic mode :(D-E-G-A-B, except C). Add the tone of the horn increased the big two guide tone, does not help the tone of the function of the tone, is

only the function of color. Six notes is not a new type of independent tone, but a change of pentatonic tone.

Rhythm: (Figure 26), This melody 2 / 4 beats used in this example, 1-3 bars with two eighth notes as one beat, and proceed smoothly. Section 4 is a long quarter note, indicating that this is the end of a phrase. Section 5-10 are performed with the same rhythm technique. In section 11, there is a four-minute rhythm rest. This is also a breathing space for the singer. A second note in section 13, emphasizing the importance of the lyric. The rhythm of bars 14-17 is still a rhythm beat composed of two eighth notes. In the interpretation of this accompaniment, the beat stress in each section should be highlighted. It happens more in bars 18-25. The fragment of the spectrum ends at a dichotomous rhythm.

As can be seen from the above analysis, the Erbaban originally belongs to one of the four major singing styles of Yuju, which is one with the most abundant procedural changes and strong expressive force. Mainly used for narrative, but also can change according to the plot and character feelings, can not only show, bright, joy, but also can show eager, nervous and angry, sad scene.

3.2.2 Name: Lianban vocal form (连板)

Lianban is the most commonly used type of singing in the Heluo Dagu. Lianban leaves out the door and is more independent and delicate. Lianban is both narrative and lyrical, which is usually used to express the happy mood of the characters in the opera. It can be transferred from other singing voice, or can be directly sung, the form is relatively free.

Lian ban «liu yong xia nan jing» pian duan
连板《刘鏞下南京》片段

ji pu: lv wu cheng
记谱: 吕武成
yan chang: wang xin zhang
演唱: 王新章

中板稍快 2 3 4 5 6 7 8

Phrase 1

Phrase 2

Phrase 3

Figure 27 Excerpts from Lianban's Liu Yong Goes Down Nanjing

Source : Cao Yanyan, 2022.4

"Liu Yong Under Nanjing", also known as "Liu Gong Case", is the traditional repertoire of Yuju, one of the representative plays of Tang (Yucheng). In history, there was Liu Yong, from Zhucheng, Shandong Province, in the sixteen years of Qianlong, a scholar of the Ministry of Civil Affairs and a grand scholar of TiRenge. It was true that he was an official in Nanjing, and he was loved by the people because he was honest, honest to the people. About his deeds were widely spread among the people, and then compiled and transformed into opera widely popular. which are widely distributed and deeply loved by the vast audience.

Lyrics: (Figure 27) After Meng Yi was promoted as an official, he passed the busy city all the way through the dusty streets. When the people saw the sedan chair from a distance, they rushed to address the master and knelt down to carry the

luggage. This is the Qing Dynasty people on the road to meet a senior official saluting a scene description.

Melody: (Figure 27) The melody of the prelude music in phrase 1 (bars 1-8) mainly comes from local Xiqu of Henan Province. It has typical regional characteristics. The melody in phrase 2 (bars 17-24) is a wave development, where the musical plot unfolds. The melody in phrase 3 (bars 25-36) is a spiral development that begins with rising and then suppressing and then rising. It is a further step forward in the musical plot. The melodic narrative of the whole score is strong. It has the uninterrupted and continuity of melody.

Mode: (Figure 27) This melody is G pentatonic (G-A-B-D-E, except C) , The first bar starts as G pentatonic, and the ending tone of the last bar is also in G pentatonic. Such a structure makes the tonality of the melody more stable. In the 11th section, the clear horn tone "C" appears, and the subordinate tone is added, the function is relatively complete, and the major tone is strengthened.

Rhythm: (Figure 27) The rhythm of this melody is 2 / 4 beats, and the rhythm is regular and uniform. The whole rhythm is a combination of four notes and eight notes, which is repetitive and coherent. The rest occurs in subsections 29, 33, and 36, emphasizing the sense of pause in rhythm.

As can be seen from the above analysis, Lianban is mainly used as the connecting part between the clauses to make the music more coherent and compact. Lianban can be used in a wide range of ways, both lyrical and narrative; It can express both sad and cheerful emotions; It can be independent, or it can be combined with other styles.

3.2.3 Name: Fenghuang Sandiantou vocal form (凤凰三点头)

Fenghuang Sandiantou method is more unique, generally one board three eyes, that is, in each section of the strong beat (board), weak beat (eye) on three times. The song structure is two first sentences and one next sentence, and the next sentence ends on the tone of the tone. The sentence structure is generally the first oblique tone, without rhyme; the second and third flat tone, rhyme.

liu xiu he mai ren
刘秀喝麦仁

yan chang: wang biao
演唱: 王标
ji pu: lv wu cheng
记谱: 吕武成

稍慢

han liu xiu yi jian li long wei
汉 刘 秀 一 见 离 龙 位

shang qian qi chan qi le wang de en ren
上 前 去 搀 起 了 王 的 恩 人

chu yan lai jiao sheng chen da ge
出 言 来 叫 声 陈 大 哥

zai jiao sheng da sao ting yuan yin
再 叫 声 大 嫂 听 原 因

xiang dang chu gu wang qu fang jiang
想 当 初 孤 王 去 访 将

he guo ni san wan yu mai ren
喝 过 你 三 碗 玉 麦 仁

ru jin zhe wei wang de le di
如 今 这 为 王 得 了 地

xuan dao zhe gong yuan yao bao en
宣 到 这 官 院 要 报 恩

feng ni zhe guan da mo yao zhe xi ya
封 你 这 官 大 莫 要 这 喜 呀

feng ni zhe guan xiao mo yao bu chen xin
封 你 这 官 小 莫 要 不 趁 心

Phrase 1

Phrase 2

G

Figure 28 Clip from "Liu Xiu drinks Wheat Ren" by Fenhuang Sandiantou

Source : Cao Yanyan, 2022.4

"Liu Xiu eats wheat soup" is a famous short traditional piece in the Heluo Dagu singing style Phoenix Three Nod singing style, also called "Liu Xiu begging for

rice", "Liu Xiu walking to Nanyang", "Liu Xiu visiting General", the main content is Liu Xiu visiting General Nanyang, because Wang Mang ordered the world, is not allowed to sell rice to Liu Xiu. Liu Xiu hungry fall horse on the way, when the village woman Deng Suzhen (also have Deng Qiao-yun said) for tanaka do live husband to send rice passing by here, will let the wheat kernel porridge to drink half. Liu Xiu fear Deng's husband is therefore difficult for her, then the potential tanaka eavesdropping. Her husband, Chen Youyi, complained that his wife did not let the guests eat enough. Liu Xiu was so grateful that she cut off her sleeves and left a blood note. If she climbed a big treasure in the future, she would be appointed an official. After Liu Xiu ascended the throne in Luoyang, he killed many cooks because the imperial food in the Gong was not good enough. The minister Yao Qi said, "You don't want to use the delicacies of the mountains and sea, but you still want to drink the Yumai kernel from Nanyang?" A word to remind Liu Xiu, personally to Nanyang invited Chen, Deng and his wife, and then for Liu Xiu to do wheat kernel porridge, still eat and tasteless. Deng Qiaoyun said: "People hungry to eat chaff sweet as honey, full of wine and meat difficult lower lip." Liu Xiu soul-searched and made Chen and Deng officials. He ordered them to "make more remonstrate" and rule the world by virtue. Yanshi the Heluo Dagou artists Duan Jieping, Lu Si generation, Dengfeng the Heluo Dagou artists Wang Zhoudao, Wang Zhanbiao, Ma Guimin and so on are good at speaking this song.

Lyrics: (Figure 28) This lyric describes the meeting between Liu Xiu and her benefier, expressing the scene when the benefier rescued her in distress. The lyrics are concise and comprehensive, touching the heart.

Melody: (Figure 28), The melody of this opera is slow and graceful. The melody of phrase 1 (bar 5-8) shows a descending trend, which is in line with the main characteristic of the Heluo Dagou singing, "rising high and falling low". The melody of phrase2 (bars 9-12) is in the middle sound area, and the melody direction of the whole score is first raised and then suppressed.

Mode: (Figure 28) The tone of this melody is the G pentatonic(G-A-B-D-E). The five-tone scale of the national tone is produced by the five-degree cycle based on the palace tone, and the big three degrees between the palace and the corner is the only big three degrees of the five tone. Therefore, the analysis of the national tone is

the most important to judge the two tones of the Gong and the Jue. The main melody in this spectrum is between the "G, B, D" sounds. This is also the most important large three-degree interval to judge the five-tone tone. National tonality is very strong.

Rhythm: (Figure 28) The rhythm of this melody is 4 / 4 beats, the singer enters the weak beat in the first section, and the rhythm of the whole melody is regular and smooth. The rhythm pattern is mainly a combination of quarter notes. This is a special style of rhythm. When the phoenix three nods, the actors only beat the steel plate, not the drum. It is generally one board with three eyes, that is, the stress is in the first beat of each section, hit the steel plate on the first section, the weak beat is hit three times, this rhythm type is also known as three eye plate, three nod. This is a special kind of Heluo Dagū music singing.

According to the above analysis, as a special singing style and style in the Heluo Dagū music, Fenhuang Sandiantou mainly express peaceful lyrical and slow musical emotions, belonging to the rhythmic form of three eyes. The music structure is more regular, the melody fluctuates, the rhythm is slow and smooth. Can be used alone, can also be transferred by other singing voice, can end with phoenix three nod, or directly into other singing voice.

3.3 Lyrical: Liushuibān, Zhuizikou

3.3.1 Name: Liushuibān vocal form (流水板)

The Liushuibān is a variant of the Erbabān, the speed is faster than the Erbabān, the music structure is the same as the Erbabān. The difference lies in the different beating methods of the Gangbān in the accompaniment. Erbabān speed is slow and composed; Liushuibān speed is faster than Erbabān, compact and smooth feeling. Suitable for expressing warm and cheerful emotions, or singing tense stories.

Liu shui ban 《shuo gu》 (pian duan)
流水板 《说古》 (片段)

yan chang: lu ming zhi
演唱: 陆明智
zuo ci: zhang ju zhao
作词: 张炬灼

小快板 2 3 4 5 6 7 8 9

Phrase 1

shan zai xi lai hai zai dong shan
山 在 西 来 海 在 东 山

shui xiang lian dao chu chong wu hu
水 相 连 到 处 冲 五 湖

si hai jie peng you ren dao nan chu xiang bin peng
四 海 皆 朋 友 人 到 难 处 相 宾 朋

Figure 29 A Liushuiban from Shuogu,

Source: Cao Yanyan, 2022.4

Lyric: (Figure 29) "The mountains are in the west, the sea is in the east, and the mountains and rivers are connected and rushing everywhere. All corners of the world are friends, people to the difficulties of friends. "The meaning is: there is the sea in the east, the mountains in the west, the mountains and rivers are connected and the roads are connected. We have friends all over the country. When we are in trouble, we will think of our friends to help us. This lyric mainly describes the reason why we have more friends and easier ways to travel from ancient times to today. The side reflects the importance of friends in life.

Melody: (Figure 29) In the example of the Heluo Dagu "Shuogu", mixed melodic form is used, with smooth melody lines. The melody of bars 1-29 goes down, and the melody tends to be calm and soothing, usually showing the music image of emotional reduction and sighing. The melody of phrase 1 (bar 5-9) is a wave pattern of first rising and then falling. Each wave begins in the lower or middle register of the melody, progresses to the higher register, and then, after a long, gentle descent, ends in the tonic of the mode. In every big wave pattern, there are some common small

wave patterns, which organically constitute the whole of the music, which plays an important role in the unity of the music. The appearance of this small wave pattern is extraordinarily flexible and varied, and when combined with the other elements of the melody, it seems to form a new and moving melody. The whole melody of this piece adopts the melodic trend of rising, descending and wavy lines. It increased the flexibility of the melody and promoted the forward development of Music.

Mode: (Figure 29) The tone of this melody is the six-tone tone of the G pentatonic: (G-A-B-D-E, except F[#]), which increases the guiding tone, strengthens the genus function, and the tendency of the tone to the tonic is also fully shown. The pentatonic scale of the national tone is produced by the five-degree cycle based on the pentatonic tone, and the large three degrees between the pentatonic and the Jue is the only large three degrees of the five tone. Therefore, the analysis of the national tone is the most important for the two sounds of the pentatonic and the Jue. The existence of partial tone is characterized by the formation of small second degree between the positive tone, and one of the two sounds forming small second-degree relationship must be partial tone. According to the characteristics and function of the partial sound, the partial sound can be determined by the last large three degrees of pentatonic and Jue sound.

Rhythm: (Figure 29) The rhythm of this melody is 2 / 4 beats, the singer enters the weak beat in the first section, and the rhythm of the whole melody is smooth and stretch. The rhythm pattern is mainly a combination of eight-minute notes. The main difference between running water plate and Eraban lies in the different method of hitting steel plate. The ordinary method of Eraban is clear plate (one plate), and the speed of the Liushuiban is faster, is a kind of "slow singing" singing form, using the method of mixed strike board, give a person a smooth feeling. Mainly expresses a warm, lively and tense musical scene.

According to the above analysis, it can be seen that Liushuiban, as the main upbeat and lively music style in the Heluo Dagou music, belongs to the rhythm form with Ban and no eyes. The music structure is shorter and sharper, the melody fluctuates greatly, the words (singing words) are dense and simple, and the rhythm is compact and vocalid. It is often used in narration and more urgent dramatic mood.

3.3.2 Name: Zhuizikou vocal form (坠子口)

The Zhuizikou is also known as "Tianpei Diao". Originally from Henan Zhuizi, created by the second-generation teacher Zhang Tianpei, who absorbed the singing of Henan Zhuizi, he is also called "Yulinban", which raises the palace tune of Heluo Dagu by four degrees. Record the corresponding sound name. Zhuizikou adopts the main melody of Henan Zhizi music, using the basic mode change from "C" to "F".

《po jing ji》xuan duan di jiu hui (zhi yi) Yu lin ban
 《破镜记》选段第九回（之一）玉林板

yan chang: duan jie ping
 演唱：段界平
 ban zou: bai zhi min
 伴奏：白治民
 ji pu: lin da
 记谱：林达

♩=176 急板

Phrase 1

2 [C] 3 4 5 6 7

9 10 11 12 13 14 玉林板 15 16

17 18 19 20 21 22 23 24

du wen xue qu biao na zan bu jiang
 杜文学取表那暂不讲，

25 26 27 28 29 30 31 32

zhe hui lai zan shuo shuo
 折回来咱说说

33 34 35 36 37 38 39 40

xiao jie hu yue ying
 小姐胡月英。

Phrase 2

[bD]

Figure 30 Footage from the Story of Broken Mirrors in Zhuizikou

Source : Cao Yanyan, 2022.4

"Broken Mirror", also known as "On Ling Flower", "Jinglang (JingLang, Ding Lang) Find (find) the Father" is a popular book in Heluo Dagu, a folk art in

Henan province. The whole story is moving, with love to win. It is also a famous piece to test the singing skills of Heluo Dagou actors.

Lyrics: From 14 to 36 bars, The gist is that let's not talk about Du Wenxue first, let's talk about Du Yueying first. These lyrics are the introduction to the following lyrics, equivalent to the preface.

Melody: (Figure 30) It has the musical melody characteristics of Henan Zhuizi. The mode of Henan Zhuizi singing music is mainly characteristic mode, because the main body of Henan Zhuizi singing is flat, which focuses on the narrative of the story and is the main part of the singing. These tunes are different, some are gorgeous and smooth, some are simple and hard, some are more tragic, and some are bold. In this melody, Phrase1 (bars 1-6) are repetitions of the melody, and in phrase 2(bars 25-40) are melodic contrasts.

Mode: (Figure 30) The tone of this melody is a six-tone tone of Db pentatonic (Db-Eb-F-Ab-Bb, except C), and the added Qingjue tone is "C", which appears in bars 19-22. Increased the nationality and region of the adjustment type.

Rhythm: (Figure 30) The rhythm is 2 / 4 beats, and the rhythm type is composed of two eight notes, but in bars 15,36, and 36. Increased the flexibility of the rhythm.

From the above analysis, we can see that the Zhuizikou often cleverly changes different tones and different tones to give the audience a sense of freshness. Tunes are suitable for narration, introducing characters, rendering atmosphere, etc.

3.4 Mournful singing type : Tanqiang, Luoqiang

3.4.1 Name: Tanqiang vocal form (叹腔)

The "Tanqiang" in the Heluo Dagou is also known as the "cry cavity singing style", which is melodic and sobs. Sometimes it is also called the "sad tablet", but there is a difference between the Tanqiang and the sad tablet. The Tanqiang just feels and sighs without narration, while the sad tablet gives consideration to narration. The tan tone is not an independent singing tone. It is often used in combination with other singing tones of the Heluo Dagou to express a sad and lamenting musical mood. It is a singing tone between crying and singing. It is also a type of tan tone that seems

to be the most insignificant among all the tones of the Heluo Dagu, but in fact it plays a great role.

Tan qiang 《cai lou ji》 pian duan
叹腔《彩楼记》片段

Tan qiang

2 yi ju hua hua
一 句 话 话

3 jie zhu le liu cheng xiang de duan na
揭 住 了 刘 丞 相 的 短 哪

4 a a a a a zhi bu zhu liang yan lei shui
啊 啊 啊 啊 啊 止 不 住 两 眼 泪 水

5 ai ai ai ai ca bu gan na a a
哎 哎 哎 哎 擦 不 干 哪 啊 啊

chu yan lai wo ba lao tian yuan ai ai
出 言 来 我 把 老 天 怨 哎 哎

Figure 31 Clip from "Cai Louji" by Tanqiang

Source : Cao Yanyan, 2022.4

Cailouji, also known as Lv Mengzheng Begging for Food, Lv Mengzheng No.1 in the Middle School, Garden Gift of Gold, Facies House Borrow Silver, etc., is a classic piece with a rhyme style, with "Tianxian rhyme" as the main rhyme. It mainly tells the story of Song Zhenzong years, Luoyang city to return to the home of the daughter of the prime minister Liu Ruilian Miss floating color, but stopped with the ball to beg for rice flower Lv Mengzheng. Prime Minister Liu is ashamed and angry, and his daughter Liu Ruilian because of "by the fate of the people" and "by the people not by the life" and quarreled. Was swept out by his father, later Lv Mengzheng work hard, the top of the exam, Liu Chengxiang to clear the air, family reunion story.

Lyrics: (Figure 31) A sentence to uncover the shortcomings of Liu Chengxiang, cannot stop the tears of the two eyes do not dry ah, so I put the God

resentment, why the sky does not grow eyes. The lyrics describe Liu's lamenting that he had no children, no one to practice filial piety in front of him, and no one to wear filial piety after his death. Wearing hemp in mourning refers to the mourning dress system in traditional Chinese culture. In old customs, children in mourning for their parents should wear heavy filial piety, such as wearing burlap filial clothing and tying twine around the waist, which is called wearing hemp filial piety.

Melody: (Figure 31) This melody belongs to the big line. The interval of the first phrase is relatively high, which is carried out in the small character two group. The interval of the second and third long phrase falls back, which is basically carried out in the small character one group. The main melody runs mainly between the middle "D" and the low "G", using the low part to create a specific mood of pathos and lamentation.

Mode: (Figure 31) The tune of this melody is G pentatonic (G-A-B-D-E, except F[#]). The addition of the palace tune of the palace increases the tone, so that the genus function is strengthened, and the tendency of the tone to the main tone is also fully shown. The guide "F[#]" here appears in the phrases 2 and 5. The tone of the whole melody is stable.

Rhythm: (Figure 31) The rhythm of this melody is a loose plate, a Chinese music term, which refers to a slow rhythm and irregular free rhythm. It is often used in traditional instrumental music, Chinese folk songs and Chinese opera. The earliest music was the guqin music of the Jin Dynasty and the elegant music of the Tang Dynasty. in which the order was scattered plate, broken adagio and urgent was allegro. Many Chinese music has similar structures, which also affected the Japanese elegant music and South Korea.

From the above analysis, it can be seen that the feeling of sadness, lamentation and lament is expressed when sighing the cavity. Generally, not good at narrative, dedicated to sigh. The melody of the music is haunting, the rhythm is extended freely, and the intensity changes according to the singer's mood. It runs not only in slow, steady rhythms, but also between scattered pieces. The free stretch fully reflects the desolate and pessimistic state of the inner world of the characters.

3.4.2 Name: Luoqiang vocal form (落腔)

The Luoqiang used to end the whole bibliogvocalhy, belongs to the way that the Heluo Dagu music ends. Its rhythm is relatively free, with a variety of ways, and it can be finished at the same time as the accompaniment. It can also be sung after the accompaniment again. The drop is the end of each paragvocalh. It usually ends on the tonic "C" sound, but it also ends on the dominant "G" sound.

Luo qiang 《po jing ji》
落腔 《破镜记》

yan chang: duan jie ping
演唱: 段界平
ban zou: bai zhi min
伴奏: 白治民

Phrase 1

2 3 4 5 6 7 8 9

ba zhu ti zi pa shang qu zhao zhu jing lang de er gua leng zhi ting de
扒住梯子爬上去照住京郎的耳刮棱只听得

10 11 12 13 14 15 16 17 18 19 Phrase 2

ba chi yi shengxiang ni chang zhe shi nen da na deng liu xiao jie
叭吃一声响你唱这是恁大那灯刘小姐

20 21 22 23 24 25 26 27 28 29 30

xiang dao shang xin chu zhi bu zhu lei shui
想到伤心处止不住泪水

31 32 33 34 35 36 37 38 39

慢 ca bu gan bu yong ren shuo wo zhi dao ba wen
擦不干涉不用人说我知道八稳

40 41 42 43 44 45 46 47 48 49

shi gan kao you pan chan qian
是赶考有盘缠钱

Phrase 3

bE

Figure 32 A clip from the Luoqiang "Broken Mirror"

Source : Cao Yanyan, 2022.4

"Broken Mirror" is a popular repertoire in Heluo Dagu, a folk art in Henan province. The whole story is moving, with love to win, so that the audience cannot stop, at one go, and then become the "Classic piece" of many artists.

Lyrics: (Figure 32) This lyric is a psychological description of Miss Liu bursting into tears when she remembered her tortuous relationship experience with her sweetheart.

Melody: (Figure 32) A drop marks the end of a riff. The melody is slow, steady and often used in deep and sad situations. The intervals of this melody are relatively low, and there are more melodies in the middle area. This melody trend highlights Miss Liu's depressed state. In the portrayal of the character's state of mental activity is more in-depth. The melody of phrase 1 (bars 1-16) is contrasted with that of phrase 2 (bars 17-35). Phrase 3 (bars 46-49) are called "Xieban" in the Heluo Dagū.

Mode: (Figure 32) This melody is A^b pentatonic (E^b-F^b-A-B^b-C, except D^b, G), where D^b and G are Qingjue and uterine tone respectively.

Rhythm: (Figure 32) It is 4 / 2 beats, There are rest notes in bars 2, 4, 10, 17, 44, highlighting the frustration of the rhythm, and in section 45, 48, the rest of the whole section appears, which expresses a scene of Miss Liu's depression. The collocation of syncopation and eight notes is lyrical and composed.

From the analysis of the repertoire above, it can be seen that after more than one hundred years of development, the singing mode of the Heluo Dagū has formed a fixed singing mode, which can be changed in specific repertoire according to the needs of the plot. Make it more in line with the requirements of the content of the repertoire.

3.5 Lively singing type : Sanzijin, Wuziduo, Shiziju

3.5.1 Name: Sanzijin vocal form (三字紧)

There are many of ways to deal with song words in the Sanzijin of Heluo Dagū singing. Every three words is one sentence, also known as "Sanzijin ". The music is standardized, the speed is fast, and the starting and ending sounds are relatively free, without many stylized performances. This type of singing originated from Henan Netsuzi is usually not used independently, but is usually combined with other singing styles. There are no rules to follow.

San zi jin 《po jing ji》
三字紧 《破镜记》

三字紧 2 3 4 5 6 7 8

yu xiu ying hao tou fa hei ding ding bu ca bai you
余秀英好头发黑丁丁不擦白油

9 10 11 12 13 14 15 16

guang you ming xing zi yan hu ling ling liu ye mei
光又明, 杏子眼忽灵灵柳叶眉

17 18 19 20 21 22 23 24 Phrase 1

wan sheng sheng lian pi bai na ge fen nong nong you mei you ma zi
弯生生脸皮白那个粉浓浓又没有麻子

25 26 27 28 29 30 31 32 Phrase 2

you mei you keng ge da da xiao bi zi ye zheng hao zhang dao
又没有坑疙瘩小巧鼻子也正正好长到

Figure 33 A clip from "The Broken Mirror"

Source : Cao Yanyan, 2022.4

Lyrics: (Figure 33) The main content of the Broken Mirror has been explained before and will not be repeated. This lyric describes Yu Xiuying's beautiful image: glossy black hair on her shoulders, big and round eyes, eyebrows with willow leaves, fair and smooth face, delicate nose long and dignified. Each lyric is only three words, such a structure is the Heluo Dagu special lyric treatment.

Melody: (Figure 33) Bars (1-27) are repetitive melodies; a change from Phrase 2 (bars 28-32) to phrase 1(bars 20-24). The interval of the whole melody is conducted in a set of small words in the middle area. Simple and smooth.

Mode: (Figure 33) This melody is C pentatonic music seven tone is: (C-D-E-G-A, except F, B). The seven-tone tone is a seven-tone national tone formed by the addition of clear horn and changing palace on the basis of the five-tone tone. The clear music scale is also known as the new scale. Compared with the five-tone tone,

the seven-tone is characterized by the increase of the semmatic and three tone. The seven-tone formula can also be explained according to the relationship of five or four degrees. In this melody, the horn F and the palace B are the characteristic intervals.

Rhythm: (Figure 33) This melody is 2 / 4 beats, and in traditional Chinese music, it is called "a rigid eye", "board" is a strong beat, and "eye" is a weak beat. That is, a strong beat and a weak beat. The rhythm is regular and smooth, without many types of change.

3.5.2 Name: Wuziduo vocal form (五字垛)

Wuziduo usually refer to five characters formed into a song, which is different from the commonly used seven-character sentences of the Heluo Dagu. Wuziduo is in a four-two beat complete section, containing four phrases, and each phrase is composed of five words Quyi music. The speed is relatively fast and the structure is regular. Five-word stack is not used independently, often combined with other singing applications.

Wu zi duo 《fang tai kang pian duan》
五字垛 《访太康片段》

yan chang: lu si bei
演唱: 陆四辈
ji pu: zhang ju zhao
记谱: 张矩灼

(前略) 【五字垛】

1 2 3 4 5 6 7 8

zhuang yuan lei zhu ma tai tou yong mu sa
状 元 勒 住 马 抬 头 用 目 撒

9 10 11 12 13 14 15 16 (后略)

lu kou hua men lou hei qi hong ban da
路 口 花 门 楼 黑 漆 红 板 搭

Figure 34 Clip from Wuziduo "Baogong Visiting Taikang"

Source : Cao Yanyan, 2022.4

"Baogong Visits Taikang" is a story of Bao Zheng,Chenzhou grain on the way, after Henan Taizhou Kang territory, there is a person called Wang Wenxue stop pride cry injustice, lead to a bizarre big case.This big book is sad again and again,

twists and turns uncanny, bow everyone wins. Deficiency is the superstition component more, the latter half of the more absurd. Liu Dajiang, the artist of the Heluo Dagu in Xin 'an County, learned this book from the artists of eastern Henan Province and sang it by himself after processing. Lv Wucheng rearranged it into a manuscript after learning it.

Lyrics: (Figure 34) The champion pulls up his horse and looks up at the flower gate at the intersection. There are red handles on the black lacquer door.

Melody: In figure 30, Bars 9-16 with repeated contrastive techniques. The wavy melodic lines enhance the rhythm of the music. The development of musical motivation is gradual.

Mode: (Figure 34) The tone of this melody is G pentatonic: (G-A-B-D-E, except C, F[#]), in which C and F[#] sound are Qingjue and Biangong respectively.

Rhythm: (Figure 34) This melody is 2 / 4 beats advance steadily, and the rhythm has a cross-bar connection. In bar 2-3, bar 9-10, increased rhythmic coherence.

3.5.3 Name: Shiziju vocal form (十字句)

The Shiziju in the Heluo Dagu is also a special type. It is also borrowed from Vocal Form of Zhuizi in Henan Province, also known as "Cross rhyme". In one section, it is divided into three, three and four sentence structure, with a regular rhythm, which is not used independently, but usually combined with other singing styles.

Shi zi ju shi li 《san di xiong ku huo zi jing shu》
十字句示例 《三弟兄哭活紫荆树》

yan chang: cui kun
演唱: 崔坤
ji pu: jing xiao ju
记谱: 丁小菊

Phrase 1

2 3 4 5 6 7 8 9 10 11 [C] 12 13 14

han wu di deng long wei feng diao yu shun you yi
汉武帝登龙位 风调雨顺 有一

Phrase 2

15 16 17 18 19 20 21 22 23 24 25 26

jia hao xiong di sheng si liang min jia ju zhu bing bu yuan you
家 好兄弟胜似良民 家居住并不远 有

Phrase 3

27 28 29 30 31 32 33 34 35 36 37 38 [G]

ming you xing he nan fu gong xian san tian zhuang cun
名有姓 河南府巩县 三田庄村

Figure 35 Shiziju of "Three Brothers Crying Live Bauhinia Tree"

Source : Cao Yanyan, 2022.4

The most classic piece of the Heluo Dagu is "Three Brothers Crying Live Bauhinia Tree" tells the story of the ancient Bauhinia Platform, originally named Tian Jiawan, where a man named Tian Shu did not want his three sons to split their family. Before dying, he made a will: If you want to split your family, unless the Bauhinia tree in your home died, otherwise, brothers cannot split their family. Later, after the third daughter-in-law entered the door, the idea of splitting the family. But helpless elders have instructions, they have a bad idea, with boiling water poured dead redbud tree. When the three brothers heard that the bauhinia tree was dead, they remembered their father's last words and stroked the tree one by one. Suddenly a gust of wind filled the air and made the sky dark. And after the wind, the redbud tree suddenly magically came back to life, still luxuriant. So, the three brothers continued to live together, and none of them talked about splitting up any more.

Lyric: From 6 bars to 38 bars, After Emperor Wudi ascended the throne of Han Dynasty, there was a good brother better than a good people, and the family

name was not far away, Santianzhuang Village, Gong yi County, Henan Province. This lyric is a special singing method of the Heluo Daguci "ten-character sentence". As the name suggests, ten characters are one sentence. The lyrics match up and down. It introduces the time, place, characters and events of the story of the Heluo Daguci song "Three Brothers Crying Living Redbud Tree". The language is concise and concise. The content is colorful.

Melody: (Figure 35) This melody uses the technique of change. Phrase 1 (bars 1-12) sections advance the melody in small word groups. The whole music atmosphere is relatively high. The melody of phrase 2 (bars 17-21) is pushed down, phrase 3 (bars 31-38) melodies develop as descending from top to bottom. The whole melody is coherent, compact and very narrative.

Mode: (Figure 35) The mode of this melody is G pentatonic plus Qingjue hexatonic mode. The mode tone is (G-A-B-D-E, except C), where the "C" sound is the Qingjue tone. The third degree between the Gong tone and the corner tone is the main basis for determining the G Pentatonic. It also shows the national character of this melody.

Rhythm: (Figure 35) This is a 1 / 4 beat melody segment, a single beat, similar to the "loose board" in traditional Chinese music. The rhythm is smooth and rich in types, with a combination of 81,16 in bars 1,2,10,11,28, which enhances the jumping of the rhythm. In bar 7,27, a sixteenth-minute rhythm appears, enhancing the movement of the rhythm.

According to the above analysis: It can be seen from the above three special singing styles (Sanzijin, Wuziduo, and Shiziju) that they are generated to deal with special lyric sentence patterns in the Heluo Daguci music. It is a special way to deal with song words. It is difficult to use independently in the Heluo Daguci music and generally appears occasionally along with other singing styles. However, because the number of words in the lyrics is different, the treatment of the music is similar. Therefore, the researchers analyzed these three types of specific vocals separately.

3.6 Fervent singing type : Feiban, Duoban, Dunzikou

3.6.1 Name: Feiban vocal form (飞板)

Feiban is the most high-pitch and striking type of singing in the Heluo Dagu. It is generally used in the most acute moments of conflicts in the Heluo Dagu bibliogvocalhy: for example, when troops are sent out on the battlefield or when two soldiers confront each other; When soldiers are deployed on the battlefield and when they are engaged in combat. At this time, martial singing can create a tense atmosphere and mobilize the audience's enthusiasm for watching. Feiban in the Heluo Dagu is also called "tight beating slow singing", which is characterized by the compact rhythm of the music and the fast hitting speed of Gangban. The main performance of the song in the warm, tense, high atmosphere of the plot. Create a rich tension atmosphere, make the audience focus. The following is an example of Feiban to analyze.

Fei ban «lu zhi shen quan da zhen guan xi» pian duan
飞板 《鲁智深拳打镇关西》片段

Phrase 1

2 3 4 5 6 7 8 $\sharp F$ 9 10 11 12

lu lao ye mei da xi guan zou

13 14 15 16 17 18 19 20 21 22 23 24

Phrase 2

ni zhuan tou wa kuai dou yao fei

25 26 27 28 29 30 31 32 33 34 35 36

nao shang lai

37 38 39 40 41 42 43 44 $\sharp F$ 45 46 $\sharp F$ 47 48

wo dao zai xi guan zou(wa)

49 50 51 52 53 54 55 56 57 58 59 60 61 G

Phrase 3

yi tang e wo

dian dian gang dao yi nu bo le er de pi

Figure 36 A clip from Feiban's Kuntajin Kansai

Source : Cao Yanyan, 2022.4

"Lu Zhishen Hit the Bully of Kansai" also known as "Ruda Chuba", the medium book section, is sung for about thirty to fifty minutes. The genre comes from the excellent fragments in Water Margin, one of the four Great classics, which were transplanted and adapted into the repertoire of the Heluo Dagu by the Heluo Dagu artists. Hero Lu Zhishen and friend's restaurant drinking, smell the woman cry, call to ask, the original is known as "Zhen Kansai" Zheng Tu to commandeer for concubine. On the excuse of Lu Da to buy meat in the name, deliberately difficult to find stubs, by the strength of wine, punch Zhen Kansai, for the woman avenged. Yanshi the Heluo Dagu artists Lu Mingzhi, Li Mingzhi, Duan Jieping, Gong yi the Heluo Dagu artists Zhang Dakke, Wang Chunhong and so on are good at saying this section.

Lyrics: From 5 to 58 bars, The meaning of this lyric is, you see I Lu Zhishen is not here in Xiguan, you will forcibly rob the civilian women to make trouble, if I guard here in Xiguan, you dare to behave, I will pull out your skin. This lyric mainly expresses Lu Zhishen's heroic spirit of doing good deeds and promoting justice.

Melody: (Figure 36), This melody is intense, high and stirring, and the melody's tonic is carried out around the sound height of the two groups of small characters. There is a steady melody in the fast, one notes a word, also known as "tight play slow singing". The melody in phrase 1(bars 5 - 10) is advanced in parallel with the high notes. In phrase 2(bars 14-22) are in an ascending pattern. The contrast with the first phrase is clear. The melody in phrase 3 (bars 49-54) is wavy , The melody of the whole piece is in high mood and warm atmosphere.

Mode: (Figure 36), The mode of this melody is G pentatonic : (G-A-B-D-E, except F[#]). The leading tone is added to strengthen the dominant function, and the leading tone's tendency towards the tonic tone is also fully displayed. Pentatonic mode is arranged by the interval relation of pure fifth, which is composed of five tones. This metaphone occurs in bars 9 and 45 to 47. The note of the last bar falls on the melody's tonic G tone.

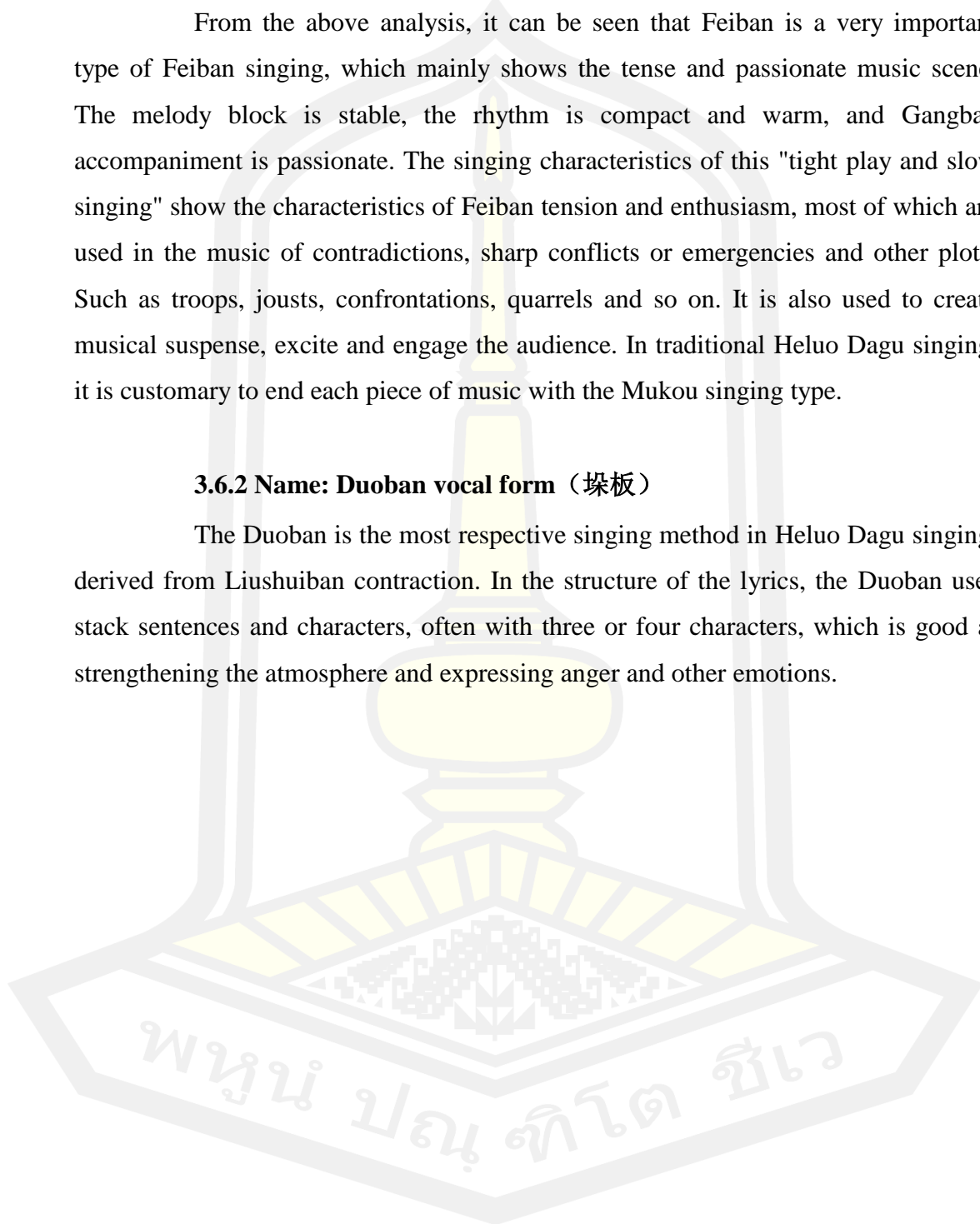
Rhythm: (Figure 36) , This melody belongs to the "slow singing" in traditional music. The specific beat is 2 / 4 beats, the rhythm is very tight, and the musical instrument steel plate is very fast here, like the wind and rain. The rhythm in

bars 1-4,23-24 and 45-46 are evenly composed of two eight notes, which fully shows the stability of the flying board rhythm.

From the above analysis, it can be seen that Feiban is a very important type of Feiban singing, which mainly shows the tense and passionate music scene. The melody block is stable, the rhythm is compact and warm, and Gangban accompaniment is passionate. The singing characteristics of this "tight play and slow singing" show the characteristics of Feiban tension and enthusiasm, most of which are used in the music of contradictions, sharp conflicts or emergencies and other plots. Such as troops, jousts, confrontations, quarrels and so on. It is also used to create musical suspense, excite and engage the audience. In traditional Heluo Dagu singing, it is customary to end each piece of music with the Mukou singing type.

3.6.2 Name: Duoban vocal form (垛板)

The Duoban is the most respectful singing method in Heluo Dagu singing, derived from Liushuiban contraction. In the structure of the lyrics, the Duoban uses stack sentences and characters, often with three or four characters, which is good at strengthening the atmosphere and expressing anger and other emotions.



Duo ban 《cai lou ji》 xuan duan
垛板 《彩楼记》 选段

yan chang: lv wu cheng
演唱: 吕武成
ban zou: wang xin zhang
伴奏: 王新章

中速稍快 欢快地

Phrase 1

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

liu xiao jie xiu lou shang
刘 小姐 绣 楼 上

17 18 19 20 21 22 23 24

ba hua yuner
把 话 云 儿

Phrase 2

25 26 27 28 29 30 31 32

jiao ya huanduan guo lai
叫 丫 环 端 过 来

33 34 35 36 37 38 39 40

jing mian peng er shui peng fang zai
净 面 盆 儿 水 盆 放 在

mu jia shang shu zhuang tai qian ting zhu shen peng qi bei fang
木 架 上 梳 妆 台 前 停 住 身 捧 起 北 方

Figure 37 A fragment of the story of Colorful Floor written by Duoban

Source : Cao Yanyan, 2022.4

Lyrics: From 12 to 40 bars, The lyrics in the above examples mainly describe the daughter of Liu Chengxiang Miss Liu Ruilian in the show upstairs, Embroidery is the place where ancient Chinese women specialize in needlework, girls in ancient times before they were not married in the show floor embroidery or purse weaving, is a place for labor, leisure, or a place for learning skills or artistic creation. Let is a small scene where the maid takes care of her own dressing up.

Melody: (Figure 37) The tune of this melody is lively, slightly faster, and style. Characteristic is a word, close to oral, clever clever, at one go. Singing method pays attention to "flash board to seize the word", "flexible oral English" and "flexible", the use of repetitive techniques to highlight the continuity of the melody. From the 12th section to the Erbanan singing melody, make the statement of the music more compact and fast. The intervals in phrase 1 (bars 1-4) are all on the small line groups. The melody of phrase2 (bars 25-30) belongs to the duality. In the Heluo Dagu singing, the upper rhyme and the lower rhyme become a group, and two

sentences in each group are repeated repeatedly. Belongs to the form of double rhyme superposition.

Mode: (Figure 37) The tone of this melody is G pentatonic: (G-A-B-D-E, except C). Adding the subordinate tone, the function is relatively complete, and the major tone is strengthened. The Qingjue "C" appears in section 39.

Rhythm: (Figure 37) The rhythm of this melody is 2 / 4 beats, and the rhythm is regular and uniform. The first beat of section 2 is a rhythmic stress of four sixteenth characters, highlighting the dynamic rhythmic feature. Section 23 is a syncopation within a section, changing the original rhythmic stress on the first eighth note "A" to the quarter note "D". So the "D" sound becomes a strong shot in section 23. It highlights the declarability of the melody.

3.6.3 Name: Donzikou vocal form (顿子口)

Dunzikou is a commonly used melody style, which has many functions such as narrative, lyric, depiction, description, transition, turning and lead Ban. Narrative, lyric, depiction and description can be used at the beginning of a verse, as well as in the middle of a verse. Transition, turning and other functions are mostly used in the verse, At the end of the Dunzikou, it usually falls on the pentatonic mode "C" tone to deliver the melody, The Heluo Dagu actors can improvise according to the needs of the plot and adjust the atmosphere of the live performance. Accompanists also adapt to the situation. The interludes are more flexible. The first sentence and the next sentence are basically formed in one go, with free rhythm and no drag. There is only a short passage between the clauses as a pause, accompanied by the rhythm of the Heluo Dagu.

Dun zi kou 《lu zhi shen quan da zhen guan xi》 pian duan
顿子口《鲁智深拳打镇关西》片段

chang yan shuo duo yi shi bu ru shao yi shi hao ba ba ba shi liang yin zi w na zai shou
常言说多一事不如少一事好罢罢罢十两银子我拿在手

jiao yi sheng chang qu zhe ge da gui nv san liang qi wo men huan huan zhang
叫一声唱曲这个大闺女三两七我们还还帐

sheng xia de hui ni de yuan jun ni zuo ge pan fei qian wan wen bu yao zai da jie zou
剩下的回你的原郡你作个盘费千万问不要在大街走

geng bu neng zai lai zhe jiu lou chang xiao qu ni yu zhe jun zi ta ba ni shang
更不能再来这酒楼唱小曲你遇着君子他把你赏

yu zhu na jian xie xiao bei jiu lou shang
遇住那奸邪小辈酒楼上

ta gan ba ni qi
他敢把你欺

Figure 38 Excerpted from Boxing Town Kansai by Dunzikou

Source : Cao Yanyan, 2022.4

Lyrics: (Figure 38) The lyrics of the above song are: as the saying goes, more than one thing is less than one thing, here the twelve silver you accept first, call a singing song of the girl, you use three two seven money to repay the debt. The rest of the money you as the way home, do not walk in the street, more cannot come to this restaurant to sing a little song, today is you meet good people to help you. If you meet the bad guy again, you will be bullied. The lyrics mainly describe how Lu Zhishen made arrangements for the girl to return home after he saved her. It highlights Lu Zhishen's courage and resourcefulness.

Melody: (Figure 38) This melody uses the technique of change. The melody of the first phrase is in a descending style. The "common saying" of the first three beats is speaking. The second phrase is subdued and then uplifted, the third phrase is uplifted and then subdued, the fourth phrase is wave advancing, and the beginning of this phrase, "more can't", is also speaking, the fifth phrase is parallel advancing, and the melody of the sixth phrase is declining. The whole melody mixed the spoken and sung with recitativeness.

Mode: (Figure 38) This example song is A pentatonic (B-C#-E-F#-A, except G#), where G# is Biangong. It appears at the end of the second and third musical phrases. The final note falls on the tonic "B". The key is stabilized.

Rhythm: (Figure 38) This rhythm also known as "loose plate", no eye, free rhythm. It has the characteristics of chanting and vocal music. This rhythm allows the singer to play according to the music scene.

The above analysis shows that Danzikou is a common singing style in the Heluo Dagou. It is half spoken and half sung with the nature of chanting. It has the function of narration, lyricism, depiction and description. The rhythm is free and the melody is smooth. In the whole singing, it plays the function of lead board. The ending note of the melody usually falls on the tonic note of the Gong tone. It then moves on to the other chords.

Summary

This dissertation focuses on the accompaniment instruments of Heluo Dagou, the performance forms of Heluo Dagou, the vocal form of Heluo Dagou and Analysis.

1. There were the instruments in Heluo Dagou are Shugu, Gangban, Jianban, Xiaobo, Zhuihu, Erhu, Sanxian. The dissertation analyzes and summarizes the shape and features of musical instruments.

2. The performance forms of Heluo Dagou include single group, two group, three group and multiple groups.

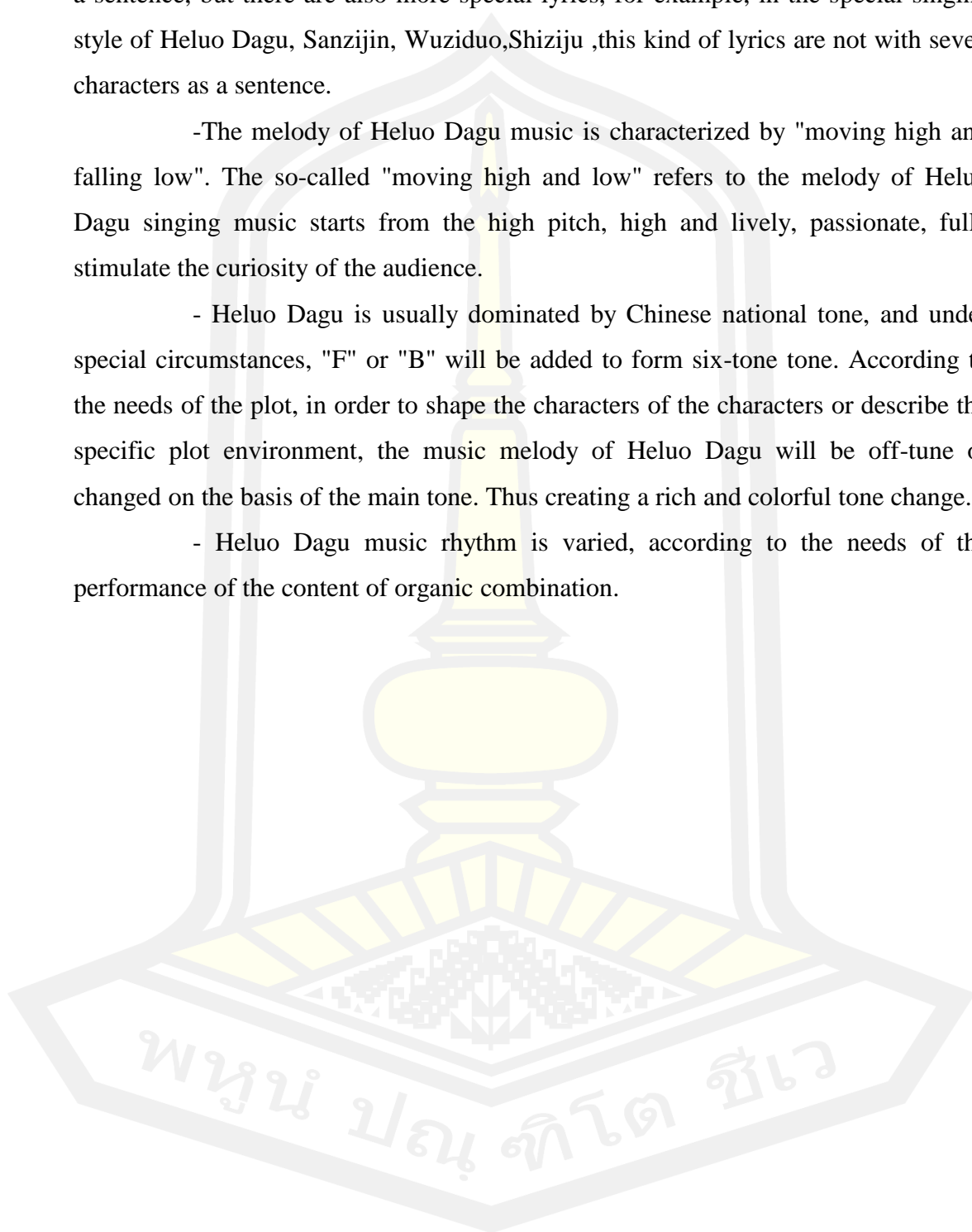
3. The vocal form of Heluo Dagou and Analysis. The vocal form of Heluo Dagou comes from operas or music of many places in Henan Province, so the composition of music is not a single, but a fusion of various musical styles.

-The lyrics of Heluo Dagu are regular, generally with seven characters as a sentence, but there are also more special lyrics, for example, in the special singing style of Heluo Dagu, Sanzijin, Wuziduo, Shiziju, this kind of lyrics are not with seven characters as a sentence.

-The melody of Heluo Dagu music is characterized by "moving high and falling low". The so-called "moving high and low" refers to the melody of Heluo Dagu singing music starts from the high pitch, high and lively, passionate, fully stimulate the curiosity of the audience.

- Heluo Dagu is usually dominated by Chinese national tone, and under special circumstances, "F" or "B" will be added to form six-tone tone. According to the needs of the plot, in order to shape the characters of the characters or describe the specific plot environment, the music melody of Heluo Dagu will be off-tune or changed on the basis of the main tone. Thus creating a rich and colorful tone change.

- Heluo Dagu music rhythm is varied, according to the needs of the performance of the content of organic combination.



Chapter VI

Formulate Guidelines for the Promotion and Preservation of Heluo Dagu Music in Henan Province, China

In the first two chapters understand the history of the drum origin and development process, on the basis of we analyzed the characteristics of the drum music, this chapter is mainly to study how to preservation and promote the drum music, preservation, In this chapter, the researchers conducted four field surveys on the inheritance and preservation of Heluo Dagu, including interviews with the respondents. Lv Wucheng, Zhang Huaisheng, Chen Zhenkui, Wang Xinzhang and other officials conducted follow-up interviews with local villagers, and university researchers, teachers, and staff of the 'Intangible Cultural Heritage Preservation Center'. During the study, the researchers used detailed transcripts, video recordings and questionnaires.

The results are as follows :

1. How to preservation the Heluo Dagu music in Henan province, China?

In an interview with Li Ximei, a college teacher, the researcher said on how to preservation Heluo Dagu music: " Taking effective measures to preservation the development of Heluo Dagu is an important measure to promote the healthy development of Heluo Dagu. Heluo Dagu as frequency extinction of folk art, the preservation and inheritance must have more people involved, especially to get the relevant government leaders and department attaches great importance to and support, at the same time, also need to mobilize the power of the whole society to rescue Heluo Dagu the non-cultural heritage, (Interview, April 2022.)

Li Jianli of the Yanshi District Cultural Center in Luoyang City, said, " In recent years, with the popularity of cultural entertainment, the performance market of Heluo Dagu has gradually shrunk, and its survival and inheritance has fallen into a worrying situation: lack of excellent leaders; lack of good successors; lack of change and innovation. Measures that can be taken: establish preservation agencies and actively carry out the census work. Establish Heluo Dagu cultural and ecological

village of preservation; actively carry out such activities; conduct training, organize youth interest class and adult crash class, train the inheritors of Heluo Dagu; increase capital investment to promote the innovation and development of Heluo Dagu art."(Interview, April 2022.)

Lv Wucheng, a key informant of my research: " Although the government has taken a series of measures to excavate, revitalize and preservation, and all sectors of society have paid attention to and support, but still can not stop the decline of Heluo Dagu art. Although the relevant cultural departments of the government attach great importance to the intangible cultural heritage, the preservation is far from enough, lacking relevant laws and regulations, more limited to superficial and mere formality, and no deeper and perfect preservation and inheritance mechanism has been established. Therefore, for the endangered Heluo Dagu art, these rescue and preservation measures can only be "Treating the symptoms rather than the root cause"(Interview, July 2022.)

Casual informant Chen Zhenkui: " Suggestions and ideas on the municipal intangible cultural heritage project Heluo Dagushu. It is suggested to set up a special non-material cultural heritage preservation organization and give clear responsibilities for the establishment. With the advantage of the county industry tourism, with the development of tourism, to develop the intangible cultural market. Intangible cultural heritage exhibition activities will be held on festivals to provide inheritance bases, and various media such as standard words, TV and stage can also be used for publicity. Give these qualified old artists a certain living allowance. (Interview, July 2022.)

From the above investigation, it is not difficult to find that the current "Heluo Dagu" has lost the soil for its survival, and the number of singers who sing Heluo Dagu is on the decline. Huge influence on the market share of Heluo Dagu. Coupled with the commercialization of music and people's worship of pop music, more and more young people are keen on pop music. Lack of enthusiasm for traditional music, such as the Heluo Dagu. In the contemporary society with vocalid economic development, how to effectively integrate the traditional folk music with the needs of economic and social development, and find the entry point between the artistic value of Heluo Dagu itself and the material benefits under the market economy chain, so

that it can be realized. The urgent task is to inherit and preserve themselves, and to achieve a win-win situation of innovation and interests.

2. How to promotion Heluo Dagu music in Henan province, China?

The interview of Professor Jiao Yiyang of Henan Normal University about the promotion of Heluo Dagu music, saying, " The establishment of Heluo Dagu Inheritance and Performing Arts Center, pay attention to the preservation of the original ecological traditional customs and life forms, and highlight the remarkable characteristics of nationality, popularity and popularity. Focusing on the root of national culture, based on the realistic needs of the people, in the inheritance and carry forward the excellent national culture to find a breakthrough. We can often hold professional competitions, hold lectures on "Heluo Dagu", hold teacher training courses for "Heluo Dagu", select students of "Heluo Dagu"; and seek government support, keep pace with the times, and make full use of the network platform for publicity. (Interview, April, 2022)

Zhang Huaisheng, the casual informant, said, " This inheritance value, our traditional Chinese culture is about filial piety culture, which is five words, heaven and earth, king and teacher. Heluo Dagu itself is an inheritance, it is the inheritance of a culture, but also the spread of a culture, it serves the society and the public in the first time. The whole society is a culture on the table, mainly to promote positive energy. In fact, briefly and to the point, Heluo Dagu is to sing for the people and let the people know what we want to do. It plays a leading role in promoting culture, it is a main line, it will sublimate. We are Chinese, why not spread the Chinese culture, this is our original intention." (Interview, April 2022)

Key informant Lv Wucheng: " Make full use of the Ma jie Book Club, Wang Book Club, Mihe Book Club, Yanshi Heluo Dagushu Club; Heluo Dagu competition, Grand Prix, challenge competition is roughly the same as the book fair, the difference is that the book fair is mainly reflected in trading, communication and other aspects, while the competition is mainly reflected in the competitions, etc. Through the establishment of a reward mechanism, to stimulate and stimulate the enthusiasm of the artists, and then enhance and improve each other. There are only several events related to Heluo Dagu, such as Henan Province Heluo Dagu Challenge Competition,

Henan Province Singing Drum Song Competition and Guanlin Heluo Dagu Challenge Competition. As well as the campus, make full use of the Henan Quyi Festival, Luoyang Peony Festival activity platform, vigorously promote Heluo Dagu music."(Interview, March 2022)

According to the above research, according to the preliminary field investigation and data analysis done by the researcher, A series of preservation activities and measures need to be taken to preservation and promote the Heluo Dagu music in Henan Province, China: " 1. Establish the Heluo Dagu Music Training Institute, Regular activities; 2. Regularly holding the Heluo Dagu Quyi Festival; 3. Holding the Yanshi District Heluo Dagushu Meeting; Holding the Heluo Dagu training class; Carry out seminar quota exchange activities; Build a display platform for artists; Carry out the general survey of Heluo Dagu; Actively carry out the application of intangible cultural heritage and special support funds; Rescue records of the data of key artists; To support the folk artists and the folk Heluo Dagu Performing Arts Group.

3. Suggestions on the rationality of comprehensive preservation and promotion of Heluo Dagu Music in Henan Province, China.

Specifically, the static preservation of Heluo Dagu is mainly reflected in the active arrangement and excavation of Heluo Dagu music in Henan province, China. The specific measures are as follows:

3.1 Static preservation: Establish the image file of Heluo Dagu

The first method of preservation is image-supported text. In the collection and mining of Heluo Dagu data, most of them are the "Description" relationship of image-supported text, such as the photos and pictures in Heluo Dagu dissertations. These photos, pictures are a visual illustrative legend in the process of text narration. The second is the text support image. For example, in the video recording of Heluo Dagu music, we can add annotated text and subtitles in the post-production. In this way, people can understand the Heluo Dagu music more intuitively. The third is complementary text and text, we can use the combination of text and image to compile. We can use the screen as the medium to read, and combine the sounds, images and spectrum illustrations to compile the data of Heluo Dagu. For the difficult

sample materials of Heluo Dagū in the early stage, the old artists of Heluo Dagū can sing as examples. In the later stage, we use modern technology to switch the original music examples next to the singing video. Such arrangement and recording are a new technology for Heluo Dagū music.

The second is the establishment of Heluo Dagū Audio-visual files

Since the technology of "Audio and Video archives" is developed for western classical music and pop music, it is the main difficulty of this project to face and deal with the diversity and complexity of ethnomusicology archives. At present, it is still difficult to use Heluo Dagū to use this technology, but we will explore it. In his dissertation, he wrote: "There is no doubt that preservation itself is not the purpose of archival construction, but to ensure sustainable and long-term access to information." (Schuller, 2005) With the development of modern information and communication technology, the current accessibility of archival information has been greatly increased, and is gradually changing the relevant technology! Ethnomusicology will also keep pace with the times and make full use of modern technology to preserve relevant audio-video and picture materials. As a part of traditional music, it is very necessary to join such preservation measures and ranks.

3.2 Live preservation and oral transmission.

Heluo Dagū has one of the common characteristics of the intangible heritage: it is a living traditional culture. Then, in the process of inheritance and development, the way of "Oral transmission and Heart teaching" is followed, and this unique way is carried out in the specific objects (inheritors of folk music) in a specific cultural space (traditional Chinese folk music). Specifically, when the inheritors teach the new successors, the inheritors convey the understanding of the works to the new successors through the actual singing or performance of Heluo Dagū music. The benefit of such inheritance is that the new successors can feel the charm of Heluo Dagū music more directly, and experience the content of the music in the works more quickly. Compared with other ways of teaching, it can more accurately grasp the singing and playing skills of Heluo Dagū. The early founders of Heluo Dagū were very representative. Due to various reasons, most of them had not received formal school education at that time, and their own education level was relatively low, and their systematic professional knowledge was relatively lacking.

As a result, they do not perform in a static routine, and have a strong personal creativity: they usually improvise according to the performer's own environment and the surrounding performance environment. In this way, they cannot accurately record the skills they have learned through words or spectral examples, and can only pass them on from generation to generation through the simplest way of "Oral teaching".

In addition to the inheritance method of "Oral-heart teaching method", Heluo Dagu also has the inheritance method of "Master and Apprentice Inheritance" and "family inheritance". "Master and apprentice inheritance" refers to making the master and apprentice without blood relationship linked together through the worship ceremony, and the master teaches the apprentice skills, which is the most common inheritance system in Heluo Dagu. "Family inheritance" means that the inheritors only take their own family members as the teaching objects. Their families all sing Heluo Dagu, and the performances only participate in the family activities. Therefore, the excellent traditional culture embodied in Heluo Dagu should be paid attention to by the society, carried forward and passed on from generation to generation. We need to pay more attention to the historical value of the traditional culture in Heluo Dagu. We use the field survey of Heluo Dagu to analyze and excavate its connection and significance with the times. So as to deepen our multifaceted understanding of Heluo Dagu music to meet the needs of Heluo Dagu to adapt to the new era. The traditional cultural value of Heluo Dagu is also preserved and reflected in the inheritance and development.

3.3 The government will strengthen the support for the local Heluo Dagu art groups and the cultivation of young talents.

It is suggested that the relevant departments of Luoyang city should set up "Luoyang Intangible Cultural Heritage Center" and hold "Heluo Dagu Public Welfare Training class". At the same time, the Quyi departments of all counties and districts were called on to actively respond to the policy and set up the "Heluo Dagu Training Institute", "Heluo Dagu Training Class" and other organizations. These training institutes and training courses will play a certain role in the preservation and dissemination of Heluo Dagu. Heluo Dagu Romance Company can also be established to include the preservation of intangible cultural heritage in the financial

budgets of governments at all levels, so that the funds are special, and carefully supervise the implementation.

Relevant government departments should vigorously support the development of Heluo Dagū art groups. There can be some help in the policy. At the same time, a special fund should be allocated for the cultivation of young actors and the subsidy of old artists to improve their enthusiasm. Make the orderly and scientific inheritance and preservation continue. Let Heluo Dagū music return to the vision of the common people, and revitalize the style of Heluo music culture.

3.4 Make full use of the all platforms to promote Heluo Dagū music in Henan Province, China

3.4.1 Heluo Dagū moves into the campus measures

It is suggested that schools at all levels include Heluo Dagū into the art curriculum. Learning Heluo Dagū can help students learn more about the local music culture, and personally experience and feel the change of timbre speed, so as to promote the improvement of students' music aesthetic appreciation and emotional transmission. At present, this suggestion has also been adopted by some schools. The researcher and the main informants, Zhang Huaisheng and Chen Zhenkui, visited the campus and watched some students learning Heluo Dagū. By reporting the performance, interviewing students and sorting out the class schedule after class, we found that Heluo Dagū entered the campus has a good momentum. Currently, it are engaged in Dian No.1 Middle School in Yibin District, Luoyang; Luoyang Vocational College of Science and Technology; No.1 Experimental Primary School in Yibin District; Julong Primary School in the Chanhe River Hui-Hui District; No.1 Experimental Primary School in Luolong District (Cuiyun Campus) (Anle Campus); Music Teaching and Research Group of Luoyang Education Bureau; Enlightenment Future Primary School in Luolong District; Sanshan Primary School in High-tech Zone; No.2 Experimental School in High-tech Zone; Wangcheng Primary School of Dagū in Xigong District. Next, we will gradually improve the policy of introducing Heluo Dagū into the campus.

3.4.2 Civil society organizations

Make full use of the large-scale "Book fair" and "Temple fair". Heluo Dagū artists will also participate in other activities in addition to their ordinary

performances. In this way, these guilds can be used to promote and promote the Heluo Dagū. For example, there are "Xinzheng Sanhuang Hui", "Majie SanHuanghai", "Jiaozuo SanHuanghai", "Majie Book Fair", "Tour Wang Book Fair", "Mihe Book Fair", "Yanshi Heluo Dagushu Fair", "Lingshan Temple Fair", "Guanlin Temple Fair" and so on. These guilds and temple fairs have prescribed rules, art friends, regular organization, strict rules. All the participants will exchange their skills and experiences during the meeting, allowing Heluo Dagū to participate in the performance activities.

3.4.3 Grand evening show (government supported organization)

In addition to the organization and efforts of Heluo Dagū artists, government departments at all levels should also make corresponding reward mechanisms, so they set up relevant competitions to stimulate the enthusiasm of artists in the competition of Heluo Dagū. For example, there are activities such as "Henan Heluo Dagū Challenge Competition", "Guanlin Heluo Dagū Challenge Competition", "Luoyang Heluo Dagū Quyi Festival", "Luoyang Tourism and Culture Festival" and "Luoyang Peony Flower Fair", which can promote the special preservation of Heluo Dagū through these large-scale activities organized by the government. With the Henan Quyi Festival and Challenge Competition as the platform, it has strengthened the external publicity and promotion, increased the popularity of Heluo Dagū, provided opportunities for Heluo Dagū heritage artists to show and communicate, cultivated the audience and artistic talent of Heluo Dagū, and promoted the living inheritance and development of Heluo Dagū.

In general, the Heluo Dagū is an important part of the Chinese traditional local opera music. It is the true portrayal of people's social life in Heluo area, and it is the emotional needs truly expressed by people. Its tune is simple, high, heroic, which is the main representative of Chinese traditional music. It plays an important role in the study of the culture, society, economy and the development of the traditional folk music in Heluo region. The above is the preservation and inheritance methods obtained by the researchers through repeated investigation, and I hope the readers will think deeply.

Summary

The preservation and promotion of Heluo Dagū is a long way to go, from government organizations, professional groups, corporate groups, folk artists, from the older generation of artists and the preservation and promotion of Heluo Dagū.

1. For the preservation of Heluo Dagū, on the basis of static preservation and live preservation, the relevant government departments should vigorously support the development of Heluo Dagū art group. There can be some help in the policy. At the same time, a special fund should be allocated for the cultivation of young actors and the subsidy of old artists to improve their enthusiasm.

2. For the promotion of Heluo Dagū, the activity of Heluo Dagū into the campus will be carried out in an orderly manner, the large-scale evening party organized by the government and the large-scale temple fair will be held every year in Heluo area, and the temple fair will be promoted by means of commercial needs. This is the most considerable 'market demand' of Heluo Dagū.

However, in order to truly preservation Heluo Dagū, in addition to the music itself, we should pay more attention to the human factor, that is, the preservation and cultivation of the inheritors. When a folk music is most prosperous, the traditional music culture is most carried forward. It is a historical responsibility and mission to inherit the Heluo Dagū music culture. Our life goals and behavior choice are based on the national music values of the unity of the national spirit and the spirit of the times. We must attach importance to the value orientation of Heluo Dagū music. Schools at all levels can use scientific and technological innovation, social practice, to carry forward the excellent HeluoDagū music culture as the main basis, to foreign culture "Take its essence, drop the dross" as the development points, the HeluoDagū music culture in the traditional spirit, advanced ideas, values and scientific consciousness spread to the public.

Chapter VII

Conclusion, Discussion Suggestions

This chapter includes three parts: conclusion and suggestion. The conclusion part mainly summarizes the research results of three objectives: the historical development of Heluo Dagu in Henan, China; The musical characteristics of Heluo Dagu in Henan, China; Suggestions on the feasibility of promoting and protecting Heluo Dagu music. After further study, the following conclusions are drawn: Conclusion, Discussion, Suggestions.

1. Conclusion

According to literature materials and field investigation,

1.1 As the origin of Heluo Dagu, the author believes that Heluo Dagu originated from Luoyang (1905A D) and spread throughout the country in the later period, which was the product of the combination of Luoyang Qinshu and Nanyang Dagu. The development of Heluo Dagu is divided into:

Since 1905A D-1952A D, during this period, Heluo Dagu was mainly distributed in the rural areas and in the suburbs of Luoyang. There are two outstanding features of this period. First of all, the emergence of the early forms of Heluo Dagu, "drum touching string", "Heyang Dagu" and "backing reed". The second characteristic is the emergence of the three emperor's association and the establishment of the Quyi Institute. To some extent, it laid the foundation for the prosperity of Heluo Dagu.

Since 1952A D-2000A D During this period, there were many celebrities of Heluo Dagu, such as Zhang Tianpei and Cheng Wenhe. There were two major events in this period. First, in 1952, Zhang Tianpei decided the name of "Heluo Dagu" on the advice of experts. Second, in 1970, Zhang Tianpei, the famous second-generation master of Heluo Dagu, died of disease, which was a huge loss to Heluo Dagu. Under the leadership and support of the party and government departments, Heluo Dagu has also achieved unprecedented prosperity. Various activities related to Heluo Dagu were carried out in an orderly manner. The artists actively participated in large-scale

public performances, which played a good role in the promotion and dissemination of Heluo Dagū. At the same time, it also provides valuable information for the research of Heluo Dagū. It has also greatly promoted the development of Heluo Dagū.

Since 2000A D-present time, With the development of The Times, fewer and fewer old people listen to Heluo Dagū, and the younger generation is relatively unfamiliar with this traditional music form.fewer and fewer listeners formed a certain obstacle to the spread and development of Heluo Dagū. Compared with pop music, Heluo Dagū does not have a photographic memory. With the acceleration of the social rhythm, people need more temporary mental relaxation and spiritual enjoyment. Popular songs and dances, movies and short videos are more in line with the spiritual needs and aesthetic standards of this generation. The traditional Heluo Dagū art is gradually marginalized and has lost its market competitiveness.

1.2 To analyze the musical characteristics of Heluo Dagū in Henan Province, China. Through field investigation and literature analysis, the researchers conclude:

-In the accompaniment part of Heluo Dagū, Briefly introduced the shape and performance characteristics of Shugu, Gangban, Jianban and the main accompaniment instrument of Heluo Dagū is Zhuihu.Sometimes Erhu and Sanxian are added.

-The performance forms of Heluo Dagū are mainly introduced into several aspects: Solo ,Duo ,Trio , Multi group.The analysis of the whole chapter plays a vital role in the protection and promotion of Heluo Dagū music.

-The vocal form of Heluo Dagū and Analysis: Firstly, the lyrics of Heluo Dagū are regular, generally with seven characters as a sentence, but there are also more special lyrics, for example, in the special singing style of Heluo Dagū, Sanzijin,Wuziduo,Shiziju ,this kind of lyrics are not with seven characters as a sentence; The melody of Heluo Dagū music is characterized by "moving high and falling low". The so-called "moving high and low" refers to the melody of Heluo Dagū singing music starts from the high pitch, high and lively, passionate, fully stimulate the curiosity of the audience. Secondly, Heluo Dagū is usually dominated by Chinese national tone, and under special circumstances, "4" or "7" will be added to form six-tone tone. According to the needs of the plot, in order to shape the characters of the characters or describe the specific plot environment, the music melody of Heluo

Dagu will be off-tune or changed on the basis of the main tone. Thus, creating a rich and colorful tone change.

1.3 To formulate guidelines for the promotion and preservation of Heluo Dagu music in Henan Province, through the multi-informant interview and research know

-For the protection of Heluo Dagu, on the basis of static protection and live protection, the relevant government departments should vigorously support the development of Heluo Dagu art group. There can be some help in the policy. At the same time, a special fund should be allocated for the cultivation of young actors and the subsidy of old artists to improve their enthusiasm.

-For the promotion of Heluo Dagu, the activity of Heluo Dagu into the campus will be carried out in an orderly manner, the large-scale evening party organized by the government and the large-scale temple fair will be held every year in Heluo area, and the temple fair will be promoted by means of commercial needs. This is the most considerable "market" demand of Heluo Dagu.

2. Discussion

2.1 As for the origin of Heluo Dagu, I agree with Mr.Lu. As for the development of Heluo Dagu, I like Mr. Chen Zhenkui's opinion.

2.1.1 Discussion on the origin of Heluo Dagu, Henan Province, China. According to the previous literature search and field research, the author believes that Heluo Dagu originated from the combination of Luoyang Qinshu and Nanyang Dagu.

Lv Wucheng (2016) Heluo Dagu is a combination of Luoyang Qinshu and Nanyang Dagu. There are two reasons: first, part of the music of Heluo Dagu is inherited from Luoyang Qinshu. Second, the accompaniment and performance mode of Heluo Dagu absorb the advantages of Nanyang Dagu. This view is further confirmed in the Henan Volume of Chinese Quyi Annals.

Zhang Hongyi (1981) Heluo Dagu was a combination of Luoyang Qinshu and Eastern Henan Dagu. The reason is that Li Fulu, the founder of Heluo Dagu, got acquainted with the artists of eastern Henan Dagu. In the process of exchanging skills, a new way of singing was developed, which is the prototype of Heluo Dagu.

Ge Shan (2009) Heluo Dagū is a combination of Henan pendant and a single drum. The reason is that Gao Yanchang added pendant hu on the basis of the single drum performance. This statement is only spoken orally.

2.1.2 Discussion on the development process of Heluo Dagū

Through literature search and field investigation, the views of Heluo Dagū in different development periods are summarized:

The first stage (1905A D-1952A D)

Chen Zhenkui (2022) : During this period, Heluo Dagū was mainly popular in rural areas and was generally performed indoors. The early Heluo Dagū artists all sang Luoyang Qinshu, so they absorbed the characteristics of Luoyang Qinshu on the accompaniment instruments and musical style of Heluo Dagū. Wang Xinzhang (2022): During this period, the prosperity of the "Three Kings' Association" played a very good role in the development of Heluo Dagū.

Shang Jiye: " The 9th day of the Chinese lunar month is the day of the Three Yellow Club. On this day, artists get together to exchange Heluo Dagū skills and discuss issues that need to be addressed in the past year. Zhang Yang, Duan Yan, Hu Nanfang, Li Fulu, Lu Lu, Zhang Tianpei and Ye Hedgehog served as the presidents. (Shang Jiye, 2004) This statement is also confirmed by the Yanshi Quyi Annals.

The second stage (1952A D-2000A D)

Ma Chunlian (2004a) In 1952, Zhang Tianpei, a famous Heluo Dagū artist from Henan Province, was sent to participate in the opera performance in central and southern Wuhan. His excellent performance was highly appreciated by the audience. Wang Yaping, a famous artist present, proposed to change "Song Garden Fairy" to "Heluo Dagū". The word "Heluo Dagū" not only reflects its regionality, but also reflects its folk-art type. To be sure, Zhang Tianpei, the second-generation heir of Heluo Dagū, discussed repeatedly with the relevant leaders of the cultural department, and finally established the traditional folk-art name "Heluo Dagū".

Chen Zhenkui (2022) : The singing form of Heluo Dagū has been basically established. The education departments of Henan province also attach great importance to the protection of Henan LuoDagū repertoire. During this period, the

famous Heluo Dagu repertoire were born. It provided an early resource for today's Heluo Dagu repertoire.

The third stage: (2001A D-present)

Zhang Huaisheng (2022): With the development of The Times, there are fewer and fewer old people listening to Heluo Dagu. The younger generation is relatively unfamiliar with this traditional music form. Coupled with its outdated bibliography, fixed singing styles, and conservative musical features, many young people are less interested in it. Less and fewer listeners have formed a certain obstacle to the spread and development of Heluo Dagu.(Chen Handan, 2017). In the era of multimedia economy development, mobile phones, TV, movies, douyin, Kuaishou and so on are all convenient and fast. People get spiritual entertainment and relaxation, and gradually lose interest in traditional forms of entertainment such as art groups, evening parties, tea sheds and bookstores. Dag's survival and development direction of Heluo is getting narrower and narrower.

Chen Zhenkui (2022) : With the rise of pop songs and other pop music, the traditional Heluo ancient music to a certain extent, in order to conform to the development of The Times and pursue the trend, the young Heluo ancient artists began to try to introduce pop music into Heluo ancient art, trying to revitalize Heluo ancient art. Through literature analysis and field investigation, the author thinks that the above view is correct. We need to integrate the previous research results in order to more accurately understand the characteristics of Henan pendant in different development periods.

2.2 The analysis and discussion of Heluo Dagu music characteristics are discussed as follows:

Wang Xinzhang (2022): In the accompaniment instruments, the book drum and the steel plate are necessary percussion instruments, while other instruments are optional according to the needs of the artist. The accompaniment instruments include falling hu, three strings, erhu and so on. Among them, the pendant hu is essential to the main string, and other instruments, depending on the situation, can be used. Lv Wucheng (2016): The singing of Heluo Dagu is diverse, belonging to the plate style. There is a main melody in the singing. On the basis of the theme, it is repeated, changed and developed and some other plate styles are derived. Its singing is

characterized by "talk, sing, sing, talk; singing seems to say, talk seems to sing". (Li Jianli, 2011) Heluo Dagu is performed in various forms. The performance group is divided into one-person group, two people group, three people group, many people group and so on. One-person groups are rare. Duo and trio are the most common groups in the Heluo Dagu performance. Multiplayer group is mostly used for relatively large performance occasions. I agree with the view that the accompaniment instrument of Heluo Dagu is determined according to the size of different performance occasions. The main accompaniment instrument is pendant hu, and the main percussion instruments are book drum and steel plate, which must appear. The performance form of Heluo Dagu is mainly in two groups and three groups. There will be multiple groups in large-scale performance occasions. The vocal cavity form of Heluo Dagu can better reflect the musical characteristics according to the division of emotions. It has different characteristics in different times, but it basically adopts the traditional singing mode of Heluo Dagu.

2.3 For the promotion and protection of Heluo Dagu music

Jiao Yiyang (2021) Establish the Heluo Dagu inheritance and performing art center, pay attention to the traditional customs and living forms of protecting the original ecology, highlight the remarkable characteristics of the nation, pay attention to the root of the national culture, and seek breakthroughs in the inheritance and development of the fine national culture according to the practical needs of the people.

Chen Zhenkui (2022) It is suggested to set up a special organization for the protection of non-material cultural heritage and give clear responsibilities for the establishment. Funds for the protection of intangible cultural heritage will be included in the financial budgets of governments at all levels, so that the funds will be used exclusively and carefully implemented.

Wang Xiaole (2018) The promotion of Heluo Dagu should be compared with the tourism industry, and explore the intangible cultural market with the help of the development of the tourism industry. Intangible cultural heritage exhibition activities can be held on festivals to provide inheritance bases, and various media such as standard words, TV and stage, so that more people can know about the intangible cultural heritage and actively participate in the protection.

I agree with the above views. First, the government has played a guiding role in protecting the Heluo Dagū. The state must establish a demonstration base and a communication base for Heluo Dagū, and further increase the publicity of Heluo Dagū. In this way, the promotion of Heluo Dagū will play a basic role. At the same time, the school serves to educate and cultivate the promotion of Heluo Dagū; Finally, static protection and live protection are combined to further expand the audience of Heluo Dagū. In this way, I think the Heluo Dagū music can be better promoted and protected.

3. Suggestion

In the next study,

3.1 To strengthen the theoretical research on the history and culture of Heluo Dagū, it is necessary to in-depth analyze the social, economic and cultural background of each stage of its development.

3.2 To strengthen the study on the relationship between singing and accompaniment in the musical characteristics of Heluo Dagū.

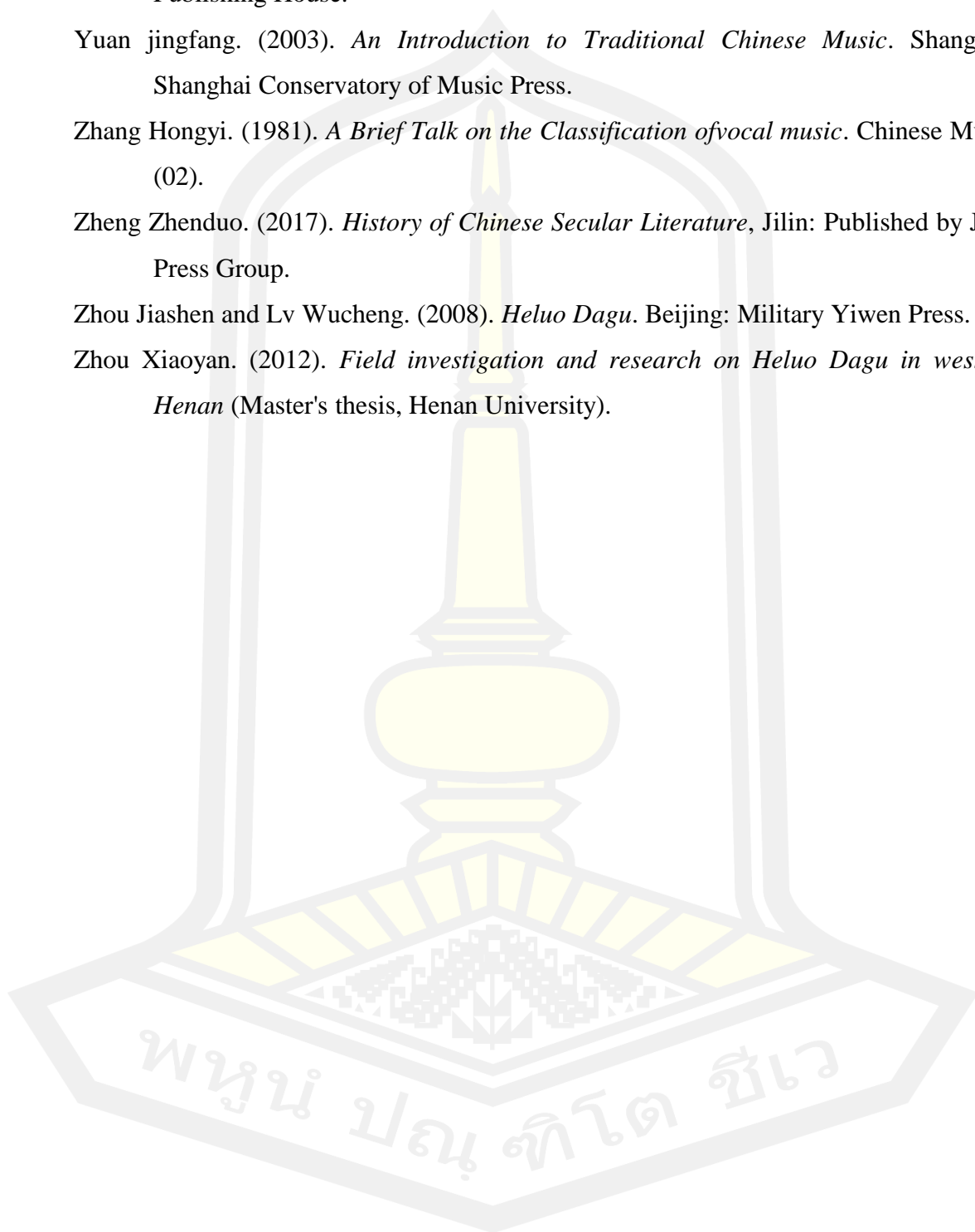
3.3 To Strengthen the research on the audience's aesthetic needs for Heluo Dagū music, combine the current pop music elements, enrich the diversity of Heluo Dagū singing, meet the aesthetic needs of modern people, and keep up with the development pace of The Times.

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APPENDIX

Appendix 1

Table 5 Heluo Dagū Field Survey

1	The origin of Heluo Dagū
2	The development of Heluo Dagū in Heluo region
3.	The reform Heluo Dagū
4	The singing characteristics of Heluo Dagū
5	Instrumental features of Heluo Dagū
6	Content and performance of Heluo Dagū
7	The spread route of Heluo Dagū in Luoyang
8	The influence of excellent performing artists of Heluo Dagū
9	With the development of modern society, Heluo Dagū in changes have taken place in Luoyang
10	The social influence of Heluo Dagū in Henan Province

Appendix 2

Table 2 Heluo Dagū Questionnaire Survey

1	How many kinds of Quyi are there in Henan?
2	Where are the Heluo Dagū performances in Henan mainly concentrated?
3.	What types of Heluo Dagū singing can be divided into?
4	How many kinds of Heluo Dagū accompaniment instruments are there?
5	What is the typical piece of Heluo Dagū?
6	What are the performance forms of Heluo Dagū?
7	What is the difference between Heluo Dagū and other folk arts in singing?
8	What are the different accompaniment styles of Heluo Dagū?
9	Who is the most famous contemporary Heluo Dagū artist in Henan?
10	How did contemporary Heluo Dagū survive?
11	What changes have taken place in the playing of Henan Heluo Dagū?
12	What have the government, theaters and performers done to promote the development of contemporary Heluo Dagū?

Appendix 3

Table 6 Interview the source's perspective

Opinion	LiXimei	LiJianli	LvWucheng	ChenZhenkui	ZhangHuaisheng	JiaoYiyang
Preserve the original ecology of HeluoDagu	√					√
Maintain the diversity of art.	√				√	
The virtuous circle of protecting HeLuoDagu			√	√		
Improve the artistic level and social influence of the troupe.	√		√	√	√	
Provide to support to education				√	√	
Market promotion	√				√	√
Support by new media					√	
Fusion of popular culture				√		

Appendix 4

Cao Yanyan takes a photo with Heluo Dagou artist





Appendix 5

Lv Wucheng



Lv Wucheng (1965-), male, originally from Sishang Village, Cangtuo Township, Xin'an County, Henan Province, and later moved to Sishang New Village, Xiguo Town, Mengzhou City due to the relocation of Xiaolangdi Reservoir. He is a member of Xin'an County Federation of Literary and Art Circles, a member of Henan Folk Artists Association, a member of Henan Quyi Artists Association, and the founder of "HeluoDrumNetwork" and "Henan Quyi Network". He has tried to make some bold innovations and improvements in the singing and accompaniment of Heluo Dagou, and made unremitting efforts to revitalize the art of Heluo Dagou. The performances have been performed in Xin'an, Mengjin, Gongyi, Xingyang, Yanshi, Lingbao, Jiyuan and other places. In the practice of performance, he constantly absorbs other artistic nutrients, integrates the strengths of various schools and schools, and forms his own unique singing style on the basis of Heluo Dagou, Xin'an County, and the singing method of "broken mouth". His singing is calm and atmospheric, rich and delicate. In terms of singing language, he is good at excavating and using Heluo dialect, which is vivid and expressive

Zhang Huaisheng



Zhang Huaisheng, male,(1961-),He is a native of Xinzhuang Village, Pangcun Town, Yanshi City. The fifth-generation descendant of Heluo Dagou , a member of the Chinese Quyi Artists Association, and a folk performing artist in Henan Province. Born in Heluo Dagumen, his father Zhang Shuangxiang engaged in Heluo Dagou in his early years. Zhang Huaisheng studied art with his father since he was a child, and he can sing on stage at the age of 8. In 1976, he officially worshipped Duan Jieping, the fourth-generation inheritor of Heluo Dagou. Since 1978, he has specialized in singing and accompaniment of Heluo Dagou, and has won many awards. In August 2010, he was named Henan Province by the Henan Provincial Department of Culture. The representative inheritor of the provincial intangible cultural heritage project (Heluo Dagou).Zhang Huaisheng's singing is characterized by simple language, easy to understand, and close to life; his singing voice is from gentle to passionate, and the hoarseness is mixed with the rigid fusion of Henan dialect, which brings the unique musical color and strong local style of Heluo Dagou into full play.

Chen Zhenkui information



Chen Zhenkui, male, (1961-), He is a member of the fifth group of Sungou Village, Chengguan Town, Mengjin County, with a high school education. He has been fond of Heluo Dagou since he was a child. In 1979, he joined the Mengjin County Quyi Team to study with Heluo Dagou artist Lei Zhankui. In 1982, he continued his studies with Li Yushan, a famous Mengjin Heluo Dagou artist.), Lei Cunxian went to the countryside to perform, and he performed many arts in Luoyang, Gong yi, Yanshi, and Mengjin. In 1986, he won the gold medal in the Mengjin County Hanling Cup Competition, and his performances were broadcast on seven sets of CCTV. In 2015, he took over as the captain of Mengjin County Quyi Team, and in 2016, he was elected as Luoyang City-level intangible inheritor. Besides singing, he is also good at accompaniment.

Appendix 6

Spectral example

Qi qiang 《hou hui yao》
起腔 《后悔药》

ji pu: lv wu cheng

记谱: 吕武成

yan chang: wang jian ping

演唱: 王建平

中速

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18

ri yue xing hao bi
日月星好比

19 20 21 22 23 24 25 26 27

liang ba suo dong shan chu lai
两把梭东山出来

28 29 30 31 32 33 34 35 36

xi shan luo yi qi shi shang nan he
西山落一起世上男和

37 38 39 40 41

nv
女



Song qiang 《si rong ji》
送腔《丝绒记》

you men wen zuo man man ting
友 们 稳 坐 慢 慢 听。

en en en en
嗯 嗯 嗯 嗯

en
嗯

平 板

Er ba ban 《bao mu jing》
二八板《报母经》

yan chang: wang biao

演唱: 王标

ji pu: lv wu cheng

记谱: 吕武成

ren shi li ming
人 世 立 名

xiao wei
孝 为

xian
先

Lian ban 《liu yong xia nan jing》 pian duan
连板 《刘镛下南京》 片段

ji pu: lv wu cheng

记谱: 吕武成

yan chang: wang xin zhang

演唱: 王新章

中板稍快 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

meng yi gao sheng bu xiao ting chuan jie guo xiang yi zhen feng
孟义高升不消停穿街过巷一阵风

17 18 19 20 21 22 23 24

yi lu xing cheng lai hao kuai da jiao bu yuan mian qian ting
一路行程来好来大骄不远面前停

25 26 27 28 29 30 31 32

shuang teng zha gui liu ping di lian ba zhe lao
双腾扎跪溜平地连把这老

33 34 35 36 37 38 39

ye jiao yi sheng
爷叫一声



liu xiu he mai ren
刘秀喝麦仁

yan chang: wang biao

演唱: 王标

ji pu: lv wu cheng

记谱: 吕武成

稍慢

han liu xiu yi jian li long wei
汉 刘 秀 一 见 离 龙 位

shang qian qi chan qi le wang de en ren
上 前 去 换 起 了 王 的 恩 人

chu yan lai jiao sheng chen da ge
出 言 来 叫 声 陈 大 哥

zai jiao sheng da sao ting yuan yin
再 叫 声 大 嫂 听 原 因

xiang dang chu gu wang qu fang jiang
想 当 初 孤 王 去 访 将

he guo ni san wan yu mai ren
喝 过 你 三 碗 玉 麦 仁

ru jin zhe wei wang de le di
如 今 这 为 王 得 了 地

xuan dao zhe gong yuan yao bao en
宣 到 这 宫 院 要 报 恩

feng ni zhe guan da mo yao zhe xi ya
封 你 这 官 大 莫 要 这 喜 呀

feng ni zhe guan xiao mo yao bu chen xin
封 你 这 官 小 莫 要 不 趁 心

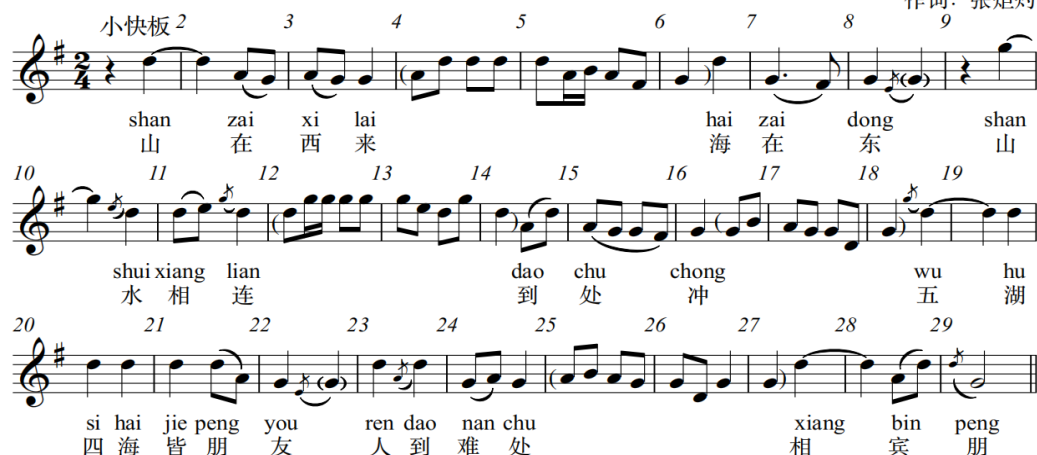
Liu shui ban 《shuo gu》 (pian duan)
流水板 《说古》 (片段)

yan chang: lu ming zhi

演唱: 陆明智

zuo ci: zhang ju zhao

作词: 张炬灼



《po jing ji》 xuan duan di jiu hui (zhi yi) Yu lin ban

《破镜记》选段第九回 (之一) 玉林板

yan chang: duan jie ping

演唱: 段界平

ban zou: bai zhi min

伴奏: 白治民

ji pu: lin da

记谱: 林达



Tan qiang 《cai lou ji》 pian duan
叹腔《彩楼记》片段

Tan qiang

2 yi ju hua
一 句 话

3 jie zhu le liu cheng xiang de duan na
揭 住 了 刘 丞 相 的 短 哪

4 a a a a a a zhi bu zhu liang yan lei shui
啊 啊 啊 啊 啊 止 不 住 两 眼 泪 水

5 ai ai ai ai ca bu gan na a a
哎 哎 哎 哎 擦 不 干 哪 啊 啊

chu yan lai wo ba lao tian yuan ai ai
出 言 来 我 把 老 天 怨 哎 哎

Luo qiang 《po jing ji》
落腔《破镜记》

yan chang: duan jie ping
演唱: 段界平
ban zou: bai zhi min
伴奏: 白治民

2 3 4 5 6 7 8 9

ba zhu ti zi pa shang qu zhao zhu jing lang de er gua leng zhi ting de
扒 住 梯 子 爬 上 去 照 住 京 郎 的 耳 刮 棱 只 听 得

10 11 12 13 14 15 16 17 18 19

ba chi yi shengxiang ni chang zhe shi nen da na deng liu xiao jie
叭 吃 一 声 响 你 唱 这 是 恁 大 那 灯 刘 小 姐

20 21 22 23 24 25 26 27 28 29 30

xiang dao shang xin chu zhi bu zhu lei shui
想 到 伤 心 处 止 不 住 泪 水

31 32 33 34 35 36 37 38 39

慢 ca bu gan bu yong ren shuo wo zhi dao ba wen
擦 不 干 不 用 人 说 我 知 道 八 稳

40 41 42 43 44 45 46 47 48 49

shi gan kao you pan chan qian
是 赶 考 有 盘 缠 钱

急卸板, 突慢

San zi jin 《po jing ji》
三字紧 《破镜记》

三字紧 2 3 4 5 6 7 8

yu xiu ying hao tou fa hei ding ding bu ca bai you
余 秀 英 好 头 发 黑 丁 丁 不 擦 白 油

9 10 11 12 13 14 15 16

guang you ming xing zi yan hu ling ling liu ye mei
光 又 明, 杏 子 眼 忽 灵 灵 柳 页 眉

17 18 19 20 21 22 23 24

wan sheng sheng lian pi bai na ge fen nong nong you mei you ma zi
弯 生 生 脸 皮 白 那 个 粉 浓 浓 又 没 有 麻 子

25 26 27 28 29 30 31 32

you mei you keng ge da da xiao bi zi ye zheng hao zhang dao
又 没 有 坑 疙 哒 哒 小 鼻 子 也 正 好 长 到

Wu zi duo 《fang tai kang pian duan》
五字垛 《访太康片段》

yan chang: lu si bei

演唱: 陆四辈

ji pu: zhang ju zhao

记谱: 张炬灼

(前略) 【五字垛】

2 3 4 5 6 7 8

zhuang yuan lei zhu ma tai tou yong mu sa
状 元 勒 住 马 抬 头 用 目 撒

9 10 11 12 13 14 15 16 (后略)

lu kou hua men lou hei qi hong ban da
路 口 花 门 楼 黑 漆 红 板 搭

Shi zi ju shi li 《san di xiong ku huo zi jing shu》

十字句示例 《三弟兄哭活紫荆树》

yan chang: cui kun

演唱: 崔坤

ji pu: jing xiao ju

记谱: 丁小菊

han wu di deng long wei feng diao yu shun you yi
汉 武 帝 登 龙 位 风 调 雨 顺 有 一

jia hao xiong di sheng si liang min jia ju zhu bing bu yuan you
家 好 兄 弟 胜 似 良 民 家 居 住 并 不 远 有

ming you xing he nan fu gong xian san tian zhuang cun
名 有 姓 河 南 府 巩 县 三 田 庄 村

Fei ban 《lu zhi shen quan da zhen guan xi》 pian duan

飞板 《鲁智深拳打镇关西》片段

lu lao ye mei da xi guan zou
鲁 老 爷 没 打 西 关 走

ni zhuan tou wa kuai dou yao fei
你 砖 头 瓦 块 都 要 飞

nao shang lai wo dao zai xi guan zou(wa)
恼 上 来 我 到 在 西 关 走(哇)

yi tang e wo
一 趟 (呃) 我

dian gang dao yi nu bo le er de pi
掂 钢 刀 一 怒 剥 了 尔 的 皮

Duo ban «cai lou ji» xuan duan
垛板《彩楼记》选段

yan chang: lv wu cheng

演唱: 吕武成

ban zou: wang xin zhang

伴奏: 王新章

中速稍快 欢快地



1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

liu xiao jie xiu lou shang
刘 小姐 绣 楼 上

17 18 19 20 21 22 23 24

ba hua yuner jiao ya huan duan guo lai
把 话 云 儿 叫 丫 环 端 过 来

25 26 27 28 29 30 31 32

jing mian peng er shui peng fang zai
净 面 盆 儿 水 盆 放 在

33 34 35 36 37 38 39 40

mu jia shang shu zhuang tai qian ting zhu shen peng qi bei fang
木 架 上 梳 妆 台 前 停 住 身 捧 起 北 方



Dun zi kou 《lu zhi shen quan da zhen guan xi》 pian duan
顿子口 《鲁智深拳打镇关西》 片段

chang yan shuo duo yi shi bu ru shao yi shi hao ba ba ba shi liang yin zi w na zai shou
常言说多一事不如少一事好罢罢罢十两银子我拿在手

2
jiao yi sheng chang qu zhe ge da gui nv san liang qi wo men huan huan zhang
叫一声唱曲这个大闺女三两七我们还还帐

3
sheng xia de hui ni de yuan jun ni zuo ge pan fei qian wan wen bu yao zai da jie zou
剩下的回你的原郡你作个盘费千万问不要在大街走

4
geng bu neng zai lai zhe jiu lou chang xiao qu ni yu zhe jun zi ta ba ni shang
更不能再来这酒楼唱小曲你遇着君子他把你赏

5
yu zhu na jian xie xiao bei jiu lou shang
遇住那奸邪小辈酒楼上

6
ta gan ba ni qi
他敢把你欺

BIOGRAPHY

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