

The Hidden Archaic Charm of Huaxia in Lingnan: A Research Report on Chaoyang Ditao Music

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Abstract: The article revolves around Chaoyang Ditao Music, which is conducted through a dual approach of literature review and field research. It begins with a quantitative and qualitative analysis of the literature of Chaoyang Ditao Music, and then combines the content of the author's field research, analyzing the musical characteristics of Ditao ancient music through a case study of "Lantern Tower", through the method of seeing big things through small ones. Finally, combined with the above content, the author reflects on the historical origins of Ditao music. It is concluded that there are some achievements in the current research on Chaoyang Ditao Music, but there is still room for further study. Its inheritance status is relatively dynamic, and the talent training mode deserves further study and exploration.

Keywords: Chaoyang Ditao Music; Loong Flute; Dongxin Literature and Art Association; "Lantern Tower"; Musical Analysis.

1. Introduction

Ditao Music, Yingge Dance and Paper Cuttings are known as the "three treasures" of Chaoyang folk art. Chaoyang Ditao Music, which originates from the court, boasts a long history. Called as the "living fossil" of the Central Plains ancient music, it was declared a national intangible cultural heritage by Shantou, Guangdong Province in 2006. Chaoyang Ditao Music is characterized by its archaic simplicity, refined elegance, and ceremonial solemnity. The rhythm pattern is generally connected in the order of "head beat with extended beat(one strong beat with seven weak beats)(8/4)—head beat(one strong beat with three weak beats)(4/4)—the second beat(one strong beat with one weak beat)(2/4)—the third beat(strong beats without weak beats)(1/4)", with the tempo gradually speeding up from slow to fast. These reflect its strong characteristics of court music [1]. The author commenced research on Chaoyang Ditao Music in the second half of 2022 and was fascinated by its elegant charm in the process. However, there are some gaps in the research due to the inadequate literature and complete audio on this musical form. In order to fill the cognitive gap, the author conducted a field research at the local Chaoyang Ditao Music Inheritance Base (also called as Yaoming Academy) on April 29, 2023, watched the rehearsal of "Lantern Tower", and briefly interviewed Teacher Ma Ruiqiang, the leader of the band. In addition, the author also obtained some valuable materials of Chaoyang Ditao Music, including two sets of music videos and a piece of special issue. To gain a deeper understanding, the article will be carried out through literature review and field research. It firstly summarizes the research status of Chaoyang Ditao Music from 1980 to present, and then generally introduces the basic situation of the inheritance base based on the field research of Chaoyang Ditao Music. Next, it discusses its musical characteristics in accordance with "Lantern Tower", the Ditao ancient music rehearsed on the day. Finally, combined with the aforementioned content, it presents the author's personal reflections on the historical origins of Chaoyang Ditao Music.

2. The Literature Review of Chaoyang Ditao Music

Currently, domestic scholars' research on Chaoshan music mainly focuses on Teochew String-Poem Music and Teochew Large Gongs and Drums, with relatively few studies on Chaoyang Ditao Music. For searching the existing literature, the author looked up on some online platforms such as CNKI, Duxiu and Kongfz, offline read related books and conducted field research to obtain materials. To better illustrate the current research status of Chaoyang Ditao Music, the author provides a comprehensive review covering three parts: journal articles, monographs, and materials collected by field research.

[2] In the second page, its mentions that "the rhythm pattern is generally connected in the order of "head beat with extended beat(8/4)—head beat(4/4)—the second beat(2/4)—the third beat(1/4), with the tempo gradually speeding up from slow to fast. The structure is relatively grand and rigorous, far from being comparable to folk ballads. This fully reflects its characteristics as court music."

2.1. The Review of Journal Papers on Chaoyang Ditao Music

In terms of papers, the discussion on the theme of "Chaoyang Ditao Music" from 1990 to the present exhibits characteristics of low publication volume, significant fluctuations in publication trends, and a scarcity of core papers. A search on CNKI using the keyword "Ditao Music" yielded eleven related papers totally. Among them, there are four core journal papers, one master's thesis, and one doctoral thesis.

From (Table 1), it can be seen that there is a significant time gap between the publication dates of articles from 1990 to 2023, indicating a noticeable temporal discontinuity. After 2014, the density of publications increased relatively, showing a certain growth trend. Among these, four papers were published in core journals, three from the "Journal of Xinghai Conservatory of Music" and one from "People's Music". Additionally, there is one doctoral thesis from China

Conservatory of Music and one master's thesis from Guangzhou University. However, among the eleven papers, most of them were published in ordinary journals such as "Notonly Music", "Literature and Art for the Masses", "Appreciation Magazine", and "Musical Instrument

Magazine". It follows that the number of scholars researching Chaoyang Ditao Music is relatively small compared to other music research areas, and that most of them are from Chaoshan and its surrounding regions.

Table 1. Major Papers on Chaoyang Ditao Music from 1990 to 2023

Title	Author	Journals of Publication	Publication Date
Exploring the Origin of Chaoyang Ditao Ancient Music	Chen Wei	Journal of Xinghai Conservatory of Music	1992, 03
Chaoyang Ditao Music	Chen Tianguo(researcher of Journal of Xinghai Conservatory of Music)	Journal of Xinghai Conservatory of Music	1998, 01
A Discussion on the Performance Characteristics of Chaoyang Ditao Music	Lin Qinghua	Journal of Xinghai Conservatory of Music	1999, 01
Cultural Heritage in Flux: A Study of Chaoyang Ditao Music	Yang Weijie(lecturer of China Conservatory of Music	PhD Dissertation, China Conservatory of Music	2018
A Study on the Evolution of Qupai in Chaoyang Ditao Ancient Music and the Sunan Shifan Luogu Music	Wang Shu	People's Music	2021,03
Tracing the Historical Origins of Chaoyang Ditao Ancient Music(Part I)	Tu Jinmei(lecturer of Guangzhou University), Liao Jing(Guangzhou University)	Musical Instrument	2022,03
Tracing the Historical Origins of Chaoyang Ditao Ancient Music(Part II)	Tu Jinmei(lecturer of Guangzhou University), Liao Jing(Guangzhou University)	Musical Instrument	2022,04
Research on the Inheritance of Chaoyang Ditao Music by Dongxin Literary and Art Association	Liao Jing(Guangzhou University)	Master's Dissertation, Guangzhou University	2022

After screening, the author conducted a qualitative analysis on some papers of relatively high quality. To facilitate analysis, the author categorized these papers based on their publication dates and made the table above. The papers mentioned above can be roughly divided into the following categories:

2.1.1. The Historical Research on Chaoyang Ditao Music

Among the papers mentioned above, the ones categorized under historical research are Chen Wei's "Exploring the Origin of Chaoyang Ditao Ancient Music" and Tu Jinmei and Liao Jing's "Tracing the Historical Origins of Chaoyang Ditao Ancient Music" (Part I & Part II). The two papers share certain similarities in their conclusions regarding the historical origins of Chaoyang Ditao Music. In "Exploring the Origin of Chaoyang Ditao Ancient Music", Chen Wei conducts a research from three aspects: the placement and fingering of flutes used in Ditao Music, the types of instruments employed, and the musical expression forms and structures of the music. In the first part, Chen Wei, based on the results of his visit during the Spring Festival in 1988 to Zheng Jie, an inheritor of Chaoyang Ditao Music, mentions that the flutes (decorated with Loong heads and Feng (Chinese phoenix) tails, specifically for use in the imperial court) are placed in pairs with the Loong heads facing each other and the Feng tails turned away, which represents a court Loong flute ceremony. In the second part, Chen Wei compares the types of instruments used in Song Dynasty orchestral music with those used in Chaoyang Ditao Music, based on materials from "Records of the Capital's Victories, Various Skills in the Washe House(Entertainment Venues of the Song Dynasty)" and Song Dynasty orchestral music, concluding that the latter has historical continuity with the former. In the third part, Chen Wei analyzes the musical forms of Chaoyang

Ditao Music pieces such as "Song of Ascending to the Heaven", "Four Great Scenes", "The Big Golden Lion", and "Lantern Tower", thereby confirming that they retain the patterns of Tang and Song Daqu(Grand Suites of Tang and Song Dynasties). Finally, in the conclusion, Chen Wei summarizes the paper and further emphasizes that Chaoyang Ditao Music is likely to have originated from Song Dynasty court music.

"Tracing the Historical Origins of Chaoyang Ditao Ancient Music" (Part I & Part II) employs extensive historical materials to first illustrate the performance occasions and musical requirements of Chaoyang Ditao Ancient Music. Additionally, it provides a historical analysis of the "Loong Flute" used in Chaoyang Ditao Ancient Music, thereby tracing the historical development of Ditao music.

2.1.2. Research on the Musical Characteristics of Chaoyang Ditao Music

Papers classified into this category include Chen Tianguo's "Chaoyang Ditao Music", Lin Qinghua's "A Discussion on the Performance Characteristics of Chaoyang Ditao Music", Yang Weijie's "Cultural Heritage in Flux: A Study of Chaoyang Ditao Music" and Wang Shu's "A Study on the Evolution of Qupai (the generic term for a fixed melody used in traditional Chinese music) in Chaoyang Ditao Ancient Music and the Sunan Shifan Luogu(gong and drum) Music". Among them, Chen Tianguo's "Chaoyang Ditao Music" provides a comprehensive overview of the history, musical instruments, forms, and compositions of Chaoyang Ditao Music, and supplemented the valuable repertoire materials collected by Chen Tianguo himself. Firstly, Chen Tianguo defines Chaoyang Ditao Music in both a narrow sense (specifically referring to Chaoyang Ditao ancient music) and a broad sense (generally referring to instrumental music of

Chaoyang). Then he briefly describes its musical forms and characteristics. The second part combines the notes compiled by Xiao Yunge, a senior figure in the Chaoyang music community, in 1960 and his work “Chaoyang Ditao Music” published in 1985 to elaborate on the historical origins of Chaoyang Ditao Music. The third part mainly explains the musical characteristics and representative repertory of Ditao music, and supplements the repertory manuscripts of both hard and soft suites. Yang Weijie’s “Cultural Heritage in Flux: A Study of Chaoyang Ditao Music” expands his own findings from field research, on the basis of previous research. Wang Shu’s “A Study on the Evolution of Qupai in Chaoyang Ditao Ancient Music and the Sunan Shifan Luogu Music” compares and analyzes Chaoyang Ditao ancient music with the Sunan Shifan Luogu Music in terms of Qupai, but its main content revolves around the discussion of the Sunan Shifan Luogu Music.

2.1.3. Research on the Inheritance of Chaoyang Ditao Music

A paper classified into this category is Liao Jing’s “Research on the Inheritance of Chaoyang Ditao Music by Dongxin Literary and Art Association”. This paper investigates the protection, inheritance, and development of Chaoyang Ditao Music by Dongxin Literary and Art Association, the largest provincial-level “intangible cultural heritage” inheritance base for Chaoyang Ditao Music in Guangdong Province. It first discusses the development of instruments and the changes in the identities of band members. Subsequently, it studies the inheritance methods and

characteristics of the association. This serves to explore whether there are any changes in the musical genes during the inheritance process of Ditao music.

It is evident from the above that the current research on Chaoyang Ditao Music focuses mainly on musical studies, including musical characteristics, instrument features, and musical piece analysis. There are few studies on historical origins and the historical changes of instruments and music types, and even fewer studies focusing on the current state of inheritance.

2.2. The Monographic Discussions of Chaoyang Ditao Music

In terms of publications, the author has identified three books that provide relatively detailed discussions on Chaoyang Ditao Music, including “Chaoyang Ditao Music”, published by the Chaoyang Cultural Bureau and Cultural Center in 1985, “Chaoyang Ditao Ancient Music”, authored by Chen Tianguo and Su Miao Zheng, and published by Guangdong People’s Publishing House in 2006, and “The Collection of Chinese Ethnic and Folk Instrumental Music: Guangdong Volume (Upper Part)”, compiled by the National Editorial Committee of “The Collection of Chinese Ethnic and Folk Instrumental Music” and the Editorial Committee of Guangdong Volume, and published by China ISBN Center in 2006. Among these, “Chaoyang Ditao Ancient Music” is the most representative. The book consists of 25 chapters, which the author roughly divides into two major sections. The contents of the chapters are listed in the table below:

Table 2. Content of “Chaoyang Ditao Ancient Music”

First Section	Varieties and Concepts of Chaoyang Folk Music
	History and Related Materials of the Ditao Ancient Music
	“Hard suites” and “Soft suites” in Chaoyang Music
	Discussions by Chaoyang Folk Musicians on Ditao Ancient Music
	Inheritance of Chaoyang Ditao Ancient Music
	Characteristics of Chaoyang Ditao Ancient Music
	Social Value of Chaoyang Ditao Ancient Music
	Analysis of Some Errors in the Interpretation of Chaoyang Ditao Ancient Music
	Research and Interpretation of the Ancient Score “Imperially Commissioned Four Scenes: Yu’e Lang”
	Chronicles of Chaoyang Ditao Music (1950-2005)
	Brief Introduction of Folk Artists of Chaoyang Ditao Ancient Music
	Brief Introduction of Chaoyang Chaosheng String and Wind Ensemble
	Notation Techniques for Detailed Scores of Teochew Large Gong and Drum Music
	Instructions for Playing Ban Gu (a type of percussion instrument) and Gong and Drum in Chaoyang Ditao Music
	Interpretation and Translation of Gongche Ancient Score
	Notes on the Music Scores Transmitted by Mr. Xiao Yunge and the Posthumous Scores of Mr. Ma Youxun
	Instructions on Pitch Variations for Each Instrument in Playing the Soft Suite Ancient Music
Second Section	Illustrations of Chaoyang Folk Music Instruments
	The Music Scores Transmitted by Mr. Xiao Yunge (Gongche Ancient Notation)
	The Posthumous Scores of Mr. Ma Youxun (Gongche Ancient Notation)
	Scores of Chaoyang Ditao Ancient Music (Numbered Musical Notation)
	Scores of Chaoyang Hard Suite and Soft Suite Ancient Music (Numbered Musical Notation)
	Gong and Drum Music of Chaoyang Ditao Suite (Detailed Scores and Basic Scores)
	Scores of Chaoyang Ditao Waijiang Music
	Scores of Chaoyang Ditao Buddhist Music

As can be seen from the above table, the first section mainly discusses the history, inheritance, musical characteristics, and social value of Ditao ancient music, as well as the “hard suites” and “soft suites” (Hard suites refers to a set of musical compositions played on tightly stretched strings, while soft suites is a suite played on softer strings. The primary difference between them lies in the varying pitches of the strings after tuning) of Chaoyang music. It also

provides brief introductions to the artists and institutions related to Chaoyang Ditao ancient music, collects and organizes the discussions of Chaoyang folk artists on Ditao ancient music and the chronicle of important events of Chaoyang Ditao Music. It also explains the notation, performance techniques, tuning changes of some instruments used in Ditao music, as well as the transmitted and legacy music scores of some artists. Additionally, it includes

illustrations of Chaoyang folk music instruments. The second section presents the 70 pieces of Gongche notation (a Chinese traditional musical notation method), 15 sets of Ditao ancient music, and 6 sets of ancient music of hard suites and soft suites collected in this book. It can be said that this book provides a comprehensive discussion of Chaoyang Ditao Music, with a detailed examination of the history and music of Ditao ancient music. The numerous musical examples attached are of great significance for the preservation of the music.

2.3. The Materials Collected from Field Research on Chaoyang Ditao Music

In addition to the materials collected and organized online by the author as mentioned above, the author also obtained a special issue and two sets of music videos, during the field research. The “Special Issue Celebrating the 10th Anniversary of the Establishment of Dongxin Literary and Art Association in Chaoyang District, Shantou City” (2004-2014), besides introducing Chaoyang Ditao Music, also provides rich explanations and presentations on the personnel setup of the institution, the folk song collection experiences of some scholars, and the status of inheritance, preservation, and development. This has allowed the author to witness the dynamic and vibrant Ditao music beyond books, and has given the author a glimpse of the possibility for the benign development of the inheritance of intangible cultural heritage.

The audio materials collected are “Selections of Chaoyang Ditao Music” and “Special Collection of Chaoyang Ancient Music”(as shown in the figure below). The former, organized by recording years, includes parts of Ditao ancient music, Ditao gong and drum music, Ditao large gong and drum music, Ditao Su gong and drum music, and Ditao temple music. The latter features the most representative Ditao ancient music, “Imperially Commissioned Four Scenes: Yu’e Lang”, along with three pieces of Chaoyang hard suites music and three pieces of Chaoyang soft suites music. These comprehensive audio materials play a crucial role in analyzing Chaoyang music.

In conclusion, the current research on Chaoyang Ditao Music has achieved certain results in terms of history, musical characteristics, and inheritance, especially in the study of musical characteristics, where explanatory journal articles provide detailed introductions. Among the monographs, “Chaoyang Ditao Ancient Music” compiled by Chen Tianguo and Su Miaozheng is the most representative. It can be said that the achievements of predecessors mentioned above provide materials for subsequent scholars studying Ditao music. However, there is still considerable room for further research in some areas. For example, there are few further studies on the analysis of Ditao music scores, Ditao music inheritors, and the analysis of playing techniques for the main instruments in Ditao music. These are also areas where scholars conducting subsequent research on Chaoyang Ditao Music can focus their attention.

3. The Report on Field Research of Chaoyang Ditao Music

Since October 2022, the author has conducted a field research on Chaoyang Ditao Music, initially gaining an overview of this music type through a simple online interview with a recorder of Chaoyang Ditao Music, and maintaining some contact with them. In March 2023, introduced by the

recorder, the author learned about Dongxin Literary and Art Association in Chaoyang District, Shantou City (the Inheritance Base of Chaoyang Ditao Music). Due to the lack of a connecting person, the author, after many twists and turns, contacted Teacher Ma Ruiqiang, the vice-chairman and band leader of the inheritance base. Mr. Ma learned that the author was interested in Chaoyang Ditao Music, and he told the author that there would be a rehearsal on April 29th of Chaoyang Ditao Music “Lantern Tower”. Given that the author had planned to visit the Dongxin Literary and Art Association during the May Day holiday, this opportunity allowed the author to smoothly start the field research.

3.1. Object of Field Research--Chaoyang Ditao Music Memorial Hall & Dongxin Literary and Art Training Base

The Dongxin Literary and Art Association in Chaoyang District, Shantou City was founded in 2004 by Mr. Chen Guizhou, the Chairman of Shantou Dongxin Group Co., Ltd. After its establishment, the association employed famous teachers for guidance, with its main tasks including collecting materials on of Chaoyang Ditao Music, collating relevant excellent musical compositions, arranging rehearsals and performances, and cultivating teenage music lovers. These efforts aimed to expand the performance team of Chaoyang Ditao Music, and enhance its performance level. By 2012, the Dongxin Literary and Art Association was named “Shantou Intangible Cultural Heritage (Teochew Music) Inheritance Base” by Shantou Municipal Administration of Culture, Radio, Television, News, and Publication. In order to further protect, inherit, and develop Chaoyang Ditao Music, Mr. Chen Guizhou invested a huge sum on the construction of “Chaoyang Ditao Memorial Hall & Dongxin Literary and Art Training Base”, which provided a solid hardware foundation for the inheritance and development of Chaoyang Ditao Music. Taking this as a new starting point, it contributed to the construction of a culturally strong district. In 2015, it was designated as “Guangdong Intangible Cultural Heritage (Chaoyang Ditao Music) Inheritance Base” by Guangdong Provincial Department of Culture.

3.1.1. Personnel Introduction

Based on the field research data collected by the author, the base’s personnel include the following: General Counselor and Artistic Director, Huang Zhuangmao; Counselors, including Wang Shaoyu, Liu Yusheng, Cai Jianchen, Lin Yishu, Huang Kejian and etc, totaling 21 individuals; Chairman, Chen Guizhou; Vice Counselor, Wu Zaoxing and Ma Ruiqiang (also serving as Secretary General); President Assistant, Yang Guangzhong; Director of Calligraphy and Painting Research Room, Huang Youcheng; Directors, including Wu Lihe, Wu Yingzhi, Wu Bingcheng, Xiao Chuming, Chen Yanling, Chen Zhenming, totaling 16 individuals.

Wu Lihe is the inheritor of Guangdong intangible cultural heritage Teochew music (Ditao) project. In his youth, he studied the techniques of playing the large flute, taught by Zheng Guorui, thereby forging an indissoluble bond with Ditao music. According to an interview with Wu Lihe in 2018, he briefly summarized his experiences as: “Dropped out of school at an early age; learned artistic skills at 15 years old; answered the call to go and work in the countryside and mountainous areas at 29; playing the large flute again at 40”. Through long-term practical experience, he deeply

understood that the large flute is the soul of Chaoyang Ditao Music. Regarding the large flute, he tends to delve into and inherit the performance technique of the “ZhengGong Tune(1=G)”. Meanwhile, he subtly incorporates the powerful pronunciation characteristics of Chaoyang dialect into the breathing, exhalation, and breath control of large flute. Combining traditional fingering techniques of “picking, plucking, covering, and wiping”, he developed the skill to prolong a note for 30 seconds with one-time air, thereby forming his unique style. As an inheritor of intangible cultural heritage, regularly teaching juveniles to play the flute at the inheritance base, Wu Lihe has formally taken on 11 apprentices, the oldest of whom began learning the large flute at 12 and is now 47 years old by 2025. Furthermore, Wu Yingzhi is the municipal representative inheritor of the intangible cultural heritage project (Ditao music) in Shantou. Wu Zaoxing, Yang Guangzhong, and Xiao Chuming are listed as representative inheritors of the intangible cultural heritage project (Ditao music) in Chaoyang District.

3.1.2. Activity Content

When it comes to the question of how to inherit the intangible cultural heritage, it is nothing more than how to protect it, how to train inheritors, and how to develop the art and culture. In the practice of inheriting and developing Chaoyang Ditao Music, the inheritance base actively focuses on the following four aspects: Firstly, it positively participates in local folk activities to enliven the cultural life of the community. Secondly, it positively takes part in relevant art performances, so that Chaoyang Ditao Music can go to the big stage and go broad. Thirdly, it cultivates young Ditao music performers to ensure that it has successors and can be passed down from generation to generation. Fourthly, it invites experts, scholars, and artistic troupes to visit for guidance and conduct artistic exchanges, allowing experts and scholars to learn about and pay attention to Chaoyang Ditao Music, while also enhancing the artistic literacy of the members.

Since its establishment, this inheritance base has regularly organized and participated in various activities, which can be divided into two categories based on their nature. The first category includes competition and performance-oriented events. These involves participation in the First Private Enterprise Artistic Performance in Guangdong Province in 2005, the Eighth China Shanghai International Arts Festival in 2006, an invited exchange and exhibition performance in Singapore in 2009, attendance of the 10th “Happy Chinese New Year” Cultural Exchange Event in Thailand in January 2014, as well as performing at the opening ceremony of “the 7th Shenzhen Teochew People Cultural Festival” in 2019. (Below are the photos of above activities)

The second category, festival-related activities, can be further divided into performances during general traditional festivals (including Spring Festival and Lantern Festival) and special festival events (like “Appreciation of Immortals Festival”). Chaoyang Ditao Music “Appreciation of Immortals Festival” is a folk music activity in the history of Chaoyang Miancheng. Since the Yuan Dynasty, every year on the eighteenth day of the eighth lunar month during the Mid-Autumn Festival, musicians in the Nantan of Miancheng would play Ditao music under the name of “Appreciation of Immortals Festival” to commemorate the loyal officials and righteous people who died for their country in the late Southern Song Dynasty. It is worth mentioning that the significant musical activity was discontinued for many years

due to turbulent times, but it has been continued since the establishment of the inheritance base in 2005. In addition, to make Ditao music popular and well-known, under the advocacy of the President Chen Guizhou, the base members have actively participated in the local folk event “Shuangzhong Cultural Festival” since its establishment in 2011, with hundreds of people forming a large artistic procession for each festival. The above activities are only a tip of the iceberg in the base’s official account and special publications. In fact, there are many events that have not been recorded in detail. However, based on the activities’ numbers and frequency, it can be seen that the base is relatively active.

3.1.3. Talent Cultivation Methods

During the field research, the author noticed that most of the performers during the band’s rehearsal were teenagers. In the further investigation, the author found that there were increasingly more young people in the previous activity photos. It is rare to see such a large number of teenage students involved in an intangible cultural heritage project. So, why is there such a large number of young learners in Chaoyang Ditao Music? “As long as young people can take it up, the legacy of Chaoyang Ditao Music will not be lost”, Mr. Chen Guizhou has a clear understanding of how to effectively cultivate successors for Ditao music. In fact, since the establishment of Chaoyang Ditao Music Research and Training Center in 2009, the base has always offered free learning and training, including training venue and equipment, instruments for students, score books, and other necessary office expenses. Students who enroll will first uniformly learn percussion instruments to train their rhythm sense. Afterward, they will choose an instrument to learn based on their individual situations. As such, local teenagers have the opportunity to learn Ditao music as long as their parents agree and they apply Voluntarily. Until June of this year, the base has trained over 160 teenager students. The trained students can basically master various performing skills of Ditao music and can completely perform multiple Ditao music pieces.

In conclusion, there are only a handful of entrepreneurs who take the lead in inheriting traditional culture and funding the construction of inheritance bases due to their personal interests. Entrepreneur Chen Guizhou has not only funded and encouraged young people to learn Chaoyang Ditao Music, but also invested a certain amount of efforts in the inheritance of other local traditional arts. The Chaoyang Ditao Memorial Hall and Dongxin Literary and Art Training Base has a certain of vitality in terms of personnel numbers, member quality, activity frequency, student numbers and age distribution preferences. In particular, the system of inheriting intangible cultural heritage is worthy of reference and learning.

3.2. Documentary of Field Research: Rehearsal Record of the Ditao Ancient Music, “Lantern Tower”

On May 13, 2023, the School of Liberal Arts, Shantou University invited students from this institution to perform the Chaoyang Ditao ancient music “Lantern Tower” at the closing ceremony of its Multilingual Cultural Festival. Therefore, on April 29th at 15:00, the inheritance base organized a rehearsal. After receiving a notification from Teacher Ma Ruiqiang, the author arrived at the inheritance base at 14:30. Normally, the place for members and students’ activities is the stage named “Yicai Chaofeng” located on the far right in the front of the picture. Since the inheritance base is usually open to the

public, there were quite a few visitors besides the author on that day, some of whom were local residents and a few were tourists from other places. Around 15:00, the rehearsal personnel arrived one after another. To the author's surprise, most of them were teenagers, roughly around the age of 11. Perhaps they were accustomed to having audiences during their usual training, so the author's arrival did not surprise the students too much. However, some younger students were surprised to see the author—a visitor who was transcribing music notation on-site and using measurement tools to take data of instruments. After recording the entire rehearsal and researching on some of the instruments, with the permission of other members of the inheritance base, the author investigated the entire inheritance base. It was found that in addition to the stage, the building at the back right is also the main place for inheriting Ditao music, with Traditional Learning Institute for Flute, Sheng, Guang and String instruments inside. The building on the left is the “Chen Clan Ancestral Hall”. During the documentary of field research, the author's biggest impression was firstly personally witnessing the ancient style and charm of the Chaoyang Ditao

Music “Lantern Tower”, which was pleasing to the eye. Secondly, the author was surprised that most of the students were young people. Perhaps because the author was new to field research, the intangible cultural heritage seen in books or online was usually performed by the elderly, with rarely participation from teenagers. Therefore, before arriving at the inheritance base, the author preconceived that Chaoyang Ditao Music would be in the same situation. Upon arriving, it was discovered that this was not the case. Moreover, after chatting with the members of the inheritance base, the author learned that in addition to Yaoming Academy, there are two other inheritance bases in the Chaoyang area. Since it was the author's first visit, the members did not disclose more information. Of course, the architecture of the inheritance base also amazed the author, whether it was the overall layout, the semi-moon pond in the courtyard and the jade-like green mountains in the backyard echoing each other, and or the symmetrical corridors on the left and right. The beams and eaves of the building have very elaborate carvings and patterns. It exudes an ancient charm, much like the feeling conveyed by Ditao music.



Figure 1. “Yicai Chaofeng” Stage



Figure 2. Yaoming Academy

In accordance with Chen Tianguo's classification method for Chaoyang Ditao music, it can be subdivided into Chaoyang Ditao Ancient Music, Chaoyang Hard and Soft

Suite Ancient Music, Chaoyang Ditao Gong and Drum Music (including Ditao Large Gong and Drum and Ditao Su Gong and Drum), Chaoyang Ditao Waijiang Music, Chaoyang

Ditao Buddhist and Taoist Ritual Music, and Teochew String-Poem Music.

Chaoyang Ditao Ancient Music refers to an ensemble led by a 28-section large flute, accompanied by main instruments such as Xiao, Ancient Sheng, and Guan (Kubi, a type of bamboo flute) instruments, with ancient stringed instruments like the guzheng (a traditional Chinese plucked zither), Pipa, Ruan, Qinqin, and Sanxian providing harmonization. It also includes “the eight minor musical instruments” such as Standing Bell, muyu (a wooden fish percussion instrument), jiebo (a type of cymbal), danzhong (a bronze bell), zhegu (a drum), muban (a wooden clapper), wuyinluo (a five-toned gong), and xiangzhan (a small gong) to perform ancient court music introduced to the Chaoyang area during the Song and Ming dynasties. Representative repertory includes pieces like “Lantern Tower”, “Four Great Scenes”, “Falling Geese”, “Imperially Commissioned Four Scenes: Yu’e Lang”, “The Big Golden Lion”, “Song of Ascending to the Heaven”, “A Goat on the Hillside”, and “Joy in the Neighborhood” among others.

Chaoyang Hard and Soft Suite Ancient Music, also known as “Three Ancient Plucked Instruments Ensemble”, features plucked string instruments such as Guzheng, Pipa, and Sanxian to perform the ancient Tang and Song Dynasty suites that have been transmitted to the Chaoyang area since the Song and Ming dynasties. This form is also called “Orchestral Music” in other regions of Chaoshan. Representative repertory of the hard suite includes “Inverted Water Lily”, while that of the soft suite includes “The Convergence of Sun and Moon”. In addition, there are also “Jade Linked Rings” (hard suite), “Old String” (hard suite), and “Knocking for Appreciation” (soft suite), and others.

Chaoyang Ditao Gong and Drum Music is divided into two categories: Ditao Large Gong and Drum and Ditao Su Gong and Drum. In terms of the ensemble, the former utilizes the ensemble of Ditao Ancient Music, with the addition of percussion instruments from Ditao Large Gong and Drum Music such as the large drum, large gong, small gong, large cymbal, and small cymbal. The latter is based on the ensemble of Ditao Ancient Music, supplemented by Su gong and Su drum used in Waijiang opera. Musically, Ditao Large Gong and Drum Music is used to perform “Paizi Suite” from Zhengzi Opera and Baizi Opera. During processions, it plays “Changxing Suite” which consists of different rhythmic patterns and is interspersed with gong and drum interludes. The representative repertory is “Breaking the Golden Light Array”. Ditao Su Gong and Drum Music is used to perform Paizi Suite and other Waijiang melodies, with representative repertory such as “Xiaotaohong” and “Beizhenggong”.

Chaoyang Ditao Waijiang Music refers to repertory that originated in the middle and lower reaches of the Yangtze River and was transmitted to Chaoyang area, performed using the instruments of Chaoyang Ditao Ancient Music. Representative repertory includes “Drunken Celestial Fairy” and “The Blossoming of a Hundred Families”. Using the instruments of Ditao Ancient Music to accompany Buddhist and Taoist music, and later performing Buddhist and Taoist Music purely with instruments, gave rise to the Chaoyang Ditao Buddhist and Taoist Music. Representative repertory includes “The Path of the Four Directions” and “Praise to Buddha in Ceremony”. The Teochew String-Poem Music in the Chaoyang area is identical to that in Teochew dialect areas, with almost no difference in instruments, repertory, or performance procedures. Therefore, a detailed introduction is

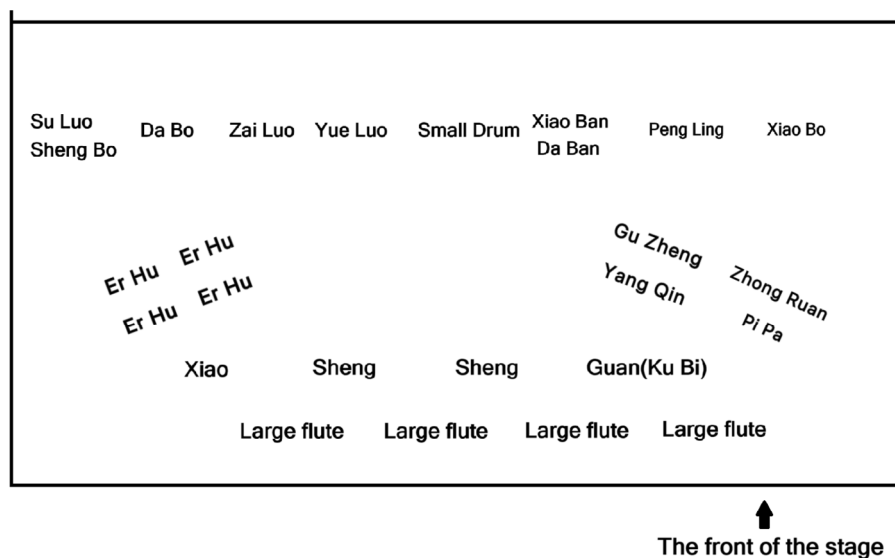
not provided here.

The piece “Lantern Tower” that the author watched on that day can be considered one of the classic repertory of Chaoyang Ditao Ancient Music. “Lantern Tower” is a multi-movement suite that combines several different pieces of music into one set based on the same musical mode. The entire suite consists of movements including “Urging the Woman to Ascend the Tower” “Sparkling Gold Pieces”, “Banquet at Lantern Tower”, “Drunken at Lantern Tower”, “Sharing at Lantern Tower”, “Enjoying at Lantern Tower”, and “The End of Lantern Tower”. During the field research, the author found that the rehearsal of “Lantern Tower” on that day, apart from using the main instruments consistent with those of Chaoyang Ditao Ancient Music, employed instruments from “small gong and drum” instead of the traditional “the eight minor musical instruments” for rhythmic expression, namely small drum, small cymbal and shenbo (a type of percussion instrument). This was done to highlight the orchestral sound, which is the characteristics of Ditao Su Gong and Drum. In fact, during the interview, the piece “Lantern Tower”, rehearsed by the ensemble, is a performance of the Chaoyang Ditao Su Gong and Drum Music. It can be said that “Lantern Tower”, originally a Ditao ancient melody, was performed in the style of Ditao Su Gong and Drum, with some percussion instruments changed but the overall melody remaining the same. Below, the author first discusses the formation of the ensemble and the main instrument, the large flute, during the rehearsal of “Lantern Tower”, based on the field research content, and then provides a detailed analysis of “Lantern Tower”.



Figure 3. Rehearsal Photos of “Lantern Tower” on April 29, 2023

3.2.1. Ensemble Formation and 28-section Large Flute



Note: The "Large flute" refers to the twenty-eight-section Large flute

Figure 4. Illustration of Ensemble Formation and 28-section Large Flute

The above image shows the ensemble formation during the rehearsal on that day. From the image, it can be seen that the ensemble formation of Chaoyang Ditao Ancient Music can be divided into three groups from front to back: the wind instrument group, the bowed and plucked string instrument group, and the percussion instrument group. However, during the rehearsal, while the positions of the main instrument players remained relatively unchanged, the positions of the percussion instrument players were occasionally adjusted. For example, initially, the players of the large cymbal, zailuo (a type of gong), and yueluo (a type of gong) were arranged vertically on the far left. Therefore, this image only represents the ensemble formation under specific conditions at that time, and if new players are added, the ensemble formation may change again.

Among the percussion instruments presented above, the small drum, large clapper, and small clapper (auxiliary clapper) are played by one person who serves as the conductor of the entire ensemble, responsible for the overall rhythm of the music, as well as starting and ending the piece. The shenbo and su gong (a large gong) are hung one in front of the other on the same stand, with the su gong not being played during the performance. The remaining percussion instruments are used to emphasize the beginnings of musical phrases or to enhance the perceived tempo of the piece.

The orchestral instruments play the same melody simultaneously, among which the most prominent is the large flute, serving as the lead instrument. In the ensemble, they often appear in pairs, and typically, the two flutes in a pair are positioned "with their Loong heads facing each other and their Feng tails pointing away from each other". This means that when playing, the two performers, using the paired flutes, adopt opposite fingering techniques, one with the left hand leading and the other with the right. However, since most large flute players currently learn the right-hand leading fingering technique, it is rare to see the large flutes arranged in a matching Loong-head-to-Feng-tail configuration.



Figure 5. Photos of some percussion instruments (from left to right: drum clapper, zailuo, small cymbal and clashing bells)

In terms of the formation, unlike the "tied-string flute" used in most musical genres currently, the flute used in Chaoyang Ditao Music has twenty-eight sections. (As shown in the following image) The full length of the large flute is approximately 72.6 centimeters, with a tail diameter of 2.33 centimeters. The flute body is made of bamboo, drilled with eight holes, including a membrane hole, and wrapped with 28 strings. According to the oral account of Teacher Wang Ruiqiang, the 28 sections are not only to prevent damage to the flute body but may also be related to the fact that the Loong's backbone has 28 sections. Additionally, the tuning of the large flute adopts the Dagong tune (Zheng Gong tune and Wuzi tune), which corresponds to a pitch (using the pitch names from the twelve-tune equal temperament system) between 1=G and 1=flat A.



Figure 6. 28-section Large Flute ("Loong Flute")

In addition to its twenty-eight sections, the most distinctive feature of the 28-section large flute lies in its playing technique known as "Loong head and Feng tail fingering". The lowest note of the large flute is a 2, and its highest one is 3̇. When playing high notes, only the 2nd, 3rd, 5th, and 6th holes are covered, which is referred to as "Loong head fingering". When playing the middle note 2, the 6th hole of the flute is fully opened upwards, which is known as "Feng tail fingering". The term "Loong head and Feng tail" is not only used to describe the fingering on the flute but also applies to the decorative construction and musical phrases of

the flute. According to some historical documents, for instance, "History of Yuan Dynasty - Rites and Music" records: "The Loong flute is made like a regular flute with seven holes and is played horizontally. The head of the tube is carved into the shape of a Loong's head with a Tongxin knot tie"⁴. "Rituals and Ceremonial Objects in the Ming Dynasty Code" states: "the Loong flute consists of twelve tubes, which is made of bamboo. At both ends of the flute, there are decorative tube bundles resembling teeth. The overall length of the Loong flute is one foot seven inches and five tenths (a traditional Chinese length unit), with one hole at the front and seven holes at the back. The head of the flute is adorned with a wooden Loong head covered in gold foil, adding to its grandeur. Hanging from the Loong head are colorful silk threads, further enhancing the flute's aesthetic appeal"⁵. It can be seen that the flutes used in the imperial court in the past were carved with a "Loong head" at the beginning and had a tassel hanging at the end, symbolizing the "Feng tail". Therefore, in ancient times, the Chaoshanese called the flute the "Loong flute". The author will discuss the content related to the musical phrases in the next subsection, the musical analysis of "Lantern Tower".

3.2.2. The Charm of Daqu: Exploring the Musical Characteristics of Ditao Ancient Music through the Analysis of "Lantern Tower"

Lantern Tower

Recorder: Zixin Chen

"Banquet at Lantern Tower"

1=G $\frac{4}{4}$

Meno Mosso

1
5 3 3 5 3 | 6 1̇ 2̇ 1̇ 6 5 1̇ 6 5 | 3 2̇ 3 5 6 5 6 3 |

4
2̇ 3 2 1 6̇ 5 1 2 3 | 2 - - - | 5 3 6 5 3 6 5 6 3 |

7
2 3 4 3 2 1 2 3 2̇ 7̇ | 6̇ 2̇ 1̇ 6̇ 7̇ 6̇ | 0 1̇ 3 1̇ 3 5̇ |

10
6 5 6 7 6 5 | 3 5 6̇ 1̇ 2̇ 3 | 1 - 2 3 2 1 |

13
6̇ 1̇ 2 3 2 1 6̇ 5̇ 3̇ | 5 - - - | 5 3 3 5 3 |

16
6 1̇ 2̇ 1̇ 6 5 1̇ 6 5 | 3 2̇ 3 5 6 5 6 3 |

18
2̇ 3 2 1 6̇ 5 1 2 3 | 2 - - - | 5 3 6 5 3 6 5 6 3 |

21
2 3 4 3 2 1 2 3 2̇ 7̇ | 6̇ 2̇ 1̇ 6̇ 7̇ 6̇ | 0 1̇ 3 1̇ 3 5 |

24
6 5 6 7 6 2 | 1̇ 2 1 6̇ 7̇ 6̇ 5 | 4 - 6 7 6 5 |

27
4 3 2 3 1̇ 6̇ | 2̇ - - - 2̇ 2̇ | 1̇ 2̇ 1̇ 6̇ 1̇ 6̇ 5 |

30
4 - 6 7 6 5 | 4 3 2 3 1̇ 6̇ | 2 - - - |

33
2̇ 3̇ 2 1̇ 6̇ 5̇ 1 2 3 | 2 - - - | 2̇ 3̇ 2̇ 1̇ 6̇ 5̇ 1 2 3 | 2 5̇ 5̇ - |

37
2 3 2 3 - | 2 3 2 3 - | 2̇ 3̇ 2̇ 1̇ 6̇ 1̇ 2 3 |

40
1̇ 6̇ 5̇ 2̇ 3̇ 1̇ | 0 2̇ 3̇ 1̇ 6̇ 2̇ 3̇ | 5 - 6̇ 7̇ 6̇ 5̇ |

43
3̇ 4̇ 3̇ 2̇ 1̇ 2̇ 3̇ 5̇ | 2 - - - ||

Più Mosso

Figure 7. Lantern Tower (Banquet at Lantern Tower)

The aforementioned “Lantern Tower” consists of sections involving “Urging the Woman to Ascend the Tower”, “Sparkling Gold Pieces”, “Banquet at Lantern Tower”, “Drunken at Lantern Tower”, “Sharing at Lantern Tower”, “Enjoying at Lantern Tower”, and “The End of Lantern Tower”. But generally, the first two pieces are not performed. Although the piece is recorded in simple musical notation in relevant books, the notation provided merely captures the main melody notes of the music, without representing the

melodies rich in Chaoyang characteristics. Therefore, the author chose to transcribe the audio that was recorded at that time into musical notation. Among the several audio recorded by the author, some melodic rhythms differ, indicating that some of the decorative melodies have an improvisational nature. Consequently, the author selected the more stable versions for notation. The following image shows the simple numerical notation recorded by the author. [7] [8]

“Drunken at Lantern Tower”

1=G $\frac{4}{4}$

Meno Mosso

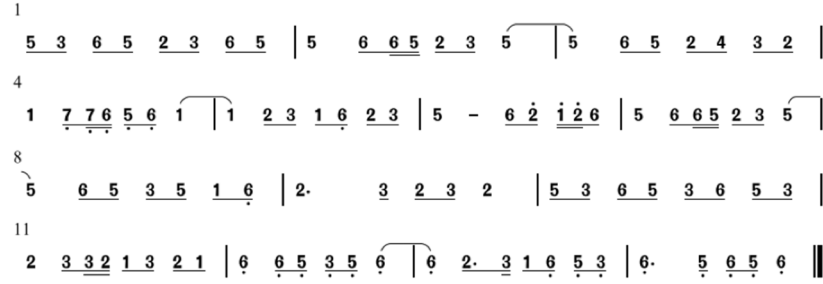


Figure 8. Lantern Tower(Drunken at Lantern Tower)

“Sharing at Lantern Tower”

1=G $\frac{4}{4}$

Più Mosso

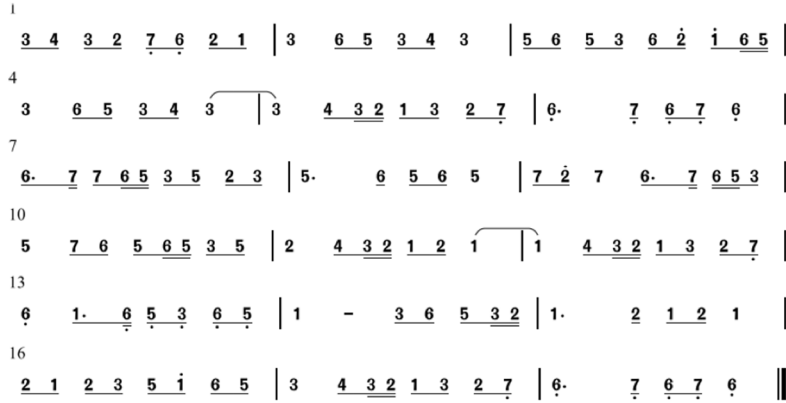


Figure 9. Lantern Tower(Sharing at Lantern Tower)

“Enjoying at Lantern Tower”

1=G $\frac{4}{4}$

Mosso

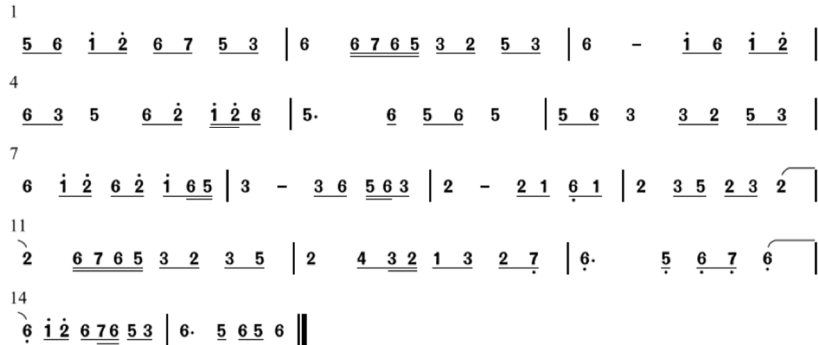


Figure 10. Lantern Tower(Enjoying at Lantern Tower)

“The End of Lantern Tower”

1=G $\frac{4}{4}$

Ritardando

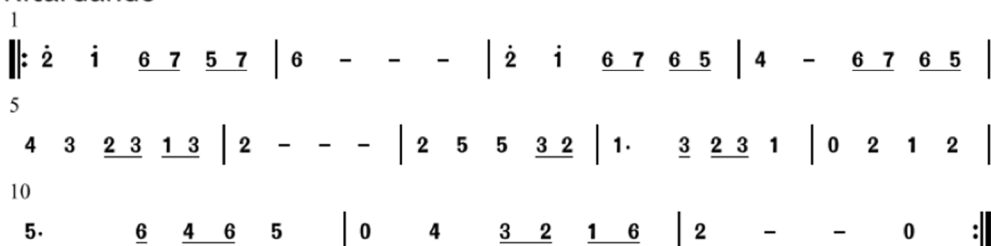


Figure 11. Lantern Tower (The End of Lantern Tower)

3.2.2.1. Suite Characteristics

By examining the musical score, it is evident that “Lantern Tower” is a suite composed of multiple interconnected pieces. This form of suite typically places the most significant piece at the beginning as the “leading piece” and uses the title of this piece as the title for the entire suite. For example, the ancient Ditao Music “Four Great Scenes” consists of five pieces: “Four Great Scenes”, “Liu Yao Jin”, “Golden Lion”, “Celebrating the Lantern Festival”, “Liu Qingniang”; “Crane Poem” consists of “Crane Poem”, “Five Watches Section”, “Chess on a Cart”, “Liu Qingniang” and “Sailing at Night”. However, “Lantern Tower”, also a suite of interconnected pieces, differs somewhat from other suites of this form in Ditao ancient music. Firstly, its leading piece is not “Lantern Tower” but “Banquet at the Lantern Tower”. Secondly, as in the examples mentioned above, the titles of the other suites composed of multiple interconnected pieces are largely unrelated. Moreover, the suites within “Lantern Tower” all carry the noun “Lantern Tower”, as if there is a constant motive throughout the entire suite. Moreover, the titles of the first four pieces also contain the words “Banquet”, “Drunken” “Sharing”, and “Enjoying”, while the last piece bears the word “End”, as if the suite is describing a dynamic scene of revelry at the lantern tower. Additionally, during the search for ancient Ditao music, the author found that the five pieces used in “Lantern Tower” do not appear in other Ditao suites, suggesting that these five pieces may have been specifically composed for “Lantern Tower”. This raises a question in the author’s mind: is there a possibility that “Lantern Tower” is a suite with variations within a unified structure?

In addition to the multi-piece suite form mentioned above, the suite forms of Chaoyang Ditao Ancient Music also include the unified-structure variation form and the combined form of multi-piece and unified-structure variation. The term “unified-structure variation” refers to the creation of multiple variants of a single piece through techniques such as expansion, compression, or transposition, which are then connected with the original piece to form a suite. The combined form of multi-piece and unified-structure variation integrates both elements. In “Banquet at the Lantern Tower”, the melody in measures 6 and 20 is almost identical to that in measure 10 of “Drunken at the Lantern Tower”, and the subsequent melodies are also largely the same. This is why the author believes that “Lantern Tower” may possess characteristics of unified-structure variation.

5 3 6 5 3 6 5 3 The melody

in measures 6 and 20 in “Banquet at the Lantern Tower”

5 3 6 5 3 6 5 3 The melody

in measure 10 in “Drunken at the Lantern Tower”

3.2.2.2. Tune Characteristics

The tune of Ditao ancient music mostly adopts the “Dagong Tune”, which is also known as the “Zhengong Tune” or “Wuzi Tune”, which is reflected in “Lantern Tower”. The following is a table matching the terminology of Chinese traditional music keys with the corresponding Chaoyang dialect names for tunes:

Table 3. A table matching the terminology of Chinese traditional music keys with the corresponding Chaoyang dialect names for tunes

Terms for Tunes in Traditional Chinese Music	Teochew Folk Tune Names	Corresponding Pitch Height
Chezi Tune	One Hole	1=C
Xiaogong Tune	Two Holes	1=D
Fanzi Tune	Three Holes	1=bE
Liuzi Tune	Four Holes	1=F
Dagong Tune (Zhengong Tune, Wuzi Tune)	Five Holes	1=G
Yizi Tune	Six Holes	1=A
Shangzi Tune	Seven Holes	1=bB

According to page 31 of Chen Tianguo’s book “Chaoyang Ditao Ancient Music”, the frequent use of “Dagong Tune” in Ditao music is related to the human vocal range, which generally falls between c-a¹. In the traditional Chinese musical notation, there are only nine notes: “He, Shi, Yi, Shang, Che, Gong, Fan, Liu, and Wu”, which correspond to the most commonly used vocal range for human voices. When this vocal range is applied to various musical keys, it can be found that the “Liuzi Tune” and “Dagong Tune” have the highest degree of compatibility. In ancient China, “yue” (music) was generally a comprehensive art that integrated poetry, song, and instrumental music. Most ancient Chinese music was primarily vocal, with instrumental accompaniment later added, and only then did independent instrumental music develop. This reflects the ancient nature of Ditao music.

3.2.2.3. Characteristics of Rhythmic Patterns

The rhythmic patterns of Ditao music can be divided into five types. The first is the head beat with extended beat, which is a rhythm pattern with one strong beat and seven weak beats. Its strong-weak cycle is strong, weak, weak, weak, secondarily strong, weak, weak, weak. The second is the head beat, which is one strong beat with three weak beats. The strong-weak cycle is strong, weak, weak, weak. The third is the second beat, which is one strong beat with one weak beat. The strong-weak cycle is strong, weak. The fourth is the third beat which are strong beats without weak beats. Each beat in its rhythmic pattern is strong. The fifth is the free rhythm, which has no fixed strong-weak cycle, as well as strong beats and weak beats. It is rhythmically free and is mostly used in the introductory section of a piece. Typically, Ditao music is structured in the sequence of head beat with extended beat(8/4) — head beat(4/4) — the second beat(2/4) — the third beat(1/4). Occasionally, the free rhythm is introduced into the rhythm before transitioning to rhythmic patterns. Regardless of how they are combined, variations are based on the fundamental sequence aforementioned, which cannot be reversed. For instance, “free rhythm — head beat — head beat — head beat — head beat” is permitted (the sequence of the rhythmic patterns for the Ditao ancient music “the Four Great Scenes”). However, rhythmic pattern changes such as “the third beat — the second beat — head beat” or “the third beat — head beat — the second beat” do not exist in Chaoyang Ditao ancient music and are even less likely to appear in Ditao ancient music.

3.2.2.4. Characteristics of Speed

By comparing the musical score, it can be found that the speed variations in “Lantern Tower” possess the charm of Daqu in the Tang and Song Dynasties. “Daqu” in the Tang Dynasty is a large-scale artistic form that integrates dance, instrumental music, and vocal music. Its structural format is as follows:

1. Sansu (Scattered Prelude) — Featuring free rhythm, performed as a solo, round or ensemble instrumental piece

Several repetitions of Sansu in the free rhythm, with the same melody.

Sa — Transition to a slow movement.

2. Zhongxu (Middle Sequence), Paixu (Beat Sequence), Getou (Song Introduction) — Fixed rhythm, slow tempo; mainly vocal with instrumental accompaniment, with optional dance.

Dian or Zhengdian — Transition to a slightly faster tempo.

3. Po (a climactic section in ancient Chinese music) and Dance Repetition—several changes in tempo, starting with the free rhythm and entering into a fixed rhythm; gradually accelerating to an extremely fast speed, with dance as the main focus and instrumental accompaniment.

Rupo — Free Rhythm

Xucui — Transitioning from free rhythm into a regular one

Gunbian (a repeated musical phrase) — A happier passage

Shicui, Cuipai — The rhythm transitions to an even faster

pace

Gunbian — A happier passage

Xiepai — The rhythm slows down

Shagun — The end

“Lantern Tower” begins at a very slow pace, similar to entering with a free rhythm, and transitions to the slower section of the entire piece, “Drunken at Lantern Tower”, by

gradually slowing down from the end of “Banquet at Lantern Tower”. This resembles the “Sa” section. The pace then changes to uniform motion in “Sharing at Lantern Tower”, similar to the “Zhongxu” section in the Daqu of the Tang or Song dynasty. Subsequently, in the “Enjoying at Lantern Tower” section, the speed gradually increases, with a joyful and exhilarating melody, resembling the “Po” section in the Daqu.

In summary, through the microcosm of “Lantern Tower” offers a glimpse into the characteristics of Chaoyang Ditao music, especially its Ditao ancient music. Firstly, they are in suite form, which can take three forms: multiple interconnected pieces, variations of the same theme, and a combination of multiple pieces with variations of the same theme. Secondly, the music predominantly uses the “Dagong Tune”. Thirdly, the rhythmic structure is mainly connected in the sequence of “the extended beat — head beat — the second beat — the third beat”. Fourthly, its tempo characteristics resemble the structural form of Daqu in the Tang and Song dynasties.

4. Personal Reflections-on the Historical Origins of Ditao Ancient Music

In the process of studying Chaoyang Ditao Music, it brings some reflections to the author while gaining a deeper understanding of the music. While reading the literature, the author found that most materials did not provide a clear historical definition of the historical origins for Chaoyang Ditao Music. Some papers proposed that it had the charm of the court ritual music of Song dynasty. It is certain that Chaoyang Ditao Music originates from court music. However, the author still has doubts about whether it specifically originated from the court ritual music of Song dynasty. During the field research, the author learned that the current Chaoyang Ditao Music, when played in the Ditao ancient music style, largely retains the ancient ensemble formation. The music pieces have also remained unchanged and are still ancient compositions. Therefore, the author conducted a comparative study of the orchestral formation, musicians, musical instruments, and musical forms of the Song dynasty with those of Chaoyang Ditao Music.

4.1. Ensemble Formation

Regarding the ensemble formation of Song dynasty, the author only found diagrams of the ensemble formation related to court ritual music of Song dynasty. In Volume I, page 398 of Yang Yinliu’s “Draft for History of Chinese Ancient Music”, there is an ensemble formation diagram drawn based on the records in Volume 129 of “History of Song Dynasty”, where it does not show any bamboo instruments. However, in the Ditao ancient music, the flute plays a particularly important role as the lead instrument. Therefore, further research is needed to determine whether the Ditao ancient music originated from court ritual music.

4.2. Musicians and Musical Instruments

According to Volume 129 of “History of Song Dynasty”: “There are five types of String instruments: the one-string, three-string, five-string, seven-string, nine-string and the Se”⁶; “The gourd-family instruments section includes six types of musical instrument: the yu-sheng, chao-sheng, he-sheng, runyu gourd, jiuxing gourd, and qixing gourd”.⁷ It indicates

that besides the commonly used gold, stone, clay, and percussion instruments in the court ritual music at that time, the newly made instruments for court ritual music were mostly String instruments(Qin and Se), and Sheng instruments. Assuming that Ditao ancient music originated from court ritual music of Song dynasty, why were there no bamboo instrument makers among the craftsmen who made court ritual music instruments at that time? Or could it be that the flutes used in the court were not made of bamboo?

Regarding the use of instruments in the Yan music of Song dynasty, by examining the instruments used by the various sections (Daqu Section, Faqu Section, Qiuci Section, Gudi Section) of the court banquet music institutions at that time, it can be seen that both the Daqu Section and the Qiuci Section used flutes as performance instruments. ⁸Especially in the Daqu Section, sheng, flute, bili (a double-reed wind instrument), and other instruments were used, which partially correspond to the main instruments of the Ditao ancient music. Furthermore, according to Volume 9 of “Dongjing Menghua Lu” and Volumes 1 and 4 of “The Old Stories of Wulin”, there are records of the main instruments used in the musical departments of the imperial music bureau at that time. During the Northern Song dynasty, instruments such as bili, Loong flute, sheng, xiao (a vertical flute), xun (an ancient ceramic wind instrument), chi (an ancient horizontal flute), pipa, konghou (a plucked string instrument), fangxiang (a set of metal chimes), clappers, zhanggu (a type of drum), dàgu (a large drum), and jiegu (a type of drum) were used. During the Southern Song dynasty, instruments such as bili, flute, sheng, xiao, pipa, zheng (a traditional Chinese plucked string instrument), jiqin (an ancient plucked string instrument), fangxiang, clappers, zhanggu, and dàgu were used. It can be seen that the flute was one of the main instruments in music at that time. Therefore, is there a connection between the ancient Ditao music and the banquet music of Song dynasty? [9] [10]

The leading instrument in the Ditao ancient music, the 28-section large flute, is most commonly referred to locally as the “Loong Flute”, with quotation marks added by the author because there were indeed instruments named Loong flute during the Tang and Song dynasties. During the field research, the author found that the formation evolution of the “Loong Flute” is relatively vague, making it difficult to collect related historical materials. As for the Loong flute used in Tang dynasty court ritual music, the author found relevant photographic materials at the Min-On Music Museum in Japan (as shown in Figure 12). The Shōsō-in in Japan also provides a brief introduction to the Loong flute. It can be seen that the Loong flute in the Tang dynasty was a transverse flute used in court ritual music, with the purpose of decorating and embellishing the melodies played by the bili. Whether the Loong flute used during the Northern Song dynasty was the same as that of the Tang dynasty remains to be researched. As for the use of the flute instead of the Loong flute in the imperial music bureau during the Southern Song Dynasty, whether there is a continuous inheritance relationship between the two or if they are simply two different instruments, the author can’t find relevant materials for the moment.

To sum up, the author believes that the Ditao ancient music originates from the court music of the Tang and Song dynasties, but it cannot be conclusively determined whether they stem from court ritual music or banquet music. However, it can be confirmed that the historical development of the

Ditao ancient music must have been fluid before and after it entered the Chaoyang region. Therefore, it is possible that the Ditao ancient music was simultaneously influenced by both court ritual music and banquet music. However, for instruments that lack physical materials and have few documentary records, it is difficult to explore their formal changes, and thus it is hard to conclude whether there is a continuous relationship between the two. Nevertheless, it is certain that there is still room for research on Chaoyang Ditao Music. Its research value is also worthy of recognition.



Figure 12. Loong Flute

5. Conclusion

In summary, this article focuses on Chaoyang Ditao Music. It first reviews the research status from 1980 to the present, and then generally introduces the basic situation of the inheritance base based on field research on Chaoyang Ditao Music. Secondly, it discusses the musical characteristics of Chaoyang Ditao Music through the ancient piece “Lantern Tower” rehearsed on that day. Finally, combining the above content, it presents the author’s thoughts on the historical origins of Chaoyang Ditao music. Thus, it explores the remaining research space for Chaoyang Ditao music. Through the above discussion, the author has gained the following understanding of Chaoyang Ditao Music:

(1) Through the literature review, it can be seen that the current research on Chaoyang Ditao Music has achieved certain results in terms of history, musical characteristics, and inheritance, especially in the study of musical characteristics, which has been introduced in detail in argumentative journal articles. The monograph “Chaoyang Ditao Ancient Music” compiled by Chen Tianguo and Su Miao Zheng, is the most representative work in this field. However, there is still a considerable room for further research in some areas, such as the analysis of Ditao music’s scores, successors, and playing techniques of the main instruments. Such researches are relatively scarce. These are areas that scholars conducting subsequent research on Chaoyang Ditao Music can pay attention to. Nevertheless, the achievements made by predecessors are worthy of recognition.

(2) Through field research, it can be found that there are currently three main inheritance venues of Chaoyang Ditao Music. The Chaoyang Ditao Music Memorial Hall and Dongxin Literary and Art Training Base, investigated by the author, is very abundant in terms of its membership number, activity frequency, and number of students. This indicates that Chaoyang Ditao music is quite active locally. Currently, most of the performers playing the Ditao music are young people,

which is different from the “intangible cultural heritage” inheritance situation as perceived by the author. It can be said that the current development status of Chaoyang Ditao music is relatively good. Moreover, the inheritance and development of this ancient music have not compromised its original characteristics.

During the investigation of Chaoyang Ditao music, it has brought many thoughts to the author, among which the issue of its historical origins is of great concern. Therefore, regarding this issue, the author compared Chaoyang Ditao music with the ensemble formation, musicians, and instruments of the Tang and Song dynasties, and concluded that it originated from the court music of Song Dynasty. However, whether it stemmed from court ritual music or banquet music remains to be further explored. The author will continue to conduct in-depth investigations and research on this issue in the future, and hopes that more scholars will pay attention to Chaoyang Ditao music.

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