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EXPLORING THE HISTORY AND DEVELOPMENT OF HUAIBEI DAGU QUYI AS A RESOURCE FOR TEACHING CHINESE MUSIC HISTORY

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Abstract

Huaibei Dagu Quyí, an enchanting Chinese musical tradition, unveils a rich tapestry of culture and history deeply embedded in the city of Huaibei. This study aimed to explore the history and development of Huaibei Dagu Quyí as a resource for teaching Chinese music history. The investigation delves into the profound historical and cultural context of Huaibei, tracing its roots to ancient dynasties, while scrutinizing the evolution of Huaibei Dagu Quyí, underscored by its remarkable historical resilience. The diversity within this art form is meticulously categorized, encompassing various forms of Dagu and associated folk arts. Government-led initiatives play a pivotal role in its preservation and promotion, featuring its designation as an intangible cultural heritage, the appointment of custodians, and the establishment of apprenticeship programs and public welfare classes. Employing an interdisciplinary research approach blending anthropology and musicology, the study embraces field investigations, in-depth interviews with key informants, and qualitative data analysis. The findings illuminate the profound cultural significance of Huaibei Dagu Quyí and the contemporary challenges it confronts. Ultimately, the study concludes by offering insightful recommendations for safeguarding this invaluable cultural treasure, ensuring its enduring vitality, and enhancing its contribution to the broader landscape of Chinese music history education.

Keywords: Huaibei Dagu Quyí, Chinese music history, cultural heritage, preservation

1. Introduction

Huaibei Dagu Quyí, an enchanting musical tradition transcending geographical boundaries, spans the provinces of Jiangsu, Shandong, Henan, and Anhui, weaving its melodious tapestry across four provinces, nine cities, and nineteen counties. Its origins can be traced back to the twilight of the Ming Dynasty and the early days of the Qing Dynasty, when it found its voice amidst the rhythmic accompaniment of tambourines, giving rise to a unique form of expression characterized by a seamless fusion of spoken word and song.

As the Ming Dynasty evolved into the early Qing Dynasty, the ranks of Huaibei Dagu Quyí artists swelled, culminating in a vibrant renaissance following China's liberation (Wang et al., 2023). The period of reform and opening up witnessed an impressive surge in popularity, with over 200 fervent folk artists hailing from Suixi County in Huaibei City, Anhui Province. However, in the face of rapid societal transformation, Huaibei Dagu Quyí now teeters on the brink of extinction. In recognition of its cultural significance, the Huaibei City Cultural Bureau

of Anhui Province intervened in 2007, designating it as a protected intangible cultural heritage (Xin & Sensai, 2022; Yao et al., 2023). The allure of Huaibei Dagu Quyi lies in its distinctive local essence, encompassing unique musical traits, a rich repertoire, exclusive instrument accompaniments, and an entrancing singing style—all bearing the hallmarks of exceptional artistic value. During its zenith, Huaibei Dagu Quyi achieved musical maturity, with virtuosic performances encompassing singing, ban style, accompaniment, and artistic expression (Du, 2020; Cao & Boonsrianun, 2023; Qin & Zhang, 2023).

At the heart of Huaibei Dagu Quyi lies the solo artist, wielding a wooden board with their left hand and a Dagu with their right, their storytelling is interwoven seamlessly with song. Singing in the local dialect, they craft a unique and evocative style that bears testimony to Huaibei's rich historical tapestry.

Paradoxically, despite its cultural significance, Huaibei Dagu Quyi faces an existential threat, compounded by the dearth of research exploring its musical style and contemporary status. Recognizing this void, this article embarks on a comprehensive analysis, meticulously dissecting Huaibei Dagu's musical nuances (Yan & Chonpairot, 2021; Schreiber, 2022). It scrutinizes facets such as singing bibliographies, singing styles, ban styles, musical instruments, and accompaniment, drawing insights from various publications, extensive interviews with distinguished experts and scholars, and direct interactions with contemporary practitioners. The objective is not only to assess the transmission and preservation of Huaibei Dagu but also to proffer actionable mechanisms and concrete measures for its safeguarding (Gao & Nicolas, 2021; Roongruang, 2022).

Furthermore, this research delves into strategies for the continued promotion of this extraordinary traditional culture within the contemporary socioeconomic milieu. It explores avenues spanning market development, educational outreach, and innovative approaches. By doing so, it aspires to chart a trajectory for the sustainable evolution of Huaibei Dagu Quyi, carving out a distinct cultural identity for the Huaibei region, and contributing significantly to the broader cultural landscape. In essence, this research serves as a testament to the vitality of Huaibei Dagu Quyi as a resource for teaching Chinese Music History, fostering its preservation, and bolstering its role in constructing a culturally rich and resilient province.

2. Research objectives

To explore the history and development of Huaibei Dagu Quyi as a resource for teaching Chinese music history.

3. Review literature

3.1 Historical and Cultural Context of Huaibei Dagu Quyi

Huaibei Dagu Quyi, a traditional Chinese folk-art form, originated in the Huaibei Plain, a region rich in mineral resources and historical significance. The art form evolved from the Ming Dynasty to the Qing Dynasty, with artists reimagining tambourines and establishing fixed venues for performances. The mid-Qing Dynasty saw significant transformations, with the ranks of Dagu artists growing. However, as the nation embarked on reform and opening up, the traditional singing format of Huaibei Dagu experienced a gradual decline (Chiu, 2020).

Huaibei Dagu primarily employs solo performances, with artists deftly wielding Dagus and wooden boards, weaving narratives through a unique blend of speech and song. The instrumentation includes Dagus, Dagu stands, and wooden boards. Dagus are meticulously crafted from sandalwood or jujube wood, formed into circular frames, enveloped with cowhide, and adorned with iron rings. Dagusticks are hewn from zhe or pomegranate trees, their front

ends ingeniously fashioned into elbow shapes to preserve the integrity of the Dagu skin during the performance. The Dagu frame itself is supported by six bamboo strips, forming a triangular bracket secured with fine hemp rope. Wooden boards are available in two varieties: steel plates and hand boards, crafted from mahogany or sandalwood (Xiaowu & Lisheng, 2023).

Huaibei Dagu Quyi resonates as a unique form of vocal and narrative art, characterized by its high-pitched and melodious singing, steeped in strong local cultural characteristics. It plays a pivotal role in enriching the spiritual and cultural lives of its audiences, enhancing their moral, scientific, and cultural acumen, and preserving the cultural heritage of diverse ethnic groups. In essence, it serves as a potent catalyst for economic development, social progress, and harmonious societal construction (Tang, 2021; Zhang & Wu, 2023).

However, despite its cultural significance, Huaibei Dagu Quyi finds itself in a precarious position in recent times. The number of Huaibei Dagu Quyi Vocal artists has dwindled, with few successors emerging. Today, only a handful of venerable artists remain in Suixi County, and the art form is on the precipice of extinction. To strengthen the protection of intangible cultural heritage, it is imperative to unearth and organize its cultural wealth, nurture its transmitters, facilitate its continued transmission and effective utilization, enhance financial support, and foster an enabling environment for propagating outstanding traditional art forms indigenous to ethnic communities.

3.2 Knowledge of Huaibei County, Anhui Province

Huaibei County, located in the northeastern region of Anhui Province, China, is a region of significant historical and cultural importance. Researchers have extensively studied the county's geography, history, culture, economy, and social dynamics. The county's unique geographical position within Anhui Province has been a research focus, with studies examining its topography, climate, natural resources, and their impact on local agriculture, environmental sustainability, and urban development (Qian et al., 2015; Qian et al., 2018).

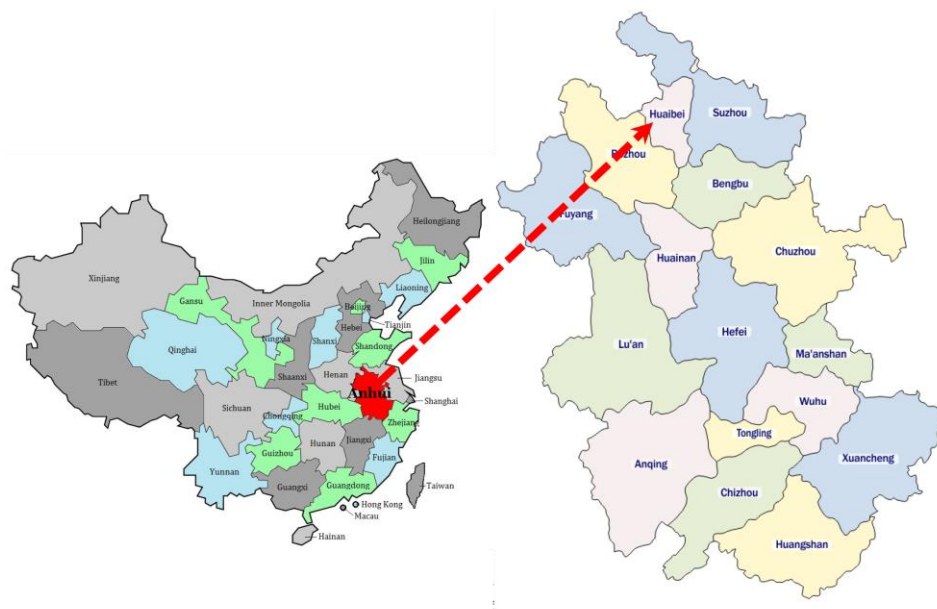


Figure 1. Map of Huaibei County, Anhui Province
Source: chinafolio.com, d-maps.com (2023)

The county's historical significance has been explored by historians and archaeologists, who have explored its role in ancient Chinese civilizations, notable historical events, and the

preservation of cultural heritage. The county's rich cultural heritage has been a research focus, with studies exploring language, folklore, religious practices, festivals, and traditional arts.

Economic development in Huaibei County has been a subject of study, with studies examining the county's structure, key industries, agricultural practices, and the impact of policies and reforms on local livelihoods. Sociologists and social scientists have also examined population trends, migration patterns, education, healthcare, and social welfare systems to understand the county's evolving social landscape better.

3.3 Theory Used in This Study

Anthropological Approach: The methodology employed here relies on anthropological research methods to comprehensively explore the subject matter. Engage in field investigations, immersing themselves in the research environment to thoroughly examine and observe the living conditions of Huaibei Dagū. Through these field investigations, they gather firsthand research materials (Pink, 2006).

Musicological Framework: Musicology encompasses all aspects of music, including the entirety of human musical creations and the historical and contemporary behaviors associated with music. This encompasses music created throughout all periods, from primitive to modern times. Moreover, it encompasses a broad spectrum of music-related activities, such as physiological engagement with music, aesthetic experiences, creative processes, musical performances, audience reception, and music learning. These aspects span various cultures, nations, and individuals throughout history and in the present day (Hooper, 2016).

4. Methodology

4.1 The key informant

The key informant, born in 1963 in Huaibei, is a prominent and highly regarded figure in the realm of Huaibei Dagū Qūyī. His lifelong dedication to this traditional Chinese art form has made him a seasoned and accomplished performer. He embarked on his journey into the world of Huaibei Dagū at the tender age of 5, under the tutelage of his father, thus laying the foundation for his profound knowledge and expertise.

Currently, he holds the prestigious position of Deputy Curator at the Suixi County Cultural Center, a role that reflects his unwavering commitment to the preservation and transmission of Huaibei Dagū Qūyī. His affiliation with cultural institutions underscores his pivotal role in safeguarding and promoting this cultural heritage.

Throughout his illustrious career, he has composed and performed numerous captivating Huaibei Dagū Qūyī songs, each carrying its unique narrative and musical essence. Some of his notable compositions include "Caring," "Regret," "Linhuan Tea House," and "There Are No Cats in the Zodiac." His contributions to the art form have left an indelible mark, solidifying his position as a revered custodian and performer of Huaibei Dagū Qūyī.

4.2 Data Collection

Anthropological Research: Field investigations are conducted to immerse oneself in the environment and culture of Huaibei Dagū. Spend time in the field to observe and interact with practitioners and communities actively involved in Huaibei Dagū performances. This qualitative data collection method will provide rich insights into the living conditions, cultural context, and practices associated with Huaibei Dagū.



Musicological Research: Similar field investigations have been undertaken focusing on musical aspects. Engage with Huaibei Dagu performers and audiences to better understand this art form's musical elements, traditions, and experiences.

Qualitative Data: In-depth interviews are conducted with key informants, including seasoned Huaibei Dagu performers, cultural experts, and community members with a deep connection to this art form. These interviews provide valuable qualitative insights into the cultural significance and challenges of Huaibei Dagu.

4.3 Data Analysis

Anthropological Analysis: Qualitative data obtained through field investigations is analyzed using thematic analysis to identify patterns, themes, and cultural nuances related to Huaibei Dagu. This approach provides a holistic understanding of the cultural and social dimensions of the art form.

Musicological Analysis: Musical elements and experiences are analyzed qualitatively, focusing on themes related to music composition, performance techniques, and audience reception. This analysis helps uncover the unique musical characteristics of Huaibei Dagu.

4.4 Ethical Considerations

The study adheres to ethical guidelines, ensuring informed consent from all participants. Confidentiality and anonymity are maintained when reporting and publishing findings to protect the identities and privacy of individuals involved in the study.

4.5 Significance of the Study

This research contributes to the preservation and understanding of Huaibei Dagu, shedding light on its cultural and musical aspects. The findings can inform efforts to protect and promote this intangible cultural heritage and enrich the study of Chinese music history.

5. Results

5.1 History and Culture of Huaibei Dagu Quyi

Before delving into the history of Huaibei Dagu, it is imperative to gain insights into the history of Huaibei City itself. A comprehensive understanding of the city's historical context provides a solid foundation for comprehending the evolution of Huaibei Dagu.

Huaibei stands as the cradle of ancient Chinese civilization, with an illustrious history dating back to the Qin, Han, Wei, and Jin Dynasties. During this era, it served as the county seat of Pei County and emerged as a regional hub for politics, economics, and culture. Huaibei boasts a deep-rooted legacy of civilization, nurtured by the region's fertile soil and enriched by its exceptional individuals and historical luminaries.

The Huaibei Xianxian Poems Collection (Han, Wei, Jin, Southern and Northern Dynasties Volume) chronicles that the bountiful lands of Xiangcheng, Suihuan, and Qingbo have given rise to countless philosophers, sages, heroes, and heroines since the pre-Qin period. These remarkable figures left an indelible mark on history. Some penned literary masterpieces that spanned generations, while others employed their unparalleled talents to safeguard their nation and its people. A select few among them wielded the power of musical instruments, using them to bridge the ages through renowned melodies, earning them the esteemed title of "famous teachers of EMI."

This vibrant region has also been the birthplace of many renowned musicians in ancient Chinese music history. Among them, Huan Tan, a thinker and musician during the Han Dynasty, hailed from a family of musicians and exhibited a profound appreciation for rhythm

from a young age. Proficient in playing the Dagou and qin, he contributed significantly to the realm of music, leaving behind the enduring legacy of his work, "New Theory." Ji Kang, a musician from the Wei and Jin Dynasties, earned his place in history as the leading figure among the Seven Sages of the Bamboo Grove. He championed the concept that the essence of sound is "harmony" and that aligning with the harmony of heaven and earth represents the highest form of musical expression. He contended that joy, anger, sorrow, and joy are not emotions inherent to music but rather fundamental human emotions. Huan Yi, a musician and military strategist in the Eastern Jin Dynasty, was renowned for his musical prowess. His performances mesmerized audiences with the beauty of music, earning him the esteemed title of "No. 1 in Jiangzuo" at the time. Among all musical instruments, Huan Yi's mastery of the flute was particularly remarkable. He not only excelled in flute playing but also showcased his talent in composing music. His composition, "Three Lanes of Plum Blossoms," later found its place as a Guqin piece during the Tang Dynasty, thanks to the adaptation by Yan Shigu. Additionally, from the Eastern Jin Dynasty through the Southern and Northern Dynasties, the father-son trio of Dai Kui, Dai Bo, and Dai Yong emerged as prominent qin players hailing from Huaibei. Their contributions to ancient music were significant, cementing their status as distinguished representatives of ancient musicians. Within the annals of ancient Chinese music, they hold the esteemed title of "half of music history."

Huaibei's history of civilization is extensive and illustrious. Archaeological excavations at the "Shishanzi Site" reveal that Huaibei's ancestors inhabited the region over 7,000 years ago. Legends such as "Weijin Huaibei is an ancient Xiangcheng" and the story of "Xiangtu building a city" underscore the region's significance. The historical timeline spans over 4,000 years, as echoed by the verse from "The Book of Songs · Shang Song · Long Hair": "The land is strong, and there are cuts overseas," symbolizing the vigor of Xiangtu's endeavors and the allegiance of rulers from distant realms. Approximately 2,500 years ago, Song Gonggong Xia relocated the capital of the Song Kingdom from Suiyang, Henan, to Xiangcheng. Over the following millennium, successive dynasties established counties and jurisdictions in the region. This era marked a convergence of civilizations and a celestial spectacle, much like the radiant stars illuminating the night sky. Furthermore, the Shishanzi ruins, the ancient city walls of Linhuan from the pre-Qin period, ancient Han tombs within the city, canal bridge ruins from the Sui and Tang Dynasties, winemaking workshop ruins from the Ming and Qing Dynasties in Suixi, Linhuan's Wenchang Palace, Suixi's ancient stone streets, and more serve as tangible testaments to the enduring history of Huaibei City.



Figure 2. Suixi Ancient City in Huaibei, Anhui Province
Source: Juncheng Zhao, from fieldwork

5.2 Development of Huaibei Dagū Quyi

The development trajectory of Huaibei Dagū Quyi is a testament to the enduring legacy of this unique art form. While its origins remain shrouded in antiquity, it is widely accepted that Chinese narrative rap art began to take root during the Han Dynasty, evolving and maturing across subsequent dynasties. The Ming and Qing dynasties, in particular, marked a period of significant growth and refinement for Huaibei Dagū Quyi.

Huaibei Dagū Quyi stands as a spiritual product of human civilization, intricately woven into the fabric of societal progress. Its origins—when, by whom, and how it was created—have remained elusive due to the challenges posed by its long developmental history and the scarcity of empirical documentation and archaeological finds. Much like other traditional forms of Chinese music, Huaibei Dagū Quyi relies on oral transmission, predating the advent of written language. This method of transmission predates the very creation of written language, and the absence of suitable recording materials, coupled with constraints in terms of recording speed and duration, has limited its dissemination and scholarly exploration. Consequently, literature related to Huaibei Dagū Quyi before the advent of writing is exceptionally scarce.

Though oracle bone inscriptions offer no insights into Huaibei Dagū Quyi, a ray of hope emerges from ancient texts, such as the "Historical Records" and "Book of Songs," where some references hint at its existence. A groundbreaking discovery occurred in 1990 during Dunhuang archaeology when Tang Dynasty "Bianwen" manuscripts were unearthed. This pivotal find swung open the doors to in-depth Quyi research, leading many scholars to pinpoint the Tang Dynasty as the cradle of Quyi art. The availability of these written materials transformed the landscape of folk-art study, liberating it from reliance on unearthed relics or fragmented historical accounts, and firmly anchoring it in documented history.

The emergence of Goulan and Wasi in the Song Dynasty catalyzed a more open and permissive environment for the evolution of folk art. Subsequent milestones, such as the advent of Zaju in the Yuan Dynasty and legendary narratives in the Ming and Qing Dynasties, further solidified folk art's place in the hearts of the people, enriching their cultural and spiritual experiences.

Following the founding of the People's Republic of China, dedicated Quyi practitioners created numerous works reflecting the unique ethos of the socialist era, ushering in a flourishing period for the art form. With the onset of economic reforms and opening up, the Quyi landscape transformed once more, offering a vibrant and dynamic portrayal of Huaibei Dagū Quyi's continued vitality and growth.

5.3 Types and Categories of Huaibei Dagū Quyi

The rich tapestry of Chinese folk art encompasses a diverse array of forms, with over 400 distinct types found across various ethnic groups and regions throughout China. Geographically, these can be broadly categorized into North and South Roads.

North Road is home to a plethora of captivating forms including various Dagus, Qinshu, Shanxian, Shulaibao, Haolaibao, Errenzhuan, Shandong Kuaishu, Henan Zhuizi, and more. Notably, storytelling, cross talk, allegro, among others, have enjoyed widespread popularity across the country, albeit distinguished by the dialects employed.

South Road predominantly includes renowned forms such as Suzhou Pingtan, Yangzhou Pinghua, Sichuan Qingyin, Hubei Yugu, Changsha Tanci, and Guangdong Nanyin, each bearing the distinctive cultural imprints of their respective regions.

Further delineating Quyi are categories based on whether they primarily involve "speaking" or "singing," leading to the following classifications:

- 1) Talking Categories: Prominently featuring cross talk and storytelling.
- 2) Singing Categories: Encompassing Dagù verses, single-string performances, Qingyin, Yugu, Nanyin, Zhuizi, Qinshu, Errenzhuan, and more.
- 3) Rhymed (Betwixt Speaking and Singing): Noteworthy examples include Shandong Kuaishu, Shulaibao, and Allegro, striking a harmonious balance between speech and melody.
- 4) Narrative-Based with Singing: This genre, exemplified by Suzhou Tanci, artfully blends narrative storytelling with melodic interludes.

It's crucial to discern that Dagù music in Chinese folk art extends beyond just the grand Dagùs, encompassing a broader spectrum of folk-art forms such as Tanci, Qinshu, Yugu, and Daoqing. As of now, this category accommodates approximately two-thirds of China's extensive array of folk arts, demonstrating its multifaceted nature. It can be further subcategorized into seven main types, briefly outlined below:

- 1) Bass Dagù: Prevalent in North China, Northeast China, and other regions, Bass Dagù features accompaniments like the sanxian, pipa, erhu, and solo vocalists who sing while playing on Dagùs and boards. This form of Dagù evolved from folk minor tunes and prominently thrived during the late Qing Dynasty and the Republic of China. It emanates a robust local flavor, deeply rooted in the culture of the Huanghuaihai River Basin, with over 20 regional variations such as Jingyun Dagù, Meihua Dagù, and Leting Dagù.

- 2) Tanci: Thriving in the Jiangsu and Zhejiang regions of southern China, Tanci finds its roots in the Song Dynasty's Tao Zhen and later flourished in the Qing Dynasty. Typically performed by a pair—a sanxian accompanist and a pipa player/singer—Suzhou Tanci and Yangzhou Tanci are the most distinguished representatives of this art form.

- 3) Qinshu: Named after the dulcimer, Qinshu enjoys popularity in regions including Jiangsu, Shandong, Henan, and Anhui. With male-female duets as a common arrangement, it combines the dulcimer and zither. Variations like Shandong Qinshu, Xuzhou Qinshu, Changde Silk Strings, Sichuan Yangqin, and Beijing Qinshu are noted expressions of this art form.

- 4) Yugu and Daoqing: Also known as Bangbang Tongzi, Yugu and Daoqing employ finger-playing techniques. Fishing Dagùs, made from eight-section bamboo tubes covered with sheepskin or pig carpel, are their primary instruments. Daoqing opera, widely distributed across China, melds religious and artistic elements, with significant variations found in Hunan, Hubei, Guangxi, Jiangxi, Sichuan, and other regions.

- 5) Zaqu: Zaqu, a category comprising a diverse array of ditties derived from folk chants, labor songs, and hawking calls, includes forms like Tianjin Shidiao, Hubei Xiaoqu, Guanzhong Quzi, Sichuan Panzi, and many others.

- 6) Go Sing: This genre, synonymous with traditional folk art, combines song and dance, delivering both musicality and movement. Examples include "Lotus Falling," "Errenzhuan," "Ningbo Walking Book," and "Fengyang Flower Dagù," among others.

5.4 Government Initiatives for the Preservation and Promotion of Huaibei Dagù Quyi

Huaibei Dagù Quyi, a cherished local treasure of Anhui, has woven its tale through the currents of history, experiencing periods of prosperity from the late Qing Dynasty to the Republic of China. It saw a small resurgence after the founding of the People's Republic of China in the 1950s and 1980s. However, this resilient art form faced arduous challenges, enduring the turbulent Cultural Revolution while still retaining its unique local flavor. In the present era, the survival and growth of Huaibei Dagù face unprecedented trials. Its distinct

artistic style, deeply rooted in the local culture, is known for portraying life's nuances and embodying people's unwavering spirit in the face of life's challenges. Therefore, the preservation, transmission, and development of Huaibei Dagu demand collective efforts, particularly those of the government, accompanied by increased financial support.

In 2006, Huaibei Dagu was honored as one of the first intangible cultural heritages of Anhui Province. Subsequently, in 2008, Mr. Cao Tinghu from Suixi County Cultural Center received recognition from the Anhui Provincial People's Government as the provincial Custodian of Huaibei Dagu. In December 2011, a significant milestone was marked when the Suixi County Cultural Center conducted its inaugural apprenticeship ceremony for Mr. Cao Tinghu. This ceremony signaled the formal induction of Li Hongyan as the first apprentice. Two years later, in July 2013, the Suixi County Cultural Center organized a second apprenticeship ceremony, extending the lineage of Huaibei Dagu by adding two more successors: Henan Opera actor Jiang Linghui and Baishan Mining Union employee Wang Min. Distinguished leaders from the city and county cultural departments graced both ceremonies with their presence, offering congratulations and delivering speeches.



Figure 3. Huaibei Dagu Appreciation Ceremony
Source: Juncheng Zhao, from fieldwork

Since 2014, the Suixi County Cultural Center has been hosting annual Huaibei Dagu summer public welfare training sessions for five consecutive years. These initiatives have played a pivotal role in laying the groundwork for the transmission and evolution of Huaibei Dagu. The inception of these classes has opened doors for this traditional art form, bringing it into classrooms, enriching the lives of children during summer vacations, honing their stage performance skills, fostering a deep-seated interest in traditional Chinese folk art among young learners, and creating a broader platform for artistic exchange. These endeavors have contributed to the proliferation of Huaibei Dagu, ensuring that its artistry finds a lasting place in the hearts of the people.



Figure 4. Teacher Cao Tinghu is teaching students
Source: Juncheng Zhao, from fieldwork

6. Conclusion

In conclusion, the exploration of Huaibei Dagu Quyi reveals a rich tapestry of history and culture deeply intertwined with the city of Huaibei itself. The historical context of Huaibei, dating back to ancient dynasties, provides a solid foundation for understanding the evolution of Huaibei Dagu Quyi. Huaibei, as the cradle of Chinese civilization, has been a source of exceptional individuals and historical luminaries, including musicians like Huan Tan, Ji Kang, and Huan Yi. Its history of civilization spans millennia, exemplified by archaeological findings and legends, showcasing the region's enduring significance.

The development of Huaibei Dagu Quyi, though shrouded in antiquity, is acknowledged to have roots dating back to the Han Dynasty and flourished during the Ming and Qing dynasties. Its origins remain elusive due to the challenges posed by its long history and limited historical documentation. However, discoveries such as Tang Dynasty "Bianwen" manuscripts have shed light on its historical context, with many scholars considering the Tang Dynasty as the source of Quyi art. The emergence of forms like Goulan and Wasi in the Song Dynasty and later developments in the Yuan, Ming, and Qing dynasties solidified the place of folk art in the hearts of the people.

Huaibei Dagu Quyi encompasses a wide range of forms, with geographical distinctions between North and South Roads. These forms can be categorized based on "speaking" or "singing," leading to various genres. Notably, Dagu music extends beyond just grand Dagus and includes forms like Tanci, Qinshu, Yugu, and Daoqing. Approximately two-thirds of China's folk arts fall under this category, showcasing its diversity.

Government initiatives have played a crucial role in preserving and promoting Huaibei Dagu Quyi. Designating it as an intangible cultural heritage in Anhui Province and recognizing custodians like Mr. Cao Tinghu have been essential steps. Apprenticeship ceremonies have been held to pass down this art form, ensuring its continuity. Additionally, public welfare classes have been introduced to nurture new talent and expand the reach of Huaibei Dagu Quyi, enriching the cultural landscape of the region.

In summary, Huaibei Dagu Quyi is a testament to the enduring legacy of Chinese culture, deeply rooted in history, and continually evolving through government-supported preservation and transmission efforts.

7. Discussion

The research on Huaibei Dagu Quyí presents a valuable resource for teaching Chinese music history. This traditional Chinese folk art, deeply rooted in the historical and cultural context of Huaibei City, offers insights into the evolution of Chinese music and its connection to broader historical narratives. This discussion will explore the consistency of the research with theoretical principles and its potential application in teaching Chinese music history.

The research on Huaibei Dagu Quyí is consistent with several theoretical principles relevant to teaching Chinese music history. Firstly, the emphasis on preserving and understanding intangible cultural heritage aligns with UNESCO's principles of safeguarding cultural diversity and heritage protection (UNESCO, 2023). Teaching Chinese music history is not only about imparting musical knowledge but also instilling a sense of cultural identity and heritage preservation (Smith, 2006).

Secondly, the literature review provides a strong theoretical foundation by delving into the historical and cultural context of Huaibei Dagu Quyí. This aligns with the principle that teaching music history should be rooted in an understanding of the socio-cultural dynamics that shaped musical traditions (Hooper, 2016). It also underscores the importance of connecting music to broader historical narratives, allowing students to appreciate its role as a reflection of society (Tang, 2021).

The research methods employed in this study, such as anthropological and musicological research, offer valuable insights for teaching purposes. The use of field investigations, interviews, and qualitative data analysis can be integrated into pedagogical approaches. Students can be encouraged to engage in similar fieldwork, observing and interacting with practitioners, thereby immersing themselves in the living culture of Huaibei Dagu Quyí.

The research findings contribute significantly to teaching Chinese music history. The historical context of Huaibei City, dating back to ancient dynasties, provides a solid foundation for teaching students about the historical roots of Chinese music (Smith, 2006). The development trajectory of Huaibei Dagu Quyí, from its elusive origins to its flourishing during the Ming and Qing dynasties, can be used as a case study to illustrate the evolution of Chinese musical forms (Schreiber, 2022).

The categorization of Huaibei Dagu Quyí into various types and genres also offers a practical framework for teaching. It allows educators to introduce students to the diverse landscape of Chinese folk music, highlighting regional variations and cultural nuances. This aligns with the theoretical principle that teaching music history should foster an appreciation for the diversity of musical traditions (Hooper, 2016).

The research concludes by emphasizing the importance of collective efforts, particularly government support, in preserving and transmitting Huaibei Dagu Quyí. This conclusion carries implications for teaching Chinese music history. It underscores the role of institutions, governments, and custodians in safeguarding musical traditions, providing a real-world context for students to understand the challenges and strategies involved in heritage preservation (Smith, 2006).

In summary, the research on Huaibei Dagu Quyí offers a rich resource for teaching Chinese music history. Its consistency with theoretical principles related to cultural preservation, heritage protection, and the socio-cultural context of music makes it a valuable tool for educators. By incorporating the research methods and findings into pedagogical approaches, educators can enhance their teaching of Chinese music history, fostering a deeper understanding of the evolution of Chinese music within its cultural context.

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